BACHELOR OF ARTS

III YEAR
ENGLISH LITERATURE

PAPER – II:
TRANSLATION STUDIES

BHARATHIAR UNIVERSITY
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ADDENDUM

B.A. English Literature – III year

Study material of Paper II – TRANSLATION STUDES

SL. No.	Page No.	Corrections Carried Over
1	--	**Add the subject "Application of Translation in Tirukkural and the Odyssey" in Unit – V of the syllabus.**
2.	--	Add reference **(16) Sri V.V.S. Aiyar. 2005. Tirukkural: English Translation. Sri Ramakrishna Tapovanam,** **(17) Homer – Allen Mandelbaum – Roman Maria Luisa – De. 1990. The Odyssey of Homer: a new verse translation. University of California Press.**
3.	132	Add in Lesson – V – Place of Style in Translation under Unit-V. **(f) Application of Translation in Tirukkural and the Odyssey.**
4.	158	Add the title under Unit-V **Annexure –I** (i) Tirukkural (ii) The Odyssey

Paper – II: TRANSLATION STUDIES

Syllabus

Objectives:

The course is intended to initiate the student to the translation discipline, its chronological history and provide a better understanding of the different types of translations as well as its various theories and applications. It further aims to equip the student with a proper knowledge of the aspects of creative literature, the function of Mass media in society and the various issues involved in translation.

Unit – I: History of Translation

Nature of translation studies – The Function of language – Structuralist Theory and Application – Translation through the ages – Dryden's classification of translation models.

Unit – II: Theories of Translation

Types of translation – Translation theories: Ancient and Modern – Nida's three base models of translation – (Nida's model Cont...)Transfer and Restructuring – Linguistics of translation.

Unit – III: Creative Literature and Translation

Facets of Literary translation: Importance and difficulties – Twentieth century Theoretical studies with reference to Poetics – Roles of the Translator in Poetic translation – Translation of literature – Major concerns about translation of Indian literature.

Unit – IV: Mass media and Translation

Social importance of Mass media – Features of Print media – Aspects of Electronic media – Characteristics of Spoken media – Translation issues regarding language use in Mass media.

Unit – V: Translation practice and Applications

Indian translation in the past – Semantic relationship among words – Translation and Culture – Language Attitudes – Place of Style in translation – Application of Translation in Tirukkural and the Odyssey.

Reference Books

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16. **Sri. V.V.S. Aiyar**. 2005. *Tirukkural: EnglishTranslation.* Sri Ramakrishna Tapovanam, Tirupparaithurai

17. **Homer – Allen Mandelbaum – Romans Maria Luisa. De.** 1990. *The Odyssey of Homer: a new verse translation.* University of California Press.

UNIT –I HISTORY OF TRANSLATION

1. **Lesson –I Nature of Translation Studies**

   a. Introduction

   b. Definition of Translation

   c. Levels of Translation

   d. Translators

   e. The art of Translation

2. **Lesson – II The Functions of language**

   a. Language as a communication tool

   b. The varieties of language

   c. Language and communication

   d. Verbal and non- verbal communication

   e. Major communication functions of language

3. **Lesson - III Structuralist Theory and Applications**

   a. Structuralism and After

   b. Deconstruction

   c. Categorization and Binary Feature

   d. Functional Equivalence

   e. Text types and overall Translation strategies

4. **Lesson- IV   Translation through the ages**

   a. Historical sketch of Early period

   b. Renaissance and Post –Renaissance

   c. Romanticism and Post-Romanticism

   d. The Victorians

   e. The Twentieth Century

5. **Lesson- V Dryden's classification of Translation models**

   a. Metaphase

   b. Paraphrase

   c. Imitation

   d. Adaptation

   e. Bible Translation

UNIT - I
LESSON - I
NATURE OF TRANSLATION STUDIES

What is Translation?

Language is a co-ordinated system of arbitrary phonic symbols so that translation is an exchange of one set of symbols for another set keeping the contained message intact. The prime concern in translation is the high fidelity to the message without distortion, addition or subtraction.

Translation, as Casagrande (1953) puts it, is the most complex art yet produced in the evolution of cosmos. Catford (1965) opines that translation is that in which the replacement of textual material from one language by an equivalent textual material in another language is made. Nida and Taber (1969) are of the view that translation consists in reproducing in the receptor language the closest equivalence of the source language in terms of meaning and secondly in terms of style. Broadly speaking translation deals with that aspect of the language in which a message given in any particular language is transferred into another language. It aims at giving the communication form one language into another. A communication or message consists of many elements drawn from that language. It has an external representation in the form of words knit together by the internal system, i.e., grammar.

Translation involves adjustments in different levels such as grammatical, lexical, semantic and cultural levels. No two languages exhibit identity in these areas. These differences create difficulties for the translator. He has to perform a balancing act between the unequal grammatical, lexical, semantic and cultural features of the donor language and the receptor language. Every level exhibits its own problems. Adjustments in these different levels are essential in order to reflect the 'feel' of the original message in the translated text.

Nature of Translation Studies

The term 'translation' is the neutral term used for all tasks where the meaning of expressions in one language is turned into the meaning of another, whether the medium is spoken, written or signed. The first language is known as source language and the second language is known as the target language: In specific professional contexts, however a distinction is drawn between people who work with the spoken or signed language (interpreters) and those who work with the written language (translators).

As the essence of translation lies in the preservation of the three aspects of meaning viz. the aspect, the pragmatic aspect and the textual aspect across two different languages. House (1977:1-30) considers translation as the replacement of the text in the source language by a semantically and pragmatically equivalent text in the target language.Translators not only need to know their source language well; they must also have a thorough understanding of the field of knowledge covered by the source text, and of any social, cultural or emotional connotations that need to be specified in the target language if the intended effect is to be conveyed.

Oxford Advanced Learner's Dictionary (2010) defines the terms 'translate' and 'translation' as follows:

Translate:

1. To express the meaning of speech or writing in a different language, (e.g.) He translated the letter into English.

2. To change one language to another.

3. To change something, or to be changed, into a different form. E.g. It's time to translate words into action.

4. To understand something in a particular way or give something a particular meaning. E.g. The various words and gestures that we translate as love.

Translation:

1. Translation refers to the process of changing something that is written or spoken into another language. E.g. He specializes in translation from Danish into English.

2. Translation may also refer to a text or work that has been changed from one language into another. E.g. Copy of Dryden's translation of the Aeneid.

3. Translation also refers to the process of changing something into a different form. E.g. The translation of theory into practice.

The dictionary also says that 'trans-' is added to other words to make words not only with the meaning 'across' 'beyond' as in 'transatlantic', 'transcontinental' but also with the meaning 'into another place or state' as in 'transplant' 'transform' etc. Etymologically, it is related to 'transfer' Transliteration is the process of writing words or letters using letters of a different alphabet or language. Transcription is the act or process of representing something in a written or printed form sometimes in short-hand notes or in a special form of writing, for example, using the phonetic alphabet.

Another commonly used word is interpretation, if you 'interpret' what someone is saying, you translate it immediately into another language, so that speakers of that language can understand. 'Interpretation' refers to the particular way in which something is understood or explained. Translation and interpretation involves directly or indirectly, explanation, explication, paraphrase, synonymy etc. In short, they involve the 'search for equivalence' – formal, semantic, stylistic, rhetorical, pragmatic, associative as well as equivalence in tone and cadence (rhythm).

Thus, it can be said that the aim of translation is to provide semantic equivalence between source and target language. This is what makes translation different from other kinds of linguistic activity, such as adapting, précis writing and abstracting. Exact equivalence is of course impossible, no translator could provide a translation that is a perfect parallel to the source text, in such respects as rhythm, sound symbolism, puns and cultural allusions. There is always some loss of information.

The success of translation depends on the purpose for which it was made, which in turn reflects the needs of the people for whom it was made. Translation has come a long way since time immemorial. The process can be summed up in the words of Nida (1964). He opens his account on translation in the following way. The polyglot empire of ancient Babylon with its hardworking core of multilingual scribes sending out official

communication on cuneiform to the far corners of the realm is a far cry from the electronic equipment used today in simultaneous interpretation at the United Nations in New York.

Levels of Translation

Each word in the source language is translated by a word in the target language and this is known as 'word to word translation'. The result often makes no sense, especially when idiomatic constructions are used. Literal translation is another variety. The linguistic structure of the source text is followed, but is normalized according to the rules of the target language. The third one is free – translation. The linguistic structure of the source language is ignored, and an equivalent is found based on the meaning it conveys.

Translators

Translators aim to produce a text that is as faithful to the original as circumstances require or permit and yet that reads as if it were written originally in the target language. They also aim in translating content without drawing attention to the considerable artistic and technical skills involved in the process. Since the 19th century the important role of the professional translator has come to be increasingly recognized. The field now has its own training courses, examinations, career structure, and professional organizations such as the American Translator's Association, the Translator's guide of the British Institutes of Linguistics and the Federation International des Traducteures.

Translation Studies is an empirical discipline which concerns itself with the problems raised by the production and description of translation. What is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted. The stress throughout is on understanding the syntax of the language being studied and on using translation as a means of demonstrating that understanding.

Translation an Art

The art of translation is a subsidiary art and derivative. On this account it has never been granted the dignity of original work, and has suffered too much in the general judgment of letters. This natural underestimation of its value has had the bad practical effect of lowering the standard demanded, and in some periods has almost destroyed the art altogether. The corresponding misunderstanding of its character has added to its degradation: neither its importance nor its difficulty has been grasped.

Translation has been perceived as a secondary activity, as a 'mechanical' rather than a 'creative' process, within the competence of anyone with a basic grounding in a language other than their own, in short, as a low status occupation. Discussion of translation products has all too often tended to be on a low level too; studies purporting to discuss translation 'scientifically' are often little more than idiosyncratic value judgments of randomly selected translations of the work of major writers such a Homer, Rilke, Baudelaire or Shakespeare. What is analyzed in such studies is the product only, the end result of the translation process and not the process itself.

The need for a systematic study of the translation process and it is as essential for those working in the field to bring their practical experience to theoretical discussion, as it is for the increased theoretical perceptiveness to be put to use in the translation of texts.

Although Translation Studies covers such a wide field, it can be roughly divided into four general areas of interest, each with a degree of overlap. Two are product – oriented, in that the emphasis is on the functional aspects of the TL text in relation to the SL text, and two of them are process-oriented, in that the emphasis is on analyzing what actually takes place during translation.

The first category involves the *History of Translation* and is a component part of literary history. The type of work involved in this area includes investigation of the theories of translation at different times, the critical response to translation, the practical processes of commissioning and publishing translations, the role and function of translations in a given period, the methodological development of translation and, by far the most common type of study, analysis of the work of individual translators. *Translation in the TL culture* extends the work on single texts or authors and includes work on the influence of a text, author or genre, on the absorption of the norms of the translated text into the TL system and on the principles of selection operating within that system.

The third category *Translation and Linguistics* includes studies which place their emphasis on the comparative arrangement of linguistic elements between the SL and the TL text with regard to phonemic, morphemic, lexical, syntagmatic and syntactic levels. Into this category come studies of the problems of linguistic equivalence, of language bound meaning, of linguistic untranslatability, of machine translation, etc., and also studies of the translation problems of non-literary texts.

The fourth category, loosely called *Translation and Poetics*, includes the whole area of literary translation, in theory and practice. Studies may be general or genre - specific, including investigation of the particular problems of translating poetry, theatre texts or libretti and the affiliated problem of translation for the cinema, whether dubbing or sub-titling. Under this category also come studies of the poetics of individual translators and comparisons between them, studies of the problems of formulating a poetics, and studies of the inter relationship between SL and TL texts and author-translator-reader.

There is, of course, one final great stumbling block waiting for the person with an interest in Translation Studies: the question of *evaluation*. For if a translator perceives his or her role as partly that of 'improving' either the SL text or existing translations, and that is indeed often the reason why we undertake translations, an implicit value judgment underlies this position. All too often, in discussing their work, translators avoid analysis of their own methods and concentrate on exposing the frailties of other translators. Critics, on the other hand, frequently evaluate a translation from one or other of two limited standpoints: from the narrow view of the closeness of the translation to the SL text (an evaluation that can only be made if the critic has access to both languages) or from the treatment of the TL text as a work in their own language. And whilst this latter position clearly has some validity it, is after all, important that a play should be playable and a poem should be readable- the arrogant way in which critics will define a translation as good or bad from a purely monolingual position again indicates the peculiar position occupied by translation vis-à-vis another type of metatext (a work derived from, or containing another existing text), made by taking into account both the process of creating it and its function in a given context.

The criteria for the translation process and the function of the TL text have varied enormously through the ages. The nineteenth – century English concern with reproducing 'period flavor' by the use of archaisms in translated texts, often cause the TL text to be more inaccessible to the reader than the SL text itself. In contrast, the seventeenth-century French propensity to gallicize the Greeks even down to details of furniture and clothing was a tendency that German translators reacted to with violent opposition.

The problem of evaluation in translation is intimately connected with the much discussed problem of the low status of translation, which enables critics to make pronouncements about translated texts from a position of assumed superiority. The growth of Translation Studies as a discipline, however, should go some way towards raising the level of discussion about translations, and if there are criteria to be established for the evaluation of a translation, those criteria should be established from within the discipline and not from without.

LESSON - II

THE FUNCTIONS OF LANGUAGE

Language is a communication tool. With this tool, we communicate our ideas and, indeed, this must surely be the most widely recognized function of language. Whenever we tell people about ourselves or our circumstances, or ask for information about other and circumstances, we are using language in order to exchange facts and opinions. The use of language is often called, 'referential', 'prepositional' or ideational; Language scholars have identified several other functions where the communication of ideas is a marginal or irrelevant consideration.

Emotional Expression

Emotive language can be used whether or not we are alone. Swear words and obscenities are probably the commonest signal to be used in this way, especially when we are in an angry or frustrated state. But there are also many emotive utterances of a positive kind, such as our involuntary verbal reactions to beautiful art or scenery, our expression of fear and affection, and the emotional outpourings of certain kinds of poetry.

The most common linguistic expressions of emotion consist of conventional words or phrases and the semi-linguistic noises often called interjections. Also an important function of the prosody of language is to provide an outlet for our attitudes while we speak.

Social Interaction

The use of phrases such as *Good Morning*, or *Pleased to meet you*, and ritual exchanges about health or the weather do not 'communicate ideas' in the usual sense. Sentences of this kind are usually automatically produced, and stereotyped in structure. They often state the obvious, for example *Lovely day* or have no content at all, for example *Hello*.

They certainly require a special kind of explanation, and this is found in the idea that language is here being used for the purpose of maintaining rapport between people. This social function of language is referred as phallic communication. It arises out of the basic human need to signal friendship or a least lack of enmity.

The Instrument of Thought

People often feel the need to speak their thoughts aloud. If asked why they do it, they reply that it helps their concentration. Authors often make similar remarks about the need to get a first draft down on paper, in order to see whether what they have written corresponds to what they had in mind. Perhaps the most common use of language as an instrument of thought is found when people perform mathematical calculations 'in their head'.

Several theories have been proposed concerning the role of language as the instrument of thought. Lev Semenovich Vygotsky, the Russian psychologist argued that the concept of 'inner speech' is a mental use of words to evoke a sequence of thoughts.

The Expression of Identity

Our use of language can tell our listener or reader a great deal about ourselves and in particular, about our regional origins, social background, level of education, occupation, age, sex and personality. The way language is used to express these variables is so complex. The general point that can be made here is that a major function of language is the expression of personal identity through the signaling of who we are and where we 'belong'. These signals enter into the whole of our linguistic behavior, so much so that it is often a problem distinguishing the identifying function of language.

Prescriptivism

Prescriptivism is the view that one variety of language has an inherently higher value than others, and that this ought to be imposed on the whole of the speech community. The view is propounded especially in relation to grammar and vocabulary, and frequently with reference to pronunciation. The variety, which is favoured, in this account is usually a version of the 'standard' written language especially as encountered in literature, or in the formal spoken language which most closely reflects this style.

Diglossia

Perhaps the clearest use of varieties as markers of social structure is in the case of diglossia - a language situation in which two markedly divergent varieties, each with its own set of social functions, coexist as standards throughout a community.

The functional distinction between the high and low varieties is generally clear-cut. The high variety is used in such contexts as sermons, lectures, speeches, news broadcasts, proverbs, newspaper editorials and traditional poetry. It is a language that has to be learned in school. The low variety is used in everyday conversation and discussion radio 'soap operas', cartoon captions, folk literature and other informal contexts.

Formal and Informal

A major way of marking factors such as solidarity, distances, intimacy, and formality is to switch from one language variety to another. For example a Berlin businessman may use standard German at the office and lapse into local dialect when he returns home.

Languages have developed a wide range of varieties for handling the different kinds and levels of relationship, which identify the social structure of a community. These varieties are partly reflected in such factors as occupation, subject matter, social status, and setting; but it is important to note that they may also be used as symbols of social identity.

Sexism

The relationship between language and sex has attracted considerable attention in recent years, largely as a consequence of public concern over male and female equality. In grammar, the issue that has attracted most attention is the lack of a sex neutral, third person singular pronoun in English especially in its use after indefinite pronouns. For example, "if anyone wants a copy, he can have one". In plural there is no problem, for 'they' is available. In Middle Tamil there are some literary variety namely *paavaipa:tal, amma:nai* and *kalanku*, etc., have received more discussion, because of the impact of feminism.

Setting

The particular time and place in which people interact will exercise its influence on the kind of communication that may occur-or whether communication is permitted at all. In institutionalized settings, such as a church or a court of law, the effect on language use is clear enough. But in many everyday situations, and especially in cultures we find alien, the relationship between setting and language can be very difficult to discover.

At dinner parties, interviews, council meetings, weddings and on other occasions, linguistic norms of behavior need to be intuitively recognized if people are to act appropriately, but they are not always easy to define.

Proverbial Expressions

In every culture there are nuggets of popular wisdom, expressed in the form of succinct sayings. There are usually referred to as proverbs, through several other terms are also used (e.g. adage, maxim, precept). Proverbs are not commonly encountered in everyday speech in English, but in many cultures, they are an important and frequent element.

Style

The way people use language, gives us information about their physical type, their geographical, ethnic and social background, and the type of context in which they are communicating. The many senses of style can be classified into two broad types; the evaluative and the descriptive. Under the first heading, style is thought of in a critical way; the features that make someone or something stand out from an 'undistinguished' background. In this sense, it implies a degree of excellence in performance or a desired standard of production, as when someone is complimented for 'having style', or condemned for writing 'without style'. The second sense lacks these value judgments and simply describes the set of distinctive characteristics that identify objects, persons, periods or places. In this sense we talk of 'Shakespearean style', the 'house style' of an institution and all the variations.

Poetry

There has always been controversy over the nature of poetic language. At one extreme, there are poems that are as far removed from everyday speech as it is possible to imagine; and at the other, there are the poems that, if it were not for the division into lines, would closely resemble prose. Poetic movements are often between these poles, as people respond to the competing linguistic influences of old traditions and contemporary realities. It is not possible to make simple general statements about the form of poetic language, therefore; all one can do is identify a number of recurrent notions that are part of the traditional image of poetic language and take a note of that which is often called 'poetic license'.

Novel

Since the 18th century, the novel has become the major genre of literature in most literate societies. It has attracted a vast range of literary criticism, but few large scale linguistic investigations. Enormous variations in the size and scope of different novels make it difficult to arrive at satisfactory generalizations about linguistic form and content, other than to identify its essentially narrative purpose. The problem has long been recognized; indeed, it was present from the earliest years of the genre, when authors searched for a label to identify their new product.

The Language of Science

The aim of science is to determine the principles governing the physical universe. Progress towards this end however, is to a large extent dependent on the use of language. The knowledge base of a subject, upon which all scientists depend, is accessible only if previous generations have managed to express their findings in a precise and unambiguous manner. Similarly, present day scientists hoping to make their own contribution to this knowledge base must satisfy the same linguistic constraints if their work is to be correctly interpreted and accepted by their peers and the research findings remain of limited value, until they are written and published.

There is an overriding concern for impersonal statement, logical exposition, and precise description. Emotional comment, humour, figurative expression and other aspects of personal language are avoided. The mathematical expression of relationships promotes an extensive one of numerals operators, letters and other special symbols, which are frequently used in word-like and sentence like constructions. In addition to this distinctive graphology scientific language illustrates several important features of vocabulary and grammar. The grammar of scientific language also contains several distinctive features. Sentences are often long and have a complex internal structure.

Language and Religion

Religious associations are particularly strong in relation to written language, because writing is an effective means of guarding and transmitting sacred knowledge. Literacy was available only to an elite group, in which priests figured prominently.

Not all religions favor the translation of their sacred books. Judaism, Hinduism and Islam stress the sacredness of the language itself and resist translation, whereas Buddhism and especially Christianity actively promote it. But ultimately, all major religious works are translated-either from one language to another, or from an older variety of languages into modern variety.

The formal process of religious translation is a long-term painstaking and frustrating task, usually carried out by committee. Translators have to satisfy two criteria, which are always incompatible, because one looks backwards and the other forwards. First the translation must be historically accurate, faithfully representing the meaning of the source, insofar as this can be known, and integrated within the religious tradition of which it is a part. Secondly, it must be acceptable to the indented users of the translation-which, in practice, means that it must be intelligible, aesthetically pleasing and capable of relating to current trends in religious thought, social pressures, and language change. No translation can ever satisfy the demands of all these factors, and all translations are thus to some extent controversial.

Major Communication functions of language

A study of language in terms of the needs for adequate communication within a particular society has led to the recognition of three major communication roles: (1) communication with people of the in-group (2) communication with people of the out –group (3) communication involving specialized information.

The In –Group Language:

The In-group language is the one used in any society for the basic face-to-face relationships with other speakers with whom the individual in question fully identifies. In so-called primitive societies this would quite naturally be an indigenous or tribal language. In certain large language communities such a face-to face language might be the regional dialect, as for example, in the case of Swiss-German.

The Out – group language:

Almost all people living in a face-to-face speech community have some need for contacting people of groups outside their own community. In many parts of the world, a trade language serves the purpose of out-group communication.

It is important to recognize, however that there are certain very essential differences between a pidgin language and a koine language. The form tends to have its vocabulary and grammar derived from a foreign source, that to be very heavily influenced by the structures of the local languages. As long as such a form of language is only a second language for people and used under relatively restricted circumstances, it may continue to have a rather restricted vocabulary and limited grammatical structures. However, just as soon as such a pidgin become the only language of a sizeable constituency of interacting persons, for example, a hundred thousand or more, it develops very rapidly and becomes known as a Creole language. A koine language on the other hand, is a form of language which preserves in very large measure the basic vocabulary and structures of its source, but is considerably simplified as it spread over 'foreign' territory. It quite naturally tends to pick up vocabulary from local languages in the area, and it may also acquire certain of their grammatical devices. The genual simplification of classical Greek as it spread throughout the eastern Mediterranean in post-classical times is the typical example of a koine.

The language of specialized information:

In many areas where there are both In–group and Out–group language, there is also the need for a language of specialized information. This is often the language of higher education or of specialized formal training. For example, in the Philippines, speakers of such languages as Cebuano, Samareno etc. must learn Pilipino is they are to enjoy movies, watch television, read certain newspapers, and carry on trade in areas outside of their immediate tribal areas. But these persons must also learn English if they want to go on to secondary school or the university and if they wish to take positions of leadership in polities, business or social life.

A widely recognized problem with the term 'language' is the great range of its application. Some focus on the general concept of 'language', whereas some on the more specific notion of 'a language' while some draw attention to the formal features of phonology (or graphology), grammar, and semantics.

A more useful approach to language, and one used by most modern linguists, is to identify the various properties that are thought to be its essential defining characteristics. The aim is to determine what 'counts as a human language, as opposed to some other system of communication. Two main kinds of enquiry have been used. One focuses upon identifying the universal structural properties of language. The other is to contrast language with non-human forms of communication and with other forms of human communication.

Design Features of Communication

The most widely acknowledged comparative approach has been that proposed by the American linguist Charles Hockett, who used a zoological mode of enquiry to identify the main points of connection between language and other systems of communication, especially those found in animals. His set of 13 design features of communication using spoken language were as follows

1. **Auditory –vocal channel:** Sound is used between the mouth and ear, as opposed to visual, tactile, or other means.

2. **Broadcast transmission and directional reception:** A signal can be heard by an auditory system within earshot, and the source can be located using the ears' direction-finding ability.

3. **Rapid fading:** Auditory signals are transitory, and do not await the hearer's convenience (unlike animal tracks, or writing)

4. **Interchangeability:** Speakers of a language can reproduce any linguistic message they can understand (unlike the differing courtship behaviour of males and females in several species).

5. **Total feedback:** Speakers hear and can reflect upon everything that they say (unlike the visual displays often used in animal courtship, which are not visible to the displayed).

6. **Specialization:** The sound waves of speech have no function other than to signal meaning (unlike the audible panting of dogs, which has a biological purpose).

7. **Semanticity:** The elements of the signal convey meaning through their stable association with real-world situation (unlike dog panting, which does not 'mean' a dog is hot; it is 'part of' being hot).

8. **Arbitrariness:** There is no dependence of the element of the signal on the nature of the reality to which it refers (unlike the speed of bee 'dancing', which directly reflects the distance of the nectar from the hive.

9. **Discreteness:** Speech used a small set of sound elements that clearly contrast with each other (unlike growling, and other emotional noises, where there are continuous scales of variation in strength).

10. **Displacement:** It is possible to talk about events remote in space or time from the situation of the speaker (unlike most animal cries, which reflect immediate environmental stimuli).

11. **Productivity:** There is an infinite capacity to express and understand meaning, by using old sentence elements to produce new sentences (unlike the limited, fixed set of calls used by animals).

12. **Traditional transmission:** Language is transmitted from one generation to the next primarily by a process of teaching and learning (unlike the bee's ability to communicate the source of nectar, which is passed on genetically).

13. **Duality of patterning:** The sounds of language have no intrinsic meaning, but combine in different ways to form elements (such as words) that do convey meaning (unlike animal calls which cannot be analyzed into two such levels of structure).

LESSON - III

STRUCTURALIST THEORY AND APPLICATIONS

Structure is a system of interrelated elements, which derive their meaning from the relations that hold between them or in other words, a sequential pattern of linguistic elements, at some analytical level.

Structuralism and after

Formalist approaches displayed several limitations. They were unable to handle types of literature that did not use specifically 'literary' language and their microanalytic techniques were not suitable for larger texts such as the novel. As a result, an alternative approach developed during the 1950s based on the principles of structural linguistics. This provided a fresh focus for textual analysis concentrating on the function of the various elements in a text. The insights of the founder of modern linguistics, Ferdinand de Saussure, were used to hypothesize rules governing the underlying system of meaning that a literary text expressed.

The Rise of Structuralism

The extremely influential "Course de Linguistique Generale" (1916), published after Saussure's death in 1913, was compiled from his students' notes from his course in general linguistic (given three times between 1907 and 1911) at the University of Geneva. This book is credited with turning the tide of linguistic through from the diachronic (historical) orientation which had dominated nineteenth – century linguistics to interest in the synchronic (non-historical) study of language. Saussure emphasized the synchronic study of language structure and how linguistic elements are organized into the system of each language. His theory of signs has been very influential. Today, nearly all approaches to linguistics are "structuralist" in some sense and reflect Saussure's monumental influence.

The approach used by the French anthropologist Claude Levi-Strauss (1980) and others was to take the basic notion of a contrastive unit (or 'eme', as in 'phoneme') and apply it to the analysis of behavior (kinship, eating, etc) In literary studies, research focused on finding a common structure underlying the many kinds of narrative text (e.g. folk tales, myths, detective stories). For example, significant basic units of myth ('mythemes') were recognized, and organized as a set of binary oppositions, in the same way as phonemes. In one study (A.J.Greimas, (1966), it was suggested that three basic thematic contrasts occur in all narrative:

1. 'Subject' Vs 'Object', which related to the desire or search that motivates a character at the beginning of the story (e.g. a detective searching for a murderer).

2. 'Sender' Vs 'Receiver', as people communicates with each other about relevant event (e.g. establishing various facts about the murder).

3. 'Helper' Vs 'Opponent', as characters assists or hinders the course of events. These notions, it was argued identified a common structure of themes, actions and character types underlying all kinds of narrative.

Structuralism paid little attention in its analyses to the role of the human mind or social reality. A poem, for example, was to be understood not by studying the experience of the poet, the reader, or the world but by studying the text. The author was no longer the authority for interpretation; the meaning of text was to be found in its individual use of language. This meaning was accessible to the critic because author and critic both belonged to the same community language system (or langue). Language had been handed down to an author, who used it to construct a text. In this view, language did not reflect reality but created it.

Structuralism brought a valuable objectivity into literary analysis, but at the expense of the total neglect of an author's individuality, the social context, and the varying historical situation. In the late 1960's accordingly, there developed a reaction to this 'logocentric' view, which came to be known as 'post-structuralism'- a set of ideas whose implications have still to be fully explored. Here, language is seen not as a static structure, existing regardless of social, historical, or personal considerations, but as a system whose values shift in response to these factors, and whose meaning is too complex to be demonstrable by structuralist techniques. A range of post-structuralist view–points have developed which emphasize the limitations of binary analyses, draw attention to the multiple and overlapping meanings of words and stress the role of mental processes in interpreting linguistic relationships. The approach is highly critical of the scientific aims of structuralism, denying the possibility of objectivity in textual interpretation.

Deconstruction

The methods and principles of structuralism came under severe attack in the approach known as 'deconstruction', associated primarily with the writing of Jacques Derrida (1930). This approach aims to show inherent contradictions and paradoxes in the way that structuralism demonstrates the rules governing the structure of texts, especially its reliance on binary oppositions.

The task of deconstruction begins by isolating a specific structural relationship (e.g. 'speech' vs. 'writing') and identifying the priorities that give the structure its centre (in structuralist thinking, speech is held to be more fundamental, closer to thought, expressing the 'presence' of the author more directly; writing is a derived medium, with an independent existence on paper that makes it less able to maintain the author's presence). In order to deconstruct the opposition, the critic reverses the expected priorities (showing that, in certain respects, writing might be closer to self – consciousness than speech, and speech less so). The result, however, is not to see the alternative term as in some way superior (to see writing as fundamental, and speech as derived). Rather, the whole basis of the opposition is called into question (both speech and writing can be shown to lack presence; both can be seen as derived). In his way, readers are forced to rethink the validity of the sets of oppositions they use to think about the world.

Roland Barthes (1915-80) was a major influence on early structuralist thought, and he continued to play an important role in the post-structuralist period. In his later thinking, the focus on a text's formal structure is replaced by an emphasis on the active, creative procession carried out by the reader (Chomsky's emphasis).

Several reader-oriented approaches to literature have been a part of controversial issues as to whether readers can be credited with a 'literary competence' capable of handling the special properties of literary language. But there is a common emphasis on the opinion

that meaning is not to be found in the language of the text; rather, it is the reader who constructs the text's meaning, always reading in meaning which can not be found within the text itself. Texts, in this view, have no separate identity: they exist only when they are read.

Categorization and Binary Feature

Category, a general term used in linguistic at varying levels of abstraction. At its most general level, categorization refers to the whole process of organizing human experience into general concepts with their associated linguistic levels, the linguistic study of this process in semantics overlaps with that of philosophers and psychologists. In the field of grammar, categorization refers to the establishment of a set of classificatory units or properties used in the description of language, which have the same basic distribution and which occur as a structural unit throughout the language. The term category in some approaches refers to the classes themselves, for example noun, verb, subject, predicate, noun phrase, verb phrase.

In scale and category grammar, the term is used primarily to refer to the notions of class, system, unit and structure, which the theory recognized as basic. In generative grammar, the set of phrase-structure rules in a grammar may be referred to as the categorical component that is that part of the base component the grammar which specifies such syntactic categories, as SNP + VP. Also in some models of generative grammar, the term category feature is used refer to a type of contextual feature.

Binary-Feature

Binary-feature is a property which can be used to classify linguistic units, in terms of two mutually exclusive possibilities, such as in phonology the presence verses the absence of vocal-cord vibration, or lip-rounding. Binary feature are mainly major organizational principal of distinctive feature theories of phonology, where it is conventional to mark the opposition using +/- in square brackets. Binary features also established in grammatical and semantic analysis of lexical items within generative grammar, where the transcriptional convention is used.

Binary or binarism, in this sense is relatable to the principles of binary coding used in information theory, but the status of such contrasts in language is often controversial, as it is not always clear whether the linguistic possibilities available in phonology, grammar and semantics are best seen as a series of binary-choices.

A language is a structure in the sense that it is a net-work of interrelated units, the meaning of the parts being specifiable only with reference to the whole. In this sense, the terms structure and system are often synonymous as language is a structured system. This structure appears as categories in the analysis of grammar, in the form of nouns verbs, cases etc. The binary or binarism makes use of 'information theory' and through this binary opposition translation method was simplified. Thus, translation was 'given' a systematic methodology by structuralism.

The Empirical aspects

Translation is not a replacement of a source text by a target text. It is essentially a communicative act employed across time and language. It therefore involves the same problems and parameters that characterize an act of communication between any two persons, between the writer and his or her audience, complicated by the additional hurdle of

the interlinguistic barrier and the intervention of a third writer and reader. The latter, the translator, as it were, faces both ways, directing his or her gaze toward both the world of the ST and that of the TT which involves yet another audience or set of readers.

Some of them will be relating to the TT as an original text, others to it as a translated one; yet others will be responding simultaneously to both the ST and TT especially if they are both printed alongside or interlineally. To characterize TE it will therefore be necessary to articulate all of the features of the total text situation processed consciously by the translator which subsequently condition the finished products in a variety of ways.

Functional Equivalence

Seeking an equivalent or approximate correspondence for all these variables may seem a formidable or even impossible task. When the cultural gap is wide some translation theorists have indeed maintained that the task is impossible. The answer to this assertion is twofold. First, TE is not identify but must be regarded as approximate correspondence involving resourceful manipulation by the translator to compensate for the language differences.

Second, not all these variable are relevant in every situation. For instance, spatial equivalence is relevant in a newspaper headline situation, phonic matching in film dubbing, in poetic alliteration, or where a songwriter is translating to fit a musical score.

Equivalence is a matter in each case of weighing up priorities, sometimes sacrificing the natural syntactic ordering of the TL in the interests of reproducing a particular poetic effect that the translator feels to be functional at the time.

The determination of what is functional is a decision taken either deliberately or intuitively by the translator every time he or she translates. This is the case even when the identical ST is being retranslated by the same or a different translator; accounting for the fact that one ST will produce may 'equivalent' TTS, particularly if they are meant for different audiences, at different periods of history.

To determine functional equivalence the translator must adopt, as in any communicative situation, a top-down approach, considering first the general nature of the whole discourse from both the ST and TT angles and then working down to matching the lowest level of linguistic units. TE will usually be regarded as most complete and faithful where there is 'matching at the lowest possible level' (Haas 1970: 18-19).

Text Types and Overall Translation Strategies

The choice of translation procedures at the level of the shorter units of language, of the parts, will have predictable correlations with the wholes, with the overall strategies or types of translation and the variety of source texts being translated. The distinction between literal and free translation has a long history. Some writers on translation have regarded the former as exhibiting a higher degree of TE. But others have awarded that evaluation to the latter. We can indeed describe the differences between these two clearly divergent strategies of translation in terms of their relation to the source and target worlds. Literal, word-for-word, and interlinear translation is associated with greater deference to the world of the ST and maximum formal or linguistic correspondence with the SL. Dynamic or free translation focuses on adapting to the world of the TT and the TL idioms. But there is no necessary

association between the degree of TE and the type of translation adopted, be it literal or dynamic.

Another distinction that has been made in the field of translation types, is that existing between covert and overt translations, between a TT which is not regarded as a translation and that which is either known to be one or is explicitly treated as one (House 1977). This distinction becomes significant in the light of the phenomenon of pseudo translation (Toury 1984). These have been undertaken when the source culture was prestigious and an avowed or overt translation sold better than an original.

The most useful is to formulate a descriptive framework which takes account of all the factors that can be identified as entering into the total translation situation and relate them tentatively to such broadly distinctive categories as informational or referential, literary and poetic, and literal interlinear. Bothe the nature of the ST and linguistic differences between the SL and TL will condition the type of overall strategy of translation and the way all the elements in the total translation situation are fused. Conversely, the type of translation to which the actual TT identifiably belongs will constitute an indication of the way the translator has viewed the ST, on the one hand, and the needs of the readers, on the other, and how these two factors have been harmonized.

Translation equivalence (TE) is an intuitive commonsense term for describing the ideal relationship that a reader would expect to exist between an original and its translation, hence respectively termed source text and target text. Traditionally translation has been viewed as an empirical aspect. But such a view will not bring an operative definition of translation equivalence nearer. The meaning of a linguistic expression is given by functional equivalence.

LESSON - IV

TRANSLATION THROUGH THE AGES

George Stenier, in After Babel, divides the literature on the theory, practice and history of translation into four periods. The first, he claims, extends from the statements of Cicero and Horace on translation up to the publication of Alexander Fraser Tytler's Essay on the Principles of Translation in 1791. The central characteristic of this period is that of 'immediate empirical focuses, i.e. the statements and theories about translation stem directly from the practical work of translating. Steiner's second period, which runs up to the publication of Lardaud's Sous I'inovation de Saint Jerome in 1946 is characterized as a period of theory and hermeneutic enquiry with the development of vocabulary and methodology of approaching translation. The third period begins with the publication of the first papers on machine translation in 1940s, and is characterized by the introduction of structural linguistics and communication theory into the study of translation. Steiner's fourth period, coexisting with the third, has its origins in the early 1960s and is characterized by 'a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation': in short by a vision of translation that sets the discipline in wide frame that includes a number of other disciplines.

Steiner's division, although interesting and perceptive, nevertheless illustrate the difficulty of studying translation diachronically, for his first period covers a span of some 1700 years while his last two periods cover a mere thirty years. His quadripartite division, is to say the least, highly idiosyncratic, but it does manage to avoid one great pitfall, periodization, or compartmentalization of literary history. It is virtually impossible to divide periods according to dates for, as Lotman points out; human culture is a dynamic system.

The Romans

The significance of translation in Roman literature has often been used to accuse the Romans of being unable to create imaginative literature in their own right, least until the first century BC. But the implied value judgment in such a generalization is quite wrong. The Roman perceived themselves as a continuation of their Greek models and Roman literary critics discussed Greek texts without seeing the language of those texts as being in any way an inhibiting factor. The Roman literary system sets up a hierarchy of texts and authors that overrides linguistic boundaries and that system in turn reflects the Roman ideal of the hierarchical yet caring central state based on the true law of Reason with translation, the ideal SL text is there to be imitated and not to be crushed by the too rigid application of Reason. Cicero nicely expresses this distinction: 'If I render word for word, the result will sound uncouth and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator.

Both Horace and Cicero, in their remarks on translation, make an important distinction between work for word translation and sense for sense (or figure for figure) translation. The underlying principle of enriching their native language and literature through translation leads to a stress on the aesthetic criteria of the TL product rather than on more rigid notions of 'fidelity'.

The art of the translator, for Horace and Cicero, then, consisted in judicious interpretation of the SL text so as to produce a TL version based on the principle non verbum

de verbo, sed sensum exprimere de sensu (of expressing not word for word, but sense for sense), and his responsibility was to the TL readers.

For Roman translators, the task of transferring a text from language to language could be perceived as an exercise in comparative stylistics, since they were freed from the exigencies of having to 'make known' either the form or the content per se, and consequently did not need to subordinate themselves to the frame of the original. The good translator, therefore, pre-supposed the reader's acquaintance with the SL text and was bound by that knowledge, for any assessment of his skill as translator would be based on the creative use he was able to make of his model. Roman translation may therefore be perceived as unique in that it arises from a vision of literary production that follows an established canon of excellence across linguistic boundaries.

Bible translation

With the spread of Christianity, translation came to acquire another role, that of disseminating the word of God. A religion as text based as Christianity presented the translator with a mission that encompassed both aesthetic and evangelistic criteria. The history of Bible translation is accordingly a history of western culture in microcosm. Translations of the New Testament were made very early, and St Jerome's famous contentious version that was to have such influence on succeeding generations of translators was commissioned by Pope Damascus in 384 AD Following Cicero, St Jerome declared he had translated sense for sense rather than word for word, but the problem of the fine line between what constituted stylistic licence and what constituted heretical interpretation was to remain a major stumbling block for centuries.

The first translation of the complete Bible into English was the Wycliffe Bible produced by John Wycliffe the noted Oxford theologian between 1380 and 1384, which marked the start of a great flowering of English Bible translations linked to changing attitudes to the role of the written text in the church that formed part of the developing Reformation.

The second Wycliffite Bible contains a general Prologue, composed between 1395 and 1396 in which the fifteenth chapter describes the four stages of the translation process:

1. A collaborative effort of collecting old Bibles, glosses and establishing an authentic Latin source text

2. A comparison of the versions

3. Counseling 'with old grammarians and old divines' about hard words and complex meanings; and

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

In the sixteenth century the history of Bible translation acquire new dimensions with the advent of printing. After the Wycliffite versions, the next great English translation was William Tyndale's (1946-1536) New Testament printed in 1525. Tyndale's proclaimed intention in translating was also to offer as clear a version as possible to the layman, and by the time he was burned at the stake in 1536 he had translated the New Testament from the Greek and parts of the Old Testament from the Hebrew. The sixteenth century saw the

translation of the Bible into a large number of European languages, in both Protestant and Roman Catholic versions.

It would not perhaps be too gross a generalization to suggest that the aims of the sixteenth-century Bible translators may be collocated in three categories:

1. To clarify errors arising from previous versions, due to inadequate SL manuscripts or to linguistic incompetence.

2. To produce an accessible and aesthetically satisfying vernacular style.

3. To clarify points of dogma and reduce the extent to which the scriptures were interpreted and represented to the laypeople as a metatext.

The Renaissance Bible translations perceived both fluidity and intelligibility in the TL text as important criteria, but were equally concerned with the transmission of a literally accurate message. And since the Bible is in itself a text that each individual reader must reinterpret in the reading, each successive translation attempts to allay doubts in the wording and offer readers a text in which they may put their trust. Thus the task of the translator went beyond the linguistic, and became evangelistic in its own right, for the (often anonymous) translator of the Bible in the sixteenth century was a radical leader in the struggle to further man's spiritual progress. The collaborative aspect of Bible translation represented yet another significant aspect of that struggle.

Education and the Vernacular

In the Ninth century King Alfred (reign 871-99), who had translated (or caused to be translated) a number of Latin texts, declared that the purpose of translating was to help the English people to recover from the devastation of the Danish invasions that had laid waste, the old monastic centers of learning and had demoraled and divided the kingdom. In his Preface to his translation into the vernacular, and at the same time he asserts the claims of English as a literary language in his own right. Alfred also claims to have followed the teachings of his bishop and priests to have rendered the text 'hwilum word be worde, hwilum andgiet of andgiete' (sometimes word by word, sometimes sense by sense), an interesting point in that it implies that the function of the finished product was the determining factor in the translation process rather than any established canon of procedure. Translation is perceived as having a moral and didactic purpose with a clear political role to play, far removed from its purely instrumental role in the study of rhetoric that coexisted at the same time.

In his useful article on vulgarization and translation, Gianfranco Folena suggests that medieval translation might be described either as vertical, by which he intends translation into the vernacular from a SL that has a special prestige or value (e.g. Latin), or as horizontal, where both SL and TL have a similar value (e.g. Provencal into Italian, Norman-French into English). Folena's distinction, however, is not new: Roger Bacon (c.1214-92) was well aware of the differences between translating from ancient languages into Latin and translating contemporary texts into the vernacular, as was Dante (1265-1321), and both talk about translation in relation to the moral and aesthetic criteria of works of art and scholarship.

The distinction between horizontal and vertical translation is helpful in that it shows how translation could be linked to two coexistent but different literary systems. Whilst the

vertical approach splits into two distinct types, the interlinear gloss, or word-for-word technique, as opposed to the Ciceronian sense-for-sense method, elaborated by Quintilian's concept of paraphrase, the horizontal approach involves complex questions of imitation and borrowing. The high status of imitation in the medieval canon meant that originality of material was not greatly prized and an author's skill consisted in the reworking of established themes and ideas.

Translation, whether vertical or horizontal, is viewed as a skill, inextricably bound up with modes of reading and interpreting the original text, which is proper source material for the writer to draw upon as the thinks fit.

Early Theorists

One of the first writers to formulate a theory of translation was the French humanist Etienne Dolet (1509-46) who was tried and executed for heresy after 'mistranslating' one of Plato's dialogues in such a way as to imply disbelief in immortality. In 1540, Dolet published a short outline of translation principles, entitled La Mamere de bien traduire d'une language an aultre (How to translate well from one Language into Another) and established five principles for the translator:

1. The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

2. The translator should have a perfect knowledge of both SL and TL.

3. The translator should use forms of speech in common use.

4. The translator should choose and order words appropriately to produce the correct tone.

Dolet' principles, ranked as they are in a precise order, stress the importance of understanding the SL text as a primary requisite. The translator is far more than a competent linguist, and translation involves both a scholarly and sensitive appraisal of the SL text and an awareness of the place the translation is intended to occupy in the TL system.

Dolet's views were reiterated by George Chapman (1559-1634), the great translator of Homer. He repeats his theory more fully in the Epistle to the Reader of his translation of The Iliad. In the Epistle Chapman states that a translator must:

1. avoid word for word renderings

2. attempt to reach the 'spirit' of the original

3. Avoid over loose translations, by basing the translation on a sound scholarly investigation of other version and glosses.

The platonic doctrine of the divine inspiration of poetry clearly had repercussions for the translator, in that it was deemed possible for the 'spirit' or 'tone' of the original to be recreated in another cultural context. The translator, therefore, is seeking to bring about a 'transmigration' of the original text, which the approaches on both a technical and metaphysical level, as a skilled equal with duties and responsibilities both to the original author and the audience.

The Periods of Renaissance and 17th and 18th Centuries

Edmond Cary, discussing Dolet in his study of the great French translators, stresses the importance of translation in the sixteenth century:

In an atmosphere, where a translator could be executed as a result of a particular rendering of a sentence or phrase in text, it is hardly surprising that battle lines were drawn with vehemence. One major characteristic of the period (reflected also in the number of translation of the Bible that updated the language of preceding versions without necessarily making major interpretative changes) is an affirmation of the present through the use of contemporary idiom and style.

In poetry, the adjustments made to the SL text by such major translators as Wyatt (1503-42) and Surrey (c.1517-47) have led critics to describe their translations at times as 'adaptations', but such a distinction is misleading. An investigation of Wyatt's translations of Petrarch for example shows faithfulness not to individual words or sentence structures but to a notion of the meaning of the poem is perceived as an artifact of a particular cultural system, and the only faithful translation can be to give it a similar function in the target cultural system.

The updating of texts through translation by means either of additions, omissions or conscious alterations can be very clearly seen in the work of Philemon Holland (1552-1637) the 'translator general'. In translation Livy declared that his aim was to ensure that Livy should 'deliver his mind in English, if not so eloquently by many degrees, yet as truly as in Latine', and claimed that he used not 'any affected phrase, but… a mean and popular style'. In the Preface to the Reader of his translation of Pliny, Holland attacks those critics who protest at the vulgarization of Latin classics and comments that they 'think no so honorably of their native country and mother tongue as they ought', claiming that if they did they would be eager to 'triumph over the Romans in subduing their literature under the dent of the English pen' in revenge for the Roman conquest of Britain effected in earlier times by the sword.

Translation was by no means a secondary activity, but a primary one, exerting a shaping force on the intellectual life of the age, and at times the figure of the translator appears almost as a revolutionary activist rather than the servant of an original author or text.

The 17th Century

Translation of the classic s increased considerably in France between 1625 and 1660, the great age of French classicism and of the flowering of French theatre based on the Aristotelian unitizes. French writers and theorists were in turn enthusiastically translated into English.

The emphasis on rules and models in Augustan England did not mean, however, that art was perceived as a merely imitative skill. Sir John Denham (1615-69), whose theory of translation, as expressed in his poem. To Sir Richard Fanshawe upon his Translation of Pastor Fido'(16-48) and in his Preface to his translation of The Destruction of Troy (1656) (see below) covers both the formal aspect (Art) and the spirit (Nature) of the work, but warns against applying the principle of literal translation to the translation of poetry.

Denham argues for a concept of translation that sees translator and original writer as equals but operating in clearly differentiated social and temporal contexts. He sees it as the translator's duty to his source text to extract what he perceives as the essential core of the work and to reproduce or recreate the work in the target language.

Abraham Cowley (1618-67) goes a stage further, and in his 'Preface' to his Pindarique Odes (1656) he boldly asserts that he has 'taken, left out and added what I please' in his translations, aiming no so much at letting the reader know precisely what the original author said as 'what was his way and manner of speaking'.

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

1. *Metapharase,* or turning an author word by word, and line by line from one language into another.

2. Paraphrase, or translation with latitude, the Ciceronian 'sense-for-sense' view of translation.

3. Imitation, where the translator can abandon the text of the original as he sees fit.

Of these types Dryden chooses the second as the more balanced path, provided the translator fulfils certain criteria; to translate poetry, he argues, the translator must be a poet, must be a master of both languages, and must understand both the characteristics and 'spirit' of the original author, besides conforming to the aesthetic canons of his own age.

Dryden's views on translation were followed fairly closely by Alexander Pope (1688-1744), who advocates the same middle ground as Dryden, with stress on close reading of the original to not the details of style and manner whilst endeavoring to keep alive the 'fire' of the poem.

The 18th Century

Dr.Johnson (1709-84), in his Life of Pope (1779-80), discussing the question of additions to a text through translation, comments that if elegance is gained, surely it is desirable, provided nothing is taken away, and goes on to state that 'the purpose of a writer is to be read', claiming that Pope wrote for his own time and his own nation. The right of the individual to be addressed in his own terms, on his own ground is an important element in eighteenth-century translation and is linked to changing concepts of 'originality'.

Goethe (1749-1832) argued that every literature must pass through three phases of translation, although as the phases are recurrent all may be found taking place within the same language system at the same time. The first epoch 'acquaints us with foreign countries on our own terms', and Goethe cites Luther's German Bible as an example of this tendency. The second mode is that of appropriation through substitution and reproduction, where the translator absorbs the sense of a foreign work but reproduces it in his own terms, and here Goethe cites Wieland and the French tradition of translating (a tradition much disparaged by German theorists). The third mode, which he considers the highest, is one which aims for perfect identity between the SL text and the TL text, and the achieving of this mode must be through the creation of a new 'manner' which fuses the uniqueness of the original with a new form and structure.

Towards the end of the eighteenth century, in 1791, Alexander Fraser Tytler published a volume entitled The Principles of Translation, the first systematic study in English-of the translation processes. Tytler set up three basic principles:

1. The translation should give a complete transcript of the idea of the original work.

2. The style and manner of writing should be of the same character with that of the original

3. The translation should have all the ease of the original composition.

Tytler reacts against Dryden's influence, maintaining that the concept of 'paraphrase' had led to exaggeratedly loose translation, although he agrees that part of the translator's duty is to clarify obscurities in the original, even where this entails omission or addition.

Translation theory from Dryden to Tytler, then, is concerned with the problem of recreating an essential spirit, soul or nature of the work of art.

Romanticism and the Victorians

In England, Coleridge (1772-1834) in his Biographic Literaria (1817) outlined his theory of the distinction between Fancy and Imagination, asserting that Imagination is the supreme creative and organic power, as opposed to the lifeless mechanism of Fancy. This theory affinities with the theory of the opposition of mechanical and organic form outlined by the German theorist and translator, August Wilhelm Schlegel (1767-1845) in his Vorlesungen uber dramatische Kunst and Literature (1809), translated into English in 1813. Both the English and German theories rise the question of how the define translation-as a creative or as a mechanical enterprise.

The ideal of a great shaping spirit that transcends the everyday world and recreates the universe led to re-evaluation of the poet's role in time, and to an emphasis on the rediscovery of great individuals of the past who shared a common sense of creativity. So many texts were translated at this time that were to have a seminal effect on the TL (e.g. German authors into English and vice versa, Scott and Byron into French and Italian, etc.) that critics have found it difficult to distinguish between influence study and translation study proper. Stress on the impact of the translation in the target culture in fact resulted in a shift of interest away from the actual processes of translation. Moreover, two conflicting tendencies can be determined in the early nineteenth century. One exalts translation as a category of thought, with the translator seen as a creative genius in his own right, in touch with the genius of his original and enriching the literature and language into which he is translating. The other sees translation in terms of the more mechanical function of 'making known' a text or author.

Most important of all, with the shift of emphasis away from the formal processes of translation, the notion of untranslatability would lead on to the exaggerated emphasis on technical accuracy and resulting pedantry of later nineteenth-century translating. The assumption that meaning lies below and between languages created an impasse for the translator. Only two ways led out of the predicament:

1. The use of literal translation, concentrating on the immediate language of the message; or

2. The use of an artificial language somewhere in between the SL text where the special feeling of the original may be conveyed through strangeness.

Post-Romanticism

Friedrich Schleiermacher (1768-1834) proposed the creation of a separate sub-language for use in translated literature only, while Dante Gabriel Rossetti (1828-82) proclaimed the translator's subservience to the forms and language of the original.

Schleiermacher's theory of a separate translation language was shared by a number of nineteenth-century English translators, such as F.W.Newman, Carlyle and William Morris. Newman declared that the translator should retain every peculiarity of the original wherever possible, "with the greater care the more foreign it may be", William Morris (1834-96) translated a large number of texts, including Norse sagas, Homer's Odyssey, Vergil's Aeneid, Old French romances, etc., and received considerable critical acclaim. Morris' translations are deliberately, consciously archaic, full of such peculiarities of language that they are difficult to read and often obscure. No concessions are made to the reader, who is expected to deal with the work on its own terms, meeting head-on, through the strangeness of the TL, the foreignness of the society that originally produced the text.

The Victorians

Thomas Carlye (1795-1881), who used elaborate Germanic structures in his translations from the German, praised the profusion of German translations claiming that the Germans studied other nations 'inspirit which deserves to be oftener imitated' in order to be able to participate in 'whatever worth or beauty' another nation had produced.

What emerges from the Schleiermacher-Carlyle-Pre-Raphaelite concept of translation, therefore, is an interesting paradox. On the one hand there is an immense respect, verging on adulation, for the original, but that respect is based on the individual writer's sureness of its worth.On the other hand, by producing consciously archaic translations designed to be read by a minority, the translators implicitly reject the ideal of universal literacy.

Matthew Arnold (1822-68) in his first lecture On Translating Homer advises the lay reader to put his trust in scholars, for they alone can say whether the translation produces more or less the same effect as the original.

The translator must focus on the SL text primarily, according to Arnold, and must serve that text with complete commitment. The TL reader must be brought to the SL text through the means of the translation, a position that is the opposite of the one expressed by Erasmus when discussing the need for accessibility of the SL text. And with the hardening of nationalistic lines and the growth of pride in a national culture, French, English or Germans translators, for example, no longer saw translation as a prime means of enriching their own culture. The elitist concept of culture and education embodied in this attitude was, ironically, to assist in the devaluation of translation. For if translation perceived as an instrument, as a means of bringing the TL reader to the SL text in the original, then clearly excellence of style and the translator's own ability as a writer were of less importance. Henry Wadsworth Longfellow (1807-81) added another dimension to the question of the role of the translator, one which restricted the translator's function even more the Arnold's dictum.

Longfellow's extraordinary views on translation take the literalism position to extremes. For him, the rhyme is mere trimming, the floral border on the hedge, and is distinct from the life or truth of the poem itself. The translator is relegated to the position of a technician, neither poet nor commentator, with a clearly defined but severely limited task.

In complete contrast to Longfellow's view, Edward Fitzgerald (1809-63), who is best known for his version of The Rubaiyat of Omar Khayyam (1858), declared that a text must live at all costs 'with a transfusion of one's own worst Life if one can't retain the Original's better'. In other words, far from attempting to lead the TL reader to the SL original, Fitzgerald's work seeks to bring a version of the SL text into the TL culture as a living entity, though his somewhat extreme views on the lowliness of the SL text, quoted in the Introduction indicate a patronizing attitude that demonstrates another form of elitism.

Archaizing

J.M.Cohen feels that the theory of Victorian translation was founded on 'a fundamental error' (i.e. that of conveying remoteness of time and place through the use of a mock antique language), and the pedantry and archaizing of many translations can only have contributed to setting translations apart from other literary activities and to its steady decline in status. Fitzgerald's method of translation, in which the SL text was perceived as the rough clay from which the TL product was moulded, certainly enjoyed great popular success, but it is significant that a debate arose around whether to define his work as a translation or as something else (adaptation, version, etc.) which is indicative of the existence of a general view of what a translation ought to be.

The archaizing principle, then, in an age of social change on an unprecedented scale, can be compared to an attempt to 'colonize' the past. As Rudolf Borchardt put it, declaring that the translation should restore something to the original: "The circle of the historical exchange of forms between nations closes in that Germany returns to the foreign object what is has learnt from it and freely improved upon'. The distance between this version of translation and the vision of Cicero and Horace, also the products of an expanding state, could hardly be greater.

The 20th Century

The work of Ezra Pound is of immense importance in the history of translation, and Pound's skill as a translator was matched by his perceptiveness as critic and theorist. Hilaire Belloc's Taylorian lecture On Translation, given in 1931, is a brief but highly intelligent and systematic approach to the practical problems of translating and to the whole question of the status of the translated text. James McFarlane's article 'Modes of Translation' (1953) raised the level of the discussion of translation in English, and has been described as 'the first publication in the West to deal with translation and translations from a modern, interdisciplinary view and to set out a program of research for scholars concerned with them as an object of study.'

George Steiner, taking a rather idiosyncratic view of translation history, feels that although there is a profusion of pragmatic accounts by individuals the range of theoretic ideas remains small.

But Steiner's description of the translator as a shadowy presence, like Larbaud's description of the translator as a beggar at the church door, is essentially a Post-Romantic

view, and has far more to do with notions of hierarchy in the chain of communication between author, text, reader and translator than with any intrinsic aspect of the process of translation itself. Timothy Webb's study of Shelley as translator, for example, documents the growing split between types of literary activity, and shows how a hierarchy could exist within the work of a single author in early nineteenth-century England.

The history of Translation Studies should therefore be seen as an essential field of study for the contemporary theorist, but should not be approached from a narrowly fixed position.

Contributions in the Twentieth Century

Man's perception of the communication model and the communicative process began to undergo a radical transformation as the twentieth century unfolded. The concept of language structures attracted the attention of scholars. They began to feel that languages were to be looked at on the basis of their individual identities and structures, rather than following the Greek and Latin models. Ferdinand de Saussure (1916), in the dawn of this century, gave a lead in this direction. His fundamental notions of linguistic structures made a big impact on language description and grammar writing. They transformed the entire concept of communication models and the function of language in relation to the users of the language. These led to the explorations of new dimensions of semantic structures and the interaction among those who used the language. Anthropologists like Malinowski (1923) and others gave a new direction to the function of language –language in action – in relation to the society which used it. They worked on the differences in kinship relationship between languages and other variations of their usage. The cumulative effect of all these scholars created a congenial atmosphere for the linguists and translators to surge ahead in a new direction.

Amidst all these, the biggest ever solid contribution in the field of translation theory came from Eugene A. Nida He was engaged in translating the Bible. His vast knowledge of many languages and intense interest in using all available resources and knowledge in the field of language function and society gave him the much needed push to probe deep into the intricacies of the process of translating. Way back in 1947 he published a comprehensive book Bible Translating: An Analysis of Principles and Procedures explaining all the likely problems which one may confront while translating. He again wrote an article in 1952 entitled 'A New Methodology in Biblical Exegesis'. Nida underlined in the above article the need for back-transformation of complex surface structures to an underlying level. It was essentially a deep structure approach to kernel sentences and transforming them as surface structures. He felt that there was more universal uniqueness between languages at the kernel level and it this could be harnessed for transferring the message from SL to TL, it could serve better. Whenever there was a major hurdle in translating from the complex surface structure of SL of TL, he felt that the complex structure could be reduced to the kernel level which could make translation simple and unambiguous.

It is of academic interest to note that Chomsky brought out his theory of transformational grammar much later to this, i.e. in 1955 as against Nida's findings of the same several years back. Nida's theories on translation, viz. literary theory, linguistic theory, sociolinguistic theory and ethno linguistic approach are noteworthy (cf. Chapter on Theories). His three phase translation model: text analysis, transfer, and restructuring is also an

important milestone. He has raised high above all others by providing definite theoretical propositions on translating any type of literature.

Fang (1959) treats translation from three angles, viz, adequate comprehension of the translated text, adequate manipulation of the translated text and that which happens between these two. This is more or less similar to the three phase translation model propounded by Nida. Jacobson (1958) treats translation under three categories of intralingual translation (or rewarding), interlingual translation (or translation (or translation proper) and intersemiotic translation (or transmutation). Seleskovitch (1976) works on the theory of interpretation, the art of translating the oral message simultaneously.

As a culmination of all the above, Holmes (1970) has made a find classification of the entire realm of translation studies into pure and applied translation studies. The former is subdivided into theoretical and descriptive categories. Under theoretical he treats general theories and partial theories. He subdivides the descriptive category as product oriented, process oriented, and function oriented. On the applied side he treats other aspects such as translator training, translation aids and translation criticism.

LESSON - V

DRYDEN'S CLASSIFICATION

The role of translation changed by the mid- seventeenth century. In his Preface to "Ovid's Epistles" (1680), Dryden formulated three basic types of translation to tackle the problems of translations:

(i)   'Metaphrase' or turning an author word by word, and line by line, from one language into another.

(ii)   'Paraphrase' or translation with latitude, the Ciceronian 'sense-for –sense' view of translation.

(iii)   'Imitation', where the translator can abandon the text of the original as he sees fit.

Dryden prefers the second category to the other two for he considers it a balanced path. He says that for translating poetry, the translator should be a poet, should be a master of both the languages and should comprehend the 'spirit' of the original writer and conform to the aesthetic laws of his own age. He compares the translator with the portrait-painter, maintaining that the duty of the painter is to make his portrait resemble the original. The views of Dryden on translation was supported by Alexander Pope, who spoke of the same moderate path as Dryden, with emphasis on close reading of the original to mark the details of style and manner while trying to keep alive the 'fire' of the poem. The history of translation from the translation of 'The Bible' from Wycliffe to the Authorized Version to Dryden and Pope beliefs the view that translation is subsidiary and derivative.

Models of translation including the three categories of Dryden (1860) viz. metaphrase, paraphrase and imitation and Cowely's (1948) adaptation are metaphase, paraphrase, imitation, adaptation and re-creation.

1. Metaphrase

This type of translation was prevalent during the early Christian era and the middle ages. It was very much there during the Roman period. Roman scholars were translating Greek literature into Latin using mostly this technique. This type continued to be used even during the period of the Renaissance, Reformation and later. The translator substituted the source text word by an equivalent word from the TL. This could work very well for those languages whose grammatical features were identical or very close to each other.

The closeness between the European languages made it easy for the translators to go in for this type of translation and probably this could have been the reason for its popularity. In modern terminology, this type of translation can be equated to Catford's (1965) theory of translation at the rank level.

2. Paraphrase

In this type of translation, the translator took the sense of the original source text and translated the message in such a way that there was perfect union or near complete identity of the message. This can be compared to the Cicernonian type of sense for sense translation.

In the modern concept, paraphrase is looked upon as a form of abridgement. This stands in contrast to the paraphrase of the medieval period vis-à-vis translation. The medieval period is supposed to be a period of conflict concerning the problems related to translation. Many scholars favoured literal translation. Notwithstanding this pressure, many other scholars during this period favoured the Ciceronian model of translation. Their view on the closeness and distance between the source and target languages led to work on two fronts. They could go in for literal translation if both languages involved were similar to each other in form and structure. This process failed when the structures of the two languages involved varied. There they could do justice to their work if they took the content in full from the original and rendered that version in the TL so that there was no deviation in the content. That is to say the translated version reflected exactly the original. They were prepared for changes in form in order to maintain the identity of the message. The translators were well versed both tom SL and TL. They were at the receiving end in SL and then became messengers in TL. i.e. they were at the giving end in TL. They were faithful to the content of the text rather than the form. Matthew Arnold was an ardent supporter of this view (cf. Ch.3). theorists preceding him such as John Denham (1656) and Abraham Cowley (1656) contributed much to the view.

3. Imitation

A group of authors from Fredrich Schleiermacher of the eighteenth century down to authors and translators like Newman, Carlyle and Morris held the view that there was a need to create a separate sub-language for use in the translated text. This view could have stemmed from their inability to find equivalents between SL and TL at the formal and functional level. Every language had its own form and function that are quite different from those of the other. They found it difficult and impossible to transport some of the special SL features into the TL. They, therefore, felt the need to create a sub-language specifically for use in the TL context so as to transport the special features of the SL message (concept) which were not present in the TL.

A consideration of the first person plural in Tamil and English would reveal that Tamil has the inclusive plural and the exclusive plural as separate items. English does not have this distinction. In order to transfer a message involving the first person plural, inclusive or exclusive in Tamil into English, one is forced to use a sub-language specifically for this purpose. Catford (1965), while dealing with such a situation from Bhasha Indonesia into English, suggests a simple solution. He calls this feature transference. He also cites similar problems in the realization of the colours of the rainbow by different linguistic groups. While the Navajo language distinguishes the rainbow as having three colours, viz. icli, ico and dootliz, English recognizes seven colours inn the rainbow. So Catford has suggested a way out of this difficulty. His solution is something akin to the creation of a sub-language.

4. Adaptation

Some among the translations of the Romantic and post-Romantic era opposed the process of importing the SL culture into the TL culture. They preferred to take the core of the message from the SL and refit it to accommodating the TL culture. It was felt that the association of the TL culture in the message, leaving out the SL culture, would have more effect on the reader than otherwise. Edward Fizgerald (1878) was a forerunner of this school of thought. He read and enjoyed the Rubaiyats of the Persian poet Omar Khayyam. He was exhilarated and he felt the urge to give it to English incorporating the cultural features of the

English language ignoring the features of the Persian culture. Many poets followed this form of translation.

Dryden classified the translation models into three namely (1) metaphrase (2) paraphrase and (3) imitation. Roman scholars were translating Greek literature into Latin using mostly this first category. In the second type of translation, the translator took the sense of the original source text and translated the message in such a sway that there was perfect union or near complete identity of the message. The third one imitation could have stemmed from their inability to find equivalents between source language and targets language at the formal and functional level.

UNIT I

Meanings:

1. Distortion – a statement that twists facts
2. Idiosyncratic - A structural or behavioral characteristic peculiar to an individual or group
3. Utterances - The act of uttering; vocal expression
4. Stereotyped - Lacking originality, creativity, or individuality
5. Divergent - Differing from another
6. Regional dialect - A regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary, especially a variety of speech differing from the standard literary language or speech pattern of the culture in which it exists
7. Manipulation - The act or practice of manipulating
8. Gaze - To look steadily, intently, and with fixed attention
9. Equivalence - The state or condition of being equivalent; equality
10. Dynamic - Characterized by continuous change, activity, or progress
11. Strategy - an elaborate and systematic plan of action
12. Diachronically - concerned with phenomena, such as linguistic features, as they change through time
13. Fidelity - Faithfulness to obligations, duties, or observances
14. Exaggerated - To represent as greater than is actually the case
15. Pedantry - an ostentatious and inappropriate display of learning

Antonyms:

1. Possible x impossible
2. Directly x indirectly
3. Understanding x misunderstanding
4. Definite x indefinite
5. Active x passive

Fill in the blanks:

1. Translation involves adjustment in different levels such as grammatical, lexical, semantic and _____ levels

2. Each word in the source language is translated by the word in the target language it is known as _____

3. The view that one variety of language has a inherently higher value than other and this ought to be imposed in the whole of speech communities is called _____

4. SL in translation means _____

5. A language situation in which two markedly divergent varieties, each with its own social functions coexist as standards throughout the community. It is known as _____

Short notes:

1. What is translation?
2. Explain the term prescriptivism?
3. Discuss about deconstruction?
4. List out the three basic principles of Tytler
5. Metaphrase - discuss

Paragraph:

1. What is the difference between translate and translation?
2. What are the major communication functions of language?
3. Discuss the term Binary – Feature?
4. Explain about Archaizing.
5. What is adaptation?

Essays:

1. Elucidate about levels of translation.
2. Describe the design features of communication using spoken language.
3. Write about structuralism in detail.
4. Differentiate between romanticism and Victorians .
5. Explain in detail about Dryden's classification.

UNIT – II THEORIES OF TRANSLATION

1) **Lesson – I   Types of Translation**

   a) Full vs. Partial translation

   b) Total vs. Restricted translation

   c) Phonological and Graphological translation

   d) Rank – bound translation

   e) Communicative and Semantic translation

2) **Lesson – II   Translation theories: Ancient and Modern**

   a) Theories of the Ancients

   b) Theories of the Middle Ages

   c) Theories of this Century

   d) A General translation theory

   e) Partial translation theories

3) **Lesson – III   Nida's three base models of translation**

   a) Grammatical Analysis

   b) Referential Meaning

   c) Connotative Meaning

4) **Lesson – IV   (Nida's models contd.) Transfer and Restructuring**

   a) Problems in Transfer

   b) Stages of Transfer

   c) Dimensions and Varieties of Languages

   d) Restructuring

5) **Lesson – V   Linguistics of Translation**

   a) Divisions of Syntagmatic collocations

   b) Three series of semantic categories

   c) Languages as code and system

   d) Varieties of Interference

UNIT - II

LESSON – I

TYPES OF TRANSLATION

Translation, as Casagrande (1953) puts it, is the most complex art produced in the evolution of Cosmos.This statement is the best and the finest starting point to go deep into this discipline called TRANSLATION. Alexander Fraser Tytler (1790), the most celebrated theoretician on translation of his century, is of the opinion that translation is that in which the merit of the original is so completely transfused into another language so as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.

Thus, the theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics. From the point of view of translation theory the distinction between synchronic and diachronic comparison is irrelevant. Translation equivalences may be set up, and translations performed, between any pair of languages or dialects-'related' or 'unrelated' and with any kind of spatial, temporal, social or other relationship between them.

Relations between languages can generally be regarded as two-directional, though not always symmetrical. Translation, as a process, is always unidirectional: it is always performed in a given direction, 'from' *a Source Language* 'into '*a Target Language. SL = Source Language, TL = Target Language.*The central problem of translation-practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.

Before going on to discuss the nature of translation equivalence it will be useful to define some broad types or categories of translation in terms of the extent, levels and ranks of translation.

Full vs Partial Translation

This distinction relates to the extent (in a syntagmatic sense) of SL text which is submitted to the translation process. By text we mean any stretch of language, spoken or written, which is under discussion. According to circumstances a text may thus be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause . . . etc. It may also be a fragment not co-extensive with any formal literary or linguistic unit.

In a full translation the entire text is submitted to the translation process: that is every part of the SL text is replaced by TL text material. Whereas in a partial translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text. This process of transferring SL lexical items into a TL text is more complex than appears at first sight, and it is only approximately true to say that they remain 'untranslated.

Total vs. Restricted Translation

This distinction relates to the levels of language involved in translation. By total translation we mean what is most usually meant by 'translation'; that is, translation in which all levels of the SL text are replaced by TL material. Strictly speaking, 'total' translation is a misleading term, since, though total replacement is involved it is not replacement by equivalents at all levels.

In total translation SL grammar and lexis are replaced by equivalent TL grammar and lexis. This replacement entails the replacement of SL phonology/graphology by TL phonology/graphology, but this is not normally replaced by TL equivalents, hence there is no translation, at that level. As a technical term Total Translation may be defined as:

Replacement of SL textual material by equivalent TL textual material, at only one level, that is translation performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis.

It should be noted that, though phonological or graphological translation is possible, there can be no analgous 'contextual translation' – that is translation restricted to the inter-level context but not entailing translation at the grammatical or lexical levels. In other, words, there is no way in which we can replace SL 'contextual units' by equivalent TL 'contextual units' without simultaneously replacing SL grammatical / lexical units by equivalent TL grammatical / lexical units.

Phonological Translation vs Graphological Translation

In Phonological translation SL Phonology is replaced by equivalent TL phonology, but there are no other replacements except such grammatical or lexical changes as may result accidentally from phonological translation: e.g. an English plural, such as cats, may come out as apparently a singular cat in phonological translation into a language which has no final consonant clusters. In graphological translation SL graphology is replaced by equivalent TL graphology, with no other replacements, except by accidental changes.

Phonological translation is practiced deliberately by actors and mimics who assume foreign or regional 'accents' – though seldom in a self-conscious or fully consistent way (i.e. except in the case of particularly good mimics, the phological translation is usually only partial). The phonetic phonological performance of foreign-language learners is another example of (involuntary and often partial). The phonetic/phonological translation. Graphological translation is sometimes practiced deliberately, for special typographic effects, and also occurs involuntarily in the performance of persons writing a foreign language.

Graphological translation must not be confused with transliteration. The latter is a complex process involving phonological translation with the addition of phonology \ graphology correlation at both ends of the process, i.e. in SL and TL. In transliteration, SL graphological units are first replaced by corresponding SL phonological units; these SL phonological units are translated into equivalent TL phonological units; finally the TL phonological units are replaced by corresponding TL graphological units.

Rank of Translation

A third type of differentiation in translation relates to the rank in a grammatical or phonological hierarchy at which translation of the grammatical units between translation equivalences are set up at any rank, and in a long text the ranks at which translation equivalence occur are constantly changing: at one point, the equivalence sentence-to-sentence, at another, group-to-group, at another word to word, etc., not to mention formally 'shifted' or 'skewed' equivalences.

It is possible, however, to make a translation which is total in the sense given above, but in which the selection of TL equivalents is deliberately confined to one rank (or a few ranks, low in the rank scale) in the hierarchy of grammatical units. We may call this rank-bound translation. The cruder attempts at Machine Translation are rank-bound in this sense, usually at word morpheme rank; that is, they set up word-to-word or morpheme-to-morpheme equivalences, but not equivalences between high-rank units such as the group, clause or sentence. In contrast with this, normal total translation in which equivalences shift freely up this, normal total translation in which equivalences shift freely up and down the rank scale may be termed unbound translation.

Rank-Bound Translation

In rank-bound translation an attempt is made always to select TL equivalents at the same rank e.g. word. A word-rank-bound translation is useful for certain purposes, for instance, for illustrating in a crude way differences between the SL and the TL in the structure of higher rank units – as in some kinds of interlinear translation of texts in 'exotic' languages. Often, however, rank-bound translation is 'bad' translation, in that it involves using TL equivalents which are not appropriate to their location in the TL text, and which are not justified by the interchangeability of SL and TL texts in one and the same situation.

The popular terms free, literal, and word-for-word translation, though loosely used, partly correlate with the distinctions dealt with here. A free translation is always unbound – equivalences shunt up and down the rank scale, but tend to be at the higher ranks – sometimes between larger units than the sentences. Word-for-word translation generally means what it says: i.e. essentially rank-bound at word-rank (but may include some morpheme-morpheme equivalences). Literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but makes changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.); this may make it a group-group or clause-clause translation. One notable point, however, is that literal translation, like word-for-word, tends to remain lexically word-for word, i.e. to use the highest (unconditioned) probability lexical equivalent for each lexical item. Lexical adaptation to TL collocation or 'idiomatic' requirements seems to be a characteristic of free translation.

Communicative and Semantic Translation

In the pre-linguistics period of writing on translation, opinion swung between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favour of the author or the reader, the source or the target language of the text. Up to the nineteenth century, literal translation represented a philological academic exercise from which the cultural reforms were trying to rescue literature. In the nineteenth century, a

more scientific approach was brought to bear on translation, suggesting that certain types of texts must be accurately translated, whilst others should and could not be translated at all! Since the rise of modern linguistics, the general emphasis, supported by communication – theorists as well as by non-literary translators, has been placed on the reader-on informing the reader effectively and appropriately, notably in Nida, Firth, Koller and the Leipzig School. In contrast, the brilliant essays of Benjamin, Valery and Nabokov advocating literal translation have appeared as isolated, paradoxical phenomenon, relevant only to translating works of high literary culture. The conflict of loyalties, the gap between emphasis on source and target language could perhaps be narrowed if the previous terms were replaced as follows:

SOURCE LANGUAGE BIAS   TARGET LANGUAGE BIAS

LITERAL   FREE

FAITHFUL   IDIOMATIC
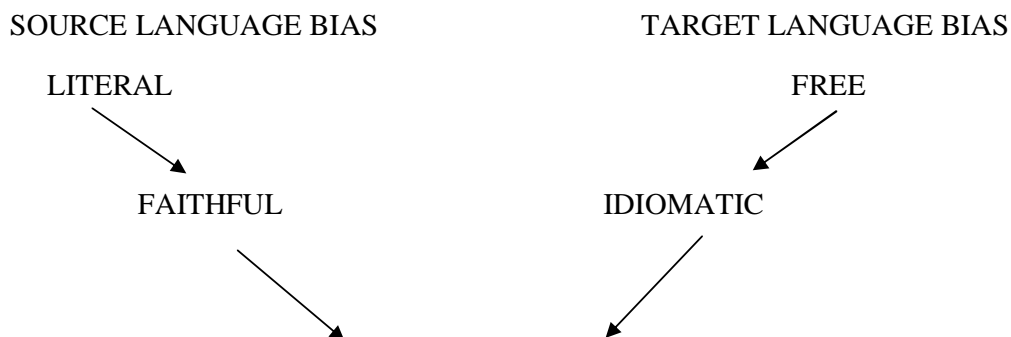
Semantic and Communicative Translation

Communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original. Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.

In theory, there are wide differences between the two methods. Communicative translation addresses itself solely to the second reader, who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary. Semantic translation remains within the original culture and assists the reader only in its connotations if they constitute the essential human (non-ethnic) message of the text. One basic difference between the two methods is that where there is a conflict, the communicator must emphasize the 'force' rather than the content of the message. Generally, a communicative translation is likely to be smoother, simpler, clearer, more direct more conventional, conforming to a particular register of language, tending to undertranslate, i.e. to use more generic, hold-all terms in difficult passages. A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to overtranslate, to be more specific than the original, to include more meanings in its search for one nuance of meaning.

However, in communicative as in semantic translation, provided that equivalent-effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation. Conversely, both semantic and communicative translation complies with the usually accepted syntactic equivalents for the two languages in question. In semantic, but not communicative translation, any deviation from SL stylistic norms would be reflected in an equally wide deviation from the TL norms, but where such norms clash, the deviations are not easy to formulate, and the translator has to show a certain tension between

the writer's manner and the compulsions of the target language. Thus when the writer uses long complex sentences in a language where the sentence in a 'literary' (carefully worked) style is usually complex and longer than in the TL, the translator may reduce the sentences somewhat, compromising between the norms of the two languages and the writer. If in doubt, however, he should trust the writer, not the 'language', which is a sum of abstractions. A semantic translation is concrete.

Communicative and semantic translation may well coincide – in particular, where the text conveys a general rather than a culturally (temporally and spatially) bound message and where the matter is as important as the manner-notably then in the translation of the most important religious, philosophical, artistic and scientific texts, assuming second readers as informed and interested as the first. Further, there are often sections in one text that must be translated communicatively (e.g. non-leiu-'nonsuit'), and others semantically (e.g a quotation from a speech). There is no one communicative nor one semantic method of translating a text – these are in fact widely overlapping bands of methods. A translation can be more, or less, semantic – more, or less, communicative – even a particular section or sentence can be treated more communicatively or less semantically. Each method has a common basis in analytical or cognitive translation which is built up both proposition by proposition and word by word, denoting the empirical factual knowledge of the text, but finally respecting the convention of the target language provided that the through content of the text has been reproduced. The translation emerges in such a way that the exact meaning or function of the words only becomes apparent as they are used. The translator may have to make interim decisions without being able at the time to visualize the relation of the words with the end product. Communicative and semantic translation bifurcate at a later stage of analytical or cognitive translation, which is a pre-translation procedure which may be performed on the source-language text to convert it into the source or the target language – the resultant versions will be closer to each other than the original text and the final translation.

LESSON - II

TRANSLATION THEORIES: ANCIENT AND MODERN

Though everyone has expressed his own view and certain reservations all these views and reservations have had a cumulative effect in building up a sound theoretical base for the discipline of translation studies. One should say that translation studies came to perfection in the works of Eugene A. Nida in the twentieth century. The three phase theoretical model propounded by Nida (1964) and later exemplified in collaboration with Taber (1969) can stand the test of time and space.

Theories of translation can be broadly classified into four, viz. theories of the ancients, theories of the Middle Ages, theories of the early modern times and theories of the present age.

Theories of the Ancients

The few centuries immediately preceding the Christian era had witnessed a great amount of Greek literature flowing into Rome through the medium of translation. The translators mostly followed the literal type, i.e. word for word rendering. The translated text looked like a Meta-text. Notwithstanding this type of translation, there blossomed the real model of translation, the sense for sense model, under Cicero and Horace. Thus these two models were found to be in action then. The former related to 'word for word' translation and the latter signified the model of 'sense for sense' translation. These can be termed as literal translation and conceptual translation respectively.

Literal Translation

There was a regular flow of translated texts from Greek to Latin during the Roman period. Literature blossomed in its fullness in Greece. People from all over the world looked up to Greece for excellence in producing literary masterpieces. In an effort to bring as much materials as possible into their own languages, people began to translate Greek poems and other materials. They found an easy way of doing it by replacing the source language word by a target language word. Their concern was to transform the text from Greek to Latin. Most of the Romans considered the translated version as meta texts. They read them through the source text as opposed to a monolingual whose access to the original was only through the translated version.

It was in reality a case of enrichment of the literary system which incidentally led to language enrichment. In their effort to do quick translation these translators never bothered to consider whether it was advisable to borrow words from the source language itself. They simply took the source text and replaced the words in it without any change in syntax. Wherever they found it difficult to find word equivalents in Latin they retained the Greek words. Slowly they resorted to large scale Greek borrowings into Latin including grammatical features. Such borrowings reached a proportion which made it difficult for one to judge as to which the SL text was and which was the TL text. Cicero and Horace felt that this process was highly damaging to the message and that the message was likely to be misinterpreted. They were also against the indiscriminate use of SL words in the TL text. They advocated sense for sense translation. They felt that the concept contained in the message was more important than the outfit in which the TL version was given.

However, for many Romans, the translation was a Meta-text as they were bilinguals or trilingual with access to the original. Many Roman translators presupposed the reader's acquaintance with the SL text and bound by that attitude, they brought out Roman versions. The task of translating according to many Romans amounted to an exercise in comparative stylistics.

Conceptual Translation

In the olden days most of the people believed that all languages behaved the same way and had similar if not identical feature, structures and lexical items. Many felt that word equivalents were available across languages and what they were required to do was just to replace the SL word by the TL word. However there were a few selected scholars who did not contribute to this view. Their concept of language structure and function differ radically from the word for word translation group. The noteworthy Roman scholar Cicero assisted by his compatriot Horace led this small band of scholars during the Roman Period.

Cicero made a clear distinction between sense for sense translation and word for word translation. The receptor language could be enriched if the aesthetic value of the language is held high. Both Cicero and Horace considered that undue dependence on word for word model of translation would subordinate TL to SL bringing in a type of slavish mentality. It would also bring in inaccuracy in meaning thereby leading to confusion, misunderstanding and difficulties. They rejected this model outright and strongly advocated a judicious interpretation of the SL text so as to produce a balanced TL version based on the sense for sense approach. The translator, after all, owed a greater moral responsibility to the reader than the responsibility he owed to the form of the text. He had to see whether his version was bringing in the required and desired reaction in the reader of the TL text. It was necessary that such positive response came from the monolingual TL reader. Cicero was against full scale borrowing of words from SL; Cicero opined that rendering word for word would result in an uncultured and crude pattern and he was prepared to even alter by necessity anything in the order of wording in order to make the elegant and the message clear

The literary system in Rome was set up by a hierarchy of texts and authors above the limits of linguistic boundaries. The fact that the Romans gave importance lo Greek literature was not based on their inability to create anything of their own but they considered their work a continuation of their Greek models. The Romans viewed translation as an integral part of literary activity, capable of enriching the literal system. This factor prompted them to go for profuse borrowing from Greek. But, according to some, large scale borrowing from Greek would necessarily lead to the disappearance of Latin words from use. It would lead to those native words going permanently out of use and in to oblivion. They championed moderation and cautioned young scholars to desist from borrowing. The language could be enriched through translation if the aesthetic value of the TL version is held in regard above things.

The Ancient Models

Translation began to gain momentum with the spread of Christianity. This text- based religion was in need of its book being translated into different languages. Here the translator had a dual role to play; primarily evangelistic in spreading the religion, and secondarily giving aesthetic flavour to the message. St. Jerome was commissioned by Pope Damascus to translate the New Testament of the Bible. St. Jerome declared that his translation was based on the Ciceronean model, though there remained the problem of· demarcation by a fine line

between the two models. The reason, probably, was the structural, relatedness between Greek the original language of the New Testament and Latin.

Subsequent efforts by various persons like Wycliffe, Purvey and Tyndale yielded good results. They all belonged to the Ciceronean class of translators. Notwithstanding this surge, one would also see the other model in action. It was the Lindisfrane Gospels which were translated around 700 A.D. It was a literal rendering of the Gospels with the Latin version in between the translated texts. During the region of King Alfred of England, in the Ninth century, he prompted scholars to translate materials from Latin to English language. Some of the translations were found to have mixture of both these two models.

Theories of the Middle Ages

King Alfred of England wanted to enrich English bringing good materials from other languages by way of translation. This included the Bible versions also. There appeared to have been a steady growth of literature and in the thinking process during this period. The Church and the clergy however sened apprehension that it would lead to problems concerning their authority and began to tighten their grip on the laity and the monarchs. They began to stem the tide of translation and arrest the thinking capacity of men. Thus the European continent slowly slipped into intellectual darkness. This age began to be labeled as the 'dark age'. When other parts of Europe had been getting darker and darker, the sun of enquiry began to shine in Italy thereby brining the first waves of the Renaissance as early as the 13th century by Dante who lived upto 1312 and Giotto who lived till 1337. it took centuries for these rays of intelligence and enquiry to reach the rest of the continent, Literature, art, architecture and science began to blossom resulting in hectic activity in the field of translation also.

Thus Europe saw a spurt of activity in all fields including literature and translation or works form Greek and Latin. There was an urge to revitalize the languages as well as to learn classical languages such as Greek and Latin. People wanted to embellish their languages Creek and Latin materials through translation.

Robert Bacon suggested that it was more difficult to translate an ancient text of the classical language into a contemporary vernacular than a contemporary text of the classical language into the vernacular. Dante also felt the same way. He went further to include the moral and aesthetic criteria of works of art and scholarship in translation. Both Bacon and Dante felt that one had access to matters found in other languages through translation. Thus Europe was well set to create history in the field of translation theory.

The next major break-through occurred in the 14th century. During the turbulent years of Europe an Oxford trained theoretician John Wycliffe produced a complete translation of Bible into English. Despite strong opposition from the clergy his discipline John Purvey revised it, took 150 copies and circulated it.

The effort of subsequent Bible translators like Erasmus, William Tyndale, and Martin Luther led to thinking to similar lines and they aimed at three types. Primarily they wanted to clarify the errors found in the previous versions due to various factors; secondly they wanted to produce an understandable and good vernacular style, and thirdly they wanted to clarify the points of dogma and minimize the interpretation of the source text.

While real progress was attained in evolving procedures to make effective and efficient translation, considerable work had been done in the development of vernaculars as effective vehicles of communication. The translators were confronted with many problems in translating texts from the classical languages into vernaculars.

The first ever recorded theory on Translation was formulated by Etienne Dolet. His formulation came in his short volume on translation in 1540 in which he set down the five broad principles given below.

1. The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

2. The translator should have a perfect knowledge of both SL and TL.

3. The translator should avoid word-for-word renderings.

4. The translator should use forms of speech in common use.

5. The translator should choose and order words appropriately to produce the correct tone.

The five principles cover almost the entire gamut of translation. Dolet had a perfect understanding of the problems involved in translation and how these issues had to be tackled. He stood for the Ciceronean type of translation with emphasis on the part of the translator to understand the original text correctly. He had also seen the problems of loss and gain of information in the translated text, and had insisted on the translator having mastery over the target language also. He also laid emphasis on 'style', a matter advocated strongly by great scholars and translators of the present time like Nida.

Chapman (1559-1634) in his Seven Books (1958) strongly supported Dolet's view and he has said in his Epistle to Reader which formed part of his translation of the Iliad that a translator must:

1. Avoid word for word renderings;

2. Attempt to reach the 'spirit' of the original

3. Avoid over loose translations, by basing the translation on a sound scholarly investigation of other versions and glosses.

During the 16th and 17th centuries French Scholars translated many works into their language in which some of them effected minor modifications from the SL Text. Some of them told they just looked to their ancient masters. According to them imitation was a means of instructions. John Dryden an English translator worked extensively on the types of translation found in those days.

During the later part of 18th century and 19th centuries great poets and translators like Shelly, Coleridge, Fredrich Schledge, Fitzgerald, the German Scholar August Wilhelm Schlegel and many others were involved in translation and they can be brought under the following categories, .. viz., Recreation (Shelly), Adaptation (Fitzgerald) and Ciceronean type (A.W.Schledge).

During the end of 19th century the linguists (Structuralists of Prague School) entered the area and were involved in the description of languages as existed. These developments brought new hopes in the 20th century and consequently the following theories on translation such as, Philological Theory, Linguistic theory, Socio-linguistic theory· and Ethno-linguistic theory. The refinement of these theories resulted in an elaborate model (Three stage Model) which was worked out by Nida and Taber (1969) at great length. All these theories centered mostly around written messages, although they could be applied to the Verbal message. However Danica seleskovitch (1976) proposed a new model based on psycho-linguistic approach (Psycho-linguistic Theory or Interpretation Theory). It explained the details of translating or rather interpreting the spoken messages effectively.

During this period Europe was witnessing an unprecedented urge for the study of the old classics. People then felt urge to learn Greek and Latin. They also worked towards enriching their languages translating works from classical languages into theirs. Thus the Renaissance and Reformation played a vital role in the history of the development of Translation and its theories.

Theories of the Twentieth Century

Philological theory

This theory is primarily concerned with literary texts. This is based on a philological approach to literary analysis. They deal with corresponding structures in the source and receptor languages and attempt to evaluate their equivalences. The problem of equivalence of literary genres between source and receptor languages is very important. The functional correspondence of such genres is very essential. The philological approach is also concerned to deal with deep structures. The Philological analysis must deal with the deep structure of symbolic levels. This becomes very important as lack of an adequate appreciation of this may led to serious mistakes, particularly when certain types of actions have quite different symbolic meanings in other cultures. The translator should be aware of the probable differences in interpretation. During the first half of this century all attempts to formulate theories of translation were based essentially on philological comparison of texts. Considerable theoretical formulations were made following this and most of the translations were based on this model.

Linguistic theory

The dawn of this century saw Linguistics emerging as a major discipline. The results of linguistic analysis were applied to several different areas of intellectual activity such as language learning, anthropology, semiotics and translation. Linguistic theory placed more importance on a comparison of the linguistic structures of source and receptor texts rather than relying on a comparison of literary genres and stylistic features. The linguists were able to provide considerable insights into the nature of meanings as well as in the similarities and dissimilarities in the linguistic systems of both source as well as target languages.

Some worked on the comparison of surface structures of sources and target languages. They compared the formulations of sentences in the languages involved and the way in which the word combinations are formed. They also framed an elaborate set of rules for matching the corresponding structures. They also worked on the metaphoric usages and their realizations in the other language.

Later some linguists worked on the deep-structure model. They felt that analyzing the structure at the deep level could clear misgivings ambiguity. They argued that the meaning would be clear and less ambiguous if taken at the deep level, although most of the transfers were done from source to receptor language at various surface levels, depending upon the extent to which the two languages involved have corresponding semantic and grammatical structures.

Nida (1952) first advocated the back-transformation of complex surface structures to an underlying level, in which, the fundamental elements are objects, events abstracts and relational. Chomsky's (1955) formulation of generative transformational grammar appeared a few years latterly. Several other scholars also advocated a two level approach to language structure similar to the distinction between surface and deep structures. Many grammarians debated on the relevance of deep structure for translation theory.

In short, the work of linguists paved the way for a better understanding on the structures of the languages and their working.

Sociolinguistic theory

Philological theory concentrated on the literary genres of the languages involved in translation. Linguistic theory centred on the structure of the source and receptor languages. Yet there were some lose ends which required a tie up to give exactness in the translated text. Socio-linguistic theory tried to fill this gap to some extent. Nida (1964) tried to relate translation with communication theory, rather than to a linguistic theory. This did not relegate the relevance of philological theory or linguistic theory but it lifts the linguistic structure to a higher degree of relevance, where it could be viewed in terms of their function in communication.

The social setting in which a communication produced is of much significance in view of the circumstances involved in producing the text, the translator is completed to take language performance as serious as language competence. The fact that various linguistic groups do not behave the same way requires adequate analysis and interpretation if one has to translate it properly, when a translation involves languages which are widely separated representing different cultures and of the text is structurally complex; the translator is under compulsion to view this in terms of the sociolinguistic phenomena. When the social behaviour of the two different linguistic groups differs a translation cannot be done appreciably if the translator does not take into account and consider the deviations in the social systems and customs.

Ethno Linguistic Theory

While Linguistic Theory has helped scholars to indicate the differences at the structural level, Socio-linguistic theory has helped to bridge the gap at the cultural level. The texts being of contemporary nature, scholars can find word equivalents as the semantic notions are available from contemporary literature.

But, In translating a heterogeneous text like the Bible which took a period of 1600 years to be 'completed' the translator has to reconstruct the communicative process as recorded in the book and the translation should be a true reflection of the message as conceived by the author. The task is not an easy one. The growth of language over a long period brings enormous changes both at the lexical and grammatical levels. Sometimes

changes occur in the cultural behaviour also. They have an impact on the language also. As the language grows like a flowing river, some words are swept aside and new words join the stream. Sometimes the same word changes 'its colour' i.e., semantic identity. Sometimes a word used as a generic term becomes a specific term. These factors cause concern for the translator. These are, therefore, a dire need to reconstruct the communicative process as conceived by the original author, seeing the enormous problems faced by the translator.

Nida (1958) has put forward the Ethno-linguistic Theory on Translation; he has envisaged all the probable problems in translating an ancient text of this nature i.e., the Bible. The need for describing the text in terms of the biblical language, i.e., as communicated at the time of issuing the message is felt. A large amount of work has been done and they are available in the form of commentaries, dictionaries, descriptive studies, books and articles. Most of these information are found in English language. He has advocated the usage of the above things and to reconstruct and translate the Biblical message into English. He also admits that when there is time gap between the source Text and the Target Text, The translator is only a kind of proxy in English. He advocates that the message, then, may be brought into other languages. He also admits that there are efforts to make a translation from the original directly into any vernacular but obtain quality and compatibility one should utilise all the information about the Biblical language which are found mainly in English. He has also elaborated in detail the features one has to note while translating the Bible. Application of these principles in translating the Bible helps the translator to give; a neat translation, the one equivalent to the Biblical language in ever respect.

Psycholinguistic Theory

Danica Seleskovitch (1976) introduced a new dimension to translation theory by introducing the psychological approach. Her approach to translation was dictated by the nature and fluctuation of meaning.

In a general translation theory language units are considered as permanent matches with other language units. According to Seleskovich once an idea is set down in black and white, it assumes permanent form and with the passing of time, form may well predominate over the original meaning so that posterity inherits only the linguistic form containing the message. Psychological approach gives the message a subtle touch discerning the idea of the original speaker to the listener through the interpreter. They always stem from meaning. Her perception is that language, such as described in grammars and dictionaries, yields many varied meanings to the scrutiny of the scholar; speech performance yields but one meaning to the initiated listener; the thing meant by the speaker, stress is one the ideas rather than with language. A psychological approach i.e., the theory of interpretation is not concerned with descriptive or comparative linguistics but with speech performance. It studies and compares the original message with that conveyed by the interpreter and endeavours to discern the interplay of thought and language through the evidences are supplied by the process of understanding and expressing.

A General Translation Theory

The ultimate goal of the translation theorist in the broad sense must undoubtedly be to develop a full, inclusive theory accommodating so many elements that it can serve to explain and predict all phenomena falling within the terrain of translating and translation, to the exclusion of all phenomena falling outside it. It hardly needs to be pointed out that a general

translation theory in such a true sense of the term, if indeed it is achievable, will necessarily be highly formalized and, however the scholar may strive after economy, also highly complex

Most of the theories that have been produced to date are in reality little more than prolegomena to such a general translation theory. A good share of them, in fact, are not actually theories at all, in any scholarly sense of the term, but an array of axioms, postulates, and hypotheses that are so formulated as to be both too inclusive (covering also non-translatory acts and non-translations) and too exclusive (shutting out come translatory acts and some works generally recognized as translations).
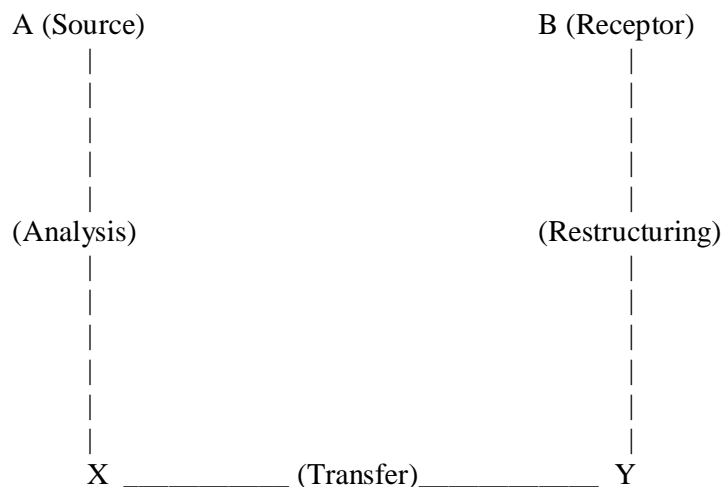
LESSON – III

NIDA'S THREE BASE MODELS OF TRANSLATION

Basically there are two different systems for translating. The first consists in setting up a series of rules which are intended to be applied strictly in order and are designed to specify exactly what should be with each item or combination of items in the source language so as to select the appropriate corresponding form in the receptor language. Some theoreticians have commented that this automatic selection process is best accomplished by working through an intermediate, neutral, universal linguistic structure. This go-between language into which the source is translated and form which the finished translation is derived may be either another natural language or a completely artificial language. But whether or not such an intermediate stage is used, this approach is based on the application of rules to what linguists call the "surface structure" of language, that is, the level of structure which is overtly spoken and heard, or written and read. This approach may be diagrammed as a figure:

A ------------------------ (X) ---------------------→ B
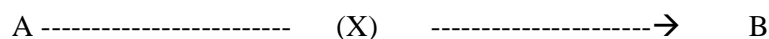
In the figure, A represents the source language and B represents the receptor, or target language. The letter X in parenthesis stands for any intermediate structure which may have been set up as a kind of universal structure to which any and all languages might be related for more economic transfer.

The second system of translation which was put forward by Eugene Nida (1975), consists of a more elaborate procedure comprising three stages: (1) analysis, in which the surface structure (i.e., the message as given in language A) is analyzed in terms of (a) the grammatical relationships and (b) the meanings of the words and combinations of words (2) transfer, in which the analyzed material is transferred in the mind on the translator from language A to language B and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. This approach may be a diagrammed as a figure:

```
A (Source)                      B (Receptor)
    |                               |
    |                               |
    |                               |
    |                               |
    |                               |
(Analysis)                      (Restructuring)
    |                               |
    |                               |
    |                               |
    |                               |
    |                               |
    X _____ (Transfer)_____ Y
```

As indicated, analysis consists of three steps

(a) grammatical analysis which is meant to see if the formation of a grammatical category in the reception languages can be non-existent/ambiguous or (in other words, to determine the meaningful relationships between the word and combination of words)

(b) analysis of referential meaning of the words and special combination of words (for e.g.; idioms)

(c) analysis of connotative meaning, i.e. how the users of the languages react (whether positively or negatively), to the words and combination of words.

The same Grammatical Construction may have many different meanings

The fact that what is generally regarded as the same grammatical construction may represent a number of different relationships, and can be said to have many different meanings, is no better illustrated than by the grammatical construction consisting of two nouns or pronouns connected by 'of'. The following two phrases from the Bible (KJV) are typical of some of the different relationships expressed by the Structure "A of B".

1. The will of God (Eph. I:1)

2. The God of peace (Rom. 15:33)

In order to determine precisely the relationship of the components A and B in these phrases, we ask ourselves; Just what is the relationship, for example, between God and will in the phrase the will of God ? Obviously, it is God, the second element, which "wills" the first element. Or we may say it is B which does A, i.e., "God will".

In the phrase the God of peace we are not speaking of a peaceful God, but God who causes or produces peace. Thus the relationship between A and B in this instance is almost completely the reverse of what it is in the will of God, for in the God of peace, A causes B.

We are forced to the conclusion that the construction Noun+of+Noun can "mean" many different things, depending on what nouns are involved and what meanings we assign to them. In other words, this construction means not one relation, but many: it is ambiguous. Our efforts must therefore be aimed at discovering and then stating unambiguously exactly what the relation is in each case.

Kernel Sentences

In order to state the relationships between words in ways that are the clearest and least ambiguous, the expressions are most often simply recast so that events are expressed as verb, object as nouns, abstracts (quantities and qualities) as adjectives or adverb. The only other terms are relationals (i.e., prepositions and conjunctions).

These restricted expressions are basically what many linguists call "kernels"; that is to say, they are the basic structural elements out of which the language builds its elaborate surface structure. In fact, one of the most important insights coming from "transformational grammar" is the fact that in all languages there are half a dozen to a dozen basic structures

out of which all the more elaborate formation are constructed by means of so-called "transformations." In contrast, back-transformation, the, is the analytic process of reducing the surface structure to its underlying kernels. From the standpoint of the translator, however, what is even more important than the existence of kernels than on the level of more elaborate structures. This means that if one can reduce grammatical structures to the kernel level, they can be transferred more readily and with minimum distortion. This is one justification for the claim that the three-stage process of translation is preferable.

Words with Complex Structures

Some phrases may seem quite similar in structure, but because of terms having complex structures, the relationships between the parts turn out to be quite different. The phrases our beloved ruler, his old servant, and three good bakers would all seem to be quite similar in structure, but they actually go back to quite different kernels. The analysis of these three phrases are given below:-

In our beloved ruler, the object (our) performs the event (beloved i.e., love), of which the goal is the object element in ruler. But this same object performs the event of ruling the first object, our. This may be paraphrased as "we love the one who rules over us."

In his old servant, the first object (his) may be said to "command" or "direct" the object element in servant, but this same object also is the subject of the event of serving the first object (his). At the same time the abstract (old) may be described as attributive to the object contained in servant. It is also possible for old to designate the length of time during which the servicing was done or to specify that it was the one who served at a previous time, which case old is attributive to the event element in servant.

In three good bakers, however, three qualifies the three objects, but good qualifies not the men but their capabilities in baking.

As indicated above, one of the most effective ways to determine the underlying relationships between elements in a phrase is to go beneath the surface structure, by the process of back-transformation, and to determine what is the kernel from which the surface structure is derived. This provides the clearest and most unambiguous expression of the relationship.

Referential Meaning

Having analyzed the meaningful relationship between words, study of the meanings of the words or linguistic units themselves is required. Such a study must be divided into two parts: (1) the words as symbols, which refer to object, events, abstracts, relations (the referential meaning), and (2) the words as prompters of reactions of the participants in communication (the connotative meaning).

The marking of meaning

In most studies of semantics, or the science of meaning, the emphasis is upon the relative ambivalence of terms, i.e., their capacity to have many different meanings. For example, words such as red, chair, and man are discussed in terms of the great variety of possibilities. While this is undoubtedly quite true, the real point of all is that in the actual usage of language there is no such prevailing ambivalence. In fact, in most instances the

surrounding context points out quite clearly which of these basic meanings of a word is intended.

But when speaking about the contextual specification of the meanings of words, the linguistic context in the sense in which it is referred to has two very definite aspects: (I) In many cases, the particular meaning of a word that is intended is clearly specified by the grammatical constructions in which it occurs; and is referred to as syntactic marking (2) In other cases, the specific meaning of a word which is intended to mark by the interaction of that term with the meanings of the terms in its environment. This conditioning by the meanings of surrounding terms is referred to as semotactic marking.

Marking of meaning by the syntax

In many instances the meaning of term is clearly indicated by the syntactic constructions in which they occur. Compare, for example, the following sets:

	A		B
1.	He picked up a stone	1.	They will stone him
2.	He fell in the water	2.	Please water the garden.

The distinct meanings of the terms stone, and water are very clearly marked by the occurrence of these terms in quite different constructions i.e., as nouns in contrast with verbs. In this sense the grammar itself points to the correct intended meaning.

In some instances, however, the syntactic marking is not simply a distinction in world classes. For example, the term fox may occur in the following contexts, with three quite different meanings:

1. It is a fox.

2. He is a fox.

3. She will fox him.

In the first sentence, the presence of it identifies fox as an animal, because that is the only sense of fox for which it is a legitimate substitute: fox in this sense belongs to the same grammatical class as animal, what the hunters are chasing, that mammal, etc. In the second sentence, the presence of he, forces us to take a sense of fox that applies to a person, since he in this construction, as an anaphoric substitute for a "make human," is a legitimate substitute only for a class of terms, including the man, the young fellow, that politician, etc., which identify male persons; and the only sense of fox that applies to a person is "cunning person". In the third sentence, fox is a verb, as can be seen from its position between the auxiliary will and the object pronoun him; the verbal sense of fox is "deceive by clever means".

As seen from the above examples, the syntactic classes which help in the selection of specific meanings of words are determined by adjective, animate or inanimate, transitive or intransitive, etc., are generally large, comprehensive and clearly contrastive; and they are often formally marked as for example by the presence of certain endings, typical of such a grammatical class of words.

Marking of Meaning by Semotaxis

In addition to syntactic marking, in many instances the semotactic environment of words is also essential to differentiate meanings.

As the categories of meanings which are said to be compatible or incompatible, and which mutually select or eliminate each other are being dealt here, it is the area of semantics, that is involved, and hence, the semotactic classes are very numerous, often quite small and even arbitrary, often overlap in multidimensional ways, and are seldom formally marked. A good number of them are highly specific, but it is possible at least in part to describe the components of meaning that are involved in particular selections of meanings. Quite often the syntactic and the semotactic markings interact to pinpoint specific meanings. But they remain in essence quite distinct.

This distinction between syntactic and semotactic functions will become more evident as special examples and problems are studied. Compare, for example, the following sentences:

1. He cut his hand.

2. He cut off a hand of bananas.

3. Hand me the book.

Sentence 3 is clearly distinguished from the other two syntactic marking, in that hand is used as a verb (as seen from presence of the indirect and direct object), whereas the other two are both nouns. What differentiates these two? In sentence 1, the presence of his makes it quite clear, in the absence of any contradictory features in the environment, that we should understand the most common sense of hand as a part of the body at the end of the arm. However, of bananas quite specifically marks the area or domain in which hand is being used: it is the quite specific one relating to bananas, in which hand means "a number of bananas in a single or double row and still fastened to each other at the base."

Connotative Meaning

The analytical procedures by which we come to understand the message we want to translate involve two quite distinct but closely related aspects of the message (1) the grammatical (2) the semantic. But we not only understand the reference of words: we may also react to them emotionally, strongly, weakly, affirmatively or negatively. This aspect of the meaning, which deals without emotional reactions to words, is called connotative meaning.

The associations surrounding some words sometimes become so strong that we avoid using these words at all: this is what we call verbal taboo. On the one hand, there are negative taboos, with associated feelings of revulsion against such words as the famous four-letter words in English, which refer to certain body organs and function. The fact that the taboo is against the word and not the referent can be seen from the fact that there are quite innocent scientific terms which refer to the same things and which are perfectly acceptable. But the feeling against the words is such that even though everyone knows them, they are not used in polite society, and even many dictionaries refuse to print them. Such words are thought to defile the user.

On the other hand, there are positive taboos, associated with feelings of fear or awe: certain words (often the names of powerful beings) are also regarded as powerful, and the misuse of such words may bring destruction upon the hapeless user. A good example is the traditional. Jewish avoidance of the name of God, written in Hebrew with the four letters, YHWH; another is the existence of a great many euphemisms, in Indo-European languages, for 'bear'.

Less intense feeling are nevertheless strong enough, in the name of propriety, to cause many to substitute euphemisms such as washroom, comfort station, lounge, powder room, and numerous colloquial and baby talks terms for the word toilet. Similar cases are those of sanitary engineer, substituted for garbage man, and mortician, substituted for undertaker. The entire complex of euphemisms surrounding death and burial undoubtedly contains a strong ingredient of fear.

The connotations of words may be highly individual. For example, because of some experience in a doctor's office, the word doctor may be quite abhorrent to a child. But such individual connotations are quickly lost, while the socially determined connotations (which are often purely conventional and therefore learned) are acquired by each speaker as part of his language-learning experience.

Primary Factors of Connotative Meaning

In order to understand the nature of connotative meaning, it is important to note its three principal sources: (1) the speakers associated with the word (2) the practical circumstances in which the word is used (3) the linguistic setting characteristic of the word. Positive and negative taboos are applied to all the three aspects.

Association with speakers

When words become associated with particular type of speakers, they almost inevitably acquire by this association a connotative meaning closely related to our attitudes toward those speakers. This means, for example, that words used primarily by children or in addressing children get a connotation of being childish speech, and thus are not appropriate for adult usage.

Education levels may also be involved, so that educated persons use what is called "standard speech," while the uneducated tend to use "substandard" pronunciation, words and grammatical forms. The more extreme instances of educated speech acquire a connotation of pedantry. Note that all such usage levels (standard, substandard, pedantic, etc.) are socially, not linguistically, determined.

A non-linguist will speak about the sounds or letters of a language, whereas the linguist will speak of phonemes, phones, graphs, graphemes, etc. Moreover, the way in which persons employ such terms becomes a mark of their technical ability, so that vocabulary tests are often used by employment bureaus to determine degrees of experience and competence. The attitude we have toward the people who use a word. Whether favourable or unfavourable, becomes our attitude toward that word; that becomes a connotation of particular word.

Levels of Usage

In most languages, even the most "primitive," there is some kind of contrast in what may be called levels of language. One set of labels that has proved generally useful divides this dimension into technical, formal, informal, casual, and intimate language. Even in "primitive" languages one encounters the technical language of the medicine man, the formal languages of the chief addressing a gathering, the informal speech of conversations around the evening fire, the casual conversation between "joking relatives," and the intimate speech of home and family. The differences between these levels may be very clearly marked in pronunciation, grammatical forms, and the selection of vocabulary. These levels in turn contribute to the connotations, as they result from the interaction of the three factors mentioned above: speakers, circumstances and linguistic setting.

The form of the discourse

The style of discourse inevitably produces important connotative values, quite apart from the connotations of the words or of the themes which may be treated. The fact we may be pleased with a style, but quite displeased with the content of a discourse, indicates clearly that there are differences of emotive response to these two levels of communication. Some speakers may charm their audiences with their flow of language, while providing practically no substance; others may challenge their hearers by the importance of their message, even though the manner in which they communicate the information is quite unappealing. Certain literary farces consist of treating momentous events in trivial language, and trivial events in an elevated style, thus providing clear evidence of the ways in which connotative reactions to form can be separated from connotative reactions to content.

LESSON – IV

TRANSFER AND RESTRUCTURING

After having completed the process of analysis, which involves both grammatical and semantic aspects of the text, it is then essential that the results of the analysis be transferred from language A to language B, that is, from the source language to the receptor language. But this must take place in someone's brain, and the translator is the person in whose brain the actual transfer takes place. A number of persons may assist by the way of analysis and restructuring, but the transfer itself is the crucial and focal point of the translation process.

Personal problem in Transfer

The personal problems which confront the average translator are not, of course, the result of any conscious bias against his/her task or the content of the message because of the following factors:

Too much knowledge of the subject matter

When it is emphasized repeatedly in books and articles on translation that the translator must be a complete master of the subject matter, it may seem inconceivable that too much knowledge of the subject matter can be a deterrent to effective translation. In fact, it is actually not the excess of knowledge but the incapacity for imagination which hampers translators at this point. They know so much about the subject that they unconsciously assume the readers will also know what they do, with the result that they frequently translate over the heads of their audience.

Taking translationese for granted

Under the impact of the wholesale translation of textbooks and other semi literary materials, a kind of translationese has arisen in many parts of the world. This form of language is often accepted, especially by educated nationals, as the only possible medium for communicating materials which have first been expressed in a foreign language. Since scholars have often had to read a good deal of such material, they come to accept it more and more as a kind of literary standard, not realizing that this banal and artificial form of language fails utterly to do justice to the rich resources of the receptor language.

Insecurity about one's own Language

Without realizing it, some persons have a deep sense of insecurity about their own language. This may express itself in two, almost opposite, tendencies. In the first place, some national writers feel obliged to imitate the forms of other languages which then regard as having more prestige. Hence they borrows wholesale, not only words, idioms, and stylistic devices, but even grammatical forms, for they conclude that these prestigious languages must be right.

In the second place, insecurity about his own language can express itself in an exaggerated confidence, which says: If English can say it that way, so can we, for our language is not inferior to any. Basically, this is only a superiority reaction to basic insecurity, and the results are as disastrous as those which arise from an inferiority attitude.

Ignorance of the nature of translation

Another personal problem is simple ignorance of what translation is all about. Because the average person natively thinks that language is words, the common tacit assumption results that translation involves replacing a word in language with a word in language B and the more conscientious this sort of translator is the more acute the problem. The traditional focus of attention in translation was on the word, but later shifted onto the sentence. But again, much later expert translators and linguists have been able to demonstrate that the individual focus should be on the paragraph and to some extent on the total discourse. Otherwise, one tends to overlook the transitional phenomena, the connections between sentences, and the ways and the same time bear in mind all the components of a paragraph, but every part of the paragraph should be translated with the structure of the whole being carefully considered, since all must fit together to form a unit.

Personnel involved in transfer

Transfer must be done by people, and very often by a group people, usually organized as some kind of committee. Of course, there are some situations in which one individual, unusually gifted in knowledge of the original languages and skilled in the style of the receptor language, can undertake the task of Bible translating alone. But such one-man translations are increasing less possible. This means that the actual transfer must take place in a cooperative undertaking, involving primarily two types of situations: (1) cooperation between an expatriate foreigner (the missionary) and the national translator, and (2) cooperation between national translators.

Cooperation between expatriate and national translators

In most instances, expatriates and national translators collaborate to undertake translation work; it is the expatriate who is the specialist in the source language (Greek, Hebrew, English, French, Spanish, etc.) and the national who is the expert in the receptor languages. If these men are to function effectively, however, they must both have a knowledge of both source and receptor languages. If the national translator does not have a knowledge of the source language, he is essentially not a translator, but an informant, of translation helper.

When expatriate and national translators collaborate as a team, it is most important that the problems of translation be discussed not in the source language but in the receptor language. That is to say, the basic difficulties must be raised at the post-transfer point, before the restructuring has been undertaken. If on the contrary, people attempt to discuss the problems in the source language, there are too many possibilities of slips and distortions taking place when the material has to be transferred into the receptor language.

Cooperation between national translator

It is important to note the distinctive roles of the "scholar" and the "stylist," for they represent two basic functions which cannot always be easily differentiated. In the past, the tendency has been to have a scholar do translating and then to ask a stylist, very late in the proceedings to fix up whatever seemed unduly rough and awkward. But it is very difficult to achieve a good style by reworking a draft which is all but completed. It is preferable to have the stylist involved as early as possible in the enterprise.

Ideally, the stylist has some grasp of the source language but is not a scholar in it. If he does have such an understanding, he can be the primary translator, working from the source text and producing a first draft which is aimed at an appropriate style (and when the stylist has completed a draft translation, the scholar can then go over it with great care, making sure that it is accurate and bringing to the attention of the stylist errors of various kinds. Experience has shown that it is much easier to achieve the proper combination of accuracy and adequate style in this manner than in the more traditional approach in which the scholar translated and the stylist corrected.

On the other hand, if the stylist has no knowledge of the source language, the scholar must perforce make the transfer to an analogous level in the receptor language in which all statements are as simple as possible and everything as explicit and as unambiguous as possible. The stylist picks up the job at this point and restructures it into a draft of the finished translation, calling the scholar's attention to residual problems of meaning or of awkwardness.

Stages of Transfer

In the actual process of translating, the translator will constantly swing back and forth between the analytical and the restructuring process by way of the transfer. He will also inevitably analyze in the direction of what he knows he must do in the restructuring. That is to say, in his analysis he will anticipate what he knows he must confront in the restructuring. For example, if a receptor language employs primarily participial construction rather than dependent clauses, then automatically the back-transformations will anticipate the type of transfers and restructuring which as required.

One must not transfer the message from language to language B merely in the form of a series of disconnected kernels. Such unrelated simple constructions would make little or no sense. Rather it is important that one indicate clearly the precise relationship between the kernels.

The relations between two kernels may be of three main sorts: (1) temporal, (2) spatial, and (3) logical. The temporal relations arrange the kernels into a time sequence, including the indication of simultaneity and of extended time lapses; and it is in general a good idea to arrange kernels that are related temporally into the absolute time sequence, even though it may not be the actual literary ordering either in the surface structure of the source language or in the final draft translation. Temporal relations are especially important in narrative texts, though not necessarily absent from other types.

Spatial relations may be two kinds: (a) those between objects "out there," e.g., a house, a road, and a clump of tress; and (b) those between the viewer and the objects. In the first kind, one progresses in some kind of order from object to object, or from part to part. The order may be left to right, or top to bottom, or some other. But one does not simply jump helter-skelter from thing to thing. Relations between viewer and object involve questions of proximity or distance e.g., the "zoom lens" effect achieved when something is first viewed at a distance in a larger setting, and the examined more closely and details.

Logical relations are of a quite a different kind, but then it is still a kind of a prior ordering between the elements: cause and effect, condition and consequence, purpose and accomplishment, and so on. Again, different languages provide totally different surface

structure devices for representing these relations, so that the ordering at point just before the transfer will be as neutral and unarbitrary as possible.

Semantic Adjustment made in transfer

Language is a device for communicating messages, then it follows that language and linguistic forms are means to an end rather than an end in themselves. The content is the conceptual intent of the message, together with the connotative values the source wishes to communicate; it is what the message is about. The form, on the other hand, is the external shape the message takes to effect its passage from that for any given content, a language makes available numerous forms which could equally well convey the message.

In transferring the message from one language to another, it is the content which must be preserved at any cost; the form, except in special cases, such as poetry, is largely secondary, since within each language the rules for relatives content to form are highly complex, arbitrary, and variable. It is a bit like packing clothing into two different pieces of luggage: the clothes remain the same, but the shape of the suitcases may vary greatly, and hence the way in which the clothes are packed must be different. Of course, if by coincidence it is possible to convey the same content in the receptor language in a form which closely resembles that of the source, so much the better; we preserve the form when we can, but more often the form has to be transformed precisely in order to preserve the content. An excessive effort to preserve the form inevitably results in a serious loss or distortion of the message.

Obviously in any translation there will be a type of "loss" of semantic content, but the process should be designed as to keep this to a minimum.

Restructuring

Describing the processes of analysis and transfer is much easier than dealing with the processes of restructuring, for the latter depends much upon the structures of each individual receptor language. Moreover, there are two principal dimensions of such restructuring (formal. and functional) which must be fully considered if one is to understand something of the implications of this essential procedures.

The first formal dimension requires one to determine the stylistic level at which one should aim in the process of restructuring. In general there are three principal alternatives: technical, formal and informal (for some literary genres, there are also casual and intimate levels of language). Perhaps the greatest mistake is to reproduce formal or informal levels in the source language by something which is technical in the receptor language. This is what has happened consistently in the translation of Paul's letters to the early churches. Rather than sounding like pastoral letters, they have turned out to be highly technical treatises. Such a shifting of levels is an almost inevitable consequence of not having thoroughly understood the original intent of a message, for when there is any appreciable doubt as to the meaning of any message, we almost instinctively react by raising its Literary language level.

The second formal dimension involves the literary genre like epic poetry, proverbs, parables, historical narrative, personal letters and ritual hymns. Though languages with long literary traditions have much more highly standardized literary genres, even some of the seemingly most primitive peoples have quite elaborate forms of oral literature, involving a number of distinct types; hence there is much more likelihood of formal correspondence than most people imagine. However, the real problems are not in the existence of the

corresponding literary genres, but in the manner in which such diverse forms are regarded by the people in question. For example, epic and didactic poetry are very little used in the Western World, but in many parts of Asia they are very popular and have much of the same value that they possessed in biblical times.

Such poetic forms are often interpreted by persons in the Western world as implying a lack of urgency, because poetic forms have become associated with communications which are over-estheticized and hence not relevant to the practical events of men's daily lives.

In addition to two formal dimensions in restructuring, one must also reckon with a functional, or dynamic dimension, related in many respects to impact. At this point especially, the role of the receptor is crucial, for a translation can be judged as adequate only if the response of the intended receptor is satisfactory. In order to understand the precise role of the receptors, it may be important to restate the basic elements in the translation procedure and to describe the role of the critic of a translation. Essentially the translation process is one in which a person who knows both the source and the receptors language decodes the message of the source language and encodes it into an appropriate equivalent form of the receptor language. This procedure may be diagrammatically described as in Figure given below. Here S_l, M_1 and R_1 stand for the source, the message and the receptors (2), the original components in the communication event. The squares are designed to reflect the linguistic and cultural context of the original communication, in contrast with the circles, which represent the different structure of the receptor language into which the translation has been made. $R_2 - S_2$ is the translator, half square and half circle, as the bilingual intermediary of the translation process. M_2 is the resulting message and R_2 represents the receptors for whom the translation is designed.
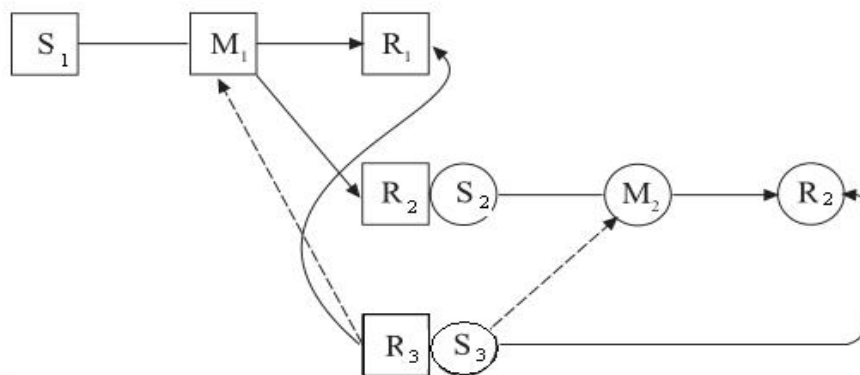
In the past, a critic of any translation, $R_3 - S_3$, was supposed to make a comparison of the forms of M_1 and M_2 on the basis of such a formal comparison, he was supposed to be able to determine the validity of M_2 as a faithful translation of M_1. (This process of comparison is represented in Figure as given below by the dotted lines joining R_3-S_3 to the two messages.) One of the serious difficulties in this procedure has been tendency for the critic to know the content of M_1 too well. Accordingly, he had little or no difficulty in understanding M_2, for his familiarity with M_1 provided him with the correct answers in any case of doubt. As a result, much that was judged to be a satisfactory translation often did not make sense to R_2, who had no such access to the original message. At present, those engaged

in the analysis of the adequacy of translations have had to shift their viewpoints. No longer is it sufficient merely to compare the two forms M1 and M2. Rather, one must determine the extent to which the typical receptors of M2 really understand the message in a manner substantially equivalent, though never identical, which the manner in which the original receptors comprehended the first message (M1) This new approach is symbolized diagrammatically by the solid lines leading from the critic R3-S3 to the respective sets of receptors:

By focusing proper attention upon the role of the receptors of any: translation, one is inevitably led to a somewhat different definition of translation that has been customarily employed. This means that one may now define translating as 'reproducing in the receptor language the closest natural equivalent of the message of the source language, first in terms of meaning and second in terms of style.'

The actual process of translating can be described as a complex use of language; but the scientific study of translating can and should be regarded as a branch of comparative linguistics, with a dynamic dimension and a focus upon semantics. If the scientific study of translation is understood in this light, it is possible that translation could be serve as ,one of the best place to test some present day theories about language structure.

LESSON –V

LINGUISTICS OF TRANSLATION

Translation without the medium of language is within table. Therefore, of all the arts, literature alone is faced with the problem of translation for it uses different languages as its medium of expression. The writer, his reader and work belong to one language and the translator, his reader and translation belong to another language (of course, the translator knows both the languages). What happens in translation is that the SL text gets substituted and the result is that the TL text is born. In other words, translation is a journey from one language to another. Since language is a code or system of sings, the translator decodes the SL text and recodes it in the TL text. Thus, in translation, decoding and recoding, destructuring and re-structuring take place.

Range and acceptability of collocations

Where there is an accepted collection in the source language, the translator must find and use its equivalent in the target language, if it exists. A collocation consists basically of two or three lexical (sometimes called full, descriptive, substantial) words, usually linked by grammatical (empty, functional, relational) words e.g. 'a mental illness'. The collocates within a collocation define and delimit each other by eliminating at least some of their other it is closer for one collocate than for the other. Thus 'to pay attention' is a collocation, since it reduces the number of senses in which 'pay' can be used to one. The word 'attention' is not so radically affected, but it excludes 'attention' in the sense of 'care, solicitude'. 'To buy a hat' is not a collocation since it does not appreciably delimit the sense of 'buy' or 'hat'. However, collocation shade off into other grammatically linked word-groups without a sharp division.

A collocation is the element of system in the lexis of a language. It may be systematic or horizontal, therefore consisting of a common structure; or paradigmatic or vertical, consisting of words belonging to the same semantic field which may substitute for each other or be semantic opposites. These become collocations only when they are arranged systematically.

Evaluative language

The translator has to detect and asses evaluative language, which expresses the SLT author's or reader's or his peer group's explicit or implicit value judgements, not to mention the value-judgments of the prevailing SL or TL culture. Some words, such as 'good', 'fair', 'terrible', 'passable', 'excellent', 'superb', have a vague meaning until they are placed on a scale which can be derived from the writer's values or those of the group where the words' currency originates; the words may then have to be 'converted' to correspond the value-scales of an analogous person or group in the TL culture. Other words are partly evaluative and partly informative (perceptive, stupid, pigs (police), star, judicious, etc.). A third set of words are at face value informative and obtain their evaluative aspect from the culture they drive from: e.g. democracy, bourgeois, conservative, revolutionary, communist, monarchist, revisionist, formalist, etc. If the evaluative aspect of these words is not carried over into the target language, the translator must assist his reader, possibly with a footnote, better by characterizing the translated word (proletarian ideal, revisionist subversion, narrowly conservative, etc.) to preserve the thought-content of the original. Moreover the translator

may have himself to evaluate the degree of subjectivity in the evaluations made by the SL writer.

The scale of linguistic intensity

Languages are written on a scale of intensity as well as evaluation; all words expressing actions or qualities to some extent are ranged on a cline between strength and weakness, energy and inertness. Evaluating the degree of intensity is apt to be subjective. It is difficult to translate a noun phrase such as 'mild hostility', as 'mild'.

Register or socially conditioned language

'The SLT author uses self-expressive language deliberately when he expresses his own views, and unconsciously, either through psycholinguistic marker or through 'register' which has become an imprecise blanket term to cover all the socially conditioned features of language. Sociolinguists such as Gumperz (1975) and Goffman (1975) have noted that in certain roles and/or situations, people speak (or phone or write-notes or texts or letters or diaries), as employers, engineers, dustmen, strangers, Marxists, etc. and will have a specific verbal repertoire may often be a marginal and even insignificant part of their discourse. The main social determinants of speech or writing behaviour are, according to Goffman, age, sex, class occupation, caste, religion, country of origin, generation, region, schooling, cultural cognitive assumptions, bilingualism, etc. They are also influenced by the mode and the occasion, both equally socially conditioned, of the speech or writing event. Their main interest to a translator is that they provide him with a certain lexical field, which a best he should assimiiate by appropriate reading in the SL and TL (particularly TL) and some characteristics word 'deformations' (noted particularly in French medical literature), as well as syntactic marker (e.g. passive and noun phrases pre modified by two or three nouns in electronics literature) running through the texts. If the 'register' is extremely remote from standard educated language, the translator may have to abandon endeavour to maintain functional equivalence and produce an information translation, a kind of reported speech. The socially conditioned nature of language is particularly important in dramatic literature and in advertising.

Languages and reference

All non-literary passage, most sentences, are partly languages, partly external reality; partly sense, partly reference; partly pragmatics, partly semantics (following Peirce and Morris); partly stylistics, partly cognition. A linguistically difficult sentence may be defined as a sentence where one-to-one translation is impossible and the unit of translation is likely to be at least sentence to sentence. Assuming the informative dominates the expressive and the vocative function, and he is confident that he understands the reference perfectly, he translator can 'go to town' on the sentence: he usually jettisons the SL syntax and clarifies the lexis, frequently strengthening and simplifying its oppositional or dialectical elements: Once this structure is perceived, the translations of the sentence presents no problems.

On the other hand, in a referentially difficult or ambiguous passage, the translator, particularly if he has no access to the author of the SL text, must play for safety, erring on the side of word for word literalness if he must, and retaining any ambiguity, which, however, he must point out in a footnote. Since he cannot guide the TL reader, he can only transfer the facts on the SL texts as neatly and wholly as possible.

On Ambiguity

Most sentences carry a deal of lexical and grammatical ambiguity, which may be linguistic or referential; hopefully all this ambiguity will be cleared up by the micro and the macro context. Where the ambiguity remains in spite of the macro context, the translator has to determine whether it is referential or linguistics, or between the two extremes. A referential ambiguity must always be retained and pointed out, if it cannot be cleared up by an expert. A linguistic ambiguity may enrich a text as both meanings may be intended, and the translator should attempt to reproduce the ambiguity, but if he is unable to do so, he normally translates one of the meanings and let the other go. Whilst lexical ambiguities are more common, grammatical ambiguities arise when the point of stress in a clause or when relationship between word-groups or clauses in a larger unit are clear, i.e. one does not know 'what goes with what'.

Language as code and system

The translator is continuously made aware of the functional and structural nature of language, which appears to him in the common dynamic-functional simile of a game of chess and the static-structural simile of a crossword puzzle. Thus one mistranslated word may still half-convincing nonsense of a passage since it forces valid senses (sememes) on to other words and phrases in the passage. When the word is corrected, the whole passage is switched along different lines.

For the translator, language is a code which he is well aware he will never break, a system he cannot wholly grasp, because it is lexically infinite. All he can do is make assumptions about it, in accordance with the benefits he derives from it, depending on the yield that suits the users at the time; the assumption, like the sense of the words, will change continuously. He is frequently faced with too little extra linguistic reality and too much linguistic ambiguity - words either too far out of their usual collocation or so frequently in, them that they become meaningless cliché, fitting as loosely as yale keys in the huge locks of their context.

Varieties of interference

One touchstone of a good translator is his sensitivity to interference, which affects terminology and language, the encyclopaedia as much as it does the dictionary. There are perhaps nine aspects of interference:

i) Collocations or lexemes with similar form in SL and TL, but different meanings.

ii) As above, but with the same meaning, and therefore to be translated 'straight' (therefore, strictly, non-interference!).

iii) SL syntactic structures inappropriately superimposed on TL.

iv) SL word order, or word phrase order, inappropriately reproduced

v) Interference from third languages known to the translator.

vi) Primary meaning of word interfering with appropriate contextual meaning.

vii) Stylistic predilections of translator.

viii)   The primary meaning of a word, interfering with an important secondary meaning, which is also not quite so close to the related word in the TL: 'Le chalutier beneficiera de douze jours et demi de repos par mois de mer, comme son camarde du commerce' - 'his counterpart in merchant ships'. (From Advance Non-literary Texts, Lecuyer and Virey).

ix)   The translator's idiolect, including his regional and social dialect.

When one is continuously aware of all these pitfalls, one is perhaps on the way to becoming a good translator. On the other hand, a good translation shows neither deliberate opposition nor subservience to interference; its language IS uncontaminated by it.

Connotation and denotation

Continuum, scale, balance, cline, pendulum, see-saw the translator's job finally consists of weighing one factor against another. Occasionally, he has to choose between the connotative and denotative semantic features of a lexical unit. The connotation for an educated middle-aged reader might be the eponymous title of Anatole France's novel; further, a kind of Hyde Park Corner, where fierce political opponents can discuss their differences. But the connotations of main peaceful, old, traditional, secluded, beautiful are more powerful. The denotation, however, is 'the elms in the public walks in certain towns'. But the rendering must be simple and uncluttered; the towns have to be abandoned.

Metaphor

We have to bear in mind that languages when seen diachronically consists entirely of metaphors. Dead metaphors have lost all metaphorical sense, and are the 'normal', literal, sane, rational, logical, clear, pecise, 'scientific' stock of language. As 'metaphors' they present to translation problems, and are translated literally (penser=think) where possible. The essence of the sense of both stock and original metaphors is that they encompass a wider range of meanings than literal language, but that they are less precise. Normally, original metaphors have a wider range of meanings than stock metaphors: they are more suggestive and, at least initially, even less precise. Thus a reporter, wanting to summarize the situation in Iran in one heading, wrote KAFKA IN IRAN. What is a translator to make of this? If Kafka is well known in the TL culture, he sighs gratefully and translates literally; otherwise, as a heading; Bureaucracy, Police State, Chaos or Misery in Iran could be considered.

Metaphor is the concrete expression of the ability to see resemblances differences which is one definition on intelligence as well as imagination sign of innovation in language as is invention in life. The translator, working on imaginative writing of any kind (football or financial reports poetry) or attempting to enliven a dull, as well as poorly written, text informative function of language is prominent, is more likely to be metaphors to sense than to be creating them:'

Simile, metonymy, synecdoche

Similes are more precise, more restricted and usually less radical, less committed the metaphors, since they limit the resemblance of the 'object' an its 'image' (vehicle) a single property ('cool as a cucumber'). Thus they are generally easier to translate than metaphor (simile is a 'weaker' method of translating a metaphor), and the main problem is cultural.

Metonymy, where the name of an object is transferred to take the place of something else with which it is associated, normally requires knowledge of the TL culture. Stock English metonymies such as 'the kettle' for water, a 'cave' or 'the cellar' for wine often cannot be transtated word for word: institutional metonymies such as Rue de Rivoli, the Kremlin, the White House, Bonn mayor may not require explanatory expansion in the TL, depending on the knowledge of the putative typical reader; original metonymies, which are rare, since metonymies normally imply a recognized and known contiguity, adjacency or causal relationship between one object and another are translated ccmmunicative1y unless they are important. Thus an aphasiac who substitutes 'fork' for 'knife' (Jakobson, 1971) would be corrected if interpreted to a third party, but the 'similarity disorder' must be retained if reported to a doctor. Synecdoche (i.e. part for whole, species for genus, or vice versa) is treated similarly, and though, its metaphorical element is often fossilized it cannot usually be translated literally.

Idioms

If one defines idioms as phrases or word-groups whose meanings cannot be elicited from the separate meaning of each word which they are formed, then one first notes that these are never translated word for word; that since idioms are either colloquial or slang, it is often difficult to find a TL equivalent with the same degree of informality; and that idioms pass out of fashion rapidly, so that bilingual dictionaries are their ready, Since translators are meant to work into their 'language of habitual use' (Anthony Crane), they are not usually to work into their 'language of habitual use' (Anthony Crane), they are not usually 'caught out' by their 1anguage of habitual use' (Anthony Crane), they are not usually 'caught out' by idioms, unless they are mesmerized by their dictionaries. But many expatriate translators and teachers have a pathetic penchant for idioms, forgetting that they are often affected, pretentious, literary, archaic, confined to one social class, modish, clichified or profli (e.g 'by hook or by crook', 'on a shoe-string', 'grind one's axe', 'Simon-pure', 'in a pucker', 'between Scylla and Charybdis', 'between the Devil and the deep blue sea', etc.) - in fact as tiresome and unnecessary as most proverbs - and many people prefer to use literal language combined with some original metaphors. Further, last (but) not least (not an idiom) is now a German, not an English phrase.

We think of translation in the field of literature and not in the field of fine arts such as music, dance, painting or even architecture or sculpture, as these do not make use of language as their medium. In non – literacy translation, the medium is your language. Human being communicate among themselves through language. But different people speak different languages in different parts of the world. That is why we need translation for the purpose of communication among people of different races, cultures and faiths all over the world. And translation thus, acts as a kind of linguistic bridge – building between two languages and cultures.

UNIT II

Meanings:

1. Spatial – relating to space and the position

2. Temporal – connected with real physical world

3. Colloquial - Used in conversation but not in formal speech or writing

4. Interference – the act of interfering

5. Dialect – the form of a language that is spoken in one area with grammar, words and pronunciation that may be different from other forms of the same language

6. Cliché – phrase or an idea that has been used so often that it no longer has much meaning and is not interesting

7. Ambiguity- the state of having more than one possible meaning

8. Inertness – without power to move or act

9. Tacit – suggested indirectly or understood rather than said in words

10. Banal – very ordinary and containing nothing that is interesting or important

11. Perception – the way you notice things

12. Aesthetic value – a concerned with beauty and art and understanding of beautiful things

13. Ignorance – a lack of knowledge

14. Intellectual – using a person's ability to think in a logical way and understand things

15. Symmetrical – having two halves, parts or slides that are the same in size and shape

Antonyms:

1. Relevant x irrelevant
2. Ambiguous x unambiguous
3. Legitimate x illegitimate
4. Compatible x incompatible

5. Positive x negative

6. Conceivable x inconceivable

7. Consciously x unconsciously

8. Evitable x inevitable

9. Connected x disconnected

10. Significant x insignificant

Fill in the blanks:

1. _____ and _____ are replaced by equivalent TL grammar and lexis.

2. TL phonological units are replaced by corresponding _____

3. _____ made a clear distinction between sense for sense translation and word for word translation

4. The first ever recorded theory on Translation was formulated by _____

5. _____ is a device for communicating messages

Short notes:

1. What is Rank – Bound Translation?

2. List out the principles of translation by Etienne Dolet.

3. What are the primary factors of connotative meaning?

4. Explain about personal problem in transfer.

5. What is connotation?

Paragraph:

1. Discuss about Phonological translation and Graphological translation.

2. Theories in Middle age – explain.

3. What is called referential meaning?

4. Write about different stages of transfer?

5. List out the varieties of interference.

Essays:

1. Explain in detail about communicative and semantic translation.

2. Write about theories of twentieth century?

3. Describe about Grammatical analysis?

4. Elucidate about restructuring.

5. Discuss about the scale of linguistic intensity.

UNIT – III CREATIVE LITERATURE AND TRANSLATION

Lesson –I   Facets of Literary Translation: Importance and difficulties

   a) Introduction

   b) Hurdles of Translation

   c) Translation and transcreation

   d) Poetic creation at word level

Lesson – II   Twentieth century Theoretical Studies with reference to poetics

   a) Poetics and its place in twentieth century theoretical studies

   b) Poetry as an Artistic expression

   c) Structural Poetics

   d) Rhetoric and Stylistics

Lesson – III   Role of the translator in poetic translation

   a) Translation as synthesis

   b) Translation as creative process

   c) The translator as omniscient reader

   d) The translator as acting writer

Lesson – IV   Translation of Literature

   a) Specific Problems of Literary Translation

   b) Poetry and Translation

   c) Translation of Prose

   d) Translating Dramatic Texts

Lesson - V   Major concerns about Translation of Indian Literature

   a) English and Indian Literary scene

   b) Indo – English Literature

   c) Peculiarities of Indian translation

   d) Selection and Materials

UNIT - III

LESSON - I

FACETS OF LITERARY TRANSLATION : IMPORTANCE AND DIFFICULTIES

Translation is as necessary as our very breathing to understand global relations in terms of Arts, Science and Commerce. Since learning more languages or writing proficiently in an alien tongue is hardly possible, the work of translation for the rise, promotion and development of literature, art, business, technology, medicine etc, is inevitable. It rightly promotes experiments and discoveries. It enables inter-linguistic communication in a country like India where multi-linguistic culture exists. Translation recreates and intensifies the channel of life and diversifies human activities.

Translation can be done in several ways. Firstly a distinction should be drawn between the oral translation and the written translation. The former is called interpretation in which one, who knows the languages of both the speakers and hearers, interprets the speaker's speech in the language of the hearers. During this he/she may commit some mistakes but such errors are overlooked unless there is a problem of intelligibility. Oral translation is used specially during public speeches, orations and discourse. In written translation, however, there will be no flexibility or excuses for errors. Here everything should be done quite systematically. The translated text should look like the original of course in a different mettle.

Another classification of translation is machine and manual translation. Here machine translation is nothing but computer translation. In this process, the translatable text will be coded and decoded with sign, and rendering will be literal, however, but so far machines have not yet succeeded in rendering human sensibility. So the real work of translation is still to be one by man himself.

More familiar modes of translation are literal translation or metaphrasing, free translation or paraphrasing, adaptation and real translation.

Hurdles of Translation

When one translates the literature of ancient times to modernize language, he is bound to face numerous hurdles regarding language and theme. Since language changes both horizontally and vertically, the translator cannot render it faithfully. He is more true in the case of a language that grows rapidly owing to heavy borrowings, coinages etc. For example, as we know the story of English Language, the old Kin's English, through the ages, because of borrowing, has drastically been altered. Even many of the English words have lost their meanings, while many of the remaining has undergone a change. Coinages and borrowings, in translation, require an extensive glossing. For instance, when one translates old English poems like Beowulf, Widsith, Finn, Maldon, he finds maximum difficulties in regard to language. Besides, prosody troubles a good deal as in the old English there were on-verse and off-verse lifts as much as time and stress factors.

When one undertakes the work of translating literature of one genre into another either in the same language or from one language to another, he is to encounter myriad

difficulties. If, an old English poem is to be translated into a different language, say in prose, because of linguistic barriers, the work upsets the translator. For example, when Finn, an old English poem sung by Scope and Gleemen, was rendered into prose in English and other European languages, it underwent a considerable metamorphosis. That is why, it is said, that poetry cannot be translated. But in Hillaire Belloc's view, poetry can be reclothed into a living prose. Therefore, Mathew Arnold thinks since it has a rhythm, metre, poetic exuberance and melody cannot be rendered into another medium.

Medium to medium translation is possible excepting poetry. Since it has uninterpretable emotional shades, poetry is bound to lose its flavour if it is translated into another medium. However, in Arnold's view only the poet can do it successfully. In this regard, one can remember Tagore who himself translated his poems into English under the title 'Gitanjali'. For poetry translation, at least, in J.P. Postgate's opinion, one should have poetic sensibility.

Unfortunately the art of translation is a difficult job again for the same reason that one cannot have two mother tongues, or one can hardly learn two or more languages sufficiently to do justice to the original work. Besides, the difficulties of understanding are there ever before. The re-translation of great classic, into the same language is a clear evidence for this. Secondly there are no clear-cut rules and regulations in this regard. However, inspite of all the difficulties involved, the art of translation is certainly very useful work - helpful, enlightening and remunerative, even though it is not as prestigious as creative writing.

Translation or Transcreation

Translation is a combination of words (Trans+lation) meaning to take away while Transcreation (Trans+creation) is to transform creatively from one language to another. Both are basically linguistic processes which enrich us by providing various literatures and knowledge of different Cultures, Traditions, Politics, Philosophies, Economics Religion, Education, Medicine, Trade and Commerce, Tourism, Agriculture, Telecommunication and a host of other things. That is why translation has become the need of the hour. It is the only medium of exchanging our ideas and to update us in every field. Although everyone feels its essentiality and necessity, still translation has been strangely considered second grade work. As language planners the translators have never quite gained recognition.

Theories of Translation

There are basically three different translation theories. First, there is the paraphrase method, in which the translator freely rewords the original language to convey in modern English what he takes to be the basic sense of the passage. This method produces an English text that is easy to read and understand, however, it invariably requires the translator to interpret a given passage for the reader. There are different degrees of paraphrase, some reflecting much more interpretation of the meaning of the text than others. Second, there is the dynamic equivalence method. This a more recent theory of translation developed by Dr. Eugene Nida of the American Bible Society. The object is to produce for the modern reader the closest equivalent meaning of the original text. This does not necessarily require a word-for-word or literal rendering. Finally, there is the literal or compete equivalence method. It requires the closest possible correspondence between the original language words and their consistent English translation.

Even though, the essential meaning of the work seems to come through by all three theories, most believe that the literal method is far superior, when compared with the other two. Other important translation feature is the attempt to be as consistent as possible with the rendering of original language words. It is true that in any language a single word can have more than one meaning. However, there is no good reason to arbitrarily translate a key original language word with dozens of different English words, when a single consistent meaning is perfectly clear and adequate.

The translation or, transcreation creates ontological strength and the literary fragrance of original text without making any changes in the information units. Communication is basically a transfer or transportation of fixed message shows up in any disguises, under several different but related metaphors. One such metaphor involved is "the bucket theory" of meaning.

"Words, like little buckets, are assumed to pick up their loads of meaning in one person's mind, carry them across the intervening space, and dump them into the mind of another" (Charles Osgood)

Accurately translating a dry piece of text designed to communicate straightforward instructions requires less creative input on the translator's behalf. But there are times when style is just as important as content. In advertising, direct translation can lead to all sorts of problems (a few years ago, the classic "come alive with Pepsi', became 'Pepsi brings your ancestors back from the grave' in mainland China!).

Transcreation

Act of translation at its best emerges as an act of transcreation. Transcreation is a cross between straight translation and creative copywriting, using specialist translators to come up with appropriate and relevant counterparts to word plays or other creative concepts while maintaining the sense of the original text. Translations are either too literal and abstract, or written in very formal, incomprehensible English, or are philosophically one-sided reader-friendly "transcreation" offers an unbiased philosophical perspective and presents the main theme of the original text in simple ordinary language easily accessible to present readers. It enables them to feel that as if it were originally written in their own language and they can capture the excitement of discovering its relevance to their own lives.

Transcreation uses a simple, clear, and non-pedantic style and language that is accessible to all levels – yet captures the original theme and concepts in all their complexity. That is why the Bengali writers and poets have become so popular in western world although they are just one branch in India's great literary tradition.

Translation is a tricky business; one of its problems is that the translation sometimes reads like translation. In those instances, they do not communicate the atmospherics, the flavour of dialogue and the rootedness to the soil that every good translation must have. Professor Sukanta Chowdhury, had this to say in his general editor's preface in the first volume of the recent Oxford Tagore Translations; "Literary translation proceeds by a series of particular, contingent judgments, virtually a species of inspired ad hocism. For a start, it soon becomes imperative to break the translator's shibboleth that the same word in the original must always be rendered by the same word in translation."

According to Anjana Tiwari, in the Indian context, transcreation is the only process by which we bridge the gap between different dialects, languages, and cultures. It only provides it readers the essence of a particular piece of literature but also creates the lust for the reader as the substantial inclusion of real instance of joys and pangs that are necessary corollary to the practice as a creative work of art.

Language and Poetic Creation

Since the idiom of much contemporary writing (especially in poetry) is special and alien, readers tend to assume over hastily that it expresses nothing at all. If is to barricade comprehension effectively. A more fruitful attitude is to assume that something is actually being said. The comprehension of it may require several types of effort, including a fresh approach to language. In the end one may decide that the effort was not worth making. The content may not, justify the technical difficulties put in the way. But if it does, the effort of collaboration with the author will have intensified the appreciation. The discovery must at least precede the judgment. Remembering the basic handicap of language as a medium, one of the most urgent demands put upon is the obligation to look at words afresh.

Semantic Rejuvenation

Some off the most abstract terms in the language are really faded metaphors. On examination, it turns out that an earlier meaning, now forgotten, is often lively in the extreme. Hence an obvious means of invigorating our rejune vocabulary is to fall back on those lively older meanings. True enough, the average speaker does not know that they ever existed. He is not reminded that "express" once meant, literally and physically, "to press out." But he can learn it instantaneously from a context. It may be that only the archaic literal sense is intended, or it may be that both the physical and the metaphorical are to be grasped simultaneously. In any event, the impact of the divergent use on an attentive reader forces him to a new experience of the word, without sacrificing comprehension.

Etymology

Sophisticated writers still impose the etymological task upon their readers as part of the aesthetic experience. It may be said, in fact, that etymology is one of the deuces by which readers are now called upon to share in the creative act. The enormous influence of English metaphysical poets of the seventeenth century on modern writers-notably the influence of Donne-has accentuated this etymological awareness.

James Joyce, for instance, has evinced etymological preoccupations throughout his entire work. When he says that one pugilist's fist is "proposed" under the chin of another, he intends the word as Latin proponere, "to place under"; and he is capable of using "supplant" as "to plant under" in describing the Gracehoper (i.e., Grasshopper) of Finnegans Wake: "he had a partner pair of findlestilts to supplant him."

C.D.Lewis makes use of both the literal and figurative senses of "direlict mills" in "you that love England." He means lonely and abandoned mills, of course, but also mills that have simply and unmetaphorically been "left behind" (de-linqui) by those two formely worked in them, and W.H.Auden, speaking in Sir, no Man's meaning of "twist, physical bending from the norm" under the abstract "distortion." When he uses the expression "trains that fume in station" he evokes the literal visual image "to smoke" as well as the later extended meaning "to be impatient."

Word Formation

There is less downright creation of words, even by the boldes innovators, than is popularly supposed. Hart Crane's "thunder is galvothermic" (from "The Tunnel") creates a word not registered in the dictionaries: but its component parts makes clear the sense of "electrically warm". (The fuller form "galvanothermic" would have been more conventional.) Thomas Hardy subdues language to his purposes when he writes verbs like "to unbe", "unillude," or "unbloom," and nouns like "unease" and "lippings (meaning "talk"). James Joyce has experimented in the creation of new word forms to meet special needs, especially adapted to the passages of interior monologue in Ulysses.

Joyce tried to approximate the stuff of our flowing wakeful Consciousness by reproducing in speech the leaps, combinations, and blurrings of word and image characteristic of our private thoughts. Only certain parts of the novel are composed in this fashion. Cutting across these are sharp word-images recording the sounds and sights of the objective world. Onomatopoeia shapes some of the new formations of words. A long-held note of a song, a "longindying call," is said to dissolve in "endlessnessnessness"; a woman's hair is "wavyayeavyheavyeavyevyevy"; the sound of passing horses' hoofs becomes "Steelhoofs ringhoof ring." . . . Disjointed meditation is indicated by clipped forms: "He saved the situa. Tight trow, Brilliant idea." But is not worthy that the most audacious coiners of verbal currency are limited to units capable of conveying sense – and therefore meaningful because they are in some degree familiar.

Punning

It is a technique now being exploited once more in all seriousness after centuries of disrepute. It is made possible by the existence of homonyms in a language: words identical in spoken form but having different meanings, often different origins. The spelling may or may not differ. In Shakespeare's day this double use of homonyms was considered a legitimate adjunct of superbly serious style. It was not limited, although it was also applied, to joking frivolous discourse. In Julius Caesar the words of Mark Antony spoken alone over the dead body in the Senate—

O world, thou was the forest to this hart,

And this indeed, O world, the heart of thee-

Were not meant to elicit smiles. The conscious balancing of the two homonyms was felt to heighten the intensity of Antony's tribute because it offered an auditory bond, "hart: heart," for the linking of two very serious metaphors.

Among modern writers James Joyce is again the most conspicuous exploiter of the pun. He uses it as part of his general attempt to widen the scope of language. There are tentative trial instances in Ulysses: "she rose and closed her reading rose of Castille," or "With the greatest alacrity, miss. Douce agreed. With grace of alacrity . . . she turned herself."

Concretes to Express Abstractions

There is another way refreshing verbal concepts besides reminding readers of the component parts of abstract terms. It is to make bold substitution of entirely concrete simple

terms for the vaguer abstract ones which are actually intended. "Protection" is a colorless word. It becomes more vivid if you are reminded that it means a covering-over in behalf of someone. It becomes poignantly immediate it is translated into the still more concrete image of "Roofing over". The disadvantage is however, that the implied abstraction, although still essential be sacrificed to immediacy. "He gave me the roofing over me" is a heart function of protection-in-general. It may be taken as a bald statement of a mere night's shelter – limited, literal, and unsymbolic. Gerald Manley Hopkins is a master of the successful transposition of abstract into concrete. The implications of generality, even of universality, are never missed when he intends to suggest them through a tangible word.

Abstractions to Express the Concrete

If the use of limited concrete word heightens vivid immediacy, the use of an abstract one for a concrete situation will heighten the general sense of importance and significance in the situation. Much of the vague awe and reverence attendant upon the religious vocabulary in English is due to its formation out of Latin abstract nouns with no homely connotations in ordinary speech. In other languages with a more homogenous vocabulary this may not be true. A German child learning the term unbefleckets Empfangnis may recognize in the first word the humble word Flecke, "spot," which he first learned when he spattered mud or grease over his clothes The correlation will help clarify the semantic situation for him, but it may somewhat reduce his sense of awe. An English-speaking child has no similar experience to fall back on when he learns the august phrase "immaculate conception." The vagueness of the connotations may therefore heighten his sense of mystery in dealing with the phrase.

Juxtapositions

All words are surrounded by an aura of connotations in addition to the precise denotations. When two words with similar connotative spheres are put together they strengthen each other so far as factual information is concerned, but they do not offer a challenge to the attention or a marked stimulus to the imagination. It is otherwise, when two words are juxtaposed out of different connotative spheres. The element of conflict enriches the expression. A simple form of the usage has long been practiced by English poets. It consists in placing together two words belonging to two different realms of physical sense. Milton's "blind mounts" is an example and E.E.Cummings speaks of "Eyes which mutter thickly" of something "noise colored", and a "roly-poly voice". The general device is being widely employed today. T.S. Eliot is past master of this technique, which harmonized with his larger purpose of contrasting moods and cultures deliberately by way of satiric commentary.

LESSON – II

TWENTIETH CENTURY THEORETICAL STUDIES WITH REFERENCE TO POETICS

The development of the modern poetics, which emerged as a new kind of discipline, was neither a descriptive poetics, dealing with the 'description of form', rules or the technique of a work; nor a poetics which revolved around esthetic and philosophical notions; nor a poetics that emphasized individual features of an author who creates his own unrepeatable forms. It was a poetics which' imparted a new sense to the tendencies implicit in older theories, placing them, as it were, in a new context.

Poetics and its Place in Twentieth century Theoretical studies

Today's dictionary definitions originate from a long tradition, and they examine this tradition in various ways, generally they concentrate on several points. (1) Definition from existing treatises designated by the title 'poetica': categories and means and described with the aim of classifying the principles of the creative process or of codifying them. (2) Theories concerning the concept of a literary work (3) In a stricter sense characterization of the creative principle of a certain author, group, school and the like. (4) Less common today is the conception of poetics as the theory of poetry. (5) Sometimes poetics is equated with literary theory. This is because more general aspects of study, which exceed the limits of theories pertaining to the intrinsic composition of the work, to its realization by linguistic means, are included under the term 'poetics'.

Permanent and changeable

The evolution of science, philosophy and, above all, the theory of art has paved the way for diverse theories concerning the work of art and has introduced new elements, new aspects into poetics and its object. Despite all the differences in these views, and changes which historical evolution has brought, there remain stable elements that comprise the kernel of the field of poetics: certain principles, means and devices operate in creation, and the concretizations of a work consciously preserve and emphasize them, This awareness of the existence of the permanent in creation is expressed wherever emphasis is placed on normative or regulatory categories, on objective principles, but it also appears indirectly in conceptions which primarily pursue the change ability, the individuality of expression, for even in these cases the standard categories of poetics are used for description and analysis. Moreover, this very problem of the relations between the permanent and the changeable is the energy that invigorates not only creation itself but also its theory, and an emphasis on one or the other is only one side of the coin-the, literary work. Both sides will always attract attention, and their study will continue to reveal new aspects, just as literature will always continue to be new. These two sides will be an eternal problem; only the planes upon which they appear and the vector from which study approaches them will be different. They will constantly return in connection with the questions which Aristotle described in the first sentences of his Poetics: 'how plots ought to be constructed if the making is to be done beautifully'.

Poetics and Literary Theory

It is not possible, to view the special position of poetics in twentieth-century literary theory without broader connections, because poetics has not been detached from the whole of theory of literature, as used to be the case upto the eighteenth century. Historically it merged or emerged in various ways from the general field of literary theory, philosophy and aesthetics, its particular act of creation. Plato, with his philosophical considerations, and the Sophists with their interest in the technique of creation, had already opened up this extensive field, and the wise Aristotle had been seeking a balance between the two tendencies.

An oscillation between poetics and literary theory is a characteristic feature of the period that we are examining; moreover, it is not only a matter of terminological questions but of conceptual questions as well. Poetics has become an important integrating component of literary-theoretical studies, but sometimes it has been assigned the mere role of summarizing 'formal means' in the spirit of older traditions. Besides the relation to general literary theory it is necessary to mention still others of particular consequence in the twentieth century: emphasis on the work, on its artistic quality, on its specificity has made prominent a particular notion of the criticism, analysis and interpretation of the work.

Individual Poetry

This dynamic conception of creation as the realization of certain possibilities, tendencies and models rooted in the essence of the creative act has paved the way further for a new conception of the relationship between general poetics and an author's poetics. Theoretical poetics of the twentieth century spans the connection between these two sphere: an individual poetics (or the poetics of a group, of a movement) is nothing more than one of the concretizations, of the potential that is offered to creation.

The relationship between general poetics and different types of individual poetics does not mean that a poetics linked only to a certain kind creation, primarily contemporary creation, was being established. This initial relationship is only a basis for understanding certain general principles of creation in a synchronic and diachronic direction. The problems that stand out against the background of modern art provide the possibility of a confrontation with prior creation, and it is therefore possible to elaborate a historical poetics and to broaden; again the basis for modeling and for typological study at the level of general theoretical works. Hence historical poetics will appear in a new light, while, on the other hand, the study of so-called immanent poetics, will become actual. Today's interest is on individual formulation of the theoretical aspects of creation is finding a response precisely in the theory of immanent poetics.

Therefore, it again appears that twentieth-century poetics is not new or modern in its object but in its methods and results, in which it has sought and has found its way both to the literary work and to its theory.

Process of Creation

The focal point of theoretical poetics has shifted from the older conception of notions and categories as fixed and classificatory to an understanding of them as components of the process of creation; they include both the pole of permanence and changeability. They are encoded in experience, in consciousness, but at the same time they undergo innovations with

every new application, with every new concretization of a work. This oscillation provides various possibilities for theoretical approaches.

One has brought poetics into relation with generalizing and synthesizing tendencies in contemporary scholarship. The act of creation, rather the work itself, has been examined primarily in its essence, which appears at the most basic levels of human activity and which sometimes even gives it a validity existing outside of time and space. Consequently, ways to link these theories to anthropology, philosophy and even to logic have become evident. Possibilities of maximal formalization have become evident and have also been indicated. Opportunities for development in the realism of contemporary semiotics (sociology) have been revealed. A modern formulation of constants, permanent principles and categories, which authors of poetics and poetic theories had been seeking, since long ago have been able to be realized together with this.

The other pole has led to development of theories that permit the problems of the work to be viewed from the opposite side; they have oriented poetics toward the individual artifact. Attention has been directed to the study of the system which is the starting point as well as the basis for the realization of the concrete work which is again, on the contrary, determined by a relation to the level of concrete creation. In opposition to the interest in reaching the permanent, general phenomena constituting the essence of a literary work, consideration for the oscillation between the permanent and the changeable, between a system an individual act of creation has primarily been asserted here, for contact with the work in this real shape (in its definite appearance and in its contact with the receiver) has made this necessary.

Structural Poetics

Structural poetics is the trend in modern literary theory and practice. It tries to apply to the study of literature strict and objective methods. It starts with the premise that literary works, as verbal art, cannot be studied without reference to the linguistic material of which they are made. As a discipline, modern poetics is both old and new. It is old for it is keenly aware of a tradition which goes back as far as Aristotle, the founder of a descriptive science of poetics and rhetoric, as well as of its ties with literary scholarship deals with the structure of literary texts. It is new in that it is conscious of the modern conception of the autonomous function of art, and it shares with its sister-discipline, linguistics, some of its basic concepts, methods, and concerns. But like structural linguistics itself, it shows great sensitivity, it has multiplied into a number of different schools and approaches. What can be said' to unify the diverse approaches of structuralist poetics is their common effort to infuse poetics with a precise methodology, the use of a common or similar terminology, and the distinction between the literary work as a message and the organizing properties of language and literary conventions as its code or codes.

Poetics and Linguistics

Poetics is indebted to modern linguistics for some of its basic discriminations, including the one between code and message, as well as for such distinctions as diachronic and synchrony, the 'double articulation' and levels of language, and the axes of simultaneity and succession. Attempting to become an independent science whose focus is the structure of poetic text and their underlying codes, poetics looks on the one hand towards linguistics and on the other towards semiotics, the general science of signs which incorporates both

linguistics and poetics. Semiotics explores all types and functions of signs in their multifarious variety and interaction.

Poetry and the making of poetry belong to the most universal and extensive uses of language, and any exploration of the structure of poetry is bound to broaden the linguist's understanding of his subject matter, to reveal the capacities and limits of language, and the extent to which it can be manipulated and changed.

Structural Approach

The test of the soundness of a structural approach to poetry must ultimately be measured by the depth of the explanations it offers about the nature of a poetic text and the general properties of poetry. Poetic texts are complex but objective linguistic phenomena, whether they exist in written or oral form, whether they are new or old. And it is in the very treatment of the literary work as an esthetic structure that one may note the greatest divergence in the modern approaches to poetics.

At one extreme of the structuralist spectrum, the literary text is viewed as a deviation from the 'ordinary', spoken language. No attempt is made by these students of poetry to define the difference between deviations that are poetic from those that are not poetic, nor do they provide a definition of what constitutes a 'neutral' norm. Poetry which does not deviate (as is often the case in simple· folksongs or in classical traditions) would present no real interest for them. The entire approach, then, can be defined as an extension, of linguistic analysis to literary texts which are fragmented into isolated sentences.

Formalist Approach

The Formalists introduced the ration of 'foregrounding', i.e., of the hierarchy of formal elements without, however, coming to grips with the question of the semantic organization of a work. History of literature was likewise interpreted by them as a self-contained and self-regulated process which oscillates like a pendulum from form to form. The only explanatory principle for this constant alternation of forms was the principle of 'de-autoimmunization', i.e., of the awakening of a stultified perception that sets in with the wearing out of forms. The neglect of meaning did not prevent the Formalists from reading into poetry 'deeper' meanings.

Poetry was believed to be able to provide a deeper insight into reality by jerking the mind from its natural apathy. This theory of 'de-familiarization' which is sometimes considered to be one of Formalism's great insights into literature, was actually implicit in the theories of the Symbolists, and a part of the Romantic inheritance according to which poetry has the power to unveil 'analogies' and 'correspondences', i.e., transcendental truths which are not accessible to ordinary

Poetic Function

If verbal art employs sentences whose foremost feature is their prepositional function, the claim that poetry is 'neither true nor false' cannot be maintained without further qualification. It is equally misleading to assume that the poetic function is simply 'superimposed' upon the referential function, for such a view would lead to the impasse of the old rhetorical doctrine according to which poetry expressed 'truth' with the addition of, or despite its ornaments. If poetry invariably appears to us as fiction (whether it refers to true or,

more often, to imaginary events) and prevents us from raising the question of its direct reference and truth value, it is rather because poetry is based on the principle of 'multiple exposure' or of simultaneous multi-dimensional reference, i.e., of the multivalence (the so-called 'ambiguity') of its meanings, which is created in the poetic message through the internal relations of its verbal signs. Poetry may tell both profound truths and bald lies (of which folk poets in particular like to boast), but these questions always remain marginal and subordinate to the basic question of opposing and blending different aspects of reality.

The 'poetic function' cannot, furthermore, be put on par with the other functions of language, since the code employs no special features to render this function, as it does in the rendering of the other functions. The 'poetic function' is thus always a function of the message itself, and involves poetic use of language or poetic speech, rather than a special poetic function of language. Poetry is, on the other hand, always able to expand the boundaries of the 'ordinary' linguistic code just as it tends, far more than 'ordinary' language to combine with other systems of signs.

Poetic Text

The ubiquitous and simultaneous use of language for various functions makes it difficult to draw a sharp line between its aesthetic and non-aesthetic functions one can speak only of a continuous scale which goes from densely structured poetic texts to the use of poetic devices in everyday communication. This question can never be decided in internal terms alone, since the definition of art and a work of art also depends on fashions and styles, and on the 'intention' of the reader as much as on that of the artist (e.g., a work of art executed primarily for a non-aesthetic purpose may be 'read' as a purely aesthetic product when the original purpose is ignored or forgotten). The use of formal devices, such as verse, is certainly insufficient for the definition of verbal art. Certain forms of 'ordinary' language (especially scientific prose) are totally set on a referential function though the use of poetic figures or metaphors has never been a hindrance in the expression of 'clear and distinct ideas', while other forms of discourse which pursue pragmatic functions, are usually couched in poetic form (as, for example, ritual formulas, charms, and children's verse which is used for didactic or meta-linguistic purposes, and contemporary advertisements). On the other hand, entire poetic genres, such as the proverb, which are inextricably woven into the concrete speech act and serve as a metaphor for the given non-poetic message. Truly poetic texts, however, tend to assert their independence from concrete and practical contexts, and are recognized as such through the unity and density of their internal structure. Such works are generally marked by a maximal integration of their form and meaning, i.e., by use of form for the structuring of meaning and by the dependence of meaning on the structured form, Such works are frequently set in the form of verse, so that verse itself has come to be seen as the paradigmatic embodiment of the poetic principle.

Although poetry does not need to have recourse to any special language on to deviate from the norms of a given linguistic code, it presents 'the innate art of language intensified or sublimated' (Sapir 1921 :225), and involves in a deeper sense a complete reinterpretation of the 'neutral', non-poetic use of language. This reinterpretation effects in poetry: (1) the syntagmatic character of the message (2) the status and participants of the speech-act, and (3) the relations between the levels and elements of language, producing in effect, a new kind of code.

Form and Message of Poetry

One of the fundamental features of poetry is the unity of the 'inner and outer' the sensual 'and intellectual' or the interdependence of sound and meaning. 'Form' embraces and penetrates the "message" in a way that constitutes a deeper and more substantial meaning. The poetic dimension is just that dramatically unified meaning which's coterminous with form. The unity of meaning and form is most transparent in verse: the metrical structure of verse integrates all the elements of a poem into a unified whole, where every part contributes to the meaning of the whole, and the whole clarifies the meaning of the parts. Every line or stanza, of a poem carries its own meaning, but leads inevitably to the meaning of another line or stanza with which it forms a higher meaning. The idea that 'poetry is made up of beautiful details', and that no single part can be altered or removed without destroying the whole therefore is as pertinent as the idea that no detail has a value in and by itself, and that the meaning of a poem is only the meaning of the whole.

The close interrelation between meaning and form compels us, that meaning and form are two complementary aspects of any poetic work. The 'symmetry between form and content' or 'parallelism of expression' coupled with 'parallelism of thought' makes poetry into a code of its own kind, in which the formal elements of language, such as the selection and arrangement of sound, the length of a sentence, and work order all contribute to the meaning of the whole and acquire particular semantic weight. Poetry explores and tests to the hilt the potentialities of language and represents the maximal utilization of the linguistic code.

The interrelation between form and meaning is also apparent in the interplay between thematic structure arid the use of metrical forms. Thus narrative fiction is generally less prone to put into the form of verse than lyrical poetry which is almost always versified. As has been repeatedly confirmed by poets, meter itself has the power to evoke the appropriate theme, and the selection of certain themes goes hand in hand with the choice of meter.

The modern concern with form at the expense of meaning has distributed modem poetics form the study of the function of form, and more broadly: from the study of the very function of poetry. The definition of poetry as 'the emphasis on the message', and the inclination to see poetry as purposeless activity as opposed to the linear progression of prose has tended to skirt the central issue of its function: the meaning of the poetic message as structured form. For even verse, the most pervasive and systematic of all formal devices, is not merely a structure of unfolding parallelisms of sound and meaning, but a system in which the parallelisms of form serve to create parallelisms of meaning.

Rhetoric

Rhetoric is the technique of literary creation, as well as, the description and codification of its precepts. It is based upon the theory of genres which is a classification of various literary works according to their end such as aesthetic, polemic, didactic, etc. and their means and media: writing, singing, reciting, etc. The genre determines both the form of the expression and the content. The theory of expression which is the one most elaborated has resulted in inventories of figures: phonetic, lexical, and syntactic. The theory of content deals with composition or the ordering of various parts and arguments, and with invention which comprises and inventory of top or common themes with rules for expanding them and setting them according to well tried canons into narrations, descriptions, etc.

First, under the name of stylistics various methods of studying expression have been devised. During this time after a period of "disaffection" a new interest in genres has developed. On the one hand, the notions of, function and," communication have shown their importance in new genres like the mystery novel", the musical comedy, press editorials, advertising, etc. On the other hand, the difficulty exists of understanding older works without knowledge of the conditions under which they were created. Through this new approach, more recently, stress has been put upon the form of content which appears as a system of signs, at and a upper level, invested with a semiotic function of its own; this system is studied according to models borrowed from current linguistic analysis.

So, a new rhetoric is being built within two main disciplines: stylistics and literary semiotics. The first is a study of linguistic form which is sometimes called linguistic stylistics; the second, a study of content called literary stylistics, theory of literature, new criticism, etc. both borrow their concepts, their models and their methods from modern linguistics. For one who knows the history of recent linguistics - the mutations, the contradictions, and the polemics of the various schools will find it easy to understand the proliferation and often the confusion of this discipline.

LESSON – III

ROLES OF THE TRANSLATOR IN
POETIC TRANSLATION

Translation as Synthesis

Linguistically speaking, translation has been defined as "replacement of textual material in one language (SL) by equivalent material in another language". But as Wolfram Wilss says. "There is hardly any other concept in translation theory which has produced as many contradictory statements and has set off as many attempts at an adequate (comprehensive) definition as the concept of TE between source language text (SLT) and target language text (TLT)".

While accepting the possibility of a translator or computer-based definition of translation, he prefers the text-based definition of translation in a transfer process which aims at the transformation of a written SL text (SLT) into an optimally equivalent TL text (TLT), and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL text", for the discussion of translation equivalence.

Semantics in Translation

In the words of Wolfram Wilss, "Translation is primarily not a linguistic, but a psycholinguistic operation, which presupposes a semantic interpretation of the source language text". In another paper, he has referred to the fact that because some translators think "since meaning is some inherent possession of a form (words), the only way to achieve fidelity in translation from the SL to the TL is to always use the same lexical unit as expressed in the SL and to also reflect as closely as possible the syntactic structure of the SL Text", and then the rejects this approach: "But meaning is not some inherent possession of a form, but a set of oppositions for which the verbal symbol is a conventional sign. Meaning must therefore be described basically in terms of distinctive features. These features are called 'semantic components", (Nida 1975:15) and then he concludes, "The translator, then, should not be overly occupied with trying to reproduce the formal, surface structures of the SL text. Instead his main concern should be with the deep (semantic) structure underlying these forms. This deep structure constitutes 'a set of relations for which a verbal symbol is a sign', and the translator must realize that the verbal symbol has as its referent 'a concept or set of concepts which people may have about objects.

Lexis and Grammar

According to Renzo Titone, "Decoding is a synthesizing process combining both lexis and grammar, where lexical interpretation has a slight temporal advantage over grammatical construing. Speech, in fact, is 'lexis organized by grammar'. The process, therefore, seems to evolve as a gradual perception of lexicon and at the same time an anticipation of grammar. Accordingly, we can hypothesize that total decoding of a spoken message demands two essential prerequisites, viz. distinctiveness (of the single components) and concatenation (of the elements in the whole), through the operations of analysis and synthesis".

Wolfram Wilss refers to a two-phase model and a three-phase model for the translation process: According to the three-phase model, the translation process consists of an

SL decoding phase, a transfer phase (in the narrower sense of the word), and a TL encoding phase. According to the two-phase mode, the translations process consists of two successive, sometimes party or fully overlapping operations, an SL text identification or text analysis phase and TL reconstruction of text synthesis phase". He prefers the two phase-model because in the three phase model translation creativity is put in transfer phase, understating the decoding or text analysis phase.

Back Transformation

Corresponding to the decoding process, the recoding process is also shortened and simplified because just as several stages in back transformation in decoding can be skipped, several stages in multiple approximation process can be eliminated while recoding. Here there is no reclothing of old meanings into new forms, but recreating a new form-meaning synthesis. Now two processes can become simultaneous and even decoding can take place in the target language itself or at a preverbal stage. Back transforming to the deep level would generally provide any significant advantage, which is not already to be found in the near-kernel structures.

Translation as Creative Process

Translation by definition is the rendering of a text from the source language to the target language. Many scholars consider it as secondary activity for it is based on the original writing in the source language. But it would not be correct to take translation as a mere rendering of an SL text to a TL text. Sometimes translation appears to be as original writing. Until the advent of western culture in our country we have always regarded translation as New Writing.

New Writing

It is rather interesting that, in the literary tradition of India, translation has been considered mostly as 'New Writing' rather than an imitation of the original work. This may be partly due to our literary tradition of writing commentaries on the Gita, the Upanishadas or the translation of tales from the Mahabharat and the Ramayan in the languages of India. For example, Pampa's Mahabharat, in Kannada or Kamba's Ramayan in Tamil are known as original works, and not renderings, though they contain thematic or narrative imitations of the original writing. This remarkable Indian literary tradition provides translation an almost autonomous standard of original creative writing. Recently two collections of translation into English New Writing in India (1974) edited by Adil Jussawalla and Another India (1990) edited by Nissim Ezekiel and Meenakshi Mukherjee bear testimony to how translations read like New Writings. The concept of translation as 'new writing' may be indigenous but the idea of translation as a faithful rendering of the original is borrowed from the west.

Rules for Translation

Though in many cases the rules underlying Bible translating are only partially recognized by those engaged in such work, nevertheless the results of any accurate translating show some basic rules as stated by E. A. Nida in the following words:

(1) Language consists of a systematically organized set of oral-aural symbols. By oral-aural we are simply emphasizing the fact that such symbols not only are uttered by the vocal apparatus of the speaker but are also received and interpreted by the listener. The

writing system of any language is a dependent symbolic system and only imperfectly reflects the 'spoken-heard' form of language.

(2) Associations between symbols and referents are essentially arbitrary. Even onomatopoetic forms bear only a 'culturally conditioned' resemblance to the sounds which they are designed to imitate.

(3) The segmentation of experience by speech symbols is essentially arbitrary. The different sets of words for colour in various languages are perhaps the best ready evidence for such essential arbitrariness. For example, in a high percentage of African languages there are only three 'color words', corresponding to our white, black and red, which nevertheless divide the entire spectrum.

(4) No two languages exhibit identical systems of organizing symbols into meaningful expressions. In all grammatical features, that is, order of words, types of dependencies, markers of such dependency relationships, and so on, each language exhibits a distinctive system.

The cardinal principles of translation reveal that no translation in the target language can be an exact equivalent of the model in the source language. That leads us to believe that all types of translation are an inadequate representation of the original composition.

The Translator as Omniscient Reader

By definition, the translator's omniscience involves knowledge of a text's existence. This awareness of the pre-existent text is connected with the basic condition for a critical reader of manuscript, the text conveys the suggestion that it has an author other than the translator himself.

This implies that the translator has a sense of other in relation to the text to be processed, and to the author in question it means to experience a kind of sustained strangeness, since the act of translating would be a movement in language, through language, via the word.

Dialogic Operation

The word is not a thing, but rather the eternally mobile and changing medium of dialogical intercourse. It never coincides with a single consciousness or a single voice. The life of the word is in its transferal from one mouth to another, one context to another, one social collective to another, one generation to another. In the process the word does not forget where it has been and can never wholly free itself from the dominion of the contexts of which it has been a part.

The translator as an active reader will attempt to understand and interpret all thematic operators which permit one to recode formal structures into meanings. He/she seeks to understand the orientation features of language which relate to the situation of utterance; among them first and second person pronouns (speaker and addresse), anaphoric articles and demonstratives; in short, components of structure in the text. Necessarily the translator's acquired knowledge of all these aspects, within the interpretative frame of the sense of otherness of a given text, and the willingness or disposition to recode it, leads him/her to given explore that text in a much thorough way than the simple critical reading of it would

allow. The text will be moving from one social context to another, therefore, translating generates a dialogic operation with another Culture, as well as a search for a juxtaposition of dialogical intercourses, and it reaffirms the nature of language as wandering word and the process itself creates a pilgrimage of contexts which at times may take the text to a different period in history.

Reading Process

Like the scholar or critic, the translator attempts to disclose and apprehend the multiplicity of meanings of that textual otherness, of that alien discourse; to trace its own contexts, not as a single text but as the ensemble of the author's work. In his/her activity as critic, the translator studies the language of that author as poetic material, and will try to outline, in each text, the persona, its corresponding experience, and the individual consciousness in that text-given world; unveiling the forces of that dynamics, shaping poetic motion as rhythmic material. The representation of the text in the translator's mind will be actualized in the act of creating an object for aesthetic experience: thus, whatever pre-exists the poem, including the poet's peculiar literary heritage and the factors that have contributed to shape his/her writing features are investigated.

The translator's preliminary readings of the poetic texts will be oriented to discover structures, thematic movements, and the networks of images, the speaker's perspective and tone, the lexical repertoire, the prosodic characteristics. Fundamental in poetry is the prosodic qualities and development which is also known by the term "rhythmic cognition". All these components will be part of the reading process of the translator-function. This rhythmic cognition articulates "the movement of feeling in a poem, and renders to our understanding meanings which are not paraphrasable" formal patterns of syntax and stress, arrangement of vowels, formal patterns of consonants, these prosodic elements also plays crucial role as textual components used by the poet, to be concretized as an aesthetic pole by the translator as reader.

Any possible resource will be used to elucidate the specific linguistic code and its function, the stylistic components and the textual clues; from multiple levels of meaning, the omniscient reader infers the aesthetic effectiveness of the text both on a virtual (interpretative reading) and actual (reading to write) levels; such are some of the aspects of possible knowledge about the author's work as oeuvre with its socio-historic context and its relation to the corresponding literary system.

A further consideration concerning the active role of the translator-function as reader is that in the communicative and aesthetic verbal interaction, ideological consequences must also be taken into account. This is inevitably linked with the poet's image and with the influence he/she may have or fail to have in system of the R-culture.

The decisive function in text-creativity and the semiosis involved in the production of aesthetic texts are significantly determined by the translator's interaction between ST and the receptor's interpretation, and simultaneously, this interaction may bring a renewal or an initiation of the dialogue of two cultures.

The translator, as interpreter and reader of various codes that form the message, handles a multilevel text with its variability, impelled by cultural and ideological suppositions and presuppositions. The interpretative operations are at work: as omniscient reader, the translator undertakes a specific decoding to perform a re-arrangement of the original

structuring of the complexity of signification in the text. The divergences between two or more versions of a R- text - by different translators, close of distant in history are not necessarily or exclusively caused by the different relations between the structures of the languages involved. In fact, two-or three or even more - translations of the same work into the same RL may differ substantially from the ST and each from each other.

The final omniscient-reader stage is when the translator reaches the acting writer function. At this particular moment, the translator begins to find ways to introduce the determinant textual strategies, in order to rearrange the textual design, to place the new interrelations of components concerning the ST.

The Translator as Acting Writer

When we want to understand the nature of translation we have to recognize that the different roles played by readers in the interpretative depend on the uses each one makes of the knowledge and experience acquired in reading a specific text. The critic fulfills this function by describing, interpreting, evaluating, reducing the text to fixed structures, drawing theoretical postulates or aesthetic principles, indicating or explaining failures or stressing technical feats. While the translator's readings engender formal operations and while he/she may perform a critical function for the understanding of the text, the translator completes the function with the production, not of a derivative text, but an equivalent text which will produce other readings in the RT. The definable operation of reading will be that of writing.

Translator - Function

On a large scale, the translator considers, in the writing activity, not only the relationships between text and author, but also of author/S-text/R-text with its potential readers. From this perspective a translation is the aesthetic inter section of an author through a text, or corpus of texts as work in to a language and or culture different from the source, made possible by the, interaction of the translator-function. Not only does the translator inter act but also' sets the author's text into cultural motion; the recoding of the ST is done by textually assuming the author's persona (acting, substituting), entering the new text in an act of simulation. In the writing stage the translator proceeds to produce the RT with its textual design shaped within the boundaries of the R language, conceived as a text which is at the same time the author's and the translator's.

Acting Writer

A translated text is a structured portion of discourse with a dual internal addresser/encoder, a zone of contact. The translator-function makes possible a reenacting of the emergence of a given work, in the dynamic transfer of the original into another language. As producer of the RT, the translator is an acting writer because he/she is the creative force of the actus: "the doing" of the multiple moments of the process. For the same reason, the acting writer is the producer of the translation which is actum, "the thing done", the final product, the finished version. The role of the translator as writer concerns the function by means of which linguistic and semantic selections are made, of finding the appropriate equivalent expressions in written form (which is far from being a literal transcoding). The actus constitutes the phase between the inception and the completion of the work. It is in this hypothetical 'moment' or primary instance of interpreting another discourse and language that the translator will search for the equivalent components.

Blurred Boundary

The equivalent text will have a design that anticipates the response of potential readers to the translation and will be created under a sustained element of progression and simultaneity. The translator seeks to shape the virtual dynamic nature of the work, of the text's presence, and here a whole spectrum of possible relationships with the receiving context arise. The transitions between various nuances of this spectrum are flexible. The organized simultaneity of the text needs to be sustained, reorganized in the writing stage. The translator is caught in the dialectic relationship of discourse as the medium of expression for the subjective the personal voice and the ST as a concrete subject. A difficult area distinguish in this dialectic movement is the blurred Boundary in which each element of the author's text (from voice to aesthetic effect) emerges, and the translator's own voice vanishes. However, it is precisely here where both voices must have a convergence determining the boundaries of the texts, or as adaptations or other derivative forms. In one form or another, the translator is, at this stage, the bearer of the authorial point of view.

The conflict between the need to make a literary work exist for the receptors in an accessible and intelligible form, and the desire to produce all equivalent aesthetic effectiveness must be resolved by the acting writer. In this stage that the translator recovers the communicative function by means of a close, at first literal text which if then restructured.

Receptor Language (RL)

Within the framework of the pre-established rules of the RL, the translator's selections have enormous significance, and are guided not only by the obligatory differences expressed in the SL-RL relationship, or through the comparative stylistics of these languages. Selectivity will be made through an organizing operation of addition or subtraction or elements (stylistic, rhetorical or formal), according to the components already available in the receivers tradition.

It is important to discuss in this theoretical frame work of the translator-function, the unity produced between the omniscient reader/acting writer and the text itself. Semiotics of reading has made us aware of the part readers take in the existence of a given text, which may provoke different responses; confrontations, oppositions, comparisons, questions, surprises, puzzles, disappointments, pleasure: Acceptance or rejection of the contradictory readings engendered will, in turn, create a chain of semiotic references and potentialities in the RT. Even mimetic associations belong to this process: the ST (word or text) comes then to function as new literary or cultural sign. A historical study would enable us to identify the new orchestration of signs; as a working hypothesis, which does not pretend to any completeness of the data.

Interpretation

Within this activity, the reader performs interpretations at different levels; first, he/she seeks to identify the conventions and operations which produce its observable effects on meaning, thus interpretation. Yet this reading can only be partially directed since there arises a level of unexpected decoding second, textual strategies come to be in interplay with reading strategies. Finally, if the responsible interpreter refers of this act is the translator; he/she takes the place of the concrete reader of the ST, and appropriates part of the horizon originally envisioned by the author.

In this act of interpretation, the translator's persona (the writing-self assumed the text), the empirical person (individual concrete circumstances, private and cultural presuppositions), and the psycho-social factors external to the work, determine distinct relations in the, interplay between ST and RT, and this phenomenon may account to a certain extent for the textual strategies choose, which in turn will affect the receivers response in the RT Provisionally, we can distinguish three dimensions of the ST within the semiotic perspective:

(1) As object of reading which will provoke questions and reflections

(2) As text, in which the completion of this act of reading is guided by the objective of

   Recoding

(3) As textual object of reading and writing for specific addresses, who in turn, creates

   (generates) a new chain of communication.

The Translation's (RT) genesis, from its beginning to its completed transcription, marks another phase in the interpretative act because the ST is no longer a purely inner, psychological or unstructured text as verbal sequence. In the RT the reading and writing stages of the translator come to an end; yet it is important to underline that the interpretative act is transferred now from translator to reader to the RT, and a new stage begins in the reception of this text, creating new interpretations and responses.

LESSON – IV

TRANSLATION OF LITERATURE

Specific Problems of Literary Translation

Anne Cluysenaar, in her book on literary stylistics, makes some important points about translation. The translator, she believes, should not work with general precepts when determining what to preserve or parallel from the SL text, but should work with an eye 'on each individual structure, whether it be prose or verse', since 'each structure will lay stress on certain linguistic features or levels and not on others'.

System

Cluysenaar's assertive statements about literary translation derive plainly from a structuralist approach to literary texts that conceives of a text as a set of related systems, operating within a set of other systems. As Robert Scholes puts it:

Every literary unit from the individual sentence to whole order of words can be seen in relation to the concept of system. In particular, we can look at individual works, literary genres, and the whole of literature as related systems, and at literature as a system within the larger system of human culture.

The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others.

Essential Position of the Addressee

Studying the average reader, Lotman determines four essential positions of the addressee:

1. Where the reader focuses on the content as matter i.e. picks out the prose argument of poetic paraphrase.

2. Where the reader grasps the complexity of the structure of a work and the way in which the various levels interact.

3. Where the reader deliberately extrapolates one level of the work for a specific purpose.

4. Where the reader discovers element into basic to the genesis of the text and uses the text for his own purposes.

Clearly, for the purposes of translation, position (1) would be completely inadequate (although many translators of novels in particular have focused on content at the expense of the formal structuring of the text), position (2) would seem an ideal starting point, whilst positions. (3) and (4) might be tenable in certain circumstances. The translator is, after all, first a reader and then a writer and in the process of reading he or she must take a position.

The fourth position, in which the reader discovers elements in the text that have evolved since its genesis, is almost unavailable when the text belongs to a cultural system distanced in time and space. The twentieth-century reader's dislike of the Patient Griselda motif is an example of just such a shift in perception, whilst the disappearance of the epic poem in western European literatures has inevitably led to a change in reading such works. On the semantic level alone, as the meaning of words alters, so the reader/translator will be unable to avoid finding himself in Lotman's fourth position without detailed etymological research.

Differentiations

Much time and ink has been wasted attempting to differentiate between translations, versions, adaptations and the establishment of hierarchy of 'correctness' between these categories. Yet the differentiation between them derives from a concept of the reader as the passive receiver of the text in which its Truth is enshrined. In other words, if the text is perceived as an object that should only produce a single invariant reading, any 'deviation' on the part of the reader / translator will be judged as a transgression. Such a judgment might be made regarding scientific documents, for example, where facts are set out and presented in unqualifiedly objective terms for the reader of SL and TL text alike, but with literary texts the position is different. One of the greatest advances in twentieth century literary study has been the re-evaluation of the reader. So Barthes sees the place of the literary work as that of making the reader not so much a consumer as producer of the text, while Julia Kristeva sees the reader as realizing the expansion of the work's process of semiosis. The reader then translates or decodes the text according to a different set of systems and idea of the one 'correct' reading is dissolved. At the same time, Kristeva's notion of intertextuality, that sees all texts linked to all other texts because no text can ever be completely free of those texts that precede and surround it, is also profoundly significant for the student of translation.

The Translator, then first reads/translates in the SL and then through a further process of decoding, translates the text into the TL language. In this he is not doing less than the reader of the SL text alone, he is actually doing more, for the SL text is being approached through more than one set of systems. It is therefore quite foolish to argue that the task of the translator is to translate but not to interpret, as if the two were separate exercises. The interlingual translation is bound to reflect the translator's own creative interpretation of the SL text. Moreover, the degree to which the translator reproduces the form, meter, rhythm, tone, register, etc. of the SL text, will be as much determined by the TL system as by the SL system and will also depend on the function of the translation. On the other hand, if the SL text is being reproduced for readers with no knowledge either of the language of the socio-literary conventions of the SL system, then the translation will be constructed in terms other than those employed in the bilingual version. The criteria governing modes of translation have varied considerably throughout the ages and there is certainly no single prescriptive model for translators to follow.

Poetry and Translation

Within the field of literary translation, more time has been devoted to investigating the problems of translating poetry than any other literary mode. Many of the studies purporting to investigate these problems are either evaluations of different translations of a single work or personal statements by individual translators on how they have set about solving problems. Rarely do studies of poetry and translation try to discuss methodological

problems from a non-empirical position, and yet it is precisely that type of study that is most valuable and most needed.

Strategies

In his book on the various methods employed by English translators of Catullus' Poem 64, Andre Lefevere catalogues seven different strategies:

1. Phonemic translation, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.

2. Literal translation, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.

3. Metrical translation, where the dominant criterion is the reproduction of the SL meter. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL Text at the expense of the text as a whole.

4. Poetry into prose, here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent with the literal or metrical types of translation.

5. Rhymed Translation, where the translator 'enters into a double bondage' of metre and rhyme. Lefevere's conclusions here are particularly harsh, since he feels that the end product is merely a 'caricature' of Catullus.

6. Blank verse translation, again the restrictions imposed on the translator by the choice of structure and emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

7. Interpretation, under this heading, Lefevere discusses what he calls versions where the substance of the SL text is retained but each form is changed, and imitations where the translator produces a poem of his own which has 'only title and point of departure, if those, in common with the source text'.

What emerges from Lefevere's study is a revindication of the points made by Anne Cluysenaar, for the deficiencies of the methods he examines that due to an overemphasis of one or more elements of the poem at the expense of the whole. In other words, in establishing a set of methodological criteria to follow, the translator has focused on some elements at the expense of others and from this failure to consider the poem as an organic structure comes a translation that is demonstrably unbalance. However, Lefevere's use of the term version is rather misleading, for it would seem to imply a distinction between this and translation, taking as the basis for the argument a split between form and substance. Yet, the translator has the right to differ organically, to be independent, provided that independence is pursued for the sake of the original in order to reproduce it as a living work.

The greatest problem when translating a text from a period remote in time is not only that the poet and his contemporaries are dead, but the significance of the poem in its context is dead too. Sometimes, as with the pastoral, for example, the genre is dead and no amount of

fidelity to the original form, shape or tone will help the rebirth of a new line of communication, to use Maria Corti's terms, unless the TL system is taken into account equally. With the classics, this first means overcoming the problem of translating along a vertical axis, where the SL text is seen as being of a higher status than the TL Text.

On Translating Poetry

To translate a poem whole is to compose another poem, and it will have a life of its own, which is the voice of the translator. The difference from original work lies mainly in the restriction of working upon matter that is already composed.

The translator may misread his model in a number of ways; he may not see what is to be seen nor hear what is to be heard in it, but if he does see and hear clearly and fully; he will hold the original poem in a sort of colloidal suspension in his mind a fluid state in which the syntax, all the rigid features of the original dissolve, and yet its movements and inner structures persist and operate, it is out of these that he must make another poem that will speak, or sing, with his own voice.

Translating Prose

Although there is a large body of work debating, the issues that surround the translation of poetry, far less time has been spend studying the specific problems of translating literary prose. One explanation for this could be the higher status that poetry holds, but it is more probably due to the wide spread erroneous notion that a novel is somehow a simpler structure than a poem and is consequently easier to translate. Moreover, whilst we have a number of detailed statements by poet translators regarding their methodology, we have fewer statements from prose translators.

Form and Content

To discover how the translation of a novel is approached, students are asked to translate the opening paragraph(s) of any novel and the translations are then examined in group discussion. What has emerged from this exercise, time and again, is that students will frequently start to translate a text that they have not previously read or that they have read only once some time earlier. In short, they simply open the SL text and begin at the beginning, without considering how that opening section relates to the structure of the work as a whole. Yet it would be quite unacceptable to approach the translation of the poem in this way. This is significant because it shows that a different concept of the imaginary distinction between form and content prevails when the text to be considered is a novel. It seems to be easier for the (careless) prose translator to consider content as separable from form.

Rules for Prose Translation

Hilaire Belloc laid down six general rules for the translator of prose texts:

1. The translator should not 'plod on', word by word or sentence by sentence, but should always "block out" his work. By 'block out', Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself before each what the whole sense is he has to render.

2. The Translator should render idiom by idiom 'and idioms of their nature demand translation into another form from that of the original'. Belloc cites the case of the Greek exclamation 'By the Dog!' which, if rendered literally, becomes merely comic in English, and suggests that the phrase 'By God!' is a much closer translation. Likewise, he points out that the French historic present must be-translated into the English narrative tense, which is past, and the French system of defining a proposition by putting it into the form of a rhetorical question cannot be transposed into English where the same system does not apply.

3. The translator must render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'. By 'intention', Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated literally into the TL. He quotes several examples where the weighting of the phrase in the SL is clearly much stronger or much weaker than the literal TL translation, and points out that in the translation of 'intention', it is often necessary to add words not in the original 'to conform to the idiom of one's own tongue'.

4. Belloc warns against les faux amis, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. demanderrto ask, translated wrongly as to demand.

5. The translator is advised to 'transmute boldly' and Belloc suggests that the essence of translating is the resurrection of an alien thing in a native body.

6. The translator should never embellish.

Belloc's six rules cover both points of technique and points of principle. He does stress the need for the translator to consider the prose text as a structure whole whilst bearing in mind the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but feels that the translator has the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms.

Translating Dramatic Texts

Whilst it seems that the bulk of genre-focused translation study involves the specific problem of translating poetry, it is also quite clear that theatre is one of the most neglected areas. There is very little material on the special problems of translating dramatic texts, and the statements of individual theatre translators often imply that the methodology used in the translation process is the same as that used to approach prose texts.

Yet even the most superficial consideration prose texts, must show that the dramatic text cannot be translated in the same way as the prose text. To begin with, a theatre text is read differently. It is read as something incomplete, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized. And this presents the translator with a central problem: whether to translate the text as purely literary text, or to try to translate it in its function as one element in another, more complex system.

Text and Performance

As work in theatre semiotics has shown, the linguistic system is only one optional component in a set of interrelated systems that comprise the spectacle. Anne Ubersfeld, for example, points out how it is impossible to separate text from performance, since theatre consists of the dialectical relationship between both, and she also shows how an artificially created distinction between the two has led to the literary text acquiring a higher status. One result of the supremacy of the literary text, she feels, has been the perception of performance as merely a 'translation':

But there is danger that the pre-eminence of the written text leads to an assumption that there is a single right way of reading and hence performing the text, in which case the translator is bound more rigidly to a preconceived model than is the translator of poetry or prose texts. Moreover, any deviations, by director or translator, can be subjected to a value judgment that will assess both 'translations' as more or less deviant from the correct norm. A notion of theatre that does not see written text and performance as indissolubly linked, then, will inevitably lead to discrimination against anyone who appears to offend against the purity of the written text.

Written Theatre Text

Moreover, the written text is a functional component in the total process that comprises theatre and is characterized in ways that distinguish it from a written text designed to be read in its own right. Jiri Veltrusky has shown how certain features of the written theatre text are distinctive, pointing out, for example, how dialogue unfolds both in time and in space and is always integrated in the extra linguistic situation, which comprises both the set of things that surround the speakers and the speakers themselves.

And the dialogue will be characterized by rhythm, intonation patterns, pitch and loudness, all elements that may not be immediately apparent from a straightforward reading of the written text in isolation. Robert Corrigan, in a rare article on translating for actors, argues that at all times the translator must hear the voice that speaks and take into account the 'gesture' of the language, the cadence rhythm and pauses that occur when the written text is spoken.

But if the theatre translator is faced with the added criterion of Playability as a prerequisite, he is clearly being asked to do something different from the translator of another type of text. Moreover, the notion of an extra dimension to the written text that the translator must somehow be able to grasp, still implies a distinction between the idea of the text and the performance, between the written and the physical. It would seem more logical, therefore, to proceed on the assumption that a theatre text, written with a view to its performance, contains distinguishable structural features that make it performable, beyond the stage directions, themselves. Consequently the task of the translator must be to determine what those structures are and to translate them in to the TL, even though this may lead to major shifts on the linguistic and stylistic planes.

Performability

The problem of performability in translation is further complicated by changing concepts of performance. Consequently, a contemporary production of a Shakespearean text will be devised through the varied developments in acting style, playing space, the role of the

audience and the altered concepts off tragedy and comedy that have taken place since Shakespeare's time. Moreover, acting styles and concepts of theatre also differ considerably in different national contexts, and this introduces yet another element for the translator to take into account. The difficulty of translating for the theatre has led to an accumulation of criticism that either attacks the translation as literal and unperformable or as free and deviant from the original.

LESSON – V

MAJOR CONCERNS ABOUT TRANSLATION OF INDIAN LITERATURE

Translation is nothing new in the Indian literary scenario. The possibility of translation in the Indian context is greater than in the west. The monolingual literary culture of the west views the possibility of translation as difficult. But in the multilingual literary culture of India the consciousness itself is a "Translating Consciousness". As Devy observes further: "The act of shifting form one dialect to another, from one register of speech to another, of mixing two or three languages within the span of single sentence does not seem unnatural to it"

Even in the very early days, translations were being done in India. Often, in such cases, the SLT was the Sanskrit classics and the TL, the regional languages. These early translations from Sanskrit to the regional languages were less concerned about word for word translation. To the translators of the day both the languages were 'their own' and their intention to translate Sanskrit texts was to "liberate the scripture from the monopoly of a restricted class of people".

English and Indian Literary Scene

The English language which is a legacy from the British influenced the Indian literary scene in two ways. First, it provided a medium of expression in the form of Indian Writing in English. Second it provided a medium for exploring the past as well as the present at a wider level through Indo English. Before proceeding any further, a distinction has to be made between Indo Anglian and Indo English literature and for their purpose one could refer to the eminent litterateur V.K. Gkak. He, in his work "English in India: its Present and Future," explains that Indo English constitutes "translations by Indians from Indian literature into English", while 'Indo-Anglian' "comprises the work of Indian writers in English" (Mukherjee, 4). Sometimes, this distinction tends to get muffled. For instance, Dorothy M. Spencer in her introduction to her annotated bibliography of Indian novels written in English does not seriously differentiate between novels written in English and novels in Indian languages translated into English. The pioneering work in Indo English literature was mainly done by the English and the Americans. Gradually, the Indians themselves undertook this stupendous task. This act of the Indians has an air of the unnatural about it because the Indians translate their own language in an acquired one which is against the normal translation practice.

Indo-English Literature

Indo English literature was of immense value not only to the English, it is of great value to the Indians themselves. India is a multilingual country with most languages having a good literary tradition. But the great problem of the present situation in India is that we "live with our windows closed to our neighbors and jealously guard our regional boundaries". The Indians rarely take the effort to acquaint themselves with other regional literature. As a result, there can be hardly any discussion of Indian literature and if at all there is one it is done in a vacuum. Any discussion held on the Inter-literature level is made on 'inane generalities' and "the whole thing becomes and exercise in futility" (Mukherjee, 15). Indo English has assisted us in promoting greater understanding of other regional literatures and cultures. Also, Indo English Literature would be of very great value in the search of "Indianness" in literature.

One of the other achievements that could be perceived with Indo English literature, besides finding the "Indianness" in literature is its role in promoting patriotism and national integration. One cannot be ignorant of the role translation played during the Indian Independence struggle. Many of the patriotic novels written in Bangla were translated in English and other regional languages during this time. Indo English literature played a fine role in the integration of India in the crucial days. It revealed that the literary conception of human mind, whichever region it belonged to was more or less the same, and that they are brethren though separated by arbitrary and apparent boundaries of language and region. Taking this point into consideration one would find a great need to promote literary translation in India.

Sahitya Academy

In promoting Indo English literature much contribution has been made by the Sahitya Academy, directly and indirectly. The Sahitya Academy is a central academy of letters set up at Delhi in 1947. Its function as mentioned in the Academy catalogue is to work actively for the development of Indian letters and to set high literary standards, to foster and coordinate literary activities in all the Indian languages and to promote through them the cultural unity of the country.

As a part of its role as the promoter of cultural unity of the county, it published translations both in the regional languages and English. The Academy's greatest contribution in this line is an indirect one. The major thrust for the growth of Indo English literature has been the annual awards declared by the Academy. Such awards not only periodically make the major writer and the book to his fellowmen who cannot read the original. When the language chosen is English, the translator's readership becomes a wider one. And, in this context, some translators of Indian literature even go to the extent of depending on the translation as their SLT.

Peculiarities of Indian Translation

A study of translation in India would reveal that there are certain peculiarities associated with it. First and foremost, in India there was a habit of considering translation as original writing. Translation was being done even in the very early days. But translation done then was considered like any other new contribution. In most of these cases the SLT had been the Sanskrit classics; and Mahabharata and Ramayana seem to have been the favourites of translators. In almost every regional language these epics have been translated. In Tamil there

is Kamba Ramayanam and Villi Bharatam. The SLT for these works were the original Sanskrit works namely the Valmiki Ramayana and the Vyasa Bharat. The translators have adapted these Sanskrit texts to their local cultures. For instance, in the Sanskrit Ramayan, in the episode dealing with the abduction of Sita, the heroine is simply carried away by Ravan in his Vimana. Whereas when Kamban translated the episode he adopted it to suit the local culture. In his translation Kamban pictures Sita being abducted along with the small hut in which she stays, without Ravan touching her. These translations are viewed as "complete self contained literary works irrespective of their sources" and "writing in this context is not divorced from the act of original composition". It is an extreme form of liberty taken by the translator by not acknowledging the copyright of the SLT.

However, the non-acknowledgement to the copyright of the author of the SLT is not out of any disrespect for him. Discussing this topic Mukherjee points out how this practice of ignoring and neglecting the copyright of a work is ingrained in our literary practice itself. He explains that the two types of translation – Rupantar i.e. changed in form and Anuvad i.e. following after – which existed in India do not demand fidelity to the original or acknowledgement of the copyright of the SLT. The trend of clearly distinguishing between the original and the translation came 'to effect' form the West. However, greater Consciousness of one's responsibility and duty as a translator has to be instilled in the Indian translators.

Translator

A unique feature of translation in India lies with who the translators is. By general norms, often a person who is not the author translates the original. It is done so mainly as mark of recognition and respect for the author as well as to check the undue liberties the author may tend to take with the original. In the Indian scene there are many occasions when the author himself wears the mantle of the translator. The precedence was set by Tagore himself. Krishna Baldev Vaid, a fiction writer in Hindi translated his own work and the explanation he renders for his act is that, "I can do it better than anyone else. There are few competent professional translators from Hindi into English and even if there had been some I doubt if I'd let them to my work." The problem with such self translators in that they take liberties with the original and tend to improve upon the original. Taking into consideration the unique nature of the TL as well as the author's tendency to 'improve' upon the original in the Indian context, one could clearly see that a collaborative effort in translation would deliver the goods better.

A typical example of such a collaborative success in Menon's translation of Thakazhi's Chemmen. This translation played a very important role. To put it in Mukherjee's words "the unprecedented success of Chemmeen in translation has fixed this in Indo English as Thakazhi's best work in fiction". While translating Chemmeen, Menon has brought in many changes. He has in fact abridged and edited the original but the has done it "with the full permission of the author with whom he was in regular consultation while the work was in progress" (Mukherjee, 136). Menon's work had clearly illustrated that "A living and accessible author ought to be consulted whenever he is in an opposition to read and comment on the translated manuscript" (Mukherjee, 136). When the translator seeks the collaboration of the author he has to be careful about two kinds of authors. The first is the kind of authors who do not take much interest in the translation of their work. The other is the kind of authors who take undue care in getting their works translated to catch the eye of the world readership, so much so that they even 'exhort or sponsor' translators.

Collaboration with author is possible only when he is alive. Translators of the works of the earlier centuries are at a drawback, then. Such translators could take the help of eminent men who have specialized in the author of the translator's choice.

Choice of SLT

Regarding the choice of the SLT, the two main principles that seem to guide the translator are the declaration of an award on a book or the success of a movie based on a particular book. As Mukherjee pertinently observes, "The ambition of all Indian writers and translators were undoubtedly fired by the Nobel Prize for the Literature in 1913." Though not the Nobel Prize all the time, it is the annual literary awards declared by the Sahitya Academy or the like.

When the selection is made on the basis of an award or the successful movie version, it often happens that many other good works off the same author or other authors are neglected; and the same work repeatedly gets translated even in the same language.

Another fact to be mentioned in this context is that the success of the translation of one work of an author tempts the translators to translate his other works also and in their eagerness, they often neglect the quality.

The final result of the manner in which the Indian English writer chooses his SLT is an imbalance, incomplete and lopsided picture of Indian translations in English. This could be well avoided if there is proper planning. The greatest drawback of this field is that there is no way for the translator to have an overall picture of what has been translated and what has not been. The first step to check this problem is to take a stock of what is available in print. In India this is an uphill task because there is no agency for making a regular, periodical stock taking and the dissemination of this information.

Periods of Texts

On taking stock of what is already available and locating the lacunae, the translator could draw a line of demarcation between the ancient and the modern literature. This is very important in the Indian context due to the vast difference between the two. The translation of ancient classics requires a greater degree of interpretation and adaptation. While translating an ancient text the translator has to continuously take care of the audience and make allowances with regard to the current literary taste. In such a case the translator is entitled to take a greater amount of freedom. In other words what the translator does is 'transcreation'. This term was introduced by Purushotham Lal. In his introduction to his version of Shakuntala he writes that, "faced by such a variety of material, the translator must edit, rewrite, reconcile and transmute; his job in many ways becomes largely a matter of transcreation".

Classical literature in India has been almost equated with Sanskrit literature. The only competition in the field has been posed by Tamil literature. Ancient Tamil literature comprises of a good amount of religious and moralistic literature. This has been a great attraction for the missionaries. Consequently, some of the classics like the Thirukkural were translated by clergymen like W.H. Drew and G.U. Pope. The gap in the translation of the ancient literature therefore lies in the neglect of secular literature. Therefore, translation of the texts of classical literature remains in abundance to be done has to be done in a vast manner.

In the translation of modern literature the task of the translator is comparatively easier. Though he does not enjoyed as much freedom as the translator of the ancient literature is 'permitted' to enjoy, he is in an advantageous situation as he and his author are contemporaries. They are not separated by time like the translator and the author of the ancient literature. Both the languages and the cultures he deals with are alive. There is no additional difficulty of learning a language that is no more in use. The translator of modern literature is encouraged by yet another reason. The common reader generally opts to read modern literature. Therefore, the translator would get a vast audience.

Once the translator has fixed his area as the ancient or the modern, he then has to further narrow down his area. If he has chosen the ancient literature, the task is easier. He may opt for the classics which are regarded down the ages as important achievements. When it comes to modern literature the task is a little tough. No modern text has achieved similar status. So the easiest method is to choose the important authors and their major works i.e. authors and works that have gained a better literary stand than the fellow writers of the period. Another major principle of selection is to make a time limit within the modern period and deal with materials written during this period-like the literature of partition period, the early post independence era, the eighties etc. There is yet another way of selecting the material by theme. On themes like women, love, social inequality etc. much has been written and the translator could choose any one of the themes. By adopting any of the three principles the translator gains a better time span to work in and is able to provide a representational view of the literature. By adopting the principles of selection based on genre or theme, the translator can present a good picture of the development of a particular form or theme in India.

Problems in Translation

A major threat to the quality of translation is posed by the TL which is used in Indo English by the translator to transfer an alien text into a native culture through the native language. What the Indo English writer does is a transfer of a native text into a native culture through an alien language. In such a situation the TL 'suffers' a great damage and this is turn would affect the SLT. This is a serious problem with Indo English writers. The problem could be tackled if the translator associates himself with a native speaker. Another peculiar problem with Indo English writing is the use of Edwardian English. This problem can be solved only when people with high competency in English translate or when their help is ought by translators, who are not so competent in the use of the language. Prema Nandakumar's translation of Akilon uses Edwardian English so much so that Akilon is misrepresented. Akilon writes in a simple, common man's Tamil. His Chittirappavai is an illustration of his simple style. But Nandakumar's translation 'Portrait of a Woman' renders a totally different picture of Akilon's use of language. Besides high competency, greater responsibility on the part of the translator towards his author is a prerequisite to avoid such lapses in languages.

Another major flaw with the Indo English writings is that many of them lack preface or a translator's note. This is a serious lapse. A good translation ought to have a preface or a note. The translator may indicate his reason for choosing a particular text and the author. He may indicate the edition he has used and its publishers. If there are other translations of the same text in the same TL or in others and if positive, whether they have been consulted or not, may be mentioned in the preface. He may also indicate how he has dealt with the original i.e. whether as a whole, in part or edited. Though a good work, Menon's Chemmeen has no

mention of how he has dealt with the original. As a result, a reader who has no knowledge of the original has no way of knowing that it is an edited work.

Indo English writer writes for two kinds of audiences and mostly it is for both together. The intended audience is definitely made known when the author is working for a definite purpose. For instance Menon and J.C.Gosh translated Chemmeen and Krishnakantor uil respectively, for the UNESCO collection. Both these translation were done mainly with the Western audience in mind. As a consequence they remain more a 'version' of the SLT than a translation.

Translations of Indian literature are also made for those who cannot read another Indian language other than his mother tongue, but would wish to read, enjoy and respond to literature composed in other Indian languages. Such readers read Indo English writing with a wish to develop and nurture their acquaintance with the literary culture surrounding him. The third kind of readership which Mukherjee points out is the one that wishes to make a comparative reading of two or more translations available.

Publishing in India has not always favoured translators. Only of late there is change in its attitude. Earlier, often the translators were at the mercy of the publishers to get their work set in print. Publishing of Indo English literature carried little monetary benefit for the translator. Added to this was the lack of prestige associated with the task (compared to that associated with original writing). Even among thee translator's distinctions were made. Translators of poetry were ranked at a higher status while those of prose trailed much behind. Translators of ancient classic of course reigned supreme above all categories. Conditions are changing for the better, and more and more translators are coming forward and publishers tender a better treatment to them.

The publishers play a vital role in promoting good Indo English literature. Besides encouraging the writers to do more explorations in the field, the publishers must also see to it that what has been produced is of good quality. For this, he may scrutinize the material with the help of a reviewer. The reviewer first of all must be interested in the text that has been translated and must be well acquainted with the SLT. He must be able to view the translated text as a translation. If through the act of translation the text has achieved any independent status, then he must be able to assess its worth. The reviewer, in other words, must weigh the translation in a just balance.

Given the Indian situation, translation can be of great benefit to a student of literature. In India most of the students of English literature are at least bilingual. This is a great advantage to the student because the knowledge of another language besides the language of study facilitates the assurance that the student has understood the literature he studies, when he/she translates them in the other language. For instance, a student of English literature, let us presume, knows Tamil. By translating a piece from English into Tamil he exhibits his grasp of the English language and literature as well as Tamil. While doing a translation the student may be encouraged to study other translations of the same text existing in the same language. This would enable him to understand the SLT as well as practically know his TLT. Such a task would help the student develop his analytical, interpretative and synthesizing capacity. It would enable him to understand the nuances of language.

UNIT III

Meanings:

1. Barriers – obstacles to communication
2. Prosody – science of verification
3. Recognition – identity as already know
4. Metaphor – figure of speech
5. Homonyms – pronounced like another but of different meaning
6. Intention – an idea or plan of what you are going to do
7. Intonation – the way that your voice raises or falls as you speak
8. Scrutinize – examine very carefully
9. Confrontation – battle between two groups of people
10. Puzzles – do not understand it and feel confused

Antonyms:

1. Equality x inequality
2. Abstract x concrete
3. Tangible x intangible
4. Often x never
5. Acceptable x unacceptable

Fill in the blanks:

1. _____ is a tricky business
2. _____ is the only process by which we bridge the gap between different dialects, language and culture
3. _____ has evinced etymological preoccupation through his entire work
4. The translator's omniscience involves knowledge of a _____ existence
5. _____ is a master of the successful transposition of abstract into concrete

Short notes

1. Difference between translation and transcreation.
2. What is Rhetoric?
3. What is the function of the translator?
4. Explain the essential position of the addressee?
5. Define the term translator.

Paragraph

1. Differentiate concretes and abstracts.
2. Define the term Dialogic operation.
3. What are the rules for translation?
4. List out the seven strategies employed by English translators.
5. Describe about choice of SLT.

Essay:

1. Describe the term etymology and punning.
2. Differentiate between structural and formalist approach.
3. Explain the statement 'the translator as Omniscient Reader'.
4. Explain the rules for prose translation.
5. What are the problems in translation?

UNIT – IV   MASS MEDIA AND TRANSLATION

Lesson – I   Social importance of Mass Media

a) Functions of the mass media

b) Print media

c) Feature-writing

d) General effects in mass media

e) Impact of mass communication

Lesson – II   Features of Print Media

a) Characteristics of Print Media

b) Newspaper

c) Magazines

d) Books

e) The Role of Advertising

Lesson – III   Aspects of Electronic Media

a) Radio

b) Television

c) Major functions of the TV

d) Ethics of Broadcasting .

e) Film

Lesson – IV   Characteristics of Spoken Media

a) Need for Communication

b) Mass Communication

c) Spoken Media

d) Platform speech

e) Issues of Translation

Lesson – V   Translation Issues Regarding Language Use in Mass media

a) Media Translation

b) Mass Communication Research

c) Reasons for conducting Research

d) Developing theories

e) Solving practical problem

UNIT - IV

LESSON - I

SOCIAL IMPORTANCE OF MASS MEDIA

A mass medium according to Wilbur Schramm is essentially a working group organized around some device for circulating some message at the same time to large numbers of people.

Generally interpreted the 'Mass-media' are the press, cinema, radio and television. They are so termed because their reach extends to vast hetero-generous masses of the population living in a wide and extensive area of a country. The is means they employ to communicate message to the masses are technological printing machines, recorder, cameras and related equipment, broadcasting, satellites. Their communications are thus interposed, and not direct as in interpersonal exchanges.

Yet another feature of the mass media is that they are founded on the idea of mass production and mass distribution the marks of an industrialized society. Copies of newspaper and magazines, for instance, are printed in thousands (some national dailies in India have a circulation of our half a million) and are circulated over a vast area. But to enjoy a mass audience, the media have to cater to a taste that is not very 'Cultured' or sophisticated. What the mass media therefore reflect and propagate is a popular culture. In our country, however, the mass media are in fact a minority media as their reach extends little beyond the big cities and towns.

A message can be communicated to a mass audience by means of the mass media like those of the print media and picture, which carry the message through the sense of sight, and include forms such as the weekly and daily newspapers, magazines, books, pamphlets, direct mail circulars and bill boards. Radio is the mass communication medium aimed at the sense of sound, whereas television and motion pictures appeal both to the visual and auditory sense.

The reader turns to a newspaper for news and opinion, entertainment and the advertising it publishes. In the weekly the focus is upon the reader's own community, in the daily, upon the nation and the world as well. Magazines provide background information, entertainments, opinion, and advertising: books offer a deeper and more detailed examination of subjects, as well as entertainment; pamphlets, direct mail pieces, and bill boards bring the views of commercial and civic organizations. Films may inform and persuade as well as entertain. Television and Radio offer entertainment, news and opinion, and advertising messages and can bring direct coverage of public events into the listener's home.

Important agencies of communication are adjuncts of the mass media. These are (i) the press associations, which collect and distribute news and pictures to the newspapers, television and radio stations, and news magazines; (ii) the syndicates which offer background news and pictures, commentary, and entertainment features to newspapers television and radio and magazines; (iii) advertising agencies, which serve their business clients on the one hand and the mass media on the other (iv) the advertising departments of companies and institutions, which serve merchandising roles, and the public relations departments which serve in information roles; (v) the public relations consoling firms and publicity

organizations, which offer information in behalf of their clients, and (vi) research individuals and groups, who help gauge the impact of the message and guide mass communications to more effective paths.

Functions of the mass media

Modem mass media serve functions very similar to those fulfilled by traditional media in some ancient societies, and in some developing countries today. Western media theorists generally identify three major functions; (i) surveillance of the environment, (ii) interpretation of the information and prescription for conduct, and (iii) the transmission of heritage. The developmental and liberation or improvement functions, or even the ritualistic or celebratory functions of the media rarely find mention in Euro-American media theory. South American media theorists have contributed to our understanding of media for 1iberation while African and Asian scholars have explored the relevance of media to 'rational development.

Information

Surveillance of the environment relates to information or 'news' about happenings in society. The mass media carryout this function by keeping us posted about the latest news in our by keeping us posted about the latest news in our own region and around the world. On rural societies, however, the word-of-mouth method is still the most credible means of spreading news. The mass media helps us to keep the culture and heritage of our society in a line, and to transmit it to others.

Entertainments

Entertainment has been a legitimate function of the traditional folk media, but the mass media provide if with a vengeance. They help to pass the time, and to relax with family and friends.

Advertising

An equally vital function is that of the mass media helping to sell goods and services through sponsorships and commercials. Commercial function has indeed been served well, perhaps too well, especially in the United States, where the networks would have to close down if the support from commercials were to dry up. At the same time, it would be suicidal to let this function dominate the mass media at the expense of the other four functions. India too promotes the commercial function and though it has not allowed its representative to take over the programming of radio and television, the influence is still strong. This is equally true of the press and its dependence on advertising.

Print media

Prior to Independence, the press in India had a clear-cut role to play in the nation's struggle against British rule. It had put up a brave fight in its heroic effort to expose the brutality of the regime, particularly in its suppression of the freedom movement. Many editors of the Indian language press defined censorship regulations to keep the nation informed about the progress of the movement, and especially of the plight of national leaders like Gandhi and Nehru. According to the first Press on Commission the press should help secure and protect the social order in which let justice (social, economic and political) would

prevail. Some are of the opinion that the press should be a watch-dog and act as a catalytic agent to hasten the process of social and economic change.

But unfortunately, the press has become so obsessed with politics that even a silly rumour hits the front page. What the press urgently needs is creative, investigative and development reporting chiefly on non-political themes like unemployment, malnutrition, exploitation of the poor, miscarriage of justice, police atrocities, development schemes and the like. Credibility is indeed the very life-blood of the press, no matter which government is in power.

The 'power' of the Press

The 'power' of the press to bring about social and political change or economic development is extremely limited. In capitalized societies, the press is primarily like any other business or industry. It exists to raise advertising revenue and circulation with the aim of making profits. 'Public Service' and 'Public interest are not the main concerns. The 'Power' of the press depends on its credibility among readers, as well as on how the news reported is understood and interpreted. Different groups 'read' the same news items in varied ways depending on their own social backgrounds. How news is read is not entirely in the hands of journalists. Indeed, the press often succeeds only in reinforcing widely held beliefs and the status quo rather than bring about change and development.

The press rarely initiates changes, innovation and developments. Because of its dependence on commercial interest and the dominant groups, it is of necessity conservatives and status quoits. The widespread support that the anti-vandal riots and the 'liberalization' policies of the government have received from the 'national' and 'regional' press is a reflection of that dependence.

The current news values of Indian journalists are no different from the news values of their counterparts in the west. These are timeliness, immediacy, proximity, oddity, conflict, mystery, suspense, curiosity and novelty. The new development alternative journalists, however, challenge these elite and immediacy - oriented values, and the mass-bites-dog approach to news. They believe that the voice of the silent, suffering majority should be heared through the press. Not politics, business, finance, sports should be the stable of news but rather what is of value in terms of equality, social justice and peace.

Feature-writing

While news reports present brief write ups on events, issues and people, features present detailed analyses of the some, often in the form of discussions, narratives, or critique. Further, news reports are written mostly in the inverted pyramid formal structure and style features follows the structure of essays and discussions and present a distinct point of view. News reports are written by staff reporters, stringers or correspondents but features are usually contributed by senior reporters, assistant editors, editors are who by outside experts who may be academics, free-lancers, researchers and others.

A feature, then is an essay-like piece written for publication in newspaper or magazines features take up most space 'Cover Stories' in magazines are usually written in the forms of features, while in newspapers the main or lead story would be written in the form of a news report.

Interviews

Features may sometimes take the form of interviews, or use interviews as important sources of information. Features frequently quote several opinions which have been collected through interviews. The Sunday papers carry interviews with eminent people in out and literation. These interviews are sometimes presented in a 'question and answer' format, without any comments from the writer; at other times, the interviews are presented in the form of a news report or a feature where excepts from the interview are highlighted, but the whole interview is not presented verbatim.

General effects in mass media

Another question directed to the mass media scholars was to explore the general impacts and effects of mass communication. For which it was necessary to study some of the current trends in mass communications such as:

1. Community media system

2. Information diffusion

3. Media socialization

4. Political communication

5. Children and television and

6. Motives, uses, and gratifications.

1. Community media system

One strain of research has focused on the role of the mass media in communities. Editors, broadcasters and other communicator's act-as 'gatekeepers' deciding what information commonly residents will receive about various issues. Are there differences in the types of information conveyed by communication in small as contrasted with large communities. One study suggests that editors in smaller, more homogeneous communities tend to avoid controversial issues and concentrate on more positive, socially supportive information. Editors in large communities, which have organized interest groups and more mechanism for handling disputes, distribute more conflict information and are more likely to stress opinion leadership.

2. Information Diffusion

People are provided with an abundance of information by the mass media, and technologies in the not too distant future will accelerate this "information explosion'. On coping with this barrage, people must be selective. They learn things from the mass media, but not necessarily the same things nor the same amount, for example, those who use more of the print media-newspapers, magazines and books tend to be more knowledgeable than those who use mainly the radio and television for their information.

3. Media Socialization

Adults do not suddenly appear with full-blown reading, viewing and listening habits. They acquire these habits, among others, through many years and the influence of many factors. One approach to understanding the development of communication behaviour is called socialization. On a sense they are turning around the question of effects and asking what leads to use of the mass media. Researchers taking this perspective have found varying TV viewing patterns among children from different family environments, on families in which a child is encouraged to explore new ideas and to express them openly, children spend for less time with TV and pay more attention to news and public affairs programs when they do watch. By contrast, in families placing greater emphasis on obedience and social harmony, children spend the most time with TV of any group and their interest is concentrated on entertainment rather than on news and public affairs programs.

4. Political Communication

More, recently, the studies have focused on information and the new cognitions acquired from the media. An example of this trend is the notion of our agenda, setting function of the press. The view is that the media often may not be successful in telling people what to think, but they have considerable success in telling people what to think about. Studies have, for example look at the relationship between the agenda of political campaign issues set by the media and the personal agendas of the audience.

5. Children and Television

Parents, broadcasters, government regulator and others have been concerned with violence shown on television. This has led to a large number of studies trying to determine whether there is any relationship between watching TV violence and real acts of violence. Do children use the violent characters shown on TV as models for their own behaviors? How do children understand the violence they view on the TV screen? These are among the questions researchers are asking. Obviously small children have more limited capacities than adults for understanding the world around them. For example, do children under the age of seven have difficulty relating the different parts of a plot sequence? This has implications for their TV viewing; since they may be unable to connect the punishment accorded a TV murder the criminal act or the motive.

6. Motives, uses and gratifications

The researchers of the present age are delving into the motives people have for using the mass media, and are trying to identify the uses and gratifications associated with newspaper reading, TV viewing, and like. In one study, readers relied on the newspaper for help in deciding how to vote in a non-partisan election. On another study, people who had switched to four-day work shift started watching TV programs that had direct application to activities planned for expanded weekends. Other researchers are examining the different things people seek in the media specific information, a chance to relax, favorite programs, and so on.

Impact of mass communication

Our environment, for better or for worse, is mass-media oriented as ours is a new style of living, far different from that of our grandparents. We learn almost everything that

we known to-day through some medium of mass communications-television, radio, newspapers, magazines, books and film. As these technologically produced channels of knowledge have become nearly all pervasive, the classroom, the pulpit and person-to-person contacts have demised in significances means of effecting social change or maintaining social stability.

Mass media communication is instantaneous to millions of persons over wide areas. Reaction to the impact of news is equally swift. Riots, wars and the fall of governments follow in the wake of news reports at a pace inconceivable at earlier points in history. Almost everyone in the United States and increasing millions around the world watch television and listen to radio programs. Newspapers magazines and books deliver information .and entertainment to men and women.

Every person must learn how to read, listen, and watch-critically and intelligent so as to order his life most efficiently and satisfyingly. Those who choose to report, interpret, and perform in the mass media can expect meaningful, often exciting, lines. As mass communicators, they will help shape our destiny. In short mass media communications provides the very fabric with which our lives are ordered and that too to an extent that if mass communication suddenly were to cease, our civilization would collapse.

LESSON - II

FEATURES OF PRINT MEDIA

Newspapers, despite their impact on society, have a relatively brief historical radiation. Two hundred and seventy years ago, there was but one struggling weekly in the colonial outpost of Europe that was to become the United States.

Prior to Independence, the Press in India had a clear-cut role; to play in the nations struggle against British rule. It had put up a brave fight in its heroic effort to expose the brutality of the regime, particularly in its suppression of the freedom movement. Many editors of the Indian language press defied censorship regulations to keep the nation informed (and agitated) about the progress of the movement, and especially of the; plight of national leaders like Gandhi and Nehru.

With a goal of Independence being achieved at long last, the Indian Press seemed to have lost its moorings. It was in a quandary, should it play the role of an adversary to the government in power the role it had played with remarkable success or shared it transforms itself into an ally, and support the government in its efforts at national development. According to the first press commission the press should help secure and protect a social order in which justice (social, economic and political) would prevail.

The role of the press in India need not be that of an adversary or of an ally of the government. The press should be a watch-dog and act as a catalytic agent to hasten the process of social and economic change. The perspective of an adversary role for the press derives from the assumption that the press is the voice of the public, is above corruption and that the government, though deriving power from the people, might misuse it. It must be noted that the press is part of the political process, craves for power, is made up of people with personal ambitions and aversions, preferences and prejudices.

As perhaps the largest advertiser the government supports and strengthens the press. Both the government and the press represent the 'power elites', and therefore reflect their interest. This is why the interests of the poor are rarely on the agenda of public discussion.

The press is so obsessed with politics that even a silly rumour hits the front page. What the press urgently needs is creative, investigative and development reporting chiefly on non-political themes like unemployment, malnutrition, exploitation of the poor, miscarriage of justice, political atrocities, development schemes and the like.

Characteristics of Print Media

Newspaper

Newspapers have undergone a fundamental change in the past two decades. Their traditional goals and styles of news coverage have been redirected. Their methods of production, once so laborious, have now been fitted to the newest technology. Production methods are changing so rapidly in the era of the computer that even the most progressive publishers and editors are uncertain of what further improvements are coming. The switch from printing with lead plates in a system more than a century old to one employing laser beams and perhaps no printing plates at all challenges and fascinates the best minds in a business long known for attracting tough, re-silent people. Despite these changes in

techniques, however, the fundamental role of newspapers remains unaltered. They continue to be the written record of contemporary civilization.

Newspaper work is an adventure, so full of fresh experiences that men and women who have been in it for years still come to work with a subconscious wonder about what unexpected developments the day will bring. It is based upon a firmly disciplined routine, because "getting the paper out" on time is paramount, and this can be done only if a definite work pattern exists in all departments.

The contemporary news paper has three fundamental functions and several secondary ones. The basic ones are these: (1) to inform readers objectively about what is happening in the community, country and world (2) to comment on the news in order to bring these developments into focus; and (3) to provide the means whereby persons with goods and services to sell can advertise their wares. The newspaper's less vital roles are these: (1) to campaign for desirable civic projects and to help eliminate undesirable conditions; (2) to give readers a portion of entertainment through such devices as comic strips, cartoons, and special features; (3) to serve readers as a friendly counsellor, information bureau and champion of their rights.

General organization of Newspapers

No matter what their size, newspapers have a common organization. Each has five major departments; editorial, which gathers prepares the news, entertainment, and opinion materials, both written and illustrated; advertising which solicits and prepares the commercial messages addressed to readers; production, which turns the editorial materials and advertisements into type and prints the newspapers; Circulation, which has the task of selling and delivering the newspapers to the readers; and business, which oversees the entire operation.

The goal of newspaper stories is to present a report of an action in easily understandable language that can be comprehended by a mass audience of different educational levels. Simplicity of writing is emphasized. If newspapers are to fill their role of communicating to the mass of the population, they cannot indulge in writing styles and terminology so involved that many readers cannot comprehend them. The best newspaper reports are those who can accurately present complex situations in terms that are easily understood by the majority of their readers.

Newspaper advertising is divided into two types, display and classified. The former ranges from inconspicuous one-inch notices to multiple-page advertisements in which merchants and manufacturers proclaim their goods and services. Classified advertisements are the small-print, generally brief announcements packed closely, together near the back of the paper; they deal with such diverse topics as help wanted, apartments for rent, used furniture and automobiles for sale, and personal notices. On almost all newspapers except the very smallest, display and classified advertising are handled by different staffs. Most newspapers receive about three fourths of their income from advertising and one-fourth from circulation.

The staff set-up of all newspapers is basically the same, although naturally the larger the newspaper, the more complex its staff alignments. The top person is the publisher, who in many cases is also the principal owner of the newspaper. On some papers the publisher's decisions on all matters are absolute, whereas in other instance a board of directors

establishes policy. The publishers task is to set the newspaper's basic editorial and commercial policies and to see that they are carried out efficiently by the various department heads.

Magazines

Much communication of ideas, information and attitudes among the modern people is carried on through magazines. Thousands of periodicals fall within two categories. They range from the slick-paper; form colour monthly with circulations in the millions down to the small, special interest quarterly that, though virtually unknown to the general public may have very strong influence within its field.

The magazine exists to inform, entertain, and influence its readers editorially and put before them advertising messages of national or regional scope with a few exceptions, this outlook is national rather than local. Magazines never appear more frequently than once a week; thus, they have more time to dig into issues and situations than the daily newspapers, and consequently they have a better opportunity to bring events into focus and interpret their meaning.

Some are published likely for their entertainment value and are loaded with material of little consequence. Others deal entirely with a serious investigation of contemporary problems, and many combine entertainment arid service material., with reporting and interpretation. The magazine, with its more durable cover and bound pages, has a semi permanence the newspaper lacks. Magazines such as National Geographic often are kept around a home for years, or passed from hand to hand. They are halfway between newspapers and books in this regard and also in content. Broadly speaking, the magazine examiners a situation from the middle distances, and the book examines it from the higher ground of historical perspective.

There is another basic difference between newspapers and magazines. A newspaper must appeal to an entire community and have a little of everything for almost everybody. With a few exceptions, like the Wall street Journal, a newspaper cannot be aimed at a single special interest group and survive. Yet hundreds of successful magazines are designed for reading by such limited-interest groups as gasoline station operators dentists, poultry farmers and model railroad fans. Therein lies the richness of diversity that makes the magazine field so attractive to many editorial workers.

Books

Books are a medium of mass communication that deeply affect the lives of many. They convey much of the past, help us understand ourselves and the world we live in, and enable us to plan better for the future. Books are a significant tool of our educational process. And they provide entertainment for people of every age.

The nation's educational, business, professional and social life could not survive long without books. Judge and attorneys must examine law tomes continually; doctors constantly refer to the repositories of medical wisdom and experience; governmental officials must remain aware of all the ramifications of legislative fiat. Teachers and pupils alike find in text books the most knowledge of history, philosophy, the sciences, literature and the social sciences accumulated throughout the ages. Men and women of every walk of life read to keep

abreast of a fast-changing world; to find inspiration, relaxation, and pleasure; and to gain knowledge. Books, without doubt, explain and interpret virtually every activity.

Creative writing has been one of the principal hallmarks by which each succeeding world civilization has been measured; the works of Plato and Aristotle, for example, both reflected and refined the quality of early Greek life. Social historians long have examined the creative literature as well as the factual records of a civilization in their efforts to reconstruct the life of the people of a particular time and place.

Whether they are paperbacks or hard-cover volumes printed on quality paper, books provide a permanence characteristic of no other communications medium. The newspaper reporter and the radio-television commentator write and speak in the main to our ephemeral audience. Those who write for magazines may anticipate longer life for their messages. Books, however, such as the superb copies of the Bible produced by Gutenberg in the fifteenth century, live always.

For the mass communicator, books and book publishing perform several important functions. They not only serve as wellsprings of knowledge, but through translation and reprinting book publishing may convey vital ideas to billions of people throughout the world. And in the publishing trade itself the journalist may find a rewarding outlet in editing and promoting the distribution of books.

Because of the relative slowness of writing, editing and publishing a manuscript, lack of characteristic of immediacy possessed by other media in conveying messages to the public. What may be lost in timeliness, however, is often more than compensated for by the extreme care possible in checking facts, attaining perspective, and rewriting copy for maximum effectiveness. This sustained, systematic exposition of a story or of an idea, (with the reader's can committing opportunity to reread, underscore, and study at leisure) is afforded only by books among all the media of communication.

Pamphlets

A name applied to an ephemeral publication, occasional and not periodical, commonly, discussing some question of public or special interest at the time. There are thus two distinct classes of pamphlets, the one addressed to the general public, and discussing some question of immediate though probably of temporary interest. Political pamphlets are from the type of this class. The other is addressed to a special class of readers, and discusses something connected with their particular interests or pursuits. Pamphlets of both classes are now to a great extent superseded by the opportunities, of discussion afforded by regular periodical literature. They however, serve many important uses. Pamphlets have at various times since the introduction of printing exercised a very important influence, in all time of political and religious excitement pamphleteers have been both numerous and vehement.

Periodicals

Periodicals, serial publications, exclusive of newspapers, appear at regular intervals. The may be published as frequently as semi weekly or as seldom as semi-annually. Weekly news magazines are differentiated from newspapers by their typical magazine format, which is characterized by a smaller page size, a lack of distinctive newspaper headlines, and usually a cover and binding. In type, periodicals range from scholarly annuals and journals to popular

illustrated magazines. In general, the term "magazines" is employed to designate a periodical appealing to the general public rather than to a particular class of readers.

Advertising

The encyclopaedia Britannica defines advertisement as "a form of paid announcement intended to promote the sale of a commodity or service, to advance an idea or to bring about some other affect desired by the advertiser". The American Marketing Association has defined advertisement as "any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor". In other words, advertisement is paid use of any channel of communication - Radio, television, film, press, etc. to identify, explain or to urge the use or adoption of a product, service or idea.

The Role of Advertising

Advertising has developed in industrial countries as a major adjacent to industry and commerce. It is the life-breath of modern society. Advertisement differs from publicity because it is paid for directly and its sponsorship is almost always clearly identified. It is also not personal selling because it is non-personal presentation. Again, advertisement and sales promotion is not one and the same thing. Sales promotion in a wider sense includes advertisement displays, demonstrations, etc. Advertisement is thus only one part of sales promotion activity; Advertisements can be classified in several broad categories. Product advertisements are intended to present and promote goods and services, for example a particular brand or model of car. The objective of institutional advertisement is to sell the idea or the firm itself. Here the stress is not on merits of specific product but the effort is to build up the image of the manufacturer or institution advertisement is designed to step up profits by increasing the prestige of the institution through means the other than selling the merits of its product.

Public relations institutional advertisement is used to forestall public ill will against a firm, for instance, presenting management's side of a labour dispute. In a way, it is an adjunct of the other all public relations programme of the organization through service such as observance of traffic rules. The motive is altruistic though it helps them in building good public relations in a subtle way.

Advertisement can also be divided into commercial and non-commercial. Commercial advertisement may be consumer advertisement or business advertisement consumer advertisement can be national or retail. If advertisement is by the producer, it is national thought it need not be national in scope. If it is by retailer, it is known as retail advertisement irrespective of geographical scope of advertisement. Business advertisement is industrial advertisement, if it is directed at industrial production and traded advertisement. And it is professional advertisement if it is directed at groups of people such as doctors, lawyers, chartered accountants, etc.

Commercial advertisement can stimulate two types of demand primary and selective. The primary demand is for the generic product of an entire industry for instance, drink, milk rather than beverage or demand for TV produced by the particular firms. Non-commercial advertisement is undertaken by government bodies, charitable institutions, religions organizations or by political groups. These advertisements have objectives such as support of

civic ventures, asking for donations and vote for candidate, etc. The government and other organizations also in some cases luggage themselves in commercial advertisements.

The advertising activity is generally carried by the following three agencies:

1. Advertisers including advertising departments of government, public sector undertakings, business houses, manufacturers, retails, etc.

2. Advertising agencies.

3. The media that carry advertisements press, radio, film, TV, etc.

LESSON - III

ASPECTS OF ELECTRONIC MEDIA

Television has become the most pervasive medium in most countries to-day. But radio and film were born much before TV came on the scene. Till the close of the 19th century for about 2500 years, the stage provided the forum for mass contact. The stage was a live medium, with line performers, with speakers and actors confronting line audiences. There was instant feedback. But the audience was small, at best, a few thousand people. On 1896 came the film, in which the performance was caught by the camera and preserved on the celluloid. It could be shown again and again without any variation to different audiences. So, the film should reach vast masses. Till 1927, it was the era of the silent filia. In 1927, sound was added to the film, we got talking films or talkies. In India, the first talkie was released in 1931. The 1920 witnessed the coming of radio broadcasting in many countries including India. The silent film had no ears. Now, the new medium, radio had no eyes. And, yet both media excited the people. Lack of ears was limitation and a challenge for the silent film. Lack of eyes was a limitation and a challenge for the radio. But both film and radio converted the challenge into as opportunity. That was accomplished through creative imagination of talented men. In the 1930's the television made its bow in the west. Its true development took place after the Second World War. In India, the new glamour medium came in 1959. Today, TV pervades the life of people in most nations. It has become a very powerful medium of information, education and entertainment. Like the film and the radio, TV has its unique process of communication and psychology of reception. All the three media have their relevance and utility.

Radio and TV act called the electronic media because they are electronically operated. Today, they are the supreme media of mass communication; leaving the other media for behind no other medium can reach hundreds of thousands of people with such speed as the broadcast media of radio and TV.

Radio

Radio is a sightless or a viewless medium: In radio, the performer does not see his audience (called listener) and the listeners cannot see the performer, the talker, the actor etc. That is why radio is sometimes called the blind medium. Since, it is a blind or sightless medium, the performer (announcer, news reader, discussant, narrator, etc.) has creativity. But the performed must spark of the imagination of the listeners with expressive performance or communications. It is an exclusive medium of the sound.

It is an aural auditory medium, a medium of the ear. There are three elements of a radio broadcast. They are the spoken work, music and sound effects. They are all sounds carried on the air waves to the listener. To be acceptable all these sounds must be pleasant and expressive for the ears of the listener. They must be artistically integrated or mixed or mixed to provoke the imagination of the listener. Otherwise, the intention of the broadcast would be defeated. Radio is a medium of the voice. The performer can use only his voice in a broadcast. The producer mixes his voice with music and sound efforts.

An Intimate Medium

Radio is an intimate medium. The broadcaster must imagine as if the listeners are sitting by his side, shoulder to shoulder. To the listeners, it sounds as if the broadcaster is speaking from within the sound box, the radio set or the transistor. It is as if the broadcasts and the listeners are made for each other, is if the broadcaster is broadcasting for each listener individually.

A Mass Medium

It is a much cheaper medium of mass communication. Hence, it is very relevant to developing countries like India. A radio set or a transistor is far cheaper than a TV set. It costs much less to set up a radio station as compared to a TV station; not only the capital cost but recurring expenses to run a radio service are less. A large number of people can afford a radio set but not a TV set.

Simple language and reach of illiterates

A very large number of people an illiterate or semi-literate in India and other developing countries, with its language being simple, live and direct. It can reach illiterate and semi literate people.

Radio is a mobile medium

You can have it at home, take if to the picnic resort, listen to if while driving, have if on land or under the sea, in public or in private. So, it is a most convenient medium for anybody. It can accompany you and entertain you anywhere: It can be, and is, a never - failing companion.

Radio is medium of immediacy

It can report the events almost instantly, as they are happening. So it is a medium of the "here and now" even for TV, it is more difficult to take the camera immediately to events as they are happening. It is the radio which can be the first to repast the happenings.

Radio is a much cheaper and quicker medium than television for production of programmes. For example, it requires a performer and producer who may also be recordist and an effects man. As a against this, a TV production (teleproduction) would require a costumes man, a make-up man, two or more cameras and cameramen, a dolleyman who assists the cameraman, in moving the cameras, a scene designer, a carpenter, several lights and lightmen, several monitoring sets engineers, a producer, performer etc.

Since the cost and time required to produce a programme are much less, radio can produce a wide variety of programmes. It can also afford to experiment with new and innovative programmes reception for a radio broadcast is much more informal than the psychology of reception for a stage performance or a show.

The radio listener will not accept any untruth in a radio performance. He does not see any glamour personality to be impressed. His faculties are intact and he is not infected by the reactions of many people sitting in an auditorium.

Television

Television is an audio-visual medium. We have seen that radio is a medium of the sound only. TV has both sound and sight. But TV should not be taken as radio with right Radio and TV are different media with different grammar, different vocabulary, different mechanism and dynamics. TV and radio are uniquely different from each other all along the line. Their broadcasts, right from conception down to reception are different A "radio broadcast" is uniquely Radiophonic or radiogenic. And, a TV broadcast is uniquely telegenic.

TV is audio-visual but predominantly visual, proportionately much more visual than audio. A TV broadcast is conceived and produced and received in audio/visual terms. A radio broadcast is conceived, produced and received entirely in terms of sound, for the ear only. A TV broadcast directly affects two senses; simultaneously, those of hearing and seeing. It is more effective than the radio broadcast. Radio is a 'unisense' medium affecting only one sense, hearing TV broadcasts can have greater effect or influence on the receiver of the broadcast, call the viewer. The potential of TV to have greater effect or impact is because, according to psychologists, the eye absorbs much more than the ears can.

TV has borrowed certain features from the earlier media of communication like the stage, the film and the radio. But it has so mixed up these borrowed features as to make something uniquely different, uniquely its very own. For example, from the stage it has borrowed movement, from the film the camera, from the radio the microphone. But TV has integrated all these into a whole that marks TV uniquely new medium, different from all other media, thoroughly telegenic. In nature, in idiotic of expression in conditions of reception, in its arithmetic of communication, it is different from the other three media.

TV is a supreme medium of mass communications will respect to 'reach' with the support of the satellite technology to-day, it can reach all the corners of the globe. As Mcluhan, the prophet of media communication, said, TV has turned world into a global village in respect of communication of information and ideas and thought exchange. The TV camera, to-day goes to the planets, it goes under the earth and it's the sea and throws light on the dark areas of knowledge about our world, the universe, and the total environment. It has bought about an information revolution and has turned our society into an information society.

Because of its reach, TV has widened the mental horizons of man. It has the potential of humanizing knowledge. The man can be educated to feel as a citizen of the world. He can be educated by TV to look at the entire environment sympathetically and to think of itself as a part of it. TV has a great potential for imparting fruitful lessons on the world education to mankind. Things that few might believe otherwise become effectively truer than these that one reads in the print medium or listener to on the radio or learns through hearsay or word of mouth.

Major functions of the TV

The area of news and information is an important aggressive, and prestige building division of the television-radio programming structure. Many types of programmes are provided. One is the regular newscast, giving 5 to 60 minutes or longer summaries of happenings in the community, nation, and the world. A second area is the background and interpretation programme. It may be a newscaster's straight presentation of facts, a panel

discussion, an interview, or a documentary. Another category for journalists in broadcasting is the extraordinary news event, such as Soviet-American 'handshake' in space or the assassination of a prominent figure in public life. During these times, regular commercial programmes are dispersed with to permit immediate news coverage. Under strong pressure the reporter must give facts and interpretation instantly, with no opportunity for editing.

The revolution in communications technology while Improving the quality of news programming, also has put broadcasters in a better financial position in covering news as well as in other operations, high-quality magnetic-strip sound on film, satellite communication, instant-replay techniques, portable films and tape equipment, the use of high-speed jet aircraft to transport tape or film, and efficiently packaged, high capacity switching gear that simplifies the problem of television pickup from almost any major point in the World.

TV as a glamour medium

We watch on TV some of the events like glittering personalities, international conferences, sports meets and festivals, fashion shows and banquets, travel and interviews with world leaders, bold and beautiful personalities as well as rich and famous people. The great convenience of watching all this, sitting back at home, adds to its glamour. The facility of watching almost round the dock enhances the glamour appeal still more.

Because of its glamour, TV has why been called the magic box. All sorts of people at all sorts of times, almost magically, seem to be appearing on the times, almost magically, seem to be appearing on the screen from within the box. It has also been called a toy, a toy with which adults get fascinated like the child's toy which fascinates the child. Incidentally, some critics have also called it an idiot box. Perhaps, TV "idiotically" churns out at all sorts of programmes, good, bad and indifferent watchable and unwatchable.

Very few can resist the glamour and magic of TV. It has a habit of attracting people to the print of addiction. Tele - addiction, in fact has become the greatest addiction of our times, if most people including the children, the young, the adults and the old; sitting only the TV set has become a second nature with them. Because of addiction to TV, people are not in a mood to welcome any visitors, especially when they are watching prime time shows or popular serials, matches or movies. That is why some critics have called TV an unsocial, even anti social medium.

TV brings theatre and cinema auditorium to the living room. Stage drama has become drawing room theatre. Film drama too has become drawing room cinema auditorium. Fewer people now go to witness stage performances. Also fewer people go to the cinema theatre for movie.

Since TV is watched by the young and old numbers of the family sitting together, the tele-subjects have to be tune with the culture of the particular society in our country the subjects must be treated with restraint. They must respect our cultural heritage. They should not be very explosive or provocative. TV advertisements of programmes sponsored by business can reach terms of millions of people. No newspaper can even dream of reaching out to such large numbers.

Ethics of Broadcasting

Radio and television were introduced into India to be the carriers of entertainment and education for the general public. Though introduced with 'public service' as the prime objective, both the electronic media have been widely used for government propaganda as well as for commercial interests. Non-broadcast media like video and cable are in the private sector and therefore know no control and no regulation. Attempts at regulating cable and satellite TV have not been very effective because of the large numbers of operators and sub-operators involved and also because of the corruptibility of the regulating authorities.

Where broadcast news is concerned, the ethics of broadcasting is very similar to those for the print media. These relate to questions of accuracy and fairness, of respect for privacy of the religious beliefs and practices of different communities, of the need for caution in reporting violence and commercial disturbances, and in criticizing judicial acts, of the right to reply, of respect for the confidentiality of sources, and of the need to eschew obscenity and vulgarity.

The professional journalist's view is that, irrespective of the consequences, news should be transmitted immediately after the event no matter what the event or who the persons involved. However, there is our alternative view the tragic news which affects an entire nation and which might lead to violence, may be withheld or delayed for a while till tempers cool down and the law and order situation is under control. This alternative view suggests that professional 'ethics' cannot take precedence as these professional journalistic ethics have been involved in western literal democracies, and often have little relevance to the social and cultural heeds of developing countries.

Film

Film or cinema is highly mechanical medium. It uses so many mechanical devices like cameras, microphones, dubbing machine, editing or cutting machines, several lenses for cameras, projectors mixers, sound tracks, trolleys to mount the cameras, celluloid, laboratory equipment etc. film is a product of interactions between machines and artistic and technical people.

Film is a medium of mass communication. Millions of cine-goers watch the movie in a country. The same movie may be seen by a very large number of people in several countries. Although in a Cinema hall only a few hundred or at the most a few thousand people, can watch a film at one time, it can be shown in many cities, towns and villages at the same time. Any number of copies can be made of the film for screening. The cable operators can transmit the film on to the TV sets of a large number of their customers at the same time. So film can reach out to a very large number of people.

Film, today has become an art medium. It is in the decade or too that cinema has come to be considered art forms. In the beginning it was considered a medium only of cheap entertainment, even of escaping from harsh realities of life into the world of fantasy and dream for two to three hours. In our times, intellectuals and serious thinkers have associated themselves with cinema. In fact today cinema is considered the seventh art like the earlier arts of painting sculpture, architecture, drama, poetry and music.

Film is an effective medium for development. Development, is the broad sense, means the growth of individual and the growth of the society in all aspects. These include

political, economic, social and cultural aspects. Film can contribute to modernizing the traditional society by helping to change the attitudes of people. For example, a change in attitudes relating to work, sex, religion, customers, communities, beliefs etc. can be brought about films.

Film can promote national and emotional integration. They can bring about a creative understanding between different regions and their people. They can be medium for educating the people against superstitions and for promoting scientific modern ideas.

The capacity of the film to do good or ill for the society is generally well recognized. You must have surely heard parents complaining that their children pick up ideas from films about clothes, about hairstyle, about manner of greeting or about their general behaviours towards others, including teachers, parents etc. It means that they tend to initiate what is portrayed or depicted in films. Obviously, films should set good standards for imitation.

The film can be effective in 'hitting the conscience' of the audience especially with the help of the camera. The camera is mobile, is moved from one angle to another. At one time, it is placed at the objective angle at a distance from the object, say, a place. And, then the camera is placed to give the actor's point of view. Generally, it is the director's point of view. He hides himself behind the actor but speaks and sees through him. By clever change of camera angles, the audience is made to believe in the illusion that the film is speaking out their thoughts, their very own. Film viewing becomes, thus very convincing and effective. In spite of the fact that film making is very expensive, it is a cheap medium of entertainment. Particularly in poor countries like India, it remains a popular medium for the vast masses.

LESSON - IV

CHARACTERISTICS OF SPOKEN MEDIA

Communication, in its simplest sense, is a human relationship, involving two or more persons who come together to share, to dialogue and to commune, or just to be together say at a festival or a time of morning. Communication is thus not so much an act or even a process but rather social and cultural 'togetherness'. Communication with oneself, with God, nature, the world of spirits, and with one's ancestors are also forms of communication.

'Communication' is perhaps one of the most hyped words in contemporary culture. It encompasses a multitude of experience, actions and events, as well as whole variety of happenings and meanings, and technologies too. Thus, a conference or a meeting or even a media or procession is a 'Communication event', newspapers, radio, video and television are 'Communication media', phones, pagers and e-mail are 'Communication technologies and journalists, advertisers, public relations, personnel and even camera crew and news readers are communication professionals'.

The English word 'Communication' is derived from the Latin noun 'Communis' and the Latin Verb 'Communicare' which means 'to make common'. Terms closely related to communication and with similar etymological origins include community, communion, commonality, communalism and communism.

According to Ashley Montagu and Floyed Matson (1979) 'Communication is the same we give to the countless ways that human have if keeping in touch-not just words and music, pictures and print, nods and beaks, postures and plumages; to every more that catches some one's eye and every sound that resonates upon another's ear'.

In this sense, also for animals, birds and bees, and other hand, sea and air creatures too. The singing and chirping of birds, the croaking of frogs, and the many visual and olfactory signals among bird and beast are forms of communication; some simple, others very highly sophisticated. The dance of the honeybee, for instance, is an advanced means of communication for it conveys to other bees the precise direction and distance of the place where nectar will be formed.

Need for Communication

A human being's use for communication is as strong and as basic as the need to eat, sleep and love. It is both a natural individual demand and a requirement of social existence to use communication resources in order to engage in the sharing of experiences, through 'symbol mediated interaction'. Communication involves active interaction with our environments - physical, biological and social. Deprived of this interaction we would not be aware of whether we are safe or hungry. However most of us take this interaction and this relationship for granted, unless we experience some deprivation of it. When that happens we adopt ourselves to the environment so that we don't lose touch, in both the literal and figurative sense. For, to lose touch is to suffer isolation.

The basic human need for communication can perhaps be traced to the process of mankind's evolution from lower species. Animals for instance, have to be in sensory communication with their physical and biological surroundings to find food, protect themselves and reproduce their species. A loss of sensation - the inability to hear a predator

for instance - com means loss of life. Similarly, to be lost from primitive social communication - from the pack, from the herd or the tribe - is to be condemned to death'.

Mass Communication

Group communication has been extended by the tools of mass communication; the books, the press, the cinema, the radio, television, video and the internet. Mass communication is generally identified with these modern mass media, but it must be noted these media or processes must not be taken for the phenomenon of communication itself;

Communication is the act of transmitting information, ideas and attitudes from one person to another. The study of communication involved two aspects - a broad comprehension of the mechanical means and the underlying theories of the communication and more important, an understanding of how we use these tools in our daily round of informing, influencing inspiring, convincing, frightening and entertaining one another.

Each of us communicates with another individual by directing a message to one or more of his sense - sight, sound, touch, taste or smell. This is as interpersonal communication in contrast with interpersonal communication in which a person talks himself. The more effectively we select and deliver those words, the better our communication.

Mass communication - the process of delivering information, ideas and attitudes to a sizable and diversified audience through use of media developed for that purpose.

The art of mass communication is much more difficult than that of face-to-face discussion. The communicator who is addressing thousands of different personalities at the same time cannot adjust an appeal to meet their individual reactions. An approach that convinces part of the audience may alienate another group. The successful mass communicator is one who finds the right method of expression to establish empathy with the longest possible numbers of individual in the audience. Although this audience many number in the millions, the contact fundamentally is between too individuals, the mind of the communicator must be in touch with the mind of each recipient. Successful mass communications is person-to-person contact repeated thousands of times simultaneously.

Spoken Media

Language according to its various kinds of patterning can be broken down into what we 'levels'. Language, thus, can be thought of as organized noise. Language, whether spoken or written, has a substance; this is the material aspect of language. The substance may be phonic or graphic but for the movement we will consider only the phonic. The noise, then, is substance. Language also has a form; this is the organization, in language, therefore, we can recognize a level of Substance and a level of form. Thus for a complete description of language one has to account for the form, the substance and the relationship between the form and situations. The study of this relationship could be called the semantic level, but since it involves an approach to meaning rather different from that normally implied by 'semantics' we may refer to this as the 'contextual' level the 'content' here being the non-linguistic environment.

Platform speech

Platform speech is the one that is used in a formal speech making situation where a speaker communicates his/her thoughts, ideas, etc., about topic to a larger audience. A good public-speaking is one in which a skilful speaker with a clean purpose analyses the audience and occasion carefully and wisely, selects a suitable topic, pre-plans the organization and content of the message, delivers the speech with appropriate gestures and vocal intoxications, phrases the ideas in suitable language for the hearers, carefully reads the audience's response, accommodates the ideas to the audience both in the planning and delivery of speech and achieves "his or her purpose by gaining the suitable audience response".

Language as a vehicle of communication plays a major role in platform communication. No matter how learned or a wise a speaker is, he/she will be totally powerless, completely ineffective and absolutely handicapped. If he/she cannot transmit his/her knowledge, convey his/her ideas and communicates thoughts to the audience in a forceful, crisp, clear, coherent, effective and convincing manner. The choice of language variety, the way it is used and the manner it is articulated create an impact on the audience, convince and influence them to the speaker's way of thinking and urge them to action.

Conference

Conference in international relations is a useful device of diplomacy and originated in the 16th century. The prevailing tendency to call all major official meetings conferences and attempts to distinguish congresses from conferences on the ground of the rank of participants, the solemnity of the occasion or the importance of the agenda or of the results are scarcely tenable. The objective common to all of them at whatever level, is the promotion of the orderly and peaceful coexistence of states.

Conferences are sometimes classified political or bargaining and non-political; legislative, diplomatic and technical; and periodic and ad hoc. Non-political conferences are subdivided into administrative, economic, humanitarian, social, communication, scientific, educational or cultural. Conferences may be called legislative if they result in the codification or development of international law, and diplomatic or technical depending on whether attended by diplomats or technical experts. Such, classification are merely of relative value as some conference, notably peace conferences, embrace a wide range of objectives and include diplomatic along with technical representatives.

Proposals to convene a conference are subject to consultation among the states concerned as to desirability, time, place, agenda, objectives and other preliminaries. There are no fixed rules regarding the place, although conferences usually meet in the territory of the inviting state.

Conference proceedings are recorded either in verbatim reports or In summaries. The former method is used for plenary sessions and the latter for committee debates. Verbatim and summary records are usually approved by the delegates before publication. Conference results are incorporated in treaties, conventions, declarations, recommendations or protocols. Sometimes a final act is adopted which summarizes the proceedings, lists the participating states and their representations, as well as the treaties and other acts of the conference.

Interpreting

When a part of a text is important to the writer's intention, but insufficiently determined semantically, the translator has to interpret. In fact the cultural history of translation is full of example of such interpretation, misinterpretation, and distortion which may be due to the translator's incompetence as much as to the contemporary cultural climate. Translation is normally written in modem language, which is in itself a term of interpretation, and lexically at least (i.e., not grammatically, except in the distant past) a reflection of the TL culture. Most good translations are stamped by the translator's personality.

Interpretation presents the translator with a challenge. On particular, when he is faced with documents of a part age or of a geographically remote culture, he has to probe layers of lexical development; words as spirits, as myth as a people, as objects and symbols, as metaphors, as idioms; further interactions may be personified or refined.

Interpretative translation uses a semantic method of translation combined with high explanatory power, mainly in terms of the SL culture, with only a side glance at the TL reader. In fact the greater the explanatory if power the more the reader is likely to understand, but the translation must not 'Compromise' in his/her direction. Particularly in the case of interpretative translation of texts about the SL culture. But other texts which have important semantically undetermined passages of words e.g. mathematical texts or newspaper reports may require interpretation and be communicatively translated.

Issues of Translation

Translation in the first place, is transference of meaning from the source language to the Target language. But what matters is not a translation of words from SL to TL, for exact equivalence of words of the former is hard to get in the latter. Translation is both linguistic and cultural activity and it is concerned with communication of meaning. It is not merely lexical equivalent of words of one language to that of another, but much more. Since each word is charged with memory, associations, and literary echoes, it is difficult to find full equivalence of our SL word in another word in TL, that is why, total or full translation.

A translator, in the first place, should possess inwardness with both the languages-the source language (SL), from which the translation is to be made, and the target language (TL) to which the translation is to be done. He should have a mastery over both languages and the words should 'obey his call'. Above all, he should have the 'feel' of the language. Secondly, in case of literature translation, literal translation should be avoided at all costs because it fails to carry the transposition of culture.

The translator should not only give the lexical equivalent of words but keep in mind the socio-cultural sound system, for each word is charged with memory, associations and literary allusion. Meenakshi Mukherjee makes an apt observation on this subject: (i) According to her, "the act of translation is voluntary, that is the material has been chosen by the translator himself and the prime mover is a compelling devise to recreate. (ii) The translator is a writer in the language in which he is translating that is, his handling of the language is not merely competent but creative. Since language is to some extent culture oriented, translators face the problem of translating certain culture-based words inter another language with a different culture for instance, Lord Krishna's: Rasa Krida" is difficult to

translate into English, Similarly, the isolation of "Love play" for "Lila" seems to be inadequate and something is missing in such translation.

The problems of translation are greatly enhanced by linguistic indeterminacy which is the result of perpetual change; next to it is the uncertainty of knowing the meaning of the "text" completely. In literati on translation the "text" is for it is the "text" that has to be rendered in another language. The indeterminacy of the text is a crucial concept in contemporary literary criticism.

In the process a new category of recoding takes place after 'de-coding' the SL text. Both linguistic and cultural factors shape the acts of 'decoding' and 'encoding'. The decoding of the message and meaning in the TL text, is what we understand by translation in our time. It is well neigh impossible to get an exact equivalent of the messages of the SL text in the target language. The indeterminacy of words and the elusive nature of language have made the task of the translator difficult. Even then the 'meaning' (i.e. the overall meaning) of the SL text can be rendered into the target language. In spite of all the problems that threaten the authenticity of translation and undermine its position, the desire to translate on the part of scholars and translators has shown an upward trend. Translation in midst of all the problems, continues to be rendered, is something one should rejoice ironically enough, it is the problems that make the act of translations challenging and finally fascinating.

LESSON - V

TRANSLATION ISSUES REGARDING LANGUAGE USE IN MASS MEDIA

After the exit of British from India after independence the main communication tools were in English. English is still the main medium of communication as far as mass media in India is concerned. Most of the messages collected from various sources are mainly in English. National and International news items thus collected need quick translation. The press does the job of translation in a fast and satisfying manner without losing its sense.

Media Translation

Any message translated from the source text into target text needs careful analysis of semantic versus communicative translation. Semantic translations focus primarily upon the semantic, content of the source text and communicative translations focuses essentially upon the comprehension and response of receptors. This distinction becomes especially relevant for the wide diversity of news items the dailies concerned consider.

This approach of translations flatly rejects the proposition that translations is a science, but it does insist on treating the propositions of translations in terms of a theory of communication, on which is not restricted to a single literary genre or text type which has applicability to wide range of discovers and related problems.

Newspaper translation attempts to supply certain significant aspects of translation and to give some indication of its importance in transmitting culture, in revitalizing language, in interpreting texts, in diffusing knowledge, in suggesting the relationship between thought and language, and in contributing towards understanding between nations.

Translation theory in mainly an aspects of semantics; all questions of semantics relate to translations theory. This is true with news items translated. Since semantics is often presented as a cognitive subject without connotations, rather than as an exercise in communication, semiotics - the science of signs - is an essential factor in translation theory. In the press media and TV the translation takes place in a quick pace. A translator must respect and writing scrupulously, whether the piece to scientific or poetic, Philosophic or fictional.

Translation is a craft consisting in the attempt to replace a written message and 100 statement in one language by the same message and/or statement in another language. Each exercise involves some kinds of loss of meaning, due to a number of factors. It provokes a continuous tension, a dialectic argument based on claims of each language. The basic loss is on a continuous between over translation and under translation.

One can easily envisage that translation theory is moving in three directions; (i) the denotative (information translations) (ii) the semantic precise equivalences (iii) transformational (transposition if relevant structures), Here the newspapers are involved in the denotative type, because their main aim is to have information translation. The theory of equivalence distinguishes five levels; (i) Lexical units, (ii) collocations (iii) information (iv) the students and (v) the communication aim.

There is wide agreement among press media that the main aim of the translator is to produce as nearly as possible the same effect on his readers as mass produced on the readers of the original. The principle is variously refused to as the principle of similar or equivalent response or effect, or of functional or dynamic equivalence. The principle of press media demands a considerable imagination or intuitive effect from the translator, since he must not identify himself with the reader of the original, but must empathize with him, recognizing that he may have reactions and sympathies alien to his own. The translator should produce a different type of translation of the same text for a different type of audience. One would want to know how each reader reacts - how he thinks, feels, and behaves. Accordingly to press media nuances the translation should be as literal and free as possible and as free as is necessary and most of translation should be as small as possible, at the very same time effective.

The language of news items goes beyond technical terms. It includes any commonly used metaphor, idiom, proverb, public notice, social phrase, expletive, the usual ways of stating the date or time of days giving dimensions expressed in accepted formulae. Thus one would expect only one valid translation for 'keep Chennai tidy', 'One man's meat is another's poison'. There should be little choice in translating the restricted pattern in the specialized using of language like weather reports, recipes, the language of games, as well as company reports and accounts, the format of agendas and minutes, medical reports.

The news paper media demand translator's originality in translating on item in the newspaper. Sometimes non-standardized language is creatively used, which it how language is daily used by everyone. Here, translation becomes a craft and an art or simply art - where there is limited choice. The translator's craft lies first in his command of an exceptionally large vocabulary as well as synthetic resources suitable to the news paper medium, his ability to use them elegantly, flexibility succinctly. All translation problems finally resolve themselves into problems if how to write well in the target language. The shorter the translation, the better is likely to be.

Since the newspaper medium gets news items in various languages, the translator as a craftsman has known the foreign language so well that he can determine to what extent the text deviates from one language norms usually used in that topic on that occasion. He has to determine with an intuition backed by empirical knowledge that extent of the text's grammatical and semantic address which he must account for in a well written, expressive text, and may decided to normalize in a badly written information or vocative text morever, he requires a degree of creative tension lectures fantasy and common sure. He has the fantasy for making hypotheses about apparently unintelligible passages and the common sense for dismissing any unrealistic hypothesis more practically he needs common sense for eliminating interference and spitting strange acronym.

The news item translator has to acquire the technique of transferring smoothly between the two basic translation processes: Comprehension, which mass involve interpretation, and formulation, which may involve recreation. He has to have a sharp eye for oppositions, contrasts, emphases in the source text, news items are non-literacy text. He has to know how to accentuate these in his own version is a quick and satisfying manner.

Mass Communication Research

Mass communication and the media that provide it are essential to modern life. They have become an indispensable part of our political, economic, social and even personal lives. This high degree of dependency on our media requires us to understand fully the process and the effects of mass communication, both how it take place and how it influences individuals and the entire social system. In attempting to achieve that understanding, however, we must first address the question of why research is more desirable way to gain valid and reliable knowledge than certain alternatives.

Need for Research

People have long turned to a number of sources for trustworthy answers to important questions. They have relied on at least some of these sources for centuries. For example, many people find answers to important question in religion, because it provides revelations from the supernatural, which seems like a very reliable source for research.

However, for something as complex as the modern mass media, religion might not provide particularly detailed or helpful information. Trustworthy knowledge can also be gained from the interpretations of authorities. In ancient times this meant sources such as religious leaders, philosophers and kings; today it might mean prominent business leaders, politicians, educators, and other distinguished people. In contemporary society we seem to have an abundance of such people ready to provide others with their opinions about the influences of mass communications. The problem is that these sources are not consistent, and one authority or critic often contradicts another equal distinction. Finally, people in many societies have long relied on tradition to guide them to truth. In the case of mass communications, this source is not particularly useful, because the media constantly change and traditions have not had a chance to become firmly established over many generations.

The source that is left is research for a relatively new source of knowledge, particularly in terms of applying the methods of science to the study of human behaviour. Scientific research on individual and social behaviour extends back no more than a century and although it has long been recognized that communication is a fundamental form of behaviour, the history of media research is only fifty years old.

Research can be defined as a set of procedures for gathering reliable information under controlled conditions of observations in such a way that objective conclusions can be reached with minimum error. As a source for gathering worth of the knowledge, research is not perfect. Nevertheless, it has enough advantages to make it a very attractive alternative to the other sources we have noted. One advantage is that it is conducted with a set of rules that are more or less shared by all sciences, and are referred to as the "Scientific method". The essential features to understand are, first, that the conclusions of research scientists using the scientific method must be eased on factual observations rather than opinions or other subjective interpretations and second, that new observations indicates that previous conclusions are incorrect. Conclusions must be revised on the basis of the new evidence. These rules tie the conclusions of research firmly to reality and call for corrections if incorrect conclusions have been reached. Both requirements stress validity and readability in the knowledge that is generated. The alternative sources of knowledge; revelation, authority and tradition are not committed to this requirement.

Reasons for conducting Research

There are three main reasons for doing research on the process and effects of mass communication. One is that the public is deeply concerned about the possible negative effects of the media. People want answers as to whether there are changes. Another is that understanding mass communications is important in its own right, whether the public is concerned at the moment or not. Finally, research can provide answers to many practical problems of operating the mass media as businesses.

Public concern

For the public, research about mass media can be compared to wide spread beliefs about tobacco. For a very long time people liked to smoke and did so with little anxiety eventually, however, some people began to be concerned that the practice might be harmful. Some individuals had religious revelations that using tobacco was sinful and that God wanted it to be stamped out. Other people turned for guidance to respected authorities, some of whom denounced smoking while others, equally respected, praised it, tradition was also of little help. The use of tobacco was deeply established in society, which seemed to imply that it deserved a legitimate place. In other words, it was difficult to figure out from these various sources of knowledge whether tobacco was a problem or a blessing.

Research showed a different picture when, scientific investigation began to uncover the relationship between tobacco and certain diseases, our knowledge was significantly advanced. The dangers of tobacco become a matter of fact rather than of speculation. In an analogous way research will aid greatly in achieving a better understanding of the positive and negative effects of the media on the individuals who "Consume" their products, and on society as a whole. Informing the public reliably so that people can make informed decisions, then, is· one important reason for conducting research.

Developing theories

Of course, knowledge about the nature and consequences of mass communication in modern society is important in its own right. It will aid us in understanding how our society works. Our cultural beliefs and rules for relating to each other are the basis of the civilized life - and the sources from which individuals develop their unique human nature. Thus, mass communication is a central aspect of modern society. This mass that we need sound explanations for understanding all aspects of mass communication, whether the public is concerned or not, such explanations are called theories, and they are an important goal in the study of mass communication.

Theories are not wild guesses, speculations, or simply hunches about how something works. In scientific investigation, theories are systematically developed explanations of the causes of some condition or situation. They are proposed only after a great deal of objective research. Once formulated, they are tested over and over to see whether they hold up. If they do not, they are abandoned. If they do in a partial way they are revised and tested again. Theories show researchers how to advance knowledge through the scientific study of mass communication, just as physical and biological theories do in these sciences. Sometimes it takes decades of research to decide whether a given theory is really adequate. More than once a theory has been abandoned after many years of research that finally showed it to be inadequate.

Solving practical problem

A great deal of communication research is conducted for reasons that are not directly related to either public concern or the development or testing of theory. There are many practical reasons for trying to describe how some category of mass of people. These can range from political campaigns that try to convince voters to support a particular candidate to advertising efforts to sell soap or soup. Audiences are counted, media are compared, appears are tested, and various kinds of content are analysed to see if they will capture and hold attention. At least to some degree, such research is conducted within the general ruler of the scientific method.

The knowledge derived from practical research efforts can be critical to the survival of newspaper, TV network, magazine, or book publisher. As profit-oriented businesses, these media need sound guidelines as how they can do their job more effectively. In the intensely competitive world of profit-making that usually means reacting larger audience and existing greater influences on various aspects of people's beliefs and behaviour than their rivals.

UNIT IV

MEANINGS

1. Surveillance- Observation
2. Commercial- Advertisement
3. Expose- Representation.
4. Innovation- An innovation is a new thing or new method of doing something.
5. counterpart- Someone's or something's counterpart is another person or thing that has a similar function or position in a different place.
6. Feature- A feature is a special article in a newspaper or magazine or a special programme on radio or television
7. Eminent – Important
8. Diffusion-distribution
9. Gratification- Satisfaction
10. Collapse- Fall down
11. Censorship- Censorship is the censoring of books, plays, films, or reports.
12. Plight- Dilemma
13. Paramount- Dominant
14. Proclaim- State publicly
15. Campaign- Movement

FILL UPS

1. Cover stories in magazines are usually written in the forms of.....................
2. The goal of....................... Stories is to present a report of an action in early understandable language that can be comprehended by a mass audience if different levels
3. .... and...................... were introduced in India as the carriers of entertainment and education for the general public
4. .... use so many mechanical devices like cameras, microphones, dubbing machines etc.
5. .... is the act of transmitting information, ideas and attitudes from one person to another.

SHORT NOTES

1. Define Print Media.
2. What is a pamphlet?
3. What is Platform speech?
4. Give a short note on film.
5. What is 'Interpreting'?

PARAGRAPH

1. Explain about the general effects in mass media?
2. Give description on the role of Advertising?
3. What are the major functions of TV?
4. Describe the issues of Translation.
5. Explain media translation.

ESSAYS

1. Elucidate the social importance of mass media and its function.
2. Explain in detail the features and characteristics of Print media
3. Give a detailed description on the various aspects of electronic media.
4. Give an account of the characteristics of spoken media.
5. Explain in detail about the language use and issues in mass media.

UNIT – V

TRANSLATION PRACTICE AND APPLICATIONS

Lesson – I   Indian Translation in the Past

a) Translation in India   and Tamil Nadu

b) Types of Translation

c) Interpretation

d) Transcreation

e) Machine Translation

Lesson – II   Semantic Relationship Among words

a) Referential Meaning

b) Syntactic Marking

c) Semiotactic Marking

d) Semantic Relationship

e) Hierarchical Relationship

Lesson – III   Translation and Culture

a) Culture and Language

Lesson – IV   Language Attitudes

b) Major Communication Functions of Language

c) Translation and Language Attitudes

d) Language Genius

e) Translation and Syntactic Patterns

Lesson – V   Place of Style in Translation

a) Conceptual Correspondence

b) Dynamic Equivalents

c) Hearing the Translation

d) Satisfying the Readers

e) Importance of Style In Translation

f) Application of Translation in Tirukkural and The Odyssey

UNIT - V

LESSON - I

INDIAN TRANSLATION IN THE PAST

The Practice of Translation

'The practice of translation came into existence several centuries back. From the history of literature, it becomes quite clear that Greek and Latin gave importance to translation. Homer's 'Odyssey' was first translated from Greek to Latin by Antonigus in 250 B.C. He was followed by the Latin writers like Cotlas and ' Cicero. With the establishment of the Roman Empire many books were translated from Latin to Roman. Due to the development of education in Arabia in 8th and 9th centuries Greek works were translated into Arabian languages. Baghdad the Arabian Capital, was the center for translation from where the works of Aristotle, Plato and Hippocrates were translated. 12th century laid the foundation to translation and Georad of Gramana is considered to be the pioneer in the field of translation primarily because of the science works in Greek and Arabian languages that were translated into Latin by him.

Translation in India

The antiquity and richness of a language can be known by the quantum of literary works that have been translated into languages. If an assessment of number of Indian works translated into world languages is more it would help us to estimate our literary heritage.

Though Tamil is the source language of the Tirukkural its fame came to light only after G.U. Pope translated it into English with all its salient features. In the same way Kalidasa's epic "*Sa:*kuntalam*"* was translated from Sanskrit in 1789. Literary piece Geetha-Govindha was also translated into English. P.C. Roy contributed much to the translation of Mahabharatam from Bengali to English. In 1869 with the help of the donations and scholars, he translated Kesarimohan Ganguli's Mahabharatam into English in two volumes. Translation was done vigorously in the earlier part of 19th and 20th centuries. In the middle of 20th century Indian verses, plays, novels, short stories were translated into English and the published versions were distributed to the public at affordable prices. Most of the publications of Indian literary translation were undertaken by the British and American scholars.

Most of the works that were translated from Indian languages into Western languages were non-secular in nature. By the end of this century (ie) from 1960-70, approximately 40 Indian writers have translated literary works from eleven Indian languages into English.

The works of Thakazhi Sivashankaran Pillai in Malayalam, Shivarama Karanth in Kannada, Agyeya in Hindi have been mostly translated into English. In 1879 Telangs had translated and published Bhagavat Geetha into Englsih. In the reverse direction, many English literary works were also translated into Indian languages. Foreign publishers particularly Macmillan and other companies published many Indian literary works like Bankim Chandra Chattopadhyayi's "Vishamaram" (The poison tree) - 1884, Durkesh Nandhini -1890, Kapal Kundala -1885, Krishna Kantha's Will-1895, Two Rings - 1987. Three of the above works have been translated by the English and two by the Indians.

Translation in Tamil Nadu

One cannot skip the grammatical works in Tamil literature where analyzing the history of translation in Tamil. Tolkappiar had spoken about compilation, expansion, condensation and translation. He had referred to translation in his verse as,

Tokuttal, virittal, tokaiviri, molipeyarttu

Atarpata ya:ttalootu anai marapinave (1597)

The nature of translation in the era of Tolkappiar was difficult to explain because the versions in other languages were taken into consideration in the source language. However, it could also be said that translation could have resulted in change of word order. The coalesce (kalappu) of languages were allowed even in the age of Tolkappiar. In the Sangam age and post Sangam period, translation was in vogue. In the Sangam period, the poets translated many stories from other languages and so the place of translation occupies a predominant place in this period. For instance, in the Sangam anthologies like *Pattuppa:ttu*, *Ettuthokai*, *Purana:nu:ru*, *Pattinappa:lai* there are many stories from other languages and hence in forming words the translation occupies an important role. With the arrival of Jains, bilingual methods of writing began. Religious reformations that took place in *Saivisam, Vaishnavism* and Buddhism introduced many stories and new foreign words which were related to religious borrowing of words through translation. Hence, it is observed that the word order in the age of Tolkappiar and Sangam age vary because of the tradition of borrowing on account of religious collaboration and competition.

Only after the 5th century A.D., translation came in the form of volumes until which they were given in excerpts. Maniprava:*la* style was prevalent during this era. Due to the impulse of religion in Tamilnadu in 7th century AD, Sanskrit bewitched Tamil language. Most of all translations were written in accordance with source language. Ramayana had its own fame in Tamil literature. Even before *Kamban*, stories of *Ramanaya* were found III *Silapatikaaram*, *Paripadal* and *Thirugnanasambandhar Patikam*. It appears in devotional literature Ramayana had occupied a unique place when compared to the stories of Mahabharata. Generally, from 14th to 19th century, epics were placed in a high position. During the 16th century, translation was undertaken vigorously. Among all *puranas*, *Talapuranas* were mostly translated. *Veeramamunivar* and F.W. Ellis translated Tirukkural in 1891 and the translation of *Tirukkural* by Druwis was published between 1840 and 1852 during which period many scientific translations started to appear.

In 1871, *Pudukottai* Sami Iyer translated the English version of "A manual of law of torts and of the measure of land" into Tamil which followed the hierarchical Tamil. Following the same style in 1885 V.P. Subramaniya Mudaliar translated a book entitled 'Veterinary Science'. Science texts bloomed in Tamil following the foot steps of the above both. They gave importance to precession of artistic vocabulary.

In 1939, following H.A.Poppy's work, Ramachandra Dhikshithar translated Silappathikaram into English which was published in Madras by Oxford University Press. Many of the verses of Sangam age were also translated into English by A.K. Ramanujan and they were published by Indian and foreign publishers in the latter half of the previous century. Apart from these translations, many Tamil novels of Jayakanthan, N. Parthasarathy and M. Varadharajan were translated into other Indian languages.

Types of Translation

Roman Jacobson (1959) has attempted to classify different types of translation according to the way as manner in translation has been accomplished. A brief description on different types of translation are given below.

Intralingual Translation

The structure of language is a combination of phonemes, morphemes, words, phrases and sentences. According to Roman Jacobson's view translating a word within the given sentence is intralingual translation. Stories, verses and essays are translated by "rewording". A sentence is interchanged by rewording.

For example, in Tamil language the texts in one social or regional dialect may be translated into another dialect or a text in the literary variety may be translated into spoken variety. These types of translations within a language are termed as intralingual translations.

Interlingual Translation

The process of translating from one language (SL) to another language (TL) is interlingual translation. This is what called 'exact translation'. Translations from English to Tamil and vice versa belong to this category. All the literary translations are interlingual translations.

Transliteration

It cannot be expected that all languages have an equal translation for all sounds. If it is the case, then they may be replaced by the same sounds in the target language. For example, in Tamil the words akam and puram refer to the Sangam literary concepts of love and valour respectively. It may be translated to English, if English has translation equivalents or else the same words can be replaced through transliteration. This process is termed as transliteration mostly followed in case of borrowed items.

Metrical Translation

Translating a line of a verse along with its metrical form and the rhythm between the last syllable of any line and the first syllable of the succeeding one from one language to another with no change in the form is normally called the metrical translation. For example, if the following lines of *Thirukkural*

kaRka kacaTara kaRpavai kaRRapin

niRka ataRkut taka.

are translated into English in the same pattern with the equivalent words then it is an instance of metrical translation.

Rhymed Translation

The method of translating- rhythmical patterns from SL to TL is known as rhymed translation. For instance, if a translator wants to translate the following Tamil lines of Bharathi,

centamil na:Tenum po:tinilee

inpatte:n vantu pa:yutu ka:tinile

he should have in mind the rhythmic words *pootinile*, *kaatinile* and give equivalent rhythmic words while translating.

Interpretation

If the translator interferes with the ideas and thoughts of the S.L. text while 'translating it then that type of translation is called "interpretation". It is classified on the basis of the method of translation. An interpretative translator would interpret the ideas and concepts of the source text according to his ideological orientation. This may be considered as interference as well on the part of the translator. Interpretative translations are wide spread in the field of literary translation since literature offers enormous scope for interpretation.

Literal Translation

Word to word translation is nothing but rewording or replacing the SL text with equivalent words of TL. This will not fare well in all situations or circumstances and in most cases it would result in inaccurate translation only. This is because literal translation fails while translating metaphors and idioms which are essentially language specific in nature.

Amplification

Amplification is a method of translating the content from the source language to the target language and supplying detailed information in relation to the context of the SL item. Much additional information may be added to the SL text when the method of translation resorted to is amplification. Sometimes it may be helpful for a stranger to know more of certain topics characteristic of the source culture.

Close or Accurate Translation

Translating the content from SL to TL without changing its structure, meaning, style, social background, environment and culture is close or accurate translation. In this type of translation, the contents of the SL text will be transferred into the TL without any addition, deletion or change.

Abridgement

Abridgement is a process in which we take into consideration the contents and meaning of the source language and bring them into TL in a brief form; from which, the reader can easily understand all the information of the source text. There will be no exact impression of SL when it is translated to TL by this method but it will reflect the theme or content of the source.

Adaptation

Adaptation was the method followed in translation during the ancient times. Most of our ancient literary works are nothing but adaptations of Sanskrit works. Except *Silappatikaram* and *Manimegalai* most of our ancient literary works are adaptations only. *Kambaramayanam*, for instance is an adaptation of Valmiki's Ramayana produced originally in Sanskrit. In this type of translation, the skill of the translators and not that of the SL author

is reflected. Taking the theme from the source language, a translator can bring into picture the character, situation, place of action, dialogue etc, according to his thoughts in relation to his culture. In 1895 a play "Sarasangi" was written by adapting one of the Shakespeare's female characters, by translating the verses in relation to the Tamil culture.

Transcreation

If a translation picturises the tradition of TL, then it is termed as transcreation. Kavimani Desigavinayakam Pillai, Maraimalai Adigal and Vibulandha were said to be experts in this field of translation.

Vibulandha Adigal has also transcreated the following lines of Shakespeare's Julius Caesar into Tamil following the tradition of the TL (Tamil).

Cowards die many a time

Valiants never taste death but once

The above lines have been rendered into Tamil as

ancina:rkku cata:maranam

anca:ta nencattu a:tavarkku

oru maranam enrarintum

tuncutarkku ancum

tunimati mu:taraik kanta:l

punnakai puripavan ya:n

Translation for children

Every translation has a target to reach. The strategies followed in translating them differ according to the masses for which it is addressed. Translation for children should be very simple and melodious so that children could easily understand them and get the inspiration in their mother tongue. The illustrations handled must also be understood by the children easily.

Translations of Cine Dialogues

The dialogues in many movies are translated (known as sub-titling also) from different languages like Tamil, Hindi, Telugu, Kannada, Malayalam, Bengali, etc. and they occupy a unique place. If the film had an over-dose of dialogues then the sub-titles should be given in an abridged form which indeed would be a challenging job to the translator. However, when the dialogues are sparingly used then the task of sub-titling may not pose severe problems from the point of view of space.

Translation of Religious Texts

Translating the religious books of one religion into another language comes under this category of translation. European Missionaries who visited the oriental countries during medieval period are pioneers in this type of translation. Translation of religious texts leads to acculturation among the target people.

Machine Translation

The idea of using machines to provide translations between natural languages has--been recognized since the 1930s, but an appropriate climate for development did not arise until the years following the Second World War. At that time, the rise of information theory, the success of advanced code-breaking techniques, and the invention of the electronic computer all indicated that machine translation (MT) could be a reality

However, initial results were not encouraging. The systems proved to be very limited in the kind of data they could handle. Translations were crude, full of errors, and required so much human post-editing that they proved to be more expensive than having a human translator carry out the whole task in the first place. The main reason was the lack of a sufficiently sophisticated linguistic theory to provide a frame of reference for the tasks that MT needed to undertake. The earliest MT systems did little more than look for equivalence's between the words in each language - in effect, they acted as an automatic bilingual dictionary. After several decades of linguistic research, it is easy to see why these approaches could not have worked. They ignored the problem posed by the grammatical dimension of language analysis-the different levels of syntactic organization, and the absence of straightforward formal correspondences between units of grammar (such as is illustrated by the use of the definite article). They also ignored the different ways in which languages structure meaning: word-for-word translation is often not possible and usually not desirable. There was no way of distinguishing between the different senses of words or deciding whether a group of words were idioms. Many ambiguities can be resolved only by using an analysis in terms of semantics or of real-world knowledge, and such analyses were not available at that tie. There was evidently a great deal more to MT than 'code breaking.

The dissatisfaction was summarized in a US report of 1966 by the Automatic Language focusing Advisory Committee (ALPAC), which concluded that human translating was faster, more accurate, and less expensive than MT, and has no further support for the latter should be provided. As a consequence, only a minimal amount of MT research was carried on in subsequent years, either in the USA or in Europe (though continued support was provided in the Soviet Union).

The pendulum has begun to swing back again in recent years, following the major intellectual and technological developments of the 1970s in linguistics and computing. A new mood is abroad promoted by the promising practical achievements of new commercial projects by the great potential of the new research programmes in artificial intelligence, and by an increased theoretical awareness of the translation task which has come from progress in linguistics. There is also a greater realism concerning what MT can and cannot do, and a recognition of the need to devise techniques of human/machine collaboration, in order to get the best results from both.

More and more people are finding that the benefits outweigh the disadvantages, and this in turn adds to the mood of optimism that pervades current MT debate. At present the MT world is still quite a small one, with few research programmes and commercial organizations involved. This situation is likely to change dramatically by the end of the century.

LESSON - II

SEMANTIC RELATIONSHIP AMONG WORDS

Referential Meaning

A study of the meanings conveyed by the words becomes essential and indispensable after the analysis of the relationship between the words. The study of the meanings of words can be undertaken from either one of the following two perspectives.

1. Approaching the words as signs used to refer to objects, incidents, relationships, etc.

2. Approaching the words as stimuli for the actions that take place among the participants involved in communication.

The first approach analyses the referential meanings of the words whereas the second approach analyses the connotative meanings of the words. The speakers of a language with the help of a limited number of lexical items give expression to unlimited thoughts and feelings in their day-to-day life. The number of words used by a common man in his routine life is not too high. The speakers of a language utilize only a few words in their normal social interaction and communicate innumerable ideas and messages. How is it possible? Semantics deals with the problem of how words refer to the meaning. For example, the English words hand, chair, man, etc., function as nouns and as verbs also. In other words, these words are used in more than one meaning. But when a language is used in its social context, the meaning referred by them becomes clear. The context helps us in understanding the referential meanings of the words. Because of this the communication taking place successfully between two individuals when they use a language. On this basis only we are able to understand the semantic structure of a language.

When we say that the meaning referred to by a word is derived by studying the context in which it is used, we approach this problem scientifically from linguistic point of view so that clarity is established. The contexts which help us to understand the referential meaning of words are of two types, namely,

1. The referential meaning of a word is determined mostly by the function done by it in a sentence and also by the relationship it has with other words.

2. At times, the referential meaning of a word is determined by studying the type of involvement it has with other words in sentence.

Let us assume that a word has got two meanings. The question whether the word refers to the first meaning or to the second meaning can be answered after knowing the meanings of other words in that sentence. When a particular word co- occurs with a word that has two meanings, we immediately conclude that this word refers to such meaning only and not to the other meaning.

The meaning of a word is marked in two ways, namely, syntactic marking and semiotactic marking. In a sentence, generally, one can find both these two types of markings are available.

Syntactic Marking

In most cases, the meaning conveyed by the words is understood on the basis of how they are used in a sentence. A comparison of the following pairs of sentences will make this point clear.

A	B
1. He picked up a stone	1. They will stone
2. He saw a cloud	2. The quarrel will cloud the issue
3. She has a beautiful face	3. He will face the audience
4. He fell in the water	4. Please water the garden

The referential meaning of the words stone, cloud, face and water used in these sentence changes because they are used in different syntactic functions. These words while occurring in the sentences in the first column function as nouns and while they occur in sentences in the second column, on the contrary, function as verbs. Yet other types of constructions, even though the words are arranged in the same grammatical relation, they are understood to give different meanings. Let us consider the following sentences.

1. *atu nari*   'It is a fox'

2. *avan nari*   'He is a fox'

In both of these constructions, though the word *nari* has used a noun, in the first sentence the word *nari* is used to refer to the animal fox and in the second sentence the word is used to refer to the males who have the qualities of a fox. These examples show how the meaning is expressed by the syntactic making of the words.

Semiotactic Marking

The easy and correct understanding of the meanings conveyed by the words is facilitated by a study of semiotactic marking by the words in addition to the study of syntactic markings. Here, we are not concerned about the grammatical structure of the words but about the meanings of the words. A study of the semiotactic marking is more complicated than that of the syntactic marking because it is the former there are a number of semiotactic classes. These semiotactic classes, mostly, are often small in size, the reason for the classification being arbitrary and overlapping. Moreover, these classes do not have any specific markers. In fact, both the semantic and semiotactic markings help a reader to understand the meanings of words. Yet, they are separate entities.

The syntactic and semiotactic marking of words become clear in the following illustrations.

1. He cut his hand

2. He cut off a hand of bananas

3. Hand me the book

In the above three sentences, the third one is different from the other two in the sense that the word hand is used as an adverb. In the first two sentences it is used as a noun. In the first sentence the word hand is used to refer to human body part and in the second sentence to the bunch of the banana.

Let us see the following sentences to see how the semiotatic markings of words help in getting the meanings.

I. The horse runs	II. The water runs
The man runs	The nose runs
The dog runs	The tap runs
III. The motor runs	IV. The wire runs over the door
The business runs	The line runs abruptly upon this graph

In the above sentences, the word run is used in four different meanings. The meanings attributed to it depend upon the nature of the subject with which it is used.

In the first group of sentences, the subjects are animate things. The meanings given by these sentences are usually called as literal meaning. Moreover, this is the central meaning of the word run. In the second group of sentences, the subjects are those things that have mass or a related thing. In the third group of sentences, the words that are related to each other and having complicated classification types function as subjects. In the fourth type of sentences, the things that grow naturally or artificially function as subjects.

This type of occurrence will not be uniform and universal to all the words in all the languages. These things vary according to language. In French language, for instance, we cannot say the motor is running; but can only say the motor walks. In Tamil we cannot say the nose runs but the nose leaks, In this manner there is difference in the collocation pattern. A collocation pattern which is natural in one language may be unnatural in some other languages.

Semantic Relationship

Studying the semantic relationship that exists between words is more important than studying the meaning expressed by the words, as far as translation is concerned. The property of words having more than one meaning is not a problem at all since they are distinct and don't overlap. But the relationship held by different words among them pose severe problem, and, therefore, needs special attention. The word chair in English may be used in different meanings as illustrated below.

1. He bought a chair

2. He was condemned to the (electric) chair

3. Please address the chair

4. He will chair the meeting

5. He was appointed to the chair of Linguistics at the University"

In the above sentences, we find that the word chair has been used in different senses. As far as translation is concerned, analyzing the different words which are related to chair will be more beneficial than analyzing the different meanings expressed by these words. Let us compare the meaning of the word chair with the meaning of the related words like stool, bench and hammock. Here we have to bear in mind that only those words which have

comparable meanings alone are taken up for comparison. We have not taken up other words like bus, house which have no similarity at all for comparison. In other words we do not compare the different meanings of the word chair with the meanings of the words like stool, bench and hammock. On the other hand, we limit our comparison to semantic range that covers the tools used for the purpose of sitting. The common feature among these words is that all are man-made tools and used for the purpose of sitting. We can join both of these two features and refer it by the common name 'seat'.

If we compare the above mentioned four words and analyze the contrasting or distinguishing feature among them we get the following details.

Chair	Stool	Bench	Hammock
has legs	has legs	has legs	has no legs
has back	has no back	may have back	has no back rest
rest	rest	rest	
meant for	meant for	meant for more	meant for one
one person	one person	than one person	person

With the help of these three distinguishing features we could identify the difference among these words. There are some more common features that are not listed here. For example, all the four objects are man-made tools and meant for the purpose of sitting. These common features do not help in distinguishing these objects. These features, however, can function as distinguishing features if our comparison is at a different level. Let us assume that we are comparing a stone used for sitting with these words. In this case these features serve as diagnostic features because stones are not man-made.

All these words have so many auxiliary features also and with the help of these also the meanings are realized. For example, a chair may be manufactured in different shapes, in different sizes and with or without arms. The foot of a chair may have varying shapes and numbers. In the same manner each word had certain auxiliary features.

Hierarchical Relationship

The words in a language distinguish the objects in the world. The way in which the words specify the objects differ according to language structure. *vilanku* 'animal', *paaluuTTi* 'mammal', *maatu* 'cattle', *pasu'* cow are the words showing a sort of hierarchical relationship. In this we can group any animal under the head word *vilanku*; but the word *pasu* refers to a particular animal only. When we say that all the words in this category have a hierarchical structure, we mean that each of the words in this category has got the common features of the word above it and in addition it, it has got some specific features which are special to it only.

For example, the word *paaluuTTi* has got all the features of the word *vilanku* and has got a special or specific feature, namely, giving breast milk, which distinguishes it from other types of animals like reptiles. Because of this feature, the words *mutalai* 'crocodile' *kaakam*

'crow, etc., could not be included under the head mammal. The word *maaTu* 'cow' is used to refer to an animal belonging to mammal category. Though the word *maaTu* has got all the features of the mammals (in the same way it has got all the features of animals, too) since it ruminates, it is grouped under the animals that ruminate (Here we have to remember that the mammals like *naay* 'dog', *puunai* 'cat', etc., have been grouped under different subheads, since their distinguishing features are different) The word *pasu* 'cow' has got all the characteristic features of *maaTu* cattle *paaluuTTi* 'mammal', 'and *vilanku* 'animal'; and in addition to these features it has got certain specific features also using which we distinguish it from the words like *kaaLai* 'bull', *erumai* 'bullock'.

A close look at the hierarchical level of the list of words having semantic relationship shows that the words in the bottom possess all the characters of the words above and in addition to it they have certain specific features also. In the words chair, stool, bench and hammock we observed that those words referred to a particular object and the common property of all these words is seat. The common words which include a number of related words help us to understand the concept semantic domain. This semantic domain varies from language to language, culture to culture and society to society. The concept semantic domain may be defined as a group of related words within the context of culture of the speakers of that language. Only those semantic domains which- are related to the structure of the language and acceptable to the culture of speakers of that language are important to us. Forcing the semantic domain of a language upon other is not good. This has to be kept in mind while translating. The result of such an activity will be the formation of pseudo domain. From the linguistic point of view, these pseudo domains formed by the translator may be termed as 'etic' categories and those domains naturally found in a language may be called as 'emic' categories.

The folk classification of words is characterized by three properties. 1. The folk classification of words is normally unsystematic and unscientific. A comparison of the classification of plants and animals by a language with that of the botanist and geologists will make this point clear. 2. The people use the semantically related words most appropriately even though they are unaware of the common and specific components of the words. 3. Since there are redundancies in the semantic components, the speakers of a language give importance to a few components.

Overlapping of Semantic Area

The semantic area of most of the words overlaps in most cases. We do not include all the meanings referred to by those words here; but only the related and relevant meanings are considered here. The words form a category on a systematic basis, so also the meanings of the words overlap systematically. This type of overlapping will be attested among the words which show one meaning. Here the overlap will be more but complete. Since most of the semantic components are common, instead of using one word another word may be used sometimes but not always. For example, in Tamil the verbs *narukku* and *ari* may be used interchangeably to refer to the cutting of vegetables for cooking or the cutting of grass in the field where only *ari* or *veTTu* alone can be used.

Because of the interchangeable usage of words not much semantic difference arises. One more example will make it clear. In Tamil we have two words virumpu and neesi. The semantic relationship between these words can be explained with the help of the diagram given below:
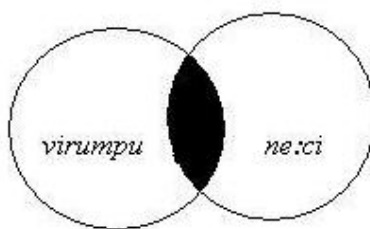
Both of these words have some common features which overlap as shown in the diagram. Since most of the semantic components overlap (the details of which are not presented here) as shown in the shadowed portion, these two words can be used interchangeably in many place.

The amount of overlapping may vary. At times some of the semantic components of a word overlap with that of the other; and some other times most of the semantic components overlap.

If there is no contrast between any of the components which are not common then we get synonymous words. That is, since the important components are common and since there is not contrast between any of the other components, these words can be used interchangeably. On the contrary when there are no common categories at all they cannot be called as synonyms. And when one of the important components is in contrast with that of another word, we get antonyms. For example, the words *appaa* 'father' and *ammaa* 'mother' have many components which are common except for the component gender which is in contrast.

The following techniques may be helpful in the identification of the, semantic components.

1. The common components must be found out and they have to be kept apart as they are not important.

2. The components in the sub-sects of the meanings must be found out and should be listed.

3. These components must be classified and listed under each meaning.

4. The auxiliary components which will not affect the meaning may be temporarily forgotten.

5. The extent to which the words have common meaning must be specified.

6. The semantic components which either in isolation or in combination give meaning to a word must be identified.

LESSON - III

TRANSLATION AND CULTURE

Translation has been used as an instrument to communicate across different linguistic groups from time immemorial ever since language became part of human activity there arose a need, especially when languages diverged, to transfer messages and information from one linguistic group to another and vice versa.

The advancement of humanity lies in the growth of knowledge. It indirectly derives its functioning on the basis of human activity through language. Diversity in languages stands as a barrier to free now of knowledge and interaction between different speech communities. Advancement of knowledge does not confine itself to any particular linguistic group. It comes through all groups cutting across languages. The same type of knowledge may or need not necessarily occur and prosper in more than one language at any particular point in time. There may be either individual developments or parallel developments. Even in the latter it need not happen in all languages and dialects. It can be found only in a few linguistic groups. In this world, we have more than 3000 distinct languages and dialects. It is not possible for a man to learn all of them in order to gain knowledge found in tongues other than his own. Nevertheless it is also not desirable to ignore acquiring knowledge. Therefore it becomes quite necessary that one in some other tongue or tongues which he may understand. This inter alia brings in the need for translation is greatly felt now more than ever before.

In ancient times, Greece was at the zenith of civilization and literary advancement. The Greek language produced masterpieces of philosophy and literature, Scholars from other languages looked on them in awe. They were interested in bringing out these materials in their languages. There was a mad rush to translate them into Latin during the pre-Christian era. Greek philosophy and literature became models for other languages. As humanity entered the Christian era passing through various phases - such as religion, renaissance, reformation, counter-reformation, advances in sciences and changes in the form of governments and societies - the need was felt more and more to transfer ideas, ideologies, messages, inventions and discoveries from one language to another. Thus the flower 'translation' began to blossom in its full form.

It may be seen here that the need for translation is motivated by different purposes. At one extreme the focus is on translation for aesthetic purposes and at the other a transferring current messages that emanate from various parts of the world at all levels of human activity from one group of people to another. In between there are many other areas where the need for translation is felt. In fact there is not even a single human activity that is left untouched by translation. Some of the broader areas where translation has had its impact on a massive scale are briefly traced hereunder.

The world is divided into developed and developing countries based on achievement in science and technology. If the ultimate aim of mankind is to live peacefully and happily anywhere in the world with equal facility this 'Utopia' or 'Brave New World' cannot be realized without sharing the total knowledge of mankind among the totality of nations.

That translation is a must in this context is easily perceived. The alternative of reestablishment of a single language in the world will be to the detriment of mankind as it would mean the total loss of the historic past of all the three thousand languages of the world

and their culture. The difficulty in cracking the hard nut of Mohanjadaro and Harappa script may be quoted as an example for the loss of our understanding of the obviously advanced civilization of those times. The present situation is that unless we stumble upon another Rosetta stone we would still be in the dark about that bright past in our history.

Culture and Language

In the earlier days, translation work was restricted to religious writings only. In the West it was the Holy Bible and in the oriental countries the epics like Mahabharatha and Ramayana were translated into many languages. This trend continued to dominate till the dawn of the previous century. The development achieved in the fields of science and technology and so many such other secular fields in the western countries and also in other countries necessitated the others to translate those developments into their languages in order to have those developments in their countries also. As a result of this attempt, numerous works in the fields of science and technology have been translated into Asian and African languages. Understanding the importance of translation, more and more scholars focused their attention in this field. More and more secular writings were translated and published in these languages.

It is quite well known that every language is a product of its culture. In other words, it can be said that language is a manifestation of the culture. The lexical items in the language, its grammatical structure, etc represent the culture of the language concerned. As such, it would be impossible to find equivalent lexical items in another language because most of the lexical items are culturally and socially codified. However close two the languages may be, there may not be exact lexical equivalents in those two languages for the simple reason that each language is a product of its culture which is unique and distinctive.

Though the history of translation is very long and plenty of non-secular writings have been translated from one language to another in all the other concerns of the world, no attempt was made to view it scientifically and frame principles of translation. Some of the translators have spoken about the ways and methods of translation in the earlier days, but it was only after the starting of science translation that scholars started to think about translation scientifically and come out with principles of translation. More and more scientific and technological writings were translated into world languages applying those principles. Translation in the field of science and technology has to be appropriate and accurate; otherwise it will lead to misunderstanding. If a book on medicine is not accurately translated then needless to say the consequences will prove to be highly fatal and dangerous.

The principles of translation developed in the earlier days were of one type and those developed in the recent days are of another type. The principles of translation framed in the beginning gave importance to the form or shape of the message that was being translated.

The translator's main aim was to preserve the rhyming, meters, etc., of the source material in their translation. Once they become successful in this attempt they felt that they have done their work satisfactorily and sufficiently. But the thinking of the latter day translators was not in the same direction. The latter day translators shifted their attention from the retention of form of the message to the response of the readers of the translation. The reaction of the reader of the source material has to be compared with the reaction of the reader of the translated material. If they are more or less similar then it can be said to be the most appropriate translation. If the response of a reader who reads a translation does not

coincide with that of the reader who reads the source material then it goes without saying that the translator has failed in his job.

In order to judge whether the translation is an appropriate one or not, we have to be very clear on who are the supposed readers of the translation. In addition to this, we have to estimate the level to which he has understood the source material. To be precise, while assessing the quality of a translation, we have to bear in mind not only the fact that an average reader of the translation should not only understand it accurately but also he should not misunderstand even a little bit of it. Hence it goes without saying that not being misunderstood by the reader is as important as being appropriately understood.

Such a conception about the accuracy of translation makes it quite possible that there is more than one accurate translation for one and the same book. There is no wonder about it. This is because all the readers do not have the same capacity to understand. The ability to understand the things varies according to individuals. Even a very poor translation of a book may be properly understood by an expert in that field. In the same way, even a very good translation may not be understood accurately by a person who does not have the basic knowledge on the subject about which the book deals with. These are all quite possible. When a language is spoken in a geographically wider area and by a large number of people their social and educational levels vary considerably. In this context, if a translation has to reach all the people who are characterized by varying social and educational levels, it has to be done bearing in mind their differences; then only the translation will reach the masses, otherwise it will be a failure. Readers belonging to different social and educational levels cannot completely understand the translation.

From this argument, we come to the conclusion that translation has to be rendered with varying lexical and grammatical levels so, that the translation may reach the readers having different levels of education. To enhance the communicability of the translation and thereby to improve the readability we have to remove all the constructions that are likely to be misunderstood and to remodel the constructions that are difficult to be understood on account of their word structure or grammatical structure. For instance, the construction 'voiced phoneme' may be translated into Tamil as *olippuTai oliyan* and the construction 'voiceless phoneme' may be translated into Tamil as *olippila: oliyan*. This type of translation may not be accepted by all the scholars in the field of phonetics as these will lead to some sort of confusion and misunderstanding.

The readers of the Tamil translation may raise questions as to how can there be a sound that does not sound at all. Why to call a sound as that one which sounds? In order to avoid this type of misconceptions and confusions, it is better to rephrase the Tamil translations as *atirvuTai oliyan* and *atirvilaa oliyan* which are more reasonable and more appropriate in conveying the meaning. Here, we find the word-to word translation will not be appropriate but, on the other hand, conceptual translation would be more appreciable and accurate in conveying the meaning.

In the same manner, those constructions which are difficult to be understood by the readers should be dispensed with. If most of the readers of translated material misunderstand, then how can it be called appropriate translation? Let us consider the construction 'Eradicate Illiteracy Programme'. This is a translation of the Tamil sentence which refers to a programme that aims at removing illiteracy. In the construction given above there is confusion as to the function of the verb 'eradicate'. Does the verb 'eradicate' function as a

predicate to the noun 'illiteracy' or to the noun phrase 'Illiteracy programme'? As a result, the above construction may have two meanings. Programme to eradicate illiteracy, and eradicating illiteracy programme. Here the confusion is whether we are eradicating the illiteracy or the programme. In order to solve this confusion, the above construction should be changed either as illiteracy eradication programme or as programme to eradicate illiteracy.

In addition to the words that are used in a translation, the styles in which the words are used also contribute to the misunderstanding of them. If the source language and target language belong to one and the same family then their syntactic patterns will be more or less the same. However, these two languages belong to two different families; their syntactic pattern will be completely different. In these contexts it is advisable to preserve the syntactic patterns of the target language. This will help in better translation.

LESSON - IV

LANGUAGE ATTITUDES

The role of language in society has often been studied and described. As a result, there are a number of classifications of language usage, but these are based primarily (1) on the function of language within different contexts, e.g. education, legal proceedings, governmental decrees, trade, religion, etc (2) on different levels of status, e.g. official, national, tribal; (3) levels of usage, e.g. colloquial, literary, vulgar,. Slang; (4) on differences of historical setting, e.g. ancient, traditional, archaic, obsolescent, and modern. These classifications have never been fully satisfactory, since one and the same language may function in so many different ways and diverse groups within the society may make use of languages for quite different purpose. Though such classifications are obviously helpful, they generally fail to highlight the 'dynamics of language usage and as a result they prevent us from seeing similarities of function on a broad cross-cultural base.

Major Communication Functions of Language

A study of language in terms of the needs for adequate communication within a particular society has led to the recognition of three major communication roles: (1) communication with people of the in-group (2) communication with people of the out-group, and (3) communication involving specialized information. Quite naturally, within multilingual societies there is a tendency for certain languages to be primarily "in-group languages" while others functions as "out-group languages"; and finally, certain languages may have the function of "languages of specialized.

The In-group Language

The in-group language is the one used in any society for the basic face-to-face relationships with other speakers with whom the individual in question fully identifies. In so-called primitive societies this would quite naturally to be indigenous or tribal language. In certain large language communities such a face to face language might be the regional dialect as, for example, in the case of Swiss-German.

In a larger linguistic community which is relatively heterogeneous, in the sense that it has may so-called "vertical dialects" (socio-economic distinctions in speech), the in-group form of language may be one of these levels, or it may be characterized by the, use of colloquial levels involving special slang expressions, or it may even be a highly specialized jargon which is particularly important for in-group identification. Such forms of speech have been important for groups such as beatniks, and the in-group speech of English-speaking teen-agers reveals certain of these characteristics. Relatively elaborate underworld jargons have been known and studied by various language specialists.

In many parts of the world a trade language serves the purpose of out-group communication. It is important to recognize, however, that there are certain very essential differences between a pidgin language and a koine language. The former tends to have its vocabulary and grammar derived from a foreign source, but to be very heavily influenced by the structures of the local languages. As long as such a form of language is only a second language for people and used under relatively restricted circumstances, it may continue to have a rather restricted vocabulary and limited grammatical structures. However, just as soon

as such a pidgin becomes the only language of a sizeable constituency of interacting persons, for example, a hundred thousand or more, it develops very rapidly and becomes known as a Creole language.

A koine language, on the other hand, is a form of language which preserves in very large measure the basic vocabulary and structure of its source, but is considerably simplified as it spread over 'foreign" territory. It quite naturally tends to pick up vocabulary from local languages in the area, and it may also acquire certain of their grammatical devices. The general simplification of classical Greek as it spread throughout the eastern Mediterranean in post-classical times is the typical example of a koine.

The Language of Specialized Information

In many areas where there are both in-group and out-group languages, there is a need for a language of specialized formation. This is often the language of higher education or of specialized formal training. For example in the Philippines, speakers of such languages as Cebuano, Hiligaynon, Pampango and Samareno must learn Pilipino if they are to enjoy movies, watch television, read certain newspapers, and carry on trade in areas outside of their immediate tribal areas. But these persons must also learn English if they want to go on to secondary school or the University and if they wish to take positions of leadership in politics, business, or social life.

Translation and Language Attitudes

The attitudes towards source and target languages play a major role in the quality of translation. If a translator aims at excellent transfer of the source language material into the target language material he has to have an unbiased and normal attitude towards the target language. Having such an attitude that language in which source material is written is developed language and advanced language and the language to which the source material is translated is an under-developed or otherwise will only bias the translation as these will result in tampering the quality of translation. One of these two languages may be the mother-tongue of the translator. Under these circumstances, too, a translator must take utmost care to see that the quality of translation is not affected. Nida (1982) observes that the possession of the following attitudes will help in better translation.

Language Genius

A translator must, as a prerequisite for translation, understand that each language has its own genius in a specific manner. In other words, each language has certain characteristic features which are specific to it alone and not found in any other language. Such characteristic features constitute the genius of a language. The genius of a language is normally expressed or manifested in the process of word formation, syntactic constructions, the methods in which sentences are embedded into another sentence, discourse patterns followed in prose, poetry and conversation, the structure of proverbs, idioms, and so on. Each language has sufficient words and syntactic patterns according to the cultural and social background of the users of that language and each language is empowered with the capacity to serve the social, cultural and other functions satisfactorily and completely.

The western languages, for instance, are rich in technical vocabularies. The language Piroz spoken in Peru has a rich vocabulary in hunting and fishing. Another language by name Anuvak spoken in Sudan abounds with vocabularies on live stocks. In this manner, naturally,

all the languages develop their vocabulary in such a manner as to serve their social and cultural functions. Tamil language, has got so many such characteristic features. The presence of the frictionless continuant lateral sound, inclusive and exclusive first person plural pronouns, subject-object concord in the pronominal terminations, etc, are but a few features that manifest the genius of Tamil language. Tamil prosody, par excellence, is an eloquent example of the genius of the Tamil language. In the same manner, as can be expected, each of the world languages has its genius. Having a complete and comprehensive understanding of the, genius of a language paves way for better translation.

Respecting the Genius of a Language

Understanding the genius of a language and giving due share to it in translation will help in accomplishing the translation work satisfactorily. A translator may be posed with the problem of not getting a suitable and appropriate equivalent in the target language to a feature which is very specific to the source language. How to find an equivalent word to refer to an idea or a concept that is not at all prevalent in the target language? How can a translation be perfect in this situation? These questions and similar such other questions should not perplex a translator. A translator, rather, should focus his attention to understand the genius of the target language and must exploit it to the maximum profitably. This, eventually, would pave way for better translation. Whereas there are so many peculiar features in the source language and there are no such features in the target language, how could translation be successful? This should not be a problem at all to an able translator .

Instead of complaining that the source language has a number of peculiar syntactic constructions which are not available in the target language, a successful translator exploits the available syntactic patterns in the target language in the appropriate place in the appropriate manner.

It is unfortunate that most of the translators do not follow this principle. They simply follow the syntactic pattern of the source language and fail miserably in their job. For instance, though the usage of passive constructions is relatively new to the Dravidian family of languages, there is difference in the degree to which these constructions are accepted in different languages of this family. In Tamil, passive constructions are used in all the styles. But Kannada has certain restrictions in this regard, though it has not totally rejected the passive constructions. In this context, using more passive constructions in Kannada translation will not be a welcome feature and hence as far as possible they have to be used sparingly. In conclusion, a successful translator instead of imposing the structure of the source language on the target language tries to modify it either partially or completely in accordance with the structure of the target language.

Translation and Syntactic Patterns

It is the idea or the concept that is more important than the syntactic structure using which the idea or concept is said in the source language. It is incorrect to think that the same syntactic pattern as used in the source language must be employed in the target language. If we accept that syntactic structure is unimportant, then it becomes evident that any concept conveyed in the source language can be completely and accurately translated into target language. Pondering over the search for an appropriate equivalent for translation will yield no fruits. On the contrary, a moment's thought on how to express the concept in the target language effectively, may yield fruitful results.

For instance, let us see the problem in the translation of the English word snow into their language. If we are translating the phrase 'white as snow' into a language where there is no word to refer to snow, there is no sense in referring to snow: because the speakers might not have had first hand information about snow. How can there be a word to refer to the item snow in a language which is spoken in a place where there is no snow at all? If there is no word to refer to snow in the language, how is it possible to translate the above phrase into that language? This problem can be solved in a number of ways. First and foremost, even when there is no snow in the region where certain languages are spoken, most of the languages do have a separate word to refer to snow, for the users of those languages might have heard about it. Second, in some areas, the people might not have seen snow but may be familiar about them. And it is likely that they use one and the same word to refer to both snow and fog. Third, in most languages, we find there are equivalents for that word. For instance, we may use the phrases 'white as milk' or 'white as the feather of duck' or 'white as funguses (if white fungus is prevalent in that region) or else, instead of using any of the above similes, it may be simply described as white. What is important here is saying something is white and not mentioning snow.

When two individuals are conversing in one and the same language, it cannot be accepted and established that communication, that is, transfer of ideas takes place completely. This is essential because of the reason that no two persons understand the same message in the same manner under all circumstances. Most of the time, the same message is understood by two persons in two different ways. Hardly, moreover, we come across with the words which can exactly substitute the words in another language. How can one get equivalents for the Tamil words *pa:sam, paRRu, ka:tal, anpu, ne:sam, piriyam* etc. in another language? Which word in other language can exactly substitute the Tamil words *viluppun, vaTakkiru, maTale:Ru*, etc. which speak about the valiant and romantic life of the ancient Tamils? In same manner the English words canter, gallop, trot, etc refer to the different places in the movement of the horse. These differences cannot be effectively brought out in all other languages. There may be still more words in Arabic to describe the paces of movement of horses, it being the native language of the land to which horses also belong.

Sometimes, the form of the message conveyed may also prove to be important. While playing with words or while punning, it is the form of the message that is important. Any change in the form of the message may drastically affect the meaning or content. Translating these constructions from a source language to a target language is a difficult task. The puns in the works of Tamil poet *Kalamegam*, the two-in-ones in the constructions such as *talaivitivasam* having two meanings namely "lady's death anniversary" / "owing to my destiny" or the word *amaappillai* meaning "mother's son" / "that bridegroom", etc which are very peculiar to Tamils should be translated along with a translator's note wherein these things are explained. Similarly, in the verse translation it is hardly possible to recapture the same similes, rhyming, metaphors, etc. Hence, in this case the concept of the verse has to be preserved at the cost of these ornamentations. The concept, after all, is the most important part of a verse. Inclusion of the above ornamentations in the verse translation is a perquisite. One cannot expect the same similes, puns, metaphors, etc., of the source material in the translation.

LESSON - V

PLACE OF STYLE IN TRANSLATION

Though the style in which a message is conveyed is as important as the meaning part of the message, the style in which that message is conveyed is more important. Transferring the verse style into prose style or prose style into verse style or explicating what is said implicitly or implicating what is told explicitly in the source material are not advisable.

In Tamil poetics, we know pretty well that the meter used in *parani* literature is different from those used in other literary works. The change in style is brought out in translation would fetch good name to the translator. In the same manner in prose style also every author uses his own style of description and these features are popularly known as author's signature. If these author's signatures could be brought into translation, this will lead to successful translation.

Practically, however, these are too delicate and intricate jobs to be achieved that only a very few translators succeed in their mission. The number of meaning difference between the equivalents, the special connotation that had been attributed by the society to some of the lexical items, the rhyming, more than one way of segmenting the phrases and thereby arriving at different meanings to one and the same phrase or word, etc., are too difficult to be translated in an alien language. In these contexts foot notes may be used to describe the style employed in the source material. Especially, when there is punning, it has to be explained with the help of a foot note so that the readers of the translation may have a complete and comprehensive understanding of the translation.

From the above discussion on translation, the following points emerge:

1. The message conveyed in the source material has to be preserved and not the structure in which it is said.

2. The meaning conveyed by the message has to be translated and not the style.

3. The closest and most natural equivalents should be employed in preference to the near equivalents.

4. The translation must be readable in the target language.

All these make the process of translation complicated and cumbersome. In order to overcome these problems we have to decide which item one has to give priority in the course of translation.

Priority

As a prerequisite for translation, a translator has to decide what he is going to do and prepare a listing of the priority areas which may be like the following.

1. Priority must be given to the contextual correspondence in lieu of lexical correspondence.

2. Priority must be given to dynamic equivalents in preference to formal correspondences.

3. Priority must be given to see how it is helped by the ears instead of seeing how it is published.

4. Priority must be given to the lexical items and structures that are attested in the living language instead of using the archaic or obsolete words and structures.

All these four priority areas concentrate on the four important aspects of translation. These four points view translation from four different points of view. The first area of priority views translation from the linguistic point of view. The second one views translation from the point of view of the response of the readers from whom translation has been undertaken. The third argument approaches translation from the point of view of those who do not read the translation but listen to it being read by somebody else. The fourth one takes into account the social, economical, educational and other parameters of the readers of the translation. These four approaches to translation are discussed in some detail in the following passages.

Conceptual Correspondence

Most of the words do not specify the meaning conveyed by them. On the contrary, they point to the area of meaning conveyed by them. The word *caappiTu* in Tamil refers to chewing and swallowing of solid stuffs, also to the drinking of liquid stuffs such as tea, coffee, etc. This word, in addition, refers to the exploitation of the resources of other people as well. In this manner the word *caappiTu* in Tamil refers to a wider area of meaning. There is, however, variation in the semantic area referred to by the words in one language. One word differs from the area conveyed by another word with the same meaning in other languages. The word *kai* in Tamil refers to the part of the human limb from the shoulder to the finger whereas its equivalent in English refers to that part of the limb extending between the elbow and the fingers. Moreover, this word is used to refer to the bunch of the banana, the members of staff, etc., also which are not found in the case of the Tamil word. Similarly, the semantic difference among the words like *veTTu, cetukku, muRi, ciivu, naRukku, piLa, aRu*, etc., cannot be brought into English by employing the words like cut, split, etc. This is because of the difference in the semantic area referred to by the words in these two languages.

In this way, the semantic area referred to by words differ considerably among languages. Hence, substituting a word in the source language with one and the same target language word in all its places of occurrences without worrying about the semantic area specified by that word may prove to be misleading. Hence, it becomes essential to avoid word-to-word translation and to undertake a translation after studying the semantic range of the words with the help of the contexts in which they are used.

Dynamic Equivalents

Instead of given preferences to the formal correspondence one should give preference to the dynamic correspondence in translation. If translation is approached not from the point of view of changing one form into another form but from the point of view of analyzing for whom it is translated, it may help the translator to achieve a successful translation. In this context, we have to be clear about the intelligibility of translations. Testing the intelligibility

of translation can be done by studying the overall reaction or impact a translation had made on the readers and by checking whether the words used in a translation are intelligible; whether the constructions used in it are grammatical etc.

Hence, the dynamic equivalent may be defined as a ratio between the reaction of a reader of the source material and the reaction of a reader of the target material. These two impacts cannot be the same in all contexts in all words. There may be changes. This is because the two languages may have different historical, cultural and social backgrounds. Despite these differences, there must be close relationship between these two impacts, if not, it cannot be claimed that the translator has done his duty efficiently.

Hearing the Translation

How a translation is being heard gets more priority than how it is published. There are so many persons who themselves do not read the translation but listen to it when it is being read by somebody. Especially in a country like India where the rate of illiteracy is very high paying attention on this aspect of translation pays rich dividends. A proper translation has to take into account these individuals also. This speaks about the inadequacy such techniques as underlining, using bold type letters, using italics, and punctuation marks. These differences could not be brought out while reading a passage.

Satisfying the Readers

While choosing the translation substitutes, one should do so by taking into consideration of the needs of the readers of the translation. Instead of using highly literary, classical and archaic words, those words which may be easily and correctly understood by the readers alone should be used in translation. Generally, the lexical items found in the speech behaviour of the middle aged, middle class speakers may be used in translation as it will be understood by all the readers without much difficulty. The speech behaviour of the old aged speakers may be full of archaic or obsolete words which will impede the transfer of message. Similarly the speech behaviour of the young age group speakers may be replete with the forms which have not yet been standardised. These usages will also impede the free flow of communication.

Choosing the Dialect

While translating a material from one language to another, the translator has to decide which dialect of the target language that he is going to use in his translation. A language may have a number of dialects. Tamil for instance, has a number of dialects, which may be categorized as social dialects regional dialects, Brahmin dialect, Vellala dialect, Mudaliar dialect, Padayachi dialect, Pallar dialect, etc., are some of the examples of social dialects in Tamil. Madras dialect, Kongu dialect, Tirunelveli dialect, Nanjilnadu dialect, etc., are some of the regional dialects in Tamil. In addition to these, Tamil is unique example of language exhibiting the phenomenon of diglossia. Due to this we have two more dialects viz., literary Tamil and colloquial Tamil. These two varieties of language have two different and distinct functions which do not overlap. In Tamil, the literary variety which is also a high variety is used in platforms, class rooms, literary writings, and informal situations and so on whereas the colloquial variety which is a low variety is used in normal day-to-day social interactions, in house hold domains, in streets, bazaars and so on. One cannot be used in the context in which the other has to be used.

Importance of Style In Translation

Translating from one language to another language is a difficult task. Here the term 'difficult' should be explained. A translator should be thorough in the grammatical structure, the culture of the country the language shows the usage in day to day communication in which he is translating. If not the process of translating becomes a difficult task. Moreover when the source language and the target language belong to different family groups the problems become still more. For example, Tamil and English belong to different family groups the Dravidian and the European family groups respectively. They differ from each other in the language structure, sentence pattern and grammatical structure.

Though style can be explained on the basis of the principles of translation there are controversial ideas on 'the explanations. Normally a translation should be in the style of a translator and a translation should be in the style of the source text are the two ideas which came in the basis of principles of translation. Which concept in this should a translator follow is not a question but in which style the translator follows is a matter of question. The acceptable fact is that there should be a natural flow of language and its factors. Before having an idea on this we should have an idea of what a style is, how it is referred in literature and what are its limits?

Style

Style refers in common to the walking action of man and his behaviour. Style is used as a technical term present day literature. We refer to style as the way in which one brings out his thought. Based on the language structure, words, sentence, text, stylistic structure is built. The same is the pattern of spoken language where sound, phoneme, morpheme, words, sentences and texts are found. Since a long time language style had its connection with literature. So whenever we think of style, we feel that it has connection or link with literature. Literary entities alone had their connection towards style. So it was said that style had nothing to do with the works on technology, medicine, etc.

Normally a style is formulated by the orator's or the author's mind but in translation the language style has many factors which are fundamental. The style differs according to the information to be told, the context, and the qualities of the receiver. There are certain difficulties to be faced in style while translating. They may be language oriented problem or non-language oriented problems and that is the reason why the style of the source language is not obtained in the target language. In languages like Tamil these problems are plenty because of the linguistic variations found in the society on account of social variations. Translating a work written using Tamil dialectal features into a foreign language would be an arduous task.

Nida's (1969) ideas on language: style should be kept in the mind by a· translator while translating: Nida's raises the following questions to decide the style:

1. What are the stylistic features that are most appealing?

2. What are the features and characteristics of style?

3. What techniques are to be used to create a particular language style?

Tamil has a standard variety, a literary variety, a spoken variety and a colloquial variety in spoken language. On the basis of the region, caste, socio-economic variables

different dialects exist. They have different language use patterns that lead to confusion in the selection of appropriate variety of language.

Language structure plays a prominent role in creating a style. Style depends upon how a translator selects a particular dialect of a language. Why does he select that particular variety? How does he handle it in his work? Today, the style of Tamil writers varies with different contexts. The style differs according to the content, its description and its receivers (the target language people or the readers).

Let us assume that we translate a novel. The style will vary according to the nature of the social structure of the various characters involved in the novel. The style also differs while translating verses, legal documents, essays, etc. Style also varies according to the community for which the translation is done. When translation is being done for the children in school, the language structure and other factors chosen will be according to the knowledge level of the target audience. The translation style will differ while translating for college students where we may select a language that suits them very much and while translating for the public we choose different language, words etc. The style entirely differs while translating the information on science because there is no need for the literary taste in science. Only the facts without any sentiments are given importance in the translation of science texts.

We have seen that style varies according to the content of the work. If the content is said in an appropriate manner in a translation, the target language people could understand it easily. It cannot be concluded that the context will be rich if the style is good. In translation more importance is given to content than to style. In general, content is given priority over style. This does not mean that style is unimportant. Next priority is given to style. This means that the style chosen for translation has to be different for different target audience. The socio economic status, literacy level, etc of the target group have to be taken into consideration for finalizing the style of translation of a particular book taken up for translation. Language is not only a device for communication but a social identity. A symbol of the culture to which one belongs is a token of the cultural heredity which he carries with him when he speaks a particular language.

In translation, the content and the meaning should be said in the best way; if not, the translation however beautifully it might have been published, it would not be a successful one. High literary forms in translation pose a lot of problems in translation. As said earlier, it is necessary to have in mind the selection of language. We may concentrate on the following features of language:

They are as follows:

1. Simplicity

2. Discourse

3. Adoptability

4. Selection of words

5. Communicative skill

These factors have a unique place in translation because if any of these factors is missed the translation would be seriously handicapped. So, for adopting a good style in translation the above points are kept in mind. Then an appropriate style acceptable to the target language would emerge.

UNIT- V

MEANINGS

1. Patterns- A pattern is a repeated or regular way in which something happens or is done.
2. Literal- Translating each word of the original work
3. Dimensions- Particular aspect of something
4. Bilingual- Involving two languages
5. Accurate- Correct to a very detailed level
6. Content- Things that are inside
7. Priority- Most Important
8. Structure- The way in which something is organized
9. Vary- Different from each other
10. Heredity- Process by which features and characteristics are passed on
11. Prominent- Important
12. Appropriate- Suitable
13. Discourse-Conversation
14. Phoneme- Smallest unit of sound which is significant at language
15. Morpheme- Smallest unit of meaning in a language

FILL UPS

1. Translation within a language is termed as..........................
2. .... is a method of translating the content from the SL to the TL and supplying detailed information in relation to the context of the SL item.
3. Translation from English to Tamil and vice versa is known as.............................
4. The process of replacing the same word to the TL is known as...............................
5. Translating a line of a verse along with its metrical form and the rhythm is known as..................................

SHORT NOTES

1. Give a short note on Referential meaning.
2. What is syntactic marketing?
3. Explain the 'In group language'?
4. What is conceptual correspondence?
5. Write a short note on 'Interpretation'.

PARAGRAPHS

1. Describe 'Machine Translation'.
2. Explain the term Hierarchical Relationship
3. Write about Translation and Syntactic patterns.
4. Explain dynamic equivalents.
5. Give description on the importance of style in translation.

ESSAYS

1. Elucidate 'Translation in India'.
2. Write about Referential meaning in detail.
3. Discuss Translation and Culture.
4. Give detailed description on Translation and Culture.
5. Explain the translation styles.

ANNEXURE - 1

(i) Tirukkural
(ii) The Odyssey

Lesson - V

ANNEXURE

(i) Tirukkural

Introduction

Tirukkural is a superb poetic work by saint Thiruvalluvar embodies values that have been even unchanging and applicable. It is one of the most notable literary and ethical treatises in the Indian Languages. It's written by using two line poems (Couplets) clarifying various aspects of life. This book is divided into three parts: Virtue, wealth and love being inclusive of 1330 couplets collected in 133 chapters explaining various aspects of human virtues or vices, the collection of 1330 kural written in metrical verses of two lines. Considered as the Bible of South India or the fifth Vedas of Tamil, the kural is easily the most popular contribution from Tamils to the storehouse of Indian Literature.

The word Tirukkural is composed of two words Tiru and kural which mean 'sacred' and 'couplet' respectively. Like the Confucian, Lun Yu which is translated as "sacred sayings", the common English rendering of Tirukkural is sacred couplets. Valluvar composed every chapter, perhaps in response to a demand or request to produce ten best couplets on a particular subject. He would bring together all his experience, the knowledge has gained in mastering other texts and all the information available as folklore in order to compose ten couplets on a particular subject, say for instance 'Ignorance'. Tirukkural is a valuable artistic and stylistic literary value as well as instantaneous towards the art of imaging some of the precious wisdom.

V.V.S. Aiyar, a Tamil scholar, the most recent translator, has produced the best English rendering hitherto. He has certainly succeeded in giving a very fine translation. The emphasis that Tiruvalluvar places on love, forgiveness, gentleness and forbearances is especially noteworthy. The poet reveals a complete mastery of his form. The first line of the couplet consists of four feet and the second of three are given. The rule governing the linking of these syllables are very strict. In addition, there must be a certain amount in initial vowel alliteration, as well as second syllable rhyming between the first and fourth feet. The uses of poetic devices of rhythm and alliteration by means of similes and other stylistic devices are given.

IN PRAISE OF THE LORD

Kural-1

A is the starting-point of the world of sound: even so is the Ancient One Supreme the starting-point of all that exists.

Kural-2

Of what avail is all thy learning if thou worship not the holy feet of Him of the perfect intelligence?

Kural-3

Behold the man who taketh refuge in the sacred feet of him who walked on flowers: his days will be many upon the earth.

Kural-4

Behold the men who cleave unto the feet of Him who is beyond preference and beyond aversion: the ills of life touch them not ever .

Kural-5

Behold the men who sing earnestly the praises of the Lord: they will be freed from the painengendering fruits of action both good and evil.

Kural-6

Behold the m en who follow the righteous ways of Him who burned away the desires of the five senses; their days will be many upon the earth.

Kural-7

They alone escape from sorrow who take refuge in the feet of Him who hath no equal.

Kural-8

The stormy seas of wealth and sense delights cannot be traversed except by those who cling to the feet of the Sage who is the Ocean of Righteousness.

Kural-9

Worthless indeed like the organs of sense which do not perceive is the head that boweth not at the   feet of Him who is endowed with the eight attributes.

Kural-10

They alone cross the ocean of births and deaths who take refuge in the feet of the Lord: the others traverse it not.

The very first chapter of the monumental work begins as an act of invocation by the poet to the Supreme Being who is the origin of all things. All letters can only be pronounced with the help of a vowel, usually the vowel A, so the world exists because of God. It is interesting that the term used for God in this stanza is the Sanskrit term Bhagavan- the

Adorable One-the term used by the bhakti sects. It implies personality. The phrase 'the feet of God' or 'His sacred feet' is commonly used in Hindu devotional poetry to signify 'the grace of God.' Some commentators see in the phrase 'who comes to lotus-hearts' a reference to Arugan, the Jain deity, who is represented as standing on a lotus flower. It seems, however, to refer to the indwelling of God within the hearts of those who are devoted to Him. The poet says that it is vital for a learned person to worship at the feet of the God who is possessed of pure knowledge, as it is only then that the individual gains profit from his learning. The rest of the chapter explains the benefits available to those who pursue the Ancient One. The poet says that an individual who delights in the true praise of God shall flourish long above all worlds and his life shall be devoid of the ills of life. Tiruvalluvar's idea of God is that of a personal Being, transcendent and infinitely great, yet in intimate touch with the world that He has created, and full of grace and truth. He is a present Helper in a time of trouble and One to whom the soul can surely cling in its quest for the higher life.

IN PRAISE OF RAIN

Kural-11
It is the unfailing fall of rain that sustaineth the earth: look thou therefore upon it as very amrita the drink immortal of gods.

Kural-12
Every food that is sweet to the taste is the gift or rain to man: and itself also formeth part of his food besides.

Kural-13
If rain should fail, famine world rage over the wide earth even through it is encircled by the ocean.

Kural-14
Husbandman would cease to ply the plough if the fountains of the heavens are dried up.

Kural-15
It is rain that ruineth, and it is rain again that setteth up those that hath ruined.

Kural-16
Even grass will cease to grow if the showers from above should cease to fall.

Kural-17
Even the mighty ocean would reek with corruption if the heavens should cease to suck its waters and render them back to it.

Kural-18

Sacrifices will not be offered to the Gods nor feasts be celebrated on earth, if the heavens should be dried up.

Kural-19

Neither Charity nor Tapas will abide on the wide earth if the heavens should hold back their showers.

Kural-20

Nothing on earth can go on without water: that being so, the conduct of even the most virtuously minded of men dependeth ultimately on rain.

The poet in this second chapter, extols the excellence of rain which he says is worthy to be called the food of the gods-ambrosia (The word used for 'heavenly food' is the Tamilized form of the Sanskrit word amrita) as it is by the continuance of rain that the world is preserved in existence. He then speaks about rain in relation to the life that is sustains; about how the labour of the plough must cease if the abundance of the wealth-imparting rain should diminish and how the daily worship offered to the inhabitants of heaven would be discontinued if the previously mentioned phenomenon were to happen. The poet then talks about the unique attribute of rain of how it destroys on one hand, but helps restore what it has destroyed on the other. This illustrates the incurable optimism of the Indian farmer and the sudden change in his fortunes produced by plenteous rain after a season of drought. He then underlines the importance of rain in his concluding remark when he mentions that any person without the water that comes from the rain, cannot discharge even the duties of life; thus proving the fact that all life in this world ultimately depends on it. Rain therefore becomes an ancillary cause for the existence of men and for the development of virtue, wealth and bliss, which give stability to the world.

THE LIFE OF THE HOUSEHOLDER

Kural-21

The Householder is the mainstay fo all who follow the three other paths of life.

Kural-22

The householder is the friend of the pitris and the destitute, and of those who have renounced the world.

Kural-23

Five are the duties of the householder, namely, the offering of oblations to the pitris, the performance of sacrifices to the Gods, the doing of hospitality, the rendering of help unto relations, and the looking after of one's own self.

Kural-24

Behold the man who feareth the reproof of the wise and doth charity before eating his meal: his seed decayeth never.

Kural-25

If love aboundeth in the home and righteousness doth prevail, the home is perfect and its end is all fulfilled.

Kural-26

If a man fulfilleth aright the duties of the householder, where is the need for him to take up other duties?

Kural-27

Among those that seek after salvation, the greatest are they who lead a virtuous family life, performing aright all the duties that belong to it.

Kural-28

Behold the householder who helpeth others in the abservance of their vows and who leadeth a virtuous life himself: he is a greater saint than those who betake themselves to a life of fasting and prayer.

Kural-29

Righteousness belongeth especially to the married life: and a good name is its ornament.

Kural-30

The householder who liveth as he ought to live will be looked upon as a god among men.

A new section of the book commences here, treating especially of Domestic Virtue, the first chapter being on home life or the domestic state, which is explained as 'the excellence of living in union with a wife.' The poet in this chapter especially, talks about the attributes that a householder should possess. He says that a true householder is a firm support to the virtuous of the three orders in their good path and will flourish in domestic virtue if he were to aid the forsaken, the poor and the departed (The service to the dead refers to the performance of the last rites). The 'three orders' referred to are the three orders outside the order of domestic life, namely, Brahmachari, Vanaprastham, Sannyasi. These have to be supported by the householder (Grihastham). The chief duty of the householder is to preserve the five-fold rule of conduct towards the abandoned, the Gods, his guests, his relations and

himself. The poet says that if the married life possesses love and abounds in virtue, the home would then be perfect and that would be the reward in itself. The poet also distinctly declares the sufficiency and adequacy of home-life in the sense that, if lived all right it is in no way inferior to the ascetic calling. According to him, domestic life, bearing its own sorrows and those of others, is as full of endurance as a life of ascetic austerity. The poet is also of the opinion that among all those that labour for future happiness, the person who lives well in the household state is the greatest, and theat such a person who on earth has lived in the conjugal state as he should live, will be placed among the Gods who dwell in heaven.

HOSPITALITY

Kural-31

What for do the wise toil and set up homes? it is to feed the guest and help the pilgrim.

Kural-32

Were it even the draught of immortality, ti shall not be tasted alone when the guest is in the hall.

Kural-33

No evil can befall the man who never faileth to honour the incoming guest.

Kural-34

Behold the man who receiveth the worthy guest with his best smile: Lakshmi delighteth to abide in his home.

Kural-35

Behold the man who feedeth his guest first and then only eateth what is left: doth his land stand in need even of sowing?

Kural-36

Behold the man who hath tended the out-going guest and waiteth for the incoming one: he is a welcome guest unto the Gods.

Kural -37

We cannot say of any hospitable act by itself, so much is the merit of this act: it is the worth of the guest that is the measure of the sacrifice.

Kural-38

Behold the man who performeth not the sacrifice of hospitality: he will say one day, I have toiled hard and laid me up a great treasure: but is is all in vain, for there is none to comfort me.

Kural-39

Not to honour the pilgrim is veritable indigence in the midst of wealth: such a thing is to be found only with fools.

Kural-40

The anitcha flower fadeth when thou holdest it near the nose and smellest it: but a mere reluctant look is enough to break the heart of the guest.

The poet says that whole design of living in the domestic state and laying up of property is to be able to exercise the benevolence of hospitality. Hospitality has always been regarded as one of the most important duties of the Indian householder. The word 'guest' here is meant as 'the passing stranger'. Gusets include wayfarers, mendicants and ascetics. He is also of the opinion that the family of the man that daily entertains the guests who com to him shall not be laid waste by poverty and that stupidity which exercises no hospitality is poverty in the midst of wealth. Making use of a hyperbloe, the poet says that the very fields of a hospitable man will blossom into grain without any endeavour on his part. The poet also says that the deity of prosperity, Goddess Lakshmi would joyously dwell in the house of the man who with cheerful countenance entertains the good as his guests. He further adds that the advantages of benevolence cannot be measured, but that the measure of the virtue of the guests entertained is the only measure. The poet also says that he who, having entertained the guests that have come, also looks out for others who are yet to come; will be a welcome guest of the inhabitants of heaven. He concludes by saying that as the fabled Anicham flower fades in smelling, so also fades the feat when the face of the host in turned away.

SELF-CONTROL

Kural-41

Self-control leadeth unto heaven, but uncontrolled passion is the royal road to endless darkness.

Kural-42

Guard thy Self-control as a very treasure: life hath no richer wealth here below.

Kural-43

Behold the man who rateth the things of this world at their true value an dliveth a life os Self-control: widsome and every other blessing w/il come unto him.

Kual-44

Behold the man, who hath triumphed over his passions and who swerveth not from duty: his form is more imposing that a mountain.

Kural-45

Humility is beautiful in all men: but alone on the rich doth it shine in all its splendour.

Kural-46

Behold the man who can draw in into himself five senses even as the tortoise doth its limbs: he hath laid up for himself a treasure that will last even unto his seventh reincarnation.

Kural-47

Whatever else thou rein not in, rein in thy tongue: for an unbrided tongue will utter foolish things and will lead thee unto grief.

Kual-48

If even one world of thine causeth pain to another, all thy virtue is lost.

Kural-49

The burn caused by fire healeth in its time: but the wound burned in by the tongue remaineth a running sore forever.

Kural-50

Behold the man who hath learned wisdom and self-control and who alloweth not anger to harbor in his heart: Righteousness pilgrimageth to his home in order to have a sight of his face.

The poet in this chapter talks about the importance of self-control in a person's life. Self- control is defined as 'the guarding of mind, body and speech from evil ways'. He says that self-control will place a man among the gods and the want of it will drive him into the darkest depths of hell. The poet further adds that if a man, knowing that self-control is knowledge, in the appointed way controls himself, then his greatness would be more loftier than a mountain and his self-control as known by the wise, would bring him distinction. Learning and wealth often lead to pride. So for men who possess these, humility is of peculiar excellence. The writer even goes on the say that, if a person throughout one birth, keeps his five senses in control like a tortoise, then that person would be able to obtain happiness throughout his seven births. The poet also stresses on the importance of guarding one's tongue so as to avoid being drawn to evil and distress. He goes on to say that, the wound that has been burnt by fire may heal, but a wound burnt in by the tongue would never heal (the word translated 'wound', signifies' a wound that always leaves a scar'). The poet concludes this chapter by saying that, a man who guards against anger and has learnt to control himself would definitely meet opportunity in his path.

CHARITY

Kural-51

Giving to the poor is alone charity: all other giving is of the nature of loan.

Kural-52

Through it lead unto heaven, receiving is bad: and though heaven should be denied to the giver, even then the giving of alms would be the highest virtue.

Kural-53

It is only the high-born man that giveth without ever meanly saying, I have not.

Kural-54

The heart of the giver is not glad until he seeth the smile of content on the face of the suppliant.

Kural-55

The conquest of conquests to the conqueror over self is the conquest over hunger: but even that conquest cometh only after the self-abnegation of him who appeaseth that hunger.

Kural-56

To fill the gnawing hunger of the poor. that is the way that the wealthy man should lay up a store for himself against a evil day.

Kural-57

The evil disease called hunger toucheth not the man that divideth his bread with others.

Kural-58

The hard of heart who perish their wealth by hoarding it, have not they ever tasted the delight of giving unto others?

Kural-59

Bitterer verily than the beggar's bread is the hoarded meal of the miser eating alone.

Kural-60

Nothing is bitterer than death: but even death is sweet when one hath not the wherewithal to give to those who appeal for help.

The title of this chapter in the Tamil is simply 'Giving'; that is alms or charity in the technical sense. The poet in this chapter speaks of the importance of giving alms and its significance. He says that all gifts have the nature of what is done for: a measured return; hence giving to the destitute along is true charity, and though heaven itself may become unobtainable for the giver, even then charity would be considered as the highest virtue. The poet further adds that the power of those who perform penance, which can also be referred to

as the power of enduring hunger, is inferior to the power of those who remove the hunger of others. Or in other words, the might of asceticism is less than this might of charity among those in the domestic state and the according to the writer is the place for one to lay up one's wealth. The poet then remarks that solitary and unshared eating for the sake of fullness of riches is certainly more joyless than begging. The meaning is that the hoarding up of wealth for selfish ends leads to more suffering to oneself than even begging, because one must eat in solitary state and without sharing with others. The writer finally concludes by saying that nothing is more miserable than death; but even that is delightful to the one who does not have the necessary means to contribute to those who plead for support; because for him; it is better to die than to have to live without being able to give to the needy.

GLORY

Kural-61

Give to the poor and add glory unto thy name: there is no greater profit for man than t his.

Kural-62

The one theme in the mouth of all that praise the glory of those that give unto the poor.

Kural-63

Everything else dieth on earth: but the fame of those grand men whose achievements are unique in the annals of mankind endureth for ever.

Kural-64

Behold the man that hath won a lasting, world-wide fame: the Gods on high prefer him even before saints.

Kural-65

The ruin that addeth unto fame and the death that bringeth glory are impossible of attainment except only by men of soul.

Kural-66

Having come into this world, let a man acquire glory and fame: as to those who have not achieved fame, it is better for them not to have been born at all.

Kural-67

Those that are not free from blemish chafe not at themselves: why then are they wroth against their calumniators?

Kural-68

It is a disgrace for all men if they earn not the memory called fame.

Kural-69

Behold the land weighed down beneath the tread of an inglorious people: though famed for its wealth in the past, it will be reduced to utter poverty.

Kural-70

They alone live who live without blemish: and they alone die who have lived without glory.

This chapter as its subject suggests deals with the praise or fame that comes form doing good to other, while living in the domestic state. The poet talks about the benefits of glory by saying that there is no greater profit to a man than by living with the praise gained by giving and furthermore, whatsoever is spoken in the world will abide as praise upon that man who gives alms to the poor. The writer also says that there is nothing that stands forth in the world imperishable, except fame, exalted in solitary greatness. He then makes an interesting remark about the fact that prosperous destruction and living death will abide with none but the illustrious. He stresses the importance of fame not only when he makes the remark that it would be better for those who are destitute for fame not be born, but also when he makes the concluding comment that those3 only live who live without disgrace and those alone die who have lived without fame.

NON-ENVYING

Kural-71

Know that thy heart is inclining towards virtue thou findest that it is free from all feelings of envy.

Kural-72

No blessing is so great as a nature that is free form all envy.

Kural-73

It is he that careth not virtue or for wealth that envieth his neighbour's prosperity instead of rejoicing at it.

Kural-74

This wise injure not others through envy: for they know the evils that result form entertaining that mean feeling.

Kural-75

Envy itself is scourge enough for the envious man: for, even if his enemies spare him, his own envy will work his ruin.

Kural-76

Behold the man that beareth not to see gifts made3 to another: his family will beg for very food and clothing and perish.

Kural-77

Lakshmi cannot bear with the envious: She will quit their side, learning them to the care of her elder sister.

Kural-78

Caitiff envy bringeth on indigence and leadth up to the gates for hell.

Kural-79

The affluence of the envious and the misery of the generous-minded are alike matter for wonder.

Kural-80

Never hath envy led to prosperity; nor a generous heart to a fall therefrom.

The poet in this chapter mentions the blessing of non-envying and begins by saying that it is only when one finds one's heart devoid of feelings of envy that one knows that the heart is inclined towards virtue. The poet further says that amongst all attainable excellences there is none equal to that of being free from envy towards everyone. The wise knowing the misery that comes from transgression will not through envy commit unrighteous deeds. The poet goes on to say to the man who cherishes envy that even if his enemies fail in their attempts to ruin him, his won envy will bring about his destruction. He adds that the sinner's envy will destroy a man's wealth in this world and drive him into the pit of fire in the next world. The writer also says that one who is envious of a gift made to another would cause the utter destruction of his family leading them to beg for food and clothing, all because of his jealous feelings. He says that Lakshmi the goddess of prosperity envying the affluence of the envious man would depart and introduce her elder sister Mudevi, the goddess of adversity to him. One of the things that the poet ponders upon is the reason behind the wealth of a man of envious mind and the poverty of an upright man; but one might come to a conclusion that their current state are the result of their actions in their former lives. He nevertheless concludes the chapter by saying that, never have the envious become great and never have those who are free from envy been without greatness.

TRUTHFULNESS

Kural-81

What is truthfulness? It is the speaking of that which is free from even the slightest taint of evil.

Kural-82

Even falsehood is of the nature of truth if it brinethforth unmixed good.

Kural-83

Hold not forth as truth what thou knowest to be false; for thy own conscience will burn thee when thou hast lied.

Kural-84

Behold the man whose heart is free from every trace of falsehood: he reigneth in the hearts of all.

Kural-85

Behold the man whose heart is fixed in truthfulness: he is greater than the austere and greater than he that maketh gifts to the poor.

Kural-86

There is no greater renown for a man than the renown that he is a stranger unto falsehood: such a man acquireth every virtue without mortifying the body.

Kural-87

If a man can live without ever uttering a falsehood, all other virtues are superfluous unto him.

Kural-88

Water cleanseth but the outward form: but the purity of the heart is proved by truthfulness.

Kural-89

The worthy regard not all other light as light: It is only the light of truth that they look upon as a veritable illumination.

Kural-90

Many things have I seen in this world: but of all the things that I have seen, there is nothing that is higher than truth.

The poet begins the chapter with a definition of truth and goes on describe it as the speaking of such words as are without the least degree of evil to others. He also says that even falsehood has the nature of truth, if it confers a benefit free from fault. If the result of lying is to save a life from evil or death then the conditions of this stanza are fulfilled.' The

meaning of 'faultless good' is 'virtue. Dr. Pope says that St. Paul bases truth-speaking upon the fact that men are members of one another, while Tiruvalluvar bases it upon the necessity of maintaining virtue. It is possible that the poet in this stanza meant simply that falsehood cannot produce faultless good and so must never be indulged in. The poet also warns one who knowingly tells a lie; for after he has told the lie, his mind will burn him because of the memory of his guilt. He goes on to say that he, who in his conduct preserves a mind free from deceit, will dwell in the minds of all men and he, who speaks the truth with his heart, is superior to those who make gifts and practice austerities. An ascetic must have the quality of truthfulness if he is to be a true ascetic. The two greatest causes of lying are lust and covetousness, both of which the ascetic has renounced, says the commentator. The poet then makes an interesting observation that while the purity of body is produced by water; the purity of mind comes from truthfulness. He then concludes the chapter by saying that amidst all that we have seen and described as real excellence, there is absolutely nothing so good as truthfulness.

LOVE

Kural-91

Where is the bar that can close in the getes of love? The gentle tear drops that form themselves in the eyes of lovers are sure to proclaim its presence.

Kural-92

Those that love not live only for themselves: as to those that love, they will give their very bones for helping others.

Kural-93

They say it is to taste again of love that the soul hath consented once more to be encased in bone.

Kural-94

Love maketh the heart tender towards all: and tenderness yieldeth that priceless treasure called friendship.

Kural-95

The blessing of the blessed, they say, is nothing but a reward of the gods for a nature that had been full of loving-tenderness in the past.

Kural-96

They are fools who say that love is for the righteous alone: for even against the evil-minded love is the only ally for a man.

Kural-97

Behold how the sun burneth the boneless worm: even so doth Righteousness burn the man that doth not love.

Kural-98

Behold the man whose heart knoweth not what love is: he will know prosperity only when the sapless tree desert putteth forth leaves.

Kural-99

Of what avail is a lovely outside, if love, the soul's ornaments, hath no place in the heart?

Kural-100

The seat of life is in love: the man who hath it not is only a mass of skin-encased bone.

The is one of the finest chapters in the Kural and reveals the sterling character of the poet. The poet begins the chapter with the statement that there is no fastening that can shut in love and that it (love) would easily reveal itself in the sorrowful tears of the affectionate. He then says that those who are destitute of love appropriate all that they have to themselves; but those who possess love consider even their bones to belong t others. The commentator refers to the story of SibiChakravarti who gave up his flesh for the sake of the dove, pursued by the hunter. He then goes on to say that the union of soul and body in a man refers to the fruit of his good actions done in a former birth. They say that the felicity of heaven and the happiness of earth are the fruit of the virtue and love in the conjugal state and this obviously refers to a life of love in the domestic state. In other words, it may be said that the bliss of heaven, the blessed have, is rooted in a loving life on earth. The poet also says that love is not an ally to virtue alone, but it is also a help to vice in the sense of 'doing evil for one we love.' Both the images of the sun burning up creatures without bone and that of the flourishing of a withered tree upon the barren desert, to depict the soul that is without love; give a vivid picture of futility. The poet concludes this chapter explaining that the body is a dwelling of a soul which came in the path of love; whereas the body of those who are without love is merely bone covered with skin.

Questions:

1. Is there any different similes in the chapter avoidance of killing and avoidance of injurious others?

2. For the development of yourself which chapter helped you much?

3. Explain in detail the literary devices used in Thirukural?

4. List out the important themes in Thirukural?

5. Do prologue in Thirukural has simile? If yes, explain in detail?

6. What are the difficulties you face while translating Thirukkural?

7. Thirukural is important in your life? Elucidate

8. How does the chapter on 'rain' related with the chapter 'In praise of God'?

9. Write about the significance of the title 'In Praise of God'?

10. Explain about the Thiruvalluvar views on 'Hospitality'?

11. Write about the selection words by V.V.S.Aiyar in the translation of Thirukural?

12. Take any couplet from the Thirukkural and try to translate it into your native language.

(ii)   The Odyssey

On Allen Mandelbaum's translation of the Odyssey

Its work is studded with dazzling choices of the words and phrases, an occasional rhyme or burst of alliteration. In addition his translation is like Homer's Greek, absolutely limpidly clear. Mandelbaum's greatest gift is in choice of highly charged specific words like ape, connive, raucous, squalid. His success with rhyme is mixed - some rhyme please, other jar or distract, his alliteration works for better than rhymes. Sometimes alliteration is used for the sheer, irresistible pleasure of it. Mandelbaum have five stress lines, much briefer than Homer's which servers the rapid flow but prevents any line to line correspondence. The pentameter verse is succinct, direct, rapid and sensitive, ideal fir this particular poem. The diction is colloquial without being slangy, and there are occasional reminders in the diction and the alliteration that this is a very old poem. On the whole, Mandelbaum's choices are sound.

Literary devices of the Odyssey

In the Odyssey, Homer employs most of the literary and poetic devises associated with epic like catalogs, digressions, long speeches, journeys or quests, various trails or tests of the hero, similes, metaphors and divine intervention.

Elevated Language and meter

Homer composed the Odyssey is a meter known as dactylic Hexameter, which gives the epic its elevated style. Each line has six material feet. "The first five feel may be made up of either dactyls or spondees. A dactyl is a metrical foot consisting of a long sound followed by two short sounds (BEEEEAT beat-beat). However a line is composed, the last metrical foot usually is a spondee (BEEEEAT BEEEEAT).

The epic simile

One of the devices used most effectively by Homer is the epic simile. A simile is a figure of speech in which two unlike things or concepts are shown to the similar for poetic purposes, often through the u se of the words 'like' or 'as'.

Epithets

An epithet is term or phrase used to character the nature of a character, an object or an event. An epithet has become a cliche because of its excessive use in earlier translation of ''The Odyssey is rosy - fingered Dawn''.

Questions:

1. Is there any prominent theme in the epic Odyssey? if so, explain in detail?

2. Briefly explain the literary devices used in the epic Odyssey?

3. List out the important similes in the book XVI of Odyssey?

4. Write about Allen Mandelbaum's translation on Odyssey with reference to language?

5. What is the purpose of many allusions to the legend about the homecoming of Agamemnon?

6. How does Eumaeus welcome Telemachus? What simile is used to describe that welcome? Which line number does the simile begin on? On which line does it end line?

7. What does Odysseus suggest should be done about the suitors? How does Telemachus respond? How did you expect him to respond?

8. How does Telemachus react to his father's return? Together, what do they plan?

9. Look up the word anti in the dictionary. What does it mean? Connect the meaning to Antinous' name, and then connect the meaning to the man. How is it appropriate that it is Antinous who wishes to kill Telemachus? How does Home inform us of a man's character even before we know him?

10. Eurymachus professes his loyalty and love to the queen. What, however, are his true intentions? Use an exact quote to support your answer.

11. What is the significance of the watchdogs?

12. How does Telemachus shows hospitality to strangers?

13. Are there any elements of foreshadowing here?

14. How does Telemachus explain the situation from his point of view? How is it different from Odysseus' point of view?

15. When Athena changes Odysseus back, why does Telemachus doubt?

16. Why does Odysseus want to know of the good girls and those who shame his house? What does he mean?

17. Why does Penelope rebuke Antinous? What do we learn about Anutinous and his father?

18. What do we learn of the suitors?

19. Which of the suitors is most annoying, aggressive, ill-acting? Explain.

20. What prompts Odysseus to revel his identity to Telemachus?

21. Upon what errand does Telemachus send Eumaeus?

22. How do the suitors learn of 'Telemachus' return?

BOOK XVI

Telemachus welcomed by Eumeaus.

Telemachus and the stranger.

Eumeaus departure to bring the news to Penelope.

A visit form Athena.

Odysseus undisguised before his son.

a joyful reunion.

Planning revenge against the suitors.

The return of the foiled suitors to Ithaca.

Penelope and the suitors.

The deceitful Eurymachus.

Eumaeus' return to the farm.

Meanwhile, at Dawn's first light, two in the hut-
Odysseus and the sturdy herdsman-stoked
the fire and cooked their morning meal. They'd sent
away the other men with hogs to tend.
And when Telemachus drew near, the hounds
fell still; they did not bark, but fawned around
the visitor. Odysseus caught the sound
of footsteps and the silence of the dogs.
At once he told the swineherd these winged words:

"Eumaeus, this must be one of your men--
or else some other old, familiar friend–
the dogs don't bark, just fawn, and I hear steps....."

His words were not yet done when his dear son
stood at the door. The startled swineherd rose;
he had been busy at the mixing bowls
for glowing wine-they clattered from his hands.
He went to greet his lord; he kissed his head
and both bright eyes and his two hands: he cried.
Just as a loving father greets his son
who, ten years after he had left, returns
from some far land-his only son, most dear,
whose absence brought more grief than one can bear-
so did the loyal swineherd now draw near
Telemachus; he clasped him fast and tight,
as one who is amazed to find alive
a son escaped from death. He spoke and wept:

"You're back, Telemachus, my eyes' sweet light.
I thought that you would never bless my sight
after you sailed to Pylos. Come, dear boy,
inside my hut; let me take full delight
in seeing you, just back from a far land.
In fact you're not a frequent visitor
to farms and herds; yes, you prefer the town–
you seem to find some joy in looking on
your mother's suitors, that malicious swarm."
Telemachus' reply was thoughtful, wise:
"Well then, dear friend, it's for your sake that I
am here: I've come to see you with my eyes-
and, too, I want to know if I shall find
my mother waiting still, Or has she wed
another man and left Odysseus' bed
abandoned, full of dismal spiderwebs?"

Eumaeus, chief of herdsmen, answered him:
"Indeed, steadfast within your house she stays.
Her dreary nights and days are wept away."

That said, he took from him the bronze-tipped shaft.
Across the stone threshold, Telemachus
went in. As he drew near, Odysseus,
his father, rose up from his seat, made place;
but on his part Telemachus refused
the gesture, saying;:

     "Stranger, keep your seat;
this farm has other chairs that serve me well.
And here's the man who can attend to that."

That said, Odysseus took his place again.
And for Telemachus, the swineherd heaped
fresh brushwood; over this, he spread a fleece;
on that, Odysseus' dear son sat. Eymaeus
fetched trays of roast meat left from last night's meal
and baskets stacked with bread; within a bowl
of ivy-wood, he mixed the honeyed wine,
then sat down, facing the divine Odysseus.
Their fare was ready now; their hands reached out.
Then, with their need for food and drink appeased,
Telemachus turned to the good swineherd:

"Dear man, where does your guest come from? How did
a crew bring him to Ithaca? And who
were they? He surely did not come on foot."

And you, swineherd Eumaeus, answered him:
"My son, I'll tell you everything in full.
He says that he was born in spacious Crete
and that he's roamed through many towns of mortals;
such is the fate a god has spun for him.
Just now, he's fled from some Thesprotians ' ship
and reached my farm. I put him in your hands.
Do what you will: he is a suppliant."

Telemachus' reply was tactful, wise:
"Eumaeus, what you ask lays bare my sadness.
How can I take a guest into my house?
I'm young I lack the strength, the sure defiance,
to face with force those men who give offense;
meanwhile my mother's in a quandary-
she is not sure if she should stay with me
and tend my house, respect her husband's bed,
and heed the people's voice, or turn instead
to that Achaean suitor who is best
and offers the most gifts, as her new mate.
But since he's come to you, I'll clothe this guest
in cloak and tunic-handsome dress; I'll give
fine sandals and a two-edged sword as gifts
and send him on to where his heart would go.

So if you would, take care of him; he can
stay here with you, and it is here I'll send
both clothing and whatever food he'll need-
I'll not have you and yours face that expense.
But I'd not have him going into town
among the suitors-they are far too proud
and insolent. If they insulted him,
my grief would surely know no bounds. One man,
however strong, is hard pressed to defy
so many: that much force is more than mine."

The patient, bright Odysseus then replied:
"To answer you, my friend, is only right-
my heart is torn whenever your report
that in your halls the wanton suitors work
their malice on a man as fine as you.
But tell me if you yielded willingly.
or if, incited by a god, the people
of Ithaca became your enemies.
Or do you blame your brothers? For a man
can count on them to battle even when
he faces fearful odds . Would that I were
as young as you- my temper's always hot-
or were indeed another son of flawless
Odysseus, or Odysseus' very self:
for then a stranger might strike off my head
if I, on entering Odysseus' halls,
did not bring death and vengeance, killing all
that band of braggarts. Even if they won,
their numbers crushing one who was alone,
I'd rather die within my halls, cut down,
than have to watch such shameless acts, my own
guests mocked and men who drag my handmaids through
the handsome halls disgracefully, wine drawn
to waste and bread devoured by unchecked men
who prey in vain for ends they'll never gain."

Telemachus' reply was tactful, wise:
"Stranger, I'll tell you all that you would know.
The Ithacans at large are not my foes,
nor can I blame the brothers that a man
may count I blame the brothers that a man
may count on in a battle even when
he faces fearful odds. In fact the son
of Cronos caused our family to run
in generations having just one son:
Arceisius fathered only one, Laertes;
and he had but one son, Odysseus; I,
the only son Odysseus had, was left

alone within his house-he was deprived
of fatherhood's delights. And that is why
so many enemies now crowd our house.
All lords with power in these isles-who rule
Dulichium and Samos and Zacynthus,
the wooded isle, and those who now presume
to rule in rocky Ithaca-continue
to woo my mother and consume my goods.
She'll not reject the hateful wedding or
accept it. Meanwhile all their gluttony
lays waste my house; they soon will ruin me.
But these things rest upon the knees of gods.
Go quickly now, Eumaeus: tell the wise
PenelopeI'm safely back from Pylos.
But I'll stay here and wait for your return.
Be sure that she's the only one to learn;
none of the others there must know I've come;
too many of those men want me undone."

And you, swineherd Eumaeus, then replied
"I see; I understand. At your command
is one who has some sense. But tell me this
one thing, and tell me honestly: Am I-
along my way-to tell Laertes, too?
Sad man, though grieving for Odysseus, he
was able for a while to oversee
his fields and join his crew for drink and meals
within his house whenever he so pleased.
But since the day you sailed away to Pylos,
they say he never touches food or drink
and pays no visits to the fields; he sits
and sighs and mourns; the flesh thins on his bones."

Telemachus' reply was keen and wise:
"Such news is sad indeed; but though we grieve
for old Laertes, we must let him be.
For if a mortal could receive the gift
of having anything that he might wish,
the first thing that I should beseech is this:
the day of my dear father's coming home.
No, once Penelope has news of me,
come back: don't seek Laertes on his farm.
Instead, just have my mother quickly send
her housewife to his secretly: she can
take news of my return to the old man."

His words urged on the swineherd. He picked up
his sandals, fastened them, and headed out
for town, Athena did not fail to see
he'd gone. She reached the farmhouse, taking on

the likeness of a women, fair and tall,
one who's adept at glowing handiwork.
This was the guise in which she showed herself,
erect, within the doorway of the hut,
before Odysseus. But Telemachus
was unaware that she was there: the gods
do not appear directly to all men.
Odysseus saw her, and so did the hounds,
who did not bark but whimpered, taking off
across the yard. Athena, with her brows,
now signaled bright Odysseus. When he saw
that sign, he walked beyond the yard's huge wall.
He faced her. And Athena said to him:

"Odysseus, man of many wiles, divine
son of Laertes, speak now-it is time
to tell your son; there's no need here to hide.
And when you two have planned the suitors' doom
and death, then make your way into the town.
And I myself will not stay far behind
for long; I'm keen to fight."

                          Her words were done;
Athena touched him with her golden wand.
Then first of all, she cast around his chest
a well-washed cloak and tunic, then enhanced
his height and made him younger and more lithe;
his face grew bronzed again, his cheeks more full;
the beard upon his chin became blue-black.
That done, Athena left; but he went back
into the hut. His son. astonished, turned
his eyes aside in fear, as if he'd seen
a god. And when he spoke, his words were winged:

"Stranger, you seem so changed from what you were
before: your clothes are different, and your skin
is not the same. You surely are a god,
a heaven-dweller. Be compassionate;
to you we'll offer pleasing sacrifice
and golden gifts, well wrought. But let us be."

The patient, bright Odysseus then replied:
"I am no god. What made you think I'm like
the deathless ones? I am the man for whom
you mourned so bitterly, for whom you bore
insult and injury: I am your father."

That said, he kissed his son and from his cheeks
now shed the tears that he'd held back before.
And yet Telemachus was still unsure:
in disbelief, he said insistently:

"You're not Odysseus; you are not my father:
you are a demon come to cast your spell,
that I may mourn and weep still more. No mortal
could ever have contrived such miracles
unless a god himself were at his side-
one who could make him young or old at will.
Before, you were an old man dressed in rags,
but now you're like the heaven-dwelling gods."

Odysseus, man of many wiles, replied:
"Telemachus, there is no need to wonder
or marvel much: I'm sure there is no other
Odysseus who''ll appear before you here.
For I am he who, after long despair
and many wanderings, in the twentieth year
am here again, within my own dear land.

Remember this: It was the goddess-guide
of warriors, Athena, who devised
my coming home. She gave me any guise
she pleased; she has that power: now I seemed
a beggar, now a young man richly dressed.
It's easy for the gods who rule high heaven
to glorify a man or cast him down."

That said, he sat. Telemachus, in tears,
embraced his dauntless father. In the hearts
of both the need to weep arose. Their cries
were piercing, louder even than the birds'-
sea eagles or those vultures with hooked claws-
when country fellows steal their nesting young.
The son and father let their sad tears fall.
The sun might well have set on still more tears,
had not Telemachus asked suddenly:

"Dear father, in what sort of ship were you
brought back to Ithaca? Who served as crew?
This much is sure: You did not come on foot."

The patient, bright Odysseus then replied:
"My son, I'll tell you everything in full:
It was Phaeacians, famous mariners,
who brought me here; they convoy any man
who seeks their help. And as they sailed I slept
aboard their ship until they set me down
in Ithaca; they gave me handsome gifts:
much bronze and gold and finely-woven clothes.
Those treasures, with the help of gods, now lie
in caves. And as Athena had advised,
I reached this farm, where I can plan and plot

the slaughter of our enemies. Count off-
describe-the suitors, so that I may learn
how many and what sort of men they are.
As I deliberate in my stout heart
I then can see if just we two alone,
with no one else beside us, are enough
to face their force, or if we must seek help."

Telemachus' reply was keen and wise:
"Father, I've always known of your great fame
as one with warrior's strength and cunning brain,
but what you now have urged is much too great.
I am amazed-two men can hardly face
a force so powerful, so numerous.
The suitors are not ten in number nor
twice that; their ranks can muster many more.
Now tally up the number that's exact.
Besides six servants, there are fifty-two
select young men come from Dulichium;
from Samos there are twenty-four; Zacynthus
sent twenty; and from Ithaca itself
there are a dozen men, and all of them
most noble-and they have the herald, Medon,
the godlike harper, and two servants skilled
at carving meats. Were we to face them all
within your halls, I fear that we would pay
a bitter and atrocious price to take
revenge when you come home. But why not seek
a helper-one unhesitating, keen?"

The patient, bright Odysseus then replied:
"First, listen carefully to what I say.
Consider: Is it not indeed enough
for us to have Athena and father Zeus
beside us? Or should I seek other help?"

Telemachus' reply was wise, astute:
"The two you've named are stalwart aids: in truth,
although they live on high among the clouds,
they dominate all men, all deathless gods."

The patient, bright Odysseus then replied:
"Those two will not be slow to join the fight
when Ares fury rages and decides
between us and the suitors in my house.
But now, as soon as we see Dawn's first light,
go home and stay with those outrageous men;
the swineherd when will guide me into town-
I'll seem to be an old and squalid beggar.
And if they should insult me in my halls,

submit to that; and even if I suffer
their scorn and spite as they apply raw force
to drag me by the feet out of the house
or batter me, do not protest, just watch.
But try with gentle speech to have them stop
their folly, though they will not change their course-
for now, in truth, their day of doom is close.
And there is one thing more your mind must store.
As soon as the ingenious Athena
alerts me, I shall nod my head; and when
you see that signal, gather up the weapons
of war within the house and store them all
inside the high-roofed room above the hall.
And if the suitors miss those arms and ask
why they are gone, just use this soft reply:
'I've had to place them out of reach of smoke:
the breath of fire had fouled with soot and grime
the look they had when they were left behind,
when long ago Odysseus left for Troy;
and, too, I had this greater fear (a god
had warned me): Wine incites. If brawls break out
when you are drunk, you might draw blood- and thus
drag feasts and courting rites into the dust.
For iron of itself can tempt a man.'
Just leave two spears and axes for ourselves,
together with a pair of oxhide shields;
for once we grip those arms in our defense,
the gods will stun the suitors into trance.
There is yet one thing more that I must add:
If you are my true son and share my blood,
let no one learn that I've returned-not even
the servants, old Laertes, or the swineherd-
not even dear Penelope. But you
and I will test the temper of the maids;
and, too, we'll test our men, to see who fears
and honors us, and who neglects our goods
and lacks respect for one as young as you."

His splendid son replied: "You'll come to know
my spirit soon; meanwhile, you can be sure,
dear father, that my will won't waver. Yet
I think there's no advantage in your scheme.
I ask you to consider well: To test
the men who serve you means that you must waste
your time in single visits to your farms
while in your halls, unchecked, without a let,
the suitors sack your goods. But I urge this:
Try out the women servants; find out who
is mean and false-and who is loyal, true.

I have no taste for testing, farm by farm,
the temper of your men; that can be left
for later, if you know that you in truth
received a sign from aegis-bearing Zeus."

Such were the works the son and father shared.
The stout ship that had brought Telemachus
and all his friends from Ithaca to Pylos
now reached the sheltered inner port. They beacheck
their black ship on the shore, and their proud squires
bore off their armor; then, with no delay,
they brought the glowing gifts to Clytius' house.
And to Odysseus' halls they then sent out
a messenger to tell Penelope
these tidings of Telemachus: that he
was home, but at the farm; and lest the queen
be anxious and in tears, most thoughtfully
her son had sent the ship straight to the city.

And so the swineherd and the herald met,
both carrying the selfsame news to set
before Penelope. When they had reached
the palace of the godlike king, the herald,
who stood among the housemaids, said: "O Queen,
your son has just come home." The swineherd stood
close to Penelope and told her all
her son had ordered him to say. That done,
he hurried homeward to his hogs; he went
out from the house and yard. But now, downcast
and in distress, the suitors left the hall
and went out past the portico's great wall
and sat beyond the gates. The first to speak-
Eurymachus, the son of Polybus:

"My friends, Telemachus the insolent
was able to complete his task, a trip
so difficult that we were all convinced
he'd not complete it. Come. let's launch our best
black ship; call up the rowers now to reach
our comrades quickly, for our men must speed
back home..."
                    Before he could complete his speech,
Amphinomus caught sight of their lithe ship;
seated, he looked around; he saw her reach
the inner harbor as the crew hauled down
the sail and held their oars in hand. He laughed
and jested as he said:
                        "There is no need
to send them any message now: they're back.
Some god has told them what had happened or

they saw his told them what had happened or
they saw his passing ship but missed their chance:
his craft was just too quick-it slipped their trap."

His words were done. The suitors left their seats,
went to the port. They saws the boat drawn up
on shore, the proud squires carrying the gear.
And then they went to the assembly ground-
together, all of them-allowing none
to sit with them, no old man, and no young.
They heard Antinous, Euperthes' son:

"The gods have let that man escape his death!
By day, watch after watch, without a let.
our men sat on those windswept heights; and when
the sun sank down we did not sleep on land,
but on our black ship waited for the dawn
in ambush, keen to catch Telemachus
and kill him there. But some god brought him home.
Well then, let us contrive to kill him here.
He must not slip us; all that we have tried
will bear no fruit as long as he's alive.
He is alert and wise; we can't rely
upon the people's favor anymore.
But let us hurry now-before he calls
Achaeans into council. I believe
he will not wait; his fury is too great.
He'll stand and tell the people that we'd planned
his steep descent to death but missed the mark;
and hearing that, they'll hardly be inclined
to praise our treachery. Indeed they might
use force, expel us from our lands-and we
would have to flee in search of some strange country.
Let us act first and seize him in the fields
far off from town or out upon the road;
then we can take his goods and land; we'd share
that wealth among us equally - we'd give
the palace to his mother and the man
she'd wed. But if you do not like this plan
and would prefer to see him live and keep
his father's riches, why then, let's not crowd
his halls and prey on his delightful goods;
let each of us, instead, present his suit
from his own house, attempt to win her hand
with gifts; then she would wed whoever gives
the most-the man assigned to her by fate."

His words were done; they all were silent, still-
then one did speak: Amphinomus, bright son
of Nisus, and the grandson of Aretes.

He, from grain-rich Dulichium, had led
some suitors, and his way of speaking pleased
Penelope-his heart was understanding.
And what he now would urge was wise and keen:

"Friends, I don't want to kill Telemachus-
not I. To kill a king's son is a thing
of horror: let us first consult the gods.
And if the oracles of mighty Zeus
approve, then I myself will kill him- and
encourage all the rest to lend a hand.
But if the gods discourage such an act,
then my advice is: Stop."
                              When that was said,
they all were pleased. At once the suitors left
to reach Odysseus' house. When they went in,
they sat on polished thrones.

                    Penelope
was bent, however, on another course:
She had decided to appear herself
before the suitors in their insolence;
for she had learned about the threat of death
her son faced in his halls. The herald, Medon,
had heard about that plot and told her all.
Her handmaids at her side, l she reached the hall
but, where the suitors sat, came to a halt.
Beside a pillar that sustained the roof,
that lovely woman stood; before her face
she held a glowing shawl. And she denounced
Antinous.
                    "You, arrogant and vicious
Antinous-your mind and speech are said
to be the most astute, most eloquent,
of all that Ithaca can show in men
as young as you. And yet you are a sham.
Madman, why do you scheme the death and doom
of my Telemachus? Can you ignore
the rights of hosts, those Zeus himself protects,
for he is guardian of both host and guest?
Conspiracy is an unholy act.
Can you be unaware that, once, your father
came to this house, a fugitive, in fear
of all the Ithacans? And they indeed
were furious with him, for he had leagued
with Taphian pirates who had preyed upon
our allies, the Thesprotians. For then
the people would have killed him, put an end
to all and swallowed up the goods and wealth

that gave him such delight. Yes, they were keen
to do just that. Odysseus held them back;
he stayed their rage. And now it is his house
on which you prey and then refuse to pay;
you court his wife, and you would kill his son,
and you bring me much grief. I say: Have done,
and tell your comrades, too-it's time to stop."

Eurymachus, the son of Polybus,
replied: "O daughter of Icarius,
you, wise Penelope, can set your fears
to rest; there is no need for such distress.
There's no man now nor will there ever be
a son of woman who ca strike your son,
Telemachus, as long as I'm alive
and see the light on earth. For I say this,
and what I say is fixed: Whoever dares
to touch your son will see dark blood-his own-
splash on my spear; for he, the scourge of cities,
Odysseys, often held me on his knees
and offered me roast meats and had me sip
red wine; therefore Telemachus means more
to me than any other man on earth.
I say to him that he need have no fear
of death at any suitor's hands-though there
is no escape from death the gods prepare."

His words encouraged her-yet he himself
was plotting death and doom for her dear son.
And so she climbed the stairs to her bright room
and wept for her dear husband, her Odysseus,
until Athena, gray-eyed goddess, cast
sweet sleep upon her lids.
                                    Meanwhile, at dusk,
Odysseus and his son saw good Eumaeus
return; and they were busy making ready
their supper- they had killed a year -old hog.
But standing near Laertes' son, Odysseus,
Athena touched him with her golden wand;
she turned him back into an older man
and gave him scrubby clothes to keep the swineherd
from recognizing him and rushing out
to tell the news to wise Penelope
instead of hiding it within his heart.

Telemachus was first to greet the swineherd:
"Eumaeus, you've come back. What word runs round
the city? Have those suitors given up
their were, still watching, hoping I will cross
their path so they can send me to my death?"

Then you, swineherd Eumaeus, answered him:
"I was not so inclined to go about
the city, asking what was happening;
my heart said I must hurry back as soon
as I had told your mother all I should.

But I did meet a herald from your crew,
a messenger whom they sent out as soon
as they had beached-the first to tell the news
to your dear mother. And I also know
another thing: I saw it with my eyes.
Above the city, as I made my way,
from Hermes' hill I saw a ship put in
to harbor; she was manned by a large crew
and carried shields and double - bladed spears.
I thought it was those men-but I'm not sure."

These were his words, and stout Telemachus,
While glancing at his father, smiled; but he
avoided looking at the swineherd's eyes.
And when their tasks were done and supper set,
they sat, began to eat-each man content
with what he had and shared so equally.
But with their need for food and drink appeased,
they thought of rest and took the gift of sleep.