TRANSLATION : THEORY AND PRACTICE

UNIT: 1

I.DEFINITIONS:

1.Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text.

2.A translation is a rendering of the same ideas in a different language from the original.

3.A written communication in a second language have the same meaning as the written communication in a first language.

4.A written communication in a second language having the same meaning as the written communication in a first language.

5.The process of translating words or text from one language into another.

6.Translation is the comprehension of the meaning of a text and the subsequent production of an equivalent text.

II.TYPES OF TRANSLATION

1.Computer-Assisted Translation (CAT)

A human translator using computer tools to aid the translation process.

2.Word-for-word Translation

This method translates each word into the other language using its most common meaning and keeping the word order of the original language. So the translator deliberately ignores context and target language grammar and syntax. Its main purpose is to help understand the source language structure and word use. Often the translation will be placed below the original text to aid comparison.

3.Literal Translation

Words are again translated independently using their most common meanings and out of context, but word order changed to the closest acceptable target language grammatical structure to the original. Its main suggested purpose is to help someone read the original text.

4.Faithful Translation

Faithful translation focuses on the intention of the author and seeks to convey the precise meaning of the original text. It uses correct target language structures, but structure is less important than meaning.

5.Semantic Translation

Semantic translation is also author-focused and seeks to convey the exact meaning. Where it differs from faithful translation is that it places equal emphasis on aesthetics, i.e. the 'sounds' of the text – repetition, word play, assonance, etc.

6.Communicative Translation

Seeks to communicate the message and meaning of the text in a natural and easily understood way. It's described as reader-focused, seeking to produce the same effect on the reader as the original text.

7.Free Translation

Here conveying the meaning and effect of the original are all important. There are no constraints on grammatical form or word choice to achieve this. Often the translation will paraphrase, so may be of markedly different length to the original.

8.Closest natural equivalent:

This translation is faithful to the meaning intended by the original writer.

9.Calque or Loan Translation

A literal translation of a foreign word or phrase to create a new term with the same meaning in the target language.So a calque is a borrowing with translation if you like. The new term may be changed slightly to reflect target language structures.

10.Word-for-word translation

A literal translation that is natural and correct in the target language. Alternative names are 'literal translation' or 'metaphrase'.

Note: this technique is different to the translation method of the same name, which does not produce correct and natural text and has a different purpose.

11.Literary Translation

Literary translators must be talented wordsmiths with exceptional creative writing skills.Because few translators have this skillset, you should only consider dedicated literary translators for this type of translation.This type of translation is used for translating literary works such as plays, novels, verses, poems, etc. A lot of people take literary translation as one of the top forms of translation because it goes beyond the simple translation of some text. A literary translator must be proficient in translating humor, cultural nuances, feelings, and other refined fundamentals of literary works.

12.Computer-aided translation

(CAT) The computer-aided translation is also known as Machine-assisted human translation or (MAT) Machine-aided translation which is commonly used as software for assisting a human translator in the translation process. This type of translation is developed by humans and certain aspects of the process are facilitated by software; whereas on the other hand, in Machine translation, the translation takes place by the computer.

13.Idiomatic Translation

Idiomatic translation does well in reproducing the original message, but often distorts nuances of meaning in the target language. This is because idioms and colloquialisms are preferred and these do not often translate well or in a sensical manner.

14. Free Translation Free translation reproduces the general meaning of the text, but rarely follows the form or organization of the original text. Almost like a summary of the original with only general meanings. This type of translation often ends up longer than the original when fully translated, but underlying themes may be lost or the translator's opinion on the original inadvertently used in the translation.

15. Machine Translation (MT)

A translation produced entirely by a software program with no human intervention.

A widely used, and free, example is Google Translate. And there are also commercial MT engines, generally tailored to specific domains, languages and or clients.

16. Oral Translation

This translation is done by word of mouth. It is often referred as interpretation irrespective of the nature of the environment in which it takes place. It may be professional or nonprofessional.

17. Written translation.

Here the translation is done in writing. The text is written from the source language into the target language and is presented in document form. The difference between the oral translation and written translation is very clear here as we have defined them respectively. I would only add that whereas oral translation is performed by an interpreter, written translation is performed by a translator

18. Interpretive translations.

These are translations that provide further interpretations, descriptions and meaning of the original or source text but not just simply the translation of words in the text or document.

19. Dynamic Translation

Services offers world-class services through a certified team of translators, document processors, interpreters, proof readers and copy writers.

20. Front Translation

A front translation is designed to assist a native translator.It is prepared by an advisor for a specific translation project for the mother tongue translators under his supervision.The advisor creates a front translation with the goal of making the meaning explicit and as easy as possible for the mother tongue translator,whose ability in English is limited, to use.

21. Meaning – based translation (MB)

Meaning based translation properly focuses on the critical need for translation to preserve meaning. Adequate translation cannot always preserve forms of the original, but it must always preserve the meaning of the original.

22. Thought –for- thought translation:

In such translation the meaning of the original text is expressed in equivalent thoughts. It is the real translation which convey the meaning of the whole sentence or passage taking into account of the target language people's culture, way of saying etc.

23. Literal translation

Literal translation is where the forms of the original are retained as much as possible, even if those forms are not the most natural forms to preserve the original meaning. Literal translation is sometimes called word-for-word translation.

24. Interlinear translation

An interlinear translation presents each line of the source text with a line directly beneath it giving a word by word literal translation in a target language.

III. Principles of translation

The three principles of Translation are as follows:

1. A translation should give a complete transcript of the ideas of the original work;
2. The style and manner of writing should be of the same character as that of the original;
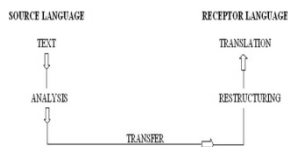3. A translation should have all the ease of original composition.

The first principle seems obvious enough. It means no errors or omissions, but also includes the idea that a translation is not a copy or a reproduction, but an original work in and of itself, even if its content is based entirely on another's work. The translator is not supposed to make additions, amendments, or annotations, except possibly when working on esoteric literary texts. The translator should not play the game of rewriting an original text so that it says "what the author meant" or "what the author should have said."

The second principle is similarly obvious, though difficult to execute in practice. It means that the translator must not only have a complete command of writing in the target language (the translator's native language, in almost all cases), but also must be able to perceive stylistic touches and understand their meaning in the original text. A simple example from the realm of patent translation should suffice: "means" is the term of choice in a U.S. patent when explaining how the invention operates; by custom, it takes no article, which in any other document would be grammatically and stylistically peculiar, but in a patent is what we do. A patent translator working into English must know this, otherwise the character of the translation will be flawed.

The third principle is the hardest to achieve, because it harks back to the Russian axiom that states that if a translation is beautiful, it is not faithful, and if it is faithful, it is not beautiful. There is a delicate balance to achieve here, in other words, and translators must aspire to be good writers in their native language, and must know all the finer points of writing in the subject and language they are working in so as to produce a translation with "all the ease of original composition." In other words, a translation should not sound like a translation.

IV Decoding and Recoding

Translation involves two types of activities. One is the understanding of the message of the Source Language or decoding. The second is the expression of this message in the Target Language or recoding. Eugene Nida has it diagrammatically shown in the following way.

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SOURCE LANGUAGE          RECEPTOR LANGUAGE

    TEXT                    TRANSLATION
      ⇑                         ⇑
  ANALYSIS                  RESTRUCTURING
      ↓                         
         TRANSFER      ⇒
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V Problems of Equivalence

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. The Italian idiom menare il can per l'aia provides a good example of the kind of shift that takes place in the translation process.11 Translated literally, the sentence Giovanni sta menando il can per l'aia. becomes John is leading his dog around the threshing floor. The image conjured up by this sentence is somewhat startling and, unless the context referred quite specifically to such a location, the sentence would seem obscure and virtually meaningless.

The English idiom that most closely corresponds to the Italian is to beat about the bush, also obscure unless used idiomatically, and hence the sentence correctly translated becomes John is beating about the bush. Both English and Italian have corresponding idiomatic expressions that render the idea of prevarication, and so in the process of interlingual translation one idiom is substituted for another. That substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom.
The SL phrase is replaced by a TL phrase that serves the same purpose in the culture, and the process here involves the substitution of SL sign for TL sign. Dagut's remarks about the problems of translating metaphor are interesting when applied also to the problem of tackling idioms: Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing 'equivalence' in the TL: what is unique can have no counterpart. Here the translator's bilingual competence—'le sens', as Mallarmé put it 'de ce qui est dans la langue et de ce qu'n'en est pas'—is of help to him only in the negative sense of telling him that any 'equivalence' in this case cannot be 'found' but will have to be 'created'.

The crucial question that arises is thus whether a metaphor can, strictly speaking, be translated as such, or whether it can only be 'reproduced' in some way. But Dagut's distinction between 'translation' and 'reproduction', like Catford's distinction between 'literal' and 'free' translation does not take into account the view that sees translation as semiotic transformation. In his definition of translation equivalence,
Popovic distinguishes four types:
(1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

(2) Pragmatic equivalence, where there is equivalence of 'the elements of a pragmatic expressive axis', i.e. elements of grammar, which Popovic sees as being a higher category than lexical equivalence.

(3) Stylistic (translational) equivalence, where there is 'functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning'.

(4)Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape. The case of the translation of the Italian idiom, therefore, involves the determining of stylistic equivalence which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL.

Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovic's goal of 'expressive identity' between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge. Albrecht Neubert, whose work on translation is unfortunately not available to English readers, distinguishes between the study of translation as a process and as a product. He states bluntly that: 'the "missing link" between both components of a complete theory of translations appears to be the theory of equivalence relations that can be conceived for both the dynamic and the static model.'

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

Eugene Nida distinguishes two types of equivalence, **formal and dynamic**, where formal equivalence 'focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept.' Nida calls this type of translation a 'gloss translation', which aims to allow the reader to understand as much of the SL context as possible.

Dynamic equivalence is based on the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL message. As an example of this type of equivalence, he quotes J.B.Phillips rendering of Romans 16:16, where the idea of 'greeting with a holy kiss' is translated as 'give one another a hearty handshake all round'. With this example of what seems to be a piece of inadequate translation in poor taste, the weakness of Nida's loosely defined types can clearly be seen. The principle of equivalent effect which has enjoyed great popularity in certain cultures at certain times, involves us in areas of speculation and at times can lead to very dubious conclusions.

So E.V.Rieu's deliberate decision to translate Homer into English prose because the significance of the epic form in Ancient Greece could be considered equivalent to the significance of prose in modern Europe, is a case of dynamic equivalence applied to the formal properties of a text which shows that Nida's categories can actually be in conflict with each other. It is an

established fact in Translation Studies that if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what Popovič calls the 'invariant core' of the original poem. This invariant core, he claims, is represented by stable, basic and constant semantic elements in the text, whose existence can be proved by experimental semantic condensation. Transformations, or variants, are those changes which do not modify the core of meaning but influence the expressive form. In short, the invariant can be defined as that which exists in common between all existing translations of a single work.

So the invariant is part of a dynamic relationship and should not be confused with speculative arguments about the 'nature', the 'spirit' or 'soul' of the text; the 'indefinable quality' that translators are rarely supposed to be able to capture. In trying to solve the problem of translation equivalence, Neubert postulates that from the point of view of a theory of texts, translation equivalence must be considered a semiotic category, comprising a syntactic, semantic and pragmatic component, following Peirce's categories. These components are arranged in a hierarchical relationship, where semantic equivalence takes priority over syntactic equivalence, and pragmatic equivalence conditions and modifies both the other elements. Equivalence overall results from the relation between signs themselves, the relationship between signs and what they stand for, and the relationship between signs, what they stand for and those who use them. So, for example, the shock value of Italian or Spanish blasphemous expressions can only be rendered pragmatically in English by substituting expressions with sexual overtones to produce a comparable shock effect, e.g. porca Madonna—fucking hell. Similarly, the interaction between all three components determines the process of selection in the TL, as for example, in the case of letter-writing. The norms governing the writing of letters vary considerably from language to language and from period to period, even within Europe. Hence a woman writing to a friend in 1812 would no more have signed her letters with love or in sisterhood as a contemporary Englishwoman might, any more than an Italian would conclude letters without a series of formal greetings to the recipient of the letter and his relations. In both these cases, the letter-writing formulae and the obscenity, the translator decodes and attempts to encode pragmatically.

The question of defining equivalence is being pursued by two lines of development in Translation Studies. The first, rather predictably, lays an emphasis on the special problems of semantics and on the transfer of semantic content from SL to TL. With the second, which explores the question of equivalence of literary texts, the work of the Russian Formalists and the Prague Linguists, together with more recent developments in discourse analysis, have broadened the problem of equivalence in its application to the translation of such texts. James Holmes, for example, feels that the use of the term equivalence is 'perverse', since to ask for sameness is to ask too much, while Durisin argues that the translator of a literary text is not concerned with establishing equivalence of natural language but of artistic procedures. And those procedures cannot be considered in isolation, but must be located within the specific cultural—temporal context within which they are utilized. Let us take as an example, two advertisements in British Sunday newspaper colour supplements, one for Scotch whisky and one for Martini, where each product is being marketed to cater for a particular taste. The whisky market, older and more traditional than the Martini market, is catered to in advertising by an emphasis on the quality of the product, on the discerning taste of the buyer and on the social status the product will confer. Stress is also laid on the naturalness and high quality of the distilling process, on the purity of 36 Scottish water, and on the length of time the product has matured. The advertisement consists of a written text and a photograph of the product. Martini, on the other hand, is marketed to appeal to a different social group, one that has to be won over to the product which has appeared relatively recently.

Accordingly, Martini is marketed for a younger outlook and lays less stress on the question of the quality of the product but much more on the fashionable status that it will confer. The photograph accompanying the brief written text shows 'beautiful people' drinking Martini, members of the international jet set, who inhabit the fantasy world where everyone is supposedly rich and glamorous. These two types of advertisement have become so stereotyped in British culture that they are instantly recognizable and often parodied. With the advertising of the same two products in an Italian weekly news magazine there is likewise a dual set of images—the one stressing purity, quality, social status; the other stressing glamour, excitement, trendy living and youth. But because Martini is long established and Scotch is a relatively new arrival on the mass market, the images presented with the products are exactly the reverse of the British ones. The same modes, but differently applied, are used in the advertising of these two products in two societies. The products may be the same in both societies, but they have different values. Hence Scotch in the British context may conceivably be defined as the equivalent of Martini in the Italian context, and vice versa, in so far as they are presented through advertising as serving equivalent social functions.

Mukarovsky's view that the literary text has both an autonomous and a communicative character has been taken up by Lotman, who argues that a text is explicit (it is expressed in definite signs), limited (it begins and ends at a given point), and it has structure as a result of internal organization. The signs of the text are in a relation of opposition to the signs and structures outside the text. A translator must therefore bear in mind both its autonomous and its communicative aspects and any theory of equivalence should take both elements into account. Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version. Popovic's four types offer a useful starting point and Neubert's three semiotic categories point the way towards an approach that perceives equivalence as a dialectic between the signs and the structures within and surrounding the SL and TL texts.

VI Untranslatability

Untranslatability is the property of text or speech for which no equivalent can be found when translated into another language. A text that is considered to be untranslatable is considered a *lacuna*, or [lexical gap](). The term arises when describing the difficulty of achieving the so-called perfect translation. It is based on the notion that there are certain concepts and words that are so interrelated that an accurate translation becomes an impossible task. Some writers have suggested that language carries sacred notions or is intrinsic to national identity. Brian James Baer posits that untranslatability is sometimes seen by nations as proof of the national genius. He quotes Alexandra Jaffe: "When translators talk about untranslatable, they often reinforce the notion that each language has its own 'genius', an 'essence' that naturally sets it apart from all other languages and reflects something of the 'soul' of its culture or people"

The translation procedures that are available in cases of lacunae, or lexical gaps, include the following:

Adaptation

An adaptation, also known as a free translation, is a translation procedure whereby the translator replaces a social, or cultural, reality in the source text with a corresponding reality in the target text; this new reality would be more usual to the audience of the target text

In the Belgian comic book "The Adventures of Tintin", Tintins trusty canine sidekick "Milou" is translated as "Snowy" in English, "Bobbie" in Dutch, and "Struppi" in German; likewise the detectives "Dupont and Dupond" become "Thomson and Thompson" in English, "Jansen and Janssen" in Dutch, "Schultze and Schulze" in German, "Hernández and Fernández" in Spanish ,Adaptation

In English text, borrowings not sufficiently anglicized are normally in italics.

Borrowing is a translation procedure whereby the translator uses a word or expression from the source text in the target text unmodified.

Borrowing the German word: "Alleinvertretungsanspruch" can be calqued to "single-representation-claim", but a proper translation would result in: "Exclusive Mandate".

Calque entails taking an expression, breaking it down to individual elements and translating each element into the   target language word for word.

Compensation is a translation procedure whereby the translator solves the problem of aspects of the source text that cannot take the   same form in the target language by replacing these aspects with other elements or forms in the source text.

The translator may have to compensate by using a first name or nickname, or by using syntactic phrasing that are viewed as informal in English (Im, youre, gonna, etc.), or by using English words of the formal and informal registers, to preserve the level of formality.v Many languages have two forms of the second person pronoun, namely an informal form and a formal form. This is known as T-V distinction, found in French (tu vs. vous), Spanish (tú/vos vs. usted), and German (du vs. Sie), for example, but not contemporary English.The Portuguese word "saudade" is often translated into English as "the feeling of missing a person who is gone". Gone.

Paraphrase, sometimes called periphrasis, is a translation procedure whereby the translator replaces a word in the source text by a group of words or an expression in the target text. paraphrase

Some translation exams allow or demand such notes. Some translators regard resorting to notes as a failure.

A translator's note is a note added by the translator to the target text to provide additional information pertaining to the limits of the translation, the cultural background, or any other explanations.

Factors that can cause untranslatability

Untranslatability can happen where intercultural equivalence is lacking, and you are liable to provide unmatched translation **services.**A particular fact or word or anything that is a part and parcel of source language may not even exist in target language which makes it impossible to express that particular word or event in target language (It is in fact a test of professionalism, of translator working for professional translation agency). For example life patterns of source language can be completely different when compared with life patterns of target language.

For example, for the English word "spouse" there is no proper word in Urdu. Similarly, "Shawarma" is an Arabic cuisine which cannot be translated into any other language as nothing like "Shawarma" exists in any other culture.
Similarly, *tayammum* refers to the use of sand for ablution when water is unavailable. Now, you can't just "translate" it. You can describe it, explain it, elaborate it, but you can't translate as nothing like *tayammum* exists in any other culture.

Untranslatability also occurs when there is emotiveness in the document. There are some emotions which are culturally specific and are not familiar to other cultures. There is a strong linguistic history behind every emotive word or phrase which the culture of target language could completely lack.

Again take the example of word tayammum, for Muslims it is a way of ablution with sand if there is no water available to offer their prayers. Now even if a translator describes what does it mean even then non-muslims can't take it as Muslims do. For Muslims it is just a sacred procedure for getting cleanliness but it's description and explanation in English would feel odd and less emotive, in fact weird to the readers belonging to other cultures.

In these cases, it all depends on translator. It is his skill, experience, diligence and talent that can dilute the cultural, linguistic or emotive difference while translating from source language to target language. Obviously he cannot invent a word or word that can be connotative in the case but his choice of words and style of explanation can make a difference. So again it is 'translator' on whom the burden falls.