CHAPTER – I
THEORIES OF
TRANSLATION

CHAPTER 1

THEORIES OF TRANSLATION

There are three types of theories of translation-

1)   Pre-linguistic theories.

2)   Linguistic theories.

3)   Cultural theories.

During 1950 and 1960 systematic study of translation was begun. It was based on principles of linguistics. This study focused on key issues like meaning, equivalence and shift.

In the earlier days, translation theories were concerned with sense & word (interpretation and paraphrase).

In 1990, linguists showed role and importance of culture in translation. This study moved beyond linguistics studies and considered translation as rewriting.

Some select prominent theories of Translation are of-

1)   Dryden

2)   Catford

3)   Nida

4)   Susan Bassenet and Andre Levefre

5)   Venuti

Dryden's Theory of Translation

Dryden was a successor of theories presented by Chapman, d'Ablancourt and Denham.

But the few theories presented by the theorist during the period were mainly based on the ancient views of Horace and Cicero. They have not much added and developed in those existing theories.

The appearance of Dryden gave a new face and momentum to the theory translation. He developed theory of translation elaborately.

Dryden was a poet, dramatist, and critic. He translated ancient classics like Ovid's Epistles (1680), The Sylvae (1695), Examen Poeticum (1693), Virgil (1697).

Samuel Johnsan refers Dryden as the one 'who gave just rules & examples of translation' and refers him as law giver of English English Translation.

In his prefaces to translations of classics, mainly in the preface to Ovi'd Epistles (1680) he presented three types of translation. He reduced to all translations under these three heads.

1)   Metaphrase   2) Paraphrase   3) Imitation

1)   Metaphrase refers to turning an author word by word and line by line from one language into another.

2)   Paraphrase refers to translation with latitude.

3)   Imitation refers to presenting rewriting the text as he sees fit.

Dryden gave preference to second category- Paraphrae. Dryden compared role of translator with the portrait painter. Because portrait painter ought to paint a portrait, having a resemblance with the original.
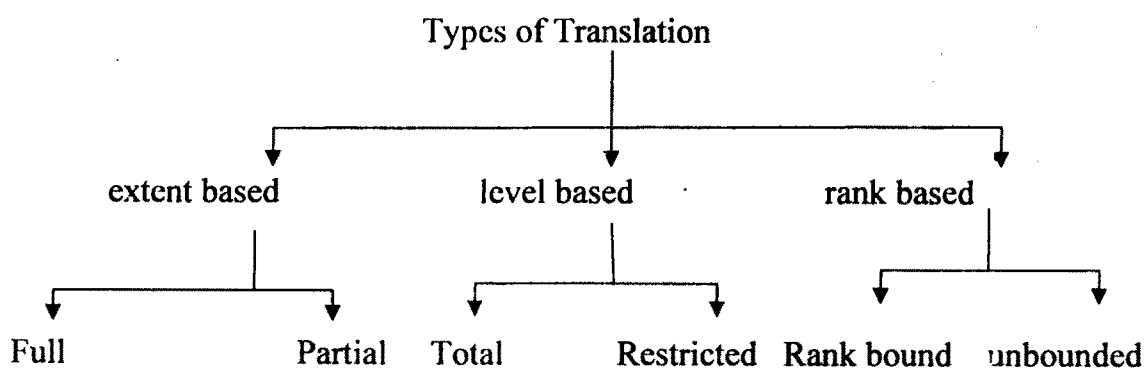
J. C. Catford's Translation theory

In the book 'A Linguistic theory of Translation', Catford analyzes what translation is and sets a theory of translation. His approach is analytic. At first he discusses 'language' and then he explains his idea of translation, because for him the act of translation is an operation which is performed on two different languages.

For him Language is-

1)   A type of patterned human behavior

2)   A way in which human beings interact in social situation.

3)   An activity related to vocal movements and actual events.

He assumes that translation may be performed between any two related or unrelated languages. He defines translation as, the replacement of textual material in one language(SL) by equivalent textual material in another language(TL)."

Catford uses two important terms in his definition- textual material and equivalent. According to Catfor d it is the central problem of translation practice to find TL translation equivalence. He provides some broad types of translation in terms of extent, levels and ranks.

Types of Translation

extent based   level based   rank based

Full   Partial   Total   Restricted   Rank bound   unbounded

Full - If entire text is replaced from SL to TL; he calls it a full translation.

Partial- On the other hand during translation if some part of Sl text remains untranslated and included as a part of Tl text, yhen it is called Partial translation. Sometimes to add local color items purposely used as they are.

Total- He calls total translation as misleading term because it refers to translation of SL text into TL text on all levels. It refers to replacement of SL grammar, lexis and graphology into TL text.

Restricted- If SL text is replaced into TL text at one level, then it is a Restricted Translation. This level may be phonological or graphological. Even restricted translation refers to replacement of SL grammar by TL grammar but

.with no replacement of lexis and replacement of TL lexis with TL lexis but
with no replacement of grammar.

Rank bound- Rank Bound translation refers to translation between same
ranked SL texts into TL text i.e. sentence to sentence, word to word/group to
group.- **Unbounded-** Unbounded translation is popularly named as free
translation, where equivalents freely shunt up and down.

Catford was interested in exploring the potential.

"Catford, while elucidating his theories of translation in the   light of
linguistic principles, focuses on the methods and strategies to be adopted by a
translator at the phonological, grammatical and syntactic levels. Keeping his
emphasis that there could be no one to correspondence between any two levels
in the forefront, he also explains how 'rank shifts' could be effected in
translation."

i)   A shift within the same level for instances in the semantic itself when
concepts like valour and chastity, differing from culture to culture and time to
time are to be translated.

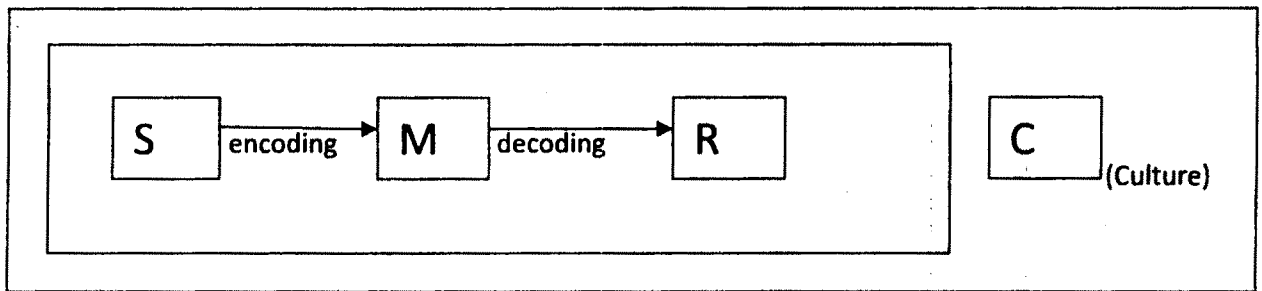ii)   Shift from one level to another, for example, morphemic to syntactic.

As Catford argues, what is expressed by the original author in a single
morpheme might require one full sentence for a translator."

I am agree with Catford's view. Translator cannot all the time translate
within the boundries of a particular rank. While translating the select short
stories I really experienced the same.

Nida's Theory of Translation-

Eugene Nida, was a linguist. He began his career with American Bible
Society (ABS). He worked as Associate Secretary for Translation until his
retirement. His theories are mainly based upon the problems he faced during
the translation of Bible. His theory is most comprehensive while formulating
theory of translation, he considered linguistic, semantic, communicative theory

and anthropology. Nida's 'Science of Translating' gives importance to the communicative approach of meaning. He provides the communicative frame which is a vital aspect of his theory. He gives a reference of a monolingual normal communication situation and then he states that translation is 'interlingual act'. He considered translation as complex communicative process comprising two alternative processes of encoding and decoding.

```
+-----------------------------------------------------+  +-------------+
| +-----------------------------------------------+   |  |             |
| | +---+            +---+            +---+        |   |  |   C         |
| | | S |--encoding->| M |--decoding->| R |        |  |  |             |
| | +---+            +---+            +---+        |   |  +-------------+
| +-----------------------------------------------+   |       (Culture)
+-----------------------------------------------------+
```

S- Source, M- Message, R- Receiver of message.

In this process, of communication culture plays important role. The sender and receiver of message share the same culture.

According to him,

"Translation is not a process of matching surface forms by rules of correspondence but rather a more complex procedure involving analysis, transfer and restructuring."

With his translation theories Eugene Nida left powerful impression on lingusistics, especially his idea of Dynamic and Formal equivalence is remarkable. He also developed a new technique to seek equivalence. This technique is called Componential-analysis. It suggests split words into components to help to determine equivalence in translation. (e. g . bachelor= male+unmarried)
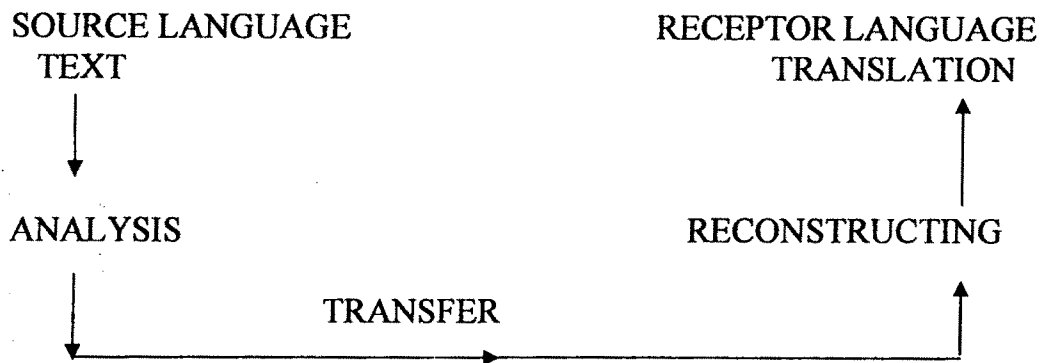
Nida has considered three basic factors while putting forth the difference in translation-

1)   The Nature of message

2)   The purpose of author/ translator
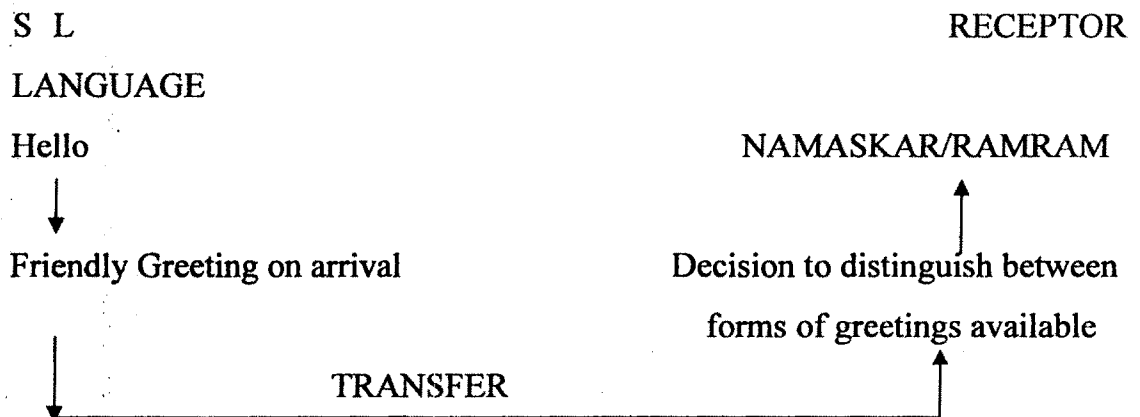
3)   The type of audience

He said that there is nothing which may be called identical equivalent, so he suggested another term- Closest natural equivalence. He holds the view that no translation can be exact equivalent of its original, because all types of translation involves-

i)   Loss of information.

ii)   Addition of information

iii)   Skewing of information

Eugene Nida gave a model of translation process illustrates the stages involved-

SOURCE LANGUAGE   RECEPTOR LANGUAGE
     TEXT   TRANSLATION

        ↓   ↑

ANALYSIS   RECONSTRUCTING

              TRANSFER

For example,

S L   RECEPTOR

LANGUAGE

Hello   NAMASKAR/RAMRAM

   ↓   ↑

Friendly Greeting on arrival   Decision to distinguish between

                                    forms of greetings available

              TRANSFER

According to Nida, the three stages- analysis, Transfer and Reconstructing are involved in the translation. In the first stage analysis, he considers grammatical relationship between constituent parts, the referential meanings of the semantic units and connotative values of the grammatical structure and semantic units.

In the second stage transfer, the analyzed SL text is transferred in the mind of translator into the TL.

In the third and final stage of Restructuring- the transferred material is reconstructed in the TL.

Though Nida's theory is linguistic one, he admits the important role of culture . He calls translation as much more complex communicative process which includes, alternating processes of encoding and decoding.

The term equivalence is one of the most important key terms in translation theories. This term gave birth to many controversies. Eugene Nida's theory of Dynamic equivalence or Functional Equivalence reveals the importance of transferring meaning, not grammatical form. He discussed the term translation and various complexities.

In the book 'The Theory and Practice of Translation', Nida says that translators were not able to convey the message of the Bible. He mentioned that two different approaches suggested two different methods for translation. The older approach gave importance to form. They tried to reproduce stylistically; on the contrary the new approach gave importance to the response of the receptor.

The idea of formal equivalence centers of the form and content of the message of SL. In other words it is reproduction of grammatical units, consistency in word usage and meanings in terms of the source context.

The term Dynamic Equivalence or Functional Equivalence aims at complete naturalness of expression.

Eugene Nida's theory is basically related to two items, form and effect . He expressed the impossibility of achieving a translation that includes both.

This theory of Dynamic equivalence gives importance you transferring meaning, not grammatical form.

Susan Bassnett's Theory of Translation-

Susan Bassnett highlights the importance of knowledge of culture or role of culture in the process of translation. Andre Levefere and Susan Bassnett in the year 1990 move the theory of translation beyond the linguistic studies and compares SLT/TLT to examine the way culture effects translation,

The book, 'Translation, History and Culture' takes into account the influence of the publishing industry on ideology. It discusses feminist writing and, examines translation in the context of colonization.

While discussing the topic 'Translating prose' in the book ' Translation Studies' she says that , as novel seems simpler in structure than poetry, it is consequently easier to translate. She has observed the method of translation of prose used by students. She mentions that they simply open the SL text and begin at the beginning, without considering how that opening section relates to the structure of the book as a whole. For her content cannot be separated from form. At the same time previous close reading of the SL text and study is necessary for translator.

To prove her statement she has given an example- an extract, the opening of The Magic Mountain translated by H. T. Lowe-Porter (page no 110) and discussed the problems with this translation against the original German text, and the extent of the distance between the SL and TL versions.

Sussan Bernett along with Harish Trivedi, in Post colonial Translation: Theory and Practice (1959) calls translation as an unequal struggle between various smaller languages and English.

Andre Levefre

Andre Levefre (1945-19996) was a translation theorist. He looked at translation as a form of rewriting produced and read with a set of ideological and political constraints within the target language cultural system. He thought translation is form of rewriting. In order to prove the power of rewriting he gives example of the Greek Classics, which were rewritten repeatedly.

While talking about task of translator in his book 'Translating Poetry: Seven Strategies and Blue Print' translators mentions that he has to replace all the variations from SL text to TL text.

"The translation task is precisely to render the source text, the originally author's interpretation of a given theme expressed in a number of variations, accessible to reader not familiar with these variations by replacing the original authors variations with their equivalents in a different language, time, place and tradition. Particular emphasis must be given to the fact that the translator has to replace all the variations contained in the source text by their equivalents".

Lawrence Venuti

He stresses the need to widen the boundaries of translation studies and consider cultural issues as a major part of the translation. Translation: Towards an Ethics of a difference deals with ideas Domestication and Foreigrization i. e. the relationship between SL and TL on the basis of culture.

According to Lawrence Venuti, "every translator should look at the translation process through the prism of culture which refracts the source language cultural norms and it is the translator's task to convey them, preserving their meaning and foreignness; to the target language text. Every step in the translation process- from the selection of foreign texts to the implementation of translation strategies to the editing, reviewing and reading of translations- is mediated by the diverse cultural values that circulate in the target language."

Edwin Gentzler has analyzed Lawrence Venuti's views about translation in the book "Contemporary Translation Theories". He pointed out important aspects of Venuti's works-theories of Translation

Venuti's theories presents certain novel ideas-He thinks, Translators are judged to be successful when they read "fluently". This fluently means the quality of the translated text which gives no appearance that they have not been translated. Translations are expected to give the appearance of original. He thinks two fold problems arouse in this situation. The first problem he mentions is of marginalizing translator. It makes the translator subservient to the author, and also defines their practice as derivative and secondary. It places translation far below from creative writing.

Secondly it erases the linguistic and cultural differences of the foreign text that the very act of translation supposed to carry over into the receiving culture.

Venuti innovated the dichotomy between domestication and foreignization as the ethical choice for translators to make. Domestication means making the text closely confirm to the culture of the T. language. It creates possibility of information.

Foreignization is the strategy of retaining information from the SL text and it purposely breaks the conventions of target language to preserve meaning. In simple words, Domestication refers to making the SL text domestic to TL text, on the other hand foreignization refers to the quality of belonging to the SL text.

He observed the theory and practice of English language translation and found that it is dominated by submission domestication. He criticizes translators who give priority to the domestication policy for reducing the cultural value of the SL text. Venuti advocates the foreignization strategy, for him adequate translation would be the one, which highlight the foreigness of the source text and show the differences.

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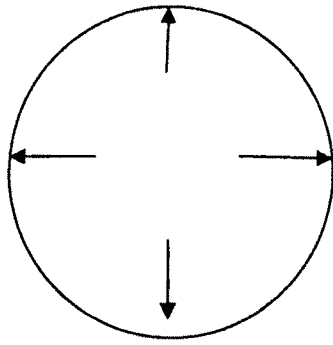
The second diagram shows total opposite situation, where in terms of culture the TL literature is more active. He further explains this by giving the example of an author, who is forced to remain the boundaries of his/her national literature, where he/she may not be able to gain the some prominence or stature which the author might win, after getting translated into.

3)

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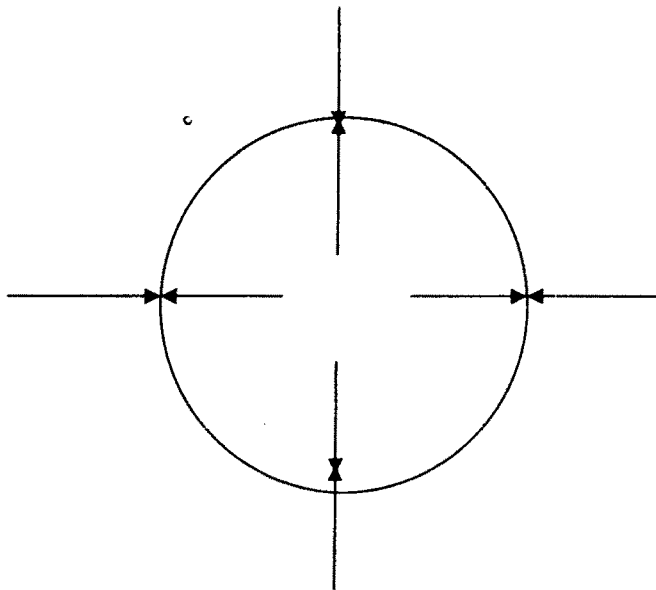
The third diagram shows a kind of neutral situation where SL literature and TL literature are evenly balanced in terms of cultural levels and activations.

This diagram refers a situation where we do not find any shift the SL or enrichment of TL literature.

For Venuti, the domestication method is,

"An ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home."

A Chinese Postgraduate student, He Xianbian in his article gives reference of Venuti's e-mail to himself where Venuti said that, foreignization can take a number of different forms, close adherence to the foreign text.

Abhay Maurya in his article mentions that-

"To explain the relationship between SL text and its culture and TL culture and literature of TL, theoreticians have presented three situations, in order to explain them further, they have also provided diagrams"

1)
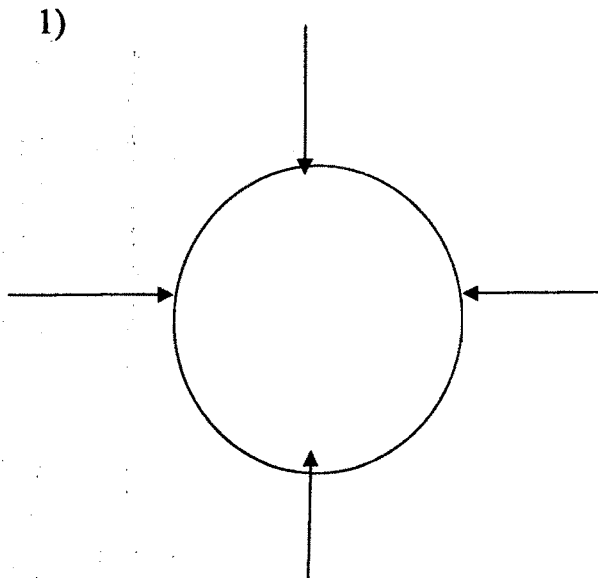
This diagram indicates the situation when the SL text is culturally more active than the inner culture of a TL text. The original TL text tends to create a definite impact on the TL literature.

While discussing Nida's theory of translation specifically the stage of Analysis (SL text's) Professor Maya Narkar notes, "He (Nida) borrowed from structural semantics."

Componential analysis (Goods enough) 1956 and territorial approach which is associated with Jost Trier in1920.

It defines semantic relations as involving juxtaposition, inclusion, overlapping and polarity.

The translator analyses the SL with reference to its grammatical and semantic structures and reduces the surface structures to their Kernel level.

Anton Popovich- (1933- 1984)

He was a fundamental Slovak translation scientist and text theoretician. He wrote book named, Theory of artistic translation in 1975, in which he applied semiotic theory to the study of translation. He considered translation as metacommunication. He coined new terms for source text and source text as Proto text and Meta text.

The selection of the text is one of the most important parts in the translation process. Anton Popovich also gives stress on this aspect. He says, "___ the selection of text for translation is as important as selection of theme by author of original."

According to him, selection of text is 'meeting point of some external and inner strategies of translator'

External strategies means in simple words objective, factors like social, cultural, political, literary and economic factors.

Inner strategies means Subjective factor.

Apart from these strategies conductiveness of the target literary culture is also important one.

The present research is about translation of Marathi short stories ,so I have also considered opinions of Marathi translators.

Sunilkumar Lawate a well known Marathi writer ,who has translated a few stories of V.S.Khandekar thinks translation is a creative task, and also mentions that sense for sense is ideal way of translation in an informal talk with researcher. In a book "Bhashantarmimansa" various writers ,critics and translators have expressed their opinions about translation, process of translation and problems in translation.

Uma Kulkarni, a well known translator in Marathi has shared experiences and problems that she faced during translation of some Kannada novels into Marathi in the article " *Kannad- Marathi anuvad:ek anubhav*". She tells the readers about certain techniques used by her to overcome those problems.

अनुवाद करताना येणाऱ्या अडचणींवर मात करताना मी खालीलप्रमाणे पर्याय शोधले.

१. म्हणी आणि वाक्यप्रचारांचा आधी अनुवाद करायचा प्रयत्न केला. (त्या निमित्ताने मराठीतही नव्या म्हणी—वाक्प्रचार येतील म्हणून.) पण जेव्हा अनुवादाच्या अट्टाहासामुळे रसभंग आणि अर्थहानी होण्याची शक्यता वाटली तेव्हा पर्यायी मराठी म्हणी आणि वाक्प्रचार वापरले.

२. कादंबरीसारख्या ललितकलाकृतीमध्ये तळटिपा दिल्याने रसभंग होतो असे माझे मत असल्यामुळे कादंबरीच्या ओघातच त्या विशिष्ट शब्दांचा अर्थ स्पष्ट होईल असे पाहिले.

३. जेव्हा मोठया प्रमाणात मूळ कादंबरीच्या संपूर्ण आकलनात अडचणी आल्या, तेव्हा मूळ लेखक / मूळ लेखक उपलब्ध नसेल तेव्हा त्या विषयातील तज्ज्ञ/ काही वेळा दोघेही यांची मदत घेतली.

४. मूळ कृतीशी इमान राखत अनुवाद करत असताना लेखन शैली, भाषा की अर्थ असा प्रश्न उभा राहिला, तेव्हा अर्थाशी प्रामाणिक राहणे उचित मानले.

ललितकलाकृतींची शीर्षके शक्यतो मूळचीच असावीत अशी माझी इच्छा असल्यामुळे शक्यतो तीच शीर्षके ठेवण्याकडे माझा कल असतो. उदा. 'वंशवृक्ष', 'पर्व', 'नागमंडल', 'तलेदंड', 'कर्वालो', 'चिदंबररहस्य', वगैरे. त्यामागील हेतू म्हणजे कलाकृती कुठल्याही भाषेत गेली तरी ती मूळ लेखकाची म्हणूनच ओळखली जावी.

As a translator she thinks ,

१. प्रत्येक कलाकृतीचा अनुवाद हे स्वतंत्र आव्हान असते आणि अनुवादकाला त्या विशिष्ट कलाकृतीच्या प्रकृतीप्रमाणे मार्ग काढावा लागतो. ढोबळ ठोकताळे दिशा — दिग्दर्शन करू शकले तरी अनुवादकाच्या सर्व समस्या पूर्णपणे सोडवू शकत नाहीत.

२. प्रत्येक शब्द आणि ओळ अनुवादित करताना संपूर्ण कलाकृतीचे भान ठेवावे लागते. हे भान न ठेवता केलेले अनुवाद नीरस, कृत्रिम आणि तुटक होतात.

३. अनुवाद म्हटल्यावर अपरिहार्यपणे काही हानी गृहीत धरली तर लेखक आणि लेखक–कृतीचे बलस्थान लक्षात घेऊन अनुवादाने होणाऱ्या हानीचे प्रमाण अत्यल्प राहील असे पाहिले पाहिजे.

४. मूळ लेखकाविषयी आणि कलाकृतीविषयी सार्थ आदर आणि आस्था बाळगल्यामुळे अनुवाद सरस उतरतो, हे खरे असले तरी अनुवादकाने मूळ लेखकाचे दडपण मनावर घेता कामा नये.

५. ज्या कलाकृतीमध्ये परिसराला अनन्यसाधारण महत्त्व असते, अशा कलाकृतीच्या अनुवादाच्या वेळी अनुवादकाला तो परिसर नजरेखालून घालण्याची संधी मिळाली तर अनुवाद अधिक रसरशीत होऊ शकतो, असा माझा अनुभव आहे. उदा. 'बेट्टद जीव' चा अनुवाद करताना मला कोकणातल्या करंबवप्यासारख्या

निसर्गसंपन्न गावी जाण्याची संधी मिळाली आणि त्याचा फायदा 'डोंगराएवढा' ची हस्तप्रत तयार करताना मला झाला.

In the same book in in an article *"Bangla –Marathi Bhashantarachya Nimitttane"* Veena Alase has presented principles of translation.

१. भाषा ही मूलत: शब्दनिष्ठ असते आणि चांगला लेखक शब्द फार चोखंदळपणे वापरतो. म्हणून भाषांतर करताना लेखकाने अमुकच शब्द का वापरला असेल यावर चिंतन करावे. त्या विशिष्ट शब्दाऐवजी लेखकाला त्याच भाषेतले आणखी कोणते शब्द वापरता आले असते ते पाहवे. म्हणजे ज्या भाषेतील साहित्याचा अनुवाद करायचा असेल त्याच भाषेत प्रथम अनुवाद करून पाहावा.

२. असे केले की काही विशिष्ट शब्द असे सापडतात की त्यांना स्व—भाषेतही पर्याय नसतो. असे शब्द अधोरेखित करून ठेवावे. कारण याच अति—संवेदनशील शब्दांवर मूळ भाषेतील भाव—अभिव्यक्तीचा तोल पेललेला असतो.

३. अशा अति—संवेदनशील शब्दांसाठी ज्या भाषेत अनुवाद करायचा असेल त्या भाषेतील एकाधिक समानार्थी शब्द शोधून अर्थ व भाव तोलू शकणारा योग्य समानार्थी शब्द योजावा.

४. उपमा, अनुप्रास इत्यादी भाषिक अलंकार मूळ भाषेतील साहित्य स्वत:शी जरा मोठयाने वाचून ऐकावे. आपला कान अनेकदा ज्या भाषेत अनुवाद करायचा असतो त्या भाषेतील तशीच नादावर्तने किंवा अर्थावर्तने निर्माण करणारा वाक्यबंध सुचवतो.

५. भाषांतर करताना आवश्यकतेनुसार वाक्याची लांबी, रूंदी वाढवावी किंवा कमी करावी लागली तरी परिच्छेदांचा अनुक्रम बदलू नये. मूळ लेखकाने जे परिच्छेद

पाडले असतील ते कायम ठेवून त्या त्या परिच्छेदातील मुद्दा किंवा भाव स्पष्ट होतो की नाही यावर भर देऊन केवळ वाक्यरचनेत आवश्यक ते फेरफार करण्याचे स्वातंत्र्य घ्यावे.

६. मूळ साहित्यात अभिव्यक्तींची जी शैली वापरलेली असेल तीच शैली वापरावी किंवा शैलीमध्ये काही अपरिहार्य बदल जर करावेच लागले तर जी शैली स्वीकारली असेल ती सुसंगत ठेवावी व शैली बदललेली असल्याचे नमूद करावे. उदा. बोलीभाषेतील साहित्य अनुवादित करताना एकतर ते दुसऱ्या भाषेतील बोलीभाषेत करावे किंवा सरळ साधारण जनमान्य भाषेत करावे. पण मध्येच बोलीभाषा व मध्येच प्रमाणभाषा अशी सरमिसळ करून विसंगत भाषाशैली वापरू नये. विशेष म्हणजे या बाबतीत ते बदल स्वीकारले असतील ते कुठेतरी स्पष्टपणे नमूद करावेत.

७. मूळ साहित्यातच शैलीची सरमिसळ असल्यास तसेही नमूद करून सरमिसळ करावी.

८. अभिव्यक्तीचे व शब्दांचे भाषिक, सांस्कृतिक व ध्वनित अर्थ जाणून घेण्यासाठी ज्या भाषेतील साहित्य अनुवादित करायचे असेल त्या प्रदेशातील भौगोलिक, सामाजिक व राजकीय परिस्थितीचे किमान ज्ञान करून घेण्यासाठी आवश्यक ते संदर्भ—साहित्य अभ्यासावे.

९. मुळातच जे साहित्य मूळ भाषेतही श्रेष्ठ प्रतीचे मानले जात नाही, अशा साहित्याचा अनुवाद करावा की करू नये हा प्रश्न विचारात घ्यावा. अनुवादासाठी कोणते साहित्य निवडावे ही फार महत्त्वाची बाब आहे. निरनिराळ्या कारणासाठी कधी मुळात फारसे साहित्यगुण नसलेले साहित्य निवडले तर मुळातला मांडणीचा ओबडधोबडपणा फार सुधारण्याचा प्रयत्न करू नये. मुळातच हा

ओबडधोबडपणा आहे पण तरीही ही साहित्यकृती आपल्याला का अनुवादयोग्य वाटते त्याची नोंद करून ठेवावी.

१०.कुठल्याही साहित्यकृतीतील जो अंतिम परिणाम असतो तो तसाच अनुवादित भाषेमध्ये होतो की नाही, हे पाहावे. एकदा अनुवादाचा पहिला खर्डा पूर्ण झाल्यानंतर मूळ साहित्यकृती मिटून टाकावी व अनुवादित भाषेमध्ये आवश्यक ते फेरफार करून भाषेत सहजता येते की नाही ते पाहावे. अनुवादित साहित्यकृती वाचताना इतकी सरळ व सुसंगत वाटली पाहिजे की हे करताना भाषांतरकाराने काय करामती केल्या आहेत त्याचा मागमूसही लागता कामा नये.

All these suggestions are certainly useful to a new translator .These suggestions are outcome of actual practice of translation followed by meticulous contemplation.