

TRANSLATION STUDIES

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A translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand, there are the semantic content and the formal contour of the original, on the other hand, the entire system of aesthetic features bound up with the language of the translation. Etymologically, ‘translate’ means to carry across. In context, it could mean carrying across a message or a text. It has also been defined as a process of communication that involves a sender and a receiver. Translation has a lot of different things to consider before diving into translating a text.

Types of translation

Roman Jakobson

In his essay “On Linguistic Aspects of Translation” Roman Jakobson arrived at three forms of translation

- Intralingual translation: Translation within a language which would involve explaining it in words of the same language.

- Interlingual translation: Translation from one language into another or reinterpretation of the message in another linguistic code

- Intersemiotic translation: Translation from one linguistic system to another which means the transference of meaning from a verbal to a non-verbal system or from one medium to another Jakobson points out how difficult it is to achieve complete equivalence because of the complexity of the codes involved. This becomes complicated when the SL and TL are different. In addition to the difference between two language systems, cultural differences also pose huge barriers to translation activity.

Intralingual = Same language

Interlingual = multiple language

Intersemiotic= Activities non verbal communication

Translation equivalence

Popovic states that

- Linguistic equivalence:

The text was translating SL to TL word by word.

- Paradigmatic equivalence:

It is known the elements of grammar as being a higher category than lexical equivalence.

- Stylistic Textual equivalence:

It also is known as translation equivalence, in this, the translator does not change the identical meaning.

- Textual equivalence:

In this, the translator does not change the form and shape of the text. This equivalence also is known as syntagmatic equivalence.

Eugene Nida's Two types of equivalence

Eugene Nida says: "Since no two languages are identical, either in the meanings given to corresponding symbols or in the ways in which such symbols are arranged in phrases and Sentences, it makes sense that there can be no absolute correspondence between languages.

Formal

Formal equivalence focuses on the message itself in both form and content.

- ✓ Poetry to poetry
- ✓ Sentence to sentence
- ✓ Concept to concept

It also called gloss translation it helps to understand SL text.

Dynamic

Dynamic equivalence based on the principle equivalent effect.

Loss and gain

The problem of loss and gain is again due to the cultural dissimilarity between two linguistic groups. Something that is very common in a particular community might be rare in another. It is said that the language of the Eskimos has more than one hundred words to describe 'snow'. The subtle distinctions they make between various types of snow cannot be brought out in a single Hindi word. The reverse is also applicable. For instance, the word 'godhuli' in Hindi cannot be translated with the help of a single English word. It needs to be explained as the 'hour at which the cattle return home causing the dust to rise by their hooves'. There is, of course, the word 'dusk' but that becomes only an approximation; what is lost here is the suggestion of Indian village life where dusk is the holy time when cattle return home and lamps are lit. Here there is a loss in translation.

Untranslatability

Catford distinguishes two types of untranslatability,

- ❖ Linguistic
- ❖ Cultural

Linguistic untranslatability occurs when there are no grammatical or syntactic equivalents in the Catford's rural differences pave the way for cultural untranslatability. The first type may be seen as parallel to Catford's category of linguistic untranslatability, while into this second type come phrases such as Bon appétit or the interesting series of everyday phrases in Danish for expressing thanks.

Alexander Fraser Tytler

Alexander Fraser Tytler, author of *The Principles of Translation* the first book exclusively on translation in English tried to systematize the process of translation further. He outlined three principles:

- The translation should recreate the original
- It should resemble the original in style and manner
- It should read easily like the original

What is significant about the Tytler principles is that they do not give much freedom to the translator. The translator is seen as somewhat less than the writer. Moreover, they assume that there is a spirit or essence of a work of art that is reproducible. The idea of reproducibility was severely contested in the Romantic Age that believed in the primacy of the imaginative faculty. Poetry was divinely inspired and the real meaning of a poem lay between the lines. The Romantics did not really believe that a poem could be translated. The translation was seen as a secondary and derivative activity that did not require the creative originality of writing. However, there were others who perceived translation as a means of communication and therefore to be a category of the human thought process.

There is a number of ways to translate. We can generate word lists to identify the field and level of specialization of the SL text. We can use them to learn about the subject we are translating, and about the most common lexical and grammatical patterns through the recovery of concordances, collocates, and clusters. Furthermore, it is an invaluable source regarding style: choosing the appropriate textual conventions and norms that the recipient of the TL expects to find reflected on the text is a guarantee that the text will have a high degree of acceptance. We believe that corpora help the student acquire and develop their own competence in translation and that their use perfectly responds to the specialized translator's needs.

work cited

Bassnett, Susan. *Translation Studies*. 1980. Revised edition of 1991. London: Routledge.