CHAPTER – VI

CONCLUSION

The French humanist Dolet of the 16th Century in his work ’How to Translate From one Language into Another’ (1540) has formulated a theory of translation. According to him the translator should

i. Completely understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

ii. Have a perfect knowledge of both the SL and TL

iii. Avoid word-for-word renderings

iv. Use forms of speech in common use, and

v. Choose the words and order them appropriately to produce the correct tone.

Dolet’s views were reassured by the noted translator of Homer, George Chapman (1559-1634). He published his Homer between 1598 and 1616. According to him, a translator should avoid word – for- word rendering, but he should make an attempt to reach the spirit of the original and avoid loose translation by basing the translation on a sound and scholarly investigation of their versions and glosses.

Umberto Eco in his Theory of Semiotics (1976) speaks of three stages of semiotic transfers:

1. Copying: the verbatim reproduction of the input;

2. Transcribing: the reduction of the input into a code and

3. Translating: reorganizing of the codification
Another noted scholar Eugene Nida in his work ‘Toward A science of Translation’ : with special reference to Principles and Procedures involved in Bible Translation (1964)’ gives a model on the stages involved in the process of decoding and recoding as:

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Source Language                                      Receptor Language
  Text (SL)                                           Translation
    Analysis                                           Restructuring
      Transfer                                        Transfer
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John Dryden in his Preface to *Ovid’s Epistles* (1697) also discusses three kinds of translation, namely metaphor, paraphrase, and imitation. The first type gives importance to word-for-word and line-for-line translation, such as Ben Johnson’s translation of Horace’s ‘Ars Poetica’. While the second type gives importance to sense rather than the words as in Waller’s translation of Virgil’s ‘Aeneid’ Book IV. In the third, the translator takes liberty with the words of the original. In other words, the sense alone is given importance. An example of this type is Cowley’s translation of the two odes of Pindar.

On the basis of activities, Roman Jacobson (1969) also discusses three types of translation. INTERALINGUAL TRANSLATION dealing with the interpretation of the verbal signs by means of other signs in the same system; INTERLINGUAL TRANSLATION OR TRANSLATION PROPER i.e interpreting the verbal signs by means of other signs in some other linguistic system; and INTERSEMIOTIC TRANSLATION OR TRANSMUTATION i.e interpreting the verbal signs by means of nonverbal signs.
6.1. TRANSLATION PROCESS

The translation process, either for translation or for interpretation, can be
described simply as Decoding the meaning of the source text, and re-encoding the
meaning in the target language. To decode the meaning of a text, the translator
must, first, identify its component namely, ‘translation units.’ In other words, the
segments of the text are treated as a cognitive unit. A translation unit can be a
word, a phrase or even one or more sentences. Behind this seemingly simple
procedure lies a complex cognitive operation.

To decode the complete meaning of the source text, the translator must
consciously and methodically interpret and analyze all its features. This process
requires thorough knowledge of the grammar, semantics, syntax and idioms of the
source language, as well as the culture of its speakers. In addition, the knowledge
of the subject matter being discussed is essential. In recent years, studies in
cognitive linguistics have been able to provide valuable insights into the cognitive
process of translation.

The translator needs the same in-depth knowledge to re-encode the
meaning in the target language. In fact, the translator’s knowledge of the target
language is more important, and needs to be deeper than the knowledge of the
source language. For this reason, most translators translate a text into a language
of which they are themselves the native speakers. In the present work, the
translator has attempted a challenging task, of translating Tamil text to English.

6.2. SPEICALIZED TYPES OF TRANSLATIONS

The translation industry is often categorized by a number of areas of
specialization. Each specialization has its own challenges and difficulties.

Some of these specialized types of translation include 1.Administrative
translation (translation of administrative texts), 2.Commercial translation

Pedagogical translation is used to enrich the student’s vocabulary in the second language, to help assimilate new syntactic structure, and to verify the student’s understanding. Unlike other types of translation, pedagogical translation takes place in the student’s native or dominant language as well as the second language. It means that the student will translate both to and from the second language.

Translation is, inherently, a difficult activity. Besides, there are basically two types of problems one problem with the source text and two the language problems. The problems with the source text include changes made to the text during the translation process, illegible or difficult-to-read text, misspelled or misprinted text incomplete text, poorly written text, missing references in the text. The source text was a translation of a quotation originally made in the target language, and the unavailability of original text and obvious inaccuracies in the source text. However, there are no such problems found in this particular source text The Dark Horse.

But there are many language problems encountered by the translator. The writer of the source text has used many dialectical terms which refer to the usage
or vocabulary that is characteristic of a specific group or community of people. The terms which belong to the Brahmin community have been given the closest meaning. Ex: “நாங்கள் பற்றிய வாகன” “பற்றியது” are translated into “passers-by,” ‘stabbing pain,’ and ‘fellow’ respectively. In the story “Lie” “ஒருவன் பார்க்காலா” “ஒருவன்” and “செய்யாள்” are translated into “pragmatic person,” “uncle,” “culprit” respectively.)

In some cases, the author has used some unexplained acronyms and abbreviations for example in the story ‘Lie’, is repeatedly used, but never explained. The author has also used many proper names for people organizations, places etc in 'The Dark Horse,' the hero’s surname ‘Cricket Kicha,’ in “The Adult World” the name of a book ‘Pagalnera kannagigal,’ and the name of a tele-serial “Melmaadi Gaali”. For all such terms, transliteration is employed by the translator in order to maintain their sense.

The use of obscure jargons, a characteristic language of a particular group, and obscure idiomatic expressions, whose meanings cannot be inferred from the meanings of the words that make it pose a problem to the translator. For such cases, the contextual meaning is taken into account and the nearest English equivalents are given by the translator in the song “I am Malliga’s son “நான் ஆடேகள்” is translated into ‘little by little,’ “The Dark Horse” “குறளாள் காட்டுகள்” “பாலையான பாலையான” “பிள்ளையான” are translated into “cheating,” “narrowly escaped,” and “smashed” respectively. In the story “Lie” “அம்பை முழுவரையிழல்” is translated into ‘tell him firmly,’ and in “The Adult World” “பாலையான பாலையான” is translated into ‘flustered’.

Slang or informal language, consisting of words and expressions that are not considered appropriate for formal occasions are often vituperative or vulgar, and also complicate the translation process. But the expressions which are more common in speech than in writing will give the local flavour to the readers. The
translator has to preserve this effect in his work. The most acceptable English equivalents are given for such terms (in “The Dark Horse” “ஏனையன்” is translated into “sarcastically” and “நூற்று தினமும்” is translated into “life long ambition,” and in “Lie” “ஏனையியம்” is translated into “idiotically”).

There are also problems related to stylistic differences, like redundant phrases in a source languages, and differences between languages with respect to punctuation conventions (in “The Adult World” the names of all the teachers are suffixed with “sir” for respect.)

The words that are truly difficult to translate are often the small, common words. For example, in all its various uses, the verb “to get” covers nearly seven columns of the most recent version of the Robert-Collins French-English dictionary. The same is true for most apparently simple, common words, such as “go” (seven columns), “come” (four and half columns), and so forth.

Cultural aspects can complicate translation. As these terms cannot be omitted, the translator has given the most suitable English equivalents for cultural terms and colloquial expression. in the story “Lie” terms like “ஏனையியம்” “ஏனையியம்” “ஏனையியம்” are translated into “at his finger-tips,” “babbling,” “preposterous,” and as “orthodox person” respectively. In the story “The Dark Horse,” “ஏனையியம்” “ஏனையியம்” “ஏனையியம்” are translated into “emerging star,” “penny,” and into “wretched house” respectively and in “I am Malliga’s Son” “ஏனையியம்” is translated into “ஏனையியம்.”

The question whether particular words are enthusiastic when linguists document the obscure words with local flavor, and are would not to declare them “untranslatable”, but in reality these incredibly culture-laden terms are the easiest of all to translate, even more so than universal concepts such as “mother”. This is because it is a standard practice to translate these words by the same word in the other language borrowing it for the first time, if necessary. Certain codes, symbols
and some technical terms cannot be translated. In such cases, only transliteration is required. It refers to the representation of the sounds, words or utterances of one language by means of the symbols used in the writing system of another language.

Translation of sangam texts is generally much more restrictive than translation of poetry, because in the former there is little or no freedom to choose between a versified translation and a translation that dispenses with verse structures. One might modify or omit rhyme in the translation, of a sms but the assignment of syllables to specific notes in the original musical setting poses great challenges to the translator.

There is the option in prose, so less in verse, of adding or deleting a syllable here and there by subdividing or combining notes, respectively, but even with prose, the process is, nevertheless, almost like strict verse translation because of the need to stick as close as possible to the original prosody.

Other consideration in writing a singing translation include repetition of words and phrases, the placement of rests or punctuation, the quality of vowels sang on high notes, and rhythmic features of the vocal line that may be more natural to the original language than to the target language.

Whereas the singing translated texts has been common for centuries, it is less necessary when a written translation is provided in some form to the language by the means of the symbols by means of the symbols used in the writing system of another language.

Whereas the singing of translated texts has been common for centuries, it is less necessary when a written translation is provided in some form to the listener, for instance, as inserts in concert programs or as projected titles in performance halls or visual media.
The problem often lies in failing to distinguish between translation and glossing. Glossing gives a short usually one-word equivalent for each term. Translation decodes the meaning and intent at the text level (not the word level or even sentence level) and then re-encoding them in a target language.

As the goal of translation is to ensure that the source and the target texts communicate the same message while taking into account the various constraints placed on the translator, a successful translation can be judged by two criteria.

Faithfulness, also called fidelity, which is the extent to which the translation accurately renders the meaning of the source text, without adding to it or subtracting from it, and without intensifying or weakening any part of the meaning; and Transparency, which is the extent to which the translation appears to a native speaker of the target language to have originally been written in that language, and conforms to the language’s grammatical, syntactic and idiomatic conventions.

A translation meeting the first criterion is said to be a “faithful translation” while a translation meeting the second criterion is said to be an “idiomatic translation”. The two are not necessarily exclusive.

The criteria used to judge the faithfulness of a translation vary according to the subject, the precision of the original content, the type, function and use of the text, its literary qualities, its social or historical context, and so forth.

On the contrary, such a fixed relationship would only exist where a new language synthesized and continually synchronized alongside and existing language in such a way that each word carried exactly the same scope and shades of meaning as the original, with careful attention to preserve the etymological roots, assuming that they were even known with certainty.
In addition, if the new language wherever to take on a life of its own apart from such a restricted use, each word would begin to take on new shades of meaning and cast off previous associations, making any such synthetic synchronization impossible. While equivalence is sought by the translators, less rigid and more analytical methods are required to arrive at a true translation. To translate the regional language text into English the translator has followed these above mentioned methods.

There is also much debate as to whether translation is an art or a craft. Literary translators, such as Horst Frenz, argue convincingly that translation is an art. Other translators, mostly professionals working on technical, business, or legal documents, approach their task as a craft, and this craft is one can not only be taught but is subject to linguistic analysis and benefits from academic study.

Most translators agree that the truth lies somewhere between and depends on the text. A simple document, for instance a product brochure, can be quickly translated in many cases using simple techniques familiar to advanced language students. By contrast, a newspaper editorial, text of a speech by a politician, or book on almost any subject like that of our work will require not only the craft of good language skills and research technique but also the art of good writing, cultural sensitivity, and communication. The translator has employed all such techniques in this work to provide fidelity and transparency.

Most obviously, the translator possesses not only or bilingual ability but also bi-cultural vision. Translators mediate between cultures (including ideologies, moral systems and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is the translator who is uniquely placed to identify the disparity and seek to resolve it. But, there is another sense that is translators are mediators; in a way, they are
“privileged readers” of the SL text. Unlike the ordinary ST or TT reader, the translator reads in order to produce, decodes in order to re-encode. In other words, the translator uses as input to the translation process information which would normally be the output and therefore the end of, the reading process. Consequently, processing is likely to be more thorough, more deliberate than that of the ordinary reader; and interpretation of one portion of text will benefit from evidence forthcoming from the processing of later sections of text. Now, each reading of a text is a unique act, a process subject to the particular contextual constraints of the occasion, just as much as the production of the text is. Inevitably, a translated text reflects the translator's reading and this is yet another factor which defines the translator as a non-ordinary reader: whereas the ordinary reader can involve his or her own beliefs and values in the creative reading process, the translator has to be more guarded. Ideological nuances, cultural predispositions and so on in the source text have to be relayed untainted by the translator's own vision of reality.

6.3. HURDLES IN TRANSLATION

The art of translation is a difficult job for the prominent reason that not one has two mother tongue, or one can hardly learn two or more languages sufficiently to do justice to the original work. It is hard to get the exact equivalence of words of the source language in the target language. As translation is both linguistic and cultural activity, it is concerned with communication of meaning and not merely lexical equivalent of words of one language to that of another. Also, translators face the problem of translating certain culture based words into another language with a different culture. The translator has to make a balance between maintaining close fidelity to the original and utter freedom from it. Sri Aurobindo is in favour of taking liberty with the original. He states that “a translator is not necessarily bound to the original he chooses; he can make his own poem out of it, if he likes, and that is what is generally done”. (Ray : P.21)
A faithful or a good translator is supposed to be fluent in the language she is involved in and she must be familiar with the structure of the other language and its linguistic diversity. He should understand a sentence, usually, as a unit of thought and in accordance with the system of his language that thought must be rewarded. Always the right meanings of the words for the original should be used to avoid the loss of the sensibility in the transaction.

A literal translation of idioms, phrases, proverbs is always harmful. In case of dire necessity of new words or new patterns in usage and expression can be created in a way that reading public welcomes it. But such innovation must not be ambiguous or obscure. Besides, that the style should be in conformity to the contemporary usage. If necessary, to make the translated text look original the translator can spice it. “A good translator conveys the fine distinction of meaning, feeling, tone, sound, style and diction of the original. It is especially difficult to capture the quality of a great work of literature in another language. Literary translators continuously try to improve upon translation of the classics and new versions are published fairly often”. (Ray: P.14), However during the translation nothing should be lost or changed in the rendering. So there should be a ‘self-denial’.

While translating the short stories literary translation of words are always possible. It is a difficult task to find suitable words and phrases to express the inner feelings of a character or the creator. As a translator, the researcher too faced some difficulties. And, while translating the peculiar words the translator has used the method of transliteration.

6.4. SCOPE FOR FURTHER RESEARCH

This thesis deals with translating only four select short stories of Sujatha into English. The themes are restricted to some realistic common social evils prevailing in our society. Through these stories, Sujatha as a writer has succeeded
in presenting a biting Satire of the society Entwined in many shades of irony. He is never heavy philosophizing and there is nothing false, strained or deliberate about his works.

This work on translation motivates the young writers to take up other works of Sujatha, especially of the science fiction for translation. Many of his imaginary scientific inventions, in his works, have come true. For Example, Mechanical Drivers for vehicles, Plasma Screens, Robot pets, Etc.,

Apart from the scientific inventions some other social and cultural concepts have also come true. For example, his short stories “The Dark Horse” was written in a period when nobody knows about the concept of “Match fixing” in cricket. His prophecy has come true in these recent years. Sujatha is a writer who trickily adheres to the use of Pure Tamil words and expressions. His language is that of a current native speaker of Tamil who freely uses English words and expressions.

This thesis also provides scope for analyzing other works of Sujatha on his stylistic and thematic aspects like narrative techniques, characterization and so on. Students of literature and young writers can make a comparative study of Sujatha’s work’s with that of other writers.

These research work also provides room and encouragement for the upcoming translators to translate more regional literature into English, especially from Tamil. There are many renowned Tamil writers like Jaykanthan, S.Kandhasamy, Prabanjan whose works aurely deserve global recognition. For such endeavors, the global language English is the most suitable Target language.

The translation of Sirpi’s poem motivates the other young writer’s to take up the work of Translating Sirpi’s many other famous works.

His language is that of a current native speaker of Tamil and he strictly avoids using the English words in his works, but in rare occasions. His use of
Dialects in his poems enables the readers to understand the concept very easily. He makes it a point to convey some message to the society through his poems. His philosophical thoughts and Ideas are conveyed through the simple diction. The quality and range of his poetic creativity, his significant contribution to the genre of Tamil new poetry spanning modern Tamil literature, while being deeply rooted in the rich and ancient Tamil combine in himself depth of scholarship with creative Sensibility these attributes account for his position in the modern Tamil literary field. Some of his poems are subjective. Sirpi’s poems are very easy to understand and he caters to the needs of the readers. These research work also provides room and encouragement for the upcoming translators to translate more of his excellent works into English for such endeavors, the global language English is the most suitable target language.

6.5. SOLUTIONS FOR THE TRANSLATORS OF LITERARY PROSE

Initially, the translation of literary works -novels, short stories, plays, poems, etc. - is considered a literary recreation in its own right. However, as far as the solutions are concerned, the prose-translators should start with the careful adherence to the following principles:

1. A great understanding of the language, written and verbal, from which he is translating i.e. the source language;

2. An excellent control of the language into which she is translating i.e. the target language;

3. Awareness of the subject matter of the book being translated;

4. A deep knowledge of the etymological and idiomatic correlates between the two languages; and
5. A delicate common sense of when to metaphrase or ‘translate literally’ and when to paraphrase, in order to guarantee exact rather than fake equivalents between the source- and target-language texts.

In the end, since translation is simultaneously a theory and a practice, the translators, beside dealing with the difficulties inherent to the translation of prose, must think about the artistic features of the text, its exquisiteness and approach, as well as its marks (lexical, grammatical, or phonological). They should not forget that the stylistic marks of one language that can be immensely different from another. “As far as the whole text is concerned, it is simply impossible to transfer all the message of the original text into the target text” (Yinhua, 2011: 169). However, the translators can try to find equivalence in translation and show the cautious nature of their assertions accordingly and request the readers to join and select which translation renders the thoughts, notions and words of the original text correctly.

The imperative suggestion is that the meaning of the translation is supposed to be the same in both the languages and the safety of the worthiness of the contents ought to be assured collectively. “Even when translation is indeed an ‘absolute copy’, it already ‘summons the word by its name, wrenches it destructively from its context, but precisely thereby calls it back to its origin’” (Benjamin, 1978 [1931]: 269). Nonetheless, despite the fact that translation brings cultures nearer, in each translation, there will be a definite deformation between cultures.