CHAPTER FOUR
4.1. ANAPHORIC REFERENCE

Literature has two types of data. One of them can be linguistically described and the other can not. The entire literary analysis cannot be made by linguistics alone. In such cases the realm of semantics must be resorted to.

The real estimate of a poem may be clouded or distorted by translator in the process of his venture, under two conditions. In his attempt to be overcautious not to miss out any point a translator reads a lot of secondary material about the poem—the critiques on the poem, the biography of the poet, his letters to his friends, etc.—and then begins to translate the poem into the target language. But in the process of translation, he may make use of that knowledge which in actuality may not be found in the source text at all. Another condition where the translator fails is if he does not read anything about the poem at all.

Most of the translators do not make a meticulous study about the poem before they translate. In such cases, the magnitude of the loss of meaning is remarkable.

We will consider W.B. Yeats' poem 'Leda and the Swan' as an example to the above statement, along with three versions of translations. Two by very reputed poet-critic translators and one by an undergraduate student.

M A K Halliday describes this poem in terms of Nominal groups and verb groups.*

Leda and the Swan

A sudden blow; the great wings beating still

above the staggering girl, her thighs caressed

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By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast,
How could those terrified vague fingers push
the feathered glory from her loosening thighs?
And how can body, lain in that white rush,
But feel the strange heart beating where it lies?
A shudder in the loins engenders there
The broken wall, the burning roof and tower
And agamemnon dead. Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Definite articles in English may function in three different ways. The specific references that the articles signal may be contained within the noun group itself in the form of a modifier (which precedes the head word) or of a qualifier (which follows it). Thus in the noun group ‘The white goddess’, the modifier ‘white’ in association with the definite article specifies a particular goddess. Similarly, ‘The goddess in the temple’ has a definite reference since the qualifier ‘in the temple’ in association with the definite article specifies a particular goddess. Such a reference is called cataphoric.

Though all the nominal groups that contain definite articles, appear to have a cataphoric reference in the poem functionally they do not operate so. All the noun groups are not self-contained to call them cataphoric.

For example, the expressions ‘the great wings’; and ‘the dark webs’ seem to have the
essential. Modifier, head (qualifier) but the wings which are great and beating still, nor the webs as kinds of webs which are dark. So the reference must be either anaphoric or homophoric.

Words like, 'the dark webs, 'the great wings' feathered glory, beak; are identified anaphorically to the title of the poem. The staggering girl can be linked up anaphorically with 'Leda' in the title, Nowhere else in the poem do we find the mention of 'The swan' or the name of 'Leda'. The cohesion of the bodily parts of a bird— beak, feathers and bill could be associated with the swan.

Such intricate technique of the poet is not observed by the translators. Neither by B.C.Ramachandr Sharma nor by N.S.Lakshminarayana Bhatta. But an undergraduate student* much before 'Chinnada Hakki' was published, has made this observation and his translation grasps what the other two translator have failed to comprehend.

B.C.Ramachandra Sharma :

Lida mattu hamsa

ēkā ēki eragida hakkı rekke bichchi
baḍidadakke bechchi biddalu hudagi. Hakki koḍeinda
hekkutta hiḍidu mēletti tannedegotti
muddisitu. Tođe mutṭi nēvarisitadand-jālapāda.
sadilāda tođeyinda asahāye tanna balī
garigedari banda intha adbuthavannu talluvudu hēge?
Dhavala viplava kedavi kūḍidda meiyalli
Hosanādi tuḍidante, thannedege anyana edebesede hāge.
Tođe kampisida galige netta kārana bīja—
Birukođeda gōđe benkige sikki urida chāvanī durga
kaggolege baliyāda rāja. Ilida kāvige
hakki kokku koḍuvuvu modalu, ākāśhadatishaya tēje
āvararisida rabhasakke paravasālādāga
balada jothege jnāna labhisitē abale a hudugige?

Compare the above translation with N.S.Lakshminarayana’s version given below:

haṭṭītaneragitu hakki, balīsta rekke bichci
baḍiva paṭapataṭsaddu. Bechchida hudugiyannu
koddinda hiḍidetti, muddisitu asāhay edege edyonnotti
savarutta avala tođebettaleya kappāda jālapāda.
garitereda intha adbhutha saḍaluttiruva
tođeyinda horage talluvudu hēge?
hamsatūlada tekkeyoḷage sikkiruva mai
midiyardiruvudu hege beragukavisida edeya baditagalige?
Tođe kampisida galige sruṣti āyitō hēge
Biribittā gōđe, uribidda chāvanī, kōte,
balihindā rāja Agamennon?
kāvu tīrīda hakki kokku kalachuva munche
divada paṣubigitake olapatta kṣanadadalle
dattavāyitō hēge śakti jothe jnānāvū suktyoḷage?

The following translation is by an undergraduate student, T.N.Gurudutt:
Lida hagu Hamsa

Dhuttane dāli: bhaya bhita bāle mēle
daiyā rekkegala nirantara badidāta.
avalā tode nevarisuva kāla jālapādagalalli
Hekkuta kokkallī hididetti avuchikonđide aḍu
Tannedege asahāyeyedeya bhadra
Ndūkada sandīghdha beraḷugalū rekkeyadhbhuthavannu
dūḍaballavu hēge sadilada todeyinda;
Dhavala horavalloragida mai kūda hēge?
beseda hosa edeya miḍita anubhavisade
todeya tattara hettaddu—
sīlīṭa gōḍe, suttu suḍuva sūru bāṭerī
Mattu Agamemnonna antya.
Hīge vivaśhagonḍu
āgasada kṣudra ājassige tannanna oppisikonḍu
paḍedalē adara jnānadoḍane pauruṣava,
upēkṣeyā kokkina samyōga muriva munna?

The only finite verb in the first stanza is in the last line. The other 'verbs' are tenseless, functioning as nominals or as adjectives. But this syntactic feature is not observed by the two elderly translators. The first phrase, 'sudden blow' and the words that follow are so different from the translation. Both B C R and N S L have made the same mistake of adding more into the translation than in the source text. ‘Hakki’ is added to the clause and verb is introduced into it. Whereas, in the third translation these defects are overcome.
NSL has included the onomatopoeic word inspired by his imagination. 'Patapatane saddu'.

Again, he has romanticized the poem more by taking liberty to describe the thigh as 'Naked'. There was neither a call to change it nor the translator has the licence to do so.

The description here is a sexual assault, Zeus being in the form of a swan. Though it is a violent act much against Leda's will, she is in a dilemma, whether to turn him out or not, as it is very pleasurable. So, the words, 'terrified vague fingers' become very significant to convey the above meaning. But again both the major writers have ignored or partially used this term.

The gerund functioning as an adjective in the term, 'from her loosening thighs' shows that she is slowly yielding to the great temptation. This cannot be conveyed by the use of adjective in the participle-adjective as in the case of the translation of BCR and TNG. While, N S L has efficiently translated it as, 'sadiluttiruva'. The transferred epithet 'terrified... fingers' is translated in the same lexical order by Gurudutt, though his effort to retain the original form is appreciable, it looks unnatural to the kannada syntax. Moreover, 'terrified' is not 'nadukada'. It becomes a very distant synonym. It means 'shivering', he could have used bhita, hedarida...

The line 'how can body... But feel the strange heart beating where it lies? 'Strange is a reference to the stranger—the swan. N S L's translation is a misinterpretation of the word. It has been translated as 'beragukavisida'. The other two translations have got it right. If that choice is to be defended, one could say that 'beragukavisida' is 'one who caused fear' in the heart of Leda which is a reference to the swan. But where was the necessity for a circumlocution? That would certainly not mean 'Strange'.
The third stanza is an assertive in the target language, while in the rendering of N S L, it has been made an interrogative, of wonder and uncertainty. ‘Agamenon dead’ does not suggest the cause and it does not say that he was a king. All that the translator has learnt about Agamemnon and about this poem by extra reading has been made use of here. B C R says, ‘Koggolege baliyāda raja leaving out the proper name of ‘Agamemnon’ while N S L says, ‘balihoda raja’.

Learning more about the context and the characters of the text becomes more a disadvantage than serving as an advantage. Since this episode has an illusion in the Greek mythology, it cannot be generalized leaving out the proper nouns. When the name of Lida is retained in the translation where was the logical necessity to exclude the name of Agamemnon, and what purpose does it serve? If it is an attempt to make the poem as simple and general as possible, then the translator should have avoided giving extra information in the previous lines which is not given in the source poem.

Thus we find the comprehension of the source text and the presentation of the translation are both, challenging not only to a beginner but also to an experienced translator. Sometimes a beginner may fare better than the experienced translator by the advantage of not knowing more details of the context than is given in the source text. The new generation of translators and creative writers are, we may say qualitatively better than the already established writers.
4.2. **CORRELATION OF CODE MEANING**

Words acquire new value by the able utilization of them in discourse. In poetry, the language is organized into patterns of recurring sounds, structures and meanings which are not determined by the phonology, syntax or semantics of the language which provides it with its basic resources.

Except for occasional instances of onomatopoeia, the actual sounds of words in a language are not significant of any particular meaning: They are meaningless elements, which when compounded, form words which are meaningful. Consider, for example, the following lines from Tennyson's 'In Memoriam'

He is not here; but far away

The noise of life begins again,

and ghastly through the drizzling rain

on the bald streets breaks the blank day.

The last line contains only monosyllabic words which are so arranged as to create a pattern of alliteration and a metrical line whose rhythm contrasts with those which precede. This alternative pattern reinforces the semantic import of the words as lexical items. The desolation that Tennyson feels is conveyed by the sound of the last line as well as by what the words themselves mean. This pattern of sound and sense into a single unit of meaning is the principal reason why translation of poetry is so extremely difficult.

The words in a poem are not understood merely as individual words in a phrase, but they are
understood on the virtue of what value the phrases take on as elements in a larger pattern.

The language patterns are created in a literary discourse in addition to those which are required by linguistic code. These patterns give unique semantic value.

Such a pattern of structural equivalences condition the lexical items in the structures, to take on more meaning than they have in the language code. Let us look at this example of W.B Yeats’ poem ‘an Irish airman foresees his death’:

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;
My country is Kiltartan Cross,
My countryman Kiltartan’s poor,
no likely end could bring them loss
or leave them happier than before.
Nor law nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,
A waste of breath the years behind
In balance with this life, this death.
The third and fourth lines of this poem are exactly equivalent from the structural point of view. They also have the same rhythm. This structural and phonological identity has the effect of implying a sameness of meaning. But the two verbs in each of the lines are direct antonyms.

Fight/ guard and hate/ love. In respect to the code, the two lexical items are opposite in meaning but the context neutralizes the opposition and the two items are conditioned into equivalence.

For the Irish airman, we might suggest, fighting those you do not hate amount to the same thing as guarding those you do not love, and also that fighting amounts to the same thing as guarding and hating is not distinct from loving: love, hate, law duty, patriotism are reduced to the same meaning and so are equally meaningless.

The equivalence in the structure where the main message of the poem lies is completely missed by the translator.

Compare the syntactic structures of the above poem with its translation rendered by N.S.L. Bhatta:

mēle aleva mugilinolāge hōgenē omme
sandhisuvenu nanna vidhiya endu nānu balle
kāḍuvavara kūḍa nanage illa yāva hagetana
yārigāgi kaduvenō avaroliḷa ogetana.
Kiltartan cross ennuva deśha nanna nāḍu
kiltartan badvara jote hanchikonē pāḍu
nanna sāvinda ēnu hāni illa janarige
santasavū illa nanna sāvininda avarige.
yavudondu niyamaku kartavyada jnānaku
hōrāduvavanalla yāva gumpina prōtsahaku
thattanukki banda ondu yāvudo summānakē
sikki bande mugilonoḷage ī sambhramayānaka
Hinde sanda varṣhgalu vyartha bāḷu enisi
munde baruva varṣhagalū vyarthakāla enisi
bande ellā chintisi, lekkāchāra tūgisi
ī bāḷina jothege ī sāvanu stari hondisi.

As mentioned else where in my dissertation, the syntax of kannada is left branching unlike the syntax of English which is right branching. Any additional phrase or clause that the main clause must hold, comes to the left of the sentence in Kannada. So, the adjunct in the line two of the source text has to move to the line one position in the kannada translation. This change is to be done to retain the prose word order as in source text. But there was no need for inverting the natural order of occurrence in ‘sandhūvenu nanna vidhiya’. ‘Among’ the clouds has been translated as ‘mugilinolage’ which should have been ‘mugiloḍane’. The translator has taken liberties to add and delete certain words as he pleases. ‘aleva’ is not there at all in the source text, While ‘somewhere’ in the source text has not found an entry in the translation at all. ‘hīgēnē omme’ in the every first line of the translation, means ‘in a similar way, some time/day’. This is a result of reading too much between the lines. The poem is about an ‘airman’ and so, the translator seems to have taken it for granted that the poet (narrator) is flying when these lines come to his mind. ‘hīge’ means in a similar way
which implies, the way in which I am flying now. There is no evidence in the source text to justify the fabulous assumption of the translator. In fact, the word ‘above’ implies, at present, when these thoughts haunt the—persona of the poem, he is on the land.

The structural equivalencies and the contrasting lexical items are not to be found in the translation. The paraphrase of the lines 3 and 4 in the translation is as follows:

I do not have any enmity with those whom I fight.

I do not love whom I am fighting for

The structural equivalence is not there as in the source text. The antithetical structure is not there. ‘against whom I’m fighting and for whom I’m fighting do not give the same affect as the source text does.

A simple sentence like the line 5 is unnecessarily changed. The paraphrase of the line would be, ‘I shared the troubles of the Kiltartan’s poor’. The poet never seems to have made any such suggestion in his poem. Line 8 is the crudest translation of all the lines. In the source text, the ‘likely end’ of the narrator is mentioned only once in the line 7, and effect of it is extended into the next line. But here in the translation, it is repeated, and as a result of it, the translator runs out of space in the line and so makes a compromise elsewhere. Note the difference in the meanings between:

‘or leave them happier than before’

The paraphrase of the translation:

They do not have happiness either, by my death. The gulf between the meanings is definitely not negligeable ‘Nor law or duty bade me light’ the word ‘bade’ has not been used. Instead, it has been grossly changed as: ‘I am not a person who fights for...’ Such irrelevant inappropriate words through out the translation make it ineffective.
4.3. **COUPLING**

When the semantic elements converge with the positional elements, in poetry, coupling occurs. Since these syntagmatic and semantic couplings make the poetic unity, it becomes essential for a good translator to retain both the surface syntactic structure of the line and its semantic equivalence. Samuel Levin* points out that coupling plays very crucial role in the poetic language.

Let us look at the role played by coupling in the total organization of a poem and then see how effectively it is retained in the translation:

**Sonnet 30**

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought
And with old woes new wail my dear time’s waste.
Then can I drown an eye unus’d to flow,
For precious friends hid in death’s dateless night
and weep afresh love’s long since cancelled woe,
and moan th’ expense of many a vanished sight.
Then can I grieve at grievances foregone,
And heavily from woe to woe tell o’er
The sad account of fore-bemoaned moan

* Linguiustics and Literary Style (Ed) Freeman, Coupling in Shakespearean sonnets—SamuelLevin
Which I now pay as if not paid before
But if the while I think on thee, dear friend
All losses are restor'd and sorrows end.

This sonnet consists of two conditional sentences. 'When then'; and 'if—then' types of sentences. Lines 1-2 constitute the first condition, 3-4- its conclusion. Again, in line 13 there is the second condition and line 14 its conclusion.

'When' in line 1 and 'then' in line 13 are semantically equivalent and occur in syntagmatically equivalent positions. The conditions posed by 'when' in the first two lines is replied with 'then' in the coming lines. Though we find a 'then' in line 5, it is very much there in line 3 as well, in its zero form. So also in line 14.

Lines 5 to 15 constitute several 'then' clauses, which may be considered as appositional constructions of the first 'then' clause. In all these constructions, the syntagmatic arrangement of verb phrases are uniform and fixed. (Ex; I drown, I weep, I moan, I grieve, I pay)

Such observations do not end up only in the syntactic patterns and the statistics of the number of noun phrases and verb phrases present. They make a significant contribution in understanding the text.

For example, the term, 'Sweet Silent Thought' may be read as sweet silent as a compound adjective or two separate adjectives modifying thoughts. To solve this problem we may look at a similar phrase in line 6. 'Death's dateless night'. Which clears the doubt, as the immediate constituents here is unambiguous. So also should the previous phrase be—sweet and silent thought. They are separate modifiers and not a compound one.
Such patterns in the poem bring unity and makes it more memorable. Whether the source poet has constructed such a pattern consciously or otherwise should not matter. Since the source text has it, the translator must try to retain it in his rendering.

N.S.L., in the first edition of ‘Suneetha’ had translated some 24 sonnets and in the second revised edition, he has added some more and made it fifty. In addition to adding new translations, he has (improved?) altered some words and phrases of his translation. But surprisingly, in neither of his versions do we find these coupling patterns. The translation without the pattern seems to be inadequate. The first version:

madhura nīrava chintanegaḷa adhivēshanakke

gata ghaṭanegaḷa nenapanella karesida hottu

nānu bayasidudeśtō allī lladudakke

suyyuvenu, haḷeya vyathegaḷanu neneyuta attu

nanna savisamaya hāḷādudake kudivenu.

Sāvina anantarāṭriya āḷataḷakīḷida

priyanēhigara nenedu kambaniyaladduvenu

attu tiliyāda kaṇṇa hinde. Endō toreda

haḷeya olumeya nōvigaḷuve hosahosatenesi

Nenapinda kaḷachiruva druṣyagaḷa vechchakke

maruguvenu. Tirutirugi gata dhukkagaḷa japisī

koraguvenu hinde koragillavenuvantadake

ādārī nāḍuve nenedenō ninna priya gēlaya,

tumbi baruvudu nāṣṭa vyathe kāṇuvudu koneya.
The revised edition of this anthology was published in the same year, and this sonnet has been changed as follows:

Madhura nirava chintanega la adhiveshhanakke
gata gathane smaranegalanella kare kalisuvenu;
kudive bayasidesto alli illaddakke,
hale vytethege haja da kalkke maruguvenu
galige dina ireda savina alaratrial
hugida priyamitririge maramarali beyuvenu
hindendo toreda pritiya novigaluve, ali-
destio druzyagal barivecchakke noyuvenu.
haleya dhukakkella hosadagi koraguve
ondondu vytheyannu tirutirugi neneyutta,
hinde adakend paettle dhukada parive
illa embante hosa hosadagi kudiyutta
adarı nakuve priya mitra nenedenı ninna,
tumbuvudu nasta, konegolisu vuvdu vytheyannu.

The translator has made a lot of alterations both in the choice of the lexis and the syntactic structures. The striking change he has made is to reduce the length of the lines wherever possible and make it end-stopped. In the source text the first two lines make a subordinating conditional clause that is succeeded by a series of main clauses in apposition. Whereas in the translation the subordinating conjunction ‘Then’ is not mentioned at all. The first two lines comprise an independent main clause without any cohesion with the following lines.
An attempt is made to use the word ‘when’ in the first version. But here, ‘when’ is considered as an adverb of time instead of a sub-ordinating conjunction that should have led a conditional clause.

So it can be said, without any hesitation, that the translator has failed in the first phase of the process—the comprehension level. In his revised version of the poem, the word ‘hottu’ is deleted, well, but without substituting it with any other word, conveying the right meaning and function of the word in the structure. So, the corrections, and the improvements made in the translation are very minor and that does not strengthen the quality of it. The change that can be suggested here in this context is, to add a morpheme that performs the desired function: ‘kare kalisidāga’

As mentioned earlier, the verbs, in these end-stopped lines, appear at a specific position: I sigh, I drown, I weep, I moan... Such a similar order is found in the revised translation also. Since Kannada has the verb-ending sentence structures, the verbs that appear in the beginning in the source text, take the final position in the translation.

Considering the inverted word order as a characteristic feature of poetry, translators tend to overdo it even where it is not needed. Line 3 in the revised version of translation the verb ‘kudive’ could have been played in its natural (final) position of prose word order. This unnecessary change in the word order has spoilt the symmetry of the occurrence of the verbs in the final position.

The changes made in the translation of the last line, consist of two clauses. The first clause is improved and the second spoilt.

‘Tumbibaruvudu’ does not mean ‘are restored’ it means ‘overwhelmed’ which cannot go
with the word ‘losses’. This has been changed as ‘tumbuvudu nesta’, which is an acceptable substitute. But the second clause was better expressed in the first rendering than in the second. The clause was in the active voice ‘vyathe kanuvudu koneya’ which was a simple, clear and straightforward translation. It is then revised as ‘konegolisuvudu vyatheyannu’. The last line in the source text uses one passive form and another active form of clause. The clause in the active form has an intransitive verb (sorrows end).

Let us paraphrase the sentence to make the point clear. The source text means: ‘All losses are restored by you (or your thought), and sorrows and end by themselves. But this is not the same in the translation: ‘nenedenō ninna, tumbuvudu naṣṭa’ may be written as,’

ninnannu nenedare, tumbuvude naṣṭa

this is grammatical and meaningful.

But the same subordinating clause cannot be appended to the next clause,

ninnannu nenedare konegojisuvudu vyatheyannu

This is ungrammatical and not accepted in Kannada. ‘Konegojisuvudu vyathe’ could have been a more justifiable and feasible choice.
4.4. **RHYTHM IN TRANSLATION**:  
**BETWEEN THE WORDS AND BEYOND THEM**

The immediate-and perhaps the ultimate - test of a good translation is that it does not sound as a translation at all. The moment you stumble upon something - a word, a turn of phrase, an image or anything for that matter - and ask yourself, “Ah, what could it be”, the flow of the reading experience is arrested and this initial disturbance might as well put you off and you might decide to pick up something else.

The “flow” -this is what Chandarshekhar patil calls the rhythm in translation - is what drags the reader into the experience of the poem. One forgets for a moment all the other details, irrelevant in a way, (details like who the writer and the translator are and the original language of the composition) and comes out fresh after his encounter with and participation in the experience of the poem. It’s just like reading yet another piece in his own language.

This is a real challenge to a translator, if he doesn’t simply take upon himself to give a “summary’ of the poem in translation. Such a summary execution will just kill the poem. Transplantation of experience from one linguistic plane to another is almost an exercise in parakaya pravesha (getting into another’s body). The translator has to visualize the problems clearly and resolve them in such a way that not a trace of “labour” is found in the final draft. If a translation is bogged down by many a footnote, the poem can never take off.

The problems can be broadly categorized under three heads :

a) Linguistic: Sounds, sound patterns, intonational variations; words, word patterns,
grammatical markers, syntactic arrangement of the ‘constituents; idioms, frozen expressions etc.

b) Non-linguistic or “Cultural”: Manners, mannerisms, rituals, thought patterns, beliefs, values etc., in so far as they are crystallized into linguistic patterns.

c) “Re-creative”: This refers to the most crucial “creative process of the translational activity” - especially when a creative piece (a poem, for instance) is to be translated. Rhythm is the shaping spirit here; the rhythm of language, the rhythm of poetic experience and the rhythm of poetic expression.

The seriousness of the challenges is determined by the degree of differences between the languages concerned - the source language and the target language - and the diversities of their cultural backgrounds. Take for instance three cases (a) Translation from Kannada into Telugu-similar linguistic patterns and similar cultural patterns (b) From Kannada into Hindi - diverse linguistic patterns, but similar cultural patterns (c) From Kannada into English - diverse linguistic as well as cultural patterns.

Since no hundred per cent “lift” is possible, one has to make a choice or choices; what to retain what to give up, what to substitute and so on. The overriding concern, however, is to preserve the organic identity of the work of art.

Chandrashekara Patil wrote the following poem originally in Kannada in 1972 while he was in England. It was his encounter with an alien situation - not so “alien”, because, as a student of English language and literature he had the “English” word well within the emotional and intellectual range of experience. It was indeed a fascinating experience - of being an alien, but no exactly an alien - an experience which can be concretised only in poetry"
Everytime he walked down to University (situated at Leeds) from his hostel he went past the lonely old men and women seated on the roadside benches, staring into nothing. The images would haunt him. Phrases would haunt him both in English and Kannada. But he put it down first in Kannada, his mother tongue, at least to see clearly to himself what he was driving at.

The Kannada composition:

inglanḍina mudiyaru
Kuḷiṭiddaare buddhana haage
uṇṇeyya cheeladalli
kusigoonu maadi battiya haage
eṇṇeyillada paṇatiyalli
Suṅguduva kaarugaḷu, Kaṇṇu
hoḍeyuva kempu hasiru laiṭu luṭupuṭu
jigiva makkaḷu. maige mai
tikkutta purupuru uriva
ganḍugaḷu heṅṅugaḷu. hinde munde
edakke balakke
puṭiva kaaranji naḍuve
tuuguttidaare
buddhana tale mēlina
bōdhivrikṣhada bōlu āṭongeyante

A “literal” translation into English’ with syntactic adjustments (Some repetitive sound patterns, used mostly as adverbials in Kannada are underlined).
England’s Old Ones

(they) are sitting like buddha
(buried) in woollen sacks
with sinking neck, like wick
in clay-vessel without oil
Cars suin-suin eye
winking red green lights, lutuputu
hopping kids. body to body
rubbing purupuru burning
males (and) females, backward forward
left right.
amidst sprouting fountains
(they) are swinging
like bare branch of bodhi tree
over buddha’s head.
the final draft in English:
The Old Ones of England
crouched on the roadside benches
they have the look of the Buddha
cars flash by red and green lights
wink children hop like birds males
and females burn with life
hugging kissing rubbing
skin to skin
fountains sprout
around
and in their midst they
dangle
like the bare branch
of the Bodhi tree
over
the Buddha

There are three “phases” (“waves” would be a better word) - in the poem: (i) A visual image of the old people with a pensive or vacant look on their faces. The Buddha - image (just the “look”) is introduced; (ii) The hectic city life around with all its din and bustle; cars, signal lights, kids, lovers and fountains; (iii) A visual image of the old people again - with a difference. The Buddha - image is extended to include the bodhi-tree (sitting under which the Buddha is supposed to have got the “enlightenment”).

The movement away from and back towards the centre is the real challenge here. And this has to be achieved not through commentary or paraphrasing but by the actual linguistic enactment of the experience. The ‘locale’ is an English city, but the seeing eye is that of an Indian. The so called cross-cultural situation is present in the very act of visualization. The Buddha image would not be a problem, because, though Indian in origin, it is often used by the Westerners and there is a familiar ring about it.

But the other two images in the Kannada version (“in woollen sacks” and “like wick in clay
vessel without oil") did pose both linguistic and cultural problems. The first image suggests the physical "state" of the old ones, burying themselves into their woollen garments as a protection against the chilly weather and also a sense of withdrawal from life's goings-on. But the English term "the wool-sack" has a definite meaning in the English context: "the wool-stuffed cushion on which the lord Chancellor sits in the House of Lords". The second image of the clay-vessel has a definite cultural connotation which is typically Indian. The clay-vessel-oil-wick-flame metaphor is a complex configuration, suggesting body-blood-soul-life entity. The clay vessel with a burning flame is an integral part of worship in India. The image used in the Kannada version would certainly suggest a body without life-force - so characteristic of the old ones. But the retention of this image in the English version would necessitate a footnote, which he wanted to avoid. Dropping both the images he introduced a new opening line for the English version: "Crouched on the road sides benches" - "crouched" suggesting "the lowering of the body with limbs together" (the physical "state" of the old ones) and "the roadside benches" suggesting the marginal or circumferential (?) existence of the old ones. It was indeed a 'gain' in one sense, because the Kannada version did not have any "room" for the poor oldies. (In fact the Kannada word "mudiya" for "old ones" is derogatory, if not actually contemptuous) > You lose on the swings what you make on the rounds.

Comparisons are always mischievous. Similes - with their overt markers, with their thus-far-and-no-farther stance always contain an element of ambivalence. In the Kannada version, the old ones "are sitting like Buddha" ("buddhana haage"). The identify lies just in the posture. In the English version, however, no marker like "like" is used; but an extra stress on the word "look" in "they have the look of the Buddha" would certainly suggest the
irony and the partial identification of the old ones with the Buddha.

It's interesting to note, in passing, that “the old ones of England” (“inglandina mudiyaru”) are mentioned only in the title in both the versions. In the body of the English version the pronoun “they” is used twice. But the Kannada verb, being a complex bundle of features marked for number, tense, gender etc., does not require a subject at all - not even a pronominal one!

The still imagery of the first phase fades off and what we see in the second phase is a succession of fleeting images - caught, for instance, in a zoom by movie lens. The Kannada nominal phrases - with nouns modified by adjectival and adverbial words - admirably serve this purpose. And again Kannada abounds in recurring sound patterns which have definite lexical meanings. These sound patterns evoke sensations of sound, sight, touch, movement etc, in addition to creating internal rhyme patterns: “suin suin” suggests speed and sound: “lutuputtu”, sight and movement: “purupuru”, movement, sight and sound. The accumulative effect of all these devices is that an onrush of rhythmic flow is created quite in tune with the naked outburst of the life-force all around.

This effect is achieved in the English version by (a) using short sentences with monosyllabic words (“cars flash by red and green lights wink...”) (b) avoiding the use of punctuation marks; (c) cutting the lines off abruptly; and (d) using progressive forms in quick succession (“hugging kissing rubbing”). Verbs of movement (e.g. flash by, wink, hop, burn, hug, kiss, rub) are in direct contrast with the chilly stillness of the road side world of the old ones.

The last image of the second phase in the Kannada version is that of
".....burning
males (and) females, backward forward
left right".
- suggesting a rhythmic movement backward and forward and left and right, which gradually leads us on to the "swinging" of the old ones. But in the English version the second phase is wound up with

"fountains sprout
around".
- which perhaps creates a "circle" (notice the dipthongal assonances; fountain, sprout, around), an everwidening circle which ropes in the old ones sitting on the roadside benches. They are dragged into the rhythm of life. They can't escape it. They must show "signs" of movement. And they "dangle".

This was a very crucial, a very interesting moment for the poet. The word suggesting movement in Kannada is "toogu" (to swing) - the body swinging in rapture (like the lovers?) under some spell and creating some rhythm out of an otherwise rhythm-less existence. But in the English version he somehow chose to use the word "dangle" (for their movement), dangling all by itself in the line and followed by four short lines with heavy alliteration (bare, branch, Bodhi, Buddha):

"and in their midst they
dangle
like the bare branch
of the Bodhi tree
over
It's difficult to explain why he preferred "dangle" to "swing". "Dangle" perhaps suggests a sense of detachment and alienation; the bare branch is still part of the tree, but it cannot receive any sustenance from the roots and it just dangles over there. Are these old ones just like that? And they in it or out of it? The still centre of their existence - how far is it still?

And how far Central?

One can easily see a subtle semantic shift in translation. But the Buddha image in its extended form is consistently transferred. There is also a definite "gain" in the whole transaction - the gain which is so obvious. It's the sheer "look" of the last six lines of the English version. The piece looks like a picture poem, visually enacting the whole experience. It's an instance of how, he has put it else where, "the linguistic possibilities of the 'other' language might light up some dark corners of the experience" (which is already realized once in the first language). Such a neat, visual look would be very difficult to achieve within the syntactic framework of the Kannada language.

What Chandrashekar Patil has tried to present in this paper is just a modest attempt to look into the subtle phases of the translational "act". It was just with the intention of unfolding the inner struggle - across two languages and two cultures - that he took up one of his own poems for a close scrutiny. Translation, after all, is a transaction. One should be prepared to lose on one count only when some gain on some other count is guaranteed. The give and take between the words can be justified only after the bargain is over. And the result of the bargain is, or should be, re-creation, a reincarnation of the poetic experience, well beyond the words.
the word ‘skewing’ is used to describe the lack of a one-to-one correlation between a grammatical form and the meaning represented by that form. A single grammatical form may have several meanings, or functions. One of these is the primary function. All the others are skewed; that is there is a mismatch between the grammatical form and the meaning.

Grammatical structure is taken here to refer to the surface forms of the language; the actual words, phrases, clauses and so forth, which people speak and write. Meaning structure, on the other hand, is taken to refer to the underlying or deep structure. This is the meaning communicated by the grammatical structures used. Surface grammatical forms often have secondary functions or meanings. When this happens there is skewing. Translators are challenged by the adjustments needed when skewing occurs.

The fact of skewing:

It is a well-known fact that lexical items have secondary meaning. A single word may have various senses, some even some several dozen meanings depending on the context. Speakers of English have no problem identifying the meaning of ‘running’ in the following sentences: ‘The dog is running’ ‘the motor is running’, ‘his nose is running’, the creek is running’. The word ‘Running’ as used in the ‘The dogs is running’ can be seen as carrying the primary meaning, the other usages being all secondary senses. There is skewing between the lexical form and the meaning.
A translator should be aware of all such various senses, and use them appropriately as the situation arises.

Surprisingly, “the dog is running” and “the motor is running” both have the same equivalence in Kannada: ‘nāyī ṣūthide’ and ‘motor ṣūthide’. But ‘his nose is running and the creek is running’ have different equivalents: ‘avana mūgu sūrttide’ and ‘hoḷe hāriyuttide’.

Similarly, grammatical forms have secondary functions. They are not always used in their primary meaning. For example, the question, ‘When are going to clean your room?’ is grammatically an interrogative sentence. If the speaker were really inquiring about the time when the event of cleaning the room was to take place, there would be no skewing. However, when spoken by a mother who is very angry at her son for not doing his part of the family chores, the meaning is not one of asking for information but rather a command given with strong rebuke. The interrogative form is used but a command is intended. There is the grammatical skewing.

D. Javare Gowda, in his play ‘Kattalalli belaku’ a translation of Leo Tolstoy’s “light shines in Darkness” has changed the sentence structures as follows:

Vanya : Why are blushing?

Kannada translation:

Vanya : nachikollabēḍa.

In the same act in another instance:

Nicholas Ivanovna: There is still some coffee left. Shall I give you a cup?

The translation reads:

Innaṣṭu coffee ide. Tegedukolli.
In both these examples, interrogatives are translated as imparatives. In another instance, in the same play:

Peter Semenovich: But the Chesemshanovs themselves were rich.

is translated as:

Chesemshanov kutumba anukkilavāgirabēkalwē?

Here an assertive is made an interrogative. Though syntactically they differ from the syntax of the target language, they are acceptable because the intention of the sentences are incorporated in the translation convincingly.

Here is an example from B M Sri’s translation of Christina Rosetti’s “Uphill”

Then must I know, or call when just in sight?
They will not keep you standing at the door.

the translation:

Tată bāgilanu kūgi soluvude?
koogi terevaravare.

which actually means:

They will open (the door) and call you yourselves.

Skewing of this kind occurs at all levels of the grammatical structure of a language, from single affixes, to words, phrases, clauses, sentences, paragraphs, and to full texts. Skewing is a characteristic of language that has important implications for translators since the skewing found in one language will not match the skewing found in another language.

Translation is the process of changing a given text from the forms of one language, the source language, to the forms of a second language, the receptor language. When there is
no skewing the grammatical unit of the source language text can be translated with relative ease. It is not usually difficult to translate the primary meaning of a lexical item or of a grammatical structure. ‘The dog is running’ can usually be translated literally. In few languages, however, is the word ‘run’ likely to be used to talk about one’s nose. ‘His nose is dripping’ is much more likely. In the same way, it is not usually difficult to translate a question that is truly asking for information. All languages have a form matching the primary usage of the question form. However, not all languages use the question form in the same secondary functions. The skewing does not match between languages.

In the preceding examples, one form had several meanings. The opposite is also often true; a single meaning may be expressed in various grammatical forms, depending on the context in which the meaning is being communicated. The meaning of ‘the dog is big’ does not change when the form changes to ‘the big dog’ or ‘the dog which is big’. Again, there is not a one-to-one correlation between form and meaning.

The implications for the translator are summarized by Larson (1984) as follows:

This characteristic of skewing, that is the diversity of the lack of one-to-one correlation between form and meaning, is the basic reason that translation is a complicated task. If there were no skewing, then all lexical items and all grammatical forms would have only one meaning. A literal word-for-word and grammatical structure for-grammatical-structure translation would be possible. But the fact is that a language is a complex set of skewed relationships between meaning (semantics) and form (lexicon and grammar). Each language has its own distinctive forms for representing meaning. Therefore, in translation the same meaning may have to be expressed in another language by a very different form.
To translate the form of one language literally according to the corresponding form in another language would often change the meaning, or at least result in a form which is unnatural in the second language. Meaning must, therefore, have priority over form in translation. It is meaning which is to be carried over from the source language to the receptor language not the linguistic forms.

Skewing of various levels of the grammatical Hierarchy:

In order to illustrate more fully how grammatical skewing affects the work of translation, it is necessary to begin by comparing the grammatical hierarchy with the semantic hierarchy. In the grammatical hierarchy units are grouped into increasingly larger units, words are grouped together to form phrases, phrases to form clauses, clauses to form sentences, sentences into paragraphs, paragraphs into sections and so on until a complete text is achieved. The grammatical hierarchy is not necessarily the same from one language to another, but the one given below is typical. Semantic structure can also be viewed as being a hierarchy, although, as a matter of fact, it is a configuration of units in which there is net working and often simultaneity. Nevertheless, for the purpose of comparison it is helpful to consider these configurations as a hierarchy. When there is no skewing, the semantic hierarchy and the grammatical hierarchy can be compared in the following way:

<table>
<thead>
<tr>
<th>Meaning component</th>
<th>morpheme (root and affix)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concept</td>
<td>word</td>
</tr>
<tr>
<td>complex concept</td>
<td>phrase</td>
</tr>
<tr>
<td>preposition</td>
<td>clause</td>
</tr>
<tr>
<td>prepositional cluster</td>
<td>sentence</td>
</tr>
</tbody>
</table>
In a given language, a direct correspondence between the semantic structure and grammatical structure is common. However, skewing between these two structures is not infrequent. Because of the great amount of skewing at all levels of the hierarchy translations are constantly challenged to find the lexical items and the grammatical forms of the receptor language which most nearly communicate the meaning intended by the author of the source text. This will be illustrated for the various levels of hierarchy in the following discussion.

MORPHEME AND WORD LEVEL:

The smallest grammatical unit, the morpheme (the base form or affix) some times represents a single meaning component as with the English -s plural suffix of the word ‘eat’. More frequently a morpheme refers to a number of meaning components simultaneously. For example, the word ‘ewe’ includes the meanings of ‘sheep’, adult, and female packaging three components of meaning together in a single morpheme.

For example: The word ‘colt’ can be translated into kannada as ‘ganḍu kudurc mari.’ [male] young horse.

Gender combines with the tense form of the verb in Kannada as a morpheme whereas in English it is not so. ‘baruttidalē’ though this is a single word in Kannada, it has the components of a sentence. In English it means ‘she is coming’. The morpheme ‘-ne’ or ‘-le’
determines the gender of the subject (doer) the morpheme before that ‘-ttida’ is the auxiliary verb showing the continuous form and the stem word ‘baru’ is the main verb.

Different languages package meaning components differently. Often a translator needs to use several words to carry the meaning of one word in the source text. For example, the word, ‘kwrax’ in quiche (Guatemala) means ‘take care of at night’. English does not combine all of this meaning in a single verb. Many languages have one word for ‘see’, another for ‘hear’ and still another for ‘smell’. However, some languages have only one word meaning ‘perceive’: it must be modified by ‘with eyes’, ‘with ears’, etc., to make a finer distinction. The translator must constantly be alert to the fact that there is no one-to-one match between the morphemes and words of one language and those of the other.

Each language has its own distinctive parts of speech. The number of classes and the functions of classes are very specific to each language. All languages have classes of nouns and pronouns. When there is no skewing, nouns and pronouns are used to refer to things (both animate and inanimate); verbs are used to refer to events or activities; adjectives and adverbs to attribute of things and events respectively. Such forms as conjunctions, prepositions, particles and enclitics are used to show relation between things, events and attributes. When there is matching between the semantics and the grammar, this can be

```
| things      | nouns, pronouns |
| events, states | verbs          |
| attributes   | adjectives, adverbs |
| relations    | affixes, conjunctions, preposition |
```
particles, enclitics etc.,

prepositions do not have an independent existence in Kannada. They become a part of the noun as a morpheme: Ramanige- to Rama; Ramaninda- from Rama; Ramanigäi- for Rama etc.,

In Kannada nouns cannot be used as verbs so freely as in English. The morpheme -isu is used to derive a verb from a noun as: natane—natisu; gurutu—gurutisu. But certain nouns cannot have such morphemes: bheti, patra etc., in such a case we should add a verb to it as: bheti madu; patra bare.

More often than not there is a matching of the semantic class and the parts of speech—frequently, however, there is skewing, that is, an action is referred to by a noun, or a thing is used as an adjective to modify some other thing. Abstract nouns are a good example of skewing between grammatical and semantic classes in English. Since many languages do not use abstract nouns as English does, the translator often needs to restate the meaning using verbs and then look for the appropriate equivalent in the receptor language. For example, in the sentence, ‘I heard Peter’s call’ the word call is a noun in the grammar, but it encodes an event. The skewing can be eliminated by restating as follows; ‘peter called, I heard him’ or ‘I heard peter when he called’. In the restatement the grammatical class and the semantic class match since a verb is used to encode an event. The sentence ‘the man’s coffee drinking amazed me’ might be restated. ‘I was amazed that the man drank so much coffee’. The skewing of the original sentence is eliminated by the restatement. In the restatement, the semantic classes and the parts of speech match. Events are stated as verbs, things as nouns, and so forth. A translator may be able to keep the same skewing when
translating between related languages, but between unrelated languages, a completely different grammatical structure may be required in order to translate abstract nouns such as call and drinking in the preceding examples. There are also many languages in which ‘coffee’ could not be used as an adjective modifying a noun.

An important part of the grammar of any language is the pronominal system. The fact that systems differ calls for certain adjustments in translation. Pronouns often have secondary meanings which as mentioned already, complicates translation. Moreover, pronouns have different functions in different languages.

The pronominal forms of kannada are discussed at length in chapter 2. Plural form of pronouns and verbs are used for singular numbers in Kannada and most other Indian languages to show respect. In fact, the absence of such a usage in English makes the Indian reader difficult to understand the addresser-addressee relationship. ‘You’ in English has no gender or number discrimination. In Kannada, II person forms are of two types ‘nīnu’ and ‘nīvu’.'Nīnu’ refers to singular masculine or feminine gender, and ‘nīvu’ refers to plural masculine or feminine gender. But ‘nīvu’ may refer to a singular person, when respect is intended.

The editorial ‘we’ in English is an example of a secondary meaning. A speaker may begin by saying, ‘we are going to talk about..’ what it is very clear that he alone is going to do all the talking. He thus used the editorial ‘we’. In translation, the use of the first person plural pronoun would communicate the wrong meaning in many receptor languages. Similarly, a nurse may say to patient, it is time for our medicine’, but without any intention of taking medicine. This secondary usage adds the component of sympathy. When such skewing is
present the equivalent pronoun in the target language may not be appropriate. Choice of pronoun will depend on the secondary usages peculiar to the particular language; the skewing of the source language should not be carried over.

‘iga navu oushadhi sevisuva samaya’ appears very unnatural in Kannada.

The use of the noun and pronouns within the text differs greatly from language to language. In English for instance, pronouns are used as a cohesive devices from sentence to sentence and even paragraph to paragraph. In Aguaruna, spoken in Peru, once the participant is introduced, nouns or free pronouns are not used to refer back except to show contrast or to provide a form on which to attach certain affixes. In Bororo (Brazil) ‘the appropriate form would be to repeat explicitly the name of the participant several times and then change to pronomonal forms.

In each language the many components of meanings are grouped together in unique ways to form concepts which are realized by morphemes and affixes. For example, it is common for languages to represent plurality by grammatical affix. In some languages a simple morpheme meaning ‘plurality’ occurs. In other languages and plurality’ is combined with other meaning components to form portmanteau affixes which carry several meanings simultaneously. In Aguaruna (Peru) plurality is a part of the base form of the verb itself. Since the way a given language package meaning components varies so much from language to language, the translator will need constantly to be aware of these differences. Sometimes the added component of meaning is overlooked. When a person says, ‘I am an American’ in English, it does not imply anything about the person being spoken to. However, for many American Indian languages, the first person pronoun also carries the meaning of exclusion and so would imply that the person spoken to is not an American.
In Kannada and most other Indian languages, the gender of the speaker is known when the object qualifies the noun. Ex: nānu Bhāratiya; nānu adhyāpaki, etc., unlike in Hindi where gender is associated with most dynamic verbs as a morpheme:

mein paḍthi hūn — feminine; mein paḍtha hūn — masculine.

The literature is full of examples of lexical systems for various domains for specific languages.

In addition, the systems of one language do not match the systems of another.

Phrase level:

There are many different types of phrase structures in languages noun phrases, genitive constructions, prepositional phrases, etc., skewing is characteristic of many of them in that the grammatical phrase is often a shortcut for implying much more than is actually stated in the phrase itself.

Skewing is often found in noun phrases. The noun phrase sometimes encodes an entire semantic proposition (kernel sentence). A common form of noun phrase is a modifier with a noun. When the modifier is an adjective, there is no skewing since the function of attributes is to modify things. In such phrases as ‘red barn’, ‘good boy’, and ‘tall man’, there is no skewing. In the phrases like ‘barn red’, however, a noun is modifying the colour red with the result that there is skewing. Very often a noun phrase includes a modifier that is actually a noun or verb, and this results is skewing of the sort in which the phrase is encoding a proposition. For example, ‘dog house’ has the grammatical pattern of modifier noun. However, the underlying meaning is a house where th dog stays/ lives/sleeps. The noun ‘dog’ is being used as a modifiers. Verbs are also sometimes used as modifiers in noun
phrases. 'The coming storm will destroy the crops' includes a noun phrase with a verb as modifier. The meaning being encoded is 'the storm which is coming'. In both of these examples, the modifier (whether noun or verb) encodes a semantic proposition which delimits the noun it is modifying.

Possessive noun phrases such as 'his house' may encode a variety of meanings: 'he owns the house', 'he built the house' 'he rents and house', or even 'he is the architect who designed the house'. The larger context, including the situation in which the phrase is used will help the hearer to decipher the meaning. The unskewed meaning of a possessive pronoun is 'possession'. In all the other meanings, there is an underlying proposition not explicit in the grammatical form. In many languages these forms will not be translated by a possessive noun phrase, since not all languages have these secondary functions for possessive noun phrases. A relative clause, for example, may be more appropriate in the translation.

Possessive noun phrases such as 'his kindness', 'his mistake' and his humility also show skewing in that the underlying meaning is a proposition — 'he is kind', 'he has made a mistake' and' he has the quality of humanity'. Very often noun phrases cannot be translated by noun phrases in non Indo-European languages. Skewing found in one language does not match the skewing found in other.

A number of European languages have a phrase form called the genitive construction. This grammatical form encodes a variety of semantic structures; therefore, it may need considerable adjustment in the translation process since not all languages have a corresponding grammatical form. When an equivalent form occurs in the target language, it may function quite differently.
In English, the genetive construction consists of a noun followed by ‘of’ by a second noun, for example, ‘cup of water’ meaning, a cup containing water. The underlying meaning of a genetive construction is a proposition referring either to a state or to an event of some sort. The grammatical form may not include the state or event. Identical forms may encode quite different semantic structures as in the following:

- the greeting of John  John greeted (someone)
- the capture of John  (someone) captured John
- The song of John  John sang a song

In the first of these genetive constructions, the goal of the event is omitted, in the grammatical form; in the second the actor is omitted; in the third, the action is omitted.

Translating lengthy sentences with several clauses in English pose a problem in Kannada. This is because, English is a right branching language, whereas Kannada is left branching. Every additional idea in the form of a clause or phrase can be put one after the other in English. But in Kannada, after the sentence is formed, the additional clause(say, an afterthought) cannot be added. Thus they precede the main clause and so the sentence is to be reframed. In order to avoid this problem skewed sentences may be resorted to. They help in simplifying the complex sentences into several simple sentences. ‘I have brought a man who wants a night’s lodging’.

‘Ondu rātri uḻidukollalu vasati bayasuva obba vyaktiyannu karetandidēne’.

When the above sentence is translated into kannada, the sub-ordinating clause is to be taken to the first position. Such structures are unnatural to kannada so the clauses are made simple sentences. This is very natural to kannada:
Nānobba manušhyanannu karedukonçu bandiddēne. Ondu rātri maṭṭige avanige vasati bēkāgide.

The English genitive construction is used to encode a wide variety of semantic structures as shown by the following examples; In these examples, the genitive construction is restated as it might be if there were no skewing of semantics and grammar:

- A crown of gold
  - A crown is made of gold
- A city of Asia
  - A city is in Asia
- The goodness of Mary
  - Mary is good
- The obedience of the children
  - The children obeyed someone
- The death of Peter
  - Peter died
- The fear of the enemy
  - Someone feared the enemy
    - Or the enemy feared someone

In the following examples, the event is left implicitly by the use of the genitive construction.

Therefore there is skewing:

- The days of Luther
  - The days when Luther lived
- The violence of the men
  - The men were acting violently
- The law of Moses
  - The law which Moses wrote

A genitive construction may encode two propositions, each noun in the construction encoding a whole proposition:

- Fear of starvation
  - Someone fears that he will starve
- Knowledge of fishing
  - Someone knows about how people fish
In order to translate from a language with many genitive constructions, into a language that does not use the grammatical form so frequently, if at all, it is helpful to the translator to write the genitive construction, making the meaning completely explicit and thus eliminating the skewing in the source text. Then, in reconstructing the meaning in the natural form of the target language, some meaning may again be left implicit but according to the skewing patterns of the target language, not those of the source language.

Since Kannada has both the types of constructions, the translator may use them to break the monotony and bring variety.

In English, prepositional phrases may exhibit skewing similar to that of noun phrases and possessive phrases. The same preposition may have very different meaning:

- I ate ice cream with my spoon
- I ate ice cream with my wife
- I ate ice cream with my pie.

It is not likely that a single form would be used to encode these same meanings in many languages. In English ‘with’ is not unusual in this regard. Other prepositions often have several functions:

In most languages the grammatical function of verb phrases is like that of simple verbs. The principal word in the phrase is a verb and the phrase as a whole functions as the predicate of the clause or the sentence. Coordinate verb phrases are a special problem for Bible translators. In Greek, Phrases such as ‘answered and said’ and ‘sat and begged’ are grammatically co-ordinate forms but semantically the two events are not co-ordinate.
Since Kannada does not have prepositions as English has, translating them prove to be a problem area. The translation of the above sentences would read:

Nānu chamacheyalli icecream tinde.
Nānu nanna hendatiyēdane icecream tinde.
Nānu pie jothege icecream tinde.

However, the morphemes of the sentences 2 and 3 can be used interchangeably.

In the expression ‘sat’ and ‘begged’, as rendered into Tau Sug, a language of Philippines, one must specify one of these actions primary and the other as secondary, for the blind man did one while doing the other. Accordingly, one must say, ‘he sat begging; or ‘he was begging while he sat’. Otherwise, the two events combined by this co-ordinator would appear to be sequential. Thus any expression in the source language which is formally co-ordinate, but semantically appositional, contradictory, contemporaneous or subordinate, should be immediately suspect, and hence subjected to careful scrutiny and possible adaptation.

Clause level:

Unless there is skewing, a clause encodes a proposition. Propositions are also sometimes called Kernel sentences. They occur in all languages as a basic unit of the semantic structure and consist of concepts related to one another. An event or state or thing or attribute is the central concept of a proposition. The other concepts are related to the central concept and to one another by case relations. Unless there is skewing a proposition is encoded by a clause or simple sentence. For example, in a proposition consisting of the concept ‘Mary’ as the
agent, the central concept 'ate' as the event and the concept 'chocolates' as the affected, and with the grammatical structure 'Mary ate the chocolates' there is no skewing. The proposition and the clause match. The relations between the concepts are case relations; 'Mary' is the agent of the central concept 'ate', and 'Chocolates' is the thing being affected by the event 'ate'. When the agent is the subject of the clause, the event is the verb, and the affected is the object of the clause there is no skewing.

However, any one proposition may be encoded with a variety of grammatical forms. The proposition 'Mary ate the chocolates' may be encoded by such structures as the chocolates were eaten by Mary (with the agent encoded as the object of the proposition) or as 'the chocolates which Mary ate' (with the agent and event encoded with a relative clause that modifies a noun encoding the affected), or as the chocolates eaten by Mary (with the event encoded by a passive verb and the affected encoded as the subject and the agent as the object). In each of these three forms there is skewing. One case relation may be encoded by several forms as with the agent 'Mary' in the preceding examples. Conversely, one form may serve to encode several case relations for example: the subject may encode 'Mary' or it may encode 'chocolates'. There is no skewing, in English, between the proposition and the clause or simple sentence when the agent concept is the subject, the patient concept is the goal, the location concept the object of a locative preposition, and so forth.

Passive verbs are grammatical form found in many languages. However, their function varies from language to language. In a passive construction the affected, the resultant or the benefactive is often the subject of the clause and the agent, rather than being the subject is the object, or the object of the preposition 'by', or may be omitted. The active form is the nonskewed form; the passive is the skewed;
Active: Peter cleaned the office

Passive: The office was cleaned by Peter

In English, the passive form is often used to maintain the topic of the paragraph, by having the subject of each sentence refer to the same person as in the following: ‘Alice went to the store. She stopped at the post office and then started home. She was hit by a car at the first corner. She was hurt and had to be taken to the hospital’. The change to passive verbs in the last two sentences makes it possible to keep Alice as the topic by having ‘as’ as the subject either ‘Alice’ or ‘she’ throughout the paragraph. Other languages have other functions for passive verbs. Because of this, the translator needs to take great care in translating the passive.

Some languages in Asian use the passive but only when the speaker has negative feelings about what he is saying.

Active voices are the most often used sentence patterns in Kannada. The grammar allows the use of a passive, but they are very artificial. Even in Kannada, a passive is used when the agent is not known:

Ex., Parisarada bagge kaḷeda varṣha ondu pustuka bareyalpatṭittu.

This is more commonly used as: ...pustuka bareyalagīṭu., which is in the active voice.

Instead of saying:

I mane hattu varṣhagāḷa hinde kāṭṭalpatṭittu

the following active form is preferred:

I mane kāṭṭi hattu varṣhavāyitu.

So in Kannada, a passive is very rarely used.
In Thai, the passive is often used to communicate unpleasantness. The passive would be used in clauses talking about such events as ‘kill, accuse, and hit’.

Many languages have no passive form. One of the problems in translating a source text that uses passives and does not name the agent is that if the translator must use the active he must also know who the agent is in order to supply the subject of the sentence in the active clause of the receptor (target) language.

However, there are languages in which the passive seems to be the more common form. This is true in some languages in Mexico: too many active verbs would make the translation sound unnatural. For example, The English Sentence ‘I killed my chicken’ would in Tojolabal, be translated by a form which back translated would be my chicken died because of me’.

A great deal of skewing between proposition and clause in some languages results from the use of genetive constructions. Often a proposition is encoded by a genitive construction rather than a clause. In this case some concepts of the propositions are left implicit. A clause that contains a genitive construction is often encoding more than one proposition. For example, ‘the destruction of the city was terrifying’ is a one-clause sentence that encodes two propositions. ‘Someone destroyed the city’, and ‘the people were terrified’. Because of the skewing, the agent of ‘destroy’ and the persons who were terrified are not indicated. It may be necessary to supply the implicit informaiton in translation since not all languages use abstract nouns such as ‘destruction’ as the subject of a clause. In translation it is helpful to identify all implicit information that is information in the proposition underlying the clause. Then, if it is necessary, this information can be made explicit for naturalness in the target language.
A proposition may be either affirmative or negative. Most often the affirmative is the unmarked form. The negative marker may negate the whole proposition or one concept only. Notice the contrast in the following: ‘No children came to school’ ‘the man ate no meat’ and ‘the children did not come to school’ If in translation the negative marker were to be placed in a clause in the same order as in the source text, it could easily give rise to misunderstanding. For example, the sentence, ‘he did not buy the car in order to go to work, but so his wife would have a car to use’ if translated literally into some languages would mean ‘he did not buy the car. But he did buy it. So a completely different form may need to be used such as, ‘when he bought the car he did it so that his wife would have a car to use, not so that he could use it to go to work’. In translating this sentence into some target languages, the negatives would need to be replaced so that it modifies the clause it actually negates rather than preceding the word ‘buy’ which in the underlying proposition is not negative.

SENTENCE LEVEL

Propositions group together in clusters which, when there is no skewing, are encoded by a complex sentence. Beginning at this level of grammatical hierarchy, the relations between units are no longer case relations. Rather, they are logical relations such as condition—consequence, concession—counter expectation, and reason—result or such relations as simultaneous or sequential. These are called communication relations and apply at all levels of discourse above the proposition.

Semantic communication relations are often encoded by conjunctions, prepositions or in many languages, by verbal forms. These relation markers each have a primary function but if they are used with any one of their various secondary functions, skewing results. The
conjunction ‘but’ in English means contrast. In the sentence, ‘John went to the store, but he did not stop at the post office’ there is no skewing. However, in the sentence ‘Mark is small but he is a good player’ the relation is one of ‘concession - counter expectation not of contrast. The meaning is ‘even though Mark is a small, he is a good player’. The conjunction ‘so’ in English encodes ‘grounds - conclusion’. But in its secondary function, it means ‘reason - result’ as in the sentence ‘Alice was tired and so she went to bed’. The unskewed form would be ‘because Alice was tired she went to bed’.

The translator must be alert to the secondary functions of grammatical forms that encode relations between propositions. They seldom have the same secondary function in another language.

The primary function of quotations is to report speech, to recount what some one else said. Such a sentence consists of the quotation and another clause telling who did the speaking and sometimes to whom. ‘Peter said Mary, ‘I will be back for lunch’ There is no skewing in this sentence, but in many languages in South America and in Papua New Guinea, the grammatical form of a direct quotation has many other functions. The following examples include proposition in English and a back translation of their Aguaruna equivalents to show the secondary functions of quotation in Aguaruna:

Reason He took medicine because he was sick

He took the medicine, ‘I am sick’ saying

Purpose John left so that Mike would not be afraid

John left, ‘may Mike not be afraid’ one who said he being.
Languages differ in how much skewing of order is acceptable and natural. Events happen in chronological order in real life. Clauses encoded in a sentence in an order different from the chronological order are skewed. Such changes of order are unnatural in many languages. The sentence, 'he died without having any children’ had to be translated into Wahgi or Papua New Guinea as ‘not having any children he died. In Duna, the sentence, ‘he bound up his wounds, pouring on medicine’ has to be translated ‘after pouring on medicine he bound up his wounds’. It will help the translator if he consciously thinks about the order of the events referred to before translating them.

Even in Kannada, the order of occurrence of the clauses are chronological:

So, a sentence of the kind:

In ‘Heart of Darkness’ Marlowe says that Africa is no longer the black space on the map that he had once day-dreamed over.

has to be translated from the end-onr unit of meaning after the other:

Tānu ondu kāladalli hagalu ganasu kāṇuttidda, nakṣheyyallina shūnya sthalavāgi īga Africa uḷjidilla endu Marlowe “Heart of Darkness”nalli tilisiddāne.

5,4,3,2 and 1 of the original sentence is the order in which the Kannada translation reads. This example not only shows the chronological sequence the clauses follow, but also, the left branching feature of Kannada.

Of course, the sequence of this sentence can be changed by skewing it:

Heart of Darkness nalli Marlowe hēgennuttāne: naanu ondu kāladalli.... breaking that large chunk into further simpler propositions:
Africamunchinantilla. Ondu kāladdalli ... But even in these two skewed versions we find only the appendages like the reference and the narrator are brought forward while the crux - main sentence continues to be chronologically placed.

Similarly, logical order is preferred and is more natural in many languages, but the English propositional cluster, 'I wanted to buy some food therefore I went to the town' is clearly understood when the logical order is reversed: 'I went to town because I wanted to buy some food' here, the order is skewed. In many languages, the preference is for the reason, grounds and purpose to precede the main clause in order to keep the logical order. The nonskewed form of the previous example, I wanted to buy some food; therefore I went to town' may be required in such a language.

English tends to put the main clause first with the subordinate clauses following.

Whereas the main clause is usually put at the end in Kannada.