Chapter-II

Translation Theories

Literature in translation is perceived as one of the reliable indicators of the cultural transactions that take place between or amongst various cultural groups or speech communities. Whether the relationship is one of equality or of dominance, can be determined by the volume and the direction of the translated traffic between the concerned groups or communities. The word translation derives from the Latin translatio (which itself comes from trans- and fero, together meaning "to carry across" or "to bring across").

Translation is the action of interpretation of the meaning of a text, and subsequent production of an equivalent text, also called a translation, that communicates the same message in another language. The text to be translated is called the source text, the language it is to be translated into is called the target language and the final product is sometimes called the "target text." Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. Whereas, interpreting undoubtedly antedates

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writing. Translation began only after the appearance of written literature. There exist partial translations of the Sumerian Epic of Gilgamesh (ca. 2000 BCE) into Southwest Asian languages of the second millennium BCE.3

Lefevere describes translation as "a rewriting of an original text".4 Wardhaugh states that the structure of a language determines the way in which the speakers of that language view the world.5 Different languages reflect different values and cultures; therefore, in an attempt to mediate different languages, values or cultures, translations "nearly always contain attempts to naturalize the different cultures to make it conform more, to what the reader of the translation is used to".6 As a result, translations are rarely equivalent to the original. Bassnett further argues that translated texts are so far removed from the original that they need to be considered as independent products of literature.7

The Ancient Greek term for translation, metaphorasis, "a speaking across", has supplied English with (a "literal," or "word-for-word," translation) as contrasted with paraphrase, "a saying in other words", from paraphrasis.8

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8 Kasparek, Christopher., op. cit., p. 83.
Metaphrase corresponds, in one of the more recent terminologies, to "formal equivalence"; and paraphrase, to "dynamic equivalence".\textsuperscript{9} Strictly speaking, the concept of metaphrase — of "word-for-word translation" — is an imperfect concept, because a given word in a given language often carries more than one meaning; and because a similar given meaning may often be represented in a given language by more than one word. Nevertheless, "metaphrase" and "paraphrase" may be useful as ideal concepts that mark the extremes in the spectrum of possible approaches to translation.\textsuperscript{10}

Discussions of the theory and practice of translation reach back to antiquity and show remarkable continuities. The ancient Greeks distinguished between metaphrase (literal translation) and paraphrase. This distinction was adopted by the English poet and translator John Dryden (1631–1700), who described translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts," or equivalents, for the expressions used in the source language "When [words] appear . . . literally graceful, it were an injury to the author that they should be changed. But since... what is beautiful in one [language] is often barbarous, nay sometimes nonsense, in another, it would be unreasonable..."

\textsuperscript{9} Kasparek, Christopher, \textit{op. cit.}, p. 84.


"Ideal concepts" are useful as well in other fields, such as physics and chemistry, which include the concepts of perfectly solid bodies, perfectly rigid bodies, perfectly plastic bodies, perfectly black bodies, perfect crystals, perfect fluids, and perfect gases.
to limit a translator to the narrow compass of his author's words: 'tis enough if he chose out some expression which does not vitiate the sense.”

In general, translators have sought to preserve the context itself by reproducing the original order of seems, and hence word order — when necessary, reinterpreting the actual grammatical structure. The grammatical differences between "fixed-word-order" languages, typically, analytic languages (e.g. English, French, German) and "free-word-order" languages, typically, synthetic languages (e.g., Greek, Latin, Polish, Russian) have been no impediment in this regard.

The translator's role as a bridge for "carrying across" values between cultures has been discussed at least since Terence, the 2nd-century-BCE Roman adapter of Greek comedies. The translator's role is, however, by no means a passive, mechanical one, and so has also been compared to that of an artist. The main ground seems to be the concept of parallel creation found in critics such as Cicero. Dryden observed that "Translation is a type of drawing after life..." Comparison of the translator with a musician or actor goes back at least to Samuel Johnson’s remark about Alexander Pope playing Homer on a flageolet, while Homer himself used a bassoon. If translation be an art, it is not an easy one. In the 13th century, Roger Bacon wrote that if a translation is to be true, the translator must know both languages, as well as the science that he is to translate; and finding

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11 Kasparek, Christopher, op. cit., p. 83.
12 ibid., p. 84.
13 ibid., p. 85.
that few translators did, he wanted to do away with translation and translators altogether.¹⁴

Compounding the demands on the translator is the fact that no dictionary or thesaurus can ever be a fully adequate guide in translating. The British historian Alexander Tytler, in his *Essay on the Principles of Translation*, emphasized that assiduous reading is a more comprehensive guide to a language than are dictionaries. The same point, but also including listening to the spoken language, had earlier, in 1783, been made by the Polish poet and grammarian Onufry Andrzej Kopczyński.¹⁵

The translator’s special role in society is described in a posthumous 1803 essay by "Poland’s La Fontaine", the Roman Catholic Primate of Poland, poet, encyclopaedist, author of the first Polish novel, and translator from French and Greek, Ignacy Krasicki:

> Translation . . . is in fact an art both estimable and very difficult, and therefore is not the labour and portion of common minds; [it] should be [practiced] by those who are themselves capable of being actors, when they see greater use in translating the works of others than in their own works, and hold higher than their own glory the service that they render to their country”.¹⁶

¹⁴ Kasparek, Christopher, op. cit., pp. 85-86.
¹⁵ ibid., p. 86.
Accuracy, adherence to the source text form and source author’s style and intention, loyalty and faithfulness to Source Text and Source Text author are the first and most important criteria and characteristics of a good translation in most of the academic institutions of translation pedagogy which are often mentioned for evaluating a translation (and its translator). The above-mentioned criteria seem to be first and foremost moral values in the ideological system of those who believe in them; in other words, the ideology behind such kind of approach to translation could be called a ‘moralistic Ideology’.\footnote{\textit{Translatio}, 26.4 (2007): 178-182 \<http://www.translationdirectory.com/article/article1789.php>}

The study of the proper principle of translation is termed as translation theory. This theory is based on a solid foundation of understanding of how languages work. Translation theory recognizes that different languages encode meaning in differing forms, yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language, dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers, and many other topics crucial to good translation.

Basically there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn of phrase in the original, and in the other the predominant purpose is to produce a result that does not read like a translation at all, but rather
moves in its new dress with the same ease as in its native rendering. In the hands of a good translator, neither of these two approaches can ever be entirely ignored. Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements. They should be familiar with the source language, the target language and the subject matter.

Based on this premise, the translator discovers the meaning behind the forms in the source language and does his best to produce the same meaning in the target language - using the forms and structures of the target language. Consequently, what is supposed to change is the form and the code and what should remain unchanged is the meaning and the message.  

One of the earliest attempts to establish a set of major rules or principles to be referred to in literary translation was made by the French translator and humanist Étienne Dolet, who in 1540 formulated certain fundamental principles of translation as providing rules of thumb for the practicing translator. Firstly, the translator should understand perfectly the content and intention of the author whom he is translating. The principal way to reach it is reading all the sentences or the text completely so that one can give the idea what one wants to say in the target language, because the most important characteristic of this technique is translating the message as clearly and naturally as possible. If the translation is for different

18 Quoted in <http://www.translationdirectory.com/article414.htm>
countries the translator should use the cultural words of that country. It is really important to use the cultural words because if the translator does not use them correctly the translation will be misunderstood.

Secondly, the translator should have a perfect knowledge of the language from which he is translating and an equally excellent knowledge of the language into which he is translating. At this point the translator must have a wide knowledge in both languages for getting the equivalence in the target language, because the deficiency of the knowledge of both languages will result in a translation without logic and sense.

Moreover, the translator should avoid the tendency to translate word by word, because doing so is to destroy the meaning of the original and to ruin the beauty of the expression. This point is very important and one of which if it is translated literally it can transmit another meaning or understanding in the translation. The translator should employ the forms of speech in common usage. The translator should bear in mind the people to whom the translation will be addressed and use words that can be easily understood.

**Asian Theory**

There is a separate tradition of translation in South Asia and East Asia (primarily modern India and China), especially connected with the rendering of
religious texts — particularly Buddhist texts — and with the governance of the Chinese empire. Classical Indian translation is characterized by loose adaptation, rather than the closer translation more commonly found in Europe, and Chinese translation theory identifies various criteria and limitations in translation.

In the East Asia Sinosphere (sphere of Chinese cultural influence), more important than translation per se has been the use and reading of Chinese texts, which also had substantial influence on the Japanese, Korean and Vietnamese languages, with substantial borrowings of vocabulary and writing system. Notable is Japanese Kanbun, which is a system of glossing Chinese texts for Japanese speakers.

**Fidelity versus Transparency Theory**

Fidelity (or faithfulness) and transparency, dual ideals in translation, are often at odds. A 17th century French critic coined the phrase "les belles infidèles" to suggest that translations, like women, can be either faithful or beautiful, but not both.¹⁹ Faithfulness is the extent to which a translation accurately renders the meaning of the source text, without distortion. Transparency is the extent to which

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¹⁹ Quoted in Amparo Hurtado Albir, *La notion de fidélité en traduction*, (The Idea of Fidelity in Translation), (Paris:Didier Érudition, 1990), p. 231. French philosopher and writer Gilles Ménage (1613-92) commented on translations by humanist Perrot Nicolas d'Ablancourt (1606-64): "Elles me rappellent une femme que j'ai beaucoup aimé à Tours, et qui était belle mais infidèle." ("They remind me of a woman whom I greatly loved in Tours, who was beautiful but unfaithful.").
a translation appears to a native speaker of the target language to have originally been written in that language, and confirms to its grammar, syntax and idiom. A translation that meets the first criterion is said to be "faithful" and a translation that meets the second, is called "idiomatic". The two qualities are not necessarily mutually exclusive.

The criteria for judging the fidelity of a translation vary according to the subject, type and use of the text, its literary qualities, its social or historical context, etc. The criteria for judging the transparency of a translation appears more straightforward: an unidiomatic translation "sounds wrong"; and, in the extreme case of word-for-word translations generated by many machine-translation systems, often results in distortion.

Nevertheless, in certain contexts a translator may consciously seek to produce a literal translation. Translators of literary, religious or historic texts often adhere as closely as possible to the source text, stretching the limits of the target language to produce an unidiomatic text. A translator may adopt expressions from the source language in order to provide "local colour".

Many non-transparent-translation theories draw on concepts from German Romanticism, the most obvious influence being the German theologian and philosopher Friedrich Schleiermacher. In his seminal lecture "On the Different Methods of Translation" he distinguished between translation methods that move
"the writer toward [the reader]", i.e., transparency, and those that move the "reader toward [the author]", i.e., an extreme fidelity to the foreignness of the source text. Schleiermacher favoured the latter approach; he was motivated, however, not so much by a desire to embrace the foreign, as by a nationalist desire to oppose France's cultural domination and to promote German literature.

Current Western translation practice is dominated by the dual concepts of "fidelity" and "transparency". This has not always been the case, however; there have been periods, especially in pre-Classical Rome and in the 18th century, when many translators stepped beyond the bounds of translation proper into the realm of adaptation. Adapted translation retains currency in some non-Western traditions. The Indian epic, the Ramayan, appears in many versions in the various Indian languages, and the stories are different in each. Similar examples are to be found in medieval Christian literature, which adjusted the text to local customs and mores.

Dynamic and Formal Equivalence Theory

Dynamic equivalence and formal equivalence are two approaches to translation. The dynamic (also known as functional equivalence) attempts to convey the thought expressed in a source text (if necessary, at the expense of literalness, original word order, the source text's grammatical voice, etc.), while formal attempts to render the text word-for-word (if necessary, at the expense of natural expression in the target language). The two approaches represent emphasis,
respectively, on readability and on literal fidelity to the source text. There is, however, in reality no sharp boundary between dynamic and formal equivalence. 20

The terms "dynamic equivalence" and "formal equivalence" are associated with the linguist and translator Eugene Nida, and were originally coined to describe ways of translating the Bible, but the two approaches are applicable to any translation. 21 The question of fidelity vs. transparency has also been formulated in terms of, respectively, "formal equivalence" and "dynamic equivalence". The latter two expressions are associated with the translator Eugene Nida and were originally coined to describe ways of translating the Bible, but the two approaches are applicable to any translation.

"Formal equivalence" corresponds to "metaphrase", and "dynamic equivalence" to "paraphrase". "Dynamic equivalence" (or "functional equivalence") conveys the essential thought expressed in a source text — if necessary, at the expense of literality, original sememe and word order, the source text's active vs. passive voice, etc. By contrast, "formal equivalence" (sought via "literal" translation) attempts to render the text literally, or "word for word" — if necessary, at the expense of features natural to the target language. There is, however, no sharp boundary between dynamic and formal equivalence. On the contrary, they

represent a spectrum of translation approaches. Each is used at various times and in various contexts by the same translator and at various points within the same text-sometimes simultaneously. Competent translation entails the judicious blending of dynamic and formal equivalents.\footnote{Kasparek, Christophe, \textit{op. cit.}, pp.83-87.}

\textbf{Back-translation Theory}

A "back-translation" is a translation of a translated text back into the language of the original text, made without reference to the original text. When translations are produced of material used in clinical trials, such as informed-consent forms, a back-translation is often required by the ethics committee or institutional review board. \footnote{"Back Translation for Quality Control of Informed Consent Forms" (PDF). \textit{Journal of Clinical Research Best Practices}. http://www.gtstranslation.com/medicaltranslationpaper.pdf. Retrieved February, 2006.} In the context of a machine translation, a back-translation is also called a "round-trip translation."

Comparison of a back-translation with the original text is sometimes used as a quality check on the original translation. But while useful as an approximate check, it is far from infallible.\footnote{Twain, Mark. \textit{The Jumping Frog: In English, Then in French, and Then Clawed Back into a Civilized Language Once More by Patient, Unremunerated Toil}, illustrated by F. Strothman, (New York and London: Harper & Brothers Publishers, MCMIII, 1903).} Mark Twain provided humorous evidence for this when he issued his own back-translation of a French translation of his short story, “The Celebrated Jumping Frog of Calaveras County”; he published his back-
translation in a single 1903 volume together with his English-language original, the French translation, and a “Private History of the 'Jumping Frog' Story”, the latter including a synopsized adaptation that Twain said had appeared, unattributed to him, in a Professor Sidgwick’s *Greek Prose Composition* under the title, “The Athenian and the Frog”, which for a time had been taken for an independent ancient Greek precursor to Twain's "Jumping Frog" story.²⁵

When a historic document survives only in translation, the original having been lost, researchers sometimes undertake back-translation in an effort to reconstruct the original text, for example the novel *The Saragossa Manuscript* written by the Polish aristocrat Jan Potocki (1761–1815), in French and anonymously published in fragments in 1804 and 1813–14. Portions of the original French-language manuscript were subsequently lost; however, the missing fragments survived in a Polish translation that was made by Edmund Chojecki in 1847 from a complete French copy, now lost. French-language versions of the complete *Saragossa Manuscript* have since been produced, based on extant French-language fragments and on French-language versions that have been back-translated from Chojecki’s Polish version.²⁶

When historians suspect that a document is actually a translation from another language, then back-translation into that hypothetical original language can

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²⁵ Twain, Mark., *op.cit.*

provide supporting evidence by showing that such characteristics as idioms, puns, peculiar grammatical structures, etc., are in fact derived from the original language.

For example, the known text of the *Till Eulenspiegel* folk tales is in High German but contains puns that work only when back-translated to Low German. This seems clear evidence that these tales (or at least large portions of them) were originally written in Low German and translated into High German by an over-metaphrastic translator.

Supporters of Aramaic primacy are of the view that the Christian New Testament or its sources were originally written in the Aramaic language — seek to prove their case by showing that difficult passages in the existing Greek text of the New Testament make much better sense when back-translated to Aramaic. For example, some incomprehensible references are in fact Aramaic puns that do not work in Greek.

**Literary Translation Theory**

Translation of literary works (novels, short stories, plays, poems, etc.) is considered a literary pursuit in its own right. For example, notable in Canadian literature specifically as translators are figures such as Sheila Fischman, Robert Dickson and Linda Gaboriau, and the Governor General's Awards annually present prizes for the best English-to-French and French-to-English literary translations. Other writers, among many who have made a name for themselves as literary
Translation Procedures, Strategies and Methods

The translating procedures as depicted by Nida may be divided into *Technical Procedures* and *Organizational Procedures*. Technical Procedures include analysis of the source and target languages, a thorough study of the source language text before making attempts of translating it and making judgments of the semantic and syntactic approximations. Organizational Procedures include constant re-evaluation of the attempt made, contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions. 27

Krings defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot believes that there are at least three global strategies employed by the translators; translating without interruption for as long as possible, correcting surface errors immediately and leaving the monitoring for


Loescher defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." In this regard, Cohen asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic."

Furthermore, Bell differentiates between global (those dealing with whole texts) and local (those dealing with text segments) strategies and confirms that this distinction results from various kinds of translation problems. Venuti indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it". He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Jaaskelainen considers strategy as, "a series of competencies, a set of steps or processes that favour the acquisition, storage, and/or utilization of information." He maintains that strategies are "heuristic and flexible in nature, and their adoption

implies a decision influenced by amendments in the translator's objectives." 34

Taking into account the process and product of translation, Jaaskelainen divides strategies into two major categories, some strategies relate to what happens to texts, while other strategies relate to what happens in the process.35 Product-related strategies, as Jaaskelainen writes, involve the basic tasks of choosing the Source Language text and developing a method to translate it.36 However, she maintains that process-related strategies "are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation".37 Moreover, Jaaskelainen divides this into two types, namely global strategies and local strategies. "Global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making".38

Newmark mentions the difference between translation methods and translation procedures as, "while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language". He

36 ibid., p. 15.
37 Jaaskelainen, R., op. cit., p.16.
38 ibid.
goes on to enumerate the various methods of translation, which are; **Word-for-word translation**, in which the Source Language word order is preserved and the words are translated singly by their most common meanings, out of context; **Literal translation**, in which the Source Language grammatical constructions are converted to their nearest Translated Language equivalents, but the lexical words are again translated singly, out of context; **Faithful translation**, which attempts to produce the precise contextual meaning of the original within the constraints of the Translated Language grammatical structures; **Semantic translation**, which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the Source Language text. 39

Yet another method is **Adaptation**, which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the Source Language culture is converted to the Translated Language culture and the text is rewritten; **Free translation**, produces the Translated Language text without the style, form, or content of the original; **Idiomatic translation**, reproduces the 'message' of the original but, tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original and **Communicative translation**, which attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. 40

40 *ibid.*, pp. 45-47.
Attributes of a good translator

The pre-requisites of a competent translator are a sound knowledge of the language, written and spoken, from which one is translating (the source language), an excellent command of the language into which one is translating (the target language), familiarity with the subject matter of the text being translated, a profound understanding of the etymological and idiomatic correlates between the two languages and a finely tuned sense of when to metaphorise ("translate literally") and when to paraphrase, so as to assure true rather than spurious equivalents between the source- and target-language texts.

Misconception

It is commonly assumed that any bilingual individual is able to produce satisfactory or even high-quality document translations simply because he is a fluent speaker of a second language. However, this is often not the case. Due to the very nature of the different skills that each possesses, bilinguals and translators are not equally prepared to perform document translations. The ability, skill and even the basic mental processes required for bilingualism are fundamentally different from those required for translation.

Bilingual individuals are able to take their own thoughts and ideas and express them orally in two different languages, their native language and a second
language, sometimes well enough to pass for native speakers in their second language.

Translators must be able to read, understand and retain somebody else’s ideas, then render them accurately, completely and without exclusion, in a way that conveys the original meaning effectively and without distortion in another language. In other words, translators must be excellent readers in a source language, for example, in English as their second language, and excellent writers in a target language, for example, in Spanish as their native language.\textsuperscript{41}

Among translators, it is generally accepted that the best translations are produced by persons who are translating from their second language into their native language\textsuperscript{42} as it is rare for someone who has learned a second language to have total fluency in that language. "In the translation industry, it is considered 'standard procedure' to translate only from an individual's second language, into their native language; never the other way around. For example, a native Spanish speaker should always translate English documents into Spanish; however, this fundamental rule is often ignored by amateur translators, and surprisingly, is often accepted without question by translation buyers".\textsuperscript{43} Moreover, a fully competent translator is not only bilingual but bicultural.

\begin{itemize}
\item \textsuperscript{41} Albert Kado\-sh. Translation & Bilingualism. 2007, p. 1.
\item \textsuperscript{42} Kasparek, Christopher., \textit{op. cit.} , p. 86.
\item \textsuperscript{43} Albert Kado\-sh, \textit{ibid.}, p. 5.
\end{itemize}
Translation has served as a writing school for many prominent writers. Translators, including monks who spread Buddhist texts in East Asia and the early modern European translators of the Bible, in the course of their work have shaped the very languages into which they have translated. They have acted as bridges for conveying knowledge between cultures. Along with ideas, they have imported from the source languages, into their own languages, loanwords and calques of grammatical structures, idioms and vocabulary.

**Translating Culture-Specific Concepts**

Translating culture-specific concepts (CSCs) in general and allusions in particular seem to be one of the most challenging tasks to be performed by a translator; in other words, allusions are potential problems of the translation process due to the fact that allusions have particular connotations and implications in the source language (Source Language) and the foreign culture (FC) but not necessarily in the Translated Language and the domestic culture. There are some procedures and strategies for rendering CSCs and allusions respectively.\(^{44}\)

**Procedures of Translating Culture-Specific Concepts (CSCs)**

Graedler puts forth some procedures of translating CSCs. \(^{45}\) These include; making up a new word, explaining the meaning of the Source Language expression

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\(^{44}\) Quoted in http://accurapid.com/journal. Translation procedures, strategies and methods By Mahmoud Orudari, English translator, University of Esfahan, Iran.

in lieu of translating it, preserving the Source Language term intact and opting for a word in the Translated Language which seems similar to or has the same "relevance" as the Source Language term.

Defining Culture-Bound Terms (CBTs) as the terms which "refer to concepts, institutions and personnel which are specific to the Source Language culture", Harvey puts forward four major techniques for translating CBTs; Functional Equivalence, that is using a referent in the Translated Language culture whose function is similar to that of the source language (Source Language) referent. As Harvey writes, authors are divided over the merits of this technique. Weston describes it as "the ideal method of translation," while Sarcevic asserts that it is "misleading and should be avoided"; Formal Equivalence or 'linguistic equivalence', which means a 'word-for-word' translation, aiming at an original portrayal of the Source Text. This method is usually adopted by the translators not so well versed with the Source Language and Culture-Bound Terms (CBTs); Transcription or 'borrowing' (i.e. reproducing or, where necessary, transliterating the original term), which stands at the far end of Source Language

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47 *ibid.*, pp. 2-6.


49 Quoted in http://accurapid.com/journal). Translation procedures, strategies and methods By Mahmoud Ordudari, English translator, University of Esfahan, Iran.

50 *ibid.*
oriented strategies. If the term is formally transparent or is explained in the context, it may be used alone. In other cases, particularly where no knowledge of the Source Language by the reader is presumed, transcription is accompanied by an explanation or a translator's note; **Descriptive or self-explanatory translation** that uses generic terms (not CBTs) to convey the meaning. It is appropriate in a wide variety of contexts where formal equivalence is considered insufficiently clear. In a text aimed at a specialized reader, it can be helpful to add the original Source Language term to avoid ambiguity.

Translation typically has been used to transfer written or spoken Source Language texts to equivalent written or spoken Translated Language texts. In general, the purpose of translation is to reproduce various kinds of texts, including religious, literary, scientific, and philosophical texts in another language and thus making them available to wider readers. The difference between a Source Language and a Translated Language and the variation in their cultures makes the process of translating a real challenge.

**Translation into Native Language**

The translator of the Bible into German, Martin Luther, is credited with being the first European to posit that one translates satisfactorily only toward his own language. L.G. Kelly cited in Kasparek's, "The Translator's Endless Toil" that
since Johann Gottfried Herder in the 18th century, "it has been axiomatic" that one translates only toward his own language.\textsuperscript{51}

It is commonly believed that translators are better at translating into their native language than into a second language. The underlying reason for this assumption is that translators have a more profound linguistic and cultural background of their mother tongue than of a second language which they have to learn in order to be well-versed translators. By the same token, the translator who translates into his or her native language has a more natural and practical knowledge of the various linguistic elements of his or her native language, such as semantics, syntax, morphology and lexicology than the translator who translates into a foreign language.

Translation into the first language enables translators to render cultural elements such as proverbs, idioms, metaphors, collocations, swear words and others into proper equivalents in their mother tongue because such translators are born and bred in the culture into which they translate these culture-bound aspects. The translators' first language is naturally acquired in a culture and environment where the first language is naturally acquired and practiced. On the other hand, their second language is, for the most part, learned, rather than acquired, later on in the course of their life. As a result, the linguistic and cultural knowledge of their second language is always in progress and never complete. In this respect, James Kasparek, Christopher, \textit{op. cit.}, p. 86.
Dickins points out that, “Translator training normally focuses on translation into the mother tongue, because higher quality is achieved in that direction than in translating into a foreign language.”

As far as the morphological aspect is concerned, translation into the mother tongue tends to be more successful than translation into a second language because of the translator's inherent knowledge of the morphological rules of his or her first language. For a translator whose first language is English, such a sentence will not pose any challenge because his or her morphological competence will automatically lead him or her to the right choice. Furthermore, the semantic knowledge of the translator who translates into his or her mother tongue is an added asset to good translation because he or she does not translate words in isolation but meaning in a given context. In some languages, one word can be used to refer to more than one thing and only those translators who translate into their native language are aware of such a semantic feature.

Translation into the first language provides the translator with an in-depth knowledge of the various aspects of his or her culture because most texts are normally coloured with cultural elements such as idioms, proverbs, metaphors, swear words and other cultural features. When translators translate into their native language and culture, they are fully aware of the cultural sensitivities of the target

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language and can best render the cultural elements of the source language into proper equivalents in their own language and culture. On the other hand, the translator who translates into a foreign language and culture may not be able to see and recognize the cultural aspects of the foreign or second language because he or she is an alien to that culture no matter how many cultural references or phrases he or she memorizes. In such a situation, if any translation were to be done, it would not sound very successful.

Peter Newmark states that,

He [the translator] will be 'caught' every time, not by his grammar, which is probably suspiciously 'better' than an educated native's, not by his vocabulary, which may well be wider, but by his unacceptable or improbable collocations...For the above reasons, translators rightly translate into their own language, and a fortiori, foreign teachers and translators are normally unsuitable in a translation course."

The different translation procedures that Newmark proposes constitute;\(^5^4\)

**Transference**, the process of transferring a Source Language word to a Translated Language text. It includes transliteration and is the same as what Harvey named "transcription";\(^5^5\) **Naturalization**, which adapts the Source Language word first to the normal pronunciation, then to the normal morphology of the Translated Language.

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\(^5^4\) Newmark, Peter., *op. cit.*, p.173.

Language; Cultural equivalent, which means replacing a cultural word in the Source Language with a Translated Language one, however, "they are not accurate"; Functional equivalent, which requires the use of a culture-neutral word; Descriptive equivalent, in this procedure the meaning of the CBT is explained in several words.

The other procedures referred to by Newmark are; Componential analysis, which means "comparing a Source Language word with a Translated Language word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components"; Synonymy, which is a "near Translated Language equivalent" where economy trumps accuracy; Through-translation, that is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation; Shifts or transpositions, involving a change in the grammar from Source Language to Translated Language, for instance; change from singular to plural, the change required when a specific Source Language structure does not exist in the Translated

56 Newmark, Peter., op. cit. p. 82.
57 ibid., p. 83.
58 ibid.
59 ibid., p. 114.
60 ibid. , p. 84.
61 Newmark, Peter. , op. cit., p. 84.
Language, change of a Source Language verb to a Translated Language word and the change of a Source Language noun group to a Translated Language noun and so forth.\textsuperscript{62}

**Modulation**, which occurs when the translator reproduces the message of the original text in the Translated Language text in conformity with the current norms of the Translated Language, since the Source Language and the Translated Language may appear dissimilar in terms of perspective;\textsuperscript{63} **Recognized translation**, which occurs when the translator "normally uses the official or the generally accepted translation of any institutional term";\textsuperscript{64} **Compensation**, which occurs when loss of meaning in one part of a sentence is compensated in another part;\textsuperscript{65} **Paraphrase**, in which procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent;\textsuperscript{66} **Couplets** occur when the translator combines two different procedures;\textsuperscript{67} **Notes** are additional information in a translation,\textsuperscript{68} are some other procedures mentioned by the author.

\begin{footnotesize}
\begin{enumerate}
\item ibid., p. 86.
\item ibid., p. 88.
\item ibid., p. 89.
\item op.cit .p. 90.
\item ibid., p. 91.
\item ibid.
\item ibid.
\end{enumerate}
\end{footnotesize}
Notes can appear in the form of 'footnotes.' Although some stylists consider a translation sprinkled with footnotes terrible with regard to appearance, nonetheless, their use can assist the TT readers to make better judgments of the Source Text contents. Nida advocates the use of footnotes to fulfil at least the two following functions, to provide supplementary information and to call attention to the original's discrepancies. A really troublesome area in the field of translation appears to be the occurrence of allusions, which seem to be culture-specific portions of a Source Language. All kinds of allusions, especially cultural and historical allusions, bestow a specific density on the original language and need to be explicated in the translation to bring forth the richness of the Source Language text for the Translated Language audience.

The literary works included in the study when analyzed in the light of translation theories involve cultural and ideological transportation that are produced under various constraints to serve certain purposes as they are a constituent of a complex literary, social or cultural system. These translated works take the form of rewriting that is carried out within the framework of the target language, culture and ideology in the service of a control factor wielded by the patron or the receiving system.

The translators' efforts in adapting the text to function in a given society is evident in his/her power of positive portrayal in introducing the Source Text while

preserving the Bengali culture and public morals, especially with regards to their symbol and pride, the imperial family. Venuti acknowledges that translators have the power to influence society and literature, since translation has "far-reaching social effects".  

In the value system of the Bengali culture, it is important to address people with an appropriate level of politeness. Politeness or respect is expressed explicitly in the Bengali culture and the culture of the English language. In the Bengali culture, people always address those of a superior social status by their professional or social title instead of personal pronouns. Here the translator's art of attracting the target audience is explicitly remarkable as when the reader reads the text he projects an image of the original text and its writer.

When the speakers of the target language talk or write about/to individuals, they resort to various linguistic forms to create distance to express modesty, politeness and respect for those who are addressed or referred to. The use of such devices in writing or speaking in the form of Dialect is mandatory and it is the convention and part of aesthetics of the target culture. The level of honorifics to be expressed depends on the social status or reputation of, or respect for the subject. The honorary respect in addressing someone is magnificently fragrant in each and every soul of Indian culture.

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Anandamath, House of Cards, Song of the Road, The Puppet’s Tale, are nourishingly seasoned and enriched with the use of various customs, traditions, religious beliefs and forms of address predominantly used in Bengali culture. The significant reason behind the immaculate rendering of the translation is that all the translators, viz. Basant Koomar Roy (Anandamath), Sanchayita Chatterjee (House of Cards), Tarapada Mukherji (Song of the Road), Sachindralal Ghosh (The Puppet’s Tale) are Bengali and well versed in both, the source language and the translated language. Being well aware of the culture adds to the measure of ‘Fidelity’ in the above mentioned texts by portraying the accurate meaning of the source text without distortion. The theory of ‘Equivalence’ is followed by Descriptive Equivalence in Anandamath, wherein the zeal and enthusiasm of the sanyasis – the children of motherland is lively portrayed and the very essence of patriotism finds profound mention by retaining the flavour of the original text. Basanta Koomar Roy’s artful mention of the regional words symbolically fulfils the dual purpose of expressive reflection of socio-cultural milieu. Sanchayita Chatterjee has maintained the flavour of the story by faithfully adhering to the characters and language particular to Birbhum, as she states quite strongly that “….. I often keep the original Bengali dialectical words…..”71 Sanchayita Chatterjee employs the method of plotting the original words where the impact would be the maximum. She even practises the use of foot-notes as “…. … when it

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comes to curses or more intimate references,” she prefers mentioning the details, for e.g. “Saying sister-in-law instead of ‘boudi’ every time lends a constrained formality that these stories would not like.”

“Proper names are never translated” seems to be a rule deeply rooted in many people’s minds. Yet looking at translated texts we find that translators do all sorts of things with proper names: non-translation, non-translation that leads to a different pronunciation in the target language, transcription or transliteration from non-Latin alphabets, morphological adaptation to the target language, cultural adaptation, substitution, and so on. It is interesting to note, moreover, that translators do not always use the same techniques with all the proper names of a particular text they are translating. A similar methodology has been adopted by T. W. Clark and Tarapada Mukherji in the process of translating *Song of the Road*. As T. W. Clark mentions in the introduction to *Song of the Road*:

In preparing a translation of *Pather Panchali* for the English reader three problems in particular had to be solved; two of a technical nature, the third cultural. First, personal names required transliteration and the method adopted in deliberately inconsistent. The names of the principal characters, common objects and places are spelt in English in such a way that the reader in saying them can come as close as possible to the Bengali pronunciation. Thus, we have Opu, Horihar, Shorbojaya, not Apu, Harihar, Sarvajaya …… Secondly; trees, flowers, etc., play a prominent part in the book and their names must be retained. The cultural problem has proved more difficult. The use of a particular word or phrase in Bengali is sufficient to invoke for a reader of that language a whole sequence of thoughts and related situations, many of which pertain to the

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72 Chatterjee, Sanchayita. *op.cit.*
prescription of his religion …… but they might have no meaning at all to a non-English, non-Christian readers if they were merely transliterated into his language.\textsuperscript{73}

The cultural background of \textit{The Puppet’s Tale} is well illustrated by an effective use of dialect in between the progressing story. These unfamiliar words in the text contribute in elucidating the vivid images of the Source Text and bridging the gap between the reader and the socio-cultural background.

It can be asserted that the translators who carry out translation into their native language outdo their fellow translators who translate into a second or foreign language because the former are more naturally equipped with both the linguistic and cultural knowledge of the target language than the latter. Besides, in terms of linguistic competence, translation into the first language provides the translator with an intuitive knowledge of the morphology, semantics, syntax and lexicology of the target language which is, in fact, his or her mother tongue. On the other hand, translation into a foreign language deprives translators of such knowledge and puts them at the mercy of references and dictionaries which may or may not be available or useful when needed or consulted. On the cultural level, the translator who translates texts containing cultural elements or references into his or her native language tends to be more successful than the one who translates such texts into a second or foreign language. The reason behind such a success is that the translator

\textsuperscript{73} Clark, T. W. and Mukherji, Tarapada, Introduction.
who translates into his or her native language will readily recognize cultural elements such as proverbs, idioms, metaphors, swear words and others which cannot be translated literally. Such elements, however, will not be easily identified by the translator who does translation into a foreign language even if he or she spoke and wrote like a native speaker. Translators are usually considered to be meticulous, hard-working, well-read and as honest as is humanly possible, but complete equivalence between the Source Text and the Translated Text may be impossible due to various constraints. This can be significantly inferred in Badal Sircar’s *Evam Indrajit* translated by Girish Karnad, which seems to be a word to word translation and lacks dialect, proverbs, idioms and metaphors typically belonging to the Bengali culture. Although a justified translation, it lacks in Culture Specific Concepts and Culture Bound Terms, which play an integral role in retaining the original flavour. It employs the Modulation as well as Paraphrase method.

In a translation while dealing with regions and idiosyncrasies, the details really affect a reader’s understanding of the story and the characters. So it remains equally important for translators to research the best strategy to use in translation. Thus to render the best translation, in its very soul and preserve the original flavour, the translators of the translated works included in the study have followed the translation procedures of Transference, by transferring a Source Language word to a Translated Language text; Through-translation by literally translating the common collocations, names of organizations and components of compounds
also called calque or loan translation; **Modulation** by reproducing the message of the original text in the Translated Language text in conformity with the current norms of the Translated Language, since the Source Language and the Translated Language may appear dissimilar in terms of perspective; **Paraphrase** by explaining the meaning of Culture Bound Terms, more detailed than that of descriptive equivalent and using **Notes** for the additional information in a translation.