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**INSTITUTE OF SCIENCE AND TECHNOLOGY  
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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

## **UNIT 1- Translation Studies – SHS1301**

## 1.1 Key concepts of Translation

Translation is the comprehension of the meaning of a text and the subsequent production of an equivalent Text, likewise called a "translation," that communicates the same message in another language. The text that is translated is called the source text, and the language that it is translated into is called the target language. The product is sometimes called the target text

The English term translation, first attested in around 1340, derives either from Old French translation or more directly from the Latin translation ('transporting'), itself coming from the participle of the verb transferred ('to carry over').

In the field of languages, translation today has several meanings:

- (1) The general subject field or phenomenon ('I studied translation at university')
- (2) The product – that is, the text that has been translated ('they published the Arabic translation of the report')
- (3) The process of producing the translation, otherwise known as translating ('translation service').

The process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL):

Source text (ST) Target text (TT)

in source language (SL) in target language (TL)

Thus, when translating a product manual from Chinese into English, the ST is Chinese and the TT is English. This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Russo-American structuralist Roman Jakobson (1896–1982) in his seminal paper 'On linguistic aspects of translation'. Jakobson's categories are as follows:

- (1) Intralingual translation, or 'rewording' – 'an interpretation of verbal signs by means of other signs of the same language'
- (2) Interlingual translation, or 'translation proper' – 'an interpretation of verbal signs by means of some other language'

(3) Intersemiotic translation, or ‘transmutation’ – ‘an interpretation of verbal signs by means of signs of non-verbal sign systems’. (Jakobson 1959/2004: 139)

These definitions draw on semiotics, the general science of communication through signs and sign systems, of which language is but one (Cobley 2001, Malmkjær 2011). Its use is significant here because translation is not always limited to verbal languages. Intersemiotic translation, for example, occurs when a written text is translated into a different mode, such as music, film or painting. Examples would be Jeff Wayne’s famous 1978 musical version of H. G. Wells’s science-fiction novel *The War of the Worlds* (1898), which was then adapted for the stage in 2006, or Gurinder Chadha’s 2004 Bollywood *Bride and Prejudice* adaptation of Jane Austen’s *Pride and Prejudice*. Intralingual translation would occur when we produce a summary or otherwise rewrite a text in the same language, say a children’s version of an encyclopedia. It also occurs when we rephrase an expression in the same language. In the following example, revenue nearly tripled is a kind of intralingual translation of the first part of the sentence, a fact that is highlighted by the trigger expression in other words. In the decade before 1989 revenue averaged around [NZ]\$1 billion a year while in the decade after it averaged nearly [NZ]\$3 billion a year – in other words, revenue nearly tripled. 3 It is interlingual translation, between two different verbal sign systems, that has been the traditional focus of translation studies. However, as we shall see as the book progresses, notably in Chapters 8 to 10, the very notion of ‘translation proper’ and of the stability of source and target has been challenged. The question of what we mean by ‘translation’, and how it differs from ‘adaptation’, ‘version’, ‘transcreation’ (the creative adaptation of video games and advertising in particular, see section 11.1.8), ‘localization’ (the linguistic and cultural adaptation of a text for a new locale, see section 11.2) and so on, is a very real one. Sandra Halverson (1999) claims that translation can be better considered as a prototype classification, that is, that there are basic core features that we associate with a prototypical translation, and other translational forms which lie on the periphery. Much of translation theory has also been written from a western perspective and initially derived from the study of Classical Greek and Latin and from Biblical context.

Source: [www.routledge translation studies portal.com](http://www.routledge translation studies portal.com)

## 1.2 THEORIES OF TRANSLATION

Translation theory’s main concern is to determine appropriate translation methods for the widest possible range of texts or text-categories. Further it provides a frame work of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving. (Newmark. *Approaches to Translation* 19) Besides the great increase in the volume of literary translations, attempts were made to formulate a theory of translation. But there is no single theory that can provide a translator with rules of thumb. And the very absence of

such a theory strengthens argument that translation is not merely a mechanical enterprise but a creative one. The goal of translation is to establish a relationship of equivalence between the source and the target texts (that is to say to ensure that both texts communicate the same message), while taking into account a number of constraints. These constraints include context the rules of grammar of the source language, its writing conventions, its idioms and the like.

## **Theories of Translation:**

### **1.2.1 Ancient Theories:**

A number of scholars and literary figures like Cicero, Horace, Quintilian, Pliny, Longinus, Petrarch, Terence and Aulus Gellius had made profound comments on the process of translation. Cicero considers the translation activity a difficult task, “If I render word for word, the result would sound uncouth and if compelled by necessity I alter any thing in the order of wording, I shall seem to have departed from the function of a translator” (Susan Bassnett-Mc Guire, *Translation Studies*, 51-52) Cicero (55 BC) first championed sense for sense against words and said a translator must be either an interpreter or a rhetorician. The classical essays are those of St. Jerome (400), Luther (1530), Dryden (1684)- all favouring colloquial and natural renderings. Tytler wrote the first significant book on translation in 1790, stating that ‘a good translation is one in which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended and as strongly felt by a native of the country to which that language belongs as it is by those who speak the language of the original work. (Newmark- *Approaches to Translation* 4)

### **1.2.2 Early theories of Translation:**

**The French humanist Etienne Dolet** (1509-46) is considered to be the first formulator of theory of translation. In his work titled ‘*La maniere de bien traire d’une langue en aultre*’ (How to translate well from one language into another) published in 1540 he had offered five principles to be followed by the translators:

- i) The translator has to understand fully the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- ii) The translator should possess perfect knowledge of both SL and TL.
- iii) The translator should avoid word for word renderings.
- iv) The translator should use the words that are in common use.
- v) The translator should choose and order words appropriately to produce the correct tone.

**John Dryden (1631-1700)**, in his Preface to Ovid’s *Epistles* (1680) tackled the problems of translation and he formulated three basic types of translation.

- i) Metaphrase: translating a work word by word and line by line from one language to another,
- ii) Paraphrase: it is a translation of sense for sense where the author's words are not so strictly followed.
- iii) Imitation: this forsakes both 'word for word' and 'sense for sense' translation\*. It corresponds to adaptation. Here the translator is free to abandon the text wherever he feels like.

**Goethe (1813)** stated that translation is impossible, essential and important. Benjamin(1923) stated that translation goes beyond enriching the language and culture of a country which it contributes to, beyond renewing and maturing the life of the original text, beyond expressing and analysing the most intimate relationships of languages with each other and becomes a way of entry into a universal language.

### **1.3 Theories in Twentieth century:**

There are many theorists and translators who attempted to analyse the process of translation. Here four major theories of translation of 1) JC Catford 2) Nida and 3) Newmark 4) Roger Bell are examined.

#### **1.3.1 J.C. Catford :**

He was one of the prominent scholars of translation studies during the second half of the twentieth century. He published 'A Theory of Translation' (1965) in which he classifies translation into categories. He developed his theory on Halliday's 'scale and category' model of linguistic analysis. According to him 'Translation is the replacement of textual material in one language by equivalent textual material in another language.' In translation there is a substitution of TL meanings for SL meanings; not transference of the SL meanings into TL. In transference there is an implantation of SL meanings into the TL text. These two processes must be clearly differentiated in any theory of translation. (J.C. Catford, A Linguistic Theory of Translation, 48) The word 'text' as used by Catford implies a complex structure composed of different kinds of materials- grammatical, lexical, phonological and graphological components. Depending on the extent, level and ranks of translation, Catford divides translation into the following broad types of categories.

#### **i) Extent of translation: Full vs. Partial Translation**

**Full Translation:** In this translation, the whole of a given text is submitted to the translation process i.e., every unit of meaningful part of the source language text is replaced by equivalent textual Receptor language material.

**Partial Translation:** In this translation some part or parts of the source language text are left untranslated. They are simply transferred to TL text. The reason to do so may be either the translator thinks that they are 'untranslatable' or to introduce 'local colour' into the TL text.

## ii) Levels of Translation: Total vs. restricted translation

Total translation: translation in which all levels of the source language texts are

replaced by TL material is called 'total translation' or 'translation' as the word generally used. In this type the source language grammar and lexis are replaced by equivalent receptor language grammar or lexis. This itself entails the replacement of the source language phonology / graphology by the receptor language phonology / graphology but this replacement is not by equivalent receptor language items.

Restricted translation: This translation is the replacement of the source language textual material by equivalent receptor language textual material, at only one level, that is at the level of phonology or graphology or grammar or lexis.

## iii) Rank Translation:

'Rank-bound' and 'Unbounded' translations

Rank-bound translation: In this translation the selection of receptor language equivalents is deliberately confined to 'one rank' in the hierarchy of grammatical units. It may be at the rank of word or group of words or sentence. A rank bound translation in which the rank of translation is the unit word is called the word for word translation.

A rank bound translation in which the rank of translation is the unit group is called the 'literal' translation. It may also start from a word-for-word translation and change structures at the rank even of the unit clause. The changes are done in conformity with receptor language grammar. But in one respect it is also a word-for-word translation i.e., to use the highest (unconditional) probability lexical equivalent for each lexical item.

Rank unbounded Translation: This translation is not confined to any one rank. Some times equivalences are set up between units larger than the sentence. It is characterized by lexical adaptation to receptor language's collocational and idiomatic requirements.

A translator may opt for any one of the above three types. Some times he may combine all the three in different proportions. It is determined by the nature of the work to be translated and the readers it is meant for.

Catford's theory of translation is text oriented and it ignores some vital aspects of the translation processes- the aim of the translator, the translator's attitude toward the SL text and its writer, the intended reader, and the type of material that is being translated. His theory also ignores the implications of discourse levels above the sentence-level that are important for a theory of translation, in particular for a theory of literary translation. This vital aspect is included in the theory of translation put forward by Nida.

### 1.3.2 Nida, Eugene A (1969):

Nida attempted to move translation to the modern scientific era from the often stagnant and sterile literal vs. free translation debate by bringing in the science of language into translation. He developed a theory of translation in his paper 'Science of Translation' (Language, 1969) based on the theories of Halliday and Fillmore. Nida's theory moves from a purely syntax oriented semantic theory of translation to a pragmatic one that accounts for the implied meanings. In his theory of meaning he makes a distinction between i) Referential (denotative) and ii) emotive (connotative) meanings. His theory of translation is a methodological, scientific and discourse based theory. And it is based on the transformational insights about the surface structures and deep structures. His theory seems more apt than Catford's, where the language is used not only for informative expressive function but also in its imperative function.

A translator's main task is first to comprehend the meaning of a source language text and then to transfer and restructure the same meaning in Receptor Language. Nida defines translation as a process of 'reproducing in the Receptor Language the closest natural equivalent of the message of the Source Language, first in terms of meaning, second in terms of style.'

According to Nida, Translation comprises three stages.

#### i) Analysis:

The surface structure of the Source language text is analysed in terms of sentential and supra-sentential features.

Sentential features include the grammatical relations between the constituent parts of source language and referential meanings of the semantic units.

Supra sentential features include the connotative value of the syntactic structures i.e., the evaluation of the syntactic and semantic features of style.

#### ii) Transfer:

The analysed material is transferred in the mind of the translator from source language kernel (deep) structures to receptor language deep structures.

#### iii) Restructuring ;

The transferred material is restructured in order to make the final message fully acceptable in the receptor language.

Nida's theory of translation can be grammatically represented thus:

Thus according to Nida, analysis of a text in the source language include not only the syntactic relation between linguistic units or denotative (referential) meaning, but also emotive (connotative) values of the formal structure of the communication. And the emotive response to the thematic content of communication is usually excluded as outside the realm of linguistics. He also states that this level of the analysis cannot be limited to the level of discourse. The main shortcoming in Nida's theory is that it is oriented exclusively towards Bible translation. ... \* )

### 1.3.3 Newmark, Peter:

The move towards the view of language as communication led to an interest in the notion of semantic / pragmatic meaning and the notion of discourse and discourseanalysis in linguistics. And Newmark's theory of translation is discourse and receptor oriented. According to Nida Newmark's major contribution " ...is in a detailed treatment of semantic vs. communicative translating in which semantic translation focuses primarily upon the semantic content of the source text and communicative translation focuses. essentially up on the comprehension and response of receptors. " (Newmark, 1981) Newmark's main contribution to general translation theory is the concept of communicative and semantic translation. The features of semantic and communicative translation are furnished in a table. Semantic Translation Communicative translation

SEMANTIC TRANSLATION	COMMUNICATIVE TRANSLATION
Author centered	Reader centered
Pursues author's thought process related to thought	Pursues author's intention related to speech
Concerned with author as individual	Adapts and makes the thought and cultural content of original more accessible to reader
Semantic- and syntactic -oriented. Length of sentences, position and integrity of clauses, Word position etc preserved whenever possible	Effect oriented. Formal features or original sacrificed more readily.
Faithful, more literal	Faithful, freer.
Informative	Effective
Usually more awkward, more detailed, more complex, but briefer.	Easy reading, more natural, smoother, simpler, clearer, more direct, more conventional, conforming to particular register of language, but longer.
Personal	Social
Source language biased	Target language biased
Over translated: More concentrated and more specific than original	Under translated: Use of 'hold-all' terms
More powerful	Less powerful
	May be better than original because of gain in



Always inferior to the original because of loss of meaning	force and clarity, despite loss in semantic content
Out of time and local place	eternal Ephemeral and rooted in its context, 'existential'.
Wide and universal.	'tailor made' or targeted for one category of readership; does one job, fulfills one particular function
Inaccuracy is always wrong	A certain embroidering, a stylistic synonymy, a discreet modulation is condoned, provided the facts are straight and the reader is suitably impressed.
The translator has no right to improve or to correct	The translator has the right to correct and improve the logic and style of the original, clarify ambiguities, jargons, normalize bizarre personal usage.
Mistakes in the original should (and must) be pointed out only in footnote.	The translator can correct mistakes of facts in original.
Target: a 'true' version, i.e. an exact statement	Target: a 'happy' version, i.e. successful act
Unit of translating: tends to words, collocations and clauses	Unit of translating: tends to sentences and paragraphs
Applicable to all writings with original expressiveness	Applicable to impersonal texts
Basically the work of translating is an art	Basically the work of translating is a craft
Usually the work of one translator	Sometimes the product of a translation team
Conforms to the 'relativist' position of cultural relativity	Conforms to the 'universalist' position, assuming that exact translation may be possible
Meaning	Message

(Source: Newmark- About Translation. 11)

Newmark flatly rejects the proposition that translation is a science and he insists on treating 'the basic propositions of translation in terms of a theory of communication which has a wide a range of discourse and related problems. He deals with the problems of figurative language and proposes a number of suggestions as to how they can be handled. He makes a distinction between semantic and pragmatic meanings of a unit i.e., the difference between the answers to these questions, "what does the unit mean?" and "what does he mean by that unit?"

Thus the major contribution of Newmark is in a detailed treatment of semantics vs. communicative translating. His theory is based on Bühler concept of function of language. Text continuum (adapted from Bühler) A B C Expressive Informative Vocative (or self-expression, (or cognitive, denotative, (or social injunctive, creative, subjective) representational, intellectual,

referential, descriptive, objective) emotive, rhetorical, affective, dynamic, directive, connotative, seductive, operative, suggestive, Imperative, persuasive, rhetorical For poems etc. For technical reports (pragmatic) (stylistic) For advertisements etc.

### **Translation Level**

X- Referential

Y- Textual

Z- Subjective

The difference between literary and non-literary translation may be classified, according to Newmark with the help of the above diagram that is adopted from Buhler.

In non-literary translation the information function B will be dominant and is identical with the translator's X where as in a literary text, the expressive function is the most important in the text and translator's Z is more influential while translating literary texts.

The crucial point in Newmark's theory is the proposition of different methods of translation processes based on different kinds of texts that are to be translated. He also makes it clear that no two kinds of translations can be put in to watertight compartments. The difference is only in the function that dominates the rest.

#### **1.3.4 Roger T. Bell:**

Roger T. Bell in his 'Translation and Translating: Theory and Practice' (1991) lists out the knowledge and skills that are required for a translator. He also analyses the process of translation and offers a model of Translation process. The translator must, as a communicator, possess the knowledge and skills that are common to all communicators. Bell envisages a translator expert system containing the kinds of knowledge and skills in essence two basic components viz.

i) A knowledge base and ii) An inference mechanism.

i) A knowledge base consisting of:

a) Source language knowledge; the syntactic rule systems of the code, its lexicon and semantics and its text-creating systems.

b) Target language knowledge: equivalent to that in the source language.

c) Text type knowledge

d) Contrastive knowledge of each of the above;

ii) An inference mechanism which permits:

a) The decoding of texts, i.e. reading and comprehending source language texts

b) The encoding of texts i.e. writing target language texts, e.g. a writer's assistant system which helps with the writing.

He considers translation as the phenomenon of human information processing and suggests an outline model of translation process. The process is modelled as a cascaded and interactive process with three main stages viz. syntactic, semantic and pragmatic processing.

#### **1.4. History of Translation**

Translators have always played a key role in society. Early medieval translators contributed to the development of vernacular languages and national identities around these languages. Translators went on playing a major role in the advancement of society for centuries. But many translators have become "invisible" in the 21st century, with a precarious life and their names often forgotten on articles, book covers and web pages. There is much to do to acknowledge (again) the translators' major impact on knowledge, science, education, business and culture.

##### **In Antiquity**

The translation of the Hebrew Bible into Greek in the 3rd century BCE is regarded as the first major translation in the Western world. The dispersed Jews had forgotten Hebrew, their ancestral language, and needed the Bible to be translated into Greek to be able to read it. This translation is known as the "Septuagint", a name that refers to the seventy translators who were commissioned to translate the Hebrew Bible in Alexandria, Egypt. Each translator worked in solitary confinement in his own cell, and according to legend all seventy versions proved identical. The "Septuagint" became the source text for later translations into Latin, Coptic, Armenian, Georgian and other languages. Related biblical texts in Hebrew were also translated into Greek in Alexandria during the two following centuries.

The translator's role as a bridge for "carrying across" values between cultures has been discussed since Terence, a Roman playwright who adapted Greek comedies into Roman in the 2nd century BCE.

The debate relating to sense-for-sense translation vs. word-for-word translation also started around that time. The coiner of the term "sense for sense" is said to be Jerome in his "Letter to Pammachius". While translating the Bible into Latin (later known as the "Vulgate"), Jerome stated that the translator needed to translate "not word for word but sense for sense" ("non verbum e verbo sed sensum de sensu").

Cicero, a prominent philosopher and writer, also famously cautioned against translating "word for word" ("verbum pro verbo") in "On the Orator" ("De Oratore", 55 BCE): "I did not think I ought to count them [the words] out to the reader like coins, but to pay them by weight, as it

were”. Cicero was also a translator from Greek to Latin, and compared the translator’s work to that of an artist.

Kumārajīva, a Buddhist monk, scholar and translator, is known for the prolific translation into Chinese of Buddhist texts written in Sanskrit, a monumental work that he carried out in the late 4th century. His most famous work is the translation of the “Diamond Sutra”, an influential Mahayana sutra in East Asia, and an object of devotion and study in Zen Buddhism. A later copy (dated 868) of the Chinese version of “Diamond Sutra” is “the earliest complete survival of a printed book”, according to the website of the British Library (that owns this piece).

Kumārajīva’s translations had a deep influence on Chinese Buddhism, with a clear and straightforward text focusing more on conveying the meaning than on precise literal rendering. His translations are still more popular than later, more literal translations.

The spread of Buddhism led to large-scale ongoing translation efforts spanning more than a thousand years throughout Asia, and sometimes in a rather short time. The Tanguts for example took mere decades to translate volumes that had taken the Chinese centuries to translate, for two reasons: first, they exploited the newly invented block printing; second, they had the full support of the government, with contemporary sources describing the Emperor and his mother personally contributing to the translation efforts, alongside sages of various nationalities.

Large-scale translation efforts were also undertaken by the Arabs after they conquered the Greek Empire, to offer Arabic versions of all major Greek philosophical and scientific works.

### **In the Middle Ages**

Latin was the lingua franca of the Western learned world throughout the Middle Ages, and there were few translations of Latin works into vernacular languages. In the 9th century, Alfred the Great, King of Wessex in England, was far ahead of his time in commissioning translations from Latin into English of two major works – Bede’s “Ecclesiastical History” and Boethius’s “The Consolation of Philosophy” – which contributed to improve the underdeveloped English prose of that time.

In the 12th and 13th centuries, the Toledo School of Translators (Escuela de Traductores de Toledo) became a meeting point for European scholars who – attracted by the high wages they were offered – traveled and settled down in Toledo, Spain, to translate major philosophical, religious, scientific and medical works from Arabic, Greek and Hebrew into Latin and Castilian.

Roger Bacon, a 13th-century English scholar, was the first linguist to assess that a translator should have a thorough knowledge of both the source language and the target language to produce a good translation, and that he should also be well versed in the discipline of the work he was translating.

The first fine translations into English were produced by Geoffrey Chaucer in the 14th century. Chaucer translated the “Roman de la Rose” from French, and Boethius’s works from Latin. He also adapted some works of the Italian humanist Giovanni Boccaccio for his own “Knight’s Tale” and “Troilus and Criseyde” (c.1385) in English. Chaucer was the founder of an English poetic tradition based on translations and adaptations of literary works in Latin and Italian, two languages that were more “established” than English at the time.

The finest religious translation of that time was the “Wycliffe’s Bible” (1382-84), named after John Wycliffe, the English theologian who translated the Bible from Latin to English.

### **In the 15th century**

The trip of the Byzantine scholar Gemistus Pletho to Florence, Italy, pioneered the revival of Greek learning in Western Europe. Pletho reintroduced Plato’s thought during the 1438-39 Council of Florence, in a failed attempt to reconcile the East-West schism (an 11th-century schism between the Eastern Orthodox and Catholic churches). During this Council, Pletho met Cosimo de Medici, the ruler of Florence and a great patron of learning and the arts, and influenced him to found a Platonic Academy. Under the leadership of the Italian scholar and translator Marsilio Ficino, the Platonic Academy took over the translation into Latin of all Plato’s works, the “Enneads” of Plotinus and other Neoplatonist works. Ficino’s work – and Erasmus’ Latin edition of the New Testament – led to a new attitude to translation. For the first time, readers demanded rigor of rendering, as philosophical and religious beliefs depended on the exact words of Plato and Jesus (and Aristotle and others).

The great age of English prose translation began in the late 15th century with Thomas Malory’s “Le Morte d’Arthur” (1485), a free translation/adaptation of Arthurian romances about the legendary King Arthur, as well as Guinevere, Lancelot, Merlin and the Knights of the Round Table. Thomas Malory “interpreted” existing French and English stories about these figures while adding original material, for example the “Gareth” story as one of the Knights of the Round Table.

### **In the 16th century**

Non-scholarly literature continued to rely on adaptation. France’s Pléiade, England’s Tudor poets and the Elizabethan translators adapted themes by Horace, Ovid, Petrarch and modern Latin writers, while creating a new poetic style on those models. The English poets and translators wanted to supply a new audience – created by the rise of a middle class and the development of printing – with “works such as the original authors would have written, had they been writing in England in that day” (Wikipedia).

The “Tyndale New Testament” (1525) is considered the first great Tudor translation, named after William Tyndale, the English scholar who was its main translator. This translation was also the first Bible translation to work directly from Hebrew and Greek texts. After translating the whole New Testament, Tyndale went on with the Old Testament and translated half of it. Tyndale also became a leading figure in Protestant Reformation before receiving a death sentence for an unlicensed possession of Scripture in English. The “Tyndale Bible” was completed by one of Tyndale’s assistants. It became the first mass-produced English translation as a result of new advances in the art of printing.

Martin Luther, a German professor of theology, was a seminal figure in the Protestant Reformation, and translated the Bible into German in his later life. He was the first European to assess that one translates satisfactorily only toward his own language, a bold statement that became the norm two centuries later. The publication of the “Luther Bible” also contributed significantly to the development of the modern German language.

Along with the “Luther Bible” in German (in 1522-34), two other major translations were the “Jakub Wujek Bible” (“Biblia Jakuba Wujka”) in Polish (in 1535) and the “King James Bible” in English (in 1604-11), with lasting effects on the religion, language and culture of the respective countries. The disparities in crucial words and passages contributed to some extent to the split of Western Christianity into Roman Catholicism and Protestantism, on top of the Protestant Reformation’s goal to eliminate corruption in the Roman Catholic Church.

During the same period, the Bible was also translated into Dutch, French, Spanish, Czech and Slovene. The Bible in Dutch was published in 1526 by Jacob van Lisevelt. The Bible in French was published in 1528 by Jacques Lefevre d’Étaples (Jacobus Faber Stapulensis). The Bible in Spanish (“Biblia del oso”) was published in 1569 by Casiodoro de Reina. The Bible in Slovene was published in 1584 by Jurij Dalmatin. The Bible in Czech (“Bible kralická”) was a collective work printed between 1579 and 1593.

All these translations were a driving force in the use of vernacular languages in Christian Europe, and contributed to the development of modern European languages.

### **In the 17th century**

The Spanish novelist Cervantes, famously known all over Europe for his “Don Quixote” (1605-15), expressed his own opinion on the translation process by offering a rather despairing metaphor for the end result of translations. According to Cervantes, translations of his time – with the exception of those made from Greek into Latin – were like looking at a Flemish tapestry by its reverse side. While the main figures of a Flemish tapestry could be discerned, they were obscured by the loose threads and lack the clarity of the front side.

In the second half of the 17th century, the English poet and translator John Dryden sought to make Virgil speak “in words such as he would probably have written if he were living as an Englishman”. But Dryden discerned no need to emulate the Roman poet’s subtlety and concision. On the contrary, Alexander Pope, a contemporary translator, reduced Homer’s “wild paradise” to “order” in his translation of the Greek epic poet’s work into English. Dryden also cautioned against the license of “imitation” in adapted translation: “When a painter copies from the life... he has no privilege to alter features and lineaments...”, while observing that “translation is a type of drawing after life...”, thus comparing the translator with an artist a few centuries after Cicero.

During the second half of the 17th century, “faithfulness” and “transparency” were better defined as dual ideals in translation, while often being at odds. “Faithfulness” is the extent to which a translation accurately renders the meaning of the source text, without distortion, while taking into account the text itself (subject, type and use), its literary qualities and its social or historical context. “Transparency” is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar, syntax and idiom. A “transparent” translation is often qualified as “idiomatic”.

### **In the 18th century**

According to Johann Gottfried Herder, a German philosopher, theologian, poet and translator, a translator should translate toward (and not from) his own language, a statement already expressed two centuries earlier by Martin Luther, who was the first European scholar to assess that one translates satisfactorily only toward his own language.

But there was still not much concern for accuracy. “Throughout the 18th century, the watchword of translators was ease of reading. Whatever they did not understand in a text, or thought might bore readers, they omitted. They cheerfully assumed that their own style of expression was the best, and that texts should be made to conform to it in translation. Even for scholarship, except for the translation of the Bible, they cared no more than had their predecessors, and did not shrink from making translations from languages they hardly knew.” (Wikipedia)

It was also assessed that no dictionary or thesaurus could ever be a fully adequate guide for translating. In his “Essay on the Principles of Translation” (1791), the Scottish historian Alexander Tytler emphasized that assiduous reading is a more comprehensive guide to a language than are dictionaries. The Polish poet and grammarian Onufry Andrzej Kopczyński made the same point a few years earlier, in 1783, while adding the listening to the spoken language to the assiduous reading.

The Polish encyclopedist Ignacy Krasicki described the translator’s special role in society in his posthumous essay “O tłumaczeniu ksiąg” (On Translating Books, 1803). Ignacy Krasicki was the

author of the first Polish novel, as well as a poet and fabulist (often named Poland's La Fontaine) and a translator from French and Greek into Polish. In this essay, he wrote that "translation... is in fact an art both estimable and very difficult, and therefore is not the labor 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 their country".

### **In the 19th century**

The 19th century brought new standards for accuracy and style. In regard to accuracy, as observed by J.M. Cohen, the author of the "Translation" entry in the "Encyclopedia Americana" (1986, vol. 27), the policy became "the text, the whole text, and nothing but the text" (except for bawdy passages), with the addition of extensive explanatory footnotes. In regard to style, the Victorians' aim was to constantly remind readers that they were reading a foreign classic.

An exception was the outstanding translation of Persian poems by the English writer and poet Edward FitzGerald. "The Rubaiyat of Omar Khayyám" (1859) offered a selection of poems by Omar Khayyám (1048-1131), who was also a mathematician and astronomer. FitzGerald's translation actually drew little of its material from the Persian original poems, but it has stayed the first and most famous translation of Khayyám's poems to this day, despite more recent and accurate translations.

The "non-transparent" translation theory was first developed by German theologian and philosopher Friedrich Schleiermacher during German Romanticism, before becoming a mainstream theory two centuries later. In his seminal lecture "On the Different Methods of Translating" (1813), Schleiermacher 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 favored the latter approach. His distinction between "domestication" (bringing the author to the reader) and "foreignization" (taking the reader to the author) inspired prominent theorists in the 20th century, for example Antoine Berman and Lawrence Venuti.

Yan Fu, a Chinese scholar and translator, developed in 1898 his three-facet theory of translation: faithfulness, i.e. be true to the original in spirit; expressiveness, i.e. be accessible to the target reader; and elegance, i.e. be in the language the target reader accepts as being educated. Yan Fu's theory of translation was based on his experience with translating works of social sciences from English into Chinese. Of the three facets, he considered the second as the most important. If the meaning of the translated text is not accessible to the reader, there is no difference between having translated the text and not having translated the text at all. According to Yan Fu, in order to facilitate comprehension, the word order should be changed, Chinese examples may replace English ones, and even people's names should be rendered Chinese. His theory had much impact worldwide, but was also sometimes wrongly extended to the translation of literary works.



## **In the 20th century**

Aniela Zagórska, a Polish translator, rendered into Polish nearly all the works of the Polish-British novelist Joseph Conrad, who wrote all his works in English. In Conrad's view, translation, like other arts, inescapably involved choice, and choice implied interpretation. Conrad would later advise Aniela Zagórska (who was his niece): "Don't trouble to be too scrupulous... I may tell you that in my opinion it is better to interpret than to translate... It is, then, a question of finding the equivalent expressions. And there, my dear, I beg you to let yourself be guided more by your temperament than by a strict conscience" (cited in Zdzisław Najder, "Joseph Conrad: A Life", 2007).

Jorge Luis Borges, a famous Argentine short-story writer, essayist and poet, was also a notable translator of literary works from English, French, German, Old English or Old Norse into Spanish. He translated – while simultaneously subtly transforming – the works of William Faulkner, André Gide, Hermann Hesse, Franz Kafka, Rudyard Kipling, Edgar Allan Poe, Walt Whitman, Virginia Woolf and others. Borges also wrote and lectured extensively on the art of translation, holding that a translation may improve upon the original, may even be unfaithful to it, and that alternative and potentially contradictory renderings of the same work can be equally valid.

Other translators still consciously produced literal translations, for example translators of religious, historic, academic and scientific texts, who often adhered as closely as possible to the source text, sometimes stretching the limits of the target language to produce an unidiomatic text.

The second half of the 20th century saw the birth of a new discipline called "Translation Studies" as well as the creation of new institutes specializing in teaching it. The term "Translation Studies" was coined by James S. Holmes, a poet and translator of poetry, in his seminal paper "The Name and Nature of Translation Studies" (1972), regarded as the foundational statement for this new discipline. Born in the United States, Holmes moved permanently to Amsterdam, Netherlands, as a young man. While writing his own poetry, he translated many works from Dutch and Belgian poets into English. He was hired as an associate professor in the new Institute of Interpreters and Translators (later renamed the Institute of Translation Studies) created in 1964 within the University of Amsterdam, and also wrote a number of influential articles about translation.

From Antiquity to the mid-20th century, interpreting was only seen as a specialized form of translation – spoken instead of written – before becoming a separate discipline. Interpreting Studies gradually emancipated from Translation Studies in order to concentrate on the practical and pedagogical aspect of interpreting. It also developed a different interdisciplinary theoretical framework including sociological studies of interpreters and their working conditions – while such studies are still sorely lacking for translators to this day.

## **In the 21st century**

Like their ancestors, contemporary translators have substantially helped to shape the languages into which they have translated. When a target language lacks terms that are found in a source language, they borrow those terms, thereby enriching the target language with source-language calques (literally translated words or phrases) and loanwords (words incorporated into another language without translation).

Translation Studies is now an academic interdisciplinary that includes many fields of study (comparative literature, computer science, history, linguistics, philology, philosophy, semiotics, terminology), with the need for translators to choose a specialty (legal, economic, technical, scientific or literary translation) in order to be trained accordingly.

The internet has fostered a worldwide market for translation services, for language localization and for translation software. It has also brought many issues, with precarious employment, scarce freelance work and lower rates, and the rise of unpaid volunteer translation – including crowdsourced translation – promoted by major organizations that have the necessary funds to hire many professionals, but no professional translators.

Bilingual people need more skills than two languages to become good translators. To be a translator is a profession, and implies a thorough knowledge of the subject matter. While this was obvious in the Middle Ages and later on, this seems less obvious now.

After being regarded as scholars alongside writers, researchers and scientists for two millennia, many translators have become “invisible” in the 21st century, with their names often forgotten on the articles, books covers and web sites they spent days, weeks or months to translate.

Despite the omnipresent MT (machine translation) and CAT (computer-assisted translation) tools that are supposed to speed up the translation process, some translators still want to be compared to artists, not only for their precarious life, but also for the craft, knowledge, dedication and passion they put into their work.

Source: <https://marielebert.wordpress.com/2016/11/02/translation/>

## **1.5.LITERARY AND NON-LITERARY TRANSLATION:**

### **1.5.1.Literary translation**

A literary translation is the translation of literature such as novels, poems, plays and poems.

Literary translation is a type of translation which is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics.

The translation of literary works is considered by many one of the highest forms of translation as it involves so much more than simply translating text. A literary translator must be capable of also translating feelings, cultural nuances, humour and other subtle elements of a piece of work.

Some go as far as to say that literary translations are not really possible. In 1959 the Russian-born linguist Roman Jakobson went as far as to declare that "poetry by definition [was] untranslatable". In 1974 the American poet James Merrill wrote a poem, "Lost in Translation," which in part explores this subject.

The characteristics of literary translations:

- expressive
- connotative
- symbolic
- focusing on both form and content
- subjective
- allowing multiple interpretation
- timeless and universal
- using special devices to 'heighten' communicative effect
- tendency to deviate from the language norms.

Moreover, literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech.

### **1.5.2.NON – LITERARY TRANSLATION:**

Translation includes not only translation of poems and stories but also social science and science texts and technical terminology of various kinds. In fact, with the amazing all-round progress made in science and technology in an increasingly shrinking world, the need to share technical and scientific knowledge has acquired utmost importance. Every day we are called upon to translate new ideas and new terms.

The non-literary translator i.e. a person who undertakes translation of scientific and social science texts, technical terminology, news items, advertisements, spoken and written political discourse etc. forms an important link between the speakers of two different languages. There is a fundamental difference between a literary and a non-literary translator.

In addition to being fluent in the source language, the non-literary technical translator must have adequate knowledge of the subject s/he is translating. If you are translating a poem, you don't generally think of excelling it in your translation. Your purpose is to capture its spirit and render it in an idiom that will be acceptable to the target language audience. In technical translation, you need to know your subject well and if there are some ambiguities or confusions in the source language text, you will make every effort to excel the original and eliminate those confusions.

Moreover, it will be rare in literary translation that a translator is called upon to coin new words to express hitherto unknown concepts. But in technical translation, it is very common that translators coin new terms as a necessary and important part of their work.

Finally, the need for achieving accuracy and exactitude is far greater in non-literary translation than in literary translation of the target language. S/he should also be sensitive to the structure of the text s/he is translating. Textual cohesion and coherence are equally important for literary and non-literary translations.

### **TYPES:**

Non-literary translation may be of different types. We may broadly speak of technical, journalistic, commercial and official translation. There is also a category of terminological translation which cuts across all these types.

**In technical translation**, we include not only translation of scientific texts from medicine, engineering, physics, chemistry and mathematics but also translation from social sciences such as psychology, sociology, history, anthropology, linguistics etc.

**Journalistic translation** will include translation of news, human interest stories, editorials for all kinds of mass media including radio and TV.

**Under commercial translation**, we may include translation of advertisements, notices and informative literature of all kinds, for example, information for tourists, publicity materials and instruction manuals.

**Official translation** consists of legal, diplomatic and military work. It also includes interpreting, a task which involves a native-like control on both the languages involved.

### **FEATURES:**

There are several important features which distinguish literary and non-literary translation.

1. A non-literary translation is addressed to a specific section of society. A poem or a short story may be read by every literate member of the target group but translation of scientific or an official text is used by the specific group for which it is meant.

2. A non-literary translation is generally done only once. A play of Shakespeare or Kalidas may be translated afresh by every age but a science or social science text will generally be translated only once. In fact, one of the major reasons to translate non-literary texts is to overcome the gaps that may exist in the cumulative knowledge of the target language group.
3. Translators of non-literary texts need to know not only the two languages involved but also the subject itself. Unless you know physics well, for example, it will be difficult for you to translate a physics text competently.
4. Non-literary translation often involves introducing a new terminological and conceptual machinery in the target language. The sources a translator of non-literary texts must explore to coin appropriate terms is indeed a very challenging task.
5. A non-literary text makes far greater demands in terms of reproducing the original as sincerely as possible.

### **1. 6 Technology aided translation.**

Using a computer-assisted translation tool, abbreviated as CAT, is a process which includes the use of software to aid individuals in translating. In case of time constraints, a computer-assisted translation tool can effectively reduce the translation time, enabling the translator to translate content in a timely manner.

Computer-assisted translation is often also referred to as machine-assisted translation or machine-aided translation.

### **Pros and Cons of Computer-Assisted Translation**

#### **Pros**

- **Saves Time** – The most important advantage to CAT is that it can save time. A translator doesn't have to spend hours reading dictionaries to translate words. Instead, the software can translate content quickly and provide a quality output in less time than it would take a human translator. Another way CAT software can save time is its search capability, which can help speed the translation of repeated text.
- **Reduces Errors** – CAT software can help reduce errors introduced by manual translation by saving the translated segments along with the source phrase. Because translated text is stored in a database in segments, a human translator can quickly search for and find saved translated segments without having to retranslate them manually.

- Ensures Consistency – The availability of translated segments also ensures consistency when using certain terms, especially technical terms.
- Speeds Up Large Translations – CAT software is especially helpful for large translation projects, as the speed of the process reduces the time it takes to translate texts materials that are very long.
- Speeds Up Highly Technical Translations – Technical translations tend to be very time-consuming because the translator must constantly switch back and forth between a list of specific technical terms and the translated document. CAT software can be programmed to automatically identify places in a document where specific terminology must be used.
- Widely Available – There are many CAT software programs available on the Internet, making it easier to find than a professional translator. As these programs have become popular, their translated outputs are also becoming more compatible with each other, making it easier to switch between CAT software programs.
- Relatively Inexpensive – CAT software is not expensive. The most popular CAT software costs around \$500-800 for individual translators, making it a good business investment. Some CAT software is also cheaper than that or even free.

## Cons

- It's Just a Tool – It's important to remember that CAT software is simply a tool that assists a human translator. The user (the human translator) controls the tool and is responsible for reviewing the translated output. In addition, the original settings of the software may not be ideal for every translation project; the translator must be an expert user of the software and be able to modify it to suit each project. Thus, the effectiveness of CAT software really depends on the skill of the translator using it.
- Poor Accuracy – CAT software provides literal word-for-word translation. It cannot understand the nuances and complexities of language. CAT software can only convey a general idea of what the text is about. To be really useful, text translated by CAT absolutely must be reviewed and edited by a skilled human translator.
- Cannot Understand Context – CAT software understands context and stumbles when faced with ambiguity. Slang, colloquialisms and idiomatic expressions can only be truly understood by a professional translator, who brings a depth of human experience and understanding to translation that CAT software cannot.
- Is Your Translation Secure? – Like a lot of software, CAT software cannot guarantee the confidentiality of your translation. The same security issues exist with CAT software that exist with any software, especially web-based software. If your translation project

includes sensitive corporate or personal information, you are better off using a professional human translator.

- Not Great for Creative Material – Books and marketing copy are creative works with a lot of artistic expression and less technical language. These kinds of translation really require a human translator.



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**SCHOOL OF SCIENCE AND HUMANITIES**

**DEPARTMENT OF ENGLISH**

## **UNIT 2 - Translation Studies – SHS1301**



## **FRANZ KAFKA**

GERMAN – SPEAKING NOVELIST AND SHORT STORY WRITER

- Born in Pargue in 1883
- Died near Vienna in 1924
- Notable works:
  - The Metamorphosis (1915), short story
  - The trial (1925), novel
  - The Castle (1926), novel

Undoubtedly one of the major writers of 20<sup>th</sup> century, Franz (1883 – 1924) is a complex writer: his works have given rise to many comments and Interpretations. His text namely reflects the alienation of the modern men, the mysterious yet implacable force of society that govern his existence, as well as his futile quest for answers in a baffling world

A German- speaking Jew and living in Pargue Kafka had to write at night, as during the day he had to work in an office. His success was posthumous, when his writings grew in popularity after his death from tuberculosis in 1924. Among them, the most famous are “The Metamorphosis” (1915) and “The Trial” (1925).

## **THE CASTLE**

### **THE STORY OF A HOPELESS – YET STUBBORN – SEARCH FOR MEANING**

- Genre : Novel
- Reference edition : Kafka, F.,(2009) . The castle. Trans. Bell, A. New York : Oxford University Press.
- First Edition: 1926
- Themes: search for meaning, ambiguity, uncertainty, rejection, struggle, fight, vagrancy (drifting inside, homelessness).

Return from January to September 1922 and published in 1926 , The Castle is the third and final novel by Kafka. And finished, it ends abruptly in the last chapter. It tells the story of the surveyor k. from his arrival in the village in which he wants to settle. K. finds himself in the middle of nowhere, in a snowy region, battling with the inextricable administration set in the unreachable castle.

The castle can be read as metaphor of human life, which is obstinate yet hopeless quest for meaning. Through it's inherent ambiguity reflecting that of the world it describes, the text resists any attempts at a reductive interpretation.

## **SUMMARY**

## **Chapters 1-2**

K., who has just arrived at the village, presents himself at an inn and introduces himself as a surveyor hired by the castle owner (the Count West-west). He is met with mistrust. The next day, he walks towards the castle through the snowy village and exhausts himself doing so, as the way is never-ending and the castle does not seem to ever come closer.

Brought back to the inn by a villager, K. meets his assistants there, Artur and Jeremias. A messenger then gives him a letter of instructions sent by his superior, Klammer. K. studies the letter in depth. He walks for a while with the messenger, Barnabas, but is disappointed to see that the latter does not go back to the castle. Looking for an excuse to leave, he accompanies Ogla, Barnabas' sister, who is going to the nearest inn.

## **Chapter 3**

In this new inn (The castle Inn), reserved for the gentle men of the castle, K. asks a waitress, Frieda, if she knows Klammer. She shows him a peephole, through which he sees a heavy man sitting at a table; then, she tells him that she is Klammer's mistress. They talk. Frieda shows the customers out and, after the innkeeper has left, she meets with K. under the counter and they make love.

## **Chapter 4-7**

After returning to the first Inn (The Bridge Inn) with Frieda and his assistants, K. receives a visit from the landlady, Gardena, who wants to make sure that he will treat Frieda well. Annoyed, K. goes to the Parish Council. He learns from the Mayor that he has indeed been hired, but that it was probably a mistake: The Castle does not need a surveyor. K. finds these lengthy explanations about investigations, control and exchanges between departments which govern human lives to be funny. He feels rejected from the village, but the mayor reassures him: as

long as his situation remains vague , his status is protected. Back at the Inn, K. has another conversation with Gardena who shows him a picture of the messenger through which Klamm had summoned her for the first time . K. notices how much Klamm has influenced her life . In his room , he finds the teacher who offers him , on the orders of the mayor , A place as a Janitor in the school . K. First refuses but then , as Frieda begs him to accept because she has just heard that Gardena is about to kick him out , he finally takes it .

## **Chapter 8-9**

Back at the Castle Inn , K. tries to get into Klamm's place , but he is interrupted by Pepi, Frieda's replacement . As he has heard that Klamm is about to leave the Inn , He runs to the courtyard . he waits a long time , in the cold , next sleigh . A man sees him and asks him to follow him , because the man he is waiting for is not going to show up . K.is alarmed , but refuses to budge . The man orders the coach man to unsaddle the horses, then goes away slowly, as if to give K. a second chance. K. return to the Inn's Bar where Gardena, Pepi and the man ,who is called Momus and who is a secretary of Klamm , are waiting for him. K. Will be able to have a administrative contact with Klamm , if he answers Momus' questions , but he will certainly not be allowed to meet him ( this is completely impossible). Klamm seems to unreachable to K. , who entertains no hopes about him anymore . He leaves, thereby surprising everyone .

## **Chapters 10 – 14**

On his way, K. Comes across Barnabas, who brings him a message from klampp. K., after having read it, says that there must be a mistake, because he is encouraging him to continue his good work. Arriving at the school where he will spend the night, K. break the door of the woodshed to collect wood to have a fire because is so cold. He talks with Frieda about the assistant, which he would like to send back. The next morning, they are harassed by the two teachers who, enraged, demands to know who broke the door of the woodshed. Hearing that it was K., they fired him on the spot. However, K. refuses to leave without being officially fired by the nature.

The teacher has just left when K. fires his assistance for having told on him. He stays alone with Frieda. A pupil, the young Hans Brunswick, comes to see them, offers his help and converses with them at length. K., interested in a relationship with his family, offers to help his Sickly mom. Shortly after, Frieda tells him that she believes she saw in him what Gardena had warned her against when he spoke to the young Hans: that he seduced her only to be able bargain with Klamm. K. reassures her and justifies himself. Later, he goes to visit Barnabas: he is not home, but his sister Amalia invites K. stay all the same.

## **Chapter 15**

Taken aside, by Olga, K. learns about the history of Barnabas' family and about how he had to wait for hours, sometimes days, before he has given a letter. But he had no choice. Three years earlier, Amalia had refused the advances of Sorting, an employee from the castle, and insulted his messengers. Since then, the family fell into ignominy, lost their Clientele and their friends. It was not a punishment, however: the people from the castle simply took their distance in order to not to be involved. Barnabas' father begged the castle for forgiveness, but he was met only with incomprehension as in truth, no procedure had been launched against them.

Olga took over by befriending the servants in order to find Soortinis message again. Having heard them talking about an official way to come a messenger at the castle (namely going there and waiting for an opportunity), she mentioned it to Barnabas who tried his luck. K. learns that the two letters that were addressed to him are the only letters Barnabas ever had delivered. He leaves after Amalia chases away one of his assistants who was looking for him at Frieda's request.

## **Chapter 16**

On the street, K. sees his assistants Jeremias. Artur is at the castle and is lodging a complaint against K. because K. was unable to appreciate the antics they had to perform to entertain him. Hearing this, K. That he did not ask for anything. He then learns that Jeremias and Frieda have been hired in the Castle Inn. Frieda has left him because he went to Barnabas. Barnabas arrives

and tells him that Erlanger, one of the klamm's first secretaries, has asked to see K. as soon as possible.

## **Chapters 17-19**

K. is led through a hall with many doors leading to small rooms for secretaries. Erlanger seems to be sleeping. K. Notice Frieda and goes to talk to her, called by jeremias, Frieda, although she seems to have been pleased to talk with k., hurries to take care of him (k.'s ex-assistant has caught a cold). She forbids k. To see her again.

Left alone, k. realizes that he is exhausted. He looks for Erlanger's door, opens one and comes across bûrgel, are talkative secretary who talks in order to fall asleep again and mentions nocturnal audiences and the unimaginable possibility of secretary there who might have some form of responsibility in the matter, which would be of precious help. K., Instead of listening attentively, falls asleep. In doing so, he misses an opportunity. Erlanger calls him from the neighbouring room. He orders k. To arrange frieda's return to her job as a waitress in order to avoid klamm being troubled by the change, then leaves.

The day of secretaries begins: k. Follows two servants who hand out files. The doors of the hall are constantly moving, and the secretaries generate many problems. The landlord and landlady arrive and talk k. Away from the unbearable racket: he was a foreign, disruptive element, who had to go in order to spare the secretaries. K., Exhausted, justifies his behaviour with his tiredness.

## **Chapter-20**

Once he has woken up, k. Listens to pepi's reproaches: because of his naivety and frieda's plotting, all Pepi's hopes and efforts to become a waitress have been for nothing. Nevertheless, she feels close to him, because, in her opinion, they have both been betrayed. She invites him to live with her and her two colleagues, and to be their protector.

## **AN ALLEGORICAL NOVEL ?**

When published *The Castle* for the first time, Max Brod (Israeli writer originally from the Czech Republic, 1884-1968), Kafka's old friend, wrote in his afterword that the story was very clearly allegorical, which influenced the way the work was received. According to Brod, who offered several religious interpretations, the castle represents divine mercy, the aim of K.'s every effort. For others, the castle is reminiscent of the State, which governs the life of individuals in an impersonal way, with the help of an impenetrable bureaucracy.

According to the researcher Michael Müller, the castle might be nothing more than that which is described in the story : “a bureaucratic , labyrinthic, inert machine [...] that should be denied even the name of 'an instance'” (Müller M., “Das Schloß”, in Jagow B. von and Jahraus O., *Kafka Handbuch. Leben – Werk – Wirkung* Göttingen, Vandenhoeck & Ruprecht, 2008, p.518-529).

According to his interpretation (already autobiographical, and somewhat allegorical, as Kafka would use K.'s story to represent his life as he sees it), K. is similar to Kafka in that he must first build an opposed insurance (he considers *The Castle* to be the enemy that must be defeated) in order to define himself and reach the goals ascribes himself, in the same way Kafka needed his tyrannical father, Hermann, for his writing. K. adopts a creative, almost artistic, yet simultaneously desperate (because of the a lingering uncertainty all around) process.

However, a Kafkasque text is neither easily explainable nor exhaustible. Even though a strict reading of *The Castle* is a defensible position, in the end it is equally reductive as an allegorical interpretation. The text remains open to all possibilities, therefore probably by passing the author's intention.

## **UNCERTAINTY AND VARIATION:**

From Barnabas, whom K. suddenly finds unsophisticated and uninteresting, to Jeremias, who seems to become an entirely different person as soon as he is no longer in K.'s employment,

nothing in *The Castle* is set, definitive, or certain : everything varies and there are only seemingly deceptive appearance. We say 'seemingly' because one of Kafka's characteristics concerning everything that is confused or inconsistent - whether, in the case of *The Castle*, the disconcerting administrative procedures or the changing aspect, depending on the perspective from which one looks at them, of the people, facts and notions - is to leave open the possibility of a rational explanation ( for example, possibly inflated rumours), without preventing the mystery from lingering on.

Many of these variations are somehow tied to the castle and/or its administration (for example, Barnabas' household is probably distasteful because it seems miserable and far from the castle to him). It seems that the closer one gets to the castle, the less clear things become. Thus, the official notion, according to which “There's no distinction between the local people and the castle” (p. 12), is contradicted by the gigantic influence and unreachable essence of the castle gentlemen, yet these elements are contradicted in turn by the tiny rooms in which the secretaries live.

#### **Other examples include:**

- Frieda: K. has the feeling that, in his arms and far from Klammer, she is “withering away” (p. 121) and later, Pepi tells him that it is being Klammer's mistress that makes her pretty;
- Klammer: according to Ogla, although his appearance is a familiar sight in the village, he always seems different when he arrives from when he leaves, when he sleeps from when he is awake, and more importantly, “that he looks almost entirely different up in the castle” (p. 156). This portrait, which is the result of several testimonies, add to the character's intangibility;
- The castle itself: at first, it is a wide jumble of a building, sometimes two stories high, with only one tower. K., First comforted in his expectations, is disappointed afterwards: the castle is actually a small city, consisting of the houses in the village, and the tower, covered in ivy, is that of a private house.



The incomprehensible aspect of everything that is related to the castle seems to point towards an interpretation, according to which the human condition is a mysterious thing, and that what we strive for will forever be out of our reach

## **CHARACTER STUDY**

### **K., the surveyor:**

Aged about thirty and dressed in rags, owning nothing but “a tiny rucksack” (p.7) and a stick, K. pretends to have traveled for a long time, made sacrifices and have left a wife and child behind. He comes to the village with the intention of staying there, despite everything that happens. K. is a stubborn man who seems to be prepared to do anything in order to reach his goal:

- Feeling that his facetious assistants slow him down and make him lose control, he treats them very rudely;
- He exposes himself to exploitation and humiliation (he hates to lose his bearings, like when he becomes a janitor, but can get back on his feet again);
- He starts a relationship with Frieda, probably because he feels vaguely superior to her. He considered her as someone worthy of respect when she was Klammer's mistress, but when she screams to the latter that she is now with the surveyor, he changes his opinion: “What could he expect of Frieda now that all was revealed?” (p.40). However, she is still previous to him, maybe because once one has been summoned by Klammer, one never loses that rank (dixit Gardena, in Chapter 6). Having found Frieda, he seizes her as if to recover his “possession” (p.215).

The problem is that K. does not think like the people in the castle. He is sometimes surprised or mistaken, and seems to fail at what he tries to do most of the time. However, he only admits his weaknesses if he can draw new conclusions from them and not seem thrown off balance. Thus,

Frank is at the same time very honest, very manipulative and very naïve ( a combination that seems to highly annoy Gardena)

But K.'s honesty can also be doubled (for example, where he comes from, was he truly married, as he does not hesitate to get engaged to Frieda as soon as he arrives at the village?). Maybe he isn't entirely honest with himself either because it is as necessary for him to be convinced of the truth of his thoughts as to recognize his feelings and to progress.

The name chosen by the author to designate this character is also telling. By naming him with a letter, he already undermines his identity, while he is trying to find a place in the village and to be accepted there.

### **Character analysis of Frieda:**

A short, meagre blond woman, who is not specifically beautiful, she has “ a surprising expression of conscious superiority in her eyes” (p. 35). Gardena and pepi says that she is ambitious. Seemingly cold and distant, she gets her pride and arrogance from the fact that she is klamm's lover. However, once she is with k.,she turns into an extremely caring and loving partner, who supports and comforts him as best she can. She states that her biggest chance for happiness would be to stay with him.

Protected by Gardena who adores her, ( Frieda used to work for her before moving to the more prestigious Castle Inn) , She stays faithful to K. even when he sends her away. However, it is not known why she left Klamm ( and her work) for K., nor why she leaves K. for Jeremias afterwards:

- According to Pepi, she manipulative and wanted to trigger a scandal by getting together with K. then leaving him at the right moment, so that people would remember what it is like to be Klamm's mistress;
- According to K., she left simply because he neglected her and because he could not change his ways;
- According to Frieda herself, it is mostly because K. meets with Barnabas that she left him;

- In addition to all of this, she certainly felt used by K.
- Pepi describes Frieda as being very secretive, never letting her suffering show in adverse circumstances – may be because she does not admit this suffering to herself either.

### **Klamm:**

Klamm is K.'s elusive superior, the man that K. desperately tries to meet and who constantly eludes him. Gardena explains that if Klamm does not wish to see someone, he will never see that person. He speaks to no one in the village.

Like the other employees, Klamm summons women to him, who then become his lovers. These women are then marked forever. This is the case with Gardena, who remembers this as being a tremendous honor, followed by disappointment as she has only been summoned three times. Rumor has it that he is incredibly sensitive to the people he refuses to see, that he is a dreamer, and that he is also very rude. But, as Olga says in chapter 15, there is no one who truly knows what he thinks.

### **Barnabas:**

He is the young son of the family that is rejected by all (though it is used to be well respected). Described by his sister Olga as the most innocent, public condemnation does not concern him as much, but it is his name which is used to name the family.

Although an apprentice cobbler, he nevertheless must dedicate a lot of time to his activity as a Messenger, because of the honor ascribed to this position. He ensures the liaison between K. and the castle, but in a desperately unofficial way :

- He has not yet received his uniform;
- He does not know whether or not he is truly accepted and if he is, where in the hierarchy he stands;

- He does not know whether the letters he delivers are really from klamm;
- He does not know whether klamm works at the castle or in an office.

Very sensitive, Barnabas has trouble sleeping and starts to be late in his work when K. is unsatisfied, but, careful of appearances, he does not allow himself to show his feelings.

Seemingly discreet, smart and irreproachable, K. immediately likes him. However, as soon as he realizes that Barnabas does not understand his unspoken wish and has brought him to his place and not to the castle, he only sees him as a disreputable and even compromising valet : he feels that it has been a mistake to go into this home.

#### **Amalia:**

Outwardly distant and domineering, though usually quiet, according to Olga it is she who runs the family, despite being the youngest (she also takes care of their bed-ridden parents). However, she is the cause of their fall from grace : out raged by the tone of sortini's letters, she stayed mad at him and did not bend to his wishes, because, according to Olga she fears neither for herself nor for the others.

#### **The assistants:**

Arthur and Jeremias are quick and perky, useless and even incompetent (they know nothing about land surveying ). They look so much alike (in k.'s eyes, not to the villagers), that k. Decides to consider them as one entity. Assigned to the surveyor, supposedly to help him in his work, it turns out that their mission, given to them by klamm's representative, was mainly to entertain him and prevent him from taking everything (and especially himself) too seriously.

After having been dismissed by k., they become separate people again. Artur is more sensitive and Jeremias - who looks much older and tired than before, according to him, because he is alone

again- fears nothing because he is no longer in service. According to Frieda (who is a childhood friend of hers), this is the only reason why he dared to take her away from k. K. Recognizes that he has underestimated his assistants, even more so since Frieda warned him that they seemed to be interested in her.



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**DEPARTMENT OF ENGLISH**

## **UNIT 3 - Translation Studies – SHS1301**

## **Pushkin: Remembrance (From Russian)**

**Born** Aleksandr Sergeyevich Pushkin 26 May 1799 Moscow, Russian Empire

**Died** 29 January 1837 (aged 37) Saint Petersburg, Russian Empire

This poem, describing a somewhat remorseful white night in St. Petersburg (Russian city), reflects the poet's state of mind after his exile (Upon graduation from the Lycee, Pushkin recited his controversial poem "Ode to Liberty", one of several that led to his being exiled by Tsar Alexander the First.) and before his marriage. It was a turbulent period. Nicholas the First had brought him back from exile but was making demands on the poet that he could not fulfill with a clear conscience (Pushkin had no freedom and made to work in Nicholas council). Though he was for many reasons unable (though probably not unwilling) to actually be a Decembrist (a member of a group of Russian revolutionaries who in December 1825 led an unsuccessful revolt against Tsar Nicholas I) and stand against the Tsar, he still felt he was betraying his Decembrist friends. Despair drove him to dissipation: he lost huge sums at cards, had three affairs with married women, and incidentally contracted an STD from a prostitute a month before he wrote this poem.

### **Remembrance**

By A.S. Pushkin

Translated by A.Z. Foreman

*When din of day for mortals softly ends*

*And down on the mute city squares*

*The half-transparent shade of night descends*

*With slumber, balm of daylong cares,*

*Then, in the still for me the hours bring*

*Exhausting sleepless pains anew.*

*Searing in blank of night, the serpent's sting*

*Venoms my heart with acid rue.  
Black fancies seethe, and floods of anguish blast  
The corners of my burdened soul;  
Without a sound, remembrance of things past  
Unwinds to me her lengthy scroll.  
Then reading with disgust the writ of years  
I tremble, damn my every day,  
Bawl bitter complaints, and bitterly shed tears  
But wipe not one sad line away.*

Remembrance by Alexander Pushkin is an impassioned poetic lamentation or an elegy for the poet himself. The poet seems to be plagued by dreadful memories of particular events. The poem has an allusion to the capitalist labor atmosphere which was quite abusive during this time. Through this poem he conveys the remorse of the events that changed his life, as the uprising delivered him from exile and provided a means to his own freedom, along with the regret of having lost so many of his Decembrist friends. The poet compares the pain caused to him with that of the serpent sneering towards him with a venomous sting. He calls his soul as a burdened soul which is heavier with lot of unfair memories of the past, which is like a lengthy scroll. He says that he cries loudly every night but his bawling is soundless cant be heard by anyone which shows his silent sufferings. The poet ends his poem by saying that he is ready to suffer for his end is nearing.

In the first few lines he says how the turbulent condition of the nation under the capitalist regime had drowned the energy of the people , so that even at the early part of the night the streets of St.Petersburg are empty and everyone has gone to sleep being exhausted of their day labor. In contrast the poet feels the pain of continuous sleeplessness for his heart and mind is filled with lot of pain and regrets, which could be his failed marriage and unhappy career. **The poem has the closest structure of sonnet and blank verse is applied in the translated version though the original has the meter of iambic pentameter.**



## MAHAKAVI SUBRAMANYA BHARATHIYAAR: AASAI MUGAM MARANDU POCHAE..

### Original:

Aasaimugam marantho pothey,  
Idhai Yaaridam solven adi thozhi;  
Nesam marakavillai nenjam,  
Enil Ninaivu mugam marakalaamo;

Kannil theriyuthoru thotram,  
Athil Kannan azhagu muzhuthillai  
Nannu mugavadivu kaanil, andha  
Nallavalla sirippai kaanom;

Oivu mozhithalum illamal  
Avan uravai ninaithirukkum ullam  
Vayum uraipathundu kandai  
Andha maayan pughazhinai eppodum

Kangal purinthuvitta paavam  
Uyir Kannan urumarakkalachu  
Pengalinidathil idu pole  
Oru pedamai munbu kandathundo?

Thenai maranthirukkum vandum  
Oli sirappai maranthuvitta poovum  
Vaana maranthirukkum payirum  
Indha vaiyam muzhuthumillai thozhi

Kannan mugam maranthuponal,  
Intha Kangal irunthu payan undo;

Vanna padamumillai kandai,  
Inni Vaazhum vazhi ennadi thozhi;

**Translation:**

Oh! I have forgotten my dear love's face my friend,  
Tell me, with whom should I share this lament-  
The heart though has not forgotten its fondness  
Then why did my memories let me down?

The form that I perceive before me,  
Has not in sum all his beauty;  
In those eyes set in that beauteous visage  
I find not his sweet winsome smile!

My heart ceaselessly dwells on our relationship-  
Haven't you noticed my constant talk  
about that illusionist?

But a sin committed by my eyes  
Has caused his disappearance from memory  
Have you detected such folly  
In other women my friend?

Was there ever a bee that spurns honey?  
A flower that disdains sunlight?  
Or a crop that ignores rain?  
Any place else in this world?

If I could forget Kannan's face  
Of what further use are these eyes?

Alas! I don't even possess a picture

How do I live out the rest of my life, in this state, my friend?

Chinnaswami Subramania Bharathi, also known as Bharathiyar (11 December 1882 – 11 September 1921), was a Tamil writer, poet, journalist, Indian independence activist and a social reformer. Popularly known as "Mahakavi Bharathi", he was a pioneer of modern Tamil poetry and is considered one of the greatest Tamil literary figures of all time. His numerous works included fiery songs kindling patriotism during the Indian Independence movement

“Subramanya Bharathi” seems to have written this song revisiting his experience when he lost the only photograph of his mother who passed away when he was just 5. Here the context is about a girl’s conversation with her friend about her lover. The poem starts with a rhetorical note of a girl being upset that she has forgotten the face of her lover though she remembers the kind of love she holds towards him.

The girl symbolizes her lover as the Hindu god Lord Krishna and she says that she could only see the blurred vision of her lover and she regrets that she couldn’t enchant in his bright smile. The maiden is totally obsessed with the thoughts of her lover and she calls that feeling as magician’s glory. She calls herself ignorant for she has forgotten the face of her lover and she further remarks that she was blinded by her own sins of forgetting her own lover.

She again rhetorically asks if there will be a bee that keeps away from honey, if there will be a flower that will not respond to sunlight, if there will be a crop staying away from rain and having forgotten the face of her lover she is against the worldly rules.

She says that it’s a shameful act for her for she don’t even have a photograph of her lover to see and recollect his image.



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**Translation Studies – SHS1301**

## **GIRISH KARNAD : HAYAVADANA**

Drama is a composite art in which the written word of the playwright is concretized when it becomes the spoken word of the actor on the stage. Indian drama written in English and translated in English by Indian playwrights has registered a remarkable growth recent decades. Contemporary Indian drama in English translation has made bold innovations and fruitful experiments in terms of both thematic concerns and technical virtuositities. It has been increasingly turning to history, legend, myth and folklore, tapping their springs of vitality and vocal cords of popularity with splendid results.

Indian Drama in English translation has made bold innovations and fruitful experiments in terms of both thematic concerns and technical virtuositities. It has been increasingly turning to history, legend, myth and folklore tapping their springs of vitality and vocal cords of popularity with splendid results. Plays written in various Indian languages are being translated into English and other languages as they are produced and appreciated in the various parts of the country. A closer contact is being established between the theatre workers from different regions and languages through these translations. Thus, regional drama in India is slowly paving a way for a national theatre; into which all streams of theatrical art seem to coverage. The major language theatres that are active all through the turbulent years of rejuvenation and consolidations are those of Hindi, Bengali, Marathi and Kannada.

The plays both under the Pre-Independence and the Post-Independence phase were originally written in English. Among the plays translated into English, there are a few, which were first written in the regional languages and subsequently translated into English by the authors themselves. Though, strictly speaking, these works cannot be called fully English plays, they can be mentioned under the topic, in view of the fact, that at least some of them are transcreations and not simply translations.

Girish Karnad, Mohan Rakesh, Badal Sircar and Vijay Tendulkar have remained the most representative of the contemporary Indian drama not only in Hindi, Bengali, Marathi and Kannada respectively but also on the pan Indian level. Among the major dramatists mentioned above, Girish Karnad has been regarded as the leading dramatist so far as the use of myth and history is concerned and his plays vividly represent this trend. In all his plays are mythical, historical or legendary Karnad's approach is modern. In his play, Hayavadana, he reinforces the central problem of human existence in a world of tangled relationships. In Hayavadana, he skilfully uses the principles and theme of Indian mythology, folk tales and folk theatre- masks, curtains, dolls, the story-within-a-story to create a bizarre world of incomplete individuals, indifferent gods, dolls that speak and children who cannot world which appears to be indifferent to the desires and frustrations, joys and sorrows of human beings. In this paper an attempt has been made to study how successfully Karnad has used myth, folk tales and history to represent his theme in his play.

## Girish Karnad

Girish Karnad, born in 1938 in Matheran, spent his childhood in a small village in Karnataka. There he came in contact with the strolling group of players in 1950s called Natak Mandalies or Natak Companies.

When he was preparing to go to England; one day as he was reading The Mahabharata just for fun, he read the story of Yayati unintentionally he started writing and the result came in the form of a play written in Kannada. It was published as a play Yayati in 1961 and later publication of Tughlaq in 1964, established Karnad as a master dramatist. Subsequently, he published Hayavadana (1971) Angumalige(1977), Hittina Hunja (1980), Nagamandala (1988), Tale Danda (1990), and Agni Mattu Male (1995). Five of his plays Tughlaq (1964), Hayavadana (1971), Nagamandala (1990), Tale Danda (1993) and The Fire and the Rain (1998) have been translated into English. The first three have been published by the Oxford University Press in India and the remaining two by Ravi Dayal Publishers, New Delhi. His plays have received an international recognition. They have been widely performed in Europe and America. The play Tughlaq has been translated into Hungarian and German. The B. B. C. London, broadcast it in 1979 and Hayavadana in 1993. Directed by E. Alkazi, Tughlaq was presented in London by The National School of Drama, Repertory Company as part of the festival of India in 1982. Karnad has received wide recognition and many awards including Padamshree in 1974 and Padambhushan in 1992.

Hayavadana, the Natya Sangh Award winner for the best play of 1971, gives expression to the Indian imagination in its richest colours and profound meanings. In his note to Hayavadana, Girish Karnad unambiguously states, The central episode in the play is based on a tale from the Vetala-panchavimshika, but I have drawn heavily on Thomas Mann's reworking of the tale in The Transposed Heads. In the story of The Transposed Heads, Shridaman and Nanda are very intimate friends. Shridaman falls in love with Sita. He asks Nanda to act as a messenger between him and Sita. First, he laughs at the idea, but for the sake of his friend, Nanda agrees to do so. Sita consents for the proposal and marries Shridaman. After some time when the couple accompanied by Nanda is travelling through the forest so as to reach the house of Sita's parents, they lose track. Finding a temple of Kali, they take shelter for the night. Shridaman, under some unknown influence cuts off his head and offers it to Kali. When Nanda comes out in search of his friend goes into the same temple and finds him dead.

Out of fear of being accused with the murder of his friend for the sake of Sita, whom he also loves, Nanda kills himself too. When Sita finds both of them missing, she reaches the inside of the temple, sees the situation and prepares to put an end of her life. Preventing her from doing so Goddess Kali appears before her and asks her to beg what she wants. Naturally, she demands her husband and her friend back to life. Kali grants the same and asks her to fix the heads on their bodies. Sita, extremely excited, puts the head of Shridaman on the body of Nanda and that of

Nanda on the trunk of her husband. Both of them are thus restored to life but creating a great problem to Sita to decide who is her husband, the man with Shridaman's head or one with his body.

#### SUMMARY:

The play opens with a puja to Ganesha, as the Bhagavata asks that Ganesha bless the performance that he and the company are about to put on. Then he places the audience in the setting of the play, Dharmapura, and begins to introduce the central characters. The first is Devadatta, the son of a Brahmin who outshines the other pundits and poets of the kingdom. The second is Kapila, the son of the iron-smith who is skilled at physical feats of strength. The two are the closest of friends.

As the Bhagavata sets up the story, there is a scream of terror offstage. An actor runs onstage screaming that he has seen a creature with a horse's head, a man's body, and the voice of a human. The Bhagavata doesn't believe him, and even when the creature (Hayavadana) enters, the Bhagavata thinks it is a mask and attempts to pull off Hayavadana's head. Upon realizing it's his real head, the Bhagavata listens as Hayavadana explains his origin: he is the son of a princess and a celestial being in horse form, and he is desperate to become a full man. The Bhagavata suggests he go to the temple of Kali, as she grants anything anyone asks for. Hayavadana sets out for the temple, hopeful that Kali will be able to change his head to a human head.

Recovering from the interruption, the Bhagavata returns to the play. He begins to sing, explaining that the two heroes fell in love with a girl and forgot themselves. Meanwhile, a female chorus sings in the background about the nature of love. Devadatta and Kapila enter. Devadatta explains his love for Padmini, explaining that he would sacrifice his arms and his head if he could marry her. Kapila at first makes fun of Devadatta but then sees how much his friend is affected by Padmini. He agrees to find out her name and where she lives.

Kapila goes to the street where Padmini lives and begins to knock on the doors. When Padmini opens the door to her home, Kapila is immediately love-struck. Padmini asks him what he wants, outwitting him as he tries to come up with reasons why he is there. He eventually explains that he is there to woo her for Devadatta. Kapila says to himself that Padmini really needs a man of steel, and that Devadatta is too sensitive for someone as quick as Padmini.

The Bhagavata reveals that Devadatta and Padmini were quickly married, and that all three remained friends. The story then jumps forward six months, when Padmini is pregnant with a son, and the three friends are meant to go on a trip to Ujjain together. Devadatta expresses jealousy that Padmini seems to have some affection for Kapila, which Padmini denies. She says that she will cancel the trip so that the two of them can spend more time together, but when

Kapila arrives, ready to leave, Padmini changes her mind and decides to go, much to Devadatta's dismay.

As the three of them travel together, Padmini remarks how well Kapila drives the cart. She points out a tree with the Fortunate Lady's flower, and Kapila rushes off to grab flowers for her. Padmini remarks to herself how muscular Kapila is, and Devadatta sees Padmini watching him with desire. When they pass the temple of Rudra and Kali, Devadatta is reminded of his old promise and sneaks away to cut off his head. Kapila goes to look for him, and upon discovering Devadatta's headless body is struck with grief. He decides to cut off his head as well.

Padmini begins to get worried about the two men and goes after them. She sees their two headless bodies on the ground and attempts to commit suicide as well. The goddess Kali stops her and tells her she will revive the men if Padmini replaces their heads on their bodies. Padmini, in her excitement, accidentally switches the two heads when she replaces them. The two men are revived: one with Devadatta's head and Kapila's body, and the other with Kapila's head and Devadatta's body.

At first, the three of them are amused by the mix-up, but when they try to return home, they discover issues. Each man believes that Padmini is his wife. Devadatta's head claims that the head rules the body, and so she is his wife. Kapila's head argues that his hand accepted hers at the wedding ceremony, and that the child she is carrying came from his body. Padmini is aghast, but decides to go with Devadatta's head. Kapila does not return with them.

As the second act opens, Padmini and Devadatta are happier than they've ever been. She loves his newfound strength, and the two of them prepare for their child. They buy two dolls for their son. The dolls speak to the audience and reveal that over time, Devadatta's new, strong body begins to revert to its old form. He and Padmini fight over how to treat their son, as she believes that Devadatta coddles him. The dolls tell the audience that Padmini begins to dream of Kapila. When the dolls begin to show signs of wear, Padmini asks Devadatta to get new ones and goes to show her son the forest.

As Padmini travels through the woods, she discovers Kapila living there. He has regained his strength, just as Devadatta has lost his. He explains how he had to war against his body, and how he has come to accept that he is, in fact, Kapila. Padmini implies that she is attracted to him, and spends several nights with him.

Devadatta returns with the dolls and tries to find Padmini in the woods. He discovers her with Kapila, and the two decide to kill each other to put an end to the struggle between their heads and their bodies. After they have killed each other, Padmini decides to perform sati, throwing herself on their funeral pyre. The Bhagavata explains that Padmini was, in her own way, a devoted wife.



Just as the audience believes the play has ended, a second actor comes onstage saying that there was a horse walking down the street singing the national anthem. The first actor also enters, with a young boy in tow. The boy is very serious, and does not speak, laugh, or cry. It is revealed the child is Padmini's son.

At that point, Hayavadana returns. He explains that he had asked Kali to make him complete, but instead of making him a complete human, she has made him a complete horse. Padmini's son begins to laugh at Hayavadana, and the two sing together. Hayavadana still wishes to rid himself of his human voice, and the boy encourages him to laugh. As Hayavadana laughs more and more, his laughter turns into a horse's neigh, and he thus becomes a complete horse.

The Bhagavata concludes the story by marveling at the mercy of Ganesha, who has fulfilled the desires of Hayavadana and the young boy. He says that it is time to pray, and Padmini, Devadatta, and Kapila join in thanking the Lord for ensuring the completion and success of the play.

#### THEMES OF THE PLAY:

##### **Identity, Hybridity, and Incompleteness**

One of the common threads throughout Hayavadana is the recurrence of beings that are hybrids, with minds and bodies that are not ordinarily compatible. The play contains three "layers": first, a ritual prayer; second, the plot concerning Hayavadana; and third, the actual "story" being presented about two men whose heads are accidentally swapped. Karnad uses these beings to demonstrate that incompleteness is an integral aspect of the human condition.

##### **The Mind vs. The Body**

The most central plot of Hayavadana is the love triangle between Padmini, Devadatta, and Kapila. Devadatta and Kapila, who are best friends, both fall in love with Padmini, who in turn is attracted to attributes in each of them. The dynamics between the three characters dramatize the conflict between the mind and the body. The play shows that while the head may be more in control of the body.

##### **Metatheatre and Storytelling**

Metatheatre describes aspects of a play that draw attention to its nature as a play. Though the "play within a play" is a common conceit, Hayavadana is unusual in that it has several layers: first, the play opens with a ritual to Ganesha, as the Bhagavata (a narrator-like character) asks Ganesha to bless the play that the company is about to perform.

## **Indian Culture and Nationalism**

Hayavadana is the most successful example of the “theatre of roots” movement in India. This movement began after India gained independence from Britain in 1947, and playwrights began to move away from Western dramatic conventions in favor of using regional languages and theatrical forms in their plays. Hayavadana itself is written in the regional Indian language Kannada and uses elements of Indian yakshagana and natak theater. Karnad uses these various theatrical forms within his play.

### **SYMBOL:**

Masks and fortunate lady flower

### **ANALYSIS:**

The play Hayavadana, tells a story embellished with the harsh truths of life and the incongruities of our existence capsuled in fantasy. It is simultaneously a story, a social satire and the psychological study of a woman. It is a comment on blind faith devoid of any reason. Hayavadana is a bold experiment in dramatic technique that offers a new direction to modern Indian theatre. This experiment proves that the traditional form need not be treated as precious artifacts but can be adopted to treat modern themes suitable for the urban Indian audience. The characters of Kapila and Devadatta are manifestations of the images of different castes in our society. In our society, a Brahmin is learned and wise but physically weak. Likewise, the image of Devadatta is stereotypical of a male Brahmin whereas Kapila, a Kshatriya, is a wrestler and is not as wise as Devadatta. Here the caste of the men plays a major role in the portrayal of both the men, which is true of our Indian society where we judge people on the basis of their caste and creed.

Along with the central theme, there is a sub-plot wherein Hayavadana (the horse-man) reflects incompleteness. With the face of a horse and the body of a man, Hayavadana, the off-spring of a celestial being and a princess, loathes and wants to rid of the horse's head and longs to be a complete man. He is symbolic of the identity crisis we face today. Karnad implores Existentialism by intensifying the motif of incompleteness by a broken tusk and a cracked belly - which other way you look at him he seems the embodiment of imperfection, of incompleteness. Existentialism implies the quest of the individual for the assertion of the self despite his limitations and failures. In the play, identity and impersonation have been played up leading to conflicts between the mind and the body. When Kapila and Devadatta's heads get transposed, the identity crisis further deepens and the influence of the bodies on the minds is immense. This brings to the fore a conflict that we face in our lives, if the mind is dependent on the body or vice versa. The conflict between the head and the body, is well expressed in Devadatta's (whose head is Devadatta's but body is Kapila's) words, “I'd always thought one had to use one's brain while

wrestling or fencing or swimming. But this body does not wait for thoughts, it acts.” But the irony has been brought out very well by Karnad. As we in today’s times, often chose body over mind, Padmini too does the same. This reflects the changing preferences in our lives.

In India’s cultural and socio context, mind is given more emphasis over matter and is illustrated through Devadatta’s remark in the play which says, “According to Shastras, the head is the sign of a man.” Karnad represents India’s erstwhile socio- cultural practices like Sati when Padmini commits Sati in order to prove her chastity, which was a tradition in olden days.

Karnad reveals the religious sentiments prevalent in our society, psychology and culture by showing the presence of Goddess Kali. Hayavadana begins with an invocation of Lord Ganesha, who is generally worshipped first among the gods. In the beginning, Devadatta worships Kali in order to win Padmini’s hand for marriage. Later in the course of time, he offers himself to the goddess by beheading himself and his friend Kapila follows suit. The Hindu rituals and superstitions are very well portrayed by showing people offering themselves to Kali. This was a practice that was followed a few decades back. Now people offer goats and animals to Goddess Kali, who is also known as the goddess of Destruction. The theme also reveals the Upanishad principle that visualizes the human body as a symbol of the organic relationship of the parts to the whole.

The sexuality of a woman has been put forth in a very unassuming way by Karnad. Padmini though married to Devadatta is attracted to Kapila. Her consistent existence depends on the presence of either of them. She needs both or either of them for her satisfaction and resorts to Goddess Kali. Eventually, she finds herself in intense euphoria when she combines the head of Devadutta and the body of Kapila thereby according herself a high degree of sexual freedom. Padmini’s end portrays the subjugation of women in our country wherein they have to time and again prove their chastity.

With such references to India’s cultural, religious and social context, Karnad does not mean to condemn them but make readers and viewers understand how even with different human values and behaviours, we seem to follow well set norms. He has blended such issues such as love, identity and sexuality with folk culture and his imagination. Karnad provides us with a glimpse of the past as well as its relevance to understanding the contemporary world.

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## **UNIT 5 - Translation Studies – SHS1301**

## TRANSLATION PRACTICE

1. Calm down.

அமைதியாக இருங்கள்

Translation type: Indirect translation- Equivalence method

Calm down.

அமைதியாக இருங்கள்

2. Who is he?

அவன் யார்?

Translation type: Direct Translation – Literal Translation method.

3. Talk to me!

என்னிடம் பேசு

Translation type: Indirect translation- Transposition (parts of speech position is changed).

4. I bought this with cash

இதை காசு கொடுத்து வாங்கினேன்

borrowing

- a. Translation type: Indirect translation- Transposition (parts of speech position is changed).
- b. Borrowing/ loan word is also used.

5. நிலக்கடலை

*ground nut* (English calques from Tamil).

Sheetayuddham (ശീതയുദ്ധം) - Cold war (Malyalam calques from English)

Translation type: direct translation- Calque

(continued in the next page)....

## TRANSLATION PRACTICE

### PARAGRAPHS

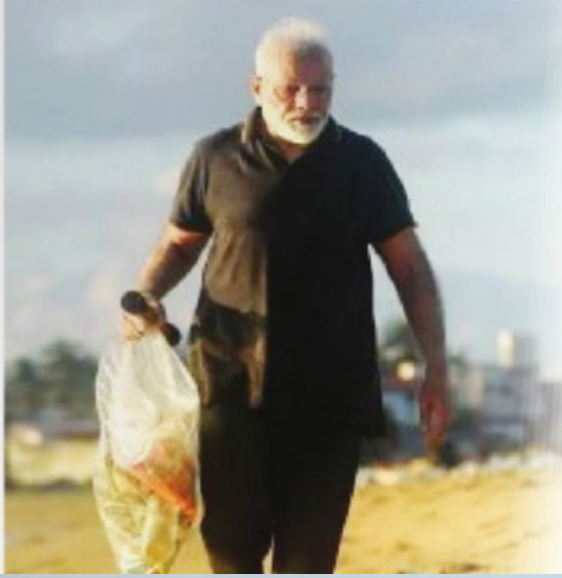
# EIGHT INDIAN BEACHES EARN 'BLUE FLAG' ECO



Swachh Bharat Abhiyan has changed the India. Bearing an eloquent testimony to is the 'Blue Flag' eco-label recommended for of India on the eve of International Coastal which is celebrated across 100 countries as label, a first for Indian beaches, has been recommended for Shivrajpur in Gujarat, Ghoghola in Daman & Diu, Kasarkod and Padubidri in Karnataka, Kappad in Kerala, Rushikonda in Andhra Pradesh, Golden Beach of Odisha and Radhanagar in Andaman and Nicobar. Union Environment Minister Dr. J. Jayaprakash Narayan



எட்டு இந்தியக் கடற்கரைகளுக்கு 'நீலக்கொடி' சுற்றுச்சூழல் தகு



**தூய்மை** இந்தியா திட்டம், இந்தியாவைப் பற்றிய மாற்றியுள்ளது. இந்த புதிய பிம்பத்திற்கு கட்டி போல இந்தியாவின் எட்டு கடற்கரைகளுக்கு 'நீலக்' முத்திரை வழங்கப்பட்டுள்ளது. 1986ஆம் ஆண்டு ( சர்வதேசக் கடற்கரைத் தூய்மைப்படுத்தும் நாளை ஒ) அளிக்கப்பட்டுள்ளது. இந்தியக் கடற்கரைகளுக்கு இ) அளிக்கப்படுவது இதுவே முதல் முறையாகும். குஜர) சிவராஜ்பூர், டாமன் டையூ வில் உள்ள கோகோலா, கர்நாடகாவில் உள்ள, பாடுபிட்ரி, கேரளாவில் உள்ளகாசர்கோட், கப்பட், ஆந்திரப்பிரதேசத்தில் உள்ள ருஷிகொண்டா, ஒடிசாவில் உள்ள தங்கக்கடற்கரை, அந்தமான் நிக்கோபாரில் உள்ள ராதா நகர் ஆகியவற்றுக்கு இந்த முத்திரை பரிந்துரைக்கப்



## पहली बार भारत के 8 अंतरराष्ट्रीय प्रतिष्ठा के त

स्वच्छ तट स्वच्छ पर्यावरण का प्रमाण है। पिछले साल 12 साथ आधा घंटा तक समुद्री तट की सफाई करते हुए प्रधान के प्रति प्रेरणा देने वाली तस्वीर ने यही संदेश दिया था। य और ताजा होगी क्योंकि पहली बार भारत के आठ समुद्री



अंतरराष्ट्रीय ईको लेबल है। यह घोषणा अंतररा के अवसर पर की गई में की गई थी। अंतररा नामित ये 8 सागर तट दमण एवं दीव का घोगला, कर्नाटक का कासरगोड और



**എട്ട് ഇന്ത്യൻ ബീച്ചുകൾ 'ബ്ലൂ ഫ്ലാഗ്' എക്കോ ലേബർ**

## Phonetics

A phoneme is a speech sound. It's the smallest unit of sound that distinguishes one word from another. Since sounds cannot be written, we use letters to represent or stand for the sounds. A grapheme is the written representation (a letter or cluster of letters) of one sound. It is generally agreed that there are approximately 44 sounds in English, with some variation dependent on accent and articulation. The 44 English phonemes are represented by the 26 letters of the alphabet individually and in combination.

The 44 sounds are divided into consonants (24) and vowels (20). A consonant sound is one in which the air flow is cut off, either partially or completely, when the sound is produced. In contrast, a vowel sound is one in which the air flow is unobstructed when the sound is made. The vowel sounds are the music, or movement, of our language

The vowels are further divided into monophthongs and diphthongs.

### SOUND Focus: Vowels, diphthongs & consonants

VOWELS	monophthongs				diphthongs		<b>Phonemic Chart</b> voiced unvoiced	
	i:	ɪ	ʊ	u:	ɪə	eɪ		
	sheep	ship	good	shoot	here	wait		
	e	ə	ɜ:	ɔ:	ʊə	ɔɪ		
	bed	teacher	bird	door	tourist	boy	show	
	æ	ʌ	ɑ:	ɒ	eə	aɪ	aʊ	
	cat	up	far	on	hair	my	cow	
CONSONANTS	p	b	t	d	tʃ	dʒ	k	g
	pea	boat	tea	dog	cheese	June	car	go
	f	v	θ	ð	s	z	ʃ	ʒ
	fly	video	think	this	see	zoo	shall	television
	m	n	ŋ	h	l	r	w	j
	man	now	sing	hat	love	red	wet	yes

# Phonetic alphabet

## Vowels and diphthongs (double vowels)

i:	seat /si:t/, feel /fi:l/	ɜ:	turn /tɜ:n/, word /wɜ:d/
ɪ	sit /sɪt/, in /ɪn/	ə	another /ə'nʌðə(r)/
e	set /set/, any /'eni/	eɪ	take /teɪk/, wait /weɪt/
æ	sat /sæt/, match /mætʃ/	aɪ	mine /maɪn/, light /laɪt/
ɑ:	march /mɑ:tʃ/, after /'ɑ:ftə(r)/	ɔɪ	oil /ɔɪl/, boy /bɔɪ/
ɒ	pot /pɒt/, gone /gɒn/	əʊ	no /nəʊ/, open /'əʊpən/
ɔ:	port /pɔ:t/, law /lɔ:/	aʊ	house /haʊs/, now /naʊ/
ʊ	good /gʊd/, could /kʊd/	ɪə	hear /hɪə(r)/, deer /dɪə(r)/
u:	food /fu:d/, group /gru:p/	eə	where /weə(r)/, air /eə(r)/
ʌ	much /mʌtʃ/, front /frʌnt/	ʊə	tour /tuə(r)/

## Consonants

p	pull /pul/, cup /kʌp/	tʃ	cheap /tʃi:p/, catch /kætʃ/
b	bull /bul/, rob /rɒb/	dʒ	jail /dʒeɪl/, bridge /brɪdʒ/
f	ferry /'feri/, cough /kɒf/	k	king /kɪŋ/, case /keɪs/
v	very /'veri/, live /lɪv/	g	go /gəʊ/, rug /rʌg/
θ	think /θɪŋk/, bath /bɑ:θ/	m	my /maɪ/, come /kʌm/
ð	though /ðəʊ/, with /wɪð/	n	no /nəʊ/, on /ɒn/
t	take /teɪk/, set /set/	ŋ	sing /sɪŋ/, finger /'fɪŋgə(r)/
d	day /deɪ/, red /red/	l	love /lʌv/, hole /həʊl/
s	sing /sɪŋ/, rice /raɪs/	r	round /raʊnd/, carry /'kæri/
z	zoo /zu:/, days /deɪz/	w	well /wel/
ʃ	show /ʃəʊ/, wish /wɪʃ/	j	young /jʌŋ/
ʒ	pleasure /'pleʒə(r)/	h	house /haʊs/

' shows which part of a word is stressed. Example: /'lɪmɪt/.



# Phonetic Alphabets : Vowels

## Vowels

## Vowels Fol

1. /i/ eat, see, read, money	/it, si, rid, 'mɒni/	16. /iə/ ear, beard
2. /ɪ/ it, big, minute, wishes	/ɪt, bɪg, 'mɪnɪt, 'wɪʃɪz/	/iə, biəd,
3. /eɪ/ ate, say, paid	/eɪt, seɪ, peɪd/	17. /ɛə/ air, scared
4. /ɛ/ ever, yes, bed	/'ɛvə, yes, bɛd/	/ɛə, skɛə
5. /æ/ apple, fat, sad	/'æpəl, fæt, sæd/	18. /ɑə/ art, car, ha
6. /ɑ/ odd, stop, father	/ɑd, stɑp, 'fɑðə/	/ɑət, kɑə
7. /ə/ up, bus, the, above	/əp, bəs, ðə, ə'bəv	19. /ɔə/ order, wor
8. /ɔ/ off, saw, talk, gone [may=/ɑ/]	/ɔf, sɔ, tɔk, gɔn/	/'ɔədə, w
9. /oʊ/ oh, boat, nose, yellow	/oʊ, bɔt, noʊz, 'jɛləʊ/	20. /ʊə/ sure, pure
10. /ʊ/ good, book, should	/gʊd, bʊk, ʃʊd/	/ʃʊə, pʊə
11. /u/ you, food, boot	/ju, fuɪd, bu:t/	21. /aɪə/ iron, fire,
12. /ə/ early, were, bird, hurt, better	/'ə:li, wə, bæd, hæ:t, 'betə/	/'aɪən, fa
13. /aɪ/ I, ride, life	/aɪ raɪd laɪf/	22. /aʊə/ hour, flo

## **The International Phonetic Alphabet (IPA)**

### **Exercises – 5**

Write the transcribed sentences with ordinary letters.

1. /aɪ kʌm frəm frɑːns/.  
I come from France.
2. /duː ju wɜːk fɔː ə bɪg 'kʌmpəni?/  
Do you work for a big company?
3. /aɪ 'stʌdi ə lɒt/.  
I study a lot.
4. /ʃi goz tə bɛd ət faɪv ə'klɒk/.  
She goes to bed at five o'clock.
5. /ðeɪ həv 'breɪkfəst ɪn ðə 'mɔːnɪŋ/.  
They have breakfast in the morning.
6. /aɪ lɪv ɪn ə smɔːl 'sɪti/.  
I live in a small city.
7. /wi lʌv 'kʊkɪŋ/.  
We love cooking.
8. /dəz ʃi mɪs hɜː 'fæməli?/  
Does she miss her family?