Translation as Power

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ABSTRACT

Since different countries and languages have been in contact with each other, translation has been useful in conveying one culture to another, sometimes under disparate conditions liable for unfocused and prejudiced translations. Translation as a profession began only a few years ago in global institutes, management sectors, civic corporations, and translation agencies. The idea that all languages are of equal worth and substance, and that everyone has the right to articulate and inscribe his or her own language, whether it is a national or a minority tongue, is not widely accepted. Translation as a career can be pursued in a collaborative setting with translators, revisers, terminologists, writers, and clients. To conclude, only one person can be held accountable for the translation, and translation must rely on a single technique. This report argues that everything, without exception, is translatable and adaptable, and that the translator cannot have the luxury of claiming that some texts cannot be transformed.

Keywords: Vernacular, Ambiguity, Neologism, biological determinism, femininity.

How do we define translation? It is to exposé the connotation of a text into another language in the way that the original author intended? Common sense tells us that this ought to be simple, as if the author is saying something fine in one language as in another. On the other hand, this may be seen as complex, simulated and counterfeit, since by using another language one is pretending to be someone that he/she is not. Hence in many types of texts, (official, organizational, vernacular, local, educational) the attraction is to transmit as many SL (Source Language) words to the TL (Target Language) as possible. The pity is that the translation cannot basically make a replica of the original. But translation empowers the translator to be a bridge between two languages, two cultures. Because translation does not mean the renovation of lexicon after lexicon, it basically intends to bring home the culture—hence bestowing the 'power' on the translator. The object of this paper is to deal with the issues related to translation with a spotlight on the following points:

1. Translation as a mode of representing identity
2. Problems of translation: linguistic, cultural, semantics, lexical
3. Language functions
4. Translation as loss: musicality, sonority, essence
5. Translation: to bring home the culture

6. Categories of texts
7. Methods of translation

Translation as an occupation accomplished in global institutes, management sectors, civic corporations and translation agencies commenced only a few years ago. Till today the idea that all languages are of identical worth and substance, and that everybody has a right to articulate and inscribe his own language, whether it is a countrywide or a marginal tongue, is not by and large renowned. Translation as a career may be taken as a shared course flanked by translators, revisers, terminologists, writers and clients . Even so, to end with, only one individual can be accountable for the translation and translation must have the trample of one technique. This paper asserts that everything devoid of exemption is translatable, adaptable and the translator cannot have the opulence of claiming that some texts cannot be transformed. For analysis, I have taken specific examples of some texts translated from Hindi to English and vice-versa in this paper.

 Danila Seleskovitch, an analyst of translation, has said: "Everything said in one language can be expressed in another – on condition that the two languages belong to cultures that have reached a comparable degree of development" (Quoted in Towards a Science of Translating, p.200). I feel that the prerequisite she makes is counterfeit and ambiguous. Translation is an apparatus of learning and also of accuracy, specifically for the reason that it has to accomplish the reader whose artistic and instructive altitude is dissimilar with that of the readers of the original. When translation is forever feasible, it may, for different justifications, not have the similar impact as the original text.

As a medium of communiqué, translation is used for multilingual discerns. Translation has its own stimulation and significance. A reasonable translation is constantly feasible, but a high-quality translator is never contented with it, with a constant feeling that it can still be improved. There is nothing like faultless, ultimate or accurate translation. A translator always endeavors to amplify his acquaintance and perk up his means of using the idiom; he follows essentials and different expressions. He has to work on certain levels: first, translation is a discipline, which necessitates the comprehension, corroboration and authentication of the data and the tongue that depicts them. Secondly, it is an expertise, a skill, which demands apposite verbal communication and recognition; thirdly, it is a fine art, which tells between good from the ordinary writing with the imaginative, impulsive, motivated altitude of the translation. Translation is a subject of taste, where disagreement comes to an end, inclinations are

articulated, and the multiplicity of commendable translations is the manifestation of personality distinctions. Translation has been helpful in conveying one culture to another, sometimes under disparate conditions liable for unfocused and prejudiced translations, since different countries and languages have been in touch with each other. Thus, the Romans embezzled Greek culture, the Toledo School transferred Arabic and Greek scholarship to Europe; and till the nineteenth century European culture had been the portrayal of greatly the Latin and Greek translations. In the nineteenth century German culture was gripping Shakespeare. In this century a new world literature has materialized, comprising the work of a small number of intercontinental writers. Anyway, there is no analogous cultural movement from regional or divergent authors. Because translation is not merely a purveyor of culture, but also of the truth. The personal satisfaction derivative from translation is the exhilaration of the demand to resolve many a small problem in the framework of a large one. Ambiguity, kaleidoscope, labyrinth, conundrum, fluctuate, organize – these metaphors capture the amuse-yourself factor of translation without its significance. The pursue after words and facts is unalleviated and necessitates thoughts. There is an extraordinary magnetism in the seek out for the exact word, sometimes out of reach due to the semantic fissure linking two languages. The liberation of discovering it, the fulfilment after striking on the right word is a delicate incentive, out of ratio and out of perception to the contentment of satisfying in the whole picture. In a narrowed sense, principles of translation is concerned with the translation method aptly used, and it is therefore dependent on a well-designed premise of language. And in a wider sense, translation theory is the area of research that we have about translating, extended from universal principles to strategy, implications and insinuations.

The translator must consider the following points/ procedures before taking up the task of translation:

(1) Conversion

(2) Culture correspondent

(3) Neutralization

(4) Honesty

(5) Tag / brand of the text

(6) Naturalization

(7) Thematic analysis

(8) Removal (of superfluous elongates of particularly images and intensifiers)

(9) Couplets (in case of verse lines)

(10) Established average translation

(11) Summary, commentary, annotations, observations, etc.

(12) Classifiers, clarifications, etc.

Problems of Translation:

Being expressive about a foreign language and knowing one's subject is not as imperative as being susceptible to a language and being skilled to write one's own language adroitly, unmistakably, reasonably and imaginatively. Being excellent at writing has little to do with being good at English—this is the first tension about translating from Hindi to English. There are many other tensions in translation, for example between sound and sense, stress (word order) and unaffectedness (grammar), the metaphorical and the unembellished, orderliness and richness, succinctness and precision. There is often a pressure between the inherent and unrestrained, or, between semantic and realistic meaning. When we translate 'bahut zMD hO' into 'I'm cold'. 'I am freezing', 'I am so cold', 'it's very cold' etc., which one is exactly correct in relation to the context?

A translator, more than any other practitioner of a vocation, is frequently faced with alternatives, for instance when he has to decipher words representing quality, the words of the cerebral world like adjectives, adverbs, adjectival nouns, like fine, well, honesty, integrity etc. rather than substance or proceedings. In manufacturing his choice, he instinctively or deliberately follows a premise of translation, just as any instructor of syntax teaches a hypothesis of linguistics. Translation is scheduled by a supposition and; the translator evaluates the criterion for the diverse alternatives ahead of his assortment of words as a modus operandi in his translating motion. As a system of learning unfamiliar languages, translation is a two dimensional instrument; it has the particular point of representing the learner's knowledge of the foreign language, either as a type of power or to implement his aptitude in order to expand his competency. This is a summit in foreign-language classes, which has to be stridently distinguished from its regular use in transportation of meanings and conveying messages. The

translation work done in education institutes as a discipline is regrettably taken for granted and hardly ever talked about, often encourages bizarre, pretentious renderings.

Translation theory is concerned with finer points like the meanings of semi-colons, italics, misprints as well as overview like arrangement, the strand of thought essential to a piece, and all are uniformly imperative in the milieu. Metaphor, perhaps the most considerable translation dilemma, may come at all levels – from sound to manuscript, when it becomes a parable or a mental picture. First of all, translation needs to categorize and delineate problems of interpretation; second, to point out all the dynamics that have to be hooked on in unraveling the problem; third, to catalog all the probable translation measures; lastly, to advocate the most appropriate conversion procedure as well as the suitable translation. Translation theory is futile and barren if it does not crop up from the tribulations of applied translation, from the need to situate and reproduce, to reflect on all the factors, inside the text and outside it, before approaching a judgment.

While discussing the tribulations of translation, one has to keep in mind the summits like language functions, text-categories and types of texts to be translated. All translations are based absolutely on a hypothesis of idiom. Any translation is an implementation in functional linguistics. The foundation of the expressive function is the psyche of the speaker, the writer, the designer of the sound. He uses the expression of communication for his feelings irrespective of any response, randomly for the following three categories:

a) Serious creative literature.

b) Authoritative testimonials; and

c) Autobiographies, biographies, essays, private communication.

It is crucial that the translator should be able to discriminate the special mechanism of these texts like atypical or infrequent expressions, unique metaphors, the so-called untranslatable words, predominantly the adjectives of 'quality' that need to be translated, avant-garde, unconventional grammar, strange words – archaisms, vernacular, peculiar mechanical terms – all that is habitually described as 'personal dialect', as divergent to the 'common language' which means stock idioms and metaphors, familiar expressions, customary language rules, colloquial expressions and the standard statute of language. The delicate mechanism represent the 'expressive' constituent of an expressive text, and one should not standardize them in a translation.

The spotlight of the informative function of language is peripheral taking into account, the particulars of a subject, authenticity at the outer surface of language, counting reported thoughts or theories. For the rationale of translation, archetypal instructive texts are concerned with any area of comprehension, but texts about fictitious subjects are pertinent to incline towards expressiveness. The design of an educational text is often typical, e.g., a workbook, a methodological report, a critique in a newspaper or a bulletin, a scientific manuscript, a proposal, minutes or agenda of a summit. Informative texts comprise the vast preponderance of the professional translator's work in global societies, multi-nationals, classified companies and translation bureaus. A high percentage of such texts are feebly written and are sometimes inaccurate, and it becomes the translator's job to correct their details and their technique. The foundation of the vocative function of language is the circulation, the receiver. Vocative texts regularly concentrate on a group of readership than a person who reads. For the point of translation, we take notices, instructions, publicity, propaganda, persuasive writing like requests, case studies, etc. and probably popular fiction, whose function is to sell the book and keep the reader amused, as the archetypal 'vocative' text.

The Aesthetic Function of language is when language is designed to delight the senses, through its concrete or anticipated sound, the also through its descriptions. The tempo, equilibrium and disparity of sentences, clauses and words also take part. The sound-effects consist of onomatopoeia, alliteration, assonance, rhyme, metre, intonation, stress who play a part in all types of texts: in poetry, nonsense and children's verse and also in some types of publicity , for example jingles, TV commercials etc, and they are quite indispensable. In many cases it is not feasible to 'translate' sound-effects unless one transfers the appropriate language units, by recompensing of some parts. In translating animated texts – in particular, poetry – there is often a disagreement between the expressive and the aesthetic function, like that of between 'Art for Arts Sake' and 'Art for Life's Sake" – the extremity of horrible factual translation and pretty liberated translation. In other expressive texts, the expressive heralds the aesthetic function, but if the translation is 'ugly' with a lot of cacophony, then the purpose of the text is crushed.

The phatic function of language is used for preserving friendly connections with the receiver rather than for instructing him with some unfamiliar message. Apart from tendency of voice, it frequently occurs in the structure of typical phrases, or 'phaticisms', like in spoken language. 'How are you?' 'You know', 'Are you well?' 'Have a good week-end', 'See you tomorrow', 'Lovely to see you', 'Did you have a nine time?' 'Nasty weather we're having', 'What an awful

day', 'Isn't it hot today?'—these expressions may be translated into Hindi in a thousand ways. The translation problem here is whether to partially remove or subjectively interpret the sentence particles.

The metalingual function of language points out a language's aptitude to explicate and censure its own skin texture. When these are more or less universal, e.g. there is a lot of grammar – though they may not yet subsist in languages which are only spoken or have had little to do with others – there is no translation problem. They have to be translated in agreement with the diverse appropriate related features. Some examples of Metalingual words are 'strictly speaking', 'in the true sense of the word', 'literally', 'so called', 'so to speak', 'by definition', 'sometimes known as', 'can also mean', must be treated cautiously while translating into Hindi, or any other language.

The translation of Metaphors is most challenging. While the essential dilemma of translation is the choice of a translation technique for a text, the most important problem is the translation of metaphors and figurative expressions. All figurative words like 'a 'heavy heart', and mainly the English phrasal verbs like 'put off' are potentially metaphorical. Metaphor incidentally demonstrates a similarity, a common semantic area between two or more or less similar things – the image and the object. The consequence of a surprising metaphor for words such as thin, white, flimsy, frail, feeble, cowardly etc. may be the tribute of a semblance, but that is not its rationale. We can use the following terminology to interpret metaphors:

1. Object: to discuss what is portray or practiced by the metaphor.

2. Image: the picture conjured up by the metaphor, which may be universal, like 'crystal clear', cultural, like 'a moon face', or, 'my star', or individual, like a 'jackfruit' cheek, and so on.

3. Sense: means the exact connotation of the metaphor; the semblance or the semantic area going beyond object and image. Thus, 'save up for a thirsty day', 'time of need', 'financial shortage', 'gloom', 'worry', etc. can be differently translated. These metaphors are hardly significant in their translated version. Usually the more creative the metaphor, the more affluent it is in sense mechanism, which empowers the translator to be more original.

4. Metaphor: the symbolic expression used, which may be one-word, or 'extended' over any extension of language from a partial to the complete content. For example, 'Life is a twice told tale', 'She steers the family affairs', 'He is the lion in the battle'.

5. Metonym: a single-word picture which restores the 'object'. It may be a formula metaphor , e.g. 'crown' as monarchy, or a candle extinguished, meaning the death of someone sinking, or a honey-bee sucking honey from a flower signifying two lovers in the act of love.

Translation of metaphors and metonyms is the most taxing assignment. Whenever we come across a sentence that is grammatical but does not come out to make any logic, we have to test its actually absurd constituent for a probable allegorical connotation. In such cases we may look for the misprint too. If it is only a communicative text, we may translate like :

 "Be slow, steel decking ahead":

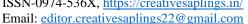"QaIro calao Aagao laaoho ka pula hO."

"Aids is a silent killer":

"eD\sa SarIr ka QaIro QaIro ivanaaSa kr dotI hO"

"Wash Room":

"p`saaQana kxa"

We cannot avoid the necessary changes, because we   have to make sense. Only the more familiar words have an overtone, but at a squeeze, any word can be understood as a metaphor, and its logic has to be justified by harmonizing its principal implication alongside its linguistic, situational and literary perspective. Dead metaphors are metaphors where one is almost not cognizant of the image, those who commonly speak about the general terms of use . English words such as: 'space', 'field', 'line', 'top', 'bottom', 'foot', 'mouth', 'arm', 'circle', 'drop', 'fall', 'rise' etc. are mainly used for concepts which may be categorized as dead metaphors. By and large, dead metaphors are not complicated to translate, but they regularly disregard the accurate translation, and consequently they recommend alternatives. Thus, for "in the field of human knowledge", the translation can both be: "&ana kI dUinayaaM maoM" as well as "&ana kI p`antr maoM." In such cases the translator should liberate himself of formula or truism of any kind when metaphors are used in an unspecified text. He must be   in harmony with the SL author while converting something for convenience in communal notifications, directives, cant or promotion, because the translator is responsible   to achieve on optimal response from the readers. Here, there is an alternative between plummeting the formula figure of speech to intelligence or restoring it with a less stained metaphor, e.g. "a writer who has made his mark" can be translated as " ek laoKk ijanhaonao Apnao ilayao ek svatM~ jagah

banaayaa hO." and not "ek icanh banaayaa hO." Reserve metaphors are sometimes difficult to translate, since their obvious alikes may be not at home or exaggerated. For example: "Empty vessel sounds much" can be expressed as "qaaoqaa canaa baajao Ganaa". Or, "Barking dogs seldom bite" may be "jaao garjato hO, vah barsato nahI".

The translator should not use a stock metaphor that does not come logically. How can we translate this sentence into Hindi - "She's on the eve of getting married." Unusual or peculiar metaphors in most useful texts are close to a range of translation trials, keeping in view whether the translator wishes to accentuate the intellect or only the illustration. The option of measures in communicative texts is much constricted as is standard in semantic translation. The translation of any metaphor or symbol is the quintessence of all translation, and in that it constantly offers alternatives with a view to the weight of the metaphor in the text.

Neologisms are possibly the qualified translator's major dilemma. Novel phrases, new ideas and variations on feelings come from technology and media which are a challenge to translate. Vocabulary from the social sciences, slang, jargon, colloquial speech, dialect coming into the conventional language, shifting words, help in such cases. "Water off duck's back", "Shameless or unabashing person" can, thus, be translated as "icaknaa GaD,a". Old words with new senses, new coinages, derived words, abbreviations, eponyms, (a derivative from a proper name) phrasal words verbs 'work-out', 'trade-off', 'check-out', 'look-alikes', etc. are difficult to translate accurately. Similarly, acronyms are a more regular characteristic of all non-literacy texts, for reasons of conciseness or euphony, which are typically through-translated, and they usually switch for each language differently, but some, like 'ASEAN', 'UNESCO', 'FAO', 'ANC' 'UNICEF', 'OPEC' , 'WHO', 'UNO' are internationalisms, and they are as a rule written unpunctuated.

Coming to translation of literature in particular, by and large, as a translator, one is at liberty to change the title of the text. Titles are either expressive or allegorical in non-literacy texts, a graphic title that concisely takes the name of the matter and situates its rationale is apt. Allegorical titles are suitable for creative literature and popular reporting, those can be altered without distortion . Poetry is the most classified and passionate of all the shapes of literature, where, as a body, the idiom has grater enormity than in any other variety of transcript. The images have complete, scholarly and personal approach, so the translator of poetry cannot make

any compromise with the reader such as relocating the unfamiliar culture to a national counterpart. For example, autumn in the East is the season not of Keats's 'mists and mellow fruitfulness' but of soaring clear skies and clear waters and the reader must cleanly believe this milieu and only repeated reading by suspension of disbelief may help him to acknowledge with it. "April is the cruellest month" of T.S. Eliot is so much appropriate to the East! Here, the intended irony is lost if translated literally. The translator of poetry does not primarily communicate, rather he has to try to generate the similar effect on the aimed language readers as was created by the original poet on his readers. Thus, his challenge is to 'translate' the upshot the poem made on himself as a reader first, then as an interpreter. A translator can barely attain even an analogous consequence in translating poetry because the cultures of the two languages may be miles apart. For example,

"gaaopIyaaoM nao ÌYNa kao Gaor ilayaa kuC eosao

icaiT,yaao gauD, kao Gaor laoto hO jaOsao."

If this couplet is translated into English plainly as:

"The Gopies surrounded Krishna

as the ants would surround sugar" –

then the cultural implication and the poetic value, the aestheticism is lost. (In such cases, the translator may supply a footnote and briefly mention regarding the metaphysics behind the verse lines.) The translator may give importance to metre, rhyme, sound, structure – it depends not only on the standards of the poem, but also on the translator's assumption of poems. Consequently no universal premise of poetic translation is achievable and thus a translation theorist can portray his concentration on no universal premise of poetic translation and all a translation academic can do is to pencil in his concentration to the multiplicity of potentials and summit to flourishing performance, failing which he impulsively wants to integrate his conjecture of translation into his own translation of poetry. By design or by instinct, the translator has to settle on whether the communicative or the aesthetic function of language in a poem is to be focused.

From a translator's point of view, the short story is the next most intricate genre even if here the translator is unconstrained by the convention of poetry – metre and rhyme – and also the varieties of sound-effect play a minor role in stories .Here the obvious problem is the virtual magnitude of the author's culture and moral intentions . The translation of vernacular/local cultures, the distinction between personal styles of the author and the translator, legendary

conference of period and society and the customs of the source culture – these problems have to be addressed. Speaking of drama as a genre, the foremost intention of translating a play is by and large to have it performed. A translator of drama inescapably has to bear the prospective viewer in mind, and in a way, has to visualize the target group. The better penned and more momentous the text, the fewer compromises he has to make. The translator works under definite limitations. Like the translator of narrative, he cannot give his commentary, elucidate ambiguities or culturally constricted situations, nor transliterate expressions for conferring a local colour. His text has to be dramatic, with enunciation on verbs, rather than being evocative and illustrative. When a play is transmitted from the original culture to the translator's, it is by and large no longer a translation, but an adaptation, a separate edition, without which the translator might put embarrassing dialogues on the characters' mouths. A good play may be translated for the reader's delight and for academic purposes as well as for a concert on stage— but the translator should always assume the performance of the play as his main point of importance, and he may look after the interests of the academics only in his notes/footnotes. All the same, he should intensify the cultural metaphors, suggestions, apposite names in his text rather than substituting the citations .Because translation is to bring home the culture, honestly, inescapably.

Methods of Translation

The translator has to commence the work by evaluation of the original text to comprehend what it is about and next to explore it from a translator's point of view, which is not the same as a reviewer's or critic's. He has to unearth its objective and the way it is written because his aim is to decide on a right translation routine and discover the exacting as well as the persistent problems of translating the text. Indulging in the text necessitates both universal and fastidious interpretation. He has to seek out the purpose of the text which he cannot segregate from understanding the point of view of the text. Because after his objective as well as subjective interpretation, and even if he has to abridge, reorganize, elucidate, trim it of its redundancy, he has to 'return' to the text .Generally, the translator's objective is indistinguishable with that of the writer .And he has to settle on the probable location—is it a periodical, newspaper, textbook, journal? Who is the patron and what are his necessities and what is his house-style? He has to make several assumptions about the SL readership, their familiarity with the topic and the culture. Some typical reader types may be categorized as the specialist, the skilled layman, and the ignorant. Because we may have to give the cultural 'scraps' to help the reader

out. The translator has to reflect on the class of the writing and the weight of the text, two significant aspects in the picking of translation scheme. The excellence of the script has to be evaluated in relation to the author's objective and the necessities of the subject. If the text is fine and the demeanor is as significant as the substance which means that the words are in the accurate places, then with a minimum attempt it can be well translated.If a text is in good health , the syntax reveals the writer's persona . The weight of the text is resultant from good quality script, at the same time autonomously, incoherently from the category of the original writer.All texts have subtexts, nuances which is an atmosphere of dreams and thoughts recommended by lexical words. In a fictional text, one has to give preference to its undertone. From a translator's point of view this is the only hypothetical distinguishing point between a communicative and a literary text. The greater the magnitude of a language's possessions are like the use of word-play, sound-effect, metre, rhyme, the more complicated it is to translate, and the more valuable.It can be called a translation with a future. A reasonable and limited translation a poem is always feasible, but care has to be taken to represent it both as an elucidation as well as a recreation of the original. The translator should note the cultural features of the SL text, highlight all neologisms, similes, artistic terminology peculiar to the SL, take note of the proper names, technical terms and untranslatable words. Untranslatable words do not have ready substitutes corresponding to the text, they are expected to be behavior or events, e.g. expressive verbs, or psychological words, e.g. words like 'fuzzy', 'murky', 'frenzy', 'dizzy', 'snug', 'snub', some English words that originate from other dialects. The use of dictionaries is to point out the semantic choice of words, but in such cases, the choices are few. The solution is, one need not overdo and allow some idleness, liberty to ease reading, of course by guaranteeing that no considerable intelligence of the text is vanished. But what is most important is, 'exactness', 'correctness'. The translator has no authorization to modify words which are translatable because he thinks that they echo superior to the original, or because he likes synonyms, or because he feels free to change them to demonstrate how creative he can be. Some translators state that one should never translate words, and rather translate ideas or messages, but while doing so, there is always the fear to over-translation. Translation qualifies as research because it necessitates generous scholastic research. It also demands a preface of substantial length, giving substantiation of this study and shaping the translator's evolution to his original. All translated volumes should have translator's prefaces and also the translated copy has to be supplemented with paraphernalia of notes, a lexicon/glossary and a

bibliography. Translation is an art, that is how a poem is delicately translated into a poem, and not into a prose.

Translation methods can be roughly categorized as:

a) Lexicon translation, with the TL straight away below the SL words. The SL word-order is conserved, and the words are translated simply by their meanings, out of any background. Cultural words are translated plainly. This can be used preferably as a pre-translation process. It is mostly an unembroidered translation where the grammatical erections are renewed to their bordering comparable but the lexical words are translated separately, out of the milieu.

b) Realistic translation, which attempts to make a replica of the specific contextual connotation of the original within the restriction of the TL grammatical structures. It relocates cultural words and preserves the scale of grammatical and lexical abnormality in the translation. It efforts to be absolutely truthful to the goal of the text .For instance:

> "Where there is a will, there is a way" can be "jah^a caah vah^a rah".O

> "Do good and be good" can be "kr Balaa tao hao Balaa."

> "To make castles in the air" is literally "hvaa[- iklao banaanaa".

c) Semantic translation diverges from lexicon translation because it believes in taking the version of the artistic significance into consideration. Negotiating on connotation wherever suitable is its quality so that no poetry, word-play or repetition hits the sense. The difference between faithful and semantic translation is that the first is categorically dogmatic, while the later is added elastic. For example, "Week in week out" can be reproduced as "inarMtr, ibanaa CuTRI ko kama krto rhnaa."

d) Adaptation: This is the most liberal form of translation. It is used mainly for drama and poetry, the thesis, characters, story line are as a rule conserved, and of course the culture and the manuscript are thoroughly revised. It may be otherwise called free translation.Free translation duplicates the theme without the style . Generally it is a summarized version longer than the original, it can also be an intra-lingual translation . For example, Alexander Pope's lines: "Fools rush in where angels fear to tread" or,"It is folly to be wise where ignorance is a bliss" can be translated as "jaha^ maUK-ta p`Gaana vah^a Akla baojauvaa^."

e) Colloquial translation :it duplicates the note of the original but is disposed to deform shades of connotation by favoring the folklore and dialect even if these do not subsist in the original

text. For example, the dictum "When a man falls on evil days, his wits are clouded" can be given different approaches, like

"jaba kID,a marnao lagata hO tao]sako pr inakla Aato hO."

"jaba gaIdD, kI maaOt AatI hO tao vah sahr kI trf Baagata hO."

"jaba [nasaana ko bauro idna Aato hO tao]sakI Akla pr p-da pD, jaato hO."

"ivanaaSa kalao ivaprIt bauiw."

f) Liberal translation: it endeavors to deliver the accurate relative implication of the original in a way that both theme and tongue are readily good enough and logical .It is communicative by nature.

Only semantic and liberal translation fulfill the two main aims of translation .Liberal translation, being laid down at the reader's height of language and knowledge, is more likely to generate corresponding effect in the reader than is any other type of translation. Anyway, a text written hundred years ago gives the reader an advantage over the original reader, the unavoidably simplified modern language may have a greater force than the original.

We discern five types of literary or non-literary texts:

a) Narrative, like phrasal verbs ('He rushed in', 'He exploded in'—can this be "vaao Acaanak Qausa Aae"?);

b) Descriptive: stress on linking verbs, adjectives, nouns;

c) Conversation: abstract nouns and concepts, verbs of thought, mental activity ('consider', 'argue', etc.), logical argument and connectives;

d) Dialogue, with emphasis on colloquialisms;

e) Poetic, where idiom is figurative and symbolic.

Translation and Discourse Analysis:

Discourse analysis was researched as an issue in linguistics some years ago, to stress communication rather than the revision of words and allusions isolated from their users. Discourse analysis can be defined as the examination of texts beyond and above the sentence – it is an endeavor to find linguistic regularities in communication. Sentences having request, plea, invitation and where the forms of address are determined by factors of kinship and

intimacy, and class, sex and age come under the scrutiny of discourse analysis. It is a way of translating the structure of a sentence ,e.g. "Could you come?" which might become "Aap Aa sakto tao AcCa haota" . But language has also other openings semantically accepted for this replacement, e.g.:

> 'I wish you'd come'
>
> 'I wish you could come'
>
> 'Would you like to come'
>
> 'I wonder if you can come'
>
> 'See if you can come'
>
> 'If you'd just come '
>
> 'See if you'd come'

Similarly, English language has oft repeated words that hint a break or conclusion of a subject, such as 'Right', 'Well', 'Good', 'Fine', 'Now', 'I see' or 'O.K.' --all these can have only one expression in Hindi, 'AcCa'. Discourse analysis makes a study of this functional approach to language. Literal translation is the first stride in translation, and an excellent translator discards a literal version only when it is evidently inaccurate or badly written. Creative translation means translating the opinion at the rear of the words, reading between the words, translating the sub-text, struggling with words before he reaches the other channels. A translator with his eye on the circulation of the text is likely to under or over translate. Under-translation is reasonable if an educational text is lacking clarity. It is not acceptable if it is redundant and is a simple withdrawal from an honest translation.

Translation: to bring home the culture:

Culture is the approach to life and its appearance that are uncharacteristic of a society that uses a particular language as its dialect. Worldwide terminology like 'dinner', 'embrace', 'mountain' often cover the universal function, but not the cultural description of the referent. For instance if there is a phrase like his "underlife" is very interesting, meaning his personal life, there is normally a translation problem.

Cultural varieties that create translation problems may be roughly classified as:

1. Biology , that includes flora and fauna;

2. Material culture that may include food, clothes, houses, towns,transport methods   like 'rickshaw', 'bullock-carts', 'tonga' etc.;

3. Shared culture describing vocation and vacation;

4. Organizations, ethnicity, behavior, events, perceptions which may be political and organizational, religious or creative;

5. Signals and lifestyle.

The ultimate consideration of the translator should be identification of the cultural accomplishments referred to in the original text, and he must have the respect for all cultures. The translation of a cultural word, which is less contextual than everyday language, has to take care of the incentive and language. For example, food is the most susceptible and significant couch of national culture, menus, cookbooks, food guides, tourist leaflets, etc. contain foreign food terms. In such cases, the translator has to bear in mind that the readers may be more or less familiar with the source language, and he may take the help of the editor or publisher of the original. A translator's fundamental situation is to translate and help the reader to move a little nearer to the meaning, in case of cultural differences. In a recent seminar, one of my colleagues gave an example of cultural clash in translation, "vah ApnaI bahU kao safod kpD,aoM maoM doKkr caaOMk]zo ." If this is translated into English as "He was shocked to see his daughter-in-law in white cloths" – this does not do justice to the allegory behind the verdict. In the West, the bridal dress is white in colour, whereas in Indian context, white cloths have a different implication. In such cases, the translator may supply a foot note that "In Indian culture, only widows wear white cloths." Because the translator has to bring home the culture, he is empowered to do so, and it is his moral responsibility.

The translation and the original-- their potentials:

Finally, the translator has to group both the texts selectively under broad-spectrum heads including the title, the organization, the paragraphing and sentence connectives, shifts, metaphors, cultural words, proper names, neologisms, so-called untranslatable words, indistinctness, meta-language, puns, sound-effect, alliteration, assonance, onomatopoeia, symbols, allegory—and make an assessment of the whole to accomplish precision. Is there any future or potential of translation? The translator has to decide, what kind of authority will the translated version have on the language, the literature, the ideas in its new locale? The translator's preface, which is very important, must attempt to consign the translation in a foreign atmosphere, and has to interpret the text linguistically as well as culturally .

End Notes:

1. Eugene A. Nida, Towards a Science of Translating, E.J. Brill, Leiden, Netherlands, 1964.

2. Gideon Towry, Descriptive Translation Studies, Benjamins Translations Library, 1995.

3. Basil Hatim, Teaching and Researching Translation, Longman, 2001.

4. Daniel Gile, Basic Concepts and Models for Interpreter and Translation Training, INALCO and ISIT, Paris, 1995.