

Communication by Translation

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Introduction:

There is a close kinship among communication, language and translation. Generally speaking communication is sharing of information or intelligence. The most common medium of communication is language. Besides, non-linguistic ways such as kinetics of body, symbols, codes and signals are also employed to steer forth communication. But in present paper I argue on how linguistic communication is channelized by translation. Translation, from the very beginning, has been a form of communicating thoughts among various people, cultures and countries. The translator, before being a “writer” as such, is primarily a “message conveyor.” In most cases, translation is to be understood as the process whereby a message expressed in a specific source language is linguistically transformed in order to be understood by readers in the target language essentially consists of conveying the meaning expressed by the original writer. He forms a bridge between two languages- the source language and the target language. He is a true conveyor and interpreter of the message. The honesty and fidelity of the translation depends on how much proximity the translator has with both languages. Even the trivial slip in understanding either of the languages makes communication ineffective and meaningless. Nida states “translating consists in producing in receptor language the closest natural equivalent to the message of the source language first in meaning and secondly in style.”¹ Thus the translator has to take care of meaning and style in order to make communication natural and palatable. In this way a translator acts in two capacity first as decoder and secondly as recoder who understands the text and then interprets it to the receiver in its true spirit. Thus he is the real facilitator of communication. While defining the togetherness of communication and translation it is pertinent to quote Gadamer's views, who never thought communication as, “passing of information from one person to another” but as “some subject matter” becoming “mutually accessible for two or more people.”² He also stated that “invented systems of artificial communication are never languages. For artificial languages, such as secret languages or systems of mathematical symbols, have no basis in a community of language or life.”³ He also added that our verbal world should not be conceived as a barrier to knowledge, but rather than something embracing everything, “always open to every possible insight”, although “language as language can be contrasted with every other act of communication.”

Translation = Communication:

Everyone knows, for instance, that legal translation leaves little room for adaptation and rewriting. Similarly, when it comes to translating insurance contracts, style-related concerns are not paramount to the translating process; what the end reader needs is a translated text that is faithful to the source text in meaning, regardless of stylistic prowess from the translator. Yet, in a number of cases, the translator faces texts which are to be used within a process of “active communication” and the impact of which often depends on the very wording of the original text. In these specific cases, the translator sometimes finds it necessary to reconsider the original wording in order to both better understand the source text (this also sometimes occurs in plain technical texts) and be able to render it in the target language. This is the moment when the translator becomes an active link in the communication chain, the moment when his/her communication skills are called upon to enhance the effect of the original message.

The translation process here becomes twofold: firstly, the translator needs to detect potential discrepancies and flaws in the original text and understand the meaning they intend to convey. To do this, the translator often needs to contact the writer of the text to be translated (or any other person who is familiar with the contents of the text) in order to clarify the ambiguities he has come across. Secondly, once this first part of the work is over, the translator will undo the syntactic structure of the original text and then formulate the corresponding message in the target language, thus giving the original text added value in terms of both wording and impact. It is important to stress that this work will always be carried out in cooperation with the original writer, so that the translator can make sure the translated message corresponds to the meaning the writer originally intended to convey; remember, the translator is essentially a message conveyor, not an author.

The art of translation has always been complex and flummoxing as it involves the matrix of two languages- the one source language and the other target language. It is not only difficult but impossible also to make perfect balance between the two. Hence every translation can only be an approximation,” no translation can reproduce the original perfectly.”⁵ It (The original) involves mind and soul of the writer at the particular moment of time, context and circumstances that disappears in the translation. A translator works hard to reach the original but in doing so he either adds something superfluous to it (the original) or drops (from the original) something essential. Most of the translations have problems of exactitude in emotions, meaning and context to the original text-both linguistically and culturally. These two factors separate the thinking plains of the writer and the translator to a great extent and thus make them poles apart. This chasm further widens in the translation of a literary work. A translator tries to evoke an emotional experience in the reader through the translation similar to one created by the author of the original. Thus, he strives for the three way balance of emotion, form and content. Apart from this, a translator faces two fold problems-the one dealing with the choice of text for translation and non-availability of translations of the same text already done and the second linguistic and non-linguistic. These problems cover the areas of meaning, style, tone, technique and overall effect. In the words of Catford, " Translation as a space is always unidirectional: it is always performed in a given direction: from a Source Language (SL) into a Target Language (TL).. Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The central problem of Translation practice is that of finding TL

translation equivalents"⁶.

Genuinely speaking, a translator chooses the text for translation keeping in mind the universality of the text and the author. Another significant criterion in the choice of a work for translation is its artistic worth, social relevance of a work and popularity of the writer. If the work has already been translated the translator has to work as a translation-critic and in case of finding it difficult he decides to translate afresh striking off the errors of earlier translators. On the other hand non-availability of the translation of the text compounds the problems of the translator as he has to work in a vacuum.

According to Nida the problem of translation between the target language and source language lies on two fronts "first in terms of meaning and the second in terms of style."⁷ The problem of style can be dealt with the style of language and the style of author. The former means the peculiar stylistic structure of each language, which is closest to that in another language and the latter the selection of individual author from the general stylistic structure of a language. In translation, the former aspect of style should be taken as a wider term to indicate the peculiarities of stylistic structure of each language. Style in the context of translation, can be defined as a structure of phonology, word, morphology and syntax of source language, which are contrastive to those of target language. Stylistic problems in translation occur mainly because of the difference in the stylistic structure of source and target languages. It means that stylistic problems in translation should be studied with the help of contrastive stylistic analysis of source language and target language. Nida divides stylistic problems of translation into four levels- Phonological, lexical, morphological and syntactic."⁸.

Phonological Factors - In Translation, from one language to another, phonological factors, play a vital role. Every language has its own phonological system. A translator will have to be aware of phonological system of both the languages - the source language and the target language. The slight lapse will change the pronunciation of one word into another. Special care should be taken in the pronunciation of proper nouns. They should bear diacritical marks to ensure correct pronunciation and it happens with other words also where there is a danger of homophonous words. These diacritical marks may create problem to the readers in understanding the accurate implication of these marks.

Lexical Factors - It pertains to the words or vocabulary of language. Every lexical form is connected in two directions with grammatical forms. But in translation it has its deep impact. The accuracy of translation depends on the understanding of the meaning given in the source language. A translator will have to be very intelligent in bringing the suggestive meaning of the source sentence into the target sentence. Sentence is the prime basis of meaning and not the word, the word becomes meaningful only when it is used in sentence. The meaning of a word depends upon its use in the sentence, its context, etymology, appropriateness, time and place, association, contrast, gender, collocation its power of expression the meaning, the speaker and the tone. A literal translation cannot communicate the exact meaning of the original. Words of one language, many times, do not find their parallels in other language. While translating such words, a translator will have to find out the meaningful equivalent words to convey the exact meaning of the original. Idiomatic phrases create lot of problems to the translator. For example "осыкы & иһыс ғыл Ұ" "A literal translation would be they became red and pale. While it should be translated as "They burst into anger". Combined words, too, create problem to the translator for example "uһyһ&uһyһ" "can not be translated as "blue-blue." "pк; &ok;" means "tea". Regional words also pose a lot of problem before a translator.

Morphological Factors - At the morphological level, there are a number of problems for a translator. These problems are mainly brought out because of different morphological structures in languages. No

two languages have the same morphological structure. This creates a problem in finding out the equivalent words while translating from one language to the other. Apart from this, there are other problems also that are related to verb morphology: compound verb formation, tenses and other aspects. In Hindi, we generally make use of complex verbal formations made up of nouns and verbs. But while translating to English these complex verbal formations are translated into simple verbs. For example, "fgl kc tkMuk" "to add an account" must be changed to "to calculate the account".

Syntactical Factors - At syntactical level, the problems of a translator are many and complex to a great extent. Grammatical structure of a language differs from the other. In English, articles play an important role in making a sentence directional and meaningful. We find nominative expressions, finite verb expression, taxeme of selection etc. in English. Every syntactic construction shows us two of (or some times more) free forms combined in a phrase, which we may call the resultant phrase. The resultant phrase may belong to a form class other than that of any constituent. In English definiteness can also be part of some grammatical constructions, such as the relative clause construction. There are problems in translating sentences with complex construction. For example - "tehu ij fxjk gqk Vki" 'on (the) ground fallen hat' should be translated into "the hat dropped on the ground".

The proverbs, customs, myths, folk images, relations, humour, specialized vocabulary of one language do not correspond to the other. It is not only difficult but sometimes impossible to find equivalent words in other language by the translator. For example "pkpk] ek k bR; kfn" do not find their parallelism in the word "uncle" of English.

The above discussed problematic areas of translation cause compound challenges to translator and even the trivial slip at any step changes the whole course of meaning, thus, seriously affecting the direction of communication. A perfect translation of a work from one language to another is like cloning. Pointing the problem of translation Fried-Rich Maxmuller had said that translation could never take the place of the originals, because they could never be more than an approximation of one language to the other. Then he observed, "The translator, however, if he has once gained the conviction that it is impossible to translate old thought into modern speech, without doing some violence either to the one or to the other, will hardly hesitate in his choice between two evils. He will prefer to do some violence to language rather than to misrepresent old thoughts by clothing them in words which do not fit them."⁹

Conclusion:

In this paper my aim was to discuss the various problematic zones of translation and how they affect the course of communication if they are not taken care of properly by the translator keeping in mind the flavour of both languages- the source and the target language. The paper also highlights the relationship between translation and communication. Ineffective communication is meaningless and in our struggle to make it effective translation 'is involved on multiple levels, bearing in mind the possibility of both intralingual and interlingual translation. As for interlingua translation, Rosenzweig stated more than three decades ago that there are no linguistic particularities in any language that cannot be found (at least in germs) in all the other languages (cf. Chomsky's concept of universal grammar), which forms the basis of the possibility, mission and necessity of translation.¹⁰ However, he predicts the harmony of all languages one day, which - at least in the present - seems to be more than utopian. Despite all these bottlenecks at various stages translation pervades our lives, it is omnipresent and indispensable in all domains. In present age of information technology translator has proved to be the true ambassador of communication across the globe.

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