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B.A ENGLISH (FIFTH SEMESTER)

Translation Theory and Practice

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Translation Theory and Practice

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Unit – I

Define Translation

The word “translation” has its etymological roots in the Latin “trans/latio,” which means “across” or “carrying,” i.e., transferring meaning from one language to another. Information is transferred across linguistic boundaries during the communicative process of translation.

It is a process that transfers textual content from the source language to the destination language. The target language (TL) is the language that needs to be translated into, and the source language (SL) is the language that needs to be translated. To accurately and faithfully convey the writer’s intention, original thoughts, and opinions in the target language (TL), a translator must possess not only a high degree of linguistic sensitivity but also solid understanding of both the target language and the source language.

Translation is the process of rendering text or speech from one language into another while preserving its meaning, style, tone, and context as much as possible. It involves converting written or spoken content from the source language into the target language, taking into account linguistic, cultural, and idiomatic differences between the two languages. Translation requires a deep understanding of both the source and target languages, as well as cultural nuances and context. It aims to convey the original message accurately and effectively to the target audience. Translation can be done manually by human translators or automatically by computer programs, although human translation often produces more accurate and nuanced results, especially for complex or culturally specific content.

Merits and Demerits of Translation

Merits of Translation:

- 1. Facilitates Communication:** Translation enables people from different linguistic backgrounds to communicate effectively, fostering understanding and collaboration across cultures and languages.
- 2. Preserves Knowledge and Culture:** It helps preserve literature, historical documents, scientific research, and cultural heritage by making them accessible to wider audiences in different languages.

- 3. Promotes Globalization:** Translation facilitates international trade, diplomacy, tourism, and cultural exchange by breaking down language barriers and promoting cross-cultural understanding.
- 4. Improves Access to Information:** It allows individuals to access information, educational materials, news, and entertainment content produced in other languages, contributing to personal and professional development.
- 5. Enhances Learning:** Translation aids language learning by providing learners with access to authentic materials in their target language, helping them improve vocabulary, grammar, and comprehension skills.

Demerits of Translation:

- 1. Loss of Nuance and Context:** Translating complex or culturally-specific concepts may result in the loss of subtle nuances, idiomatic expressions, and contextual meanings, leading to misunderstandings or misinterpretations.
- 2. Subjectivity and Bias:** Translators may inject their own biases, interpretations, or cultural perspectives into the translation process, which can distort the original message and impact its accuracy and authenticity.
- 3. Time and Cost Constraints:** Translation can be time-consuming and expensive, especially for large or specialized projects requiring human expertise. Tight deadlines or budget limitations may compromise the quality of translation.
- 4. Difficulty in Translating Untranslatable Elements:** Some linguistic elements, such as puns, wordplay, or cultural references, may be challenging to translate accurately, resulting in creative compromises or loss of impact in the target language.
- 5. Risk of Miscommunication:** Inaccurate or poorly executed translations can lead to miscommunication, confusion, or even offense, particularly in sensitive or high-stakes contexts such as legal documents, medical instructions, or diplomatic negotiations.

Translation in Arts, Science and Craft

Translation in Arts:

- 1. Literary Translation:** Translating novels, poems, plays, and other literary works requires not only linguistic accuracy but also capturing the nuances, style, and cultural context of the original text.

2. **Visual Arts:** Translation in visual arts involves interpreting and conveying the meaning of visual elements such as paintings, sculptures, and multimedia artworks. This may involve describing the imagery, symbolism, and cultural references.
3. **Performing Arts:** Translating scripts for theatre, opera, dance, and other performing arts involves adapting dialogue, lyrics, and stage directions while maintaining the integrity of the original work's artistic vision.
4. **Film and Media:** Subtitling and dubbing films and TV shows require linguistic skills to convey dialogue accurately while considering cultural sensitivities and audience preferences.

Translation in Science:

1. **Technical Translation:** In scientific fields such as medicine, engineering, and technology, precise translation of technical documents, research papers, patents, and manuals is essential for global collaboration and knowledge sharing.
2. **Academic Translation:** Translating academic papers, journals, and textbooks enables researchers and scholars to access and contribute to the global scientific community.
3. **Medical Translation:** Translating medical documents, prescriptions, and patient records ensures effective communication between healthcare professionals and patients from diverse linguistic backgrounds, improving healthcare access and outcomes.
4. **Scientific Terminology:** Maintaining consistency in translating scientific terminology is crucial to avoid confusion and maintain accuracy across languages.

Translation in Craft:

1. **Artisanal Traditions:** Translating instructions, patterns, and techniques in traditional crafts such as weaving, pottery, woodworking, and jewellery making preserves cultural heritage and enables artisans to share their skills with a broader audience.
2. **Design and Fashion:** Translating design concepts, patterns, and garment construction instructions in fashion and textile design facilitates collaboration among designers, manufacturers, and consumers globally.

3. **Culinary Translation:** Translating recipes, cooking techniques, and food labels allows for the exchange of culinary traditions and flavors across cultures, contributing to cultural diversity and culinary innovation.
4. **Craftsmanship:** Translating manuals, guides, and tutorials for craftspeople and hobbyists helps disseminate knowledge and skills, fostering creativity and innovation in craft communities worldwide.

The Nature of Translation

Translation is the process of rendering text or speech from one language into another while preserving its meaning, style, and tone as much as possible. It's a complex task that involves not only linguistic skills but also cultural understanding and sensitivity. Here are some key aspects of the nature of translation:

1. **Language Proficiency:** Translators must be proficient in both the source language (the original text) and the target language (the language into which the text is being translated). This includes understanding nuances, idiomatic expressions, grammar, and vocabulary.
2. **Cultural Understanding:** Language is deeply intertwined with culture. A good translator must understand the cultural context of both the source and target languages to accurately convey the intended message. Cultural references, customs, and idioms may not have direct equivalents, so translators must find appropriate ways to convey the meaning.
3. **Accuracy:** One of the primary goals of translation is accuracy. The translated text should convey the same meaning as the original while accounting for linguistic and cultural differences. Misinterpretation or mistranslation can lead to confusion or miscommunication.
4. **Style and Tone:** Translators strive to maintain the style and tone of the original text. This includes considerations such as formal or informal language, humor, and emotional resonance. Adapting these elements to the target language often requires creativity and linguistic skill.

5. **Subject Matter Expertise:** Depending on the content being translated, translators may need specialized knowledge in fields such as law, medicine, technology, or literature. This expertise helps ensure accuracy and appropriate terminology usage.
6. **Contextual Understanding:** Understanding the context of the original text is crucial for accurate translation. Translators must consider the purpose of the text, the intended audience, and any relevant background information to produce a faithful translation.
7. **Transcreation:** In some cases, a direct translation may not effectively convey the intended message or impact. Transcreators adapt the content creatively to ensure it resonates with the target audience while staying true to the original intent.
8. **Tools and Technology:** Translation tools and software, such as computer-assisted translation (CAT) tools and machine translation systems, can aid translators in their work. However, human judgment and linguistic expertise are still essential for producing high-quality translations.

In essence, translation is not merely converting words from one language to another; it's a nuanced process that requires a deep understanding of language, culture, and context to accurately convey meaning and effectively communicate across linguistic barriers.

Fields of Translation

Translation encompasses a wide range of fields and specializations, each with its own unique requirements, challenges, and applications. Here's an overview of some key fields of translation:

1. **Literary Translation:** Involves translating literary works such as novels, poems, short stories, and plays. Literary translators must capture the style, tone, and literary devices of the original text while conveying its meaning and cultural context.
2. **Legal Translation:** Focuses on translating legal documents, contracts, court proceedings, and regulations. Legal translators must have a strong understanding of legal terminology and concepts in both the source and target languages to ensure accuracy and adherence to legal frameworks.
3. **Medical Translation:** Involves translating medical records, patient information, research papers, and pharmaceutical documents. Medical translators require expertise in medical terminology, anatomy, and healthcare practices to accurately convey medical information across languages.

4. **Technical Translation:** Includes translating technical documents, manuals, user guides, engineering specifications, and scientific research papers. Technical translators must possess specialized knowledge in fields such as engineering, IT, automotive, or aerospace to accurately translate technical content.
5. **Financial Translation:** Focuses on translating financial statements, annual reports, investment documents, and banking materials. Financial translators need a strong understanding of financial terminology, accounting principles, and international finance to ensure accurate translation of financial documents.
6. **Localization:** Involves adapting software, websites, video games, and multimedia content for specific linguistic, cultural, and regional preferences. Localization goes beyond translation to consider factors such as date formats, currency symbols, measurement units, and cultural references.
7. **Interpreting:** Refers to the oral translation of spoken language, either simultaneously (interpreting while someone is speaking) or consecutively (interpreting after someone has spoken). Interpreters work in various settings such as conferences, meetings, courtrooms, healthcare facilities, and international events.

Different Types of Interpreting Translation

Types of Interpreting:

- **Simultaneous Interpreting:** Involves the interpreter conveying the speaker's message in real-time while the speaker is speaking. This type of interpreting is commonly used in conferences, meetings, and live events. Interpreters work in soundproof booths and convey the message through headphones to listeners.
- **Consecutive Interpreting:** Involves the interpreter delivering the message after the speaker has finished speaking. The interpreter takes notes while the speaker speaks and then renders the message in the target language during pauses or after the speaker concludes. This type of interpreting is often used in business meetings, legal proceedings, and medical consultations.
- **Whispered Interpreting:** Similar to simultaneous interpreting but without the use of equipment. The interpreter whispers the translation to the listener or a small group of listeners while the speaker is speaking. This method is suitable for small group settings or when only one or two individuals need interpretation.

- **Escort Interpreting:** Involves the interpreter accompanying a person or a small group of people and providing interpretation as needed during interactions, meetings, or visits. This type of interpreting is common in diplomatic visits, business trips, and cultural exchanges.
 - **Liaison Interpreting:** Also known as bilateral interpreting, involves the interpreter facilitating communication between two parties who speak different languages. The interpreter acts as a mediator, conveying the message back and forth between the parties.
8. **Audio-visual Translation:** Includes subtitling, dubbing, voice-over, and audio description for films, TV shows, documentaries, and video content. Audio-visual translators must synchronize their translations with the visual and auditory elements of the original content while maintaining readability and coherence.
 9. **Journalistic Translation:** Involves translating news articles, press releases, interviews, and editorial content for newspapers, magazines, websites, and news agencies. Journalistic translators must convey the tone, style, and accuracy of the original source while meeting tight deadlines.
 10. **Certified Translation:** Refers to translations accompanied by a signed statement attesting to the accuracy and completeness of the translation. Certified translations are often required for legal, academic, immigration, and official purposes.

Types of Translation:

1. **Literal Translation:** Involves translating text word-for-word without considering idiomatic expressions, cultural nuances, or stylistic differences between languages. Literal translation may result in awkward or nonsensical translations but can be useful for technical or legal documents where precision is paramount.
2. **Dynamic Equivalence Translation:** Focuses on conveying the meaning and intent of the original text rather than translating it word-for-word. Dynamic equivalence translation aims to capture the essence and cultural context of the original text while making it more understandable and natural in the target language.
3. **Technical Translation:** Specialized form of translation that focuses on translating technical documents, manuals, and scientific papers. Technical translators must have

expertise in the subject matter and use specialized terminology accurately in both the source and target languages.

4. **Literary Translation:** Involves translating literary works such as novels, poems, and plays. Literary translators must preserve the style, tone, and artistic elements of the original text while conveying its meaning and cultural nuances in the target language.
5. **Machine Translation:** Involves using computer software or algorithms to automatically translate text from one language to another. Machine translation tools such as Google Translate or DeepL use statistical analysis, neural networks, and artificial intelligence to generate translations. While machine translation is fast and cost-effective, it may lack accuracy and nuance compared to human translation.

Translating for the Media

A comprehensive study on translating for media would encompass various aspects of translation within the realm of media, including film, television, advertising, journalism, and digital content. Here are some key points that could be covered in such a study:

1. **Translation Techniques:** Analysing the different translation techniques employed in media, such as dubbing, subtitling, voice-over, localization, and transcreation, and their effectiveness in conveying the intended message to the target audience.
2. **Cultural Considerations:** Examining the importance of cultural adaptation in media translation to ensure that content resonates with the target audience while maintaining the integrity of the original message and cultural context.
3. **Audience Reception:** Investigating how audiences perceive and respond to different translation methods in media, including their preferences for subtitles vs. dubbing, and the impact of translation quality on viewer engagement and satisfaction.
4. **Language and Style:** Analysing the linguistic and stylistic challenges of translating media content, such as colloquialisms, humour, slang, and cultural references, and exploring strategies for effectively conveying these elements across languages.
5. **Ethical and Ideological Considerations:** Examining the ethical dilemmas and ideological biases that may arise in media translation, such as censorship, propaganda, and the portrayal of sensitive topics, and evaluating the role of translators in mediating these issues.

6. **Technology and Innovation:** Exploring the role of technology, including machine translation, speech recognition, and natural language processing, in streamlining the media translation process and enhancing translation quality and efficiency.
7. **Professional Practices:** Investigating the professional standards and best practices in media translation, including the qualifications and skills required for translators working in this field, quality assurance measures, and industry trends and challenges.
8. **Case Studies:** Analysing case studies of successful and unsuccessful media translation projects, including examples from film, television, advertising campaigns, and digital content, to illustrate the practical application of translation theory and techniques in real-world contexts.

Subtitling - Translation of Media

Subtitling is a prevalent method of translating audio-visual content, such as films, television shows, documentaries, and online videos, where translated text is displayed at the bottom of the screen while the original audio is retained.

1. **Linguistic Accuracy:** Subtitling requires precise translation to convey the original dialogue accurately while considering constraints such as limited space and reading speed. Translators must capture the meaning, tone, and style of the original dialogue while ensuring that subtitles are grammatically correct and idiomatic in the target language.
2. **Time Constraints:** Subtitles are typically displayed for a short duration on screen, usually a few seconds at a time. Translators must synchronize the timing of subtitles with the corresponding audio and visual cues to ensure that viewers can comfortably read and understand the translated text within the allotted time.
3. **Space Limitations:** Subtitles must fit within a limited space at the bottom of the screen without obstructing the viewer's view of the video content. Translators must condense dialogue while maintaining clarity and readability, often by using abbreviations, omitting redundant words, and restructuring sentences.
4. **Cultural Adaptation:** Subtitling involves adapting cultural references, idiomatic expressions, and wordplay from the source language to the target language to ensure that viewers from different cultural backgrounds can understand and appreciate the

content. Translators may provide explanatory notes or alternative translations to convey nuanced meanings that may not directly translate.

5. **Accessibility:** Subtitling plays a crucial role in making audiovisual content accessible to viewers with hearing impairments or those who do not speak the original language. Translators must ensure that subtitles are clear, legible, and synchronized with the audio to provide an inclusive viewing experience for all audiences.
6. **Aesthetic Considerations:** Subtitles should complement the visual aesthetics of the video content without distracting or detracting from the viewing experience. Translators must consider factors such as font style, size, color, and positioning to create subtitles that are visually appealing and easy to read.
7. **Quality Control:** Subtitling projects often undergo rigorous quality assurance processes to ensure accuracy, consistency, and compliance with industry standards. This may involve proofreading, editing, and testing subtitles with target language viewers to identify and address any issues or errors.
8. **Technical Requirements:** Subtitling software and tools are commonly used to create and synchronize subtitles with video content efficiently. Translators must be proficient in using these tools and familiar with technical specifications such as frame rates, line breaks, and character limits to produce high-quality subtitles that meet the requirements of broadcasters, streaming platforms, and other media distributors.

In summary, subtitling is a complex and demanding form of translation that requires linguistic expertise, cultural sensitivity, technical proficiency, and creative adaptation skills to effectively convey the original content to a diverse global audience.

Dubbing - Translation of Media

Dubbing is a technique used in audio-visual translation where the original dialogue in a film, television show, or other video content is replaced with a translated version in the target language, voiced by actors who synchronize their speech with the lip movements of the original actors on screen. Here's an explanation on dubbing in translation for media:

1. **Linguistic Adaptation:** Dubbing involves translating the original dialogue into the target language while ensuring that the timing, rhythm, and lip movements of the actors' match those of the original language as closely as possible. Translators must

not only convey the meaning of the dialogue accurately but also adapt it to fit the visual constraints of the scene.

2. **Voice Casting and Performance:** Dubbing requires skilled voice actors who can convincingly portray the characters' emotions, personalities, and vocal nuances in the target language. Voice casting plays a crucial role in selecting actors whose voices and performances closely match those of the original actors, enhancing the authenticity and immersion of the dub.
3. **Lip-Syncing:** Achieving lip-sync accuracy is essential in dubbing to ensure that the translated dialogue aligns with the lip movements of the original actors on screen. Dubbing actors must closely match their speech timing and mouth movements with those of the original actors, often through meticulous rehearsal and technical adjustments.
4. **Cultural Adaptation:** Dubbing involves adapting cultural references, humour, and idiomatic expressions from the source language to the target language to ensure that the translated dialogue resonates with the target audience. Translators and dubbing directors may make creative decisions to localize the dialogue and make it more relevant and relatable to viewers in the target culture.
5. **Technical Considerations:** Dubbing requires specialized recording equipment and audio engineering techniques to achieve high-quality sound production and synchronization with the original video. Sound engineers and dubbing directors work closely with voice actors to ensure optimal recording conditions and post-production editing for seamless integration of the dubbed dialogue with the video.
6. **Consistency and Continuity:** Maintaining consistency in dubbing is crucial to ensure a seamless viewing experience for audiences. Dubbing actors must maintain consistent vocal characteristics and performances throughout the entire film or series, and translators must adhere to established terminology and style guidelines to ensure continuity across episodes or sequels.
7. **Accessibility and Market Preferences:** Dubbing makes audio-visual content accessible to viewers who may not be fluent in the original language or prefer to watch content in their native language. Market preferences for dubbing versus subtitling vary depending on factors such as audience demographics, cultural

preferences, and distribution channels, with some regions favouring dubbing for mainstream content and others preferring subtitles for authenticity.

In summary, dubbing is a complex and labour-intensive form of audio-visual translation that requires skilled linguists, voice actors, directors, and technicians to produce high-quality localized versions of films, television shows, and other video content for global audiences.

Machine Translation

Machine translation is the process of automatically converting text from one language into another using computer algorithms and techniques. It involves analyzing the input text, understanding its structure and meaning, and generating an equivalent translation in the target language. Machine translation systems can range from rule-based approaches, statistical models, to more advanced neural network architectures like sequence-to-sequence models with attention mechanisms. These systems rely on vast amounts of bilingual data and continuous improvement through training on new data to enhance translation accuracy and fluency.

Unit – II

Problems of Translation:

1. **Ambiguity:** Languages often have words or phrases with multiple meanings, making it challenging to choose the correct translation.
2. **Cultural Nuances:** Translating idioms, metaphors, and cultural references can be difficult, as they may not have direct equivalents in the target language.
3. **Syntax and Structure:** Different languages have different sentence structures and grammatical rules, which can pose challenges during translation.
4. **Word Order:** Translating languages with different word orders can lead to awkward or confusing sentences.
5. **Technical Vocabulary:** Specialized terminology in fields like science, law, or medicine may not have direct translations, requiring adaptation or explanation.

Principles of Translation:

1. **Accuracy:** The translation should convey the meaning of the source text accurately.
2. **Fluency:** The translated text should sound natural and idiomatic in the target language.
3. **Consistency:** The translation should maintain consistency in terminology, style, and tone throughout the text.
4. **Cultural Sensitivity:** The translator should be aware of cultural differences and nuances to ensure the translation is culturally appropriate.
5. **Contextual Understanding:** Understanding the context of the source text is crucial for producing an accurate translation.
6. **Adaptation:** Translators may need to adapt the text to suit the linguistic and cultural norms of the target audience.

Procedures of Translation:

1. **Analysis:** The translator analyzes the source text to understand its meaning, context, and intended audience.
2. **Translation:** The translator selects the appropriate words and phrases to convey the meaning of the source text in the target language.
3. **Revision:** The translated text is reviewed and revised for accuracy, fluency, and adherence to the principles of translation.
4. **Proofreading:** A final check is done to ensure there are no errors or inconsistencies in the translated text.

Methods of Translation:

1. **Direct Translation:** Translating each word or phrase directly from the source language to the target language.
2. **Literal Translation:** Translating the text word-for-word, even if it results in awkward or unnatural sentences.
3. **Dynamic Equivalence:** Focuses on conveying the meaning and intent of the source text rather than adhering strictly to its wording.
4. **Cultural Adaptation:** Adapting the translation to account for cultural differences and ensure it resonates with the target audience.
5. **Machine Translation:** Using computer algorithms and techniques to automatically translate text from one language to another.
6. **Collaborative Translation:** Involving multiple translators or experts to collaborate on translating a text, ensuring accuracy and quality.

Different Methods of Translation:

Translation methods, in Peter Newmark's opinion, relate to tasks performed on a complete document. However, translation protocols only cover smaller units, like words. Selecting the best translation technique makes it easier to translate content and ensures that it is understood correctly in the target culture. At Acculing, we recognize that various situations call for various translations, and we adjust our tactics and approaches appropriately.

1. Word for word Translation

1. With little to no regard for context, linguists translate words using their most literal meanings. The original word order is preserved since word-for-word translation ignores grammatical, semantic, and cultural variations between languages. Although word-for-word translation is effective for some texts, such as medical research papers, it is generally not a high-quality translation method (think machine translation).

2. Literal translation

1. Linguists convert the grammatical structures of the source text into nearly identical forms in the target language when translating anything literally. Here, semantic relationships between words are not taken into consideration during translation. Unlike the word-by-word approach, literal translation looks for metaphorical equivalents in the target language and concentrates on context.

3. Communicative translation:

1. Communicative translation is defined as the process of accurately translating the source text's context into the target language. The message presented to readers is acceptable and easily understood. Many experts favor communicative translation since it considers context, culture, grammar, and semantics. It conveys meaning naturally, even though it's not always the most technically precise choice, and it's widely employed when translating work that includes wordplay, proverbs, or idioms unique to a given culture.

4. Semantic Translation:

1. The goal of semantic translation is to translate the source language's syntactic and semantic structures into the destination language. This approach preserves context and culture while translating the original text as closely as possible into a foreign language. The goal of semantic translation is to translate the source language's syntactic and semantic structures into the destination language. This approach preserves context and culture while translating the original text as closely as possible into a foreign language. Semantic translation is more adaptable, allows for greater creative license for the translator, and emphasizes the aesthetic worth of the original text more than other translation techniques.

5. Adaptation

1. The goal of adaptation is to find counterparts in the target language that maintain the original content's meaning while modifying or even completely rewriting the source text. Specialized linguists can help when conveying ideas or information to the intended audience in ways that are entirely different from the source content; this process is frequently referred to as transcreation.
2. Although there are many different translation techniques, no single technique can provide a translation of high quality. To produce an effective translation that will appeal to audiences worldwide, it is essential to integrate various methodologies, depending on the source and target languages, audiences, culture, and semantics.

At Acculing, we provide all-inclusive solutions that combine the aforementioned techniques to produce outcomes that satisfy our clients. To produce outcomes that offer the most value for your money, we will blend parts of word-for-word, transcreation, and other ways, depending on your preferences and budget.

Problems of Translation:

The problems of translation may relate to either language or culture. In fact, language and culture are closely related. Each is dependent on the other. Susan Bassnett compares language to the heart and culture to the body. It is the interaction between the two that results in life. Juri Lotman says, "No language can exist unless it is steeped in the context of culture: and no culture can exist which does not have at its centre, the structure of natural language."

Lexis:

According to Catford, linguistic problems of translation arise when there is no lexical or syntactic substitute in the target language for a source language item. For example, in Arabic there are lots of words for referring to different types of camels – the red-skinned one, the pregnant one, the camel with a single hump, the camel with 2 two humps etc. In many other languages such as English and Tamil, there is just one word 'camel' or 'ஒட்டகம்'. A large number of terms are available in Finnish for varieties of snow and in French for various types of bread. This is not the case with Tamil. There are specific terms in Tamil to refer to types of rice such as அரிசி, சோறு, குருணை. English has no specific lexical counterparts. On

the other hand, Tamil has no specific lexical equivalents for such English terms as snow, mist, frost, fog, ice, hail etc. All of them are translated with variants of பனி *e.g.* பனி மூட்டம், மூடு பனி, பனிக்கட்டி. Kinship terms, the names of plants and animals unique to certain regions, food and dress items, social and religious practices are likely to pose problems in finding equivalents.

Syntax:

The way words are combined into meaningful sentences is known as syntax. Every language has its own system of sentence making. Accordingly, whenever there is a marked deviance between the SL and RL structures, the translator has to be alert to make the required adjustments. Otherwise, the quality of translation would suffer. For example, Tamil has the repetitive forms அடுக்குத் தொடர் and இரட்டைகிளவி. While translating expressions containing such structures, it is futile to imitate the repetition. English has the syntactic pattern of introductory there and it. As Tamil has no such corresponding structures, the translation has to follow the Tamil syntax.

e.g.

- There are many patients waiting to see the doctor
மருத்துவரைப் பார்க்க நிறைய நோயாளிகள் காத்திருக்கின்றனர்
- It is raining here.
இங்கு மழை பெய்துகொண்டுக்கிறது.

The Role of the translator:

The translator plays a crucial role in the process of translation. As Eugene Nida points out, the principles and procedures of translation cannot be fully understood or objectively evaluated without recognizing the important part played by the personal involvement of the translator.” He should have a satisfactory level of competence in both the SL and RL. It is usually the norm to translate from a foreign language into one’s mother tongue. It is not enough if the translator is able to make out the general drift of the message of the source text) He should be able to respond to the implied meanings, tone and stylistic flavour of the SL text. He should also be favourably disposed to the text. He should try to be as objective as possible. However, the translator faces a dilemma as Nida rightly cautions: The translator should never tack his own impressions or distort the message to fit his own intellectual and

emotional outlook. At the same time, the human translator is not a machine, and he inevitably leaves the stamp of his own personality on any translation he makes. This being the case, he must exert every effort to reduce to a minimum any intrusion of himself which is not in harmony with the intent of the original author and message.” The intrusion can be kept to a minimum if the translator sticks to sound principles of translation.

Principles of Translation:

Some of the important principles which a translator should follow are, the Principle of fidelity, the Principle of intelligibility, the Principle of Communication load and the Principle of Contextual Consistency.

Principle of fidelity requires that the translator undertakes to reproduce in the translation everything that and nothing but that which is found in the original.

This principle suggests an unsigned contract between the translator and the reader, the undertaking being not to add to, nor to omit from, nor to alter the original intentionally. Thus, the credibility of the translator primarily hinges on the factor of fidelity. The reader of a translation expects that the translator is sincerely faithful to the original author. He has belief in the translator that he has not deliberately skewed the message. Omar Khayyam’s *Rubaiyyat* deals with mysticism using a lot of symbols like the wine. But Edward Fitzgerald translated it into English in such a way as to imply that Omar praises the sensual pleasures of life. Here the principle of fidelity is violated.

Principle of intelligibility aims at making the translation easy for the reader to understand.

The translator should not be happy with just the possibility of the reader understanding something correctly; rather he should aim at the **overwhelming likelihood** of it. It is not enough to say that the reader is **likely to understand** better to something; it is tried to ensure that the average reader is **unlikely to misunderstand** the meaning. For example, ‘heap coals of fire on one’s head’ Biblical idiom. If translated literally, the reader may misunderstand it to be a form of torture. In actuality, it means that making a person ashamed of his behaviour. Therefore, a translator has to be imaginative and be able to anticipate the likely pitfalls the text might hold for the reader in terms of obscure or misleading or misunderstood renderings.

Principle of communication load ensures that the translation does not become more difficult to the reader than the original was to its readers.

It is very easy for a translation to become overloaded in communication. Strange sequences of spellings, foreign words, imbalanced patterns of redundancy, literalism etc. may contribute to the overloading of communication. If the source text happens to be very ancient, the gap in time may add to the difficulty of the reader. Keeping this in mind, the translator should use techniques which make the translation readable without overstraining the reader. This may necessitate making the implicit elements of the source text explicit in the translation; adding classifiers wherever required; removing ambiguities and obscurities through clear expressions, changing the word category and so on.

Languages in general tend to be about fifty percent redundant as a guarantee against “noise” or other factors and to ensure efficiency of communication. But redundancy is neither repetition nor tautology. Redundancy is associated with predictability. For example, in the phrase “these men are,” plural markers are indicated in each of the three words, when theoretically one plural indicator (as in “these”) should have been sufficient, rather than redundantly indicate the plurality in “men” (as opposed to “man”) and “are” (as opposed to “is”). Thus, languages seem to operate on alternates of predictability (redundancy) and unpredictability (information). This pattern of redundancy can be severely disturbed in a literal translation. Rare forms of words, unusual syntactic combinations, collocational violations and unfamiliar themes can make the unpredictability level rise above the fifty percent level and conversely redundancy falling far below the usual fifty percent level. Thus, there is an increase in communication load. As a result, an ordinary reader may find it quite difficult to decode such an overloaded communication; he may soon become weary, frustrated or perplexed.

There are two important sources of redundancy: (i) linguistic (ii) cultural. Linguistic redundancy can be of a formal or semantic nature. Besides the linguistic redundancy, the original receptors had the advantage of immense cultural redundancy linked with the communicational situation. For example, they knew the source’s author, his background, the circumstances of the production of the message, and they were participating members of the cultural context. The readers of a translation are seriously disadvantaged in not having this access to the cultural redundancy. Quite naturally, the receptors need to be given some help so as to match the linguistic and cultural redundancy.

Principle of contextual consistency points to the necessity of looking at the meaning of a particular word or phrase or structure in the given context than in isolation.

It is possible that the translator has fixed meanings of particular word or phrase or structure in his mind and tends to apply that meaning on every occasion without taking into account the actual meaning in that particular context. Such an attempt at verbal consistency would result in mistranslation because words derive their meanings from the context. Therefore, contextual consistency has priority over verbal consistency.

The following table illustrates how ‘high’, ‘under’, ‘நல்ல’ ‘தலை’ have to be translated by different words taking into account the context in which the adjective occurs. Any attempt to render the adjective uniformly by the same word (‘உயர்ந்த’, ‘கீழ்’ good and ‘head’) will make little sense. Thus, the validity of contextual consistency over verbal consistency is indicated.

High Court	உயர் நீதி மன்றம்
Highway	நெடுஞ்சாலை
High Caste	மேல் சாதி
High Fever	கடும் காய்ச்சல்
High Ground	மேடு
Under Ground	நிலத்தடி
Underestimate	குறைத்து மதிப்பிடு
Undergraduate	பட்டப் படிப்பு
Underwear	உள்ளாடை
Underhand	இரகசியமான, முறையற்ற

நல்ல மனிதன்	Good man
நல்ல பாம்பு	Cobra
நல்ல தண்ணீர்	Drinking Water
நல்ல மிளகு	Pepper
நல்லெண்ணெய்	Gingelly Oil
தலைக்காயம்	Head Injury
தலைவாசல்	Front Entrance
தலை மகன்	Eldest Son

தலைத் தீபாவளி	The First Deepavali for the newly wed
தலையெழுத்து	Fate or Destiny

Grammatical Classes and Universal Semantic Categories

The words in a language can be grouped under various grammatical classes. These word-classes are known in traditional English grammar as Parts of Speech. Words in English are classified into eight grammatical groups viz. Nouns, Pronouns, Adjectives, Verbs, Adverbs, Prepositions, Conjunctions and Interjections. This classification is applicable only to English. Other languages may classify their words differently. For example, in Arabic the parts of speech are just three viz. (1) Nouns (ii) Verbs and (iii) Particles. Tamil language divides its words into four classes viz. (i) பெயர்ச்சொல் (ii) வினைச்சொல் (iii) இடைச்சொல் (iv) உரிச்சொல். Such a state of differences in the classification of words has certain implications for the translator.

The translator cannot expect to match RL words at the given SI. word-class level. For the function of an adverb in one language may be performed by a verb in another language. Thus, the traditional division of words into classes called parts of speech is found to be not very helpful for translation. Hence the need for a more convenient and appropriate classification that will facilitate the process of translation was felt.

Eugene Nida has identified categories which are suitable tools for translation. He calls them universal semantic categories. They are universal because they apply to all languages. The division of words is done on the basis of meaning and so the categories are semantic. The universal semantic categories are four viz. (i) Object (ii) Event (iii) Abstract (iv) Relation. The words in any language are capable of being brought under one or the other of these four universal semantic categories.

The term Object is used to refer to “those semantic classes which designate things or entities which normally participate in events, actions, activities etc. e.g., Sachin, Cricket, ball, bat, ground. (Note that the use of the word ‘Object’ as a semantic category is not to be confused with the use of the same word ‘object’ that refers to the function of a word in a sentence. The semantic category of ‘Object’ is identified on the basis of meaning unlike the syntactic category of ‘Object’ which is identified on the basis of the word’s function in a

sentence. Some other examples of syntactic functional categories are Subject, Adjunct and Complement).

Those words which describe actions, processes, happenings etc come under the universal semantic category of 'events' e.g., play, start, cancel, shine, live, die, open, close. 'Abstracts' are words which describe, indicate or suggest the qualities, quantities and degrees of 'Objects', 'Events' and other 'Abstracts'. For example, 'weak' describes a quality found in somebody or something and therefore 'weak' is an abstract. In "She spoke fast", 'fast' describes the quality of the Event of 'Speaking'. Hence 'fast' is an abstract. In "She spoke very fast", "very" marks the degree of the abstract term 'fast'. So 'very' is an abstract. Abstracts of quantity include 'three', 'thrice', 'seldom', 'often' etc.

Relation is a term which expresses the meaningful connection between the other kinds of terms. For example, in

- (i) She is a teacher;
- (ii) She has two brothers;

'is' and 'has' function as relations. It may be noted that some word- classes generally stand for some semantic categories. We find that nouns and pronouns usually stand for Objects; Verbs mostly indicate events; adjectives and adverbs represent abstracts; prepositions. and conjunctions in English serve as relations. In Tamil affixes and case endings function as relations. However, the important point is that this state of equivalence need not always be the case. We cannot expect a one-to-one correspondence between word- classes and semantic categories. There could be a mismatch between word- classes and semantic categories. Thus, a noun may indicate an event; a verb may function as a relation and so on. This is where the translator has to be alert and ascertain the actual semantic function of a word. Herein lies the utility of the positing of universal semantic categories. Consider, for example,

- Motivation of students is the teacher's desire.

The words 'motivation' and 'desire' are nouns, if we classify according to word-classes. If we analyse according to universal semantic category classification, we find that 'motivation' and 'desire' do not stand for objects but events. The sentence actually may be recast as

- The teacher desires something; He motivates the students.
- The teacher aims at motivating the students.

What we have done here is to use verbs for events so that the process of translation is made easier.

(i) மாணவர்களின் ஊக்குவிப்பே ஆசிரியரின் விருப்பம் (Noun) (Noun)

(ii) ஆசிரியர் மாணவர்களை ஊக்குவிக்க விரும்புகிறார் (Event) (Event)

A comparison of (i) and (ii) would clearly show that (ii) is a more intelligible translation. This suggests that recasting on the basis of universal semantic categories is rewarding for the translator.

Lexical Ambiguity:

It is possible for some sentences to be ambiguous i.e. they carry more than one meaning. The ambiguity may be due to a single word functioning as different semantic categories. The translator may have to look into the nature of this type of lexical ambiguity. The Object, Event, Abstract, Relation (OEAR) analysis may throw light on the ambiguity. For example, consider:

- முள்ளும் மலரும்

The sentence can mean two things:

- (i) The spike and the flower.
- (ii) Even the spike can flower.

The ambiguity may be analyzed as follows

If we take 'உம்' (உம்மைக் கூட்டு) as "and", then the meaning would be

The spike and the flower

If மலரும் is taken as an event, then the sentence would mean "Even the spike can flower".

Translate and explain the lexical ambiguity, if any, in the following sentences by carrying out the OEAR analysis.

- 1) A panda eats shoots and leaves.
- 2) A panda eats, shoots and leaves.

- 3) Mistrust wounds.
- 4) The car leaves its shed.
- 5) The tree sheds its leaves.
- 6) He applied for leave.
- 7) Leave me alone.
- 8) மலையும் நகரும்.
- 9) படமும் ஓடும்.
- 10) மனமும் நாடும்.
- 11) பொம்மையும் ஆடும்.
- 12) காலமும் கனியும்.

Words with Complex Structures

It is not to be supposed that one word can contain only one object or event or abstract or relation. Some words may exhibit complex structures with combinations of O-E, E-O, E-A, E-E, E-A-O etc. The reverse may also be true. i.e., a number of words together many stands for a single object, event, abstract or relation. For example, the three words “has been singing” together form a single event in She has been singing since morning. Similarly, “in front of” acts as a single unit (relation) in He sat in front of the school gate.

On the other hand, words which appear to be single units are found to contain more than one semantic category. For example, ‘drive’ is an event; but ‘driver’ contains both an object and an event as it means “a person (= object) who drives (=event). Let us study some of the usual combinations and the implications for a translator.

i) O-E. Here the object element performs the event.

Teacher: a person (=object) who teaches (=event)

Student: a person (= object) who studies (=event)

Painter: a person (=object) who paints (event)

Heir: a person (= object) who inherits (= event)

Sender: a person (= object) who sends (event)

ii) E-O Here the object element is the goal of the event.

Messenger : one who is sent
Gift : something that is given
Payee : one who is paid
Addressee : one who is addressed
Beneficiary : one who benefits

iii) E-A. Here the abstract qualifies the implied goal of the event.

Purify : make something pure
Sweeten : make something sweet
Harden: make something hard
Lengthen : make something long
Shorten : make something short

iv) O-E-A. Here the object element performs an event to an implied goal that acquires a particular quality.

Purifier: a substance that makes something pure
Sweetener : a substance that makes something sweet
Sharpener : an instrument that makes something sharper
Sanctifier : a person that makes someone holy
Reducer : something which makes something smaller.

Other less frequent combinations include E-R where an event with an implied relationship occurs as in 'mediate' (to act as an agent between others); E - E where two events are combined e.g., Kickstart (= start by kicking); O-E-E. e.g., Kickstarter (a lever to start the motorcycle by kicking).

Transformational Generative Grammar and Translation

Transformational Generative grammar has certain important insights to offer for the translator. Chomsky makes a distinction between competence and performance. Competence is 'the speaker-hearer's knowledge of his language', while Performance is the actual use of language in concrete situations'. In other words, the fluent native speaker's innate knowledge of his language is known as competence. What people actually say or understand (by what someone else says) on a given occasion is called Performance. Very often, performance is an imperfect reflection of competence. For example, people make occasional slips of the tongue in everyday speech. This does not mean that they do not know their native language or they lack fluency in it. Chomsky calls them Performance errors which can be due to a variety of factors like tiredness, boredom, drunkenness, drugs, external distractions, and so on. Competence is abstract. Its concrete realization is performance. Chomsky distinguishes two types of competence: (i) grammatical competence (ii) pragmatic competence. Pragmatics is concerned with the role played by non-linguistic information such as background knowledge and personal beliefs in our use of language. For example, consider (i) and (ii):

(i) ஆலும் வேலும் பல்லுக்கு உறுதி.

(ii) வேலும் மயிலும் துணை.

Here knowledge of Tamil grammar (i.e., grammatical competence) is not adequate to understand these sentences. The hearer or reader must have the background knowledge (i.e., pragmatic competence) that banyan and neem (4/2) are used by Tamils for brushing their teeth. Similarly, the spear (2) and the Peacock (are associated by the Hindus with Lord Muruga, without such background knowledge, it is difficult to understand and therefore to translate such sentences which require pragmatic competence.

(i) Neem and banyan twigs are good to brush our teeth with.

(ii a) Spear and peacock are of help.

(ii b) Lord Muruga helps.

The native speaker's grammatical competence is reflected in two types of intuitions--

(i) Intuitions about sentence well-formedness, and

(ii) Intuitions about sentence structure.

He is able to judge whether a given sentence is well-formed or not and whether it has a particular structure or not. He will judge (i) and (ii) to be correct and (iii) to be wrong.

(i) He told the secret to his wife.

(ii) He told his wife the secret.

* Secret wife the told he his.

The native speaker is able to perceive that one and the same structural construction may indicate many meanings (i.e. ambiguity) and that apparently different constructions may mean much the same thing (i.e. paraphrase).

A translator is rightly expected to be aware of these concepts. When confronted with ambiguous expressions, he may have to disambiguate them in the course of translating. Moreover, he has to take care that his own sentences do not sound ambiguous. The structures of ambiguity and constructional homonymy alert him to the pitfalls of aiming at formal correspondence in translation. The possibilities of paraphrase embolden the translator to experiment with the legitimate freedom of departing from formal structures of SL text so as to produce a dynamically equivalent RL text.

Syntactic Ambiguity:

Ambiguity may be due to lexical or syntactic reasons. Lexical ambiguities arise because certain words have more than one meaning. For example, "Can" may mean "put in cans" or it may be the modal verb indicating ability. Thus, there is lexical ambiguity.

They can fish.

It can mean

(i) They are able to fish. (can: modal)

(ii) They put fish in cans.

Syntactic ambiguities arise due to syntactic factors as to which word is modified, which is the antecedent of the pronoun, in apposition and so on. Consider.

(i) Old men and women.

(ii) The shooting of the hunters.

(iii) She found him a pig.

(iv) They called her a taxi.

(v) He hit the man with the stick.

(i) can mean (a) or (b).

(a) old men and old women

(b) women and old men

In the (a) 'old' modifies both men and women'. In (b) 'old' modifies only "men".

The ambiguous nature of other sentences can be illustrated as follows:

(ii a) The hunters shot someone.

(ii b) Someone shot the hunters.

(iii a) She found him to be a pig.

(iii b) She found a pig for him.

(iv a) They called a taxi for her.

(iv b) They said that she was a taxi.

(v a) With a stick he hit the man.

(v b) He hit the man and the man had a stick.

Paraphrase

Paraphrase relationships are the opposite of ambiguity. As a linguistic technical term, it refers to 'another way of saying the same thing' in the same language. It is rigorous, in that there are no changes in the semantic components (OEAR). Hence there are no additions, no deletions, no skewing of relationships. There is only a different marking of the same relations between the same elements. This can be well understood by carrying out OEAR analysis of.

i. He writes excellently. (O-E-A)

ii. The excellence of his writing. R-A-R-O-E

iii His writing is excellent. (O-E-R-A)

iv. He excels in writing. (O-A-R-E)

We notice that the object element is represented by he or his; the event element by writes or writing; the abstract element by excellently, excellence, excellent, excels; and the relations by the, of and is.

The relationship between the constituent parts is basically the same. The difference is only in the focus of meaning. In (i), the focus is upon the subject; in (iii), the focus shifts to ‘writing’; in (ii) it is the ‘the excellence’ that gets focused; but in (iv) the attention is upon ‘writing’. The same kernel (1) can give rise to a number of different surface structure expressions with different features of focus. The point is one can say the same thing in many ways. This paves the way for diversities in style. Such stylistic issues should be attended to at the restructuring stage of translation.

The Same Grammatical Construction may have Many Different Meanings.

Nida points out that “the same grammatical construction may represent a number of different relationships, and thus be said to have many different meanings.” The first major step in the analysis stage of translating consists in determining the meaningful relationships between the words and combinations of words. An apparently identical construction standing for different relationships (and hence different meanings) may be illustrated with (i) the possessive construction and (ii) Noun + of + Noun constructions.

The possessive construction:

The possessive construction consists of a possessive noun/ pronoun and a noun. Consider the phrases in:

- i) His house.
- ii) His success.
- iii) His arrest.
- iv) His generosity.

All the four phrases appear to be identical at the surface structure level. The traditional phrase-structure grammar would represent this structure as

Possessive pronoun + Noun

But the description is not fully reflective of the real state of the relationship between the two composing elements. Only the relationship between the possessive pronoun (the A element) and the noun (the B element) indicates possession. Thus “his house” means “He owns a house” (= He possesses a house). The same relationship of possession does not exist in ‘His success (iii) His arrest and (iv) His generosity. The relationship is different in each case. Thus(ii) ‘His success’ means He succeeded’, (iii) ‘His arrest’ means ‘He was arrested’; and ‘His generosity’ means ‘He was generous’. The relationship can be schematized as below:

A	B	The Relationship
Possessive Pronoun	Noun	
i) His	House	= A possesses B
ii) His	success	= A performs B
iii) His	arrest	= A is the goal of action of B
iv) His	generosity	= B is the quality of A

Note that the B element in (i) is an object, in (ii) and (iii) events and in (iv) an abstract. It is interesting to observe that the Tamil translation equivalents of these English phrases too correspondingly indicate differing relationships.

தொடர்	மூல வாக்கியம்
அவனுடைய வீடு	அவனுக்கு வீடு இருக்கிறது
அவனுடைய வெற்றி	அவன் வென்றான்
அவனுடைய கைது	அவனைக் கைது செய்தார்கள்
அவனுடைய பெருந்தன்மை	அவன் பெருந்தன்மையானவன்

The relevance of such analysis for translation purpose becomes evident when confronted with sentences of the following type:

ரௌடியின் கொலை கலவரத்தில் முடிந்தது.

The sentence may mean

(i) The rowdy killed someone. This led to a riot.

(ii) The rowdy was killed by someone. This led to a riot.

In (i) 'the rowdy' performs the action;

In (ii) 'the rowdy' is the goal of the action (killing).

Unit – III

Referential Meaning

Referential meaning in translation refers to the process of accurately conveying the intended meaning of the source text (ST) to the target text (TT) while maintaining fidelity to the original reference points, such as specific names, terms, concepts, and cultural references. Here's a detailed note on the key aspects of referential meaning in translation:

1. **Lexical Accuracy:** One of the primary objectives in translation is to ensure the accuracy of lexical items. This involves finding equivalent terms in the target language that closely match the meaning of the original terms in the source language. Translators must consider the denotative and connotative meanings, as well as the cultural implications of words and phrases.
2. **Cultural Equivalence:** Cultural references embedded in the source text must be translated appropriately to maintain referential meaning. This includes idiomatic expressions, proverbs, historical allusions, and customs that may not have direct equivalents in the target culture. Translators often need to find culturally relevant substitutions or provide explanatory footnotes to bridge the gap between cultures.
3. **Proper Nouns and Names:** Proper nouns, such as names of people, places, organizations, and brands, present a challenge in translation due to their unique reference points. Translators must decide whether to transliterate, translate, or retain the original names based on factors such as familiarity, cultural significance, and target audience preferences.
4. **Technical Terminology:** Specialized fields, such as medicine, law, and technology, often contain terminology specific to the domain. Translators need to accurately convey these terms while ensuring that they are comprehensible to the target audience. This may involve adapting terminology to fit the linguistic conventions of the target language or providing glossaries for complex terms.
5. **Consistency:** Consistency is crucial for maintaining referential meaning throughout the translation. Translators must ensure that terms, names, and concepts are translated consistently across the entire text to avoid confusion and maintain coherence.

6. **Contextual Adaptation:** The meaning of a word or phrase may vary depending on the context in which it is used. Translators must consider the surrounding text and the intended message to accurately render referential meaning. Contextual adaptation may involve rephrasing, clarifying ambiguities, or providing additional information to convey the intended meaning effectively.
7. **Audience Consideration:** Translators must take into account the characteristics of the target audience, such as their language proficiency, cultural background, and socio-political context. Adapting the translation to suit the preferences and expectations of the target audience helps ensure that referential meaning is effectively communicated.

In conclusion, achieving referential meaning in translation requires careful attention to lexical accuracy, cultural equivalence, proper nouns, technical terminology, consistency, contextual adaptation, and audience consideration. By addressing these key aspects, translators can effectively convey the intended meaning of the source text while bridging linguistic and cultural differences in the target language.

Syntactic Marking of the Referential Meaning in Translation

The syntactic marking of referential meaning in translation involves preserving the structural and grammatical elements of the source text (ST) while accurately conveying the intended meaning in the target text (TT). Here's an elaboration on how syntactic marking influences referential meaning in translation:

1. **Sentence Structure:** Translators must consider the syntactic structure of sentences in both the source and target languages. This includes maintaining the order of subject, verb, and object, as well as the use of subordinate clauses, conjunctions, and punctuation. Adhering to similar syntactic patterns helps preserve the flow and coherence of the text while conveying the intended meaning.
2. **Pronouns and Anaphora:** Pronouns and anaphoric expressions refer back to previously mentioned entities or concepts. When translating pronouns, translators must ensure that the referent is clear and consistent in the target language. This may involve using different pronouns or explicit references depending on the grammatical rules and discourse conventions of the target language.
3. **Word Order and Agreement:** Languages vary in their word order and agreement patterns. Translators must pay attention to these syntactic features to accurately

convey referential meaning. For example, languages with strict word order rules may require restructuring sentences to maintain coherence, while languages with grammatical gender and number agreement may necessitate modifying adjectives, articles, and verbs accordingly.

4. **Voice and Tense:** The choice of voice (active or passive) and tense (past, present, or future) affects the interpretation of events and actions. Translators must consider the implications of voice and tense in both the source and target languages to convey referential meaning accurately. This includes maintaining consistency in the expression of temporality and agency throughout the translation.
5. **Clausal Relations:** Syntactic markers such as conjunctions, relative pronouns, and subordinating conjunctions establish relationships between clauses and sentences. Translators must preserve these markers to ensure coherence and clarity in the translation. Adapting clausal relations involves choosing appropriate equivalents that convey the same logical connections and semantic nuances in the target language.
6. **Ellipsis and Omission:** Ellipsis and omission occur when elements of a sentence are omitted because they are understood from the context. Translators must decide whether to retain or supply these omitted elements in the target language to maintain referential meaning. This may involve adding explicit information or restructuring the sentence to clarify the omitted elements.
7. **Stylistic Choices:** Syntactic structures contribute to the stylistic features of a text, such as tone, register, and genre. Translators must consider the stylistic choices of the source text and adapt them to suit the conventions and expectations of the target audience. This may involve adjusting sentence length, complexity, and rhetorical devices to convey the desired effect in the translation.

In summary, the syntactic marking of referential meaning in translation involves preserving sentence structure, pronouns and anaphora, word order and agreement, voice and tense, clausal relations, ellipsis and omission, and stylistic choices. By attending to these syntactic features, translators can ensure that the intended meaning of the source text is accurately conveyed in the target language while maintaining grammatical coherence and stylistic fidelity.

Marking of meaning by Semotaxis

Semiotics is the study of signs and symbols and their use or interpretation, which encompasses both semantic and syntactic aspects. In translation, the marking of meaning through semiotics involves understanding and conveying the underlying meanings, connotations, and cultural significance of signs and symbols present in the source text (ST) to the target text (TT). Here's an elaboration on how semiotics influences the marking of meaning in translation:

1. **Iconic Signs:** Iconic signs are those that resemble or directly represent their referents. In translation, iconic signs can include visual elements such as logos, symbols, gestures, and images. Translators must ensure that iconic signs are accurately represented in the target language to convey the intended meaning. This may involve finding equivalent visual symbols or explaining the significance of the original signs in the target culture.
2. **Indexical Signs:** Indexical signs establish a direct connection or association with their referents based on causal or contextual relationships. Examples of indexical signs in translation can include specific cultural references, gestures, and expressions that carry implicit meanings. Translators need to interpret and convey these indexical signs effectively to maintain referential meaning and cultural authenticity in the target language.
3. **Symbolic Signs:** Symbolic signs rely on shared cultural conventions and associations to convey meaning. These signs can include words, phrases, metaphors, and allegories with culturally specific connotations. Translators must understand the cultural context of symbolic signs in the source language and find appropriate equivalents or explanations in the target language to ensure that the intended meaning is conveyed accurately.
4. **Cultural Semiotics:** Cultural semiotics refers to the study of how signs and symbols are interpreted within specific cultural contexts. In translation, cultural semiotics plays a crucial role in marking meaning by addressing cultural nuances, values, beliefs, and norms embedded in the source text. Translators need to be sensitive to cultural differences and adapt their translations to resonate with the target audience's cultural framework.

5. **Intersemiotic Translation:** Intersemiotic translation involves translating between different sign systems, such as verbal and visual signs or text and music. This type of translation requires a deep understanding of semiotic codes and conventions in both source and target sign systems. Translators must effectively convey meaning across these sign systems while maintaining coherence and fidelity to the original message.
6. **Semiotic Constraints:** Translators often encounter semiotic constraints that influence their choices in marking meaning. These constraints can include linguistic limitations, cultural barriers, audience expectations, and the medium of translation (e.g., written text, audio-visual content). Navigating semiotic constraints requires creative adaptation and strategic decision-making to ensure that the translated text effectively communicates the intended meaning.
7. **Multimodal Translation:** Multimodal translation involves the integration of multiple semiotic modes, such as text, images, sounds, and gestures. Translators working with multimodal texts must consider how different semiotic elements interact and contribute to overall meaning. This includes maintaining coherence across semiotic modes and ensuring that each mode reinforces the intended message in the target language.

In conclusion, the marking of meaning through semiotics in translation encompasses the interpretation and representation of iconic, indexical, and symbolic signs, consideration of cultural semiotics, intersemiotic translation challenges, management of semiotic constraints, and handling of multimodal texts. By understanding and navigating these semiotic dimensions, translators can effectively convey the intended meaning of the source text in the target language while accounting for cultural nuances and communicative contexts.

Techniques of Semantic Analysis:

While attempting to translate from one language into another, a translator faces the problem of finding words of equivalent meaning in the receptor language. In the course of this search for equivalence he finds that words of perfect match are a rarity. Pairs of words thought to be good translation equivalents would on closer examination be found to possess variant semantic maps, to belong to different semantic levels and to be suggestive of contrary implications. Such a realization points to the need for the translator to become aware of techniques of semantic analysis which would throw light on the semantic coverage of the terms employed. Some of the techniques for understanding and describing the referential

meanings of words are (i) Chain Analysis (2) Hierarchical Analysis and (3) Componential Analysis.

Chain Analysis

Chains of terms describe linear relationships. In a numerical series such as one, two, three or first, second, third etc, the various units derive their meanings only in relation to the preceding and succeeding units. Similar is the case with colour terms which divide the colour spectrum into various units. One may be surprised to know that “... there are between seven and one - half and ten million discernibly different shades of colour, but in English even specialists use only about 3,000 colour terms, and people in general use only some eleven basic colour words”. Let us compare the way the colour spectrum is divided in English and Tamil.

White	Black	Violet, Indigo, Blue	Green	Yellow, Orange	Red
வெள்ளை	கறுப்பு	ஊதா, கருநீலம். நீலம்	பச்சை	மஞ்சள், இளஞ்சிவப்பு	சிவப்பு

If we make a comparison, we find that the Tamil term ஊதா, நீலம் is used to refer to that long stretch of the colour spectrum which is subdivided in English by three terms viz violet, indigo and blue. Similarly, மஞ்சள் covers what is denoted by two terms viz. yellow and orange. It is of course a different aspect of language that new compound words could be coined as in the case of கறுப்பு, நீலம் மூன்று கருநீலம். The words ‘hand’ and “are considered good translation 6 equivalents. Yet ‘hand’ in English refers only to “the part of the body at the end of the arm, including the fingers and the thumb”; whereas ‘arm’ refers to “either of the two long parts that stick out from the top of the body and connect the shoulders to the hands.”

Obviously, the Tamil word “covers the entire stretch of ‘arms’ plus ‘hand’. This has implications for translation as the translator has decide which word to choose (arm or hand) while translating “as in the following sentences. He cannot uniformly settle for “hand” as the equivalent.

(i) அவன் உடைந்த கைக்குத் தொட்டி போட்டிருந்தான்

(ii) கட்சித் தொண்டர்கள் தலைவரிடம் கை குலுக்கப் போட்டி போட்டனர்.

(iii) குழந்தையைத் தாய் தன் கைகளில் வைத்திருந்தாள்.

(iv) நெஞ்சில் கையைக் கட்டிக் கொண்டு ஆசிரியரிடம் மாணவன் பதில் சொன்னான்.

(v) அவன் பாம்பை வெறுங் கையாலே கொன்றான்.

கை
┌──────────┐
Arm Hand

(1) He had his broken arm in a sling.

(ii) Party men completed with one another to shake hands with their leader.

(iii) The mother was cradling the child in her arms.

(iv) The student answered the teacher with his arms folded on his chest.

(v) He killed the snake with his bare hands.

Hierarchical Analysis:

Consider the dialogue:

- Teacher : Sorry, sir. I was not able to come to college yesterday.
The public transport was off the road because of a lightning strike.
- Principal : What happened to your vehicle?
- Teacher : You mean my four-wheeler or two-wheeler?
- Principal : I mean, of course, your Maruti car and not your old Hero Honda motorcycle.
- Teacher : You are right, sir. Both are in the workshop for service.

If one analyses the set of terms-transport, vehicle, four-wheeler, two-wheeler, car, motorcycle-, we find that all the terms refer to modes of conveyance. In other words, they all make up a semantic domain. According to Nida semantic domains are broad categories of things which are conceptually related within the given culture. But it must be emphasized that the only domains relevant to the native speaker, and therefore relevant linguistically, are those which are actually present in the system of a language. Such semantic domains that are really available in a language are called “emic” domains; those external categories which the analysts try to import into the language are psuedodomains and are termed “etic” domains.

If one looks into the semantic coverage of the above lexical set, we can notice that some words are semantically more inclusive whereas some others are semantically quite restricted and therefore cannot include any further meaning. For example, “four-wheeler’ is semantically inclusive because it includes buses, lorries, vans, jeeps, and cars. But ‘car’ is a semantically restricted term because it cannot include anything more in its coverage of meanings. Therefore ‘four- wheeler’ is a superordinate term while ‘car’ is a subordinate term. Again, ‘four-wheeler’ could be subsumed under ‘vehicle’ and hence ‘vehicle’ is superordinate to ‘four-wheeler’. ‘Two-wheeler’ is a superordinate to ‘motor-cycle’ (or to ‘scooter’, ‘scooty’, ‘moped’, etc). But ‘motor-cycle’ is semantically restricted as it cannot include anything more and is therefore very specific. ‘Vehicle’ is more inclusive semantically and is therefore generic.

Nida cites the example of the set of words “animal, mammal, dog and terrier” as exhibiting a hierarchical structure with ‘animal’ being most inclusive term (generic) and ‘terrier’ the most restricted term (specific). In a hierarchical structure each successive term has all the components of the higher term plus some specific, diagnostic features. Thus ‘mammal’ has all the features ‘animal’ has; in addition, it has the specific diagnostic quality of breast-feeding (unlike for example ‘crocodiles’). ‘Dog’ has all the components of ‘mammal’ (and also of ‘animal’) but it belongs to a still more restricted class of canines in contrast to the felines (cats) or the equines (horses). The word ‘terrier’ shares the features of ‘animal’, ‘mammal’ and ‘dog’. But it has such features which distinguish it from other types of dogs like ‘hound’ or ‘poodle’. Thus ‘terrier’ is more specific and ‘animal’ more generic. A term which is less restricted is therefore more generic, while a term which is subject to a great many restrictions has limited applicability and is therefore specific.

Componential Analysis:

Componential Analysis is a strong method used in languages and anthropology for semantic analysis. It includes breaking down the meaning of words or other linguistic units into the semantic features that make them up, which are usually shown as two opposites. These traits are very important for telling the difference between ideas and comprehending how they work together to form complicated meaning structures. Componential Analysis also looks at the cultural setting in which words are used, since cultural rules and practices can change the way words mean. This method breaks down complicated meanings into easier parts that can be used to look at the structure of meaning and find the underlying semantic relationships in a

semantic domain. Additionally, Componential Analysis is used in lexical semantics to help with the study of word meanings, the creation of semantic systems, and the comparison of semantic structures between languages for cross-linguistic studies.

Connotative Meaning

When translating, it's crucial to understand and account for connotative meaning, which encompasses the additional layers of associations and implications that words, phrases, or expressions carry beyond their literal definitions. This aspect of meaning is deeply intertwined with cultural context, making it essential for translators to have a profound understanding of both the source and target cultures. Research plays a significant role in this process, as translators need to explore the connotations of words and expressions in both languages. This might involve consulting native speakers, language experts, or cultural references to grasp the nuances accurately. Moreover, translators must analyse the context in which the term is used, as connotations can vary depending on the situation. Once armed with this understanding, translators can then select equivalent expressions in the target language that not only convey the literal meaning but also capture the appropriate connotations. Maintaining consistency in tone and style between the original and translated texts is equally important. Additionally, it's beneficial to test the translation with native speakers or language experts to ensure that the connotations are accurately conveyed and that the translation resonates with the intended audience. In cases where certain connotations are challenging to convey directly, providing explanations or annotations can help clarify the meaning for the reader. Ultimately, by considering connotative meaning in translation, translators can ensure that the translated text effectively communicates the subtleties and nuances of the original language and culture.

Example: “Success” The term “success” carries connotations of achievement, accomplishment, and fulfilment in English. However, the cultural interpretation of success may vary significantly across different societies. For example, in some cultures, success might be closely tied to factors such as social status, wealth, or academic achievement, while in others, it may prioritize community recognition, harmony, or spiritual fulfilment. Translating the concept of “success” requires understanding these cultural connotations to convey its full meaning effectively.

Transfer

The effectiveness of the translation depends upon how far the fruits of analysis of SL text are carried over to the RL. This crucial stage is called the transfer stage. This is where the actual translation from one language into another takes place as the Analysis stage but readies the text for translation and the Restructuring stage only refines the translation to the required extent. However, the Analysis-Transfer-Restructuring stages need not necessarily be sequential nor water-tight divisions. Nida rightly clarifies:

...the stages in procedure followed in the orderly exposition of a technique are not precisely the ones which one employs in the practical application of such a set of procedures. For example, in the actual process of translating, the translator will constantly swing back and forth between the analytical and the restructuring processes by way of transfer. In split-second fashion the mind is able to shift procedures, and this is all to the good. It is only important that one be aware, insofar as necessary, of precisely what he is doing, and that one not confuse one task with another.

Not only will a good translator be constantly sweeping back and forth from one aspect of the procedure to another, but he will also inevitably analyze in the direction of what he knows he must do in the restructuring. That is to say, in his analysis he will anticipate what he knows he must confront in the restructuring. The adjustments to be made in transfer may relate to semantics and structures.

Idioms

The meaning of an idiom is not the sum total of the added meanings of the various words that together make up an idiom. Therefore, the whole idiom is to be taken as a single unit for the purpose of meaningful transfer. There are different possibilities of transfer as regards idioms.

- SL idioms are translated into non-idioms.

eg. Don't beat about the bush.

சுற்றி வளைத்துப் பேசாதே.

- To 'beat about the bush' means to talk about something for a long time without coming to the point.

SL idioms are translated into equivalent RL idioms, wherever available.

We should nip it in the bud. Otherwise, indiscipline will grow in the class.

நாம் இதை முளையிலேயே கிள்ளி எறிய வேண்டும்.

இல்லாவிடில் வகுப்பறையில் ஒழுங்கீனம் கூடிவிடும்.

‘To nip something in the bud’ means ‘to stop something when it has just begun because you can see that problems will come from it.’

- SL idioms are translated into RL idioms.

When are you arranging the house-warming?

என்றைக்குப் பால் காய்ச்சுகிறீர்கள்?

Figurative Expressions

When a word or phrase etc is used in a way that is different from the usual meaning in order to create a particular mental picture, the expression is called figurative. As in the case of idioms, figurative expressions too can be transferred in three ways.

- An SL figurative expression is changed into a non-figurative use.

He exploded with rage.

அவன் வெகுண்டான் ∴ மிகுந்த கோபமுற்றான்.

- An SL figurative expression is changed into another type of figurative expression in the RL.

He exploded with rage.

அவன் கோபத்தில் கொந்தளித்தான்.

- SL non-figurative expressions are changed into RL figurative expressions.

He was victorious.

அவன் வெற்றி வாகை சூடினான்.

Generic and specific meanings.

The transfer may be from specific to generic or from generic to specific meanings. This may be because the generic or specific form is either not available or is the most natural.

Generic → Specific

He has no sisters.

அவனுக்கு அக்கா. தங்கை கிடையாது.

Specific → Generic

கொஞ்சம் ரூபாய் குடு → Give me some money, if you have. ரூபாய் → money

Use of classifiers

When completely unknown terms are borrowed, it may become necessary to add 'classifiers' as a clue to what the borrowed term belongs.

The daffodils are found in Wales.

வேல்ஸ் பிரதேசத்தில் டாபடில் பூக்கள் காணப்படுகின்றன.

Active and Passive constructions.

Tamil has a decided preference for the active voice. Therefore English passive voice constructions may have to be converted into active voice constructions in Tamil.

The house was whitewashed last week.

கடந்த வாரம்தான் வீட்டுக்கு வெள்ளையடித்தோம்.

Ellipsis

Ellipsis leaves out some words which can be recovered easily by the reader in the original text. However, it may be necessary during transfer to add the words which were left out as ellipsis for the sake of clarity.

- Objects in the mirror are closer than they appear.

கண்ணாடியில் தெரியும் உருவங்கள் கண்ணாடியில் தோன்றுவதை விடவும் அருகில் உள்ளன.

Tenses

The perfect continuous tenses of English (i.e., Past Perfect Continuous Tense, Present Perfect Continuous Tense and Future Perfect Continuous Tense) have no corresponding form in Tamil. The aspectual information may have to be conveyed through other ways in addition to the use of present continuous tense, past perfect continuous tense and future continuous tense.

- It has been raining since 6 o'clock in the morning.

காலை 6 மணியிலிருந்து மழை தொடர்ந்து பெய்து கொண்டே இருக்கிறது.

Inclusive vs. Exclusive First-Person Plural

Unlike English which has only one form 'we', Tamil has two forms viz, நாம் and நாங்கள். 'நாம்' is inclusive because it includes the addressees whereas 'நாங்கள்' excludes the addressees. Care must be taken to indicate whether the addressees are included or excluded.

- We are Indians.

நாம் எல்லோரும் இந்தியர்கள். நாங்கள் இந்தியர்கள்.

Honorifics

Honorific form is used in Tamil to express respect or deference. It is obligatory in Tamil to use such forms while referring to the elders. நீர், தாங்கள் are honorific second person singular forms. The plural form நீங்கள் may also serve an honorific usage.

- Would you come, teacher?

நீங்கள் வருகிறீர்களா, ஐயா?

Care must be taken to decide whether the usage is of actual plurality or merely honorific.

Restructuring

Of the three-stage procedure of a dynamic equivalent translation, the third and final stage is that of restructuring which comes after the stages of (i) Analysis and (ii) Transfer. It is at this stage that the stylistic requirements of the translations are taken care of. Even though the translator would have carried out the analysis in anticipation of what he must confront at the restructuring, now is the time for him to check whether the appropriate style has been generated. This entails that the translator should be aware of the components, features and characteristics that constitute a particular style. Moreover, he should also have a set of techniques which he can employ to secure the intended style. Nida mentions that "a language varies in terms of time (older vs. newer forms, archaisms, neologisms etc), geography (dialects), socio-economic classes or tastes, circumstances of use, oral or written usage, types of discourse, and literary genres." The translator has to pay attention to these various aspects insofar as they impinge on the style of translation.

Unit - IV

Approaches, Methods and Techniques in Translation:

- The Sociolinguistic Approach
- The Communicative Approach
- The Hermeneutic Approach
- The Linguistic Approach
- The Literary Approach
- The Semiotic Approach

The Sociolinguistic Approach

According to the sociolinguistic approach to translation, the social context defines what is and what is not translatable and what is or what is not acceptable through selection, filtering and even censorship. According to this perspective, a translator is necessarily the product of his or her society: our own sociocultural background is present in everything we translate. This approach was developed by the School of Tel Aviv and by linguists and professors such as Annie Brisset, Even Zohar, and Gideon Toury.

The Communicative Approach

This theory is referred to as interpretive. Scholars Danica Seleskovitch and Marianne Lederer developed what they called the “theory of sense,” based chiefly on the experience of conference interpreting. According to this perspective, meaning must be translated, not language. Language is nothing more than a vehicle for the message and can even be an obstacle to understanding. This explains why it is always better to deverbilize (instead of transcoding) when we translate.

The Hermeneutic Approach

The hermeneutic approach is mainly based on George Steiner’s research. Steiner believed of any human communication as a translation. His book *After Babel* shows that translation is not a science but rather an “exact art”: a true translator should be capable of becoming a writer in order to capture what the author of the original text “means to say.”

The Linguistic Approach

Linguists such as Vinay, Darbelnet, Austin, Vegliante, or Mounin, interested in language text, structuralism, and pragmatics, also examined the process of translating. From

this perspective, any translation –whether it is a marketing translation, a medical translation, a legal translation or another type of text– should be considered from the point of view of its fundamental units, that is the word, the syntagm, and the sentence.

The Literary Approach

The literary approach does not consider that a translation is a linguistic endeavor but instead a literary one. Language has an “energy” revealed through words that the result of experiencing a culture. This charge is what gives it strength and ultimately, meaning: this is what the translation-writer should translate.

The Semiotic Approach

Semiotics is the study of signs and signification. A meaning is the result of a collaboration between a sign, an object, and an interpreter. Thus, from the perspective of semiotics, translation is thought of as a way of interpreting texts in which encyclopaedic content varies and each sociocultural context is unique.

Determiners:

The definite and indefinite articles, the partitive articles, the demonstratives, pronouns of indefinite number and quantity come under the category of determiners.

Articles

For the English indefinite articles, a and an Tamil has the counterparts ஒரு and ஓர் respectively. However, the nature and function of the indefinite article is not the same in both the languages. Hence it is not proper to translate the indefinite article every time it occurs.

➤ She is an engineer, Her brother is a teacher.

அவள் பொறியாளர். அவளுடைய சகோதரர் ஆசிரியர்.

Here it would sound awkward if the indefinite articles are translated:

அவள் ஒரு பொறியாளர்.

+ அவளுடைய சகோதரர் ஓர் ஆசிரியர்.

In certain places the retention of the articles is necessary.

- I saw a man and a woman on the road. The man was tall and black. The woman was short and fair.

நான் சாலையில் ஓர் ஆணையும், ஒரு பெண்ணையும் பார்த்தேன். அந்த ஆண் உயரமாகவும், கறுப்பாகவும் இருந்தார். அந்தப்பெண் குட்டையாகவும், அழகாகவும் இருந்தாள்.

There is a difference between few and a few. Few is a semi-negative. It means only a small number when more might have been expected; A few means a small number when none might have been expected. The difference could be brought out in Tamil translation by choosing “வெகுசிலரே” for few and “சிலராவது” for a few.

- Few students have passed.

வெகு சில மாணவர்களே தேர்ச்சி பெற்றுள்ளனர்.

- A few students have passed.

சில மாணவர்களாவது தேர்ச்சி பெற்றுள்ளனர்.

A similar difference exists between little and a little. Little is a semi-negative and suggests a small amount when more might have been expected. A little implies a small amount when none might have been expected. Translating “little” as “மிகச் சிறிதளவே” and “a little” as சிறிதளவாகிலும் may help in bringing out the difference in meaning.

- There is little milk in the tumbler.

குவளையில் மிகச் சிறிதளவே பால் உள்ளது.

- There is a little milk in the tumbler.

குவளையில் சிறிதளவாகிலும் பால் உள்ளது.

Unlike English, Tamil has no definite article Therefore the definiteness or particularity should be indicated by a demonstrative pronoun or through some other clue Note that in (2), “the man” gets translated as அந்த/ அம் மனிதன்.

In such expressions as “go to hospital/school/ college” etc., if the actual purpose for which the building exists is referred to, there is no definite article. If the definite article precedes the noun, then the building as such is referred to.

go to hospital (for treatment)

go to the hospital (for some other purpose)

- My children go to school.

என் பிள்ளைகள் படிக்கின்றனர்.

- I am going to the school to pay fees for my children.

என் பிள்ளைகளுக்குரிய கட்டணம் கட்ட நான் பள்ளிக்கூடத்துக்குப் போய்க் கொண்டிருக்கிறேன்.

- He has gone to prison several times for his crimes

தான் செய்த குற்றங்களுக்குப் பலமுறை அவன் சிறை சென்றிருக்கிறான்.

- The Minister went to the prison to see the conditions of the prisoners.

சிறைவாசிகளின் நிலையைக் கண்டறிய அமைச்சர் சிறைச்சாலைக்குச் சென்று பார்த்தார்.

When two nouns of office are combined using “and” and if the definite article comes before both the nouns, then two different persons are meant.

- The Principal and the Correspondent came to the hostel.

முதல்வரும், தாளாளரும் விடுதிக்கு வந்தனர்.

If the definite article is not put before the second noun, then the same person holds both the offices.

- The Principal and Correspondent came to the hostel.

முதல்வரும் தாளாளருமான அவர் விடுதிக்கு வந்தார்.

The occurs before nouns which name the inhabitants of a country collectively or as a community, but not before the names of their languages.

The French - பிரெஞ்சுக்காரர்கள்

French - பிரெஞ்சு மொழி

- The Chinese belong to an ancient civilization.

சீனத்து மக்கள் பழமையான கலாச்சாரம் உடையவர்கள்.

- Chinese, is very difficult to learn.

சீன மொழியைக் கற்பது கடினம்.

Demonstrative Adjectives and Demonstrative Pronouns.

This, that, these and those are Demonstrative Adjectives.

- This peacock is beautiful.

இந்த மயில் அழகாக இருக்கிறது.

- These peacocks are beautiful.

இந்த மயில்கள் அழகாக இருக்கின்றன.

- That tree is very tall.

அந்த மரம் உயரமானது.

- Those trees are very tall.

அந்த மரங்கள் உயரமாக இருக்கின்றன.

Note that both this and these are translated by இந்த both that and those are translated by அந்த.

The demonstrative pronouns may also be used with emotional connotation. The translator has to take note of the kind of feeling implied such as affection, vexation, contempt, disgust etc and translate accordingly.

- I hate that tone of hers.

அவள் பேசுகிற அந்த தொனி எனக்குக் கொஞ்சமும் பிடிக்கவில்லை.

- I am not interested in this investigative work.

இந்த மாதிரி புலன் விசாரணை செய்யும் வேலையெல்லாம் எனக்குப் பிடிக்காது.

When used as pronouns, they may refer to persons as well as things. The translator has to choose the appropriate Tamil form taking into account the number, gender, honorific etc.,

This is my wife.

- இவள் என் மனைவி.

This is my younger brother.

- இவன் என் தம்பி.

This is my elder brother.

- இவர் என் அண்ணன்.

This is my college.	- இது என் கல்லூரி.
These are my books.	- இவை என் புத்தகங்கள்.
That is my younger sister.	- அவள் என் தங்கை.
That is my father.	- அவர் என் தகப்பனார்.
That is my son.	- அவன் என் மகன்.
Those are my teachers.	- அவர்கள் என் ஆசிரியர்கள்.
That is my house.	- அது என் வீடு.
Those are my shirts.	- அவை என் சட்டைகள்.

Possessive Adjectives and Possessive Pronouns

My, our, your, his, her, its and their are possessive adjectives and their corresponding possessive pronouns are mine, ours, yours, his, hers and theirs. Note that its does not come as a possessive pronoun and that his serves as both possessive adjective and possessive pronoun.

Possessive adjective	Possessive pronoun
My – என்னுடைய	Mine - என்னுடையது
Our – எங்களுடைய, நம்முடைய	Ours – எங்களுடையது, நம்முடையது
Your – உன்னுடைய, உங்களுடைய	Yours – உன்னுடையது, உங்களுடையது
His – அவனுடைய, அவருடைய	His – அவனுடையது, அவருடையது
Their – அவர்களுடைய, அவற்றின்	Their – அவர்களுடையது, அவற்றுடையது

This is my college.	- இது என் கல்லூரி.
This book is mine.	- இப்புத்தகம் என்னுடையது.
That is your seat.	- அது உன் இருக்கை.
That seat is yours.	- அந்த இருக்கை உன்னுடையது.
These are our prizes.	- இவை எங்களுடைய பரிசுகள்.
These prizes are ours.	- இந்த பரிசுகள் எங்களுடையவை.

This is her preparation.	- இது அவள் தயாரிப்பு.
This preparation is hers.	- இத்தயாரிப்பு அவளுடையது.
This is hers.	- இது அவளுடையது.
This is her question.	- இது அவளுடைய கேள்வி.
That question is hers.	- அக்கேள்வி அவளுடையது.
These are their marksheets.	- இவை அவர்களின் மதிப்பெண் பட்டியல்கள்.
These marksheets are theirs.	- இம்மதிப்பெண் பட்டியல்கள் அவர்களுடையது.

Interrogative Adjectives and Interrogative Pronouns

The interrogative adjectives in English are what, which and whose. The interrogative pronouns are who, what, which and whose. When compared to what, which is selective. Which is used when there is a limited choice. What has a broad range of application.

- What languages do you know?

உங்களுக்கு என்னென்ன மொழிகள் தெரியும்?

- Which language do you speak at home - Tamil or Urdu?

வீட்டில் எந்த மொழி பேசுகிறாய் - தமிழா? உர்துவா?

- What books have you read on translation theory?

மொழிபெயர்ப்புக் கோட்பாடுகள் பற்றி என்னென்ன. எந்தெந்த புத்தகங்கள் படித்திருக்கிறாய்?

- Which of these books did you find it very useful Catford's or Nida's?

எந்தப் புத்தகங்கள் உனக்கு மிகவும் பயன்பட்டன - கேட்போர்டு எழுதியவையா, நைடா எழுதியவையா?

What may be used to ask for a description or classification or profession whereas who is used to identify a person.

- What sort of book is this?

இது என்ன மாதிரிப் புத்தகம்?

To express surprise, bewilderment, annoyance, despair etc., ever may be added after who, what and which. It gives emphasis to the question.

➤ Who ever can it be?

இது யாராக இருக்க முடியும்?

➤ Whatever do you want?

உனக்கு என்னதான் வேண்டும்?

➤ Whichever language can you understand?

உனக்கு எந்த மொழிதான் புரியும்?

Prepositions

Prepositions have end position when the interrogative pronoun and the preposition together make up the question. In Tamil the interrogative and the post-position are compounded.

எங்கிருந்து? - Where from?

எதற்காக? - What for?

எதனால்? - What of?

எதைப்பற்றி? - What about?

யாரைப்பற்றி? - Who (m) about?

யாரிடம்? - Who (m) to?

யாரோடு? - Who with?

➤ Where is she coming from?

அவள் எங்கிருந்து வருகிறாள்?

➤ What have you come to college for?

கல்லூரிக்கு எதற்காக வந்திருக்கிறாய்?

➤ What is this pillow made of?

இந்தத் தலையணை எதனால் ஆனது?

- What are you talking about?

எதைப் பற்றிப் பேசிக் கொண்டிருக்கிறாய்?

- Who are you talking about?

யாரைப் பற்றிப் பேசிக் கொண்டிருக்கிறாய்?

- Who are you going to complain to?

யாரிடம் புகார் சொல்லப் போகிறாய்?

Myself, ourselves, yourself, yourselves, himself, herself, itself and themselves are reflexive pronouns. Depending on the particular usage, they need to be translated differently.

Reflexive pronouns may occur as direct objects.

- He shaved himself.

அவன் தனக்குத் தானே சவரம் செய்து கொண்டான்.

- Jawaharlal Nehru distinguished himself as a historian.

ஐவஹர்லால் நேரு ஒரு வரலாற்றாசிரியராகப் பரிணமித்தார்.

Reflexive pronouns may occur as indirect objects.

- She made herself some tea.

அவள் தனக்குத் தேநீர் தயாரித்துக் கொண்டாள்.

Reflexive pronouns may occur as prepositional objects.

- Take care of yourself.

உன்னைக் கவனித்துக் கொள்.

- He was talking to himself when alone.

அவன் தனியாக இருந்தபோது தனக்குத்தானே பேசிக் கொண்டு இருந்தான்.

Reflexive pronouns may be in apposition for emphasis.

- The Principal himself came and pacified the clashing students.

முதல்வரே வந்து சண்டையிட்ட மாணவர்களைச் சமாதானப்படுத்தினார்.

- The Senior doctor could not come himself, so he sent his junior.

முத்த மருத்தவர் தானே வர முடியாததால் தன் உதவியாளரை அனுப்பிவைத்தார்.

- He did the homework himself.

அவன் வீட்டுப் பாடத்தை அவனாகவே செய்தான்.

Reflexive pronouns may be used like the corresponding personal pronouns.

- My wife is a teacher like myself.

என்னைப் போலவே என் மனைவியும் ஆசிரியர்.

Indefinite Pronouns

Some

Some is used as an adjective with plural countable nouns.

- Some snakes are poisonous.

சில பாம்புகள் நச்சுத்தன்மை கொண்டவை.

- Some students are absent today.

சில மாணவர்கள் இன்று வரவில்லை.

Some is also used as an adjective with singular uncountable nouns.

- Can you give me some money?

எனக்குக் கொஞ்சம் பணம் தரமுடியுமா?

- Have some more milk.

இன்னும் கொஞ்சம் பால் குடி.

- I need some more time to write some letters.

சில கடிதங்கள் எழுத எனக்கு இன்னும் கொஞ்சம் நேரம் வேண்டும்.

Some can be used substantively to denote a number of persons.

- Some voted in favour, some against and some others abstained.

சிலர் ஆதரவாகவும், சிலர் எதிராகவும் வாக்களித்தனர்.

இன்னும் சிலர் நடுநிலை வகித்தனர்.

Some may mean a particular but unknown or unspecified person or thing.

- He will come some day or other.

அவன் என்றாவது வருவான்.

- I must have put the bunch of keys in some box or other.

சாவிக்கொத்தை ஏதோ ஒரு பெட்டியில் வைத்து விட்டேன்.

- Someone or other would help you.

யாராகிலும் உனக்கு உதவுவார்கள்.

Any

Any is prominently used in negative, interrogative and conditional sentences.

- Is there any difference between these two pictures?

இந்த இரண்டு படங்களுக்கிடையே ஏதாகிலும் வேறுபாடு இருக்கிறதா?

- There isn't any edible item on the table.

சாப்பிடும் பொருள் எதுவும் மேசை மேல் இல்லை.

- You can write your complaints, if any, in the complaints book.

புகார் ஏதும் இருப்பின் புகார் புத்தகத்தில் எழுதவும்.

- There aren't any straight flights to Cairo from Chennai.

சென்னையிலிருந்து கெய்ரோவுக்கு நேரடி விமான சேவை ஒன்றும் இல்லை.

No

No is used with plural nouns and uncountable nouns. It may be substituted by not. any.

- There were no students in the classroom.

There weren't any students in the classroom.

வகுப்பறையில் மாணவர்கள் யாரும் இல்லை.

- There is no water in the well.

There isn't any water in the well.

கிணற்றில் தண்ணீர் இல்லை.

None of

“None of...” means ‘not one’ or ‘not any.’

- None of the shops was open.

கடை எதுவும், ஒரு கடையும் திறக்கவில்லை.

- None of this rice is fit for human consumption.

இந்த அரிசி, மனிதர்கள் சாப்பிடத் தகுதியானதல்ல.

- She has money and I have none.

அவளிடம் பணம் இருக்கிறது' என்னிடம் இல்லை.

- None of the trapped miners could be rescued.

சிக்கிக் கொண்ட எந்தச் சுரங்கத் தொழிலாளியையும் காப்பாற்ற முடியவில்லை.

No is often used in litotes (i.e the use of a negative statement to emphasize a positive meaning). Either praise or blame may be implied.

- He is no great scholar.

அவர் ஒன்றும் பெரிய அறிவாளி கிடையாது.

- She is no beggar.

அவள் ஒன்றும் பிச்சைக்காரி அல்ல.

- You are no saint.

நீர் ஒன்றும் முனிவர் அல்ல.

All

All is used with countable and uncountable nouns. It is used before abstract, material and other nouns to express quantity and it means “the whole of”.

- The visitors kept coming all day.

பார்வையாளர்கள் நாள் முழுவதும் வந்து கொண்டே இருந்தனர்.

- Don't put all your money in one business.

உன் பணம் முழுவதையும் ஒரே வியாபாரத்தில் முடக்காதே!

- The children were playing on the beach all evening.

குழந்தைகள் மாலை நேரம் முழுவதும் கடற்கரையில் விளையாடிக் கொண்டிருந்தனர்.

When used before class-nouns, all means “without exception”.

Every

Every is used adjectivally before singular class-nouns. It adds up the individual members of a group. The reference is to more than two.

- Every man must do his duty.

ஒவ்வொருவரும் அவரவர் கடமையைச் செய்யவேண்டும்.

- The teacher knows the name of every student in the class.

வகுப்பில் உள்ள ஒவ்வொரு மாணவனின் பெயரும் ஆசிரியருக்குத் தெரியும்.

- Every newspaper carried his photo.

எல்லாச் செய்தித்தாள்களும் அவனுடைய புகைப்படத்தை வெளியிட்டன..

Every can come before word-groups denoting recurrence in time or space.

- His blood pressure was checked every three hours.

மூன்று மணிக்கு ஒரு முறை அவனுடைய இரத்த அழுத்தம் சோதிக்கப்பட்டது.

- The old man stopped and took rest every ten feet.

முதியவர் பத்தடிக்கு ஒரு முறை நின்று இளைப்பாறிக் கொண்டார்.

- There is a bus to High Ground from Tirunelveli Junction every ten minutes.

திருநெல்வேலி சந்திப்பில் இருந்து மேட்டுத்திடலுக்கு பத்து நிமிடத்துக்கு ஒரு பஸ் இருக்கிறது.

- Every now and then he goes abroad.

அவர் அவ்வப்பொழுது வெளிநாடு போய்விடுவார்.

- The doctor visits the students hostel every other day.

மருத்துவர் ஒரு நாள் விட்டு ஒரு நாள் மாணவர் விடுதிக்கு வருவார்.

- Every now and again he regretted resigning.

அவன் வேலையை விட்டு விலகிக் கொண்டதை அவ்வப்பொழுது நினைத்து வருந்தினான்.

Each

Each takes the members of a group one by one with- out adding them up. It may refer to two or more.

- Each student has been provided with a computer.

ஒவ்வொரு மாணவனுக்கும் தனித்தனியாக கணினி வழங்கப்பட்டுள்ளது.

- Each question carries 10 marks.

ஒவ்வொரு கேள்விக்கும் 10 மதிப்பெண்கள்.

- Both the husband and the wife are earning each Rs.50,000/-

கணவனும் மனைவியும் ஆளுக்கு ரூ.50.000 சம்பாதிக்கிறார்கள்.

Both, Either and Neither

Both, either and neither are the indefinite pronouns - which are used only with reference to two persons or things.

Either means one or other of two. It is found in certain negative and interrogative sentences.

- There is no fan at either end of the stage.

மேடையின் இந்த முனையிலும், அந்த முனையிலும் மின்விசிறி இல்லை.

- Are you willing to join either of the courses?

இந்த இரண்டு பாடங்களில் ஏதாகிலும் ஒன்றில் சேர விரும்புகிறாயா?

- Both of you cannot go; either of you can go.

இருவரும் போக முடியாது. யாராகிலும் ஒருவர் போகலாம்.

In literary English either occurs in the meaning “each of two”.

- The trees on either side of the road were tall and shady.

சாலையின் இரு புறங்களிலும் உயரமான நிழல் தரும் மரங்கள் இருந்தன.

Either is used adverbially to introduce an alternative.

- He is either lazy or foolish.

ஒன்று அவன் சோம்பேறியாக இருக்க வேண்டும். அல்லது அவன் முட்டாளாக இருக்க வேண்டும்.

- Either Mariam or her sister studied here.

மரியமோ அல்லது அவளுடைய சகோதரியோ இங்கு படித்தாள்.

The negative of either is neither.

- She is neither intelligent nor hard-working.

அவள் புத்திசாலியும் அல்ல. கடுமையான உழைப்பாளியும் அல்ல.

- Neither Mariam or her sister studied here.

மரியமோ அல்லது அவளுடைய சகோதரியோ இங்கு பழக்க வில்லை.

Both refers to two persons or things. It is used with countable nouns. Of is obligatory when used with personal pronouns.

- Both of us are coming.

நாங்கள் இருவரும் வருகிறோம்.

- Both of you are right.

நீங்கள் இருவர் சொல்வதும் சரியே.

- We have selected both of you.

உங்கள் இருவரையும் தேர்ந்தெடுத்துள்ளோம்.

Of is not obligatory with the, this/that, these/those and the possessives.

- Both the boys / Both of the boys had come.

இரண்டு பையன்களும் வந்திருந்தனர்.

- Both of the colleges have become autonomous.

இரண்டு கல்லூரிகளும் தன்னாட்சி பெற்று விட்டன.

- Both of these pages are found torn.

இந்த இரண்டு பக்கங்களும் கிழிக்கப்பட்டிருக்கின்றன.

Morphological Categories in Translation

Morphological categories in translation refer to the ways in which the structure and form of words change across languages. These categories include aspects like tense, number, gender, case, and mood. Translators must accurately convey these morphological features from the source language to the target language to ensure the meaning and grammatical correctness of the text are preserved. For example, translating a verb from a language with a

complex tense system into one with a simpler tense system requires careful consideration of how to convey the temporal information effectively. Similarly, translating nouns with different grammatical genders or cases can pose challenges in finding appropriate equivalents in the target language.

Number

Some words in English are uncountable but their counterparts in Tamil are countable. Such English uncountable nouns are usually translated by Tamil plurals.

News → செய்திகள்

eg:- The news is read by Rini.

செய்திகள் வாசிப்பது ரீனி.

Information	-	தகவல்கள்
furniture	-	வீட்டு/அலுவலக உபயோகச் சாமான்கள்
equipment	-	தேவையான/பயன்படும் கருவிகள்
advice	-	ஆலோசனைகள்
cattle	-	கால்நடைகள்
clergy	-	குருமார்கள்
police	-	காவலர்கள்
deer	-	மாண்கள்
sheep	-	ஆடுகள்
paper	-	தாள்கள்

When an individual item is specifically meant, the phrase a piece of/a bit of/an item of is used in English. Translating this type of expression by a Tamil singular noun is adequate.

a piece of information	-	(ஒரு) தகவல்
an item of furniture	-	(ஒரு) சாமான்
a bit of advice	-	(ஒரு) ஆலோசனை

- His teacher gave him a good piece of advice.

அவனுடைய ஆசிரியர் அவனுக்கு நல்லதொரு ஆலோசனை வழங்கினார்.

Some words in English always occur as plurals. Tamil translation requires a singular noun.

Trousers	-	காற்சட்டை
Spectacles	-	கண்ணாடி
Scissors	-	கத்தரி
Tongs	-	இடுக்கி

- She wears spectacles.

அவள் கண்ணாடி அணிந்திருக்கிறாள்.

- Those scissors belong to me.

அது என்னுடைய கத்திரிக்கோல்.

In certain expressions of the pattern [Verb + Noun] the noun is put always in plural in English. But in the Tamil translation the noun is usually put in singular.

- Brush your teeth every day.

தினமும் பல் துலக்கு.

* தினமும் பற்களைத் துலக்கு.

- Wipe your feet before entering.

காலைத் துடைத்து விட்டு வரவும்.

Person

Both English and Tamil have the first, the second and the third persons. The person (s) speaking is the first person (m); the person (தன்மை) spoken to, the second person (முன்னிலை); Other person(s) or thing (s) spoken about come under the third person (படர்க்கை):

I	-	நான்
We	-	நாங்கள்,நாம்
You	-	நீ, நீங்கள்
He	-	அவன்
She	-	அவள்
It	-	அது
They	-	அவர்கள், அவை

Unit – V

Tense and Aspect

The time at which an action takes place is indicated by tense forms. The verb forms also suggest whether an action is complete or incomplete, progressive or perfected etc. This is known as aspect. The tense forms in English are twelve in number most of which are amenable to translation by corresponding Tamil tense forms. The perfect continuous tenses in English do not have their counterparts in Tamil. They are translated by means of continuous tenses in Tamil.

Tense	English	Tamil
Simple Past Tense	He came	அவன் வந்தான்
Past Perfect	He had come	அவன் வந்திருந்தான்
Past Continuous	He was coming	அவன் வந்து கொண்டிருந்தான்
Past Perfect Continuous	He had been coming	அவன் வந்து கொண்டிருந்தான்
Simple Present	He comes	அவன் வருகிறான்
Present Perfect	He has come	அவன் வந்திருக்கிறான்
Present Continuous	He is coming	அவன் வந்து கொண்டிருக்கிறான்
Present Perfect Continuous	He has been coming	அவன் வருகிறான்
Simple Future	He will come	அவன் வருவான்
Future Perfect	He will have come	அவன் வந்திருப்பான்
Future Continuous	He will be coming	அவன் வந்து கொண்டிருப்பான்
Future Perfect Continuous	He will have been coming	அவன் வந்து கொண்டிருப்பான்

Mood

Mood defines the psychological background of the action. Many languages have verb forms with special endings to show different ways of looking upon an activity or state - whether it is something certain, probable, or possible, whether it is real or unreal, or whether it is something likely or unlikely to be realized. These changes of form in the conjugation of a verb are called moods. There are different moods like imperative, hortative, jussive, desiderative, optative, petitive etc., English verbs have only three moods viz. the indicative mood, the imperative mood and the subjunctive mood. However, the ideas of possibility, probability, conditionality, potentiality, obligation, unreality etc are expressed through modal auxiliaries and other structures in English. In Tamil there are special verb-endings as found in wishes (வாழ்க! வாழிய!), curses, (ஓழிக!) commands (வரட்டும்), exhortation (உழைப்போமாக!) etc. As Nida points out, "Because of the subjective nature of such concepts, the categories of mode are undoubtedly the most difficult of all to deal with in translating." Therefore, the translator should look for ways and means of conveying the concepts effectively rather than mourn the lack of a formal equivalent. Given below are some modal constructions along with their Tamil translations.

- | | | |
|---------------------------|---|--------------------------------|
| (162) God bless you! | - | ஆண்டவன் உனக்கு அருள்புரிவானாக! |
| (163) God save the Queen! | - | அரசியை கடவுள் காக்க! |
| (164) Heaven help us! | - | கடவுள் நமக்கு உதவுவாராக! |
| (165) Long live Tamil! | - | வாழிய தமிழ்! |
| (166) Welcome!!! | - | வருக! வருக! |

Voice

Voice refers to the mode of inflecting verbs to indicate whether that represented by the subject acts or is acted upon or acts so as to affect itself. Thus, the relationship between the participants and the event is specified by voice.

Active Voice	She wrote a letter அவள் கடிதம் எழுதினாள்
Passive Voice	A letter was written by her கடிதம் அவளால் எழுதப்பட்டது
Middle Voice	She bought a cake for herself அவள் தனக்கு ஒரு கேக் வாங்கினாள்
Reflexive Voice	She beat herself அவள் தன்னைத்தானே அடித்துக்கொண்டாள்
Reciprocal Voice	The boys beat each other பையன்கள் ஒருவரையொருவர் அடித்துக்கொண்டனர்
Transitive Voice	She beat him அவள் அவனை அடித்தாள்
Intransitive Voice	She came அவள் வந்தாள்
Instrumental Voice	She beat him with stick அவள் அவனை குச்சியால் அடித்தாள்
Causative Voice	Shajahan had the Taj Mahal built in memory of his dead wife. இறந்த தன் மனைவியின் நினைவாக ஷாஜஹான் தாஜ்மஹால்

Nida remarks, “Voice constitutes one of the most extensive problems for the translator, since the shifting of the relationship of the participants to the action often requires complete recasting of the grammatical structure”.

Though Tamil has both active and passive voices, it has a marked preference for the active voice. Therefore, most of the passive voice constructions in English may have to be translated into active voice forms so that the translation would read natural and easy. It has been found out by a researcher that 80.49% English passive voice sentences had been translated into Tamil passive voice constructions in the course of translating English news into Tamil in Dinamani newspaper. It is useful to study how the passive voice in English becomes active voice in the following.

1. When the boat capsized, nearly 50 passengers were drowned in the sea. Twenty bodies have so far been washed ashore.

படகு கவிழ்ந்ததனால் கிட்டதட்ட 50 பயணிகள் ஆற்றில் மூழ்கிவிட்டனர். இதுவரையிலும் 20 பேரின் உடல்கள் கரை ஓதுங்கியுள்ளன.

2. A cardiologist must be sent for at once.

இதயநோய் மருத்துவரை உடனடியாகக் கூப்பிட வேண்டும்.

3. News relating to sandalwood smuggler Veerappan had been published in the newspaper for years together.

சந்தனக் கடத்தல் வீரப்பன் தொடர்பான செய்திகளை பத்திரிக்கைகள் பல ஆண்டுகளாக தொடர்ந்து வெளியிட்டு வந்தன.

4. The doctor told the parents that the child should be taken care of.

குழந்தையை நன்றாகக் கவனித்துக் கொள்ளுமாறு மருத்துவர் பெற்றோரிடம் கூறினார்.

5. The hut was set fire to by a madman.

ஒரு பயித்தியக்காரன் அந்தக் குடிசைக்கு நெருப்பு வைத்து விட்டான்

The nominative with infinitive construction in the passive format occurs with such verbs as to hear, to feel, to see, to find, to allow, to ask etc. Tamil translation requires extensive recasting.

1. She was heard to come downstairs.

அவள் படியில் கீழே இறங்கி வரும் சத்தம் கேட்டது.

2. She was made to stand in the hot sun.

வெய்யிலில் அவளை நிற்க வைத்து விட்டார்கள்.

3. Importunate beggars were seen to be knocking at every door in the street.

நச்சரிக்கும் பிச்சைக்காரர்கள் தெருவில் உள்ள ஒவ்வொரு வீட்டுக் கதவையும் தட்டித் திரிந்தனர்.

4. The minister was made to resign because of corruption charges.

ஊழல் குற்றச்சாட்டுகளினால் அமைச்சர் பதவி விலக நேரிட்டது.

Accusative with passive infinitive:

It is used when the person doing the action indicated by the infinitive is either not mentioned or denoted by an adjunct with by.

1. The Principal ordered the college to be closed indefinitely.

கல்லூரியை காலவரையறையின்றி மூட முதல்வர் உத்தரவிட்டுள்ளார்.

2. The Police ordered all the escape routes to be sealed.

தப்பித்துப் போகும் வழிகள் அத்தனையையும் அடைக்குமாறு காவல்துறை உத்தரவிட்டது.

3. We cannot allow ourselves to be fooled.

நம்மை முட்டாளாக்க நாம் அனுமதிக்க முடியாது.

4. The judge ordered all the pirate CDs to be confiscated.

அனுமதியின்றி தயாரிக்கப்பட்ட குறுந்தகடுகளைப் பறிமுதல் செய்யுமாறு நீதிபதி உத்தரவிட்டார்.

Translating Inchoative Verbs

The term 'inchoative verb' is used for such verbs that denote the beginning, development or final stage, or a change of condition. Some of the inchoative verbs in English are: get, become, grow, come, go, turn, fall, run, weak. Their literal translation may not suit because the inchoative verb and the following adjective make up a single unit semantically. Therefore, the closest natural equivalent in the Receptor Language needs be chosen.

1. The old man is getting weaker and weaker.

முதியவர் மென்மேலும் பலவீனமாகிக் கொண்டிருக்கிறார்.

2. It is growing dark.

இருட்டிக் கொண்டு இருக்கிறது / வருகிறது.

3. Will my dream come true?

என் கனவு பலிக்குமா / நிறைவேறுமா?

4. All his calculations have gone wrong.

அவள் போட்ட கணக்குகள் எல்லாம் தப்பாகி விட்டன.

5. The cake in the oven turned black.

சட்டியில் இருந்த பண்டம் கருகிப் போயிற்று/தீய்ந்து போயிற்று.

6. Sitting in the first row, he fell asleep soon.

முதல் வரிசையில் உட்கார்ந்து கொண்டு, சற்று நேரத்தில் தூங்கி விட்டான் / விழுந்தான்.

Translating Modals

There are thirteen modals in English. They are shall, should, will, would, can, could, may, might, must, need, dare, ought and used to. Each of them is used in a variety of meanings and functions. Accordingly, translating modals requires careful consideration of the contextual meaning of the particular modal. This section deals with the varied uses of the modals and the techniques of translating them into Tamil. Note that except ought to and used to, the other modals are followed by a plain infinitive.

I. Shall

It is used for indicating that an action or state will happen in the future time.

1. I shall come to your house tomorrow.

(= I predict my coming to your house tomorrow.)

நான் நாளை உன் வீட்டுக்கு வருவேன்.

It may indicate a command when used with the second and third persons.

2. My servant shall do what I tell him to.

நான் சொல்வதை என் வேலைக்காரன் கேட்க வேண்டும்.

3. Anyone found indulging in malpractice shall be expelled from the examination hall.

தேர்வுக் கூடத்தில் தவறு செய்வோர் வெளியேற்றப்படுவர்.

It may indicate a promise.

4. I shall attend your marriage, even if it is in America.

(= I promise to attend your marriage, even if it is in America.)

உன் திருமணத்துக்கு நான் கட்டாயம் வருவேன் அது

அமெரிக்காவில் நடந்தாலும் சரியே.

When shall is used in Yes/No questions with we as the subject, it has the force of a suggestion.

5. Shall we go to Kodaikkanal this summer?

(= I suggest that we go to Kodaikkanal this summer.)

இந்த ஆண்டு கொடைக்கானலுக்குப் போகலாமே? / போகலாமா?

It may be used in the first and third persons to know the will of the person spoken to (i.e. the volition of the listener). In Yes/No questions with / as the subject shall means “Do you want me to...?”

II. Will

Will is used for predicting what happens in future time. The usage is similar to that of shall.

1. Buses will run tomorrow as usual despite the strike.

வேலை நிறுத்தமாயினும் வழக்கம் போல் பேருந்துகள் ஓடும்.

The use of will may suggest willingness.

2. Who will court arrest?

(Who is willing to court arrest?)

யார் கைதாகத் தயார்?

Using will in Yes/No questions with you as the subject may suggest a request or an order.

3. Will you tell me a story, mother?

(=I request you to tell me a story.)

எனக்கு ஒரு கதை சொல், அம்மா.

4. Will you keep quiet?

(= I order you to keep quiet.)

அமைதியாக இரு.

It may convey general facts or natural propensity.

5. Tar will be sticky.

(=Tar is sticky.)

தார் பிசுபிசு என்றுதான் இருக்கும்.

III. Shall and Will compared and contrasted

There is no difference in meaning when shall or will is used in declarative sentences with I/We as the subject. In this usage shall and will are freely interchangeable. Note also that in modern English the contracted version 'll is used eroding any distinction.

1. I shall attend his funeral tomorrow. I will attend his funeral tomorrow.

நான் அவருடைய இறுதிச்சடங்கு நிகழ்ச்சியில் நாளை கலந்து
கொள்வேன்.

But if the subject is something other than / or We, will and shall have different meanings in such declarative sentences.

2. Ram will apologize.

(=I predict Ram's apology.)

ராமு மன்னிப்புக் கேட்பார்.

3. Ram shall apologize.

(= I shall see to it that Ram apologizes.)

ராமு மன்னிப்புக் கேட்க வேண்டும். ராமுவை மன்னிப்புக் கேட்க வைப்பேன்.

In Yes/No questions, will and shall have different meanings. Accordingly, the translation varies.

4. Will I become a pilot?

(=Please tell me whether I will become a pilot or not.)

நான் விமான ஓட்டி ஆகி விடுவேனா?

5. Shall I become a pilot?

(=Do you want me to become a pilot?)

நான் விமான ஓட்டி ஆகட்டுமா?

IV. Can

Can is generally used to express power, ability or capacity.

1. She can speak Japanese.

(=She is capable of speaking Japanese.)

அவளால் ஜப்பானிய மொழியில் பேச முடியும் / அவளுக்கு ஜப்பானிய மொழி பேசத் தெரியும்.

Can may express a characteristic, though an occasional, pattern of behaviour. It usually refers to something unpleasant.

2. He can be irritating at times.

(= It is his nature to be irritating at times.)

அவன் சில நேரங்களில் எரிச்சலூட்டுவான்.

Can may convey permission to act.

3. You can write the answers in Tamil.

விடைகளைத் தமிழில் எழுதலாம்.

(We give you permission to write the answers in Tamil.)

பதில்களைத் தமிழில் எழுத உங்களுக்கு அனுமதி உண்டு.

4. She can marry whomsoever she likes.

(= I permit her to marry whomsoever she likes.)

தான் விரும்பியவரைத் திருமணம் செய்து கொள்ள அவளுக்கு அனுமதி தருகிறேன்./அவளை அனுமதிக்கிறேன்.

V. May

May is used to express a variety of functions such as permission, request for permission, benediction malediction, possibility and uncertainty.

Permission.

1. You may go home.

(=I permit you to go home.)

உன்னை போக அனுமதிக்கிறேன் / நீ போகலாம்\

Request for permission

2. May I come in, sir?

(I request you to permit me to come in.)

என்னை உள்ளே வர அனுமதியுங்கள் /நான் உள்ளே வரலாமா? / உள்ளே வர எனக்கு அனுமதி உண்டா?

In exclamatory sentences may is used to express a positive wish (benediction) or a negative wish (malediction).

3. May you live long! (=I wish that you should live long.)

நீங்கள் நீடுழி வாழ்க!

4. May he be damned!

(=I wish that he should be damned,)

அவன் நாசமாய்ப் போகட்டும்.

Possibility

5. It may rain.

(=There is a possibility that it will rain.)

மழை பெய்யக் கூடும் / பெய்யலாம்.

Uncertainty

May not is used to suggest the idea of uncertainty.

6. He may or may not come.

அவன் வரலாம் அல்லது வராமலும் இருக்கலாம்.

7. The report may or may not be true.

தகவல் உண்மையாக இருக்கலாம். உண்மை இல்லாமலும் இருக்கலாம்.

When we may have to ask a question that could be taken to be impertinent or rude, may is to be used to indicate hesitation or apology.

VI. Can and May compared and contrasted

Note that both can and may are interchangeable in the sense of permission. Of the two, may is more formal. Both may be translated alike:

1. Can I come in, sir?

May I come in, sir?

நான் உள்ளே வரலாமா?

Can and may are also interchangeable in the sense of possibility in declarative sentences.

2. The thief can be hiding somewhere in the forest.

The thief may be hiding somewhere in the forest.

திருடன் இந்தக் காட்டில் எங்கோ ஒளிந்து கொண்டு

இருக்கலாம்.

VII. Must

Must is used to indicate obligation and compulsion.

3. You must bring the dictionary to the class.

(=I compel you to bring the dictionary to the class.)

அகராதியை வகுப்புக்கு கட்டாயம் கொண்டு வர வேண்டும்.

It may be replaced by have to. You have to bring the dictionary to the class. The past tense form for must/have to is had to.

4. She had to sell the house to settle the loan.

வீட்டை விற்றுக் கடனை அடைக்க வேண்டியதாயிற்று.

Conclusion / logical necessity.

5. He must be mad to resign his job.

(=I conclude that, if he resigns his job, he is mad.)

அவன் வேலையை ராஜினாமா செய்தால், அது
பைத்தியக்காரத்தனம்.

Cf. He must have been mad to resign his job.

அவன் வேலையை ராஜினாமா செய்தது அவனுடைய
பைத்தியக்காரத்தனத்தைக் காட்டுகிறது.

VIII. Would

Would is used to indicate willingness. When compared with will of similar usage, it indicates some tentativeness.

1. He would help you.

(=He is willing to help you.)

அவர் உனக்கு உதவுவார்.

It is used to make a request.

2. Would you teach me Arabic?

(=I request you to teach me Arabic.)

எனக்கு அரபி சொல்லித்தாருங்கள்.

Note that will and would are interchangeable in this use. Yet would suggests extra politeness.

Would, like will, is used to refer to habitual activity.

3. He would swim in the river for hours together.

(=He used to swim in the river for hours together.)

அவன் மணிக்கணக்காக நீந்துவது பழக்கம்.

Would is used to indicate probability. However, it implies a lack of certainty or greater tentativeness.

IX. Should

Should may suggest duty or necessity. In this usage, it resembles ought to.

1. You should bring your textbooks to the class.

(=It is necessary for you to bring your textbooks to the class.)

உங்கள் பாடப்புத்தகங்களை வகுப்புக்குக் கொண்டு வர வேண்டும்.

Should can be used in the sense of if/in case.

2. Should you need any money, feel free to write to me.

(= I am sure you are not in shortage of money; but in case you need any money, feel free to write to me.)

பணம் தேவைப்பட்டால்/ தேவைப்படும் பட்சத்தில் எனக்கு எழுதத் தயங்காதே.

Should may be used, like would, in the empty use where it has practically no meaning content.

3. I should love to go to Ooty this summer.

(=I am happy to go to Ooty this summer.)

இந்த ஆண்டு கோடையில் ஊட்டி போக ஆசைப்படுகிறேன்.

X. Could

Could may be used to refer to capability in the past time. However, it is not used in this sense to refer to a single successful achievement in the past. For that was/were able to is used.

1. He could sing for hours together when he was young; now he is old.

(=He was capable of singing for hours together..)

இளமைக்காலத்தில் இடைவிடாது மணிக்கணக்காக அவரால் பாட முடிந்தது.

Could may refer to a particular characteristic in the past time.

2. She ran fast and so was able to reach the college on time.

அவள் வேகமாக ஓடியதால் குறித்த நேரத்தில் கல்லூரிக்குப் போய்ச்சேர முடிந்தது.

3. He could be very ungrateful.

(=It was her nature to be ungrateful.)

அவன் நன்றி இல்லாமல் இருந்தது உண்டு.

Could may suggest a request. The use of could shows an extra politeness than can in a similar use.

4. Could you give me your phone number?

(=I request you to give me your phone number.)

உங்கள் தொலைபேசி எண்ணைத் தாருங்கள்.

Could may be used in a request for permission.

5. Could I take another piece of cake?

(=I request you to permit me to take another piece of cake.)

இன்னும் ஒரு கேக் துண்டு எடுத்துக் கொள்ளட்டுமா?

Could suggests possibility in certain contexts. The use of could instead of can makes the claim sound less positive and more tentative.

6. He could be on leave today.

(=It is probable that he is on leave today)

இன்று அவன் விடுப்பு எடுத்திருக்கலாம்

Could is used to refer to the experiencing of sensation in the past.

7. I could smell a gentle perfume in the air.

என்னால் இனிய மணத்தை நுகர முடிந்தது.

XI. Might

Might is used in requests for permission. The use of might instead of may suggests more formality and politeness.

1. Might I come in, sir?

(=I request you to permit me to come in.)

நான் உள்ளே வர அனுமதி தாருங்கள்.

Might is also used to indicate possibility. It shows greater tentativeness and less certainty when compared to a similar usage of may.

2. He might attend the function.

(=It is possible that he will attend the function.)

அவன் நிகழ்ச்சிக்கு வந்தாலும் வரலாம்.

XII. Ought

Ought to is used to express duty or obligation.

1. We ought to help our poor relatives.

(=It is our duty to help our poor relatives.)

நாம் ஏழை உறவினர்களுக்கு உதவ வேண்டும்.

2. They ought to have rushed the accident victim to the hospital.

(=It was their duty to have rushed the accident victim to the hospital.)

விபத்தில் சிக்கியவரை உடனடியாக மருத்துவமனைக்கு

எடுத்துச் சென்றிருக்க வேண்டும்.

XIII. Dare

Dare and need are used mainly in the interrogative and negative sentences.

Dare means 'have the courage to.' It is found frequently with how.

1. How dare you disobey me?

(=Do you have the courage to disobey me?)

என்ன தைரியம் இருந்தால், நான் சொல்வதற்கு மாறு செய்வாய்?

2. I daren't talk to the Principal about this matter. (=I do not have the courage to talk to the Principal about this matter.)

இதைப் பற்றி முதல்வரிடம் பேச எனக்குத் தைரியம் இல்லை

XIV. Need

Need is used to indicate necessity or obligation Needn't indicates absence of obligation.

1. Need I come tomorrow?

நான் நாளை வரவேண்டுமா?

2. You needn't come.

நீ வரத் தேவையில்லை.

3. He needn't have quarreled with him.

நீ அவனோடு சண்டை போட்டிருக்கத் தேவையில்லை.

XV. Used to

Used to always refers to past time and takes an infinitive. It refers to an action that was done in the past and which is probably discontinued now.

1. There used to be a tamarind tree here.

(=There was a tamarind tree here. It is not there now.)

இங்கே ஒரு புளியமரம் இருந்ததுண்டு.

2. We used to play football at school.

(=It was our custom to play football at school. Now we don't play.)

நாங்கள் பள்ளிக் கூடத்தில் கால்பந்து விளையாடுவதுண்டு