TRANSLATION PROCESS AND PROBLEM OF TRANSLATION IN WORLD CLASSICS

Surjeet Singh Warwal
Junior Research Fellow
Department of Hindi
Dr. Hari Singh Gour Central University,
Sagar (M.P.) India

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

Translation is the word for Greek and translation word made up two think one is Trans+ Lation, trans means across Lation means to bring. Thus we can say that translation is the S.L to Converted to T.L. Translation is a creative process of reproducing the text from S.L to T.L . It is like a change one set of clothes to another where the context is same. **Chukovask "Translation is not a Art but a high Art" E. V Nida "E. V. Nida has a significant roll in the field of translation. His work "Towards a science of translating 1964"** attempts to Provide an essentially descriptive approach to the process of translation. which discussing the theory of translation. Nida gave examples primarily from bible material. Acc. to Nida there are certain restrictions on translation imposed by the culture contexts linguist ion and literary style or media of communication. In translating poetry stylistic restrictions are most important because mainly the essence of poetry lies in the formal envelop for a meaningful context.

Acc. To Nida basic thing in the principle and produces of translation is the understanding of the way in which meaning is expressed through language as a communication code. In it there is three steps.

1. The parts which constitute such code.
2. The manner in which such codes operates.
3. The such code as language related to other words.

Nida classified the study of meaning into three parts

1. **Semantic**   It deals with the relationship of science to referents.
2. **Syntactic**   It is concerned with relationship of symbol to symbol.
3. **Pragmatic** It deals with the relation of symbols to behavior.

Among these three the pragmatic element of meaning is most important because the Effectiveness of any message is dependent on the Understanding of receptor of that message. Thus we can say that the reactions of people or the response of receptor are the fundamentals of the analysis of any communication.

Different author give different types of the process of translation but the main propose of translations to translate the S.L.T into T.L.T. in this process the first step is decoding the S.L test, the another , first of all understands about the inherent port of the source language text. He

125

understands the content socio- culture aspect of S.L.T after that the next step encoding in into T.L text..

The transition can be done by two ways.

1   Personal Translation
2   Agency

The purpose of translation is to give knowledge to everyone , First of all the translator analysis the S.L.T.

According to Nida (1964), and Surya Wdnata (1982) there are three Types of activity in process of translation. Analysis of S.L.T and second thing is transfer the Context and third the restructuring in the T.l.T Bell's (1991) Point of views syntactic, semantic, and pragmatic. According to Herbay Higgings and Heywood (1995) two types

1   Understanding the S.L.T
2   Formulating the T.L.T

Theories of Translation

During 20th century, many Scholars have carried research on various aspects of translation. The main thorists of translation who contribute to the theory of translation earlier are J.C Catford, Nida Peter Newmark .

J.C Catford – According to J.C Catford "Translation id a replacement of Texual material of one language (S.L) by equivalent texual material in Another language (T.L)

J. C. Catford's work's name "A Lingistic theory of translation" (1965) Deals with the analysis's description of translation process. In this book J.C Catford proposed 3 general categories of translation in term of .

1- Extent	2- Level	3- Rank
Full	Totel	Bound
Partial	Partial	Unbond
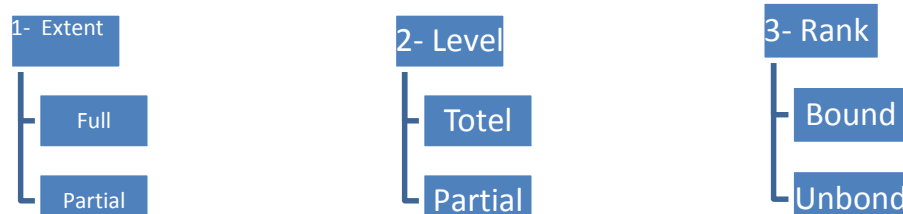
Catord sets up a theory of translation based on general linguistic theory developed by 'Holliday' for him. Theory of translation is a branch of comparative linguistic as it deals with certain types of relation B/W language. It is essentially a theory of applied Linguistics.

Catford feels that the central problem of translation practice is that of finding target language translation equivalents. So the central task of translation theory is that of defining the nature and condition of translation equivalence. Catford feels that in general theory of translation both phonological and graph logical. Translation's must be include since they help to throw light on the condition of translation Equivalence and there by on the more complex process of total translation Example .

In rank bound translation T.L equivalent are selection always at the same rank it is bad translation. In unbound translation equivalent shunt up and down the rank s call freely.

Catford (distinguished) B/W translation Equivalence as an empirical phenomenon discussing by comparing S.L and T.L text's . the underling conditions of Justification of

translation equivalence while discussing translation equivalence as an empirical phenomenon he further distinguishes b/w textual equivalence and formal correspondence. Textual equivalence is any target language text, formal correspondence is any T.L category which can be said to occupy as nearly as possible the same piece in the economy of T.L as the given S.L category occupies in the S.L (The ultimate text for textual equivalence is communication. According to this text we may systematically introduce changes in S.L.T and observers what changes if any occur in the T.L.T as a consequence.

Textual translation equivalent is that portion of T.L.T which is changed when an only when a given portion of S.L.T is changed. Communication can also be used to demonstrate the lack of equivalents for a given S.L items Example in English my father was a doctor In Hindi mere pita ji doctor the. In Hindi the word 'A" is missing, it show's lack of Equivalence.

In a text a specific S.L item may occur several times and at each occurrence there will be a specific T.L textual equivalence. By observing each particular textual equivalence we can make a general statement if textual equivalences for each S.L items covering all its occurrences in the text as a whole. It is quantified equivalence but formal correspondence can be only established on the basis of textual equivalence.

Importance of meaning in translation

J.C Catford feels that it is very necessary for translation theory to drown upon a theory of meaning , without such a theory many important aspects of the process of translation can not be discussed the theory of meaning is derived from the view of J.R Firth, J.C defines meaning as the total network of relation entered into by any linguistic form text , item in text structure, element of structure, term in system or what ever it may be so meaning is the property of language S.L text has S.L meaning's T.L text has T.L meaning Catford discussed 2 kind of relation entered into by the formal linguistic units of grammar's Lyric (stock of words) These are formal relation and second is contextual relation's. The relation b/w one formal item's other's in the same language are called formal relations, The relationship of grammatical or lyrical item's to linguistically relevant elements in the situation in which the items operate or in text is called contextual relations. The formals contextual meanings of S.L & T.L items can rarely be the same there is no one to one relationship b/w grammatical excel items' there contextual meaning of any language.

Catford also finds out the difference between translation & Transference. In translation the S.L meaning gets substituted by T.L meaning in transference the implementation of S.L meaning into the T.L text takes place.

Translation Equivalents

Catford said that translation equivalents are those S.L & T.L text or items that can be inter-changeable in a given situation. He feels the translation equivalence is to be established at sentence rank because sentence is the grammatical unit most directly related to speech functions with in a situation

Catford talks about 2 types of translation shifts:-
1- lavel shifts.
2- Category shifts

1- Level shifts :- These are the shifts from one linguistic level to other such as from grammer to text vice-versa.

2- Category shifts :- These are the departures from formal correspondence in translation. These may include structure shifts, class shifts, unite shifts or intra shifts system.

J.C catford also emphasis the role of played by language varieties in translation. The selection of an appropriate registere in t.l. is very important in translation.

Translatability :- while discussing the limits of translability catford makes it clear that s.l. tent is more or less translatable. He said untranslatability accurs when it is impossible to built functionaley relevant features of the situation into the contentual meaning of T.L. tent. ACC. to him there are 2 types of untranslatability

1- **linguistic untranslatability :-** It occurs mainly due to the lack of formal correspondence b/w S.L. & T.L. It also occurs when an item having a particular restricted range of meaning In Russian, prisla means 'come' or arrive on language the foot. English has no lereical item with the corresponding restricted range of conteritual meaning.

2- **Cultural untranslatabilty :-** It arisen when a situational feature functionally relevant for S.L. Tent is completely absent from the culture of which the T.L is a part.

Contribution of Catford to theory of translation :-
First of all it is a first extensive work on the theory of translation J.C. Catford discusses various aspects & problems of translation. His theory of translation is based on general linguistic theory of translation Is purely linguistic & tactual. In his theory translation equivalence is to be established at the rank of sentence. The contextual factors that influence the process of translation like the author / translator his social & cultural background, his interned audience, his aim in translating the tent & the types of tent etc. are completely left art. In his thory the discourse level beyond the sentence have not been taken care of so we can say that J.C. Catford's contribution in the field of translation is valuable.

Indian translation are divided for 3 period
1- **Medieval period** In this time most of the translation working for Sanskrit events. They are not bound for word for word translation and sense for sense translation. Not translating mother tang language and national language. In the medieval period attack the Muslim on India then most of translation working does not good translation in the Akbar and Sharja time's period the most of writer writing literature and working for translation in which particular case most of translation working good because main focuses for sense for sense translation . in this time most of the translation working good
2- **British Colonial Period** In this time most of the translator are forger for example English Translator . They found some Vedic Literature and other medieval translation Literature . In which particular case most of the Translator working are not good because the medieval translator are translating for word for word and not focus sense for sense then in this period , the foreigner and Indian translator working main focus for word for sense. Most of Indian leader translating the book for example "Mahatma Gandhi" and" Ravindra Nath Taggore ".

3-   **Contemporary Translation**

Machine translation

The history of machine translation generally starts in the 1950s, although work can be found from earlier periods. The Georgetown experiment in 1954 involved fully automatic translation of more than sixty Russian sentences into English. The experiment was a great success and ushered in an era of significant funding for machine translation research. The authors claimed that within three or five years, machine translation would be a solved problem.

However, the real progress was much slower, and after the ALPAC report in 1966, which found that the ten years long research had failed to fulfill the expectations, the funding was dramatically reduced. Starting in the late 1980s, as computational power increased and became less expensive, more interest began to be shown in statistical models for machine translation.

Today there is still no system that provides the holy-grail of "fully automatic high quality translation of unrestricted text" (FAHQUT) . However, there are many programs now available that are capable of providing useful output within strict constraints; several of them are available online, such as Google translate and the SYSTRAN system which powers Alta Vista's (Yahoo's since May 9,2008) Babel fish.

Problems in translation of world classics

The term "world classic" hardly needs a definition. To my mind, it is a work of literary, or broadly artic, nature which has an appeal to various minds with various cultural and historical backgrounds. Such works are numerous, embracing wonders of expression, from the Upanishads down to the Waste land, including the holy books of Christianity and Islam. These world classics have had their impressions on the minds of readers across the ages. But the fact that they were composed in various languages presents a vital problem before the translator.

The case of translating the Bible into Arabic has for long been a source of heated argument. The fact is that the Arabic Bible is simply Unreadable. It is true that the Song of Songs has a certain appeal to readers with a poetic turn of mind, tinged with erotic flavors. But those who know their Hebrew say that the biblical criticism is rather blurred in the Arabic Translation. This is very significant indeed, since the two languages are Semitic, and so very close to each other in grammar and syntax. But the Arabic version of the songs of Songs is the highest example of Poetic style compared to the rest of the bible, says the Ecclesiastes, the Acts, not to say anything of Genesis itself. The Language is simple is not Arabic, and the tern of Phrase sounds so strange that the very meaning is clouded and soon lost.

Whys is this so? Judging by What is known of the early Translators of the Bible into Arabic, they were mean burning with religious zeal, whose knowledge of Arabic leaves a lot to be desired. In fact one major translator was a European missionary, Van Dyke, Whose Arabic was too wooden to lend itself to a flowing phrase. The Book was Holy. Therefore The translation had to be just, Exact, and lexically correct. Hence The loss of the poetry and the emotional charge of the original . Hebrew and Aramaic are not Latin or Italian in the tonal value. But hearing the Psalms Chanted in those rugged languages inspires even an atheist with a musical ear with that divine awe, which is a symptom of understanding.

And that is why the Arabic Bible remains largely unread, even by "good Christians" of today who are this side of Fifty. It is also no wonder that a God Loving father would advise his son to start reading the Binle, skipping the Songs, Only to find soon after that the only part of the Bible which had any appeal to the youngster was the Songs of Solomon, and nothing else.

The Authorized Version was made when poetry and drama flourished in England adding more grace and elegance to the age of Queen Elizabeth such as this time master of the English style as Marlowe and Shakespeare. The popularity of Drama and Poetry, and the standards of poetic expression, set by the court of Elizabeth, which extended through out the seventeenth century, formed the background to the Authorized version. It is true that "Biblical English" is Quaint, but it is Attractive and beautiful, hence appealing to the reader. Modern English id not like Shakespeare's English. But a modern reader of the Songs and sonnets finds the Shakespearean turn of Phrase appealing enough to deserve a little working out of the meaning. It is a similar case with the Authorized Version, where the spirit of the Language denotes an age of Elegance and beauty of style. Yet, even this was found incompatible with the spirit of the twentieth century, and the "English Bible" was produced about thirty years ago in England, to reader the Authorized Version more Readable to people Living in the twentieth century.

The major problem in translating a classic which is a holy book is, therefore, manly stylistic. The historical aspect of the work seems to follow, rather smoothly, in the form of the story told. When it is told in a smooth style there is usually very little to worry about on the level of understanding. Believing the history told in the story is a matter highly dependent on how that story is told. Again it is a question of style. A good deal of the appeal the miracle plays had on the medieval audience was due to the history told in the those plays. When that history was acted, the audience found it easier to understand questions like creation, Noah's flood, the Nativity, or the Immaculate Conception.

And history is one major tributary of culture. It follows, then, that a classic work with a biblical background is basically dependent on a familiarity with the history taught by the Bible. The cultural background becomes more or less difficult to grasp by both reader and translator in ratio with the historical background of both reader and translator. So much for approaching a classic in its original language. When it comes to the translation of such classic, the job of the translator becomes at least twofold. You may translate Shakespeare or Milton to French or German and you have an audience with essentially similar historical and cultural background, and a familiarity with the Bible. There the historical aspect of the classic is more or less under control of translator and reader. The cultural aspect becomes easier to approach by both translator and reader means of a familiar historical background. But, how does it fare with the Arab translator of Milton and Shakespeare, when the translator is predominantly Moslem in religion, not familiar enough with the Bible, or Christian, not quite familiar with his own holy Book? The question becomes more embarrassing when addressing an audience in the Arab world which is not only unfamiliar with European history and culture, but not very familiar with its own Bible, that basically middle eastern product of the mind. And this applies to reader of the Christian faith before it does to other.

A test of good translation is the initial understanding and appreciation of the classic by the translator himself. A poor translation is, therefore, an indication that the translator has failed to grasp the text, and has, therefore, failed to render an effective translation. And there are many example of this . The case of English translation of the Quran is perhaps a classic example. Now, as every Moslem scholar knows, the miracle of the Quran is verbal and rhetorical. The Arabs are a national who are primarily moved by words. A great cause of celebration among the ancient Arab tribes was the emergence of a gifted poet in the tribe. The annual pilgrimage was also an Olympiad of poetry. The winner had his poem inscribed and suspended on the curtains of the holy Ka'aba,hence the suspended odes of pre-Islamic times. The first reaction to the verses of the

Quran, recited by Prophet Mohammad is that his speech was poetry. This bwas the Arabic description of sublimity of expression and eloquence of speech. Therefore, a translation of the Quran, the prodigy of Arabic expression, is that if its inspiration by God. A translation of the Quran into another language, European or otherwise, cannot hope to come anywhere near the meaning of the verses. The spirit of the language and the sublimity of style are impossible to render in any other language and the sublimity of style are impossible to render in any other language but that of the original Arabic.

The golden age of Arabic translation was that of the abbasid Calif Al-Mamoun in 9th century Baghdad. One great classic that was translated into Arabic was Aristotle's poetics. This book was known to the Arab scholars in Baghdad in some form in the second half of the 9th century. But the first translation was a poor Arabic translation made from an equally poor Syriac translation from some Greek manuscript.. the first Arabic translation, made by Matta ibn Younis Al-Qinai (d.939) was so bad that it moved an eminent Arav grammarian in Baghdad in the year 932 to accuse Matta of ignorance of both Arabic and Greek. Indeed the translation reads so bad that one is lost as to what the words mean. Eminent scholars like Al-Kindi, Al- Farabi,Avicenna and Averroes were all groping for the meaning of what the Greek philosopher had in mind. Whether the original Syriac translation or the first Arabic translator know their Greek is belied by the fact that the translation means means very little to the Arab reader.

The case of more modern classic like Shakespeare or Eliot presents historical and cultural problems to the translator into Arabic which are basically similar to those met by the early translators of the poetics. Shakespeare's plays, there were three which were not yet translated into Arabic in 1977, translate one of them : *Timon of Athens.* Basic problem was more cultural then historical. The latter could be dealt with in an introduction, presenting Shakespeare the playwright and artist to the average Arab reader. A surmountable difficulty was to present a Shakespeare without journalstic glamorization or academic disputation. To set a text in its sensible historical perspective is one major task before the translator. The various editions of Shakespeare vary in this respect, and the Arden edition seems to offer the best in the way of serious but not pedantic introduction , the translator has it all made for him. All he has to do is to chose the better edition. But in this case of *Timon* on major problem before the editor was establish the historical authenticity of the play. Hence the labyrinthal research into the historical background of the Shakespeare's plays, and of *Timon* in particular. Is such historical preoccupation necessary for the Arab reader, therefore, ought to be translated.

The cultural aspect in Timon, and in Shekespeare's plays in general,is overreaching. The man "had little Latin and less Greek" but that was no drawback, despite all the "University Wits" who could not bear to see "an upstart crow , beautifying himself on their feathers" Shakespeare could, in Eliot's words, make more of North's Plutarch then many could make of the British Museum. What the average English reader could learn about ancient Greece and Rome by reading Shakespeare is really quite considerable, even if such English reader had little Latin and less Greek. A reader who thinks of culture as embracing worlds outside Greece and Rome will find God's plenty in the rest of Shakespeare's plays. In a more specific sense of culture, the translator of Shakespeare play into Arabic will meet verbal and technical problems, concerning prosody and figures of speech. "Poetry is the Arabs' parlor" is a catch phrase in Arabic literary criticism . A student of Arabic culture, language and literature always starts with poetry, for there one can find everything about the Arabs. Therefore, to translate English poetry, dramatic or otherwise , into Arabic, one is hunted by the Arabic rules of prosody and the Arabic turn of

131

phrase. One is always tempted to use rhyme and rhythm in his Arabic rendition. Sometimes to a devastating result . One is also overwhelmed by the cadence of an iambic pentameter of the frivolous rhythms of a songs or repartee in a comedy that one would like to achieve its reproduction on Arabic. And these are the very quicksand's before the translator. When a reader is not familiar with the original play in English, the Arabic translation will always remain a few removes away , and of limited value. Those who cannot read English have to be content with the translation. And here is the great responsibility of the translator. In the case of *Julius Caesar* translated in Egypt by the collaboration of three well known writers. The fact of collaboration in translation is not like collaboration in writing a play, a common practice in Elizabethan England . But this is another matter, though a drawback in the case of translation. The result was metrical Arabic in lines which assume the appearance of blank verse, which is "neither hoarse nor ass" people would have said. Ridiculous though it my seem, the metrical translation of *Julius Caesar* shows what happens when such not unwholesome desires take a grip over the translator.

The case for the figures of speech seems less frightening to the translator. It is always possible to find an Arabic equivalent to an English metaphor or simile, a pun or a proverb which will satisfy the Arab reader. When this is not possible a literal translation will satisfy the meaning and will retain the foreign taste which actually underlines the meaning. And this is some who acceptable to the reader who finds in it something new to learn, and he usually does not resent that.

Cultural concepts usually need footnotes which, again, are acceptable with no resentment. The description of poets as liars, for instance, with its Platonic overtones, is acceptable to the Arab readers who are of the Moslem faith, as there is a well- known reference in the Quran to the poets as liars, who do not practice what they preach . A brief footnote to the origin of the idea in Plato and Quran is big help. A similar reference to betrayal in the behavior of Judas Iscariot could benefit from a brief footnote to a reader who is not familiar with the Bible.

When we come to a contemporary classic like Eliot's *Waste land* the historical- cultural problems become ever more formidable. This problem poem was translated four times to Arabic in the last twenty years or so. Each time the translated buffed the average Arabic reader more then before. It is a common place of modern criticism to point out that the *Waste land* makes vital references to 35 books mostly not within the reach of the average English reader. The poem also has Quotations in six European Languages, including Provencal, in addition to Sanskrit. As a poet never bothered to give references which satisfy the average reader, the shock and bafflement become a sort of anger at the poet, whose attitude to the reader may well be interpreted as an accusation of ignorance. And here comes the double job of the translator, who has to present a translation and an explanation. Twenty- five centuries of culture, living in the very marrow of the poet, whose individual talent should be conscious of tradition as well. The heritage of humanity is also the history of culture, only partially limited by Sanskrit and the western Europeans language. The source of all wisdom and cultures, Eliot feels, is Sanskrit which is the fountainhead of Indo- European cultures. A return to the fountainhead is necessary for salvation. But, to present aspects of these cultures can only be done in the form of a "heap of broken images" these, when translated, will remain a heap of broken images. Explanation and interpretation will put the pieces together , and the comprehensive image of culture will, hopefully, become complete.

The task os showing the Arabic reader that the Waste land was written in a form called "free verse" was most difficult to grapple with. In the Arabic Literary tradition "poetry is a

speech which has rhyme and rhythm" sixteen meters limit the traditional Arabic poetry, and a violation of their rules caste the speech into various circles of prosaic hell. A translator of Eliot to Arabic has to deal with that point first, showing how the "music of ideas" could replace the rhythmic feet in traditional metrical verse. In addition to this culture problem, there is the overwhelming problem of references. These are so numerous that the translator has be on his guard not to lose sight of the wood for the trees. Eliot spoke of the historical sense in poetry as well as the historical sense in criticism. These have to be made available to the reader of the Arabic translation before one can hope that the poem has entered the orbit of understanding.

Introduction and footnotes, then, cannot be enough to make a translation of the Waste Land fully understood and appreciated. It is simple a different sort of classic which embraces various aspects of human history and human culture. The poem has earned the reputation of ambiguity and difficulty, and there is small wonder at that. But a classic also should be made available to the average reader, for the sake of democratization of culture, if for no other reason. And this can only be done through analysis and interpretation. Translation here must be a work of scholarship as well ass that of transplanting a poem from one language to another.

Notes and Reference
1. Dell Hymes, Language in culture and society, Bombay: Allied Publishers Pvt. Ltd. 1964 p.91.
2. M. G. Kolhatkar, Othello, Pune: Modem Book Depot, 1962, New Ed. First published in 1890 p.2.
3. C. B.Dewwal, Jhunzar Rao, Pune, Ramya Katha Prakashan, 1976 New Ed. First publishedf in 1890, p.5.
4. V.V. shirwadkar, Othello, Bombay, Popular Prakashan, 1965. Second Ed, Firm published in 1961, p.19.
5. Reuben A. Brower, Mirror on mirror, Cambridge: Harvard University Press, 1974 p. 159.
6. James, S. Holmes "*Literature and Translation*,"Katholike universiteit te Leuven, (1970).
7. Nida, E.A., and taber, C.R., *Theory and Practice of Translation*, Boston, Brill Academic Publishers, 1982.
8. Mueller, Kurt, Volluner and Transcher, Michael (Ed.), *Translating Literatures, Translating cultures: New vistas and approaches in Literary studies*, Burlin,Erich Schmidt, 1998.