Translation: New Dimensions

Articles on Methods of Translation as Applied to Indian Texts

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Editors

TRANSLATION
NEW DIMENSIONS

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Bibliographical Information

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Foreword

Translation is an important field of academic pursuit that helps dissemination of knowledge and diffusion of culture. That translation has always to be bidirectional has been well understood and emphasized in the following words by the great patriot- poet of our country Mahakavi Bharathi on whose name our University has been founded.

பிறநாட்டு நல்லறிஞர் சாத்திரங்கள்
தமிழ் மொழியிற் பெயர்த்தல் வேண்டும்
                    (தமிழ் 3:1-2)

புத்தம் புதிய கலைகள் - பஞ்ச
பூதச் செயல்களின் நுட்பங்கள் கூறும்
மெத்த வளருது மேற்கே அந்த
மேன்மைக் கலைகள் தமிழினில் இல்லை
                    (தமிழ்த்தாய் 1)

Whereas the western world shows remarkable development in the field of science and technology, the oriental countries can boast of rich spiritual and literary tradition. The vast scientific and technological works of the West and the rich literary and spiritual tradition of the oriental countries have to be translated mutually in order to enrich the knowledge level of the world as a whole in a balanced way. The following are the words of Bharathiar:

திறமான புலமையெனில் வெளிநாட்டோர்
அதை வணக்கஞ் செய்தல் வேண்டும்
(தமிழ் 3:7-8)

While the translation of the western works countributes mainly for the development of science and technology, that of the oriental countries contributes for the spread of spiritualism and universal brotherhood.

My interest in translation is in the field of practical translation. As a practicing scientist, I had done a fairly good amount of work in the field of finding Tamil equivalents for the English technical terms in chemistry. Adequate knowledge and experience in my chosen field of study, namely chemistry, coupled with knowledge of both the languages involved viz., English and Tamil, helped me a lot to understand the strategies to be applied and the intricacies involved in finding appropriate Tamil equivalents for the English technical terms in the field of chemistry. Thus it becomes quite clear that subject knowledge complemented by bilingual knowledge and fluency alone contributes for successful translation.

I am indeed happy that the Department of Linguistics is specializing in the field of translation showing keen interest in both theoretical and practical aspects of translation. It is pleasing to note that the present book an outcome of a seminar on translation organized a couple of years back addresses the issues related to four important facets of translation, namely history of translation, literary translation, science translation and machine translation.

I wish the Department continues to work in this field and brings out similar such volumes for the benefit of mankind.

20.03.2004

Prof.Dr.S. Sivasubramanian
Vice - Chancellor

Preface

Translation is perhaps one of the oldest crafts perfected by humanity. The magnum opuses of such ancient sage poets as Valmiki and Vyasa have been translated into almost all the modern Indian languages centuries back and they all remain master pieces in their respective literary worlds, bearing clear testimony to the pinnacle of glory achieved in the craft of translation. Despite these achievements, Indian contribution for the development of theories of translation is not so encouraging; partly because the Indian languages though belong to four different heterogeneous families have a lot of commonalty as a result of ages of diffusion and convergence and posed practically no problems to the translators and also partly because translation was not confined to the mundane act of finding lexical equivalents. Gone are the days of literary translations wherein the style got priority over the content. Attempts to translate the words of God into not so developed or under developed languages and the developments that the just concluded millennium witnessed in the fields of science and technology necessitated the formulation of theories of translation and the Westerners excelled in that field because they were the pioneers in those fields. These theories helped in infusing some sort of scientific temper into the art of translation. Indian scholars lost no time in picking up in this direction and a number of works concentrating on the science of translation started to appear.

From the days of translations of Greek and Latin classics and Bible, the field of translation - both theory and practice - has seen constant developments. We are now in a stage of moving from conventional form of presenting translation through print media, to the modality of presenting translations through web sites

due to the breath taking achievements made in the field of information technology in the global scenario. To assess how Indian academia had responded to this global development was one of the objectives of a seminar organized by our Department the proceedings of which are now in your hands.

The Department of Linguistics of Bharathiar University, about a decade back organized a seminar on translation and the proceedings were published under the title *Translation as Synthesis - A Search for a New Gestalt*. The present book, an out come of a similar seminar - second in this series - organized by the Department during the year 2002 under the aegis of UGC, consists of four parts, viz, 1.history of translation in Tamil tracing the quality and quantity of translation activity that had taken place in Tamilnadu, 2. literary translation containing articles discussing the issues related to the translation of literary pieces, 3. science translation consisting of articles related to the problems of translating scientific and technological materials into Tamil and 4. machine translation devoted to the articles dealing with the problems and perspectives of using computers in translation.

We are very much thankful to the UGC for its funds which enabled us to bring out this volume, although after a delay of a couple of years. Grateful acknowledgements are due to the authorities of Bharathiar University - especially to our distinguished Vice-Chancellor Prof.Dr.S. Sivasubramanian for blessing us with a foreword to this book - without whose help this work would not have seen the light of the day.

Coimbatore
25.03.2004

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I History of Translation

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The classical poems of the Tamils, viz, the cankam literature fall into two groups, as *Ettuttokai* — a collection of eight anthologies, and *Pattuppattu* — an anthology of ten long poems. In total there are 2, 381 verses by 473 poets. These poems deal with the life and lore of the ancient Tamil people. As per content, these poems are grouped as *Akam* and *Puram*, the former dealing with personal life and themes like love; and the latter with public life and social themes. The period of this literature is considered to be between 1st c. B.C. and 1st c. A.D.

Though so ancient, these poems saw the light of the day only in the 19th c.A.D. By the end of that century, there were a couple of attempts at translating them into English. It is interesting to note that these first attempts have come mostly from outsiders either Tamils or non-Tamils. It is also worthy of note that these early tranlations were mostly published in foreign journals.

Publications of translations fall into three distinctive groups. One is in the journals, as mentioned above; another is selections in book form; and the third is complete translated works.

1.Journals

Two foreign journals and nearly four journals from

Tamilnadu had nurtured the translations of ancient poems. Foreign journals had been pioneers in this field.

As early as 1895, The Journal of the Ceylon Branch of the Royal Asiatic Society, Colombo, published P. Coomaraswamy's translation of two long poems from *Pattuppattu*, viz, Kapilar's *Kurinchippattu* and Mutattamakkannniyar's *Porunararruppatai*, both in prose. The translation is direct and brief. An intention to introduce to the non-Tamil public, the ancient poems enjoyed by the transltor seems to be the motive behind it.

Another one is the Journal of the Royal Asiatic Society of Great Britain and Ireland, London. Its 1899 issue has brought out G.U. Pope's 'Extracts from the Tamil *Purapporul Venpamalai* and the *Purananuru*.'

These two pioneers are regarded with esteem by the Tamil academics. This has ensured the reprint of these early translations and thus they are made available to us today. In 1973, the Kalakam published G.U. Pope's work as 'Tamil heroic poems'. It was reprinted in 1997 by the IITS. In 2000, P. Coomaraswamy's transaltions were reprinted in 'Four long poems from sangam Tamil' by the IITS. (along with certain other translations).

Now, to the journals from Tamilnadu. They are *Siddhanta Dipika* (1897-1913), *The Tamilian Antiquary* (1907-1914), *Tamil Culture* (1952-1966) and *Journal of Tamil studies* (1969-). Of these, *Siddhanta Dipika* stands first in bringing a large number of translations, of which a few were reprints of G.U. Pope's translations. Being the editor, we find J.M. Nallaswami Pillai's translations of a few *Kalitokai* verses, *Ainkurunuru* verses and the *Tirumurukarruppatai*. The other note worthy contributors were T.

Virabadra Mudaliar, N. Balasubramania Mudaliar and one (Mr). P.A. (Full name not given). A flair and fervour for the verses of *Purananuru* and Kalittokai is seen in these.

Tamilian Antiquery has only K.G. Sesha Aiyar's *Purananuru* translations of selected verses in a couple of its volumes.

Tamil Culture, a journal of the 50s and 60s brought out V. Kandswamy mudaliar's translations of *Mullaippattu* (44 lines), *Maturaikkanci* (song of Madurai) and *Cirupananrruppatai* (short lay of minstrels). (of these the latter two are reprinted in 'Four long poems from Sangam Tamil, (IITS, 2000). Six *Narrinai* poems in S. Natesan's translation were also published in Tamil Culture.

The Journal of Tamil Studies of the IITS in its early volumes (1976-77) included *Tirumurukarruppatai* translation of Kamil V. Zvelebil, with the title. 'a guide to Murukan'. Though the Institute is printing and reprinting many transltions, the journal does not continue to include translations, but only studies.

2.Selections

Collections of selected cankam poems in English also started to come from the last decade of the 19th C. First we hear about 'cameos from Tamil Literature (mostly from the collection of poems called *Ettuttokai*)' by J.M. Nallaswami Pillai which was published from Madras as early as 1897. It is a selection of *Kali* poems in translation.

The 20th century anthologies or collection of selected poems fall under three groups. These are by both foreigners and natives. In one, both *akam* and *puram* poems are collected: In another only *akam* poems, but from different anthologies of the

Ettuttokai are selected and translated. In the third, poems from a single anthology are selected and given in English.

'The wisdom of the Tamil people' (As illustrated by translated selections from their ancient literature) is by Emmons E. White which was brought out by Munshiram Manoharlal in 1975. 'Poets of the Tamil Anthologies –Ancient poems of love and war' was by George L. Hart and it came in 1976 (Princeton, New Jersey). These are the ones by foreigners. G.U. Pope's *Purananuru* translations were reprinted in book form. The *Kalakam* (The South India Saiva Siddhanta Publishing works, Tirunelveli) should be applauded for bringing the first anthology of translation of *cankam* poems in 3 vos, as 'The golden anthology of ancient Tamil Literature', as early as 1959. The translation by N.R. Balakrishna Mudaliar, is in prose. He had translated the selections of *cankam* poems published by Kalakam with the title, '*Canka Ilakkiya Inkavittirattu*'.

The latter half of the 20th century abounds in translations. Commencement of oriental studies and departments of Indology in foreign universities popularised the study of ancient Tamil Literature. The International Tamil conferences that started from the middle of the sixties also motivated studies and transaltions. An intention to prepare a text book of classical Tamil Literature to the foreign students had also motivated translations.

A few note-worthy translators and their translations can be mentioned here. A.K. Ramanujan's fifteen poems from a classical Tamil anthology (1965, Writers Workshop, Calcutta), The Interior landscape – love poems from a classical Tamil anthology (1967, Bloomington, Indiana University press), poems of Love

and war (1996, OUP, Delhi)have paved the way for non-Tamils and the English reading public to reach into the realms of an ancient culture.

A.V. Subramanian's sips from the sangam cup (1970), The squirrel and the court yard (1980), Love lyrics of Long ago (1994); M.L. Thangappa's Hues and harmonies (1970), P.N. Appuswami's Tamil verse in Translation (1987) –all these add to the list. Though certain verses seem to be translated by many, each transltor stands unique in his contribution. It is quite striking to note that there are no women translators!

3.Complete Works

Complete transltions of *Pattuppattu* were available as early as 1949. F.V. Chelliah's 'The Ten Tamil Idylls' was the first full work. Earlier to it, in 1947, J.M. Somasundaram brought out his 'Five Tamil Idylls'.

We had already seen that before the 50s, the above mentioned journals had brought out translations of *Tirumurukarruppatai, Porunararruppatai,* 44 lines of *Cirupanarruppatai, Maturaikkanchi, Mullaippattu* and *Kurincippattu.* Still a complete translated work had been accomplished only by 1949. Six idylls were translated by N. Ragunathan as 'six long poems from Sangam Tamil' (1978), later.

Single poems of *Pattuppattu* had been translated in the second-half of the 20th century also. In 1958, T.P. Meenakshi Sundaram translated *Mullaippattu,* as 'The idyll of the Jasmine'. P.N. Appuswamy translated the *Kurincippattu* as 'A Highland idyll'. He also translated selected lines from some of the other idylls of

Pattippattu (see. Tamil verse in Transaltion, IITS, 1987, pp.197-251). (Another version of Apppuswamy's translation of *Kurincipattu* has the title, Love in the valley). Of the *Ettuttokai* works, only *Akananuru* and *Paripadal* need to be fully translated yet. Though the translation of Cankam poems pose many types of problems a handful of people have ventured into the field and accomplished the mission.

Kuruntokai was the first to be honoured with a complete translation. M.Shanmugam pillai and David E. Ludden jointly did it by 1976. P. Jotimuthu's translation of *Ainkurunuru* came in 1984 and his *Purananuru* in 1995. *Pathirrupattu* was translated as the Ten decades (1980) by A.V. Subramanian. After his translation of *Narrinai* (1984) recently we have another translation of *Narrinai* (2000) by A. Dakshinamurthy also. The invocatory songs of *Paripatal* alone were transalted by P. Pandian (1996). *Kalittokai* in English (1999) by V. Murugan is also a recent work. In total there are more than 25 translators.

Poetry to Poesy – the Question

When critics discuss about the theories and techniques of translation, they give a very prominent place to poetry translation. Should it be translated only into poetry, or can prose translation be allowed is always a point much contradicted. Being languages of two different families, with much differences in cluture, both social and religious, it is very difficult to exactly translate the poems of Tamil into English (and also vise versa).

Before proceeding to evaluate the hither to mentioned translations, we can first look into the seven different strategies of poetry transltion, mentioned by Susan Basnett. They are

1. Phonemic Translation – This is to reproduce the SL sound in the TL, with an acceptable parapharase of the sense. This is good for onomatopoeia.

2. Literal Translation – The emphasis is on word-for-word transaltion. This distorts the sense and syntax of the original.

3. Metric Translation – This gives importance to the reproduction of SL metre. This is concentrating on one aspect of SL Text at the expense of the text as a whole.

4. Poetry into Prose – This is distortion of the sense, communicative value and syntax of the SL text. But this is more acceptable than literal translation and metric translation.

5. Rhymed Translation – Here, the translator enters into a double bondage of metre and rhyme. The end product may be a mere caricature.

6. Blank verse Translation: Here, restrictions are imposed on the translator, by choice of structure. The result is more acceptable. There will be greater accuracy and high degree of literalness.

7. Interpretation – There are two types under this.

1. Version – Substance of the SL is retained here; the form is changed.

2. Imitation – Only the title and a few other aspects of the SL are retained.

(*Transaltion Studies*, Susan Bassnett, Routledge, London, 1980, Re. 1996, pp 81-82)

Of these seven types, the fourth, sixth and 1ˢᵗ of seven, only seem to be acceptable in the present context of the translation of classical Tamil poems into English.

Poetry to Prose

As we had already noted, the earliest translation available is a prose translation. It is also a brief one. *Kurincippaattu* of 261 lines in *Aciriyam* verse is translated into four pages of prose. The transaltor gives many foot notes and omits the list of flowers. The translation is readable and has the style of a narrative. There are transliteated words here and there. When we critically evaluate it, it seems to be readable and valid. Still later on, other translators had tried their hand at a poetic or rather free verse translation of this poem. Mentionable are those of P.N. Appuswamy and N. Ragunathan. Though they are neither metric nor in blank-verse, comparably they are certainly more poetic. This can be illustrated.

Source Text

சால்பும் வியப்பும் இயல்பும் குன்றின்
மாசு அறக் கழீஇ வயங்கு புகழ் நிறுத்தல்
ஆசு அறு காட்சி ஐயர்க்கும் அந் நிலை எளிய
என்னார் தொன்மருங்கு அறிஞர் (குறிஞ்சி 15-18)

P.C.

When appropriate action, loftiness of purpose and the desire to act in conformity with the prescribed modes of social life fail, the wise declare that even the Devarishis have no power to prevent the consequences.

N.R.

If the ancient virtues and self-control, and conduct worthy of our live should be tarnished, 'it is not easy to wash the stain, restoring the pristine glory, even for those Exalted souls, delusions – free, who see the truth. So say the knowers of ancient lore. – (lines 19-23)

P.N.A

If men should fail
In nobility
Or excellence rare
Or conduct exemplary,
Then, to cleanse the stain of such infamy
And to restore their fame to former brightness
Were hard indeed
Even to the great ones
Those learned men,
Whose minds are free from doubt.
Thus say those
Who know the ancient lore.

Each one has tried in his own way to explain the words and the expressions. Prose translation is direct, clear and short. The poetic ones are explanative, descriptive and have the nature of a paraphrase. But still they avoid non-native concepts as' devarishis' found in the prose translation. The Golden Anthology, the Ten Decades are done in prose to avoid any sort of distortion.

Rhymed Translation

Most translators of cankam poems do not attempt this kind

of rendering Tamil verses into English. But we rarely see one or two in the mentioned works. G.U. Pope's can be cited as an example. The renowned poem, 'Yatum ure (Puram 192) from Purananuru is presented as a 14 line verse (sonnet) with the rhyme scheme ab ab ed ed ef ef gg. To quote a few line –

> To us all towns are one, all men are kin. Life's
> good comes not from other's gift nor ill,
> Man's pains and pains' relief are from within, Death's
> no new thing; nor do our bosoms thrill
> When joyous life seems like a luscious draught. When
> grieved, we patient suffer; for we deem
> This much – praised life of ours a fragile raft borne
> down the waters of some mountain stream......(p.68)

The purpose of translation may also decide the method adopted. Pleasant reading intended, the translator's capacity coupled, has evolved the above translation. While the intention is, teaching classical Tamil poetry, through translation, a different method is adopted. This can be seen in the joint attempt of J. Vacek and S.V. Subramanian. There, a line-by-line translation, breaking the lines, so as to have clear phrases and bracketing words for correct syntactic structures that reveal direct meaning – are seen as the method. A few lines can be cited –

1.   Every (place) is (my) (home) country, every one is (my) kinsman.

2.   Bad or good will not come as given (caused) by others

3.   Suffering and remedying are like those (above)

4.   and dying is not new (strange):

5.   and we do not rejoice saying (if).

4.   living

5.   is sweet

6.   nor do we say (it is) unpleasant

5.   because of hatred ——

This is a literal translation and serves the purpose intended. Not only for understanding the original, but also to practice the art of transaltion, this step-by-step method becomes fittingly useful.

Interpretation – (Version/Adoption)

This is quite an apt method for translating cankam poems into English. Both the translator himself and the critics have done and evaluated the translations in this vein. The Cirupanarruppatai translation of V. Kandaswami Mudaliar is our example. The editor of the journal in which the translation appeared first, gives the following foot note, with a critical tone:-

'The translator does not give a too literal version, and in many places he differs from the commentator. May we suggest to the traditonist that this even then has its value as an adapatation reminding us both of ancient Tamil ideas and modern English poetry'.

There is readability. In most parts, the poem appears like a transcomposition and not a line by line translation. Words and phrases run into long lines, and sometimes the meaning is distorted. 'pampu vekuntanna teral nalki (p.237) meaning "giving strong liquor resembling the hiss of the snakes" when translated gets a distorted sense –

To such a measure large he will serve you sweet meal

That you inebriate will tilt your head, as a snake

Sways its hood in anger left to right; he will feast you

(377-379)

The hiss of the bubbling liquor is the simile here.

The translator of *Kalittokai*, when jotting down the criteria of his translation also mentions about the interpretative form and function of translation:

> In a great work of literature, all concrete words have connotations, the emotive meanings, and therefore have the force of metaphors. In such cases, which in fact dominate the thematic structure of *Kalittokai*, the transaltion necessarily becomes interpretative and explanatory, bordering on commentary. (V. Murugan, *Kalittokai*, p-xxxiii)

The poetic flavour is retained by the translator when he gives the *Kali* verses in English. It is a free – verse translation, and so it is neither metric nor ponders on rhyme and rhythm. The sense is conveyed.

புரி விரி புதைததுதை பூத்ததைந்த காழ் சினைத்

தளிர் அன்ன எழில் மேனி தகை வாட நோய் செய்தான்

அருவரை அடுக்கம் நாம் அழித்து நன்று பாடுவோம்

(கவி .39.19.21)

We'll sing a song

Denouncing the slopes of the lofty hill hard of access of the one,

Who my ailment passion caused

Leaving my beauty to wither,

The beauty that resembles

The shools of the boughs

With full- blown flowers over spread in thick clusters

Weighing them down (p. 147).

The crisp, pithy words of the original could not be conveyed through single equivalent words; and so the need for long expressive units as parallels and approximations. The indepth nature of the expressions coupled with local colour, does not allow easy and direct rendering; and so the necessity for paraphrasing and interpretations. The choice of old and rare words – sometimes obsolete are taken up in the translation to give an ancient aura to the translations.

Conclusion

Prose rendering of cankam poems may be dull; but accurate. Poetic version will be readable and more enjoyable. Still it may move off from the original to a certain degree. Though the translation may not be perfect, it could be acceptable if there is no distortion of meaning; the indispensable words and concepts are transliterated and the explanations given in the foot note or in a glossary; poetic embellishments specific to *Akam* Tamil like *iraicci* and *ullurai* be explained in a separate note; the situation and speakers be detailed wherever necessary; and the spirit is kept alive.

List of Translators

Appuswamy, P.N.; Balakrishna Mudaliar, N.R.; Balasubramania Mudaliar, N; Chelliah, J.V; Coomaraswamy, P; Dakshinamurthy, A; David E. Ludden; Emmons E. White; George L. Hart; Jothimuthu, P; Meenakshisundaram, T.P; Murugan,V; Nallaswamy Pillai, J.M.; Natesan, S; P.A; Pandian, P; Pope,G.U; Regunathan,N; Ramanujam,

A.K; Sesha Aiyar, K.G; Shamugam Pillai, M; Somasundaram, J.M; Subramanian, A.V; Subramanian, S.V. Thangappa, M.L; Vacek, J; Virabadra Mudaliar, T; Zvelebil, K.V.

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Complete works

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2000 *Four Long Poems from Sangam Tamil*, (comp), IITS, Chennai.

Journals

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1898 *Kapilar and his friend Velpani*, G.U. Pope, *Siddhanta Dipika* (SD) vol 1, No12, pp 281-285

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Tamil Translations in Medieval Period

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It is interesting to note that the history, and the concept of Tamil translation begin with Tolkappiyam (B.C. 5th C) itself. It notes down translation as one among the four types of a treatise, based on the thesis of a previous work and that it must be in accordance with the traditions of Tamil (1597). It also says that the words of the northern language (*Vadacol*) should be converted to Tamil phonetic form discarding their northern base (884).

In the development of the history of translating into Tamil, one could see three stages, before the translation of complete works. Permeation of words of other languages (ie, word borrowing or loan words) is the first stage. They have been incorporated as transliterations *cuthiram, gadarvam, Uthi, Vaiciyan, aathi* are some of such words, found as early as in Tolkappiyam. In the next step, loan words were absorbed through translation. For example in the Sangam poems (AD 1st C) the *Pancha Pandavas* are referred to as (*Aivar*) the five. (*Kali* 25:3) *Kesi* who was sent by *Kamsa* to kill Krishna, is given as *Kunthar Kuthirai* (hairy horse, *Kali* 103:53). It is natural, that the ideas and stories of other languages can also permeate into the native language along with the words in common usage, and then slowly be absorbed into the literature. This will be the final step prior to translation. The anecdotes of Ramayana and Bharatha found in Sangam Literature are good examples (*Purananuru* 378:18:22; 2:13-16).

It is important to note that the first known complete translation work *Acarakkovai*, was done in the period of this paper's concern ie; 5th C to 18th C AD. By examining the Tamil translations, it is revealed that trade, government and religion were the main reasons for the permeation of one linguistic culture into another.

By translating the Sanskrit *Aridam* as *Acarakkovai*, Peruvayin Mulliyar of 5th/7th C begins the history of translation into Tamil. In poetic form, it deals with the code and practice of people's daily life. Many Sanskrit words are found in it and this factor can also be seen in other *Pathinon Kilkanakku* works like *Elathi, Sirupanchamulam* and *Nanmanikadigai*. Religion seems to be the main cause and base for the translations and adaptations of this period. So this paper accounts the history of translations into Tamil on the basis of the different religions that influenced literature in this period.

Jainism

Jainism had a leading role in influencing the Tamil culture of the early medieval period. So, the translated works of this period were also based on this faith. The importance of Jain epics is to be mainly mentioned here. The history starts with the Tamil version of *Perungkathai* by Konguvelin of 6th century. It speaks about the story of Gochambi King Uthayanan. It is said that the king of Ganga country, *Thuruvinithan* translated the *Gnnathyan Birugath katha Manjari* from Paisachi language to Sanskrit as *Uthithothaya Kavyam*, and that this found the original text for Konguvelin's translation. From this work, *Uthayana Kumara Kaviyam* arose in *virutham* meter later on.

Sivakacintamani, the first Tamil epic in *Virutham* meter, retold by *Thiruthakka Devar* is another such translated work worthy

of mention. It is the story of Jivaka in 13 cantos (called Ilampakam) and 3145 stanzas known as *virutham*. The story has its main roots in the Sanskrit *Sripurana* (*Maga Purana*) and also *Kathiya Cintamani* and *Shathiriya Sudamani*.

The very old classic *Sripurana* of Sanskrit is a collection of biographic stories of the Jain monks. It is the original text for many more Jain Tamil epics, such as *Culamani, Merumanthira puranam, Yachothara Kaviyam*, etc. The epic *Culamani* (10th century A.D) by Tholamoli Devar portrays the life of the earthly king Thivittan who married the celestial maid Suyambirabai by defeating the enemies. It has 12 cantos and 2330 *Viruthams*. The anonymous *Yachothara Kaviyam* explains the eminence of austerities (penance) and the degradation of earthly pleasures. It preaches the ethics of non killing.

The *Merumanthira Puranam* (14th century) by Vamancariyar deals with the pre-births and the liberation (salvation) of the brothers Meru and Manthira in 13 cantos and 1405 verses. It fully gives the Jain philosophy and praises the life ethics. Later on '*Meru Manthira Malai*' arose from this work in '*Ammanai*' a folk form.

Because of still other versions of these above stories in some other Sanskrit works, the Tamil scholars like M. Arunachalam took them as adaptations and not as direct translations.

The Tamil *Sirupuranam*, flourished in the 15th century AD. It is an example for the Jains *Manipravala* style. It is the direct translation of the Sanskrit work '*Mahapurana Sankragam*' by *Kaviparameshwaran* and his disciple *Guna Pathinar*. While the original text is in verse form, the anonymous translation makes it in prose. The first section speaks about *Athinathar* and the second and the

last section gives the life sketches of 23 *Thirthankaras* from *Ajita Swami to Sri Varthamana*. This work also includes the stories of *Parasuraman, Sibi and Mahabali*. The brief narrations of Ramayana, Bharatha and Bhagavatam are also seen in it with many variations.

The 35th chapter of the Sanskrit *Vaishyapurana* has been translated as *Valaiyapathi* during 9th century A.D. by an anonymous author. The available 72 poems of the epic were collected from the commentaries of *Tolkappiyam, Yapparungkalam* and *Silappathikaram*.

Samanthrapathra Cariyan's '*Rathina Karandaga Ciravakacaram*' of Sanskrit was translated during the 12th century A.D. into Tamil as *Arungkalacheppu* in 180 couplets. It starts with the praise of Jain lord *Aruka* and then deals with the duties of domestic life.

Buddhism

In Tamilnadu Buddhism was not so popular as Jainism. *Kundalakesi* and *Thamapatham* are the only notable translations here. While *Kundalakesi* is not available in full form *Thamapatham* in Pali language has its translations in the modern period only. The story of *Gundalakesi* and a very few verses from that epic are found quoted in *Neelakesi's* (another Tamil epic) commentary. It is a Jain work and to refute it, *Kundalakesi* was said to be composed.

Saivism and Vaishnavism

Saivism and Vaishnavism had influenced the evolving of many more translations. In the present study for convenience, these translated works are brought under four groups as Ramayanam, Bharatham, Puranas and the remaining works.

Ramayanam

Before the famous Ramayana of Kamban, there were two other translations which are now extinct. One is known from a reference in the *Yapparungkala Viruthi* (the commentary of *Yapparungkalam*, a prosodical treatise) and the other from *Purathirattu* (A collection of poems based on *puram* other than love themes).

Kamban's (10-12th century AD) poetic master piece is one among the three best works of *Ramayana* (Valmiki and Tulasi are the other two). The way he built up this epic, the poetic excellence, the imaginative power, the coining of meaningful words, etc made him one of the greatest poets, not only in Tamil but also in the whole world of literature.

He told in his own words that his Ramayana was the translation of Valmiki's magnum opus. But it is true that *KambaRamayanam* is not a mere translation, but an adaptation. Kamban follows the rules of *Tolkappiyam*; so he Tamilised the names of the various characters as *Ilakkuvan, Anuman, Akaligai, Viidanan* and so on, dropping the Sanskrit sound and letters. He even translated some other characters names as *Matarakannan* (for *Maharakshan*) *Ponkannan* (for *Hiranyakshan*) etc. He changed the main story according to the Tamil convention in several places. The love at first sight of Rama and Sita; the abduction of Sita with the land on which she stood by Ravana are examples. Kamban concluded his epic with the coronation of Rama. Another poet Ottakkuthar (12th century) completed it with the translation of the last part of Valmiki, as *Uthara Kandam*.

In the 12th century, Gunathithan retold *Ramayana* with the title of *Kakuthan Kathai*. Another one namely *Ramayana Venba* arose in the 15th century by an anonymous author. These works are known only by name. There are so many followers of Kambaramayanam. They gave still new variations to the Ramayana. But of them Cirkali Arunachala Kavirayar's '*Rama Nadaka Keerthanai*' and '*kkai Ramayanam*' in folk form are worthy of mention.

It is important to mention that there are so many pure and direct translations of Valmiki, Thulasi and Kalidasa which arose in the contemporary period.

Bharatham

Numerous translations and adaptations make Bharatham the first in the translation of other Sanskrit works. The first translation appeared in the 7th cetury. It was by Bharatham Padiya Perunthevanar. It is now extinct. It gets mentioned in the copper plates of a Pandiya king. A few stray verses of this translation are found in commentaries of *Tolkappiyam* and *Veeracholiyam* and also in *Opurathirattu*.

The next translation seems to have risen in 9th century. This was by another Perunthevanar. It was made as '*campukavy*' ie an admixture of poetry and prose form. Only a part of this work (nearly 1169 poems) is available today (published by Tanjavur Saraswathy Mahal Library). While the poetic form is in pure and pleasant Tamil, the prose form is mingled with Sanskrit words and sentences.

One inscription says about another translation of Bharatham of 15th century.

Villiputhurar translated *Akasthiya Pattar's Bharatham* in the 14th century as *Villi Bharatham* which is the first one available in complete form. It has 10 chapters (*paruvam*) with 4443 *Viruthams* and ends with the eighteenth day war. It includes so many Sanskrit words. Just as Sadaiyappa Vallal sponsored Kamban to write Ramayana, Varapathi Atkondan sponsored Villiputhurar to translate Bharatham.

In the 18th century (1753 A.D) Attavathanam Aranganatha Kavirayar completed the latter parts omitted by Villiputhurar. But there is another version that it was completed by Villiputhurar's own son Varantharuvar. Later on, in 19th century, Nallappillai expanded the whole Bharatham upto 14000 verses by inserting his own thousands of verses from the beginning to the end and so it is called as '*Nallapillai Bharatham*'. There is yet another translation named '*Mavintham*': Neither the translator nor its period is known.

Some of the major episodes like the stories of Nala, Arichandra and the Bhagavathgeetha are also main in Bharatham translations. Pugalendhi is praised for his *Nalavenpa*, a very small book with 425 *venpas* as '*Venpavir kor Pugalendhi*'. It was the translation of *Nalopakkiyanam* in Sanskrit. Another translation of the story of king Nala is '*Naidatham*' by Adhiveeraram Pandiyar from *Naishatham* of Harsha. This work was also praised as *Naidatham Pulavarkku Ovdatham* meaning it is a medicine for the poets.

Arichandran Kathai tells the story of the king Arichandra. It is a 15th century work interspersed with verse and prose. Only 304 *venpas* are available now. Yet another version by Veerai Asukavirayar was *Arichandra puranam* of 16th century. It was very popular till the earlier part of 20th century. Ambalathadumaiyan

wrote the story of Chanthanu as '*Adhiparuvath thanthadhi paruvam*' on the request of Maduvaipatti Thimaiyan. Aiyan perumal's *Punurava charithai* in the 16th century and Puhalendhi's *Throrvpathi kuram* in the 17th century are also worthy of mention here.

In the 13th century Sri Pattar gave the first translation of '*Bhagavath geethai*', the advice of Krishna to Arjuna in the battle field. After this, this work has more than forty translations. Sri Pattar's translation has three main divisions, eighteen chapters with 570 verses and a commentary by an anonymous author.

Like Ramayana, Bharatham also has many new translations and transliterations till now.

Puranas

From 13th century to 19th century translations of *puranas* took a special place in the history of Tamil. Kacciyappa Sivacariyar's *Kandha Puranam* is a very famous one and is the translation of *Sankara Samgithai*. It looks like a 'trace-work' of Ramayana in characters and incidents. It is appreciated very much for giving the Saiva Siddhandha clearly. Sambandha Saranalayar of this period gives the form as '*Kandhapuranam curukkam*'.

The *Upadesa Kandam*, the last portion of *Kandhapuranam* was translated by two of his disciples Gnanavarothaiyar and Koneriyappar. The first one's translation was more near to the original.

Three brothers of Pandya kingdom made the 16th century as a notable one for translation of *puranas*. The earliest was Varaguna Pandiyan who translated the *Lingupuranam* and *Vayusamgithai*. Though *Lingupuranam* is an abridged translation

of *Uthara Kamya Agama* it speaks elaborately about the yogas; and with in sixteen chapters it praises the magnificance of mankind. The next one *Vayusamgithai* talks about the long heridity of the sages of Brahma's family and about their wives and sons. It is very lengthy. It was the translation of the Sanskrit *Vayusamgithai* which is one among the twelve *Samgithais* of Sivapurana.

The younger brother Varadhunga Rama Pandiyar translated the *Bramothra Kandam*, the third section of *Pramanda Purana* in *Kandha puranam* with the same title. It deals in depth about '*Sariyai*' one of the fourfold ways of attaining salvation which consists of worshipping god in the form of a deity at the temple. '*Sivakavaiam*', one section of this work makes it a master piece.

Kasikandam and *Kurmapuranam* were translated by the third brother Adiveera Rama Pandiyar. *Kasikandam* also is a translation from the Sanskrit *Sankara Samgithai*. The work is praise worthy for including '*Siva attakam*' and *Sakthi kavacham* as *Vachina Panchara Kavacham*'. More over it lists out the names of Lord Vishnu amidst the list of Siva's names.

Kurmapuranam includes certain general aspects of Saivapurnas like the avatars of Rama and Krishna – Rama's story retold following the Kambaramayanam in word, expressions and ideas. *Maaga puranam* which deals with the benefits of taking bath in the month of *Masi* was also translated by him. But some persons disagree with it.

Kulathaiyur Vallal Chidhambara Bupan made Kacciappa Munivar of 18th century to translate the *Parkkava puranam* as *Vinayaka puranam*. It has two main divisions with 91 subdivisions and 6225 *viruthams*. '*Vinayakar kavacham*' which is inside this work gives

credit to this *puranam*.

Fragments of many puranas are also translated. For example Thathuvarayar belonging to the 15th century has translated the *Eswara geethai* of *Kurmapuranam*, *Binama geethai* and *Sasivanna potham* of *Sudha samgithai*.

Here, it is important to mention about the *Thalapuranas*, which are nearly a thousand in Tamil. *Perumparrappiliyurra Nambi* in 13th century introduced this genre through his *Thiruvilaiyadal puranam*. The *thalapuranas* call themselves as translations, but the Tamil scholar refutes this with strong evidences. (இ.மு. வேங்கடசாமி நாடார், செந்தமிழ்ச் செல்வி, தொகுதி 5, 1927-28, பக் 16-17, மு. அருணாசலம், 16ஆம் நூற்றாண்டு இலக்கிய வரலாறு: ஆ. வேலுப்பிள்ளை, தமிழ் இலக்கியத்தில் காலமும் கருத்தும், பக் 19-136). From their views one can understand eaisly that it was a mere imaginary story to say that the *thalapuranam* work was a translation. But, even if it was a translation the original text in Sanskrit was done only by the Tamil poet of Tamilnadu.

Remaining Works

Apart from the above works, some other translations also appeared and of them *Bhagavatham* took the lead. Both Sevvai Cuduvar and Arulaladecar translated the *Vyaca Bhagavatham* in the 16th century. Sevvai Cuduvar named his translation as Sri *Bhagavatham* also called as *Idhigacha Bhagavatham*. In 155 chapters with 4973 poems he narrates the stories as told by the sage Chutha to the other sages, who asked. It is a pious work with less poetical embellishments. So this translation was very popular till the end of 19th century.

Because of the eminence of his translations, Nellinagar Varadharaja Iyengar became Arulaladecar. His work has 132 chapters with 9147 *viruthams*. *Upadecap padalam* is the most appreciatable part of his translation. His work also includes the minor works such as *Ucal, Pathathikeiam* and *Thiruppalli yeluchi.*

In the 14th century Sarva Gananothra Ayamam and Devikalothra Agamam were translated by unnamed poets. In the 15th century Kanmudai Vallal translated the Sanskrit *Gugappathathi* as '*Niyathipayan*' in 103 poems of *Kattalai kalithurai* meter. This work projected his guru Gnana Sambantha to the fore front and it followed the style of question and answer. In the 16th century, Puranathirumalai Nathar translated the *Saropanidatha*' into *Sarabapuranam*. Veerai Kavi Raca Pandithar translated *Sowndhrya lahari* and *Anandha lahari* of Adhi Sankarar in the same period.

Sivapinakacar of 17th century gave the adapatation of *Pirabulingalilai* the epic of the Veera Saivas. It is metaphonic. *Sadhamani* malai and *Siddhandha Sigamani* are the other translated works by him. In the 18th century, Sivagnana Munivar translated *Siddhandha Pinakacikai, Suloka Panjakam, Tharka Samtinaga Annam Pattiyam* and *Sivathathuva Vivegam*. The translated works of *Gnanavasittam* by Veerainagar Alavanthar and *Nittanuputhi* by Arumaga Adikal also appeared in this period.

Apart from the religious works, Adhivaragu Kavi's *Kathambari* has to be mentioned here. He translated the prose version of Kathamban by Pattapanar into epic structure with 1232 stanzas. It is quite important to note that the grammatical treatises of *Veeracholiyam* and *Dhandiyalangaram* also appeared with the influene of Sanskrit language.

Another notable point here is the translation of the bible. Zegan Balque made it and gave pride to Tamil as the first Indian language which translated the Bible. He started to translate the New Testament in 1715. He also began to translate the old Testament in 1713 and before it was completed he expired. Solater on Schultze completed the task and published it in 1728, in four parts.

Reasons for the Domination of Sanskrit on Tamil

Avvai Su. Duraisamy Pillai elaborately discusses the matter of the domination of Sanskrit in the medieval period on Tamil, in his monumental work '*Saiva Illakkiya Varalaru*' (pp. 20-24). When we analyse the matter along with his views and the above material, the following points are brought out.

1. In the post Sangam period, Pallavas intruded the Tamil land and established their kingdom and took effort to give Sanskrit the first place. After that the dominating religions ie, Saivam and Vaishnavam with the help of the Tamil rulers of that period (ie, Pandiyas and Cholas) gave much more importance to it than the regional language Tamil. It was also accepted by the rulers, Brahmins and the experts.

2. The supporters made others to accept that the Sanskrit was the language of God, a divine language and so automatically it took upper hand in the temples through vedic chanting, etc.

3. Colleges for Sanskrit were established with special care and Kanchi Ghadigai was one among them.

4. The inscriptions show the grants given to the Sanskrit Pandits in the form of gold, land, money and township. The names

of towns like Sadhurvedhi Mangalam, Kalabogam, Bhiramatheyam, Bharatha Viruthi, Patta Viruthi and so on reveal this.

5. The institutions formed for the development of religions, appointed only the scholars of Sanskrit as heads.

6. The Tamil poets got fame only if they knew Sanskrit. So the peculiar situation of saying that their own work was a translation from Sanskrit, arose.

7. In the early-medieval period, the inscriptions and copper plates were done in Sanskrit. The ancestors of the king Mahendra Varma were the pioneers in this.

8. Tamil land came under the full control of outsides and their religion was the main cause of all these conditions.

Remarks

The summary of this paper can be pointed out as:

1. A considerable number of work, both in translation and adaptation appeared in Tamil and made it 'a period of translations'. In the history of Tamil literature this period is denoted as 'Bhakthi period'. So the translations also are of that nature.

2. Adaptations are more in number than pure translations. It seems that the *Puranas* and *Idhikasas* are mostly adaptations and the philosophical works of the religions are translations.

3. There are more than one translations for a book in different styles such as abridged form, prose form, adaptation in a particular genre, etc. So, translations appeared till the modern period.

4. There were patrons for even translating the works.

5. Because of religious belief and the intention of popularising the religions some religious works were also transliterated.

6. Some of the translated works also have remoulds.

7. Adhiveera Rama Pandiyar, Sivagnana Munivar, Kachiyappa Sivachariyar and Sivapinakachar were well known for their translated works.

8. New works from other languages permeated into Tamil through the ages. For example, *Uyyanam Vikarai, Thubi, Vethigai, Pothi, Savaram* are from Buddhist texts to Tamil. Sanskrit words are also numerous.

9. Religion is the main reason for the different translations during the medival period.

Conclusion

From the beginning, translation into Tamil took a notable place in every period. The trend of and the type of work selected for translation also changed from time to time, according to the need of the period. The translators also got fame like the orginal authors.

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II Literary Translation

On Translating a Mythological Novel - M.T. Vasudevan Nair's *randamoozham* - *'irandamidam' by Kurinji Velan*

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Coimbatore.

"The art of translation is a subsidiary art and derivative. On this account it has never been granted the dignity of the original work and has suffered too much in the general judgement of the letters. This natural underestimation of its value has had the bad practical effect of lowering the standard demanded, and in some periods has almost destroyed the art altogether. The corresponding misunderstanding of its character has added to its degradation; neither its importance nor its difficulty has been grasped"[1].

These words of Hilaire Belloc are still applicable today, though they were made as long ago as 1931 in his lecture on translation. The poor opinion of translation as an academic or literary pursuit had made it appear a low status occupation. But now translation studies are exploring new areas bridging the gap between the vast area of stylistics, literary history, linguistics, semiotics and aesthetics. The present need is "to produce a comprehensive theory which can also be used as a guideline for the production of translation."[2]

"No two languages are even sufficiently similar to be considered representing the same social reality. The worlds in which different societies live are distinct worlds not merely the

same worlds with different labels attached"[3]. Hence "language is a guide to social reality" and human beings are inevitably at the mercy of language, which is one of their authentic mediums of expression. Hence the reader will have to accept the principle that sameness cannot exist between two languages, and it now becomes possible to approach the question of loss and gain in the translation process. It is also mandatory on the part of the translator to understand the internal and external structures operating within and around a work of art and not just confine himself to a mere transferring of tent material from Source Language to Target Language.

While a lot of deliberations and debates continue on the specific problem of translating poetry, far less time has been spent on analysing the peculiar problem of translating literary prose. One reason for this could be the higher status occupied by poetry, but it may also be due to the popular mistaken notion wide spread in the literary world, that a novel is a simpler structure than a poem and is consequently easier to translate. There are a number of detailed statements made by poet – translators regarding their methodology. Very little is heard from prose – translators. Even a beginner of translation dares to translate a text , which he/she has not previously read without attempting to discover how the translation of novel should be approached. That is, he/she simply opens the SL text and begins at the beginning, "without considering how that opening section relates to the structure of the work as a whole"[4]. This would be definitely an unacceptable approach to the translation of a poem. This fact throws clear light on the misconception by both the literary audience and the literary translator that the imaginary process of a creative artist working on

a novel is inferior to that of a poet. This wrong notion makes it easier for "The (careless) prose translator to consider content as separable from form."[5]. But for many master storytellers, both manner and matter, matter.

M.T. Vasudevan Nair (1993) was born in Koodalloor, a village in Kerala and began his career as a writer when he was in his teens. The most sensitive, popular, poetic and versatile of writers in Malayalam, he is also one of the most widely translated writers. A winner of Sahithya Academy Award twice and Janana Pith Award, M.T. (as popularly known) has published eight novels, authored innumerable short stories and has scripted and directed a number of award- winning plays and feature films.

The novel taken for study 'Randamoozham' won him the prestigious 'Vayalar' Award. The novel is a rewriting of the 'Mahabharata'. Draupadi was the wife of all the five Pandavas. She spent the first year with Yudhishtira. The second turn was Bhima's. 'Randamooham' is a powerful recreation of the 'Mahabharat' that makes use of the silences in the original epic. M.T's narration is from an entirely unorthodox point of view portraying love which is savage, tender, profound and painful. Men, women and demigods engage in bitter political, domestic and emotional conflicts in which the readers are left to wonder-who the real hero of this ancient Sanskrit epic is?

In the author's note appended to the original Malayalam novel "Randamoozham", M.T writes, "I have not changed the frame work of the story put together by the first Vyasa Krishnadwaipayana. The basis for the liberties I have taken is his silence on some portions. I have read between his lines and expanded on his

pregnant silences". L. K. Satchidanandam writing in 'Indian literature' makes it clear that 'Randamoozham' is a typical work of M.T's inimitable imagination though at least " on the surface it looks a departure from his usual manner… but the structure of feelings is no different from his earlier works…. Bhima's experience here is one of neglect that leads to seething indignation as in many of M.T's characters in his earlier narratives"[6]

Bhima, "the one man who is central to any possibility of victory of the battles of the Pandavas, is always already defeated – by virtue of his birth and parentage, by virtue of his 'belatedness' as second-born condemned to wait for his turn"[7]. This is reason for the peculiar ambiguity of the title 'Randamoozham', "Irandamidam' or 'Second Turn'. "It does not imply a first turn already taken; it does not even presuppose first turn at all for Bima. His only turn is the second… Bima's tragedy therefore is also the ennobling tragedy of the belated artist M.T who is to wait for his turn at rethinking and reworking a tale already told in all its epic grandeur….'Second Turn' is a renegotiation, and it involves writing a fresh narrative within the nooks and crannies, the crevices or the dark silent spaces that the Mahabharata keeps hidden in its textual folds."[8]

The character of Bhima warrants a special treatment with an insight into the strange workings of human psyche. Invariably he is perceived as "all body and no spirit, a block head, a dim witted warrior." The writer had to use a very powerful technique for the delineation of a character of Bhima's nature because it is no mean achievement, "to wrest this huge mass of body out of the epic tradition, endowing him with a raging mind and tormented

spirit and ultimately rereading the whole of 'Mahabharat' through his angle of vision".[9]

M.T. uses interior monologue for presenting the stream of consciousness of Bhima. He records the internal emotional experience of Bhima on one level and also on combinations of several levels of consciousness reaching almost to the non-verbalised level that represents intense emotions. M.T's narrative assumes the uncensored portrayal of the totality of interior experience and therefore, gives the appearance of being illogical, associational, free of authorial control. Throughout the novel, M.T seems not to exist and the interior self of Bhima is given directly as though the readers were overhearing an articulation of the stream of thought and feeling flowing through Bhima's mind. M.T refuses to serve as a selector, presenter, guide or commentator. 'Randamoozham' is hence a psychological novel that proves the significant existence of Bhima to be found in his mental-emotional process and not in the world outside.

The opening chapter of the novel titled 'Yatra' allows the author omniscience. He serves as a seemingly all knowing maker not restricted to place or character narrating the beginning of the end of "Dwapara yuga'. Krishna is dead; the stately city of Dwaraka is engulfed totally by the ravenous sea; Arjuna is crippled by his inability to protect the honour and life of the women; the Pandavas are on their long last march unto death and Draupadi is abandoned mercilessly to perish by all the Pandavas except Bhima.

In this chapter alone, M.T uses the point of view technique mingled with third person narrative. He seems to feel the urgent need to introduce his characters and also to expose their subtly

shocking diverse inner selves. M.T's mastery of language and the surety with which he exhibits his profound knowledge in the various techniques employed in writing a psychological novel, descend on the reader abruptly taking him by surprise and compelling him to continue reading. M.T's acclaim as a master storyteller is repeatedly reaffirmed throughout the novel.

Translating a novel of this nature warrants both diligence and vigilance on the part of the translator. The translator has no allowance to remain unaware of the techniques employed by the writer, because content and form are inseparable as they exist as one organic unit.

Kurinji Velan, a renowned translator in this field for the past thirty-five years has translated more than twenty books from Malayalam to Tamil. He won Sahithya Academy award in the year 1994 for translating S.K. Pottekkad's 'Visha Kanya'. He has translated in Tamil 'Randamoozham' for Sahithya Academy as '*Irandamidam*'.

P.K. Ravindranth is a translator, researcher and a journalist and he has translated this book into English as 'Second Turn' and is published by Macmillan.

M.T. Vasudevan Nair is well known for his craftsmanship. His sentences are essentially synoptic with power packed words. He is lauded for sweating the language to suit his needs. Like Earnest Hemingway, curt and crisp statements are his favorite. M.T, the novelist delights in using various techniques, and his scholarship in narratology is both deep and wide. His writing will make intellectual demands on the reader, compelling him to be always above average readership. A translator who is also a reader, hence

cannot afford to compromise with the intentions of the novelist in employing specific narrative tools.

Stream of consciousness technique is the only relevant way in which a character can open up willingly and probe into its own enigmatic psyche. Bhima is the most misunderstood of all characters in 'Mahabharat' and M.T.'s mission is to unveil Bhima's complex personality, in totality. There is no allowance even for the author to step in between Bhima and his audience. Hence M.T. abstains himself from reporting the words of Bhima through third person narrative, there by allowing the dialogues sound oracular. Even statements that end with words like "so said Bhima" or "enquired Arjuna" etc will ruin the effect of this unique technique of narration. M.T. employs the tool of interior monologue to fathom the intense emotional evolution experienced by every character.

Frequently M.T. employs a single word to do the work of a sentence. The effect will be sudden and surprising. Characters will articulate with tremendous power the uppermost thoughts that come to their mind. They do not have an obligation to complete individual sentences because of the rapid succession of thoughts. Incomplete sentences, abrupt phrases, isolated words tumble upon each other, yet communicate convincingly to the alert reader what they want to. That is, vigilant to comprehend the said and the unsaid.

M.T also has specific norms regarding the physical appearance of the text. There are occasions where the novelist deliberately avoids punctuation marks such as quotation marks, hyphens, etc. James Joyce was also of the opinion that in stream of consciousness, punctuation marks pose as mere hindrance

because they are unnatural. Joyce's approximation involved the removal of customary signals, such as quotation marks, hyphens and compounds, chapter numbers and titles. By moving the written text closer to the realm of speech, which is normally unpunctuated, Joyce gave the impression, in effect, of moving his discourse from the outer world of the reading eye to the inner world of the listening ear. The reader is thus allowed to listen to the voice of transparent minds.

A translator of M.T will have to accept M.T with his style because he is his style. Any ardent reader of M.T can identify the style analyst innumerable writings. A translator must put his optimum effort to retain 'M.T's effect'.

Kurinji Velan seems to have taken the assignment of translating 'Randamoozham' callously. From the very first chapter, the reader, unfortunately the one who has the access to the original and who is familiar with M.T's style, can notice glaring lapses on the part of the translator. He has made costly allowances by switching over to third person narrative while the original insists I person narration thought out.

For example the speech of Arjuna in the original (P.12) reads thus: *yeto vyandhante ambettu maricha Krishnannu thante anthyathe ppatti nerethe ariyamayirunno? Aayuthabgalavun aatma balavumulla Krishnannu? Arjunan oru neduveerppode oormichu. Nara naarayanan maaril naran ippolum baakki'.*

அப்படிப்பட்ட அந்த கிருஷ்ணனுக்கு தான் ஒரு வேட்டுவனின் அம்பால் இறப்போம் என்னும் முடிவு அப்போது தெரிந்திருக்குமோ? ஆயுத பலமும் ஆத்ம பலமும் உடைய கிருஷ்ணனுக்கு அது தெரியாமலா இருந்திருக்கும்?

அர்ச்சுனன் ஒரு பெருமூச்சுடன், நர நாராயணர்கள் என்று போற்றப்பட்டவர்களில் இப்போது நரன் மட்டும்தான் மிஞ்சியுள்ளோம் என்பதை நினைத்துக் கொண்டான்.

As mentioned earlier, the speech of a character, here Arjuna does not allow room for punctuation marks with an exception of a full stop and question marks. But the version of Kurinji Velan has not given enough thinking over this unique aspect of M.T's style. The Tamil version uses redundant words and phrases like 'appatippatta', 'atutheriyamala irunthirukkum' which make synoptic statements into empty verbosity. More alarming is the translator's indifference towards first person narrative which has been blunderingly made into third person narrative. Eg.: 'enapthai ninaithukkondan'. Minimal care has been given in the passage to the concord between subject and verb endings. Instead of masculine singular – 'minjiyullen', the text uses plural 'minjiyullom'. Such costly lapses are found in plenty scattered throughout the novel.

Unfortunately Kurinji Velan's want of deep understanding of M.T's purpose behind the choice of technique causes costly literary casualty. Randamoozham of M.T is a master piece by a master story teller. The rapport he strikes between his voice and the reader's ears is an artistic communion. Whereas Kurinji Velan's 'Irandamidam' is a mere mediocre version of 'Mahabharata' from Bhima's point of view. The translator uses colloquy in many contexts, much to the shock of the reader, because the language of the original is stately, irrespective of the social standing of the characters. Literary Tamil is warranted in all the situations because of the epic nature of the novel.

For eg:1) the passage where the personal charioteer of

Bhima enquires about Ghatotkacha *mootha makante vivaram enthokke yanu* (Randamoozham) This has been translated into Tamil as *thangalin moothamagan eppadi irukkirar. Vivaram undungala?* (P.359)

2) *evide ende karnan? Evide ende Karnan* (Randamoozham P.64) translated as '*makane Karna, engappa irukkirai, Karna, ayyaakkale en makan Karnan yenge irukkiran*' (Irandamidam P.98). Use of the term '*ayyaakkale*' (Masters) deliberately distorts the sense of the original by sensitising the reader to the social standing of Karna's father.

3) '*enikku pokan anuvadam taru. Endengilum sandesa mundo yajamanane ariyikkan?* (Randamoozham P.81). This has been given as '*enakku uttaravu tarungal. Ejamanarukku seidhi yethum undungala*'. (Irandamindam P.128) The term '*undungala*' is suggestive of the social standing of the speaker.

Such unwarranted allowances cause anguish to a sensitive reader because M.T does not make even a passing reference to the social status of the above mentioned characters. Visokan and Radheyan are charioteers and Khanagan is a labourer. The readers wonder at the dubious purpose behind the translators' deliberate use of colloquy repeatedly drawing the reader's attention to the inferior status of these speakers. The reader with no access to the original will mistake the motives of the author of the original also.

The next perturbing lapse is regarding the factual errors that appear on and off throughout the text. Eg.:

A passage has been translated as

கருத்த உடலும் கருப்பு ஆடைகளுமாகத் தம் பெரிய வெண் பற்கள் வெளியில் தெரியும் வண்ணம் சிரித்துக்

கொண்டே, அரண்மனை அறைகளின் நடை கூடங்களின் இருளில் அலைந்து திரிந்த ஒரு பெண்ணின் உருவத்தைத் தாங்கள் கண்டுவிட்டபின் அந்தப்புரமே நடுங்கிக் கொண்டிருந்ததாம்.

The original specifically mentions about an ominous dream while the version renders it as a reality.

Translation of literary verse or prose carries the enormous responsibility of transferring society, the culture and the million. He should have a clear knowledge, verified facts, appropriate knowledge and acceptable usage because a good translation is creative, intuitive, inspired, spontaneous, free and natural. A sensitive translator should prepare himself to tackle both linguistic and extra-linguistic problems at all levels. His translation along with the content of the original should also carry its cultural canvass. It must be like the original, a contribution to the reading audience. Hence it is the joint responsibility of the translator and the sponsoring agency, in this case Sahithya Academy, to bind themselves with the moral responsibility of bringing out a version free of any avoidable lapse.

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The Use of Universal Grammar in Translating the Text between Genetically Unrelated Languages

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Introduction

Generally translation means transmission of a hybrid gene of a plant into another plant. The gene itself has certain potentialities and features. If we change or remove a sequence of the gene code while transmitting the gene the same potentialities and features cannot be developed in the recipient. In the similar fashion, a concept is transmitted from one language to other language. This is linguistic translation; while making linguistic translation, the pragmatic, semantic, grammatical aspects of source language should not be changed or removed.

Translation from one Indian language to other another Indian language benefits from the culture as well as structural commonness shared between the source language and the target groups. Translation is not simply word to word rendering of one language to another, but it has to convey the pragmatic grammatical aspects of particular language into another.

In case of Indian languages cultural and linguistic commonness render it much easier for translating over whelming similarities in structure and function among the languages simplify the translation task.

Concept of Universal Grammar

Core grammar is postulated as a product of universal grammar (UG). Language universals in this approach are linked to and emerge from innate genetic endowment, which a human child has.

Linguistic competence is a common human ability which enables the individuals to acquire, create and use the natural languages. It is universal in the sense that all the world languages have certain commonalties to acquire, and use those linguistic common traits, no human being faces problems.

The notion of universal grammar can be extended to refer to the typological commonness across languages of world and this commonness not only helps for learning the language but also helps for translating a concept among the world languages.

Aim and Objectives

The aim of this paper is to find out how universal grammar found between genetically unrelated languages viz. Malayalam (Dravidian language) and Hindi (Indo Aryan language) helps to translate the text of " *30 din Mai si:co Malayalam* " (learn Malayalam through Hindi with in 30 days) published by Balaji publications in which grammatical similarities are compared and analyzed.

Common Structural Pattern

Linguistic isomorphism noticed between Malayalam and Hindi languages established a better communication among the speech communities. Language learning and translation are made easy by bilingual experience and common structures.

Word Order

The word order of Malayalam and Hindi language are similar, namely, subject, object, and verb (SOV).

Example

Malayalam: *ra: da: pa:ttu pa:dunnu*

"Radha sings song"

Hindi :   *ra:da: ga:na: gaathihai*
          "Rada   -songs -sing".

Ma : *avar pustagam vayikkunnu*

"he reads book"

Hi : *vey   pustak   pattehai*
     "He   -book   -reads"

Structure of Noun Phrases

(a) Adjectives

Ma: *karutta kutira*

"black horse"

Hi: *kaala go:da*

(b) Genitive noun

Ma : *endavi:du*

"my house"

Hi : *meyra ghar*

(c) Numural noun

Ma : *na:lu ru:ba*

"Four rupees"

Hi : *caar rupya*

Adjective, genitic case, numerals, etc occur before the nouns in both the languages. So, the structural similarities make learning and translating the languages easy.

Case Markers

Nouns in Malayalam and Hindi take case markers, which are added, on to the noun.

Cases	Malayalam	Hindi	English
Nominative	*ai / ay*	ke	∅
Instrumental	*hal / konDu*	cey	with
Sociative	*ooTu*	cey	with
Dative	*kku / akku*	ko	to
Genitive	*uTe / iTa*	kaa	belongs to
Locative	*il*	mai	in

Nominative Case

Ma : *kutti* "child"

avan → "he"

Hi: *bacci* "child"

vah → "he'

As in all other languages, both the languages Malayalam and Hindi do not take case markers in the nominative case.

New Dimensions

Objective Case

Ma: *ni enthinu raam-any adiccu?*

Hi: *tumany kyom raam koo maaraa?*

You   why   Ram   beat

Instrumental Case

Ma: *kuttikalay-kondu   joli   ceypikkiradu*

Hi: *baccom-ceykaam   mat   karavo.*

Children-by   work   not   do

Sociative Case

Ma: *ninkaloodu aaraanu   parfanicadu?*

Hi: *aapcey   kisnay kaghe?*

You-with who   told

Dative case

Ma: *avanukku entaanu vendatu*

HI: *unko kya   caakiya*

He-for-what-want

Locative Case

Ma: innu ambalatil ulsavamanu

Hi: aaj mantir - mai ulsav hai

Today - Temple - in - festivel.

Nouns of both the languages take case markers. These structural similarities and case equivalents make easy in translating the text and learning. However the differences make difficulties in translating the text.

Conclusion

The contrast analysis unearths the commonness found between two languages being compared. The similarities found between these two languages not only help to learning but also for translating a text between these two languages.

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Faulty Translations
An Analysis of Select English
Renderings of Kuruntokai

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The concord between the context and the diction is an outcome of rich word power blended with creativity. Awareness of the strange behaviour of words in a context, and their ability to distort the sense of the situation is very essential for a translator. Though the translator has his own obligations towards the readers for whom the translation is meant, he should also remember his accountableness towards the conventions and culture represented by the original.

The organic unity of the *akam* corpus is the spontaneous outcome of structural singleness and thematic vision present in every poem. The literary covenant of the *akam* genre is highly paradoxical because it is both prescriptive and prohibitive, being elastic and rigid at once. The conventions diligently monitor and tactfully tailor every poem, and any lapse on the part of the translator to comprehend the conventions will cause costly damage to the translations. The following contributory factors to these serious literary mishaps are taken into consideration and analysed with few examples in this paper. The faulty renderings are caused by textual variations of the original which include the non availability of the authentic text; misleading colophons; blind reliance of the

translators on the commentators of the original; misunderstandings and weak comprehension of the meanings of certain words and phrases; the translator's failure to keeping in mind the spirit or the import of the poem as a whole; inadequate knowledge of *akam* conventions and the translator's linguistic incompetence.

Works of grammar like Tolkappiyam, and the commentaries on these works by erudite writers are of tremendous help to the translator in becoming familiar with the conventional framework. But the readers and translators of *akam* poetry are more dependent on the colophons, which are always printed along with the texts, in most of the modern editions of the texts of classical literature. The colophons suggest the *"turai"* of the poems, and provide precise information pertaining to a particular poem, such as the theme, the situation, and the author. Though the word *"turai"* may mean "place, location, way; sea-port, frequented place" etc (DEDR 3370), according to K. Kailasapathy, *"turai* is the thematic clarity and unity in a poem".[1]

Takanobu Takahashi holds that, "the function of *turai* in akam poetry is to make either explicit or implicit mention of the speaker, the listener and the specific theme of each poem, with or without using technical locutions."[2] Want of internal evidence, and the fact that the language used in the colophons is different from Early Old Tamil have encouraged some scholars to undertake an investigation of the colophons of *akam* poetry.[3] Hence a translator has to be well guarded against too much of dependence on colophonic information. In this context, P.T. Srinivasa Iyengar makes an observation which sounds like a warning:

The colophons to the poems cannot be accepted as all reliable. Yet most scholars have treated the information given in

the colophons as gospel truth and have constructed schemes of the contemporaneity of the authors and kings.[4]

Yet such suggestions have failed to sensitivize many of the translators of *akam* poetry because a few of their English renderings do bear evidence to the dangerous shift in significance from the actual text to be translated to the colophons, and the critical commentary made by the scholars. As a result some of the poems get wrongly projected, thus violating the vital *akam* conventions, that guide and control the complete genre. Sometimes the commentary that follows the text may warrant deviant behaviour of the dramatis persona of the poem, and it becomes imperative on the part of the translator to be constantly conscious of the conventions. Though the commentaries immensely improve the translator's comprehension of the poem, the wakeful stand of the translator does in no way challenge the estimable contribution of the great scholars.

The dramatis personae of the *akam* poems fall well within the literary stipulations as framed by Tolkappiyam, and Tolkappiyar prescribes certain virtues and qualities to the *akam* heroine.[5] She has to be endowed with modesty, chastity, love and affection, loyalty, upright conduct, tolerance, fortitude and will to contain secrets, compassion for others, self control, power of expression and an awareness of good and evil with a keen, intelligent mind. Modesty and chastity are held to be the most sacred virtues of woman.

Hence the prime duty of the girl in love is to safeguard the reputation of her man, even if he behaves in an indifferent manner to her in certain situations. The conventions prohibit her from uttering words that would debase the virtues she represents. She should discourage even her friend from saying anything which would

belittle her man, or mar his social standing. Her anguish during their separation, and her apprehensions regarding his infidelity should be articulated within the *akam* conventions, because open declaration of her feelings would only disrepute her man, and made her also unworthy of the *aintinai* status.

Kuruntokai 25 and 28 have been translated by more than three translators, and the heroine is the speaker of all these poems. The colophons that accompany the texts of these poems fix the heroine in three interestingly different contexts, and thus provide ample opportunity to have a critical insight into her psychology.

Kuruntokai 25

The speaker here is in great emotional distress because of her man's undue delay in arranging for their marriage. This poem by Kapilar is "what she said to her friend". When her man took her, they were in absolute privacy, with no one in the vicinity to bear witness to their clandestine relationship. If he were to deny that, she could do nothing. Of course, there was a heron around, looking for the *aral* fish in the running water.

The original text has variant renderings in the editions by Chouriperumal Arankanar, Caminata Iyer, Somasundaranar and Iyengar, and the variance provides excellent scope for constructive critical study.

யாரு மில்லைத் தானே கள்வன்
தானது பொய்ப்பின் யானெவன் செய்கோ
தினைத்தா என்ன சிறுபசுங்கால
ஒழுகுநீ ராரல் பார்க்குங்
குறுகு முண்டுதான் மணந்த ஞான்றே

The first line of the original draws the reader's immediate attention to both the absence of any witness *(yarum illai)*, and the presence of only the hero *(tane kalvan)*. The textual variance is regarding the use of the word "*kalvan*"- in spelling as well as in meaning. The editions of Arankanar and Iyer use the word, "*kalvan*" to refer to the man, and the editions of Iyengar and Somasundaranar use "*kalavan*" for the same purpose. All the four commentators give their reasons for the choice made between the two words, "*kalvan*" and "*kalavan*". The editorial of Iyengar's *Kuruntokai Vilakkam* states the brilliant commentary rendered by Iyengar for the word "*Kalvan*".[6]

Arankanar considers "*kalvan*" to be correct, firstly because the man had stolen the girl's heart without any one's knowledge, and secondly because what the man had in his mind was different from what he promised her.[7] One should remember that Arankanar's edition was the first commentary on *Kuruntokai*, to be published as early as 1915. His commentary on each poem includes the identification of the mood and tone of the speaker, referred to as "*meyppaatu* – manifest physical expression of the emotion" (Tamil Lexicon Vol.VI. Part I. 3338). The *meyppaatu* of this poem is "tears due to fear and doubt".[8]. the anxiety of the girl is patent in her question of what would become of her if her man were to fail her.

Caminata Iyer's edition also uses "*kalvan*" and Iyer convinces the reader that the man was a "*kalvan*" because he stole away the virgin charm of the girl. In this context, he refers to *Kuruntokai* 318, where the heroine uses the word "*kalvan*" to refer to the hero and also quotes from *Narrinai* 28, *Muttollayiram* 102, and *Tevaram* to support his stand[9]. The girl uses term '*poy*' to

refer to the chances of the man failing her, and Iyer brings in a reference to a similar phrase from *Kuruntokai* 30, where the girl calls her man *poy vallalan* – meaning a "consummate liar". Though both the contexts warrant the use of the word *poy*, their meanings are definitely different.[10] Iyer's commentary uses various grammar rules to affirm that there was only one heron about.

Somasundaranar uses the word *kalavan*, with a specific change in the spelling of the word. In his commentary he explains the logic behind his choice. *Kalam* or *kalan* means "place, open space, threshing floor, battlefield;" (DEDR 1376), and according to Somasundaranar *kalavan* is one who is in the place; the word can also refer to a "mediator".[11] So, the girl's speech may be taken to mean that there was no one else but her man, and if he happens to negate the same, what could she do? Her speech may also mean that there was no one as a witness, and in spite of his being a mediator himself, if he proves unjust what could she do? According to Tamil Lexicon, the word *kalvan* itself has "mediator" as one of its meanings.[12] Hence without a variant text, the hero can be safely taken as a mediator and not a thief or a robber. Somasundaranar further justifies his stand by insisting that the situation does not warrant the use of the word "*kalvan*" meaning a thief, because it will dilute the significance of the word "*poy*" that occurs in the second line. As it is absolutely natural for a thief to be a liar too, the girl has no ground to accuse him of betrayal. Somasundaranar's commentary holds that there were more than one herons in the surroundings.[13]

Iyengar's choice is also "*kalavan*", and he states that the hero was in the place of action and hence he is the "*kalavan*" and Iyengar brings in the reference to the meaning 'mediator' offered

by the lexicon to the word "*kalvan*".[14] It is equally interesting to note the meaning for the word "witness" – "who was actually present at an event and should, for this reason, be able to describe it"[15] Hence the only witness for their relationship happens to be the man, the girl's co-participant, and if he denies this the girl will be left helpless. Though there was a heron in the scene, it cannot be considered a witness for two reasons: it cannot possibly verbalise its statement; its concentration was only on the *aral* fish. Yet, the reader cannot miss how the girl takes into account the presence of the bird, as seen in the last line of the poem:

kurukum untu tan mananta nanre

kuruku means the "heron", and a significant stress is added to the word with suffix *um* to mean "also". The suffix suggests the presence of not only the bird, but also some one else other than the speaker, and if the reader goes by this internal evidence in the poem, that denotes the presence of the hero, then the word *kalvan* cannot mean a "thief" but either "one who was himself a mediator" or 'a witness-participant".

In the second line of the poem, the girl's question throws light on another important clue.

tanatu poyppin yanevan ceyko

atu meaning "that" has been explained by the commentators as the "promise" made by the man[16]. *Kuruntokai* 36 and 318 do have internal evidences regarding the hero's habit of making promises to the girl to quell her apprehension. But *Kuruntokai* 25 does not have any such reference to the *vacinam* (promise) made by the man. To grasp the correct meaning of "*atu*", one has to relate it to the previous sentence *tane kalvan* and the last line *tan*

mananta anre. The word *tan* occurs three times in the poem (in the first line *tane kalvan*, in the second line *tanatu poyppin*; and in the last line – *tan mananta anre*) and *tane* means "himself, only, just" (DEDR 3196). Put in a logical sequence, the speech of the girl should be, "there was nobody but he, who inspite of being himself a mediator, should fail to acknowledge that he took me, what will I do?". For want of internal evidence regarding the promises made by the man, *atu* can be taken to refer only to the *manam* of the girl with her man, as specifically mentioned by her.

The last sentence of the poem, *kurukum untu tan mananta anre* reveals the presence of a bird, and the relationship that existed between her and the hero. "*manattal*" is suggestive of the physical relationship because *mana* means, 'to be united, mingled, come together, happen, be fixed, attached, shine, wed, copulate with, live in company with, embrace." (DEDR 4667). The girl's disquietitue is both natural and legitimate, because her anxious cry "*yanevan ceyko*" is one of apprehension, helplessness and doubt.

This poem has been translated by Shanmugam Pillai and Ludden, George L. Hart, A.K. Ramanujan, P.N.Appuswamy and M.L. Thangappa. Unfortunately all the translators have taken the word "*kalvan*" to mean "a thief", and have thus ignored the *akam* conventions. Though Iyer in his commentary quotes various instances where the word "*kalvan*" is used, not in all the contexts does the word carry a derogatory meaning; whereas in the translated versions a disparaging tone is definitely maintained[17]. A.K. Ramanujan, Shanmugam Pillai and Ludden and George L. Hart use the term "thief", P.N. Appuswamy uses "deceiver" and M.L. Thangappa uses "hypocrite" to refer to the hero. All these words are so defamatory and calumnious, that the tone and mood of the

speaker get dangerously distorted from one of apprehension to one of accusation and condemnation.

Comparison of the first few lines of the versions of Shanmugam Pillai and Ludden, George L. Hart and A.K. Ramanujan throws light on the fact that the translators were totally unclear of the motive behind the speech of the girl. In the translations, the hero is debauched and degraded by the heroine, an act which would invite censure.

> There was no one there
> If he is a thief
> And his promises are lies,
> What shall I do?
>   -Shanmugam Pillai and Ludden

The doubt pronounced in the version of Shanmugam Pillai and Ludden is totally different from the one expressed by the girl in the original. She is indisputably clear that the man was "*tane kalvan*". Having chosen the word "thief", to mean "*kalvan*", Shanmugam Pillai and Ludden try to minimize the enormity of the choice through the doubt which is not enunciated in the original. There is a disturbing lack of clarity, both in the translated version and in the commentary of Shanmugam Pillai and Ludden. Throughout they are conjectural regarding the pervading mood of the poem.

kurukum untu tan mananta anre in the original has been translated as
> 'only the heron was there.....
> on that day when our hearts
> were wed'

Shanmugam Pillai and Ludden in the commentary that follows the translated text state that, "Now she wonders if they were lies. If they were, he is a thief, for he stole her beauty and virtue from her, and she is doomed: for, after having begun a courtship, she cannot marry any other man than her lover and retain her virtue". (p.83)

Having clearly specified the reason for her anxiety, the translators make an absurdly contradictory statement relating to how only a heron bore witness, "to the wedding of their hearts" that took place on the day of their union-by-fate. If it is "the wedding of hearts" it should have been a mere "meeting" and not union-by-fate, because, as per the commentary of the translators, the man has stolen her beauty and virtue from her, leaving her doomed. If again the phrase "wedding-of-hearts" is expected to mean *ullappunarcci*, there is no scope for stealing anything other than *ullam*. In that case, no external evidence is possible for mental union, least of all, that of the heron. In accordance with the interpretation offered by the commentators for the word *atu*, Shanmugam Pillai and Ludden have translated *tanatu poyppin* as "if his promises are lies", though there is no mention of any verbal promise in the actual poem.

The use of the phrase, "union-by-fate" in the commentary that follows the text, is highly equivocal. If the translators have used the phrase as a synonym for *iyarkaippunarcci* which is the most popularly used expression to signify the first phase of *kalavu*, then the colophon given for the poem would read illogical. On the other hand, if the relationship is a mere "union of hearts", it is obviously too early for the girl to complain of her man for not hurrying to marry her. Thus the translation and the commentary

that follows it are totally at variance with what the actual poem explicitly tells the reader.

> There was no one there
> Only that man
> Who is like a thief
> If he lies, what can I do?
>
>   -George L. Hart

Hart is surer than Shanmugam Pillai and Ludden in calling the man a thief, for he compares the man to one even before assessing his capacity to tell lies.

> Only the thief was there, no one else
> And if he should lie, what can I do?
>
>   -A.K. Ramanujan

The maximum damage is seen in the version of A.K. Ramanujan, who sounds the surest in calling the *akam* hero names, an allowance denied even to the *akam* heroine. The tone of certainty regarding the infidelity of the hero found in the translation is assuredly absent in the voice of the heroine of the original. Ironically A.K. Ramanujan has done a detailed analysis of this poem in the "Afterword of Poems of Love and War", where he draws a direct comparison between the heron and the man, stressing the predatory nature of the bird (*kolaicul kuruku*)[18]. To quote A.K. Ramanujan "the bird looking for the fish is like the lover taking his woman". (Poems p.283) It is too crude and shocking to imagine an *akam* hero within *aintinai* framework to go preying on his girl. Physical union has been given due importance in *akam* love poetry but it has never been shown as the only motivating force behind the man's love for the girl. A.K. Ramanujan has completely missed to make a note of the vital pre-requisites that qualify a man and a

woman to the status of *akam aintinai* lovers – mutual love and consent, which are neither present nor required in the relationship that prevails between the heron and the *aral* fish.

Shanmugam Pillai and Ludden, George L. Hart and A.K. Ramanujan have ignored completely the significance of the *um* particle in the word *kurukum*. This suffix plays a very crucial role in affirming the presence of the man. The particle should have been translated as "also" but A.K. Ramanujan and Shanmugam Pillai and Ludden have opted for "only" which defeats the very purpose of it. George L. Hart has also failed fully in the same mission as he merely states, "a heron searched for eels"

Though the heroine in the original appears to be unsure of her man's fidelity, she does not declare him deceitful either. But P.N. Appuswamy, like A.K. Ramanujan, calls the hero emphatically "the deceiver".

> "When he, my secret lover,
> plighted his truth,
> No one was there
> But the deceiver himself"
>
> -P.N. Appuswamy

The second line of P.N. Appuswamy's version means, "engagement to be married". The mood of the girl in the poem cannot be one of apprehension if she had been already engaged to be married. This interpretation of *manata* is clearly the outcome of the influence of the commentaries of the scholars, because "plight" means promise or pledge.

M.L. Thangappa's choice "hypocrite" to refer to the hero is as damaging as the others because it bluntly condemns the man

as not trustworthy, capable of concealing his ulterior motives.

All the five versions have, with varying intensity mutilated the image of the *akam* hero, maddeningly so, because it is done through the heroine's speech. The *akam* girl is prescribed to possess enough courage and integrity to stand by her man both in his fidelity and falsity, but the behaviour of the heroine in the translated versions, rudely violates the *akam* conventions.

Notes and References

1   K. Kailasapathy, *Tamil Heroic Poetry* (London : Oxford University Press, 1968) 192.

2   Takanobu Takahashi, *Poetry and Poetics – Literary Conventions of Tamil Love Poetry* (Utrechet : University of Utrechet, 1989) 45.

3   Takahashi, P. 50.

4   P.T. ;Srinivasa Iyengar, *History of Tamils; From the earliest times to 600AD* (New Delhi : Asian Education Services, 1982)416.

5   *Tolkappiyam, 'Porulatikaram' cuttiram* 113.

6   R. Raghava Iyengar, *Kuruntokai Vilakkam* (Annamalai Nagar: Annamalai University, 1993)68.

7   Chouriperumal Arankanar, *Kuruntokai Mulamum Uraiyum* (Velur : Vidyaratnakara Press, 1915) 35.

8   See Tamil Lexicon.

9   U.V. Caminatha Iyer, *Kuruntokai* (Madras : Kabir Press, 1947) 67.

10 *Kuruntokai* 30 is the speech of the girl in which she expresses the experience of having dreamt about her man. In her

narration, she calls him "*poy vallalan*", meaning consummate liar. In the context, the term is not one of derogation but one of anxiety and concern because the man who has gone in search of fortune has not yet come back, which means that he was unable to keep up the promise of a prompt return. Here "*poy*" does not carry the meaning of betrayal or cheating. On the other hand "poy" as used *in Kuruntokai- 25* expresses the girl's apprehension and uncertainty about the man's behaviour – "*tanatu poyppin*".

11 P.V. Somasundaran, *Kuruntokai* (Chennai : Saivasidhanta Press, 1978) 31.

12 See Tamil Lexicon.

13 Somasundaranar, 31.

14 Iyengar, P. 68 *Natuccolvon enpatu tivakarattilum kanalam*

15 See Advanced Learner's Dictionary of Current English

16 Iyer, 67 In *Kuruntokai* 318, the girl knowing the presence of the man nearby, speaks to her maid. The man has promised not to part from the girl and he is "*kaalvanum, katavanum punaivanum tane*". Iyer has interpreted "*kalvan*" as "*vancanencutayavan*" which means "wicked at heart". An *akam* heroine cannot afford to be so spiteful in her comments. Like *Kuruntokai* 25, here also "*kal van*" should necessarily mean a mediator. Thus the phrase will read, "the man who is a responsible mediator and a support".

17 Iyer, 67   18 Iyer. 67

Assessing the Secondary Grade Teacher Trainees' Bilingual Skill Through Translation Strategy

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D.I.E.T.,
Perundurai.

Introduction

Language is a common code for communication. Without it human civilization is impossible. In other words, language is knowledge, behavior-skill, habit, event and what not. It is a source of thought as well. English is a language of the global community and also the language that links us in our own multilingual country. Literary bilingulaism and literary translation have been the distinguishing features of literary culture in India from ancient days. (Jayaraman.E., 1997)

Bilingualism is a 'demonstrated ability to engage in communication via more than one language'. American's view of bilingualism is, 'equal (balanced) and advanced mastery of two languages'. However, it is important to realize that under certain circumstances people can be bilingual without knowing it, just as many people can speak prose all their lives without knowing it (Siddiqui.M.H., 1993)

'Translation consists in reproducing the receptor language the closet natural equivalent of the source language message, first in terms of meaning and second in terms of style'. Three processes of analysis in translation involving three different sets of features:

i.   The grammatical relationship between constituent parts.

ii.   The referential meanings of the semantic units.

iii.   The connotative values of the grammatical structures and the semantic units (Nida, 1975)

For this study, the investigator has selected passages and fifteen sentences in teaching languages viz. Tamil and English and adopted for assessing the secondary grade teacher trainees' bilingual skill through translation strategy.

Background of the Study

The study was conducted in a D.I.E.T. preparing teacher trainees for secondary grade teacher training course. The teacher trainees at age group 17+ are in the adolescent period. They study language-teaching method through direct or structural method. In their teaching practice, they practiced to teach both English and Tamil individually in classroom climate. But they teach languages through direct / structural method. It is minimum in English but somewhat maximum in Tamil.

Objective of the study

The present study entails the following objective as, "to assess the present status of the secondary grade teacher trainees' bilingual skill, necessary to teach both Tamil and English at elementary level, through translation strategy".

Hypotheses

The following are the hypotheses stated in the null form:

1.   There will be no significant difference between the male

and female trainees with respect to their translation in Tamil and English respectively.

2.   There will be no significant difference between the trainees who studied +2 in matriculation and government schools with respect to their translation in Tamil and English respectively.

3.   There will be no significant difference between Tamil and English translation with respect to sentences and passage respectively.

4.   There will be no significant difference between sentences and passage within the languages viz. Tamil and English respsectively.

Methodology

To begin with, status of bilingualism investigation by interviewing some typical language teachers and language teacher educators was done and insight was gained about the bilingualism. Thereafter, a large number of bilingualism investigations were developed by the investigator in the form of study briefs, title and keywords. The content validity was done by experts (N=10) and the study ideas were reorganized as per their suggestions. The inclusion of pre-study activities and sequencing of bilingual investigations was done on the basis of the suggestions made by experts.

The study was done by trainees of D.T.E., second year in D.I.E.T., (N=50, age 17+) that formed the quota sample for the study. The samples' present status in bilingualism was measured by survey technique. The study was implemented for four periods spread over a week. The Tamil and English translation tests in

sentences and passage respectively for bilingual skill were conducted to obtain data. The 't' test was used for analysis of data.

Results

The present study resulted in the scores of the following translation test materials:

1. Tamil sentences translated into English (fifteen sentences, each five in present (*nikal*), past (*irantha*) and future (*etirkalam*) tenses respectively).

2. English sentences translated into Tamil (fifteen sentences, each five in present (*nikal*), past (*irantha*) and future (*etirkalam*) tenses respectively).

3. Tamil passage translated into English.

4. English passage translated into Tamil.

Besides the test materials, the data collected at male and female trainees level and at trainees who studied +2 in matriculation and government school level showed balanced status between them as results given in tables IA and IB.

Table 1a: Comparison of Male and Female Trainees in Two Languages at Two Areas

Language	Area	sex						d	σ_d	't'	Inference at 0.01 level
		Male			Female						
		N_1	M_1	σ_1	N_2	M_2	σ_2				
Tamil	Sentences	22	5.27	2.30	28	6.21	2.79	0.94	0.72	1.300	Not Significant
	Passage	22	2.64	2.75	28	3.14	1.81	0.5	0.68	0.74	Not Significant
English	Sentences	22	4.27	2.34	28	4.10	1.69	0.17	0.59	0.288	Not Significant
	Passage	22	2.10	1.36	28	2.11	1.32	0.01	0.38	0.026	Not Significant

Table 1b: Comparison of Trainess who Studied +2 in Matricualtion and Government Schools in Two Languages at Two Areas

Language	Area	School						D	σd	't'	Inference at 0.01 level
		Matric			Govt						
		N_1	M_1	σ_1	N_2	M_2	σ_2				
Tamil	Sentences	22	6.52	2.72	28	5.23	2.41	1.29	0.74	1.74	Not Significant
	Passage	22	3.5	1.88	28	2.46	1.59	1.04	0.5	2.08	Not Significant
English	Sentences	22	4.68	2.11	28	3.79	1.82	0.89	0.57	1.56	Not Significant
	Passage	22	2.50	1.37	28	1.82	1.23	0.68	0.37	1.83	Not Significant

Between languages (English and Tamil) trainees' translation skill, comparison in terms of sentences and passages for bilingual skill and within languages (Tamil or English) trainees translation skill comparison between sentences and passage for bilingual skill showed as unbalanced status between languages as results given in table IIA and IIB.

Table IIa: Comparison of Trainees' Translation Skill Between Two Languages at Two Areas

Language Area		Language						d	σd	't'	Inference at 0.01 level
		Tamil			English						
		N_1	M_1	σ_1	N_2	M_2	σ_2				
Tamil	Sentences	50	5.8	2.63	50	4.2	2.01	1.6	0.47	3.4	Significant
Vs English	Passage	50	2.90	1.80	50	2.10	1.33	0.8	0.32	2.5	Significant

Table IIB: Comparison of Trainees' Translation Skill Within Languages Between Two Areas

Language Area		Area						d	σd	't'	Inference at 0.01 level
		Sentences			Passage						
		N_1	M_1	σ_1	N_2	M_2	σ_2				
Tamil	Sentences	50	5.8	2.63	50	2.9	1.8	2.9	0.45	6.44	Significant
VsEnglish	Passage	50	4.2	2.01	50	2.10	1.33	2.1	0.34	6.18	Significant

Conclusion and discussion

The following conclusions were drawn from the study:

1. Male and female trainees are not significantly differing at 0.01 level with respect to their translation in Tamil and English, thereby accepting hypothesis H1.

2. Trainees studied +2 in Matriculation and government schools are not significantly differing at 0.01 Level with respect to their translation in Tamil and English thereby accepting hypothesis H2.

3. Trainees scored significantly at 0.01 Level in their Tamil translation as compared with English translation with respect to sentences and passage thereby rejecting hypothesis H3.

4. Trainees scored significantly at 0.01 Level in their sentences translation as compared with passage translation with respect to Tamil and English thereby rejecting hypothesis H4.

The conclusions of the study reveal the vivid status of the trainees at present in bilingualism i.e., lack of skill in bilingualism.

The study matters are discussed with above said experts; the investigator has given the following as uggestions to implement in our educational system on the basis of its improvement. They are

1. The administration should implement this approach in D.T.E, curriculum and give importance to it.

2. The language teacher educators should implement this bilingualism in D.T.E., course and develop such skill in their trainees. Then they encourage them to practice daily.

3. The primary teachers should implement this type of approach in their classroom to improve their teaching as well as their children's achievement in languages.

No doubt, primary teachers develop such a bilingual skill. Their two in one role becomes a lively one in class-room climate. Hence the investigator believes that the bilingualism is an essential one for our present system of primary education because one teaches both English and regional language up to fifth standard in our schools.

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The Translator and the Process of Literary Translation

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Wilhelm Von Humbolt defines translation as one of the labors most essential to any literature, partly because it introduces those ignorant of foreign language to forms of art and humanity which otherwise they would never come to know. This is an important gain for any nation. Translation also widens the capacity for meaning and expression possessed by one's language by letting the bright rays of foreign literature flow into a country. Bridging the gap between different cultures, and breaking the language barrier, it enriches literary expression, and promotes better communication, human understanding and universal brotherhood. In a multi-lingual country like India, it is the most unifying and integrating force.

Literature abounds in translated texts that enrich the literary expression. Literary translators have played an immense role in shaping the individual writers as well as literary movements and genres. King Alfred brought to English a selection of Latin Christian literature; Chaucer, French romance; Rossetti, Italian literature. All these and the rendering of classical Renaissance texts in turn fertilized native production.

All individuals are translators all the time paraphrasing, explaining and elaborating their thoughts and experiences in phrases in which they are accustomed to think. According to Vygotsky's classification we are all the time engaged in the process of translation as our thoughts are translated into inner speech, our inner speech into social or outer speech.

The translator performs many roles simultaneously. As he reads the original text or the source language text he is a reader and thinker. When he involves himself in the process of translation, he becomes an interpreter and contributor to the building up of an integrated theory of translation. With the production of the target language text, he performs the role of a mediator between the source text culture and the target text culture.

As the translator reads the source language text, he must be close in one way or other to the writer and have some understanding of him and his ways. Rita Rait Klovalyova says. "I start by reading the original several times. I read it until I get totally immersed in the context and begin to feel the author's tone........I would never translate a book, until I feel it is my own book". The translator reads the text and seeks to recover what is meant in a text from the whole range of possible meanings. As he reads the source text he feels an absorption and merger of his self in the spirit of the work so that he is identified with it. Max Muller had been successful as a translator in his rendering of the Vedas because he identified himself with the Indian spirit. As George Steiner says, "Translation is a living search, a flow of energy between the past and the present and between cultures". He says that "Immersion so far as we may experience it in another tongue is the nearest we can come to becoming a second half".

Each reading of the source text is a unique act for the translator, as he perceives the source text in its entire lingual – social – cultural perspective. Then he searches for and establishes

equivalence in the target language. As he reads the source language text, he should try to discipline his understanding so as to exclude—as far as possible -- personal reactions to what is being said or written. Receiving, surrendering to the experience of the text and shedding one's preconceived ideas leads to the inevitable owning. For a dialogical relationship to evolve between the reader and the text, there has to be a free mind focused on the experience of the text.

As in the act of living itself, the moment one owns the experience, there is generally a compulsive desire to share it with someone. Hence the need for search of equivalents. After decoding the text through mental translation, the translator interprets it or encodes it again in actual translation – in words of another language. This process calls for tremendous restraint of imagination and responsibility. This translation involves the search for equivalence – formal, semantic, stylistic, rhetorical, pragmatic, associative as well as equivalence in tone and cadence. The better the translator is able to hear the cadences of his two languages the better he will be able to translate. This is no easy task, since what is involved in translation is the maximal preservation of what the original exemplified as well as what it says and means. Therefore, the search for equivalence will take the translator below the surface, where there may be currents,-strong, obscure and deep.

The translator's task is perhaps even more difficult than that of a writer's for the translator has to work on two languages, not one. Since a translator is a bilingual or a writer who can work in more than one language he should have a sense of interlingual synonymy. He has to work against tremendous temptations to improve, enhance, change and better the original. But that is not

within the scope of translation. A translator must never be the editor of a book. He must be faithful, yet harmonious and artistic. This is the translator's fidelity.

Every translator has to work out his own level regarding how close he intends to stay to the original with an acceptable degree of freedom in terms of the end product. The goal of the translator is communication and any communication must take into account the contexts of language use. It is this context that has the power to generate secondary or figurative or aesthetic meanings in addition to the primary ones. For, as Susan Bassnet says "translation is power relations". Moreover, this translingual activity demands a sensitive cognition of the target language with all its cultural baggage.

Translators are involved in communicative activity which take place within a social context. The translator's purpose and priorities are to be seen within this context. In order to strike communicability, the translator may have to adapt some specific context of the source text. But this freedom has to be exercised with utmost responsibility, taking care that the translation does not transform the experience of the text radically. Whether it be the original text or translation, the primary desire that takes one to literature is to derive aesthetic pleasure and to explore and identify with the range of human experience made available to one through literary text. The best translator of works of literature are often said to be those who are most 'in tune' with the original author. As George Steiner says, "The translator invades, extracts and brings home".

If we accept that meaning is something that is negotiated between producers and receivers of text, it follows that the

translator as a special kind of text user, intervenes in this process of negotiation, to relay it across linguistic and cultural boundaries. In doing so, the translator is necessarily handling such matters as intended meaning, implied meaning, presupposed meaning – all on the basis of the evidence which the text supplies.

The translator stands at the centre of the dynamic process of communication as a mediator between the producer of a source text and those who are its target text receivers. The translator is first and foremost a mediator between two parties for whom, mutual communication might otherwise be problematic. The translator along with his bilingual ability has a bicultural vision. He mediates between cultures (including ideologies, moral system and socio-political structures), seeking to overcome those incompatibilities which stand in the way of transfer of meaning. What has value as a sign in one cultural community may be devoid of significance in another and it is this disparity that the translator who is uniquely placed has to identify and resolve.

But there is yet another sense in which translators are mediators. In a way, they are privileged readers of the source language text. When the ordinary reader can involve his or her own belief and values in the creative reading process, the translator has to be more guarded. Ideological nuances, cultural predispositions and so on in the source text have to be relayed as far as possible untainted by the translator's own vision of reality. The translator's processing is likely to be more thorough, more deliberate than that of the ordinary reader, and interpretation of one portion of text will benefit from evidence forth coming from the processing of later sections of the text. Translators should constantly be aware of the need to reconstruct the entire 'gestalt'

of the text from individual fragments. Only then are the translators in a position to mediate between the source text producers and the target text reader.

The producer's and receivers' motivations and expectations, the communicative, pragmatic and semiotic principles are a set of procedures which place the translator at the centre of communicative activity. Within this perspective, the translator takes on the role of mediator between different cultures, each of which has its own vision of reality, ideologies, myths and so on.

The common reader approaches the translated text first and foremost as a text, a discourse, a verbal artifact, and it is as such that the translated text must please and satisfy him. As Larson says, "Each society will interpret a message in terms of its own culture. The receptor audience will decode the translation in terms of its own culture and experience, not in terms of the culture and experience of the author and audience of the original document". A spirited translator according to Andre Lefevere not only works on the level of the culture as a whole but also at the level of functioning of the text in the target language culture as it does in the source language culture.

A person gifted with a good sense, an adequate general culture, sound elements of his material with absolute mastery of the languages with which he is working can produce a first class translation. The translator should combine along with his role of an artist, the trait of a scientist so that exactness and accuracy could be reached as far as possible. The translator's is a function that blends creative faculty of an artist with the objectivity of a scientist.

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Translations from Bharathidasan's Poems

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The opening of twentieth century represents an era of revolutionary social changes-economic, political, religious and literary. The Russian revolution influenced Indian societies with its generous outlook on man and life. Bharathidasan's views changed according to the teachings of French intellectuals. He was the disciple of Bharathi, the great Tamil poet who attracted people with nationalistic songs as a patriot. Under the influence of Periyar E.V. Ramsami, the rationalist and the leader of the downtrodden he turned out to be a humanitarian and a socialist.

As Bharathi, his master, Bharathidasan uses simple words. His contemporary poet, Kavimani praises his poetry for its implicity, sweetness and clarity. Bharathidasan's poems present life-like portrayals through these characteristics. The following translations from his poems illustrate the stylistic features of Bharathidasan. The imagery metaphors of similies prove the excellency of Bharathidasan.

The following poem from '*Alakin Sirippu*' presents the imagery about the sky.

> "*ettanay periya va:nam*
> *ennippa:r unnayum ni:ye:*
> *ittaray koyya: pincu,*
> *ni: atil cirrerumpe:*" (AS: 37)

The poem is translated as follows:

> "How big is the sky,
> Think of yourself too
> This world is an unripe guava
> You are a tiny ant in it"

Bharathidasan, the champion of womenhood talks about a young widow who was tortured by her parents and brother through the following imageries.

> *"pa:ta:ta te:ni:kkal, ulava :t tentral*
> *paciya:ta nalvayiru pa:rtta tunto:"*

The translation follows:

> "Unsinging bees, motionless wind
> Hungerless stomach, have you seen?" (Vol.I.P.82)

In *Kutumpa Vilakku* Bhathidasan emphasizes the necessity of education for women through the following similes

> *"Kalvi ila:ta penkal*
> *kalrnilan annilattil*
> *pulvilayn titala;m; nalla*
> *putalvarkal vilaytal illay*
> *kalviyay utaiya penkal*
> *tiruntiya kalani,anke;*
> *nallarivutaiya makkal*
> *vilayvatu navilavo: na:n?:*

The translation follows:

> "Uneducated ladies are like wasteland
> They can not rear good children
> Educated ladies are like fertile land
> Where good children come up!"

Bharathidasan portrays *va:nampa:ti* through a series of similes

> *"va :nanta:n pa:tirrta:? Va :nilavu pa:tirrta:?*
> *Te :nay arnt ciru tumpi me:le: ri*
> *Nallicay nakkirrai?: natunkum itikuralta:n*
> *Mellicay payinru mika inimay tantauva:,*
> *Va:nu:rti me:iruntu valla tamilicaynan*
> *Ta :nu:tum ve:yn kulala:? Ya:la:*
> *Taniyorutti vaiattu makkal*
> *Makila kural etuttup peyta amuta:?"*

The poem is translated as follows:

> "Is it the sky's song? Is the moon singing from the sky?
> Is it the sweet song of the bee which has drunk the honey?
> Is it the thunders voices witch has learnt soft music?
> Is it the lyre or the lute sung by a musician from the aeroplane?
> Is it the heavenly song sung by a lovely lady
> To make people happy?".

Through the following metaphor the poet fights for the liberty of labourers and the downtrodden people.

> *"o:tappara:yirukkum e:layappar*
> *utatyappar a:kivitta:l o:r notikkul*
> *o:tappar utayappar ella:m ma:ri*
> *oppappar a:yvituva:r unarappa: ni:" (Vol.I.pg.no.148)*

The poem is translated as follows:

> "The poor and the scared
> if turn into courageous men
> To strike the rich, then
> The rich and the poor will change
> To become equal"

'Anusaraka' - A Poet's Corner?

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"A poetic text is semantically saturated, condensed with more information than any other discourse" (Terry Eagleton, 1983, 101)

Everyone accepts this view. 'So it is impossible to translate a poetic text, as complete equivalence cannot take place' argues Roman Jakobson. 'It becomes nothing when it is between linguistically and socio-culturally unrelated and un-connected languages' – says he. Here a rises the question, whether the beginning of translation, the end of source text's poesy? How far, the software 'Anusaraka' helps in translation of poetry is also discussed here.

As Werner Winter says, translation of poetry is the most challenging task for a translator, compared with the translation of other genres. An acceptable translation of poetry takes place, when the translator is highly and equally proficient in both, source and target languages, knowing social, cultural and historical backgrounds of the source text, its author and the target language readers.

There are four types of translation of poetry, Raffel classifies.

1) Formal translation – for scholars.

2) Interpretive translation – for general audience.

3) Expansive translation – for those who need anything new.

4) Imitative translation – for those who want the work of translator.

Interpretive translation suits the best for poetry translation.

In translating poetry, only close approximations are possible, as a poem is a bundle of ideas, thoughts and feelings. The beauty of a poem lies in its connotative meanings than the literal meaning. When the interpretation of a poem itself differs from person to person, translation of poetry becomes a much complicated one.

A translator should bear many things in mind. The source text author has written for his contemporary readers and the translator has to write for a different group of audience. This time gap causes many problems. The whole concept of the SL text may not be there in the present society. Words and meanings might have changed. So word to word translation without making any change in the form of the SL text becomes impossible.

When the translation is between languages unconnected and unrelated linguistically, and socio-culturally, the translator cannot find equal lexical items in the target language. If the translator is faithful to the source text it may become transcription. When he translates poetry understanding the intention of the source text writer is another hurdle. In poetry, the poet tries to conceal what all wants to say. So it is difficult to convey the same through translation.

Translator is influenced by his personality and by the period of history in which he lives. But, he must come out of that and avoid personal intrusions in translations. But if he tries too much

in this, he cannot write for the audience of his time. Such things are liberally tolerated.

Each language possesses a musical property that varies from language to language. So a translator will have to work hard to achieve this. If he translates to enjoy the cultural context of the source text, he should not try to fill up the cultural gap. He must be faithful to the source text.

Such hurdles make us believe that no creative work can have perfect translation. But still it is possible to have an acceptable translation of a poetry, if it has got universal appeal and is free from cultural, social, religious and other norms that bind it to a particular society that lived in a particular time.

> "Gujarathil
> Ayo 'thi'
> Hey R am".

This Tamil Hai-ku itself poses many problems we have discussed so far, if we translate it. With out knowing the socio-cultural, historical and religious background of India and Tamil one cannot translate this even if he knows the meaning of word put in the second line and the incident it refers, in the target language. It is linguistically and socio-culturally different from the SL.

In literary translation a translator is expected to give the TL text without changing the structure of the SL text. 'Anusaraka' could help him by giving equal literal translation which should be corrected by a human being later. 'Anusaraka' is a language accessor. It has got a morphological analyzer, a sandhi splitter, local word, grouper, a mapping block and the generator for TL.

In machine translation, no additional ambiguity gets introduced. No loss of information takes place as additional notations are used. So 'Anusaraka' is a good device to be used in translating poetry. It can give the best literal translation of SL text in TL. Now machine translation with human assistance has become possible. So 'Anusaraka' is not a poet's corner. It is where he incarnates.

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Translation as a Literary Genre

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Language has been a vehicle of thought or meaning. The same thought can be conveyed by different expressions in different languages in the modern age of globalisation. Language and literature play an important role in uniting mankind because all literature are one. The thirst for knowledge of more than one language and literature increases day by day. In this context translation plays a great role as a new literary genre. The importance of translation lies in integrating and preserving multi-lingual cultures and societies. The study of translation helps for developing understanding and peace between individuals, groups and nations, for exchanging ideas and knowledge, for developing science and technology, trade and commerce among different countries.

I.A. Richards observed that translation "may probably be the most complex type of event yet produced in the evolution of the cosmos". A.H. Smith maintains that "to translate is to change into another language, retaining as much of the sense as one can". J.C. Catford regards translation as "the replacement of textual material in one language (SL) by equivalent textual material of another language (TL)". The equivalents are of two kinds – formal and cultural. In doing the work of translation one not only translates languages but also cultures. Translation is nothing less than an act of critical interpretation – an interpretation of verbal signs by means of signs in some other language.

Translation is a creative activity. It happens in an inspired leap from the SL to TL. Transcending the letter to the spirit. Translation from a regional language to a global language is meant to liberate a text from the confines of regional context to attract global range of readers. Satchidanandan observes: "Translations have allowed me to live other people's lives, to carry other's heads on my soulders. They have taught me a lot about the art of writing well". In a multi-cultural and multi-lingual country like ours the study of translation from one regional language to another or to a global language like English requires a prospective probe to understand different spheres of human experience. The knowledge of many languages helps us to understand the regional concepts and the knowledge of European languages can fulfil a genuine need of our literary pursuits. Thus translation becomes useful because the general public do not have the knowledge of more than one or two languages. The translator does the job of turning strangeness into likeness and in the process the strangeness of the original becomes more vivid. This vividness itself liberates us from the cultural prison and gives us the taste of another culture.

Catford focuses on the methods and strategies to be adopted at the phonological, grammatical and syntactic levels. The translator has to do the shifting within the same level in semantics. This can be illustrated by a game practised in Tamil and Spanish cultures. In the Tamil sport the hero in no way should kill the bull, however much it hurts him. This bullfight is celebrated all over Tamilnadu during Pongal festival highlighting the valour of man. But in the Spanish bullfight the bull is put to death by a man or a team of men. The translator of these languages cannot be faithful in explaining the concept of valour by bullfight. A shift from one level to another could also be effected in translation, for instance,

from morphemic to syntactic. A single morpheme in one language might require one full sentence in another language. The translation for the English word 'bye' is '*pooy vittu varukiren*' in Tamil. The literal translation is 'having gone I will come back'. A faithful literal translation does not convey the meaning of the original author. Many Tamil translations of the European and Russian writings suffer from such literal translations. L Asokamitran, a Tamil writer has pointed out that one Tamil novelist was sad because a cow in his novel was translated as mare.

A translator has to face many problems in his works. 'Dove' in most of the languages sybolises 'peace'. But in Bengali it is not a symbol of peace. It means a cunning, unprincipled person who drives people out of their homes. One word '*rya*' has two meanings in Orissa. In one place it means 'a woman worker', but in some other dialects of Oriya it stands for 'change or loose coins'. Hot drinks means 'alcoholic drinks' in English but in Tamil it refers to 'non-alcoholic hot drink'. The flesh of cow, ox, calf, sheep, swine, boar and deer has separate names in English-beef, veal, brawn, mutton, pork, bacon and venison. They have no separate names in Indian languages. Poetry translation is more difficult and the sense of the power and charm of originality is lost. Sri Aurobindo prefers the translation of the original's spirit, sense and imagery and produce them freely so as to suit the target language. The translation of poetry with its magical web of meanings and imagery makes it a transcreation. The translator must present the original's musical logic, symbolic structure and emotional climaxes. Translations may come out as better than the original. Fitzgerald's translation of Omar Khyyam's 'Rubaiyat' is an example.

The translation of Edwin Arnold's 'The Light of Asia' by Kavimani Desika Vinayakam Pillai in Tamil as *Asia Jothi* is a successful work of translation. The popularity of the translated version of A.K. Ramanujan's Sangam *akam* poetry is such that it is found in London Tubes and read by its commuters every day. Dr. Johnson thought Pope's 'Iliad' was the noblest version of poetry which the world has ever seen.

Some times it becomes impossible to build functionally relevant features of the situation into the contextual meaning of the TL text. We can not have faithful translation for the words like 'ladies and gentlemen'. Certain words in Indian English novels are not faithful translations: dining – leaf, flower-bed, car-festival, bride-showing, upper-cloth, ear-boring, etc. The idiom 'kicking the bucket' has nothing to do with bucket. The goodness or badness of a translation would not be determined simply by the inter-linguistic or intra-linguistic semantic rules-but by the entire situations, that is, by the kind of total reactions, effects, motivations and preferences it generates on the occasion. The translator may deliberately or unconsciously choose the translational forms of expressions in order to create the intended result, and with certain limits this choice may become tolerable. If it is intolerable the translation is bad. Translation is at its best when showing a true affinity with the original, a like-mindedness or even a personal bond. Translation may help us to modify our understanding and evaluation of the original work. As a literary genre, the translation studies have more scope in the domain of language and literature.

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The Literary Techniques in the Translated Text of V.V.S. Aiyar's Kamban's Ramayana

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The Rigveda period produced two great epics, The Ramayana-1450 BC and The Mahabaratha-900BC. Later Kamban wrote the Ramayana in Tamil, thus adding to the glory of Indian epics. The Valmiki's Ramayana had 21,018 slokas, whereas Kamban's was made of 10,569 stanzas, written in six books. The epic is almost three times as long as Homer's Iliad. The epic of Kamban, traces the birth of Rama, his childhood, his youth and his marriage to Sita, his exile, the life in the forest known as 'Kishkinda', and 'Sundara Kandam,' or 'beauty' defined and finally the battle, the victory of Rama and his reunion with Sita. The fifth book on 'Beauty' is a metaphor, written long before Shakespear's King Lear.

The Indian epic writers, the ancient dramatists, have all followed the chronological order. The Greeks and the English dramatists, on the other hand, begin just before the catastrophe sets in. Oediepus Rex, this play, like all Greek tragedies, begins just before the catastrophic scene. Oediepus has already married his mother and kingdom is in the intense grip of a curse. Here the scene is similar to the lament of the cowherds in the Tamil epic, *Cilappathikaram.* The poet Ilango Adigal writes the following lines in order to express the deep sorrow of Justice, at the execution of Kovalan and these line foretell the destruction to follow.

"Alas! The milk in the pot has not curled
The beautiful eyes of the big humped bulls
Are full of tears.....
The fragrant butter in the *uri* does not melt
The lambs do not frisk about ....

<div align="right">(Manavalan, 1984,p.99)</div>

Similarly, the people of Thebes notice that nothing yields or grows and they are experiencing a harsh famine, so distort they seek the help of the king, who is ironically the cause for the curse. Then the action of the play moves swiftly, taking us to the beginning of the story, the birth of Odeipus, the prophecy and his exile, many years later his return to Thebes, his marriage and kingship, then the curse, the Delpic oracle and the catastrophe and the tragic end. Based on the Greek tragedies, Artistotle evolved the theories of drama. However, the basic pattern of Indian dramas differed. In Kalidasa's *Shakuntalam* it starts with the birth and the growth of Sakunthala, her falling in love and marriage, the loss of the ring, her arrival at the palace, her retreat into the forest and final reunion. The advantage of such a chronological order lies in the gradual rise, in slow degrees, the interest of the readers. A different pattern as seen in the western method is the whipping up of interest from the beginning and sustained to the end. Similarly in Milton's *Paradise Lost*, the epic begins in Hell, after the fall of Satan, then only from Book V to Book VIII we have the creation of the world and Adam and Eve. However this Tamil epic, Kamban's Ramayana, challenges comparison, not only with the *Iliad* and the *Aeneid*, *The Paradise Lost*, *The Mahabharata*, but also with the original, Valmiki's *Ramayana*. Kamban, according to V.V.S. Aiyar, had his own brilliance and like Shakespeare, he had the magic touch

that could completely metamorphosis the story, based on the Sanskrit classic. Kamban's Ramayana is not a mere translation of the classic, but it is a grander poem'. (Aiyar-p. 1) Similarly all other works, like Bhaskara's *Ramayana*, Tulasi Das' *Rama Charita Manas*, like Kamban's *Ramayana*, are all classic literatures of India. Therefore, except for the Tamil translation of Achaya Manavala Maha Muni's *Bagavad Gita*, which is a literal translation of the original, all other Sanskrit classic are beautiful renderings into Tamil and other Indian languages. The literary treasures of India like the Ramayana, the Mahabharata, the Bhagavata and the Shanda Puranas, have all been rendered into the various Indian languages. The Shanda Purana, the Ramayana, stories of Nala and Harishchandra rendered into Tamil, are all no more than free adaptation of the originals, like Perun Devanar's *The Mahabharata*. The method of popularizing these divine stories, revered by the people, appears more effective than the literal translation of the original into poetry. To quote T.S. Coleridge,

"The translations of poetry into poetry is difficult, because the translator must give a brilliancy to his language, without that warmth of the original conception from which such brilliancy would follow of its own accord."

Let us consider the place where the poet introduces the main character of the epic, Sita. As Rama and Lakshmana walk down the streets of Mithila, grzing at the various sights on their left and right and suddenly stop enthralled at the sight of Sita on the balcony. This scene translated reads thus,

"Atop the terrace of the virgin Bower,
Upon the balcony overlooking swans
At play with mates......."

This phrase 'virgin bower,' has a lot of associated implication. In Tamil transcription, it is 'Kanni maadm,' a phrase understood only by Indian students. In ancient India, in the royal palaces, the virgins had separate quarters, where men do not go. However, in the English, translation, the phrase loses its connotative value, very essential for the enjoyment of the epic, which has its roots in a particular culture from which it springs and finds reflection in such phrases. Similarly, the famous phrase that describes the first exchange of looks between Rama and Sita reads as. 'the eye caught the eye.' In simple terminology, it means 'love at first sight,' but this would rob the beauty of the original phrase. The brief phrase of Rama's to Ravana in the battle ground, which reflects his graciousness, as he commands him to 'go today and come tomorrow' sounds empty or hallow in the translated form. Similarly the other famous phrase of Hanuman, when he tells Rama, 'saw Sita,' though grammatically correct, meaning,' (I) saw Sita,' yet only the original has the dramatic impact.

Therefore, as the theories state, one of the outcomes of reading literature is enjoyment, some phrases realized, understood and appreciated, only in the original, but lose their charm or the magic, in the translated form.

However, certain other techniques of the epic, even in the translated version, make an interesting analysis. They to a large extent, retain their connotation as well as the charm of the original. Kamban's Ramayana, even in the translated form, abounds in similes, (upama) and metaphors, (rupakala). Aristotle says that the greatest thing by far is to have a command of the metaphor, (Kapoor,p.130). A study of them offers great challenge and delight to scholars of literature. This paper analyses some of the striking similes, the

metaphors, the supernatural elements the descriptive passages of the forest, to show their beauty, the magnificence of the great epic and above all the very Indian flavor. These similes, metaphors and their appeal, go straight to the heart of every Indian. The joy of reading an epic, in the translated form, is indeed as satisfying as reading in the original form.

1) Sita is the incarnation of Goddess Laksmi, herself lotus born and hence linked to Goddess Saraswati, descends to earth in the greenest part of the land, Mythila, that welcomes Lord Rama to wed Sita. The famous balcony scene knows no parallel, almost as wonderful as the meeting of young Romeo and the beautiful Juliet. Rama's eyes encountered Sita's and afterwards he looked at nothing else. The legendary Helen of Troy's face, fabled to have launched a thousand ships, but Sita's face evoked within him the memories of the blue heavens, the sunny glades, the scent of thousand delicate flowers, of the warbling brooks and the sweet notes of the kuil. Thus, Sita captivated Rama. The poet in his description of Sita out-does, even Homeric simile, when he states that the eyes of men as well as those of Gods are too weak to drink the full effulgence of such a divine creature with a heavenly form. The metaphor that follows surpasses all descriptive analyses. The ocean of milk, when churned, yields ambrosia, the food of the divine, similar to the manna in the Bible and the oceans could afterwards yield nothing sweeter. Similarly, when the creator had made Sita, he could create no higher beauty, for He had realized perfection.

2) The other memorable description of women comes from Shakespeare's Othello and in Antony and Cleopatra. Othello,

before snuffing out the life of Desdemona speaks of her beauty thus:" yet I'll not shed her blood nor scar that whiter skin of hers than snow and smooth as alabaster." Similarly the famous lines of Enobarbous that are so oft quoted, that describes the fatal charm of Cleopatra, "age cannot whither her, nor customs stale her infinite variety." Both these passages pale before the description of Sita. The poet uses the delicate, soft and fragrant flowers to describe her and the simile evokes a feeling of charm, not images of war or cold death.

Rama

3) a) The poet uses the simile of a flower, to describe the emotion that comes on the face of Rama, when Kaikeyi breaks the news of his banishment, on the day of his coronation. The timing of this act is crucial and so when all preparations are under way for Rama's coronation, dramatically Kaikeyi asks him to leave the palace immediately, in order to fulfill his father's commitments to her. How did Rama react? The poet says that Rama's face was, "for what it was so like before, the faultless lotus opening in the dawn, his unchanged look out shone in tranquil grace!" This radiant face of Rama wins our heart, as that of Sita, in the earlier chapters.

b) Ravana describes the encounter on the battle ground, to his grandfather, Malayavan and here he describes Rama's face and says. "his tranquil face showed careless sport, not war!" Ravana adds, "oh! Father, if Janaki of patience like Earth, should see his feats of valour on the field, she'd hold the God of love himself and me as nothing more than tailed curs." The greatest credit showered on Rama as seen here

when the enemy himself, who grudgingly acknowledges him as superior, is valor and courage.

4) The underlying image is sweet nature, the birds and nature in all its bounty is described later in the book of 'vanavasa', when Rama, Sita and Laxmana make the forest their home. The poet describes the Arcadian beauty of the rich and bounteous nature. The imagery of silence is used here. "The deep silence of the forest, the vast panorama of nature around them, the green hillock, the grassy heath, the giant trees up reaching to the vaults of the heaven, scraps of blue heaven visible through the dense foliage in the interior of the forest."

5) The values and traditions of India, get reflected in Sumitra's words when she commands Lakshmana to accompany Rama into the deep forest. "Consider Rama as Dasharatha's self and look upon Sita as thy own mother, myself and the forest wild shall be unto thee as pleasant as Ayodhya".

6) A) The image of fire and arrows abound the epic, used to express the anguish, the pain experienced. Both these images occur in the similes and in the metaphors used. The tragic act, where Rama informs his mother Kausalya, about his banishment to the forest for fourteen long years, the simile of a deer struck to the heart by a hunter's murderous arrow is used to describe her feelings. Like a wounded deer, she falls to the ground and breaks out into heart-rending sobs.

b) The determination of Sita to follow Rama into the forest reminds one of Celia, in the Shakespearean play *As You Like It*. Rosalind, when banished by the king to the forest,

prepares to leave the palace and Celia unable to part from her sister, decides to follow her into the forest. Similarly, Sita tells Rama, "My Lord, thy word to me to stay at home when thou dost leave, an exile for the wilds unknown, that word has pierced my heart."

c) The poet uses the image of fire, when Rama tells Sita that "thy tender feet are not made to tread the stony wilds that burn like molten wax." Sita's reply couches a beautiful metaphor when she asks Rama, "can the stony wild burn be more vigourous than separation from each other?

d) The poet, to describe the feelings of Bharatha, uses the image of fire, to warn Rama not to delay his return to Ayodhya a day longer than the required fourteen years. Bharata also takes a vow not to enter the kingdom and he would conduct the affairs of the kingdom through his ministers. Then if Rama fails to return as promised, then he would not hesitate to light a fire and fall into it, "accursed by God and man."

e) Again in the Ashoka vana, when Sita refuses to yield to the desires of Ravana, he threatens her of dire consequences. He tells her that he would march to Ayodhya, kill Bharatha, and then set Mythila on fire, and this fire would be like the fire on the day of dissolution.

7) a) The poet describes the stealthy entry of Ravana into the forest by using a metaphor. The entry of a thief, whose intentions are dishonourable, which can be only imagined and fails description. His entry is similar to the entry of Satan in *Paradise Lost*, (Book IV). Like a thief, Ravana had been watching for his opportunity and came in the grab of a religious mendicant before Sita's cottage.

b) Later at Lankapuri, when Ravana troubles Sita and here she accuses him of not only dishonesty but also of cowardice. "Thou were afraid of that arrow and that arm, so thou comest like a thief and carriest me away here in his absence."

8) Hanuman's first glimpse of Sita in Lankapuri, is described with the use of a simile. He sees her in a grove of Ashoka trees. There he saw her "surrounded by Rakshasis, like a deer in the midst of leopards her eyes raining perpetual tears, her form lean and emancipated, her hair, one twisted knot." Then the triple similes: - Sita was like a picture smoked, like a moon eclipsed, like the lotus killed by frost. When Hanuman utters Rama's name, it falls like angel's music upon her ears. Then when he shows her Rama's ring and gives it to her the metaphor of the ring like a philosopher's stone turns the fading colour of her cheeks to gold.

9) The poet, strangely enough, using a metaphor, beautifully couches the Hindu philosophy in the speech of Ravana, who tells his son Meghananda, that is, Indrajit, "the mortal frame in duration like a bubble on the waters," thus describing the relationship between the Jeevathma with the Paramathma, as the analogy of pot does. The confined air with in the pot, when broken, merges with the outer air, similarly the bubble on the water.

10) Mandodari, the wife of Ravana, filled with grief on the death of Indrajit, uses a simile to describe his rearing. She says, "when like the waxing moon thou grewest in years," and uses a metaphor to describe her forebodings that her husband will also die. "That Sita's sacred charms, destiny-like will drive my Ravana too."

Aristotle in his poetics gives the theoretical pattern for a great drama, based on the Greeks drama. His theories of great literature fit Indian epic dramas better than any other in one aspect, that is, the villain also is as great and just as the hero of the drama. This feature is not there in other epics, which has mostly heroes, or in the case of Milton's epic, in which God is the hero.

The remarkable fact about the epic is that, various short episodes are strung together, mostly in the form of narratives told by Visvamitra to Rama and by Shatananda to Janaka. Kamban, in his unique way, has either changed or added where he thought was necessary, like in the part where he describes in detailed manner the passion for Sita, and unlike Valmiki, Kamban has described the first meeting of Ravana with Sita after her captivity. Thus, the epic of Kamban is built on the same plan of Valmiki, and with the same materials, but we find the Tamil epic is filled with refreshingly magical beauty and uniqueness in language and form, as the original.

The Supernatural

The epic characteristics observed to wonderfully in the Indian epics are, found in the supernatural elements which also define the imagination of the great writers and we see them in the Rakshasas and above all in the wonderful and delightful Vanaras. The balance of both is breath taking, the Rakshasas standing for evil and the Vanaras for good.

a) Rakshasas

Their sizes are enormous, very powerful and described as having ten heads, some of horses, wolves, jackals, lions, etc. Their immense physic and magical powers made them assume any

form, anywhere and as they hated the virtuous; they troubled them immensely. They loved all that was luxurious and evil, delighted in the destruction of all that was good. They also humiliated the virtuous. The chief of the Rakshasas was Ravanan and hence all the characteristics of the Rakshasas were more pronounced in him. He was so strong, that he could lift the great abode Kailasa of Lord Shiva, with the Lord enthroned on it!.

b) Vanaras

Ravana, challenged the very might of the Gods and he defeated the three Gods, so they decided to destroy him. Lord Vishnu commanded that the gods be born as Vanaras or grand monkey in the forests, on earth. Chief among them was the great Hanuman. He possessed great strength and could equal the Rakshasas, in strength and valour. The pranks of these vanaras are a delight to read as delightful as the pranks of Puck in *The Midsummer's Night's* dream or that of Ariel in *The Tempest*. The reader is spellbound, when he reads the battle scenes, where the war between the good and evil takes place, the arrows used in the battle, impregnated by spells called 'Astras,' add to the supernatural element of the epic. The Gods do not take part in the story except through these 'Astras,' which finally destroy evil.

This paper analyzed the techniques, to prove that the Indian classical epics offer much more in terms of beauty and value and had Aristotle lived, he would have offered another enchanting theoretical analysis based on the oriental classics.

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Media Translation

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The multilingual features of human existence had led to the emergence of the concept called translation. The need to communicate ideas by one language group to another has been facilitated by the window of translation.

Starting with man's desire to translate ancient scriptures it evolved as a permanent concomitant of human communication. The wealth of knowledge from one nation has flowed into the other only with the prop furnished by translation. The quality of Shakespeare's works could not have obtained such heights without the knowledge of the ancient Greek and Latin literature made available to him through translation. John Keats, in his sonnet "On first looking into Chapman's Homer" says

Then felt I like a gazer of the stars
When a new planet swims into his ken

Such was his joy that he could comprehend Homer through Chapman's translation.

In the 21st century which is characterised by knowledge explosion our life has been reshaped by what we call Mass Media. It is a modern means of publicity and propaganda. The newspaper, magazines, radio, television, the computer and the internet have become part and parcel of the common household. The world is called a Global Village because the vehicles of mass media have

made it smaller. The enormous bulk of knowledge which is disseminated worldwide has made news and news translation an intrinsic part of the mass media. In the cyber age of information, media and translation have become inseparable. Even a tiny event instantaneously rocks the world in amazement because of media translation.

The radio and newspaper have penetrated into the most backward and remote areas. The role of the TV has also become very powerful. It is no longer just an idiot or stupid box. It is a bundle of vast possibilities with its ever increasing range of channels. Apart from being a mode of entertainment, it also means serious business. It can play the role of a teacher, the subject being the simplest or the most complicated. It can go beyond the confines of classroom teaching – not to minimise the role of the teacher. The beneficiaries are men and women, the rich and the poor, literates and illiterates, the elite and the rustic.

The media has made the world of translation rich and glamorous. Ezra Pound, the poet and critic has said, "there should be more sense and less syntax" in translation and it must convey the spirit and manner of the original. Storr says that the King James version of the Bible represents the spirit and the English revised version sticks to the letter.

There are three basic kinds of translation. 1. The exact rendering of the original meaning at the expense of the syntax, grammar and idiom of the language,2. An attempt to convey the spirit and sense and style of the original by finding equivalents of syntax, grammar and idiom,3. A fairly free adaptation which retains the original spirit but may considerably alter the style, grammar and idiom.

Therefore, the one who translates for the media should be well equipped for the task. A skilful translator must know the form, field, nature and process of translation. The nature of the message, the purpose of the author or authors and the type of audience should be kept in mind while translating. Words and their association should be rendered in some equivalent phrases-not word by word.

The rendering should be clear, unambiguous and immediately comprehensible that is to say perfectly idiomatic. Once a former Chief Minister of our state pointed out the ambiguity created by the translation of a news item from Tamil to English – "48 sleepers were washed away" which can denote either the railway sleepers or the human beings who were sleeping. The lack of knowledge of the target language results in distorted messages. For example, an advertisement about furniture decoration is cited below.

The English version of the advertisement is titled "Sofa decorators and seat cover" but the Tamil translation says "சோஃபா டெக்கரேட்டர்ஸ்." Having given Sofa in the title later on it says "Shoba sets and Shoba cum bed". There is distortion of grammar also. "We are undertake your valuable furniture orders" and post script says "yours evergreen". Signed so and so sofa decorators and seat cover. But there are very many examples of very good advertisements translated from Tamil to English and vice versa.

The translator should possess good command of both the source and the target languages. He or she should decide what details of the original are the most important and which ones could be deleted. Translators must keep expanding their understanding of both languages. For example, nowadays, the word scary means something that is frightening. If the translator does not know it, he may think that it is something to do with scars.

Therefore, the translator's intelligence and linguistic competence enhances the quality of the translation and raises it to the level of creative art. Apart from good knowledge of the source and the target languages, a knowledge of the subject is also needful. Translation is a dual act. It presupposes the existence not of a single code, but of two distinct codes of both the languages. When the two codes are not isomorphic, obstacles arise during the operation of the translation.

It has been said that one translates culture. The knowledge of cultural equivalents is imperative. The cultural lacunae are not to be left unfilled, because people of different cultures may have different worldviews and the way they perceive things may be different. For example, the wearing of a wedlock or a toe ring by a bride is peculiar to Indian culture, which will not be comprehensible to the westerners. Sometimes problems of translation are not just deficiencies in the receiving linguistic society but from a surfeit of linguistic options due to sociological, geographical and historical variations.

Translation in the realm of radio is different from that of the TV, the former is a writing for the ear and the latter for the eye. Translation in the radio seems to be streamlined. The news gathered in English or regional languages are relayed directly. Of course, news from abroad will be in English which has to be translated. The AIR broadcasts news in 23 languages and 35 tribal dialects apart from English and it is interesting to note that the local ones are more popular than English.

Of course the linguistic diversity of a country like ours imposes economic burden on the operation of the radio and TV.

The lack of thesaurus and the absence of adequate multi lingual dictionaries are obstacles in the way of perfect translation. There is a need for 462 multi lingual dictionaries while there are only 78 available according to statistics.

An important aspect of TV translation is dubbing. But for this phenomenon of dubbing, many British and Hollywood films like Ten Commandments, Cleopatra, Independence day, Jurassic Park and the Mummy could not have been enjoyed by the non-English speaking people of our country. The dubbings of cartoon serials are interesting, though a little funny. The problem in dubbing is the lack of synchronistion of the lip movements with the speech act. To avoid the enormous costs involved sometimes serials are dubbed from one regional language into another. Serials like Shanti dubbed in Tamil and Sinhalese are great hits in a country like Sri Lanka. But compulsory dubbing of serials like Small Wonder and Home Improvement is more of an ordeal than enjoyment. Such themes could appeal only to the elite and urban folk and the attempt to dub them is unnecessary in my opinion.

The dubbing of tele marketing products does serve the purpose of advertisement; but there again a lot of artificiality creeps in while the dubbing is done in Tamil. It fails to have the flavour of the native speech in stress and intonation. Sometimes, it is ridiculous. Perhaps this is due to the disparity between the visual presentation and the speech act- a foreigner speaking the Indian regional language.

But translation and dubbing have gained paramount importance for the purpose of educating and creating awareness

among the rural masses on several important subjects. Those involved in media translation should therefore be well equipped to meet the challenges. Further there is the new phenomenon of internet journalism which is amazing. Translation is done quickly and almost immediately. This hitech age calls for a cyber lingual translation. The whole panorama of language and translation is passing through a period of transition. Cyber lingual translators should become professional and increase expertise in the production of such software.

A successful attempt has been made to unite the World Media through translation in English. The dignity that English enjoys today is not casual but the result of the tireless efforts of committed devotees. So also in our country the regional languages as target languages should be given utmost importance in the field of translation.

Translation of 'with' Constructions into Tamil

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1. Introduction

Translation has been in existence since time immemorial and it has been eluding every body in giving a proper definition. Seeing the enormity of the difficulties encountered in translating a message from one language into another Casogrande (1954) has put it very beautifully; 'translation is probably the most complex type of event yet produced in the evolution of the cosmos'. He further states that translation is not a mere mechanical process which when once set in proceeds by identical stages from diverse beginnings to identical ends. Translation is a creative process in all but its simplest forms present a real challenge to him who would undertake it. Knox (1957) opines that a real good translation should be read with the same interest and enjoyment which a reading of the original text would have given. Piggioli (1959) states that translation endeavours to give to the verbal composition a strange clothing, a changed body and a novel spirit. Jocobson (1959) says that translation involves two equivalent messages in two different codes. Nida and Tabor (1969) have put it very nicely that translation consists in reproducing in the receptor language the closest equivalence of the source language message, first in terms of meaning and secondly in terms of style. According to Twenty and Hoeman (1976) the process of translation is one in

which meaningful utterances in one linguistic system are converted into related meaningful utterances in another system. Peter Toma (1976) says that translation is one of the most fascinating and complicated intellectual tasks man performs. Thus translation is found to be a complex process that tries to bridge two different linguistic groups in a communication channel.

2. Grammar in Translation

Grammar is normally thought of as an internal system comprising a set of arbitrary rules regarding the arrangements of words. However, it is not that straight as one may think. Nida and Tabor (1969 : 34) have said that grammar has meaning. They have further said that the same grammatical construction may have different meaning. Such situations (Nida 1975) create problems for the translator. Grammatical systems of two languages are not identical. English does not have case suffixes but languages like Tamil depend on casal markers to clear ambiguities in

Eg. Rama killed Ravana
Ra:man ra:vanan-ay konra:n

Meaning is determined in English on the basis of syntactic ordering whereas in Tamil it is determined on the basis of the case marker. The prepositions also have a variety of situations when translated from English into Tamil.

3. Grammatical Fuction of 'with'

The form 'with' serves as a preposition in English. The Oxford dictionary gives thirteen types of meaning as indicated below.

1. having; carrying; characterised by

2. to indicate what is used for filling, covering, etc.
3. to indicate the means or instrument
4. to indicate accompaniment or relationship
5. to indicate antagonism, opposition
6. to indicate cause
7. to indicate manner
8. in the same way or direction as; at the same time as
9. to indicate care, charge or possession
10. in regard to, concerning to
11. to indicate separation
12. to indicate agreement, harmony
13. inspite of; notwithstanding

The English-Tamil Dictionary published by the University of Madras (1965) gives thirty one types of functions for the preposition 'with' into Tamil. The form 'with' used in the above thirteen categories, fall under the following in Tamil.

1. Adjectival constructions
2. Adverbial constructions
3. Relative participle constructions

The adjectival and adverbial constructions take case markers. They are,

1. Accusative case relationship
2. Instrumental case relationship
3. Dative cas e relationship
4. Ablative case relationship
5. Genitive case relationship

6.   Locative case relationship

4. Forms used in Tamil

4.1.Accusative Case Relationship

Some of the 'with' constructions when translated into Tamil take the accusative case marker-*ay*.

e.g. 1. I parted with her near the gate.

avalay nulayva:yilil pirinte:n. (- ay)

4.2.Instrumental Case Relationship

In some instances 'with' construction is rendered into Tamil with the case markers – *a:l* and –*kontu* bringing in an instrumental case relationship.

e.g. 1. Fill the box with sand.
mannal:l pettiyay nirappu (-a:l)

2. Write with a pen.
pe:na: kontu elutu (- kontu)
or *pena:va:l elutu*

4.2.a. Associate Relationship

Sometimes the suffixes –*o:tu* and –*utan* are used to give the sense of 'with'.

e.g. 1. with child
kulantayutan (- utan)

4.3.Dative Case Relationship

Some of the 'with' constructions are transferred into Tamil

using a dative case relationship. The casal suffix – *ku* is used.

e.g. 1. It is holiday time with us.
itu enkalukku vitumuray ka:lam (- ku)

4.4.Ablative Case Relationship

In certain instances the 'with' construction is translated in terms of an ablative case relationship – *iliruntu*.

1. He differed with his idea
avan tan karuttiliruntu ma:rupattirunta:n (- iliruntu)

4.5.Genitive Case Relationship

Genitive case relationship also plays its role in translating 'with' constructions into Tamil. The casal marker – *utaya* is used here.

e.g. 1. With the help of your friends.
unkal nanparkalutaya utaviya:l. (-utaya)

2. A cup with a broken handle.

utaynta kay utaya ko:ppay. (- utaya)

4.6.Locative Case Relationship

In translating 'with' constructions, Tamil uses a locative case relationship also in some instances. Here the case marker –*item* is used.

e.g. 1. I have no money with me.
ennitam panamillay. (- itam)

2. Leave the child with her mother.
ta:yi tam kulantayay vitu. (- itam)

4.7. Other Categories

4.7.1. Relative Participle Constructions

Sometimes instead of using a case marker, a relative participle construction is used to convey the meaning of 'with'.

e.g. 1. A baby with no clothes on.
cattay aniya:ta kulantay.

2. He was standing with his hands in the pockets.
pa:kkettil kayyay ittapati ninra:n.

4.7.2. Use of *a:l* as a Causal Relationship

There are instances in Tamil where one has to use the suffix *—a:l* not as a case marker but in a different way in order to convey the meaning of 'with'. This normally shows a causative relationship.

e.g. 1. The hills were covered with snow.
kunrukal paniya:l mu:tappattiruntana.

5. Conclusion

It may be seen from the above sample that the differences in the grammatical structures create problems for the translator. The 'with' constructions have to be translated differently in Tamil. They are transferred in terms of Accusative case realtionsip, Instrumental case relationship, Dative case relationship, Ablative case relationship, Genitive case relationship, Locative case relationship and others like Relative participle constructions, Adverbial participle relationship and causal relationship.

It can be inferred that not only words but also grammatical units have different meanings while translating them in another language. Therefore, a proper analysis and comparison of the grammatical patterns of the source language and receptor language becomes essential so as to avoid any possible confusion.

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The Linguistic 'Multiverse' - India as a Translation Area

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The linguistic diversity of India contributes in a significant way to its plurality and composite culture. The 1961 census enumerated 200 distinct languages constituting "a linguistic abstraction of over 1600 mother tongues reported by the people indicating the perception of their linguistic identity and linguistic difference." (Annamalai 1994 : 1651). When we consider the enormous dialectal diversification and the number of lesser known languages, the dimensions of Indian linguistic diversity attain amazing proportions. This vast repertoire is characterized by a "fluidity of linguistic boundaries between dialect and language, between languages around state borders and between speech forms differentiated on cultural and political grounds." (Ibid : 1652).

Though there is so much diversity, linguistic density (the ratio of languages to population) is very thin because of the vastness of population which was at 835 millions as per the 1981 census. This would mean that even a minor language in India has more speakers than a major European language.

The Indian Language Families

The languages of India fall historically under four major classification of language families. I) Indo- European or Indo – Aryan, ii) Austro-Asiatic, commonly called Munda and iv) Sino –

Tibetan or Tibeto – Burman. The following table based on the 1961 census shows their distribution.

Languages and speakers family wise (1961 census)

Family	Speakers in Thousands	%	Languages	%
Indo-Aryan	321,720	75.30	54	26.87
Dravidian	107,410	24.47	20	9.95
Munda	6,192	1.41	98	9.95
Tibeto-Burman	3,183	0.72	98	48.75

(Cited from "*The Encyclopedia of Language and Linguistics*, 1994 : 1951)

The geographic distribution of these languages have broader patterns but are not strictly compartmental or mutually exclusive. There are areas of main concentration or extension but in other areas these languages may "......appear scattered or interspread over considerable distances." (Bertil Tikkanen 1996 : 787). But in terms of broader distribution, the Indo – Aryan languages are largely spoken in the northern plains, the Dravidian in the southern peninsula, the Munda in the hilly regions of central India and Tibeto – Burman in the Himalayan range.

Similarities and Inter-translatability

At the grammatical and semantic levels, the linguistic differences between Indian languages are not totally pronounced and a great deal of similarities are noticeable between languages belonging to the same family. "The languages have converged due to intensive and extensive contact making India one linguistic area. Inter-translatability between them is therefore very high."

(Annamalai 1994 : 1951). The naming and delimitation of languages and dialects is a difficult process in some cases and not always very clear nor unambiguous. The Indo – Aryan languages of north India merge into one another, as is the case with the Dravidian languages of the south, creating in quite a few geographical areas an enormous dialectical continua. Examples show the continuum that exists between Punjabi, Hindi, Bihari, Rajasthani, Pahari on the one hand and Tamil, Telugu, Malayalam and Kannada on the other. These are the 'Macro Languages' and their 'dialects' could at times be naturally intelligible and easily intelligible in certain cases.

Degree of Bi/Multilingualism

The creation of linguistic states in 1952 resulted in the administrative borders of states being redrawn on linguistic lines with each state having one majority language. This of course did not make a state monolingual and every state, like the nation itself, was multilingual with sizable percentage of people in each state speaking their own languages which became minority languages in the context of that particular state. The percentage of minority language speakers varied from 4 percent in Kerala to 30 percent in Tripura. In certain states like Nagaland, there was no majority language and multilingualism and bilingualism were common features embracing a host of minor languages and dialects. Such heterogeneity is widely seen today through the whole country. Every district which is an administrative unit in the country is multilingual with the co-existence of regionally rooted or outside languages. "The Population of nearly half of the total number of districts in India is exposed to heterogeneous surroundings where minority speech groups exceed 20% of the total population. "(Khubchandani quoted in Bertil Tikkanen 1996 : 571)

Annamalai too shares this opinion to point out : "out of the 412 districts in India 152 (i.e.37 percent) have minority language speakers exceeding 20 percent of district population". The linguistic communities in India, acquire and use other languages in addition to their mother tongues. The 1981 census puts national bilingualism at 13.3 percent. Bilingualism is predominant in the major languages of the states and stands at 98 percent with a combination of either regional language and Hindi or English. But bilinguals among the speakers of Hindi, the major national language is only 5 percent. Bilingualism is highest in English with 26 percent of bilinguals having English as their second language followed by Hindi at 22 percent. This indicates their status as link languages at the national level.

Annamalai also points out that "Indian multilingualism is functional and not merely geographical". The formal educational system has strengthened bilingualism by offering the study of different languages including classical languages like Sanskrit. Different languages are used in different domains with complimentary functions. Out of the 58 languages totally taught in schools, 47 are used as medium of instruction, 13 languages are used in administration in states, 87 in the print media, 71 in radio and television and about 13 in films. People code-switch from one language to another according to requirements. More languages are used at the lower levels from primary education to entertainment.

This functionality of Indian multilingualism has given it enormous stability. For most bi/multilinguals, using different languages is a way of life and not a conscious, predetermined code selection. It is not a process of transition from one variety of

monolingualism to another of a situation specific – nature. The minorities have remained bilingual for generations and others have acquired it through formal education, social mobility and migration. "They use the languages of their linguistic repertoire for different functions like in-group communication and solidarity and out- group communication and instrumentality. (Ibid). This situation of wide spread bi/multilingualism is important for the study of the polyglossic language scenario in India and translation studies.

The Scheduled and non-scheduled classification and language rights

The Indian constitution has several distinct features aimed at preserving and protecting the country's rich linguistic diversity which is a democratic approach. The official position allocated to each language in the constitution shows its status and function. India is one of the few countries which provides constitutional protection for the conservation of one's language by making it a fundamental right, as part of the cultural and educational rights. Safeguards are provided to linguistic minorities. The constitution does not make any language a national language. Hindi is to be the official language of the union and the respective language of a state, its official language. Eighteen languages have been listed in the eighth schedule of the constitution and they are the major national languages known as 'scheduled languages'. Policy decisions concerning administration of the union and federal states and examinations to All India Service are applicable to these languages whose speakers constitute 95.6 percent of the population. Majority of these languages, other than Hindi, are confined to their respective states mainly and hence are called "Regional Languages".

The development and modernization of Indian languages aims at empowering them for use in different domains. These languages have very ancient heritage and rich literary traditions thousands of years old. But modernization attempts are slow. With Hindi usable to replace English in 1965 as envisaged in the constitution, English continues as the associate co-official language of the union. In the states the regional language is the official language and in some states, the second largest language, usually Urdu, is a second official language for limited purposes. In Jammu and Kashmir, Urdu is the official language and English in Nagaland, both not being the majority languages there. English is used in administration in the state too and bilingualism is present in administration. The legislative and judicial documents, legislative proceedings to some extent are bilingual in English and an Indian language with accepted legal sanction.

Seen against this backdrop of multilingualism, translation is undoubtedly one of the important areas in language planning and language use. Translation at different levels and mode and for different purposes is constantly being done in India. In domains like governance, legislation, judiciary, education, trade/commerce and tourism, translation is a practical reality and necessity. For instance, dubbing and re-making in the film world is analogous to literary translation and has wide public acceptance. At the socio-political level translation is a mean of democratisation and promoter of secularism. And for translation efforts to achieve a more organized form, lexicographic efforts at institutional levels among Indian languages is of greater importance. Lastly and paradoxically, it is the English language which would have to play a greater role in the promotion of translational productivity among Indian languages.

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Creating Readability Without the Need of the Original Text

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The question of translating literary texts has created a great deal of controversy over the years. Even in India, where languages are diverse and cultures so rich, two problems have always worried the nay-sayers to translation.

1. How much of the impact of the original text is brought out through translation?

2. How much of literature is really translatable especially poetry?

It is doubtless that large-scale translations of poetry in English, within India and outside is the best bet to link us to the network of world literature. Creative, intellectual and linguistic exchange is a must – not only for an all-India readership but every Indian writer today is more than ever responsible to bring his world to the view of an International audience. We delight in Russian, Latin American and even tribal literatures through English translations, and this has inspired many a reader to take up research in those areas. So why not keep our options open that many literatures are readable today, and are able to stand on their own through their validity without having to read the original text. When language and literature have to grow, we cannot lock them up in an ivory tower. It is not the privilege of those who can read the original text that matters. What really matters is that a good translation should be a bridge, not a wall. Our regional literatures in English

have almost crossed the two hurdles

a.   The real effect on the reader.

b.   Poor rendering of language.

No one can deny that English being the common link language in India, especially the controversy is not so hot regarding English translations, in comparison with say, two related Dravidian languages. Arjan Dev Majboor is a Kashmiri poet who is emerging as a very popular modern poet in the present scenario. Arvind Gigoo is his English translator. Here is the disturbed state of the Kashmiri Valley where linguistic and literary values are kept intact,

> 'A camel ran amok in the city
> The wisest among the people said:
> 'Now everybody is to himself
> I am no one to show the way
> There are a hundred thousand masters
> A hundred thousand rulers'

Here arises the question: Is it always possible to read such poems in the original? How else do we get access to good literature? The terror and ego – mongering is very clear and the translator even manages a local idiom,

> 'The black will not go
> If you wash the crow,'

Every Indian translator should start his mission by reproducing the effect of the original text first by being true to himself. With an honest, sensitive approach he must accept that something very specific from the original has stood out to provoke him into translation. Certain factors like belonging to the same culture is of immense help. How much this has helped Jayanta

Mahapatra is obvious when he translates Arpananda Panigrahi's poem in Oriya into English.

> I think
> I will have a word with father.
> My father approaches from a distance,
> I had never met him halfway in the street
> Father and I are travellers' (The traveller).

Without complicating the language, these lines have brought out the problem of generation gap where the intended sentiments are driven home.

L.W. Tancock says: 'you begin on atmosphere. This atmosphere is nothing but the all-important suitability of tone'. A piece of literature reaches its audience for a large measure through its tone. Here, a workable model is analysed on a systematic mode. This is a Telugu poem called *The Single Pole Hut* by Vinodhini, a feminist writer from Andhra pradesh. Her poems are gaining popularity through the English translations of Suneetha Rani. It is heartening to note how a woman's poem with a woman's translation is striking with a woman's point – of – view. This is analysed under two contexts:

a.   Universal readability

b.   Right atmosphere, tone and impact.

The poem begins with a meeting, an idea very reachable to a reader in any part of the world.

> 'I saw him for the first time
> His wet feet coming up from the Godavari
> Left soft prints on the banks of my heart'

Then comes the first touch of love – *deja – vu* of course
but quite endearing to a Romantic audience.

'My own heart escaped through the gaps
between my fingers
and securely settled into his cupped hands'
Even something banal creates a sense of magic.
'A mingling of my berry black
And his golden complexion'
Slowly but surely the basic problem begins to rear its ugly head-
discrimination:
'Neither my dotless forehead nor the Jesus hanging on my neck
Became obstacles to our never-ending kisses and embraces'

After this the poem no longer seems purely personal. The reader
is thrown off-balance.
> 'I stepped into the agrahara, searching for his foot prints,
> Suprabhatam heard on entering the street,
> Asafoetida smell and *madi* sarees'.

Interesting to note, the original words of effect are retained.
A rudimentary glossary is added as a footnote – for example *'madi'*
is explained as 'cloth worn while cooking and other performing
rituals'. Therefore, imbalance of language structure is not created.

As the poem moves on to despair, the reader stops thinking
of it as a Telugu poem, caught in an English language network. The
lines render themselves to a linguistic and lexical analysis.

> 'The *tualsi* plant in his backyard
> threw me into the stress,
> Like the three-day old menstrual cloth
> The cross, on the church-top,

> Shulammit and the beef
> That I had abandoned earlier became the unsheddable
> Mala Caste
> And did not let my name appear
> On his wedding card as chi-sou'.

Then the poem is wrapped up. Personal again, above a
mere social problem.

> 'I forgave him,
> This caste became a huge Lucifer
> Turned me who had strayed by his touch,
> Into a Christian lamb'.

The concluding lines are the crowning glory of the poem.
The woman becomes-

> 'From then on,
> near the fifth limit
> like a mist-drenched hut,
> heavy, aloof, quiet'.

How much the stillness of the atmosphere has turned a
poem into sheer dynamite'. The original and the translated text
are now a complete fusion. Jayanta Mahapatra's comments on
translations really help here: "Poetry could still stretch the non-
existent membrane of the mind. There is no harm done in the
spell of simple words and in poets suffering from the consequences
of their dreams. We would like to believe in the ceremony of
poetry". Thus a reader, a connoisseur of literature or a researcher
can draw rich experience from poems that are not necessarily in
his own language. Therefore, good English translations have
created a healthy trend in evaluating good literature.

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Translators as Mediators : The Difficulties

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In the present day, when machine translation is in vogue, talking about translator as a mediator, may seem a little odd. However, as pointed out by Verma and Krishnaswamy, "texts produced by computer are of an inferior quality than human translations, and are often little more than rough outlines of translation" (362-63). What is implied here, obviously, is the absence of the human element.

The job of the mediator is always difficult. He has not only to understand, but empathize between two agents – the source text and the target text, the original author and the audience/reader – between whom he is operating. The mediator has to first decide whether his objective will be to provide "equivalence of meaning" or, will he simply transfer the message from the source language to the target language. He will also have to consider whether he should emphasize one or many levels of content (referential-iformation for its own sake), expressive, (centred on the sender of the message), cognitive, (centred on the recipient), phatic (centred on communication) and poetic (centred on the form). The translator, then begins with the problem of selection. Then follow other considerations, such as those of

The grammar and structure of the two languages
The lexical structure
The cultural background

The context in which the author wrote the text

The age in which he lived

The environment within which the translator is operating

The purpose of the translator

The target audience

The creative urge of the translator is another big danger, which might render him too enthusiastic.

A translator cannot do equal justice to all these aspects. He may have to sacrifice one or some elements in order to be effective and realistic. Poetry translation is more difficult than prose translation owing to the patterns of metre and measure, symbolic and emotional associations.

In this paper, I would like to discuss the translations of the *Kural* by three translators, taking just two or three couplets. The paper does not pretend to take up any deep linguistic analysis of the translations. It is meant, mainly to highlight a few of the difficulties to be encountered. The texts dealt with are G.U. Pope, Kasthuri Sreenivasan and P.S. Sundaram's. Pope's translation belongs to almost a century ago. He tries to attain equivalence of meaning by translating line by line. He also tries to capture the poetic quality. Pope was actually trying to interpret the *Kural* to a foreign audience, his students at Oxford University, chiefly. In trying to be faithful to the meaning and poetic quality, he has rendered lengthy lines of the *Kural*, which actually is contained in the minimum of words. The language, too, is archaic. Nevertheless, the meaning comes through. Let us take the first kural:

> *Akaram mutala ezhuthellam aati*
> *Pakavan mutarre ulagu*

Pope:

> A, as its first of letters, every speech maintains,
> The "Primal Deity" is First through all the world's domains

K. Sreenivasan:

> An alphabet with "A" begins,
> The Universe with God begins

P.S. Sundaram:

> A begins the alphabet
> And God, primordial, the world

Obviously, the latter two have tried to maintain the crispness of the original. "First" is an adequate word to describe the beginning. But when one considers "*aati*", it seems to resound with more meaning. It seems to emanate from a beginningless vacuum. Likewise "*ulagu*", though literally meaning "world", has a wider spread of meaning than "world's domains", which seems to reduce it to the geographical areas. This may seem to be hair-splitting, yet one sees that the resonance present in the original is missing, in spite of the best effort of the translators. The words "*ati pakavan*" carry a sense of awe, mystery and omniscience. As soon as we say Primal Deity, the magic is withdrawn. The word "God" is even less evocative. But, how else can a translator capture the original? There's where the snag lies. The non-existence of words of the same tune and the same wave length in different languages are the stumbling blocks. Yet, the expert finds the nearest word to the original.

Every language has its own structure which it is impossible to translate as such. Therefore, viable structures are used without harming the original. The translator uses the language that he commonly uses and hears. Pope, being a missionary, it is natural

that he was influenced by the rhythm and language of the Bible.
One can almost hear the sermon-like intonation:

> Guard thou as wealth the power of self control;
> Than this no greater to the living soul (*Kural* 13,122).

> He that observeth the wind shall not sow; and he that
> regardeth the
> Clouds shall not reap (Ecclesiasts 10,iv).

As a contrast we have Sreenivasan's
> Like fortune guard your self control;
> No greater gains to living soul.

And Sundaram's
> Guard self-control as a treasure,
> There is nothing more precious in life.

The message comes through very clearly, but in a prosaic manner.

It is said that a well-translated text must produce in the reader the same appreciation, cognitive and emotional reactions as the original. Such a task is well nigh impossible in poetry. If the translator and the author belong to two different cultures, the task is rendered all the more difficult. To take for example, ch. 7, x of *Kural*, Pope translates it as

To sire, what best requital can by grateful child be done?

To make men say, "What merit gained the father such a son?"

Sreenivasan uses the word "penance" and Sundaram, "blessing", instead of "merit". Merit is value, excellence. Penance

is a yearning devotion, a *tapasya*. Blessing is a special favour. One can immediately note the cultural association in the word penance, which fits into the text of Indian context and renders it more meaningful.

Even *Gitanjali*, translated by Tagore himself is said to lack the same freshness and vigour of the original Bengali text. Therefore, it is a tremendous task for the mediator to capture the exact essence of the original. Responsibility and relativity are important words to be remembered in translation. It is the duty of the one interpreting not to produce skewed renderings by assuming too much or too little, but endeavour to achieve the greatest closeness to the original which will make the meditor's purpose more fruitful.

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Translation of Technical Terms in Law

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Introduction

Darwin's "Survival of the Fittest" theory can be extended to the languages also. Only the language that can equip with and withstand the needs of the community all along the periods can live. Otherwise the language and the community speaking that language will vanish.

To cope up with the modern growth of science and technology, law, journalism and various other fields, we should equip our language with words / terms that can facilitate expression of thought and what exactly one tries to visualize.

Technical Terms in Law

In ancient Tamil there was no work on codified law. In the monarchy period there was no codified law in Tamil. The entry of Sanskrit brought with it the 'Manudharma' and 'Arthasashthra' and some of the rulers followed them. The king administered justice according to his will and wish. Hence, works in Tamil are available preaching justice, like " *Thirukkural, Thirikadugam, Nalaadiyar, Neethineri Vilakkam,*" etc. Only when the Mughal, British started ruling our country the laws were codified as we find them now. But they were in languages other than Tamil i.e. Latin, Greek, English, Urdu, Persian, Arabic, etc. That is why we find many of the terms connected with law and politics are from the above said languages.

Law has become a new discipline for Tamil language as we do find the entry of computers now. To fill in the gap of non-availability of legal technical terms in Tamil, scholars in law and Tamil started generating new technical terms in law.

The words that give special meaning when used in the discipline of law or the words that are used only in the discipline of law are called the technical terms in law. It is construed that the technical terms should be precise, short, simple, derivative and fall within the grammatical structure of the language.

Strategies for Building Technical Terms

The following methods are being adopted to formulate technical terms in law.

A. Transliteration

B. Translation

1. Using obsolete ancient words
2. Using ancient words with slight modifications
3. Using existing words assigning with new meanings
4. Creating new words
5. Creating new words by means of coining two or more words
6. Loan blend

A. Transliteration

Transliteration means writing the phonemes using the script of Tamil Language. This is done for want of equivalent words in Target Language (T.L.) until a new term is created or coined.

Eg: Police   - *போலீஸ்*   - *காவலர்*
      Court   - *கோர்ட்டு*   - *நீதி மன்றம்*
      Jail   - *ஜெயில்*   - *சிறைச்சாலை*
      Minor   - *மைனர்*   - *இளவர்*
      Will   - *உயில்*   - *விருப்புறுதி*

Though transliteration should be purely on temporary basis, the above-transliterated words have occupied a permanent place in Tamil; even after the equivalent Tamil words have come into existence. Only for this reason the Tamil Scholars advise the translators to take some pain to formulate equivalent Tamil words from the beginning itself and do not resort for transliteration.

B.Translation

Tamil attains a professional state when used in the discipline of law. It should not pave room for confusion or ambiguity. Exact meaning as in the Source Language (S.L.) text should come out in target Language also. Until the translated words are standardized the original words may be given in brackets which will help the readers easy understanding of the term. Translation can be of two types, 1. Word to word translation and 2. Semantic based translation.

1.Word to word translation

This is a process of directly translating a word in source language by a word in target language. While translating so, ancient words which are not in use now may be selected, or taking a root word new words may be coined, or totally new words may be created or common words may be used by assigning a special meaning, or prefix or suffix may be added to an existing word and

so on.

Eg: Property   - *சொத்து*
    Contract   - *ஒப்பந்தம் (ஒப்பு - வேர்ச்சொல்)*
    Crime   - *குற்றம்*
    Criminal   - *குற்றவாளி*
    Criminal act   - *குற்றச் செயல்*
    Law   - *சட்டம்*
    Under lease   - *கீழ்க் குத்தகை*
    Minor   - *இளவர் (பழஞ்சொல்)*
    Rule   - *விதி (புதிய பொருள்)*

2.Semantics based translation

Without translating word by word directly the meaning of the term is taken into account and suitable words conveying more or less exact meaning are substituted in T.L.

Eg: Common Law   -*இயற்றாச் சட்டம்*
    Sheban   - *கோவிலின் அறங்காவலர்*
    Restrictive contents   -*கட்டுப்படுத்தும் வரைமொழி*
    Omission   - *செயல் தவிர்ப்பு*
    Assignee   - *உரிமை மாற்றாக்கம் பெறுபவர்*
    Amendments   - *சட்டத் திருத்தங்கள்*
    Magistrate   - *குற்றத்துறை நீதிபதி*
    Court of Law   - *நீதி மன்றம்*

Capability of Tamil

Whether Tamil has the capability to accommodate all the technical terms with minute changes as found in English or not is a valid question raised by the Tamilians themselves.

Eg: 1. abrogate   - ஒழித்தறவுசெய்
2. annul   - செல்லறவு செய்
3. cancel   - அறவுசெய்
4. repeal   - நீத்தறவுசெய்
5. rescind   - அழித்தறவுசெய்
6. revoke   - பின்னறவுசெய்
7. set aside   - ஒதுக்கறவுசெய்
8. supersede   - தள்ளறவுசெய்

From the above examples it is understood that with a base word அறவுசெய் by adding some prefixes the minute changes in meanings have been brought into the Tamil language also. If we take some pain and strain for creation of technical terms it is possible to give equivalent words in Tamil for any technical term drawn from any of the languages in this world. This shows the capability of Tamil language.

Concordance with the Structure of Tamil Language

While transliterating technical terms of law in Tamil, do we have to follow the structure of Tamil language very strictly or some compromise can be made? It is a million dollar question. Some scholars do not agree to make any changes in the language structure, stating that the purity of the language will be spoiled. But some others say Tamil language does not have all the phonemes that are present in the foreign and other Indian languages. For example there are no letters to represent sounds such as f, b, d, g, sh, etc. found in English and other languages. Let us take the words English, mortgage.

In the above words 'English Mortgage' the word 'English' cannot be translated, as this is a name. Wherever we come across

names, we have to necessarily transliterature. When we do not find an equivalent phoneme in Tamil we have to adopt/borrow scripts for such phonemes from grantha, which are used in Tamil for a very long period. But wherever possible and could be adjusted, the native phonemes should be used. Likewise, in the morpheme and word level only we can go for compromise. It is the view of the author of the present paper that there should not be any compromise in the syntactic level and above.

Standardization

Every legal technical term needs standardization. While standardizing technical terms, the term is tested to know whether they fall in line with the following conditions.
1.   Appropriateness / Efficiency
2.   Adaptability
3.   Economy / Simplicity
4.   Uniformity
5.   Interdisciplinary approach
6.   Language purity

Above all, the social acceptance is a major criterion in the process of standardization. Following the above guidelines, if the term satisfies at least three of the above conditions, we may accept and approve the term.

Standardization is not a short-term process, but a long-term process. Even though the terms which fulfil all the above conditions, some forms are rejected by the society. On the other hand some of the terms have been standardized in the written level and not in the spoken. Consider the following examples.

Eg:

Text	Standardized written form	Spoken form
Lawyer	வழக்கறிஞர்	வக்கீல்
Writ	நீதிப்பேராணை	ரிட்
Bus	பேருந்து	பஸ்
Minibus	சிற்றுந்து	மினிபஸ்

In the process of standardization we can see a step by step evolution of terms. This can be explained in the following examples.

School- பாடசாலை - பள்ளிக்கூடம் - பள்ளி

The Tamil news papers, magazines, as well as the visual media play a major role in this process. Lack of practice and the prestige motive of the speakers may be the reason for non-standardization of technical terms in Tamil in the spoken level.

Present day Problems and Remedies

The following problems are experienced while forming the technical terms in law.

1. There is no explicit policy to be followed by the translators in the discipline of Law at present. The Government should take steps to spell out explicit policies and regulations, guidelines, etc. for guiding the translators.

2. Since many individuals and teams are involved in translation of law and related works, many equivalent terms are created for one and the same term thus leading to confusion. The Government should take care to co-ordinate them by establishing a centralized authority, i.e. no translation in the discipline of law should be published without the approval of that authority.

3. There is no uniformity in translating technical terms in law. It varies from team to team and individual to individual. To maintain uniformity the Government may publish multi language encyclopedia, dictionary in law and may order by means of a G.O. that only the technical terms as given and enumerated in the above publications should be used.

4. Translators in the discipline of law seem to be either a law professional or a language veteran and hence the translated work lacks either the language or the matter. To avoid this, groups consisting of equal number of scholars in Law and the Language should be formed to carryout the work of translation.

5. Though technical terms in law are created they were not brought into effective use in day-to-day affairs.

6. No effective measures have so far been taken to standardize the technical terms that are already available.

Conclusion

It may be concluded that the language is ready to accept any discipline into its framework. The translators should work in teams and take some pain to build opt technical terms in law in Tamil and make the language grow and survive without any hindrance, withstanding the acid test of time and culture. While creating or coining new terms adequate care must be taken to see that such terms are accepted by those engaged in legal profession and the common man also. Every technical term should have the features of acceptability, adoptability and communicability.

Evaluating Translation:
A Cultural Perspective

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Evaluating the written message- the translated text, means to bring to light the excellence hidden in it and also its ultimate users' responses. In translating activities, it assumes the dual role in the sense that it correlates the responses exposed by the original participants of the source text as well as those of the target language participants. In other words, it is an act of correlating and drawing a line of acceptability in between the source and the target participants' responses to the particular message in question. The interrelationship as expounded between the original author and his/her participants in relation to the theme of the original text message is to be correlated to the translated text. In the sense, the two sociocultural traits are to be assessed qualitatively, not by their quantitative behavioral aspects.

As there exists, the qualitative assessing dictates over the quantitative one. The process of assessing seems to differ from the one to the other. The qualitative assessing signifies the conceptualization of idealization phenomena whereas the quantitative one assigns the extent to the level of comprehending and interpreting the message both by the participants of the original and translated texts. The evaluator here encounters the problems of identifying the similar/identical cultural traits with/without parallel language symbols referring to the same concept; conceptualizing

the world views of the participants of the language use and language users; identifying the social structural phenomena- family formalization, symbolizing in the language symbol users and the connotative values assessing with reference to the language structures and the use and the users.

The whole problem faced by the evaluator lies in the mind of the participants and the authors- both the original author and the translator. The evaluator has to bridge the two sets of participants with the theme of the text. Here one comes across the phenomena of identifying the dynamic equivalencies symbolizing the language elements. That is to say that it is natural that there is no one to one correspondence available in the other language group. The symbol in one language (source/target) may have more than one grammatical property, which may or may not be available for the equivalent symbol in other language. To illustrate this aspect, let me exemplify the following from English. The linguistic elements of English dog, tree, hill may occur in the place of a verb:

They will dog his footsteps.

The dogs can tree the coon.

If one translates these utterances in Tamil, it looks as shown:

Avarkal avanutai yaceyal muraikal (ai) kantupitipparkal

Anta naaykal anta vilankukalai veettaiyaatum/turattivitum

In the original text, the language symbols- dog, tree in addition to their one linguistic property, the noun, assume the other property, the verb. The second property, the verb, assumes the connotative quality. In such situation, the evaluator enters into the dilemma of fixing the natural equivalence. In other words, where the connotative/denotative values which rule over the speakers of the

language, get diluted in the other language the participants of target language are not able to expose the similar responses experienced by the participants of the source language.

Similarly the evaluator faces such problems while in assessing the translated text of the classical literary form like poetry. Poetry, one of the classical literary forms, consists of lot of vocabules and sentence patterns, which have no currency in the present day language in communication. This kin of language structure due to its long span of literary tradition exhibits in most cases the duality of communicating the message- the poetic verse in its surface level have on meaning- a surface level referent and a deep level referent. This quality of verses naturally poses the problems of identifying the dynamic parallelism in the translating language. So naturally, the evaluator encounters the problem of correlating the responses experienced by both the participants of the original as well as translated texts. This may be due to the non-availability of either the language symbols or the conceptualization.

Under such circumstances, naturally one experiences the difficulty of equating the cultural traits of the both source and target languages. One cannot rule over the other. Here, one has to trace out the answer to the question. Do we really qualitatively co-ordinate and assess the text in the frame of language use and language users? This is because both the language use and language users create and recreate the socio-cultural traits and interpretations therein. The uniqueness of the one never equates with the other in decoding the message in the context of the other. The evolution of the language symbols of the original text and that of the translated one automatically draws the line of comprehending the values

expounded by the social structural formations constituting the participants of the both languages under consideration.

The assessment of the translated text stands as an acid test to know about the world view and knowledge of the social structure in the form language symbols used by the participants of the target language. In turn, it also reflects on the original text. A kind of compromising status in-between the two is also witnessed so that no loss or at the expenses of the other is formalized to answer the questions like "are we assessing the cultural values of the one at the cost of the other or the both?; Do we simply concentrate on the language symbols only? Still there remains the questions to be answered with approximation.

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Literary Translation
A Beginner's Reflections

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Introduction

Let me begin with a personal explanation with attendant disclaimers. I am no theorist in the field of translations. I must confess that I have spun no theories on the subject. I am also not very familiar with the theoretical corpus in the field. At best, my exposure to theory is peripheral and mainly hearsay. I have heard a scholar friend in the field tell me that for any aspect of translation, one can find two mutually exclusive theoretical formulations. I am not sure if the remark was serious or purely rhetorical or was meant to reduce my level of discomfort with my innocence!

I am merely a practitioner in the field of literary translation – from Tamil to English. Here again, I am a beginner. Two Tamil novels into English – one to be published shortly and the second under critical review by some literature-and language-sensitive friends. And, I am half way through a third novel. Needless to say that my work has not been informed by theoretical light. I would be cheeky if I said that my approach has not been cluttered by the cobwebs of received wisdom. But my effort is not simply a shot in the dark. I have read many novels with 'Indian' themes by Indian writers in English and also English translations of originals in Indian languages. I can recognize in them the aspects I like and the elements that are flat and lifeless. This exposure has been silent,

non-formal education for me. In my translation efforts, I have mainly been guided by commonsense, sensitivity and, above all, my instinct.

Against this background all I propose to do is to share some of the experiences I have encountered and the lessons I have drawn in grappling with translating Tamil novels into English.

Translator's Credentials

Lockhart's 'Biography of Sir Walter Scott' was a non-detailed text for my Intermediate course in the early fifties. As a part of my anciliary reading in this context, I had come across a perceptive listing of a good biographer's qualities : sympathy, psychological insight and self-restraint. I believe these are also essential qualitative and attitudinal requirements for a good literary translator. I am not, of course, ignoring a minimum threshold of proficiency in the original and secondary languages.

Just to explain the point. As a translator you should have keen involvement and interest in the author's works. If you fail in this first test, keep your paws off the author. You are sure to find better value for your time.

Beyond this minimum qualification, if you have a good insight into the author's overall creative personality, you have a value addition in your favour.

You should have read and re-read the particular work you take up for translation. You should have resonated to its frequency and internalized the spirit animating the work. If the answer is 'yes', you are now on the right track.

The translator should have a becoming modesty in his undertaking. But modesty is a difficult virtue. Interpretative impertinence is often a temptation, and invariably a landmine. It should be avoided like a hole in one's head.

The need for a certain level of proficiency in the two languages is self-evident. But this is not the skill of a scholar or a pedant. Mere display of such a narrow skill can be a kiss of death. You may end up producing a stuffed doll. Good looking perhaps; but cold, stiff and lifeless. To breath life into your translation, your approach to language and words should be marked by the sensitivity of a genuine 'rasika' of creative literature in the two languages.

Bridging the Culture Gap

This is easily the most daunting challenge a translator faces. Translations within a language group involve less formidable cultural barriers to surmount e.g. from one Dravidian language to another. Even a translation between a Dravidian language and an 'Indo-Aryan' language has the advantage of many common cultural characteristics and icons. But translation between an Indian and a non-Indian language like English poses major problems of cultural chasm and discontinuities. And here lies the challenge.

A translator has to deal with four major areas of concern : word, meaning, emotion and ambience, in an ascending order of sophistication. We understand meaning through words. Dealing with these two levels would be adequate to translate works on science and technology. For creative literature, we should travel further into the realms of emotion and ambience.

Does the word in the second language produce the same meaning as in the original language? Does it evoke the same

emotional vibrations? Does the combined, overall effect of these three elements —word, meaning and emotion-succeed in reproducing and communicating the ambience, the mood and the rhythm of the original? There is a risk of discontinuity, of rupture at each transition from one level to the next. Eliminating this rupture and producing a frequency-concordance is the soul of bridging the culture gap. But it is not waiting to be grabbed. It is an elusive damsel demanding a committed and resourceful suitor!

There are two hurdles to cross in this area – linguistic and cultural. In the language area one often encounters differences in grammar, structure and idiom. Any violation of the grammatical integrity of the second language is often a taboo. One may take liberties here only after considerable deliberation and that too only to serve a dramatic purpose.

I believe the structure and idioms are less inviolable. Some sentence structures, which would appear strange in the second language, are sometimes integral to the genius of the original language and also reflect a certain style of social communication. Likewise some idioms with a strong aroma of the soil lose their life and bite if replaced by a corresponding idiomatic expression in the second language. A selective retention of the structure and idiom of the original language can better breathe the spirit of the original into the translation. I found no sovereign formula for success here. There is no substitute to a constant wresting with options, marked by honesty, judgement and sensitivity. The thumb rule in clothing the work in the new language and cultural idiom is scrupulously to avoid violence to the cultural flavour of the original.

How much of the unique terms in the original language to retain? How much is too much? How little is too little? This is a

constant teaser. Where to draw the line is your judgement call. It is a question of balancing two objectives, not always complementary – transplanting the atmosphere of the original and avoiding jerks and speedbreakers in a smooth narration. I believe it would be more effective to be generous in the use of unique local terms. Using italics for these terms when they appear in the text for the first time, with a back-up glossary at the end of the book appears to be a sound and practical approach. Footnotes can be a diversionary irritant, while a glossary is an optional clarifictory supplement. Glossary can also bring out the social and cultural underpinnings of some terms in a selective manner.

Translation / Transcreation 'Dichotomy'

My approach here has been simple, direct and experiential. I believe translation and transcreation have a complementary relationship, and not a dichotomous one. I would prefer to avoid falling into theoretically constructed definitional traps here. A creative intermediation is essential for a happy marriage of two different idioms. Translation is not a mechanical process of word substitution. Meaning and mood have to be transplanted in a new soil. It constantly calls for a creative application of the mind and an innovative interplay of the structure, idioms and icons of the two languages.

It is also often necessary to indulge in creative clarification as an essential component of carrying the cultural nuance from one language to another. This has to be woven seamlessly into the fabric of the text or suitably supplemented with a glossary.

This entire process would be a non-starter without creative interventions and innovative inputs at every turn. So, where does

translation end and transcreation begin? In my book they cohabit and coalesce. Any attempt at translation keeping transcreation at bay would, I am afraid , end up as an exercise in futility.

Interaction with the Author

It is not often that a translator has the opportunity or the privilege of interacting with the author and factoring his / her response into the translation effort. I am aware of a view that the author's role ceases with his original creative work and that he should play no part at any stage in the translation. On the basis of my experience, I can vouch for the great value in reviewing the translation with the author. I am, therefore, of the view that keeping the author at an arm's length is unjustified literary untouchability.

I have found this interaction with the author to be a significant value addition on the following counts: understanding some seemingly opaque portions: getting sensitized to some nuances; correcting some errors and inconsistencies; and examining the pros and cons of some editorial compression and refinement to enhance the quality of communication.

Some Practical Issues

On several occasions I have found the dictionary to be surprisingly unfriendly! It has sprung surprises on me by shattering my smug and long-held notions of the meaning of some words. No amount of reference to the dictionary is too much. It has helped me avoid wrong words and enhance the appropriateness of word-choice.

I have found another practice to be of considerable benefit in quality assurance and quality enhancement. That is to get the

translation critically reviewed by a few friends who are modern literature buffs in English and Tamil and who have a good sensitivity for the two languages. Their review, particularly without reference to the original text, would successfully identify areas where there is lack of clarity in communication. Even simple grammatical errors which escape the translator's review tend to get caught in the ruthless review by essentially kind friends!

Conclusion

I shall conclude with a reference to some issues of integrity central to a translator's work. You should have a clear and balanced role-perception. Do not try to play God. Shed the illusion that you are a parallel creator competing with the author. Do not distort the original text for what you imagine to be 'effect'. Always sustain a delicate sensitivity to the author and his work. Your task is to communicate the original work and not to hijack it. All these add up to this bottom line : Hold the translation-responsibility as a sacred trust!

Transaltion - A Challenge to be Faced

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Translation has played a major role in the propagation of literature. It forms the basis of a functional study of literature. According to Tirumalesh "the attempt of translation is its own reward, that the fulfillment of translation is in the attempt to reach out towards the other rather than in reaching". Translation must not just be a literal translation of words but a transfiguration of ideas and communication of a message. The work of translation thus is not by a second class or disappointed author but that of a creative artist. Translation is a separate literary genre with its own laws. It has contributed to the development of material language. It is an independent linguistic discipline. It is a distinct autonomous profession, an academic discipline, demanding more respect and recognition. A translator must faithfully transmit the message of the original but at the same time must have an elegant style that it does not appear to be a translation at all.

Translation is not only desirable but indispensable too as it is impossible to learn even the major languages of the world and enjoy their literatures in one's life span. Translators have to be extremely creative. Translation serves as the basis for an international understanding. Translation has gained importance because it widens capacity for meaning and expression possessed by one's language. It renders useful service to a large number of people. It has become a cross cultural event, as there is a

globalization of culture through translation. True art draws nourishment not only from its own national roots but also from the riches of other cultures. It bridges linguistic barriers and contributes to the propagation of literature. Translation contributes to the enrichment of both languages the target and the source language, by coining new words, promoting new usage and new style borrowed and inducted from the languages. It is not enough if the translator is bilingual, he has to be bicultural.

In the twenty first century translation is used widely as the world narrows down to a global village. A common media of understanding is necessary for breaking down the barriers to communication. The role of computers in translation is gaining importance. The use of computers in the field of translation provides a sophisticated method to translation. It is a complex process subject to the use of numerous factors. At this juncture a few areas in which translation has gained throttle recently, and where computers are used for the same, can be examined.

Translation in Advertisements

An advertisement that appears on television in the regional programmes has to cater to a target audience. The advertisers have made it possible by translating the jingle and words but using the same video. The audio alone is translated. Considering the advertisements that appear in Malayalam, being translated from English, translators can be seen at their best. They are able to convey the idea, manipulating words to fit into the slogan. The translators are able to find word triggers to attract and arouse the audience. Computers are used widely in this field.

Parle G –My dream come true
Ente swapnam innu sathyam

The literal translation in English would be 'my dream come true today' – so there is a translation to cater to the understanding rather than a literal translation.

The advertisers are able to translate the advertisement and are also able to attract the audience by a combination of languages. English is used along with Malayalam.
Pepsi – *Eey manasinnu vennam more.*
Ullam kekkummey more.

The translators in the advertising field have succeeded in finding right words to fit into the same tune as seen in

Exo Dishwash bar – *Vishekkunallo vishekkunallo*
Bhakshenam thaayo bhakshenam thaayo
Poori masala kazhichollaam
Vannu gnangal eduthollam.
பசி எடுக்குது பசி எடுக்குது
சாப்பிட வேணும் சாப்பிடவேணும்
பூரி மசாலா இருக்கு
அதிலே பங்கு நமக்கு
Finolex- Gnangalku veetil shanthi ekku
Veedin adhi sureksha nalku
Santhoshathaal ividam nirekku
Gnanagalku veetil shanthi ekku
எங்களுக்கு வீட்டில் நிம்மதி தருவாய்
எங்கள் வீட்டை பத்திரமாய் வைப்பாய்
மகிழ்ச்சியில் எம்மைத் திகழச் செய்வாய்
எங்களுக்கு வீட்டில் நிம்மதி தருவாய்

Translation in Health Care Industry

The importance of having translators for patient communications in the emergency room is gaining recognition. A

few extracts from a health care magazine reveal this.

"This Hmong man wheeled into the emergency room, had suffered a gunshot wound to the head, and his chance for survival looked slim".

Patient communication is critical in emergencies, but Hmong wasn't one of the 30 languages represented on the staff call list at 294-bed St. Joseph's Medical Center in Stockton, Calif.

"Half his head was gone. His eyeballs were falling out", recalled ER manager Renee Pimentel.

The man seemed unconscious, but a Hmong police officer who had trailed the patients to St. Joseph's started to question him. At the first count of his native tongue, the man suddenly popped up and started talking.

"It scared us bad, " Pimentel said. "The police officer almost passed out on the floor. The nurses ran to the back wall."

In communities as ethnically diverse as Stockton, knowing a second or even a third-language is sometimes a lifesaving skill employed by doctors, nurses and paramedics. And in non-emergency situations, local hospitals and clinics are finding that new bilingual programs and a diverse staff are improving patient relations."

"At 181-bed San Joaquin General Hospital in French Camp, Calif., two Southeast Asian employees are summoned by pager when there is need for an interpreter. "Patients are more responsive when they see someone who understands them," said San Joaquin General spokeswoman Ally Keller.

If an interpreter is unavailable in an emergency, local hospitals turn first to call sheet that lists employees' second languages. Interpreters include friends, social workers, law enforcement officers and local college contacts. Young children may translate for their parents and paramedics.

Translation in Peace and Relief Mission Negotiations.

Translation has in the recent times found its way into peace and relief mission work. A mission operational security is affected by the use of the local language. The language indicates the respect for the natives and an integration into the reality of the country. Translation should demonstrate general erudition and intimate familiarity with both cultures. Errors in translation of peace keeping negotiations can have a dramatic and costly impact on international missions.

Victoria Edwards cites the following example," the interpreters who have worked for the United Nations Protection Forces I and II (UNPROFOR)in the former Yugoslavia from 1992 to the present, for example, are classified as language assistants and treated as local staff. This means that they are individual contractors, employed under Special Service Agreements.

Newly arrived members of the International Civilian Police (CIVPOL) in Bosnia and Herzegovina in 1996....were taught a few phrases (of the local language)....In Haiti, officers from thee International Civilian Mission (MICIVIH) were instructed to use Creole, the language of the people....., made every effort to use the local language as a co-working language of the mission. All peace keeping missions should do the same if the local language is not one of the UN working languages. This is a particularly strong

imperative for human rights operations." ("Role of Communication and Translation in Peace and Relief Mission Negotiations", Victoria Edwards, Translation Journal and the Author 2001.)

Transliteration

Transliteration is a field in which I have some experience. For the past five years I have been transliterating religious songs in Malayalam to English. The target audience is the Malayali Marthomite Christians living outside Kerala particularly in Coimbatore. It helps youngsters to meaningfully participate in the worship service. The children who are born and brought up outside Kerala know and understand Malayalam but are unable to read and write the language. Therefore, this transliteration enables them to join the congregation in singing praises. A few difficulties are encountered. Pronunciations like *zh* in Malalyalam have no exact equivalents in English, and is usually transliterated zha as in Malampuzha.

But small impediments have not hindered the effort and about twenty songs per year have been successfully transliterated. A transliteration of a short song is done herewith.

1. Jeevanam en Yeshu dheveney nin
Jeeven ennil nalkiyoney
Vedhenagal arrin endeh
Yaadhenagal theerthidunna
Rekshaga ninaku mahathwam

2. Bhaalyam mudhal inneyollaavum
Nin kripayil konduvann enney
Shakthi ennil ksheyyikumbol
Shakthi ulla nin karathaal

Thaangi enney nadathenamey

3. Ethu dhuka velleyingellum
Kayy vidalley praana naayeka
Endeh jeevan pokuvollam
Ninnil ennum ashreyikum
Nithyadheyil cherum gnan oduvil.

This song can be thus summed up- It is praise to the Lord who is my creator, who has protected me right from my childhood and will uphold me in the future, even unto death.

Thus translation can be considered as an indispensable part of the modern world. It is a tough job, but the urge for a better understanding has encouraged people to go ahead with the difficult task. Computers have become an integral part of translation and will lead to a better and a sophisticated translation. It is indeed a great challenge which will be faced!

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மொழிபெயர்ப்பும் மொழிநடையும் சில வரையறைகள்

வே. தயாளன்,
பாரதியார் பல்கலைக் கழகம்,
கோயம்புத்தூர்.

முன்னுரை

மொழி பெயர்ப்பின் தேவை இன்று அதிகமாகி வருவதைக் காண்கிறோம். அறிவு பரவலாக்கத்திற்கு மொழி பெயர்ப்பு ஒரு கருவியாகப் பயன்படுகிறது. ஒவ்வொரு மொழியிலும் இலக்கிய உருவாக்கம் நாள்தோறும் நடைபெற்றுக் கொண்டு வருகின்றது. இவை பெரும்பாலும் நாவல்களாக, சிறுகதைகளாக, கவிதைகளாக, நாடகங்களாக, விளங்குகின்றன. ஒரு மொழியினுடைய இலக்கிய செழுமை என்பது அம்மொழியில் எத்தகைய இலக்கண, இலக்கியங்கள் தோன்றியுள்ளன என்பதைப் பொறுத்தமைகின்றது எனலாம். ஒரு மொழியில் படைக்கப் பெற்ற இலக்கியத்தை மற்றொரு மொழிக்கு மொழிபெயர்க்க வேண்டிய தேவையும் இருப்பதைக் காண்கிறோம். இவற்றை மொழி பெயர்த்து வெளியிடுகின்ற போது அவை பிற மொழி இலக்கியப் படைப்பிற்கும் ஒரு மொழியின் இலக்கியப் போக்கை அறியவும், அவை பெருமளவு துணை புரியும் எனலாம். எனவே, மொழி பெயர்த்தல் என்பது தொடர்ந்து செய்யப்படும் ஒரு பணியானாலும் கூட, மொழிபெயர்ப்பின் போது எத்தகைய மொழி நடையைப் பின்பற்ற வேண்டும் என்ற வினா அனைவராலும் எழுப்பப்பட்டு வருவதைக் காண்கிறோம். ஓர் இலக்கியம் எத்துணை சிறப்புப் பெற்றிருந்தாலும் கூட, அது சரியாக மொழிபெயர்க்கப் படவில்லையெனில் எந்தப் பயனும் கிட்டாது. எனவே மொழி பெயர்ப்பில் மொழி நடைக்கு அதிக முக்கியத்துவம்

இருப்பதாகவே தோன்றுகிறது. இதை வேறு வகையில் சொல்வதென்றால் ஒரு மொழி பெயர்ப்பில் எத்தகைய மொழிக் கூறுகள் இடம் பெற்றுள்ளன என்பதைப் பொறுத்தே கருத்துப் புலப்பாடு அமைகிறது எனலாம். எனவே, ஓர் இலக்கியத்தை மொழி பெயர்க்கின்ற போது அதில் எந்த அளவிற்கு மொழி பெயர்ப்பாளர் கவனம் செலுத்துகின்றாரோ, அதே அளவிற்கு மொழி நடைக்கும் முக்கியத்துவம் கொடுக்க வேண்டியுள்ளது. எனவே, மொழிபெயர்ப்பு நடை என்று ஒரு தனிநடை உருவாகி வருவதைக் காண்கிறோம். சான்றாக, மார்க்சிய தொய்புடைய நூல்கள் மொழி பெயர்க்கப்பட்டுள்ளதைப் பார்க்கின்ற பொழுது, அவை ஒரு வகையான மொழி நடையைக் கொண்டுள்ளதைக் காணலாம். இதே போன்று மதம் - சமயம் தொடர்புடைய நூல்களை மொழி பெயர்க்கின்ற போதும் இதே நிலைதான். சான்றாக பைபிள் மொழி பெயர்ப்பைச் சொல்லலாம். இலக்கிய மொழி நடை, பத்திரிகை மொழி நடை, அறிவியல் மொழி நடை, பேச்சு மொழி நடை என்று பிரித்து வகைப்படுத்தப் பட்டிருப்பதை போலவே மொழிபெயர்ப்பு நடை, (style of translation)என்று ஒரு நடை உருவாகியுள்ளது. எனினும் கொள்கை அடிப்படையில் இதனை நாம் ஏற்றுக் கொண்டாலும் கூட, பயனாக்க அடிப்படையில் இவ்வாறு கூற இயலாது என்றே சொல்லத் தோன்றுகிறது. மொழிபெயர்க்கின்ற போது எத்தகைய மொழிநடையைப் பின்பற்ற வேண்டும் என்று சில வரையறைகளை கொடுக்க முயலுகிறது இச்சிறு ஆய்வுக் கட்டுரை.

மொழி பெயர்ப்பு - மொழி நடை

மொழி பெயர்த்தல் என்பதற்கு பல்வேறு விளக்கம், வரையறை, கொடுக்கப் பெற்றுள்ளன. அதில் ஒரு விளக்கம் மூல மொழியிலுள்ள செய்திகளை குறிக்கோள் மொழிக்கு மாற்றியமைத்தல் என்பதாகும். மொழி நடை என்பதற்கும் விளக்கம், வரையறை கொடுக்கப் பட்டுள்ளது. அதில் ஒரு

விளக்கம் பொதுமைத் தன்மையிலிருந்து விலகிச் செல்லும் கூறுகள் (deviating features) என்பதாகும். மேற்சொன்ன இவ்விரு விளக்கங்களையும் அடிப்படையாகக் கொண்டு மொழி பெயர்ப்பு, மொழி நடை இரண்டையும் ஒருங்கிணைத்து சில விளக்கங்களைக் கொடுக்கலாம். பொதுவாக, மொழி பெயர்ப்பில் எத்தகைய மொழி நடையைப் பின்பற்ற வேண்டும் என்பது ஒரு வினாவாகும். இவ்வினாவிற்கு விடையளிப்பதற்கு முன்னால் ஒரு மொழி பெயர்ப்பானது எதனைப் பற்றியது என்பதையும், அம் மொழிபெயர்ப்பு யாருக்காகச் செய்யப்படுகிறது என்பதைப் பற்றியும் தீர்மானிக்க வேண்டியது அவசியமாகிறது. ஓர் இலக்கியத்தின் தன்மை மொழி பெயர்த்தலில் மட்டுமல்லாமல் மொழி நடையிலும் முக்கியப் பங்கு வகிக்கிறது. இலக்கியத்தின் தன்மை என்பது ஒரு இலக்கியமானது புராண, இதிகாசம் சார்ந்ததா, வரலாற்று நிகழ்வுகளை விளக்குவதா, அறிவியல் சார்ந்ததா, சமூகம் சார்ந்ததா, என்பனவற்றின் அடிப்படையிலே தான் உணரப்படுகிறது. எனவே புராண, இதிகாச இலக்கிய வடிவம் ஒருவகையான மொழியமைப்பையும், மொழிப் பயன்பாட்டையும் கொண்டே விளங்கும். இவற்றை மொழி பெயர்க்கின்றபோது எத்தகைய மொழி நடையைப் பின்பற்ற வேண்டும் என்பது ஒரு சிக்கலான பணியாகும். சொல் தெரிவில் தொடங்கி வாக்கியம் வரை இது நீண்டு செல்லும். மேலும், ஓர் இலக்கியப் படைப்பில் இடம் பெற்றுள்ள பாத்திரங்களினுடைய மொழிப் பயன்பாடு, விளக்கப்பட்டுள்ள முறை போன்றவற்றைக் குறிக்கோள் மொழிக்கு மொழிபெயர்க்கையில் எத்தகைய சொற்களைத் தெரிவு செய்வது, எத்தகைய மொழிக் கூறுகளை பயன்படுத்துவது போன்றவற்றில் மொழி பெயர்ப்பாளர் அதிக அளவிற்குச் சிரமத்திற்குள்ளாவார். இங்கு மூல மொழியிலுள்ள மொழி நடைக்கு முக்கியத்துவம் கொடுக்க விரும்பினால் ஒரு வேளை அது சரியான கருத்துப் பரிமாற்றுத்திறன் கொண்டதாக அமையாமல் போகலாம். எனவே, ஓர் இலக்கியம் எத்தகைய தன்மையைக்

கொண்டிருந்த போதிலும், காலத்திற்கேற்ற மொழி நடை சிறான கருத்துப் பரிமாற்றத்திற்கு உதவும் என்ற முடிவுக்கு வர வேண்டியுள்ளது.

இதே போன்று வரலாற்றுப் புதினங்களையோ அல்லது வரலாற்று நிகழ்வுகளை அடிப்படையாகக் கொண்ட படைப்புக்களையோ மொழிபெயர்ப்புச் செய்யும் போது மொழி நடை சார்ந்த சிக்கல்கள் ஏற்படலாம். ஏனெனில் மொழி காலந்தோறும் மாற்றத்திற்கு உள்ளாகி வருவதை நாம் அறிவோம். ஒரு காலத்தில் பயன்பட்டு வந்த மொழிக்கூறுகள் இன்று இல்லை. மொழி நடையிலும் கூட எத்தனையோ மாற்றங்கள் ஏற்பட்டு வந்துள்ளன. மேலும், தமிழ் போன்ற இரட்டை வழக்குள்ள மொழிகளில் (Diglossic language) சிக்கல்கள் அதிகம். ஏனென்றால் தமிழில் இரண்டு மொழி வழக்குகள் பயன்படுத்தப்பட்டு வருவதையும், அவை சூழல் அடிப்படையில் ஒன்றுக்கொன்று வேறுபட்டுள்ளன என்பதையும் நாம் நன்கு அறிவோம். வரலாற்று நிகழ்வுகளை அடிப்படையாகக் கொண்டு படைக்கப் பெறும் இலக்கியங்களில் மொழி அமைப்பும் மொழிப் பயன்பாடும் ஒரு வகையான இறுக்கத் தன்மை கொண்டு விளங்கும். சான்றாக, ஐம்பது ஆண்டுகளுக்கும் முன் உருவான இலக்கியங்களிலெல்லாம் இத்தகைய போக்கே காணப்படுகின்றது. இவை முற்றிலும் இலக்கிய நடை, (Highly Literary Style) கொண்டு விளங்குவதைக் காணலாம். இன்று இவற்றை மொழி பெயர்க்கின்ற போது, ஐம்பது ஆண்டுகளுக்கு முன்பாக ஓர் இலக்கியத்தில் இடம் பெற்றுள்ள வழக்குகளையும், மொழிக் கூறுகளையும் அப்படியே மொழிபெயர்க்க வேண்டும் என்று விரும்பினால் அது எந்தளவிற்கு மொழிப் பயன்பாடு நோக்கில் சிறப்புடையதாக அமையும் என்று சொல்ல இயலாது. ஏனெனில் ஒரு காலத்தில் ஓர் இலக்கியத்தில் இடம் பெற்ற மொழிக்கூறுகள், வழக்குகள், இன்று முற்றிலும் வழக்கொழிந்து போயிருக்கக் கூடும். எனவே பயன்பாடில்லாத மொழிக்கூறுகளை அல்லது வழக்குகளை அல்லது தொடர்களை மொழி

பெயர்க்கின்ற போது அதற்கிணையான தற்காலச் சொல்லாக்கங்களைப் பயன்படுத்திக் கொள்ள வேண்டுமே தவிர, மூலமொழிச் சொற்களை இப்படியே மொழி பெயர்க்க வேண்டும் என்று நினைத்தால் அது குறிக்கோள் மொழி நடையை பாதிக்கும் என்றேதான் சொல்ல வேண்டும்.

மேலும், ஒரே மொழிக் குடும்பத்தைச் சார்ந்த மொழிகளில் மொழிபெயர்ப்பினை மேற்கொள்கின்ற போது குறைந்த அளவு சிக்கல்கள் இருப்பதையும், வேறுபட்ட மொழிக்குடும்பத்தைச் சார்ந்த மொழிகளில் மொழிபெயர்ப்புச் செய்கின்ற போது கூடுதல் சிக்கலி ருப்பதையும் நாம் நன்கு அறிவோம். இதற்கு பல்வேறு வகையான காரணங்கள் இருந்த போதிலும், மொழியமைப்பை மாற்றியமைத்தலில் காணப்பெறும் பணியே தான் முக்கியக் காரணமாகும். இங்கு முக்கியமாகக் கவனத்தில் கொள்ள வேண்டியது யாதெனில் அமைப்பு மாற்றம் என்பது முழுக்க முழுக்க மொழி நடை சார்ந்தது என்பதேயாகும். அதாவது ஒரே வகையான தொடரமைப்பு கொண்டுள்ள மொழிகளில் இவ்வமைப்பு மாற்றம் எளிமையாக நடைபெறும். சான்றாக, தமிழிலிருந்து மலையாளத்திற்கு மொழிபெயர்த்தலைச் சொல்லலாம். அதே போல் மலையாளத்திலிருந்து கன்னடத்திற்கு மொழிபெயர்த்தலைச் சொல்லலாம். (எழுவாய் - செயப்படுபொருள் - பயனிலை). இவை ஒரே மாதிரியான தொடரமைப்பைக் கொண்டவையாகும். ஆனால் தமிழிலி ருந்து ஆங்கிலத்திற்கு மொழிபெயர்க்கும் போது கூடுதலான சிக்கல்கள் எழுவதற்கு முக்கியக் காரணம் வேறுபட்ட அமைப்பே ஆகும். சான்றாக ஆங்கிலம், எழுவாய் - பயனிலை - செயப்படுபொருள் என்ற வகையிலான அமைப்பைக் கொண்டது. மேலும், ஆங்கிலத்தில் (Passive Constuction) பெரும்பாலும் செயப்பாட்டுவினை வாக்கியம் அதிக அளவு பயன்படுத்தப்பட்டு வருவதையும், அதற்கு மாறாக தமிழில் செய்வினை வாக்கியம் (Active construction) பயன்படுவதையும் காண்கிறோம். ஆங்கிலத்திலுள்ள

செய்வினை வாக்கியத்தை அப்படியே தமிழுக்கு மொழிபெயர்த்தால் அது இயல்பான மொழி நடையைக் கொண்டமையாது. எனவே செயப்பாட்டு வினை வாக்கியங்களையெல்லாம் செய்வினை வாக்கியங்களாக மாற்றி அமைத்து மொழி பெயர்க்கின்ற போது தான் அவை கருத்துப் பரிமாற்ற நோக்கில் ஆற்றல் மிக்க மொழி நடையாக அமையும் எனலாம்.

மேலும், மொழிபெயர்ப்பின் மொழி நடையை இரண்டு வகையாகப் பிரித்துப் பார்க்கலாம். 1. மொழிபெயர்ப்பு மொழிநடை, 2. கருத்தப் பரிமாற்று மொழிநடை, இவ்விரு மொழிநடையும் ஒன்றையொன்று தொடர்புடையவை தான் என்றாலும் கூட, சில வேறுபாடுகள் இருப்பதையும் காணலாம். மூலமொழியினுடைய மொழிநடையை அப்படியே குறிக்கோள் மொழிக்கு கொண்டுவர வேண்டும் என்று முதல்வகை வலியுறுத்துகிறது. இது முழுக்க முழுக்க மொழிபெயர்ப்புக் கொள்கை சார்ந்த ஒரு வரையறை போன்றவற்றை சிறிதும் மாற்றமில்லாமல் அப்படியே குறிக்கோள் மொழிக்கு மாற்ற வேண்டும் என்பதாகும். சான்றாக மத, சமயம் தொடர்பான நூல்களை மொழி பெயர்க்கும் பொழுது இத்தகைய முறை மிகுதியாகப் பயன்படுத்தப்பட்டு வருகிறது. ஒரு மொழிபெயர்ப்பில் செய்திக்கு எந்த அளவிற்கு முக்கியத்துவம் கொடுக்கப்படுகிறதோ அதே அளவிற்கு மொழி நடைக்கும் கொடுக்க வேண்டும், என்ற கொள்கைதான் இதற்கு முக்கியக் காரணமாகும். மொழியியலில் கொள்கை, கோட்பாடுகள் தோன்றுவதற்கு துணைப்பட்டது. மொழிபெயர்த்துக் கொடுக்க வேண்டியது மட்டுமே மொழிபெயர்ப்பாளரின் பணி என்று சொல்ல முடியாது. ஏனெனில் அது எந்த அளவிற்கு சமூகத்திற்கு பயன்படுகிறது என்பதையும் எந்த அளவிற்கு பிறரால் படித்து புரிந்து கொள்ளப்படுகிறது என்பதையும் பொறுத்தே அதன் வெற்றி மதிப்பீடு செய்யப்படுகிறது எனலாம். ஆகவே மொழிநடைக்கு முக்கியத்துவம் கொடுத்தலென்பது மூலமொழியினுடைய

மொழிநடைக்கு முக்கியத்துவம் கொடுத்தல் என்பதாகாது. எந்த மொழிக்கு மொழிபெயர்ப்புச் செய்கின்றோமோ அந்த மொழியினுடைய மொழி நடைக்கு முக்கியத்துவம் கொடுத்தல் என்பதாகவே இதைக் கொள்ள வேண்டும்.

இரண்டாவது பிரிவு கருத்துப் பரிமாற்று நோக்கில் மொழிபெயர்ப்பு நடையை விளக்குவதாகும். அதாவது, மூல மொழியில் ஓர் இலக்கியம் எத்தகைய மொழி நடையைக் கொண்டு படைக்கப்பட்டுள்ளதோ அந்த மொழி நடையை குறிக்கோள் மொழிக்கு கொண்டுவர வேண்டும் என்ற சிந்தனைக்கு எதிரான போக்காகும்.

எத்தகைய மூலமொழி மொழிநடையில் வேண்டுமானாலும் இருக்கலாம், அந்த மொழிநடை மொழிபெயர்ப்பில் தேவையில்லாத ஒன்றாகும். அது இலக்கிய வழக்காக இருக்கலாம் அல்லது பேச்சு வழக்காக இருக்கலாம். சிலசமயம், வழக்கிழந்த மொழிக் கூறுகளை கொண்டிருக்கலாம். இவற்றை மொழிபெயர்க்கும் போது செய்தியை முதன்மைப்படுத்தி நடையை கருத்துப் பரிமாற்று நோக்கில் அமைத்துக் கொள்வதாகும். எந்தவொரு இலக்கியமானாலும் அது பிறருக்கு ஆற்றல் மிக்க வகையில் சென்று சேரவேண்டுமானால், அது பெரும்பாலும் மொழிநடையைப் பொறுத்தே அமைகிறது. எனவேதான் இது கருத்துப் பரிமாற்றத் திறனின் உத்தியாக விளங்குகிறது. எவ்வளவு முக்கியத்துவம் வாய்ந்த செய்தியாக இருந்த போதிலும் அது முறையாக எடுத்துச் சொல்லப்படவேண்டும். மொழி பெயர்ப்பிற்கும் இது முற்றிலும் பொருந்தும். இங்கு முறையாக எடுத்துச் சொல்லுதல் என்பது மொழிநடையைச் சார்ந்தே அமைகிறது எனலாம். ஏனெனில் ஒரு மொழிபெயர்ப்பில் செய்தியும் வெளிப்படுத்தும் மொழிநடையும் இயைபு பெற்று விளங்கும் போதுதான் அச்செய்தி பிறரால் கவரப்படுகிறது. பொதுவாக, மொழி நடை, விளக்க நடை, விவரிப்பு நடை, கட்டுரை நடை, கவிதை நடை, என்றெல்லாம் பாகுபாடு செய்யப்பட்டிருந்த

போதிலும் இன்று மொழி பெயர்ப்பு நடை என்னுமொரு வகை உருவாகி இருக்கக் காண்கிறோம். மேலும், சில சமயம் மொழிநடை முதன்மைப்படுத்தப்பட்டு இருப்பதையும், அம்மொழி வாயிலாக சொல்லப்படும் செய்தி இரண்டாம் பட்சமாக அமையப் பெறுவதையும் காண்கிறோம். சான்றாக, அறிஞர் அண்ணாவினுடைய சொற்பொழிவுகளைச் சொல்லலாம். அவரது பேச்சில் பெரும்பாலும் அடுக்குத் தொடர், இரட்டுற மொழிதல், எதுகை மோனை விரவி வரும். சான்றாக "மாதமோ சித்திரை, மணியோ பந்தரை, உங்களுக்கோ நித்திரை, நான் என் பேச்சுக்கு வைக்கிறேன் முத்திரை" - இவ்வுரைக் கோவையில் வெளிப்பட்டிருக்கும் செய்தி பேச்சை முடிக்கிறேன் என்பதேயாகும். ஆனால், அதைச் சொல்லிய விதம், அதற்காகப் பயன்படுத்தப்பட்ட மொழிக்கூறுகள், சொன்ன நேரம், மாதம், இவையனைத்தும் ஒருங்கிணைந்து அப்பேச்சின் இலக்கிய நயம் வெளிப்படுத்தப்பட்டுள்ளது. இச்செய்தியில் மொழிநடையே முதன்மை பெற்றிருப்பதையும், செய்தி இரண்டாம் நிலைக்கு தள்ளப்பட்டிருப்பதையும் காண முடிகிறது. இதில் இடம் பெற்றுள்ள மொழிக் கூறுகள் பார்வையாளர்களைக் கவருகின்ற வகையில் அமைந்துள்ளது என்று சொன்னால் அது மிகையாகாது. இப்பேச்சை ஒருவர் ஆங்கிலத்திற்கு மொழி பெயர்க்கும்போது தமிழில் முதன்மை பெற்றிருந்த மொழி நடை இரண்டாம் நிலைக்கு தள்ளப்பட்டு விடுவதையும், செய்தி முதன்மை பெற்று விடுவதும் தவிர்க்க முடியாததாகிறது. இப்பேச்சில் அமைந்துள்ள மொழிநடையை அப்படியே ஆங்கிலத்தில் மொழி பெயர்த்தல் என்பது இயலாததாகும். மேலும், மூல மொழியில் இப்பேச்சைக் கேட்டோர் எத்தகைய உணர்வினைப் பெற்றனரோ அதே உணர்வினைக் குறிக்கோள் மொழி வாசகர்கள் பெற முடியாது. எனினும், இதற்கிணையான மொழி நடையைக் கொண்டுவர இயலலாம். ஆனாலும் கூட அவை எந்த அளவிற்கு ஆங்கில வாசகர்களைக் கவரும் என்று சொல்வதற்கில்லை.

இதே போன்று மூல மொழி சில வழக்குகளைக் கொண்டு விளங்கலாம். மொழி பெயர்க்கின்றபோது அதற்கிணையான வழக்குகளைக் கொண்டே குறிக்கோள் மொழியில் மொழிபெயர்க்க வேண்டும் என்ற ஒரு வரையறை உள்ளது. அதனைப் பின்வருமாறு பாகுபாடு செய்யலாம்.

மூலமொழி (Source language)	குறிக்கோள் மொழி (Target language)
1) இலக்கிய வழக்கு (Literares Variety)	1) இலக்கிய வழக்கு (Literary Variety)
2) பேச்சு வழக்கு (Spoken variety)	2) பேச்சு வழக்கு (Spoken variety)
3) வட்டாரக்கிளை மொழி (Regional Dialect)	3) வட்டாரக்கிளை மொழி (Regional Dialect)
4) சமூகக் கிளைமொழி (Social Dialect)	4) சமூகக் கிளைமொழி (Social Dialect)
5) தரப்படுத்தப்பட்ட பேச்சு வழக்கு (Standard spoken variety)	5) தரப்படுத்தப்பட்ட பேச்சு வழக்கு (Standard spoken variety)

மூலமொழியில் எத்தகைய வழக்குகள் பயன்படுத்தப்பட்டுள்ளனவோ அதே மாதிரியான வழக்குகளைக் குறிக்கோள் மொழியிலும் இட்டு மொழி பெயர்க்க வேண்டும். இது கொள்கை அடிப்படையில் சரியானதே. ஆனால் இதில் பல இடர்ப்பாடுகள் உள்ளன. இந்தியாவைப் பொறுத்தவரை மொழியானது வட்டார அடிப்படையிலும், சாதிய அடிப்படையிலும், இலக்கிய

வழக்கு, பேச்சு வழக்கு, உயர்ந்த வழக்கு, தாழ்ந்த வழக்கு, என்றெல்லாம் பாகுபடுத்தப்பட்டுள்ளன. ஒரு நாவலோ அல்லது ஒரு கதையோ இதில் ஏதேனும் ஒரு வழக்கைப் பின்பற்றி எழுதப்பட்டிருக்கலாம். இந்திய மொழிகளுக்குள்ளேயே மொழிபெயர்க்கும்போது, மேலே சொல்லப்பட்டுள்ள ஒன்றுக்கொன்று இணையான வழக்குகளை இட்டு, மொழிபெயர்த்து, மொழிநடையைப் பேணிக்காக்க இயலும். அதாவது மூலமொழி நாவலில் அல்லது சிறுகதையில் எந்த வகையான மொழிவழக்கு பயன்படுத்தப்பட்டிருந்ததோ, அதே மாதிரியான மொழி வழக்கை பயன்படுத்துதல் என்பது இதன் பாற்படும். ஏனெனில் இந்தியாவைப் பொறுத்தவரை இத்தகைய வழக்குகள் எல்லா மொழிகளிலுமே காணப்படுகின்றன. சான்றாக, தமிழில் ஒரு குறிப்பிட்ட தொழிற்பிரிவினர் பேசும் பேச்சு வழக்கை மற்றொரு மொழியில் அதே தொழில் செய்யும் பிரிவினரின் மொழியாக மாற்றிட இயலும். அதாவது தமிழில் மீனவர்கள் பேச்சு ஒரு வகை மொழிக்கூறுகளை, நடையினைக் கொண்டு விளங்கலாம். கன்னடத்திலோ, தெலுங்கிலோ, இப்பேச்சினை மொழிபெயர்க்கும் போது அங்குள்ள மீனவர்களின் பேச்சை அடிப்படையாகக் கொண்டு மொழி பெயர்க்கலாம். ஆனால் தமிழில் உள்ள சமூகக் கிளை மொழிகளை (Social dialects) ஆங்கிலத்திற்கு மொழிபெயர்ப்பது எங்ஙனம். ஏனெனில் ஆங்கிலச் சமூகம் சாதிய அமைப்பு கொண்ட சமூகமல்ல, அது வகுப்பினை (class) அடிப்படையாகக் கொண்ட சமூகமாகும். தமிழில் காணப்படுகின்ற பிராமணக் கிளை மொழியை ஆங்கிலத்தில் மொழிபெயர்க்கும் பொழுது எத்தகைய மொழிக்கூறுகளை பயன்படுத்துவது? ஏனென்றால் இந்தியச் சமூக அடிப்படையில், பிராமணர் சமூகம் உயர்ந்த சமூகமாகக் கருதப்படுகிறது. இதற்கு இணையான சமூகமாக மேலைநாட்டில் அதிக வருமானம் ஈட்டுகின்ற ஒருபிரிவு மக்கள் பேசக்கூடிய பேச்சே இணையானது என்று முடிவு பண்ணி அம்மொழிக்கூறுகளை

பிராமணர்கள் சமூகக் கிளைமொழிக் கூறுகளாக்கி, இணையானதென்று கருதி அவற்றை மொழிபெயர்க்க வேண்டிய சூழல்தான் உள்ளது. நம்மிடம் உள்ள கொள்கைகளும் இதைத்தான் வலியுறுத்திவருகின்றன. ஆனால், இவை பயனாக்க அடிப்படையில் சரியான அணுகுமுறையாக கருதப்படமாட்டாது. மேலும், மூலமொழி எத்தகைய நடையைக் கொண்டுள்ளதோ, அதே நடையை குறிக்கோள் மொழிக்குக் கொண்டு வரவேண்டும் என்று நினைப்பது கருத்துப் பரிமாற்ற நோக்கில் சரியாக அமையாது. எனவேதான் மொழி பெயர்க்கின்ற மொழியின் மொழிநடைக்கு முக்கியத்துவம் கொடுக்கப்படுகிறது. ஒரு செய்தியானது எப்படி சொல்லப்படுகிறது என்பதும், அதற்குத் தெரிவு செய்யப்பட்ட மொழிக்கூறுகளும் முக்கியமானவை என்றாலும் கூட, எத்தகைய ஆற்றலுடன் அவை சொல்லப்பெற்றுள்ளன என்பதில்தான் மொழிநடையின் திறன் அமைந்துள்ளது எனலாம். மேற்குறிப்பிட்ட நடை விளக்கப் பாகுபாடெல்லாம் இதனை ஒட்டியே அமையப்பெற்றதாகும். மூல மொழியில் உரைநடையில் சொல்லப்பட்டிருந்தால் குறிக்கோள் மொழியில் சொல்ல வேண்டும். குறிக்கோள் மொழி கவிதைநடையில் இருந்தால் அதனைக் கவிதை மொழிநடையிலே மொழி பெயர்க்க வேண்டும் இதுதான் அடிப்படை பண்பாகும். மேலும், உரைநடையில் எத்தனையோ நடையியல் கூறுகள் எடுத்து கருத்து வெளிப்பாட்டிற்காகப் பயன்படுத்தப்படுகின்றன. மேலும், எந்தவொரு மொழிபெயர்ப்பிலும் அதை மொழிபெயர்த்த ஆசிரியரின் மொழிநடை அவரை அறியாமலேயே இடம் பெற்றுவிடும். இது தவிர்க்க முடியாத ஒன்றாகும். இருந்தாலும் கூட, அந்த நடை கருத்துப் புலப்பாட்டுத்திறனை தடைசெய்யக் கூடிய மொழிநடையாக இல்லாமல் இருந்தால் போதுமானதாகும். மொழிபெயர்ப்பாளர் மூலமொழியின் நடையையும், தனது மொழி நடையையும் ஒருங்கிணைத்தேதான் மொழிபெயர்ப்பு மொழி நடையை உருவாக்கிக் கொள்கிறார் எனலாம்.

முடிவுரை:-

பொதுவாக மூலமொழியில் காணப்படுகின்ற நுணுக்கமான எல்லாவகையான மொழிநடைக் கூறுகளையும் மொழிபெயர்த்து அவற்றைக் குறிக்கோள் மொழிக்கு கொண்டு செல்லுதல் என்பது இயலாத காரியமாகும். சான்றாக, தமிழில் உள்ள இரட்டுற மொழிதல், எதுகை மோனை, அடுக்குத்தொடர், போன்றவையெல்லாம் அப்படியே குறிக்கோள் மொழிக்கு கொண்டு செல்லுதல் என்பது கடினமான பணியாகும். ஏனெனில், மொழிபெயர்ப்பில் நடையைவிட, பொருளுக்கே முக்கியத்துவம் கொடுக்கப்படுகிறது எனினும் நடையும் ஒரு துணைக்கூறாக இன்று மொழிபெயர்ப்பில் இடம் பெற்றுள்ளது. மொழி பெயர்ப்பு நடை என்று ஒருவகை உருவாகியிருப்பதும் மனங்கொள்ளத்தக்கது. மேலும், காலத்திற்கேற்ற மொழிநடையே கருத்துப்பரிமாற்றத்திற்கு தேவையான ஒன்றாகும். ஒரு மொழியின் அமைப்பு, பயன்பாடு, அம்மொழியைப் பயன்படுத்தும் சமூகம், ஒரு மொழிபெயர்ப்பு எந்தத்துறை சார்ந்தது, யாருக்காக மொழிபெயர்க்கப்படுகிறது, இவையனைத்துமே ஏதேனும் ஒரு வகையில் ஒன்றோடொன்று இணைந்துள்ளது. இதில் ஏதேனும் ஒன்று விடுபட்டாலும் கூட, மொழி பெயர்ப்பின் நடையானது சீராகவும், செம்மையாகவும் அமையாமல் போய்விடும். எனவே, எந்தவொரு இலக்கியத்தை மொழிபெயர்ப்பதற்கு முன்பாகவும் மேற்சொன்னவற்றை அடிப்படையாகக் கொண்டே, மொழிநடையை ஆக்கிக் கொள்ள வேண்டியது, கருத்துப்புலப்பாட்டுத் திறனை அதிகரிக்கச் செய்யும் எனலாம். இன்று பொருளுக்கு முக்கியத்துவம் கொடுக்கமளவிற்கு நடைக்கும் முக்கியத்துவம் கொடுப்பது அதிகரித்து வருகிறது. அதிகமான நுகர்வோரை பெறுவதற்கும், அதன்வழி இலக்கிய பரவலாக்கத்திற்கும் இத்தகைய அணுகுமுறை பயனுள்ளதாக அமையும் என்று சொன்னால் அது மிகையாகாது.

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III Science Translation

Translation of Scientific Technical Terms from English into Tamil

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Introduction

This paper makes an attempt to present a few of the problems involved in the translation of technical terms and standardization of technical terms in Tamil. The main aim of this paper is to collect the technical terms found in the domain of physics particularly in the college and higher secondary physics text books.

Transliteration

In general, technical terms are created in Tamil, making use of the process of adoption (borrowing), adaptation (translation) and translation of foreign technical terms. Transliteration is the process of rendering the graphological forms of a foreign word into the graphological form of a native language. Transliteration is often used as one of the devices for adopting a foreign technical term in particular language. Transliteration involves the identification of similarity in the graphological units of languages.

The variation and variant technical terms, which arise in a language due to the operation of transliteration of foreign or borrowed technical terms, may be governed by many factors.

1. Variations may arise due to distance between graphological form of the source language word and its corresponding pronunciation. English is a source language from which most of the technical terms are drawn into Tamil. For instance, graphological 'schedule' is pronounced as (*sedju: l*), (*skedju: l*). This type of inherent variation in the pronunciation of a source language word obviously leads to some problem in the transliteration of such words in the target language.

2. Variation in transliteration may also arise due to lack of graphological items in the target language, which are equivalent to the source language graphological forms. For instance, English technical terms may contain voiced stops or fricatives for which there may not be corresponding graphemes in the target language Tamil. In such a situation alternate ways are to be used for establishing a corresponding target language grapheme to a source grapheme. Such techniques obviously bring in variation in the transliteration forms.

English	Tamil
Burette	*pyu:ret*
Cadminum	*ka:tmiyam*
Farad	*fa:rat*

3. Difference in the distribution of the graphological units of the source and target languages may also create problems in transliterating a source language technical term. For instance, technical terms in English may have stops in the final positions but in the Tamil they do not occur. So, in order to preserve the distribution norms of the graphological units in Tamil, the technical terms drawn from English with

the stops in the final positions are transliterated in Tamil by way of adding a grapheme '*u*'. eg. Isotope /*aisoto:ppu/,/ aisoto:p/*.

So in general, lack of graphological distinction (contrast), lack of graphological clusters, difference in the distribution or position occurrence of the graphological units in both the source and target languages bring in the transliterated forms in the target language. Tamil is not an exception to this and hence most of the technical terms in English, which got transliterated into Tamil show variations in their graphological organization.

It is often suggested that names of people, places, popular scientific terms, acronyms, contracted forms, symbols, sign, formulae, terms related to units and measurements, etc., are subjected to transliteration rather than to translation.

Creation of special graphemes, avoidance of sandhi rules, identification of pronunciation in graphological forms, giving source language technical terms in the source language graphological forms, etc., are some of the transliteration strategies adopted in Tamil while transliterating (R. Chellappan, 1992).

Normally stop graphemes do not occur in the word and final positions. But they occur in the transliterated technical terms in Tamil.

A. I. Transliteration of terms referring to international scientific concepts

English terms	Transliterated forms
Electron	*elektra:n*
Neutron	*niyu:tra:n*

2.Transliteration of names

English terms	Transliterated forms
Ampere	a:mpiyar
Bohr	bo:r

3. Metals and elements are transliterated as it is

English terms	Transliterated forms
Argon	a:rkan
Cobalt	ko:palt

4.Transliteration of acronyms

English	Expanded Form	Transliterated Form
Laser	Light Amplification by Stimulated Emission of Radiation	le:sar
Radar	Radio Detection and Ranging	re:ta:r

5.Transliteration of 'contracted compounds'

English	Expanded Form	Transliterated Form
Hi-tech	High Technology	haitek
Hyvac	High Vaccum	haiva:k

6.Transliteration of terms referring to units and measurement

English terms	Transliterated forms
Diapter	daiya:pter
Joule	jo:l

7.Sign and Symbols

Sin, cos, tan

B. Transliterated terms with due adaptation

1.Vowel Change

SLTT	TLTT
Aldehyde	a:ltihait(u)
Biotite	paiyo:tait(tu)
Hydrogen	hait(t)rajen
Isotope	aisoto:p(pu)

2.Consonant Change

SLTT	TLTT
Asphalt	a:spa:lt(tu)
Cadmium	(k)ka:tmiyam
Chlorine	k(u)lo:rin
Terramycin	tera:maicin

3. Transliterated items violating the norms of the distribution of the graphemes

a. Initial Position

SLTT	TLTT
Burette	*pyu:ret*
Cadmium	*kka:tmiyam*

b. Stop in the Final Position

SLTT	TLTT
Granite	*kra:nait*
Microscope	*maikro:sko:p*

Transliterational variations

Many people are involved in writing science in Tamil and every one transliterats the technical terms according to his own way of perceiving and pronouncing the sound structure of the source language technical terms.

SLTT	TLTT	Type of variation
1. aldehyde	*a:ltihaitu*	uNφ
	a:ltihait	
2. halide	*ha:laitu*	uNφ
	ha:lait	
3. radar	*re:ta:r*	e~a
	ra:ta:r	

B. Consonant

4. cadmium	*kka:tmium*	*kk~k*	
	ka:tmium		
5. farad	*ppa:rat*	*pp~p*	
	pa:rat		
6. granite	*kra:naittu*	*kr~kir*	
	kira:naittu		

Translation

Translation of technical terms from source language (English) into target language (Tamil) is classified into two ways. They are as follows.

A. Partial translation

It shows the mixture of source language and target language items.

English Term	Tamil Term
Bicycle tube valve	*mitivanti kula:y va:lvu*
Plastic clay	*pla:stik kaliman*

B. Full translation

Full translation can be classified in the following lines depending upon the comparison of the morphological structure of the source language technical terms and target equivalents.

1.Simple word to compound word

A simple word of source language item may be translated as compound word in the target language.

English term	Tamil term
Anode	*Ne:rminva:y*
Cathode	*etiminva:y*
Cube	*kanacaturam*

2.Simple word to derived word

The source language word can be translated into a derived word in the target language.

English term	Tamil term
Amplitude	*vi:ccu*
Strain	*tiripu*
Stress	*takaivu*

3.Derived word into derived word

A derived term of the source language can be translated into a derived term in the target language.

English term	Tamil term
Acceleration	*mutukkam*
Conduction	*katattal*
Convection	*calanam*

4.Derived to compound word

A source language derived word can be translated into compound word in the target language.

English term	Tamil term
Diffraction	*vilimpu vilaivu*
Elasticity	*mi:tcittiral*
Modulation	*alaippanpe:rram*

5.Compound to compound word

A source language compound word can be translated into compound word in the target language.

English term	Tamil term
Alternating current	*ma:ruticai minno:ttam*
Cleavage plan	*pilavu talankal*
Double diffraction	*irattai vilakal*
Thermodynamics	*veppa iyakkaviyal*

6.Higher level translation

Technical terms with more than two words found in the source language can be translated as terms with more than two words in the target language.

English term	Tamil term
Bicycle tube valve	*mitivantik kula:y va:lvu*
Center of disturbance	*kulaivu maiyankal*
Degree of polarization	*tala vilaivut takaivu*

Translation variation

Translated technical terms in Tamil show variation in their form. This formal variation arises due to many factors. 1) Adoption of one's own strategies of translating the source. 2) The tendency to translate all the technical terms by adopting word-by-word translation. 3) Making use of different word formation techniques such as inflecting, deriving and compounding the words so as to make them as translation equivalents. 4) Aptitude towards the maintenance.

Formal varieties in the translated technical terms bring problems both in production, comprehension and use. Also this variation brings problem in learning and teaching of the technical terms in the educational context and in the expression and communication of scientific information in the communicative context.

The following table shows some of the variant forms of the technical terms.

SLTT	Text Book	Other Source
Atmospheric pressure	*vali aluttam* (air pressure)	*puvikaa:rru aluttam* (earth air pressure)
absolute zero of temperature	*tanicculi veppanilai* (special zero heat condition)	*meicculi veppanilai* (true zero heat condition)
bulkmodules (big modules)	*parumak kunakam*	*paruma mi:tcik kunakam* (big elastic modules)

capillary tube	*nunkula:y* (minute tube)	*nunthulai kula:y* (minute hole tube)
cylinder	*uruli* (cylinder)	*urulai* (cylinder)

Standardization of Technical Terms

When a language is introduced for specific purpose (as in higher education, administration, science and technology and mass media), it needs more number of linguistic items of effective, meaningful and powerful communication.

Due to this condition, many technical terms will be introduced into a language along with variants. When different variants appear for one and the same item, the use of such variant will create problems. To avoid such problems and to establish uniformity and efficiency in use, lexical standardization is necessary. In this context lexical standardization receives greater importance.

Standardization of technical terms in Tamil is possible by adopting factors related to the standardization of language in general. That is, all the different factors proposed by linguists and language planners for the standardization of language can be utilized in the standardization of technical termilogy also. The language planners for the selection, codification, elaboration of standard language varieties or usages propose some of the factors such as efficiency, rationality, communicability, flexibility, stability, loyalty, pride, awareness, adequacy, acceptability, clarity, economy, beauty, etc. The same could be very well applied while proposing and establishing a standard norm in technical terminologies.

A test was conducted with a purpose of identifying variations in the translation of technical terms and assessing the factors behind the process of standardization of technical terms.

The main aim of this test is giving the variant technical terms to a selected set of people in order to find out (a) Number and kind of lexical items that are getting standardized (b) The parameters or factors governing the standardization.

Sixty informants were selected for this purpose. Of this, fifty are school and college teachers, five are popular science writers and five regular science article readers (public). School and college teachers are selected because of their involvement in teaching science and because they are aware of the technical terms appearing in the science curriculum. Technical term with a minimum three variations were selected and a questionnaire was prepared with the purpose of testing the ongoing standardization process. In the questionnaire thirty-five technical terms with their three variants figured. This questionnaire was given to sixty subjects and they were asked to give their responses to the questions mentioned in the questionnaire. Two domains (education and mass media) and nine parameters (common use, intelligibility, simplicity, appropriateness, adaptability, economy, uniformity, interdisciplinary approach and language purity) were also presented in the questionnaire as options to select. It was found that between two domains, education received higher value than mass media as a promoter of technical term standardization. Out of nine parameters given for options, the factor 'appropriateness' relatively received more importance as a factor governing the standardization of technical terms. The factor namely "uniformity" has received lesser value as a factor of controlling standardization of technical terms.

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Translating Technical Terms - Problems and Perspectives

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The momentum of present day thinking is on the viability of the mother tongue as medium of instruction and its importance in planning for education. Among the third world countries India is concentrating more on the expansion network of science and technology through vernacular medium. To attain this goal it is quite essential to have adequate textbooks especially in science and technology in regional languages. The regional languages need to be developed in such a way that they could attain adequacy, simplicity, and efficiency in carrying out all formal social activities including communication of ideas and concepts related to science and technology. As on date, our regional languages do not possess sufficient technical terminologies and hence there is dire need for generating a set of strategies so as to develop or coin new terminologies without detrimental to the natural development of the language concerned.

Coinage as well as standardization of technical terms is an important work, both in traditional fields, where the language has grown up in a rampant manner, and in new disciplines, where words spring up daily like mushrooms in the international arena. New fields are constantly being opened and the existing ones become highly complicated, resulting in growing communication barrier. Moreover, rapid development is taking place all over the world especially in the field of science and technology.

The aim of scientific or technical language is to achieve the highest degree of precision in the use of words. Because, the main distinguishing feature of a scientific or technical language is its vocabulary. In this context, the very concept of a language system implies a degree of standardization. The language system is, therefore, a compromise between the demands of standardization and fixation on the one hand, and a tendency to innovation and coinage on the other. When such of these terms in international languages need to be adopted in the regional languages, there must be a concentrated effort to coin or create the terms in the regional languages.

Technical translation is one part of specialized translation and it is primarily distinguished from other forms of translation by terminology, although terminology usually sums up about 5-10% of a text. Further, the central difficulty in technical translation is usually the new terminology. Technical terms are agents of scientific information and they are in a way expected to be precise, non-vague, and unambiguous. In this context, it is aptly felt that there is a dire need for constant modification as science advances and scientific concepts become delicate. In the case of coinage or modification of technical terms for loan words, they must be formulated with utmost precision and appropriately on the basis of form, content and meaning. Otherwise, they will appear to be unintelligible, inappropriate and beyond use.

Variations in Technical Terms

The sole aim in technical language is to achieve the higher degree of precision in the use of words. The central difficulty that lies with the technical or scientific language is that the terms used

in the language are eclectic in nature because they are drawn from many sources. Subsequently, technical terms show large number of variants due to many probable reasons. It may be due to the following reasons.

1. Lack of proper technical terms.
2. The activity of creating technical terms is performed by different people involved in scientific or technical writing.
3. The aim of maintaining idiosyncrasy on the part of textbook writers in creating, and translating technical terms.

Technical Terms in Tamil

An evaluation of the technical terms in the textbooks of Higher Secondary School curriculum shows that there are several terms equated with more than a lexical item or phrase. It is observed that there are cases where a source language system (SL) term has no equivalence or one equivalence or many equivalencies. Besides this, there are words with appropriate translation as well as transliteration, loan blend and one-to-one correspondence which is a very rare phenomenon in translation process. The following description gives an idea about the possibilities in the process of translating of technical terms.

1. Technical term – Loan word as such
2. Technical term – Adopted loan item
3. Technical term – One native item
4. Technical term – Two native items
5. Technical term – More than two native items
6. Technical term – One native item as well as one loan item
7. Technical term – Two native items as well as one loan item

8. Technical term – One loan blend item
9. Technical term – One-to-one equivalent item.

Technical Term – Loan Word as Such

An analysis of the text book reveals that there are several technical terms in English for which there is no equivalent item in Tamil and such of these loan words are written with an appropriate graphalogical pattern in Tamil. The following are some of the SL words for which there are loan words as such (tatbhava) in target language (TL) in text books.

1. Genotype – jiinoo Taip
2. Plastics – piLaasTiks
3. Antigen – aanTijan
4. alcohol – aalkahaal
5. Calcium – kaalciyam

Technical Term – Adopted Loan Item

In addition to the loan words as such against a technical term in the test books, there are adopted loan words (tatsama) in Tamil. The following are some of the SL terms for which there are adopted loan words in TL

1. Oxygen – aaksisan
2. Zygote – caikooTTu
3. ion – ayani
4. Genotype – jiinoo Taippu
5. Detergents – TiterjenTukal

Technical Term – One Native Item

There are corresponding native terms for most of the technical terms in text books and it is a normal practice that each technical term is substituted with an appropriate native term. Such usages cause no confusion among the users.

1. Positive Column – *neer min tampam*
2. Binding energy – *piNaikkum aaRRal*
3. Beats – *vimmalkaL*
4. Fossil fuel – *tol eriporuL*
5. Chemical kinetics – *veetivinai veekaviyal*

Technical Term – Two Native Items

One significant point which emerges from the analysis of the text book is that there are some of the technical terms in SL with two parallel native terms in TL. It has to be observed here that these forms which have two variants deserve our immediate attention. They have to be standardized properly taking into account the various aspects of standardization.

1. Deposition – *paTikal, paTivu*
2. Dry ice – *ular panikkaTTi*
    -*varaL panikkatti*
3. Latent heat – *maRaicuuTu*
    -*uLLuuRaic cuuTu*
4. Potential energy – *iruppu aaRRal*
    –*nilai aaRRal*
5. Binomial polygon – *iiruRuppu*
    -*iraTTaikkuur*

Technical Term – More Than Two Native Items

Variation in technical terms is quite common in scientific texts. It is observed that for some of the technical terms there are more than two parallel native terms available in TL. All the multiple terms are virtually synonymous in nature and they convey the same semantic component to the appropriate lexical units in more than one domain of usage in the textbooks.

1. Acoustic filter – *olivaTipaan*
    - *oli vaTikaTTi*
    - *oli vaTippi*
2. Analyser – *pakuppi*
    - *pakuppaan*
    - *pakuppaayivuk karuvi*
3. Coolant – *kuLirvi*
    - *kuLirppaan*
    - *kuLirvippaan*
4. Universe – *pirapanjam*
    - *aNTam*
    - *peeraNTam*
5. Buoyancy – *mitapputtiRam*
    - *mitapput tanmai*
    meelolukum tanmai

Technical Term – Loan and Native Items

One significant and important point that emerges from the analysis is that there are cases of appropriate loan as well as native items in text books against a technical term. These items

reflect the ongoing process of standardization of the native items.

1. Crofon   – *olikkaTatti*
               - *kurroppoon*

2. Degree   – *paakai*
               - *Tikiri*

3. Sonometer – *Tikiri*
               - *curamaani*
               - *coonaamiiTTar*

4. Antigen   – *etirt toonRi*
               - *aanTijen*

5. Algae   – *paacikaL*
               - *aalkaa*

Technical Term – Two Native and One Loan Words

In addition to the above said category, it is to be noted that there are few instances where a technical term is substituted with two native items as well as one corresponding loan item in Tamil.

1. Mutation   – *tiTiir maaRRam*
              - *cantati maaRRam*
              - *miyuuTTeesan*

2. Asteriods   – *nuN kooL*
              - *ciRu kooL*
              - *asTiraayiTukal*

3. Film   – *patalam*
              - *eeTu*
              - *pilim*

4. Oxygen   – *piraaNavaayu*
              - *uyir vaayu*
              - *aakcijan*

Technical Term – Loan Blend

A translation involves two principle areas of adaptation and which is by and large confined to grammar and lexicon. The grammatical changes require adjustments in shifting word order in the TL and the lexical structure of the source message is less readily adjusted to the semantic requirements of the receptor language. It is interesting to note here that in addition to native items along with loan item against a particular lexical component, there are few cases, where a technical term is substituted with a loan blend in Tamil. This type of translation indicates an imperative purpose. Here the constrained translation is not merely to suggest a possible line of behaviour, instead it is to make an action which is explicit and compelling.

1. Mustard Gas – *masTarTu vaayu*
2. Macro elements – *meekroo tanimankaL*
3. Plant enzymes – *taavira encaimkaL*
4. Copper sulphate – *taamira calpeeT*
5. Quantum theory – *kuvaaNTam koLkai*

Compound Technical Terms – Compound Native Terms

In translation process, it is necessary to have a good grasp of the linguistic structures of the two languages, not only in terms of the usual types of transfers from one language to another, but also more specifically in terms of the types of transformations which occur within a specific language.

Though one-to-one correspondence strategy is virtually ruled out in translation procedure, it is to be noted that there are some cases where some of the compound technical terms are equated with compound native terms.

1. Electro magnetic wave motion

   min kaanta alai iyakkam

2. Disappearing filament pyrometer

   maRaiyum minnalai ventalamaani

3. Electric power transmission

   min tiRan anuppuatal

4. Half life period

   arai aayuL kaalam

5. Photo electric cell

   oLi min kalam

Although the writers of the text books are very much aware of the existing problems in coining technical terms, they often resort to any one of the above described nine methods obviously because of the non availability of the following provisions:

1. Guidelines to text book writers (with regard to the use of technical terms)

2. Forum to pass strictures and monitor

3. Style sheets for writers

4. Standardization authority, etc.

The variations found in the use of technical terms can be controlled to a maximum extent if some of the methods and suggestions given below are adopted. The writers of the text books could be provided with a list of equivalent technical terms in SL and TL. This will eliminate the problems of using the non-standard items. The authors of science text books in their urgency to complete the given assignment on time use any technical term that

is available at their disposal ignoring that such terms used by them should be standardized ones. In the absence of any such list provided by the authorities, the authors choose between any one of the competing forms and use them in their writings. Therefore, this can be avoided by preparing a list of equivalents and circulating them among the authors. While preparing the equivalent terms adequate care should be taken to see that the equivalents thus recommended are acceptable, communicable, adaptable and inflectable.

The words which find a place in the day to day lexical stock have more acceptability and communicability. Therefore, technical terms should be coined by making use of words which are found in the day to day usage. While translating a compound technical term in SL, it should be coined by finding a compound word in the TL also, as far as possible. Because the students while learning the compound words identify them as a combination of two individual words and they find it difficult to equate it with a single source language term. Similarly as far as possible single technical terms in source language should be translated with single target language words.

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உயர்நிலைப் பள்ளி அறிவியல் பாடமாக்கத்தின் மொழிபெயர்ப்பு

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முன்னுரை

அறிவியல் தமிழ் என்பது பல்வேறு அறிவியல் துறைகளில் இடம் பெறும் கருத்துக்களை எடுத்துச் சொல்லப் பயன்படுத்தப்படும் தமிழாகும். அறிவியல் தமிழ் இலக்கியத் தமிழினின்று மாறுபட்டு விளங்க வேண்டியது இன்றியமையாததாகிறது. மொழியை ஆக்கும் திறன், மொழி நயம், மொழியின்பம் என மொழித்தேர்ச்சியையும் புலமையைக் காட்டும் நிலைக்களனாக இலக்கியத் தமிழ் விளங்குகிறது. இலக்கியத் தமிழில் மொழியோடு உணர்ச்சியும் இயைந்திருக்கும். ஆனால் அறிவியல் தமிழில் மொழி நயத்திற்கோ மொழியின்பத்தை நுகர வைக்கும் முயற்சிக்கோ சிறிதும் இடமில்லை. அறிவியல் கருத்துக்களை மிகைப்படக்கூறாமலும் அதே சமயத்தில் குன்றக்கூறாமலும் தெளிவாகவும் எளிதாகவும் திறம்படக்கூறும் ஒரு கருவியாக மட்டுமே அறிவியல் தமிழ் அமைய வேண்டும்.

அறிவியல் மொழி என்பது ஒரு மொழியின் பயன்பாட்டில் அறிவியற் கருத்துக்களைத் தெளிவாகவும் எளிமையாகவும் செய்தித் தொடர்பில் ஆற்றல் மிக்கவையாகவும் ஆக்க பல்வேறு மொழிக்கூறுகளை அந்தந்தச் சமுதாயச் சூழல்களுக்கு ஏற்றவாறு அமைத்துக்கொள்ளப்படும் ஒரு மொழிநடையாகும். இதில் பயன்படுத்தப்பட்டு வரும் மொழி வழக்கு பிறதுறைகளில் பயன்பட்டு வரும் மொழி வழக்குகளிலிருந்து ஓரளவிற்கு

அதன் பல்வேறு நிலைகளில் மாற்றங்கள் பெற்று அமைந்துள்ளது என்றால் அது மிகையாகாது.

அறிவியல் பாடமாக்கம்

பாடமாக்கம் என்பது ஒரு குறிப்பிட்ட கருத்தை, செய்தியை, ஒரு குறிப்பிட்ட பாடத்திட்டத்தை அடிப்படையாகக் கொண்டு ஒரு குறிப்பிட்ட மணித்துளிகளில் ஒரு குறிப்பிட்ட பிரிவினருக்கு விளங்குகின்ற வகையில் பாடத்தை அமைத்துக்கொள்ளும் முறையாகும். பெரும்பாலும் பாடமாக்கம் மதிப்பெண்ணை மனதில் கொண்டே செய்யப்படுகிறது. பாடமாக்க முறையில் மொழிப் பாடத்திற்கும் அறிவியல் பாடமாக்கத்திற்கும் வேறுபாடுகள் உள்ளன. அறிவியல் பாடம் சோதனை முறைகளையும் புள்ளி விவரங்களையும் செயல்முறைப் பயிற்சிகளையும் அடிப்படையாகக் கொண்டது. மேலும் இப்பாடத்தில் வரையறுத்தல் (defining), நிரூபித்தல் (proving), மேற்கோள் காட்டுதல் (referencing), போன்ற மொழிச் செய்கைகள் முக்கிய இடத்தைப் பெறுகின்றன.

அறிவியல் செய்திகளைப் பாடமாக்கும் போது அதில் இடம் பெறும் மொழிக்கூறுகளை விளக்குவதில் அவை அந்தப் பாடத்தில் பயன்படும் முறையை விளக்குவதும் சிறப்பாகக் கருதப்படுகிறது. குறிப்பாக அறிவியல் கருத்துக்களை வெளிப்படுத்தும் கலைச் சொற்கள், தொடர்கள் (phrases), சிறப்புச் சொற்கள் (registers), வாக்கிய அமைப்பின் நிலைபேறாக்கம் போன்றவை பற்றிய விளக்கங்கள் பரவலாகவும் சிறப்பாகவும் கருதப்படுகின்றன. ஒரு குறிப்பிட்ட கருத்தை வெளியிட ஒரு குறிப்பிட்ட சொல் அமைக்கப்படும்போது அச்சொல் இடம் பெறும் சமுதாயச் சூழல் தொடரமைப்பின் மூலமாகவே வெளிப்படுகிறது எனலாம். தொடரமைப்பு வாக்கியத்தின் ஒரு பகுதியாதலின் அதன் வாயிலாக அக்கருத்தும் அதன் தொடர்பான பிற செய்திகளும் வெளியிடப்படுகின்றன. இவை ஒரு வாக்கிய அளவில் நின்று விடாமல் தொடர்ந்து கோவையாகப் பல

வாக்கியங்களாக அமைக்கப் படுகின்றன. இதனையே உரைக்கோவை (discourse) என்று குறிப்பிடுவார்கள். அதாவதுகருத்தின் தொடர்ச்சியை வெளிப்படுத்தும் வாக்கியங்களின் கோவையாகும். இந்த உரைக்கோவையினை மொழிபெயர்க்கும் போது ஏற்படும் சிக்கல்கள். கலைச்சொல்லாக்க உத்திகள், உரைக்கோவையின் அமைப்புமுறை, கருத்துப்புலப்பாட்டுத்திறன் ஆகியவற்றை விளக்குவதே இச்சிறு கட்டுரையின் நோக்கமாகும்.

பொருத்தமுடைய கலைச் சொல்லாக்கம்

அறிவியல் பாடமாக்கத்தில் கலைச்சொல்லாக்கம் முக்கிய இடத்தினைப் பெறுகின்றது. பல்வேறு அறிவியல் துறைகளில் ஏற்பட்டுவரும் புதிய செய்திகள். கருத்துக்கள் எல்லாம் மொழியின் வாயிலாகவே வெளியிடப்படுகின்றன. அவற்றில் கலைச்சொற்கள் தவிர்க்க முடியாததாகின்றன. அதாவது கருத்து வெளிப்பாட்டிற்குக் கலைச்சொற்கள் இன்றியமையாததாகின்றன. பெரும்பாலும் கருத்துருவாக்கம் கலைச்சொற்களின் மூலமே மேற்கொள்ளப்படுகிறது. இக்கலைச்சொற்கள் பெரும்பாலும் ஒலிபெயர்ப்பு செய்தும் மொழிபெயர்ப்பு செய்தும் உருவாக்கப்படுகின்றன. சில நேரங்களில் கலைச்சொற்களைத் தரப்படுத்தும் போது ஒன்றுக்கு மேற்பட்ட சொற்கள் உருவாக்கப்படுகின்றன. இதனால் மாணவர்களுக்குக் குழப்பம் ஏற்படுகிறது.

எ.கா.

membrane - சவ்வு, உறை

ஒரிடத்தில் membrane என்பதற்கு சவ்வு என்றும் பிறிதோரிடத்தில் உறை என்றும் மொழிபெயர்க்கப் பட்டுள்ளது. இதனால் இக்கலைச்சொல்லிற்கு ஏற்ற சொல் எது என்ற மயக்கம் ஏற்படுகிறது. The protoplasma is differentiated into cytoplasmic area and the nuclear area.

நடுக்கருவப்பகுதி சைட்டோபிளாசப் பகுதி என்றும் புரோட்டோபிளாசப் பகுதி என்றும் பகுக்கப்பட்டுள்ளது.

But nuclear membrane is almost nil. Nuclear is absent.
இருப்பினும் நியூக்ளியார் சவ்வு இடையாது. நியூக்ளியஸ் இல்லை.

இந்தப் பதியில் இடம் பெற்றுள்ள Nucleus என்ற ஆங்கிலச்சொல்லின் மொழிபெயர்ப்பே கரு - கருப்பகுதி என்பது. இங்கு முதல் வாக்கியத்தில் இடம் பெற்றுள்ள கலைச்சொல்லை மொழிபெயர்த்துக் கொடுத்திருப்பதையும் அதன் பின் இறுதி வாக்கியத்தில் அச்சொல்லை அப்படியே மொழி பெயர்த்துக் கொடுத்திருப்பதைக் காண்கிறோம். இத்தகைய கலைச் சொல்லாக்க முறைகள் மாணவர்களிடையே குழப்பத்தை ஏற்படுத்தும் எனலாம்.

Tuberculosis is caused by rod shaped bacterium called mycobacterium tuberculosis.

இந்த என்புருக்கி நோய் நீள்தண்டு வடிவ பாக்டீரியங்களான மைேயா பாக்டீரியத்தால் தோன்றுவதாகும். இது குச்சி வடிவமானது. காற்றின் மூலம் பரவக்கூடியது.

rod shaped - நீள் தண்டு வடிவம், குச்சிவடிவம் என்று இரு சொற்களால் மொழிபெயர்க்கப்பட்டுள்ளன. இவ்வாறு கலைச்சொல்லாக்கத்தில் ஒன்றுக்கு மேற்பட்ட வகையில் சொற்கள் மொழிபெயர்க்கப்பட்டு ஒருமைப்பாடில்லாமல் இருப்பதைக் காணமுடிகிறது.

உரைக்கோவை

உரைக்கோவை என்பது கருத்துப்பரிமாற்றத்தை நிறைவு செய்யப் பயன்படுத்தும் உத்தியாகும். மொழியானது வாக்கியங்களின் வழியேயும் அவற்றிற்கிடையேயுள்ள அமைப்பு இணைப்பு, பொருள் இணைப்பு, பேச்சு, செயல் அமைப்பில் இணைப்பு போன்றவற்றாலும் வெளிப்படுத்துவதாயின் அது அறிவியல் உரைக்கோவை எனப்படும். முதலில் அறிவியல் உரைக்கோவை என்ற சொல்

கருத்துரு என்ற சொல்லுக்கு இணையாகப் பயன்படுத்தப்பட்டது. ஆனால் இன்று கருத்துரு என்பது உரைக்கோவை என்ற பரந்த கருத்துப்பரிமாற்ற வழி முறையின் ஒரு சிறு உறுப்பாகக் கொள்ளப்படுகிறது.

இந்தக் கருத்துருவானது வாக்கிய அமைப்புகளின் வழி வெளிப்படுத்தப்படுகிறது. அதாவது பொருள் மையமாக அமைய அதனை ஒட்டி வாக்கிய அமைப்பும் பிற சிறு அமைப்புகளும் அமைக்கப்படுகின்றன. அந்த வகையில் அறிவியல் பாட மொழி பெயர்ப்பின் போது அமையும் சிலவாக்கிய அமைப்பு பின்வருமாறு விளக்கப்படுகிறது.

வாக்கிய அமைப்பு

அறிவியல் பாட மொழி பெயர்ப்பில் மிகைக்கூறு செயற்பாடு அதிகமாகக் காணப்படுகிறது. இதனைச் சொல்நிலை, தொடர் நிலை என இரு வகையாகப் பகுத்துக்காட்டலாம்.

சொல்நிலை

The tail is the conical projection of the trunk.

உடலின் பின்முனையில் நீண்டிருக்கும் கூம்பு வடிவ சிறிய அமைப்பே வால் பகுதியாகும்.

It protects the body from external factors and also helps in flying.

இச்சட்டகம் புறக்காரணிகளில் இருந்து புறாவைப் பாதுகாக்கிறது. பறப்பதற்கு பேருதவியாக விளங்குகிறது.

பின்முனை புறா, பேருதவி என்ற சொற்கள் மிகைக்கூறாக இப்பகுதியில் கையாளப்பட்டுள்ளன. இவ்வாறு அறிவியல் மொழிபெயர்ப்பில் அதிக மிகைக்கூறுகள் காணப்படுவதை அறிய முடிகிறது.

வாக்கிய நிலை

சொல் நிலை மிகைக்கூறு இருப்பது போல் வாக்கிய நிலையிலும் மிகைக்கூறுகள் காணப்படுகின்றன.

எ.கா.

இறைவன் எங்கும் இருக்கிறார் என்ற ஒரு சொற்றொடர் வழக்கில் உள்ளது என்றும்;

அறிவியல் செய்திகளும் தேவை என்ற அடிப்படையில் நீங்கள் இங்கே அறிய இருப்பன பின்வருமாறு:

இவ்வாக்கியங்கள் மிகைக்கூறாக இதில் கையாளப்பட்டுள்ளன.

செய்திகளைக் குறைத்தல்

ஒரு கருத்தினைப் பற்றி கூறும்போது, மையக்கருத்தினை மட்டும் கூறிய பின் துணைக்கூறுகள் விடுடுகின்றன.

இது பெரிகார்டியம் என்ற உறையால் மூடப்பட்டுள்ளது. இரு சுவர்களால் ஆக்கப்பட்டது. என்றும்;

இந்த சைட்டோபிளாசம் ஒரு பிளாஸ்மா சவ்வுரையால் மூடப்பட்டுள்ளது. செல்லுக்கு அகத்திலும் புறத்திலும் பொருள்களின் போக்குவரத்தைக் கட்டுப்படுத்துகிறது என்ற பகுதிகளில் துணைக்கூறுகள் விடுபட்டுள்ளன. மையப் பொருண்மைக்கு மட்டுமே முக்கியத்துவம் தரப்பட்டுள்ளது.

விரித்துக் கூறுதல்

ஆங்கிலத்தில் ஒரே வாக்கியமாக அமைக்கப்பட்டுள்ளதைத் தமிழில் தனித்தனி வாக்கியமாக அமைத்துத் தரப்பட்டுள்ளன.

இதயம் நான்கு அறைகளால் ஆனது. மேலறைகளான ஆரிக்கிள்கள் இரண்டும் மெல்லிய சுவரைப் பெற்றுள்ளன. கீழறைகளான வென்ட்ரிக்கிள்கள் தடித்த சுவரைப்

பெற்றுள்ளன. ஆரிக்கிள்கள் அளவில் சிறியவை. வெண்டிரிக்கிள்கள் அளவில் பெரியவை.

என்றும்;

இந்த சைட்டோபிளாச சவ்வு உள்நோக்கி சைட்டோபிளாசத்தில் நுழைகிறது. பல்வகையான என்ஸைம்களைக் கொண்ட குழல்களை உருவாக்குகிறது, என்றும் தனித்தனி வாக்கியமாக அமைக்கப்பட்டு கருத்து விரிவாக்கப்பட்டுள்ளது.

துணைவினைப் பயன்பாடு

அறிவியல் மொழிபெயர்ப்பில் துணைவினை பயன்பாடு அதிகம் கையாளப்பட்டுள்ளது.

They are of different types-அவை பலவிதமாக வகைப்படுத்தப்பட்டுள்ளன.

Consists of three parts -மூன்று பகுதிகளாகப் பிரிக்கப்பட்டுள்ளது.

சுருக்குதல்

ஆங்கிலத்தில் இரு வாக்கியமாக அமைந்துள்ளதை மொழிபெயர்க்கும் போது ஒரே வாக்கியமாகத் தமிழில் மாற்றப்படுகிறது.

எ.கா.

இன்றியமையாத மிகப் பயனுள்ள இந்த வைட்டமின் க்ளாஸ்ட்ரிடியம், அஸிட்டோ பியுடெலிகம் பாக்டீரியத்தின் பலனாகும்.

இந்த கனிமங்கள் மீண்டும் சுற்றுப்புற விண்வெளியில் முற்றிலும் கலந்து புதிய தாவரங்களின் வாழ்க்கை சுழற்சிக்கு மறுபடியும் துணைபுரிகின்றன.

நீண்ட வாக்கியம் மற்றும் தனித்தனி வாக்கியங்களிலுள்ள கருத்தின் மையப் பொருண்மையினை மட்டும் சுருக்கித் தரப்படுகிறது.

ஒருமை-பன்மை மயக்கம்

மொழி பெயர்க்கும் போது ஒருமை பன்மை மயக்கம் அதிகமாகக் காணமுடிகிறது. இதனால் பெரும்குழப்பம் ஏற்பட வாய்ப்புண்டு.

எ.கா.

இப்புறச்சட்டகம் புறாவின் உடலின் மேற்புறத்தே இருந்து உருவானவையாகும்.

நடுக்குழல் முன்சிறுகுடல், சிறுகுடல் ஆகியவற்றைப் பெற்றுள்ளது.

இந்த DNA சுருள் வடிவில் இரட்டையராய்க் குறுக்காகத் திகழும்.

ஒருமை-பன்மை மயக்கம் பெரும்பாலும் பொருட்குழப்பத்தை உருவாக்கிவிடும்.

கருத்துப்புலப்பாட்டுத்திறன் என்பது ஒரு கருத்தை வழங்குபவனுக்கும் பெறுபவனுக்கும் இடையே தோன்றும் நிகழ்ச்சி- செயல். அதாவது கருத்து ஒருபுறம் கொடுக்கப்படுகிறது. இத்தகைய பரிமாற்றத்தில் மொழி பேச்சாகவும் எழுத்தாகவும் அமைகிறது. ஒரு கருத்து பிறருக்குச் சென்று சேரும் வரை அதில் இடம் பெறும் அமைப்பு, கருத்து, செயல், உத்திகள் போன்றவை ஒன்றுக்கொன்று தொடர்புபடுத்தப்பட்டுக் கருத்துப்புலப்பாட்டுக்கோட்பாடு எனப்படுகிறது. இந்த அடிப்படையில் தான் அறிவியல் பாடம் உருவாக்கப்பட வேண்டும். கருத்தை வெளிப்படுத்துவதற்கப் பயன்படுத்தும் மொழிக்கூறுகள் செம்மையாக அமையும். அதாவது கருத்தும் மொழியும் ஒன்றுபட்டு வெளியாகும் போதுதான் அதில்

நிறைவு தெளிவு ஏற்படும். கருத்து வெளிப்பாட்டுத்திறன் பாட நூல்களில் இடம் பெறும் விதத்தைப் பின் வரும் பகுதி விளக்குகிறது.

ஆடு, மாடு போன்ற கால் நடைகளில் தோன்றும் ஆன்தரக்ஸ் பிணிக்கு பாசில்ஸ் ஆந்தாரசிஸ் என்னும் நுண்ணுயிரிகள் காரணம் ஆகும்.

மைக்கோபாக்டீரியம் எலும்புருக்கி நுண்ணுயிரிகள் கால்நடைகளில் எலும்புருக்கி வியாதியை விளைவிக்கின்றன. இது குச்சி வடிவமானது. காற்றின் மூலம் பரவக்கூடியது.

இந்தப் பத்திகள் வெளிப்படுத்தும் கத்துகள் இரண்டு. அவை 1. ஆன்தரக்ஸ் நோய், எலும்புருக்கி நோய் இரண்டும் கால்நடைகளைத் தாக்குகின்றன. 2. பாசில்ஸ் ஆந்த்ராசிஸ் எனும் நுண்ணுயிரியும் மைகோ எனும் நுண்ணுயிரியும் காரணமாகின்றன. இப்பத்தியில் கருத்து வெளிப்படுத்துப்பட்டுள்ள முறையினைக் காணும் போது கருத்துப் புலப்பாட்டுத்திறன் உத்தி முறையாகக் கையாளப்படவில்லையென்றே எண்ணத் தோன்றுகிறது. இதனைத் தெளிவாகக் கூறவேண்டுமெனில் பின்வருமாறு விளக்கலாம்.

கால்நடைகளை ஆன்தரக்ஸ் எனும் நோயும் எலும்புருக்கி எனும் நோயும் தாக்குகின்றன.

இவை பாசில்ஸ் ஆன்த்ராக்ஸிஸ் என்னும் நுண்ணுயிரியினாலும் மைகோ எனும் நுண்ணுயிரியினாலும் உண்டாகுகின்றன. குச்சி வடிவுடன் காற்றில் எளிதில் பரவக்கூடியது மைகோ நுண்ணுயிரியாகும்.

இவ்வாறு கூறும் போது கருத்து தெளிவாகவும் எளிமையாகவும் சென்று சேரும். தேவையில்லா கூறுகள் இடம் பெற வேண்டியதில்லை.

அறிவியல் மொழி பெயர்ப்பு - சில குறைகள்

உயர் நிலைப் பள்ளி அறிவியல் பாடங்களின் மொழி பெயர்ப்பினைக் காணும் போது கீழ்க் காணும் குறைபாடுகள் இருப்பதைக் காணமுடிகிறது.

1. கலைச் சொல்லாக்கத்தில் ஒருமைப்பாடின்மை

2. கருத்துப்புலப்பாடு செம்மையாக அமையாமை

3. ஒருமை பன்மை மயக்கம்

4. மொழிபெயர்ப்பில் சீர்மையின்மை

இக்குறைகள் படிப்போரின் புரிதிறனை ஏதேனும் ஒரு வகையில் பாதிக்கக்கூடும்.

முடிவுரை

அறிவியல் மொழிபெயர்ப்பில் விரிதல், சுருக்குதல் போன்ற உத்திகள் ஆங்காங்கே கையாளப்பட்டுள்ளன. நீண்ட வாக்கியங்கள்- கலவை வாக்கியங்கள் தனித்தனி வாக்கியங்களாக மாற்றப்பட்டுள்ளன. இவ்வாறு மாற்றும் போது தேவையில்லாத சில கூறுகள் இடம் பெற்று விடுகின்றன. மையப்பொருண்மை மட்டும் வெளிப்படுத்தப்பட்டு அதற்குத் துணையாகவுள்ள துணைக்கூறுகள் விடுபட்டுள்ளன. இவ்வாறு உயர்நிலைப் பள்ளி அறிவியல் மொழிபெயர்ப்பு காணப்படுகிறது.

உதவிய நூல்கள்

கருணாகரன்.கி. (1989) அறிவியல் உருவாக்கத் தமிழ் மணிவாசகர் நூலகம் : சிதம்பரம்

கருணாகரன், கி.&ஜெயா.வ. (1992) அறிவியல் தமிழ் உரைக்கோவை அமைப்பும் நிலைப்பேறாக்கமும்", களஞ்சியம், அண்ணா பல்கலைக் கழகம்: சென்னை.

தயாளன்.வே & ஜெயா.வ. (1998) "அறிவியல் பாடமாக்கம்: சில நெறிமுறைகள்" அறிவியல் தமிழ்க்கோவை மனோன்மணியம் சுந்தரனார் பல்கலைக் கழகம்:திருநெல்வேலி

தமிழ்நாட்டுப் பாடநூல் (1996) பொது அறிவியல்

தமிழ்நாட்டுப் பாடநூல் நிறுவனம்: சென்னை.

அறிவியல் மொழிபெயர்ப்பு நெறிமுறைகள்

எஸ். வெள்ளையா,
பாரதியார் பல்கலைக் கழகம்,
கோயம்புத்தூர்.

மொழிபெயர்ப்பு (Translation) என்பது ஒரு மொழியில் உள்ள அல்லது சொல்லப்பட்ட செய்திகளை அப்படியே மற்றொரு மொழியில் எடுத்துச் சொல்லும் முறை. மூலமொழியிலுள்ள (Source Language) ஒரு செய்தியை அதற்கு நிகரான பொருளைக் கொடுக்கும் வகையில் குறிக்கோள் மொழியில் (Target Language) பெயர்ப்பதே மொழிபெயர்ப்பு என்பர் (J.C. Catford, 1965). மேலும், பொருளுக்கு முதலிடமும் நடைக்கு இரண்டாமிடமும் தரும் வகையில் மூலமொழிச் செய்திக்கு மிக நெருங்கிய இயல்பான நிகரனைக் குறிக்கோள் மொழியில் தருவதே மொழிபெயர்ப்பு என்பர் (E.A. Nida, 1975).

மொழிபெயர்ப்பானது ஒரு நாட்டின் மக்களின் பண்பாடு, கலாச்சாரம், நாகரீகம், தத்துவம், விஞ்ஞானம், கலை, இலக்கியம் போன்றவற்றை உலகின் பல்வேறு பகுதிகளையும் பிரதிபலித்துக் காட்டும் தன்மையுடையது.

கலை, இலக்கிய மொழிபெயர்ப்பில் மொழிநடை முதன்மை பெற்று விளங்கும். ஆனால் அறிவியல் மொழிபெயர்ப்பு என்பது அறிவியல் கருத்திற்கு முக்கியத்துவம் கொடுத்து மொழிபெயர்ப்பதாகும். அறிவியல் ஆய்வுகள் உலகத்திற்குப் பொதுவானவை. அறிவியல் கருத்துக்களை மொழிபெயர்க்கும் பொழுது மிகவும் எச்சரிக்கையுடன் எல்லாச் செய்திகளையும் தெளிவாகவும், எளிமையாகவும் கூற வேண்டும். அறிவியல்

மொழிபெயர்ப்பில் ஒலியியல் புலப்பாடு (Phonological expression)மிகவும் துல்லியமானதாக இருக்க வேண்டும்.

அறிவியல் மொழிபெயர்ப்பு

அறிவியல் விளக்கங்கள், கருத்துக்கள், கட்டுரைகள் போன்றவற்றை ஆங்கில மொழி வாயிலாக எளிதில் வெளியிட முடிகிறது என்று ஒரு சாரார் எண்ணி வருகின்றனர். ஆனால், ஜப்பான் நாட்டில் அறிவியல் தொடர்பான செய்திகளை வெளியிடும் போதும், பேசும் போதும்கூட ஜப்பானிய மொழியிலேயே வெளியிடுகின்றனர். தாய்மொழி வாயிலாக அறிவியல் கருத்துக்கள் எளிதில் கேட்போரைச் சென்றடையும் என்ற உயரிய சிந்தனையில் செயல்படுகின்றனர். எல்லாத் துறைகளிலும் இன்று ஜப்பான் முதலிடத்தில் உள்ளது. பிற மொழியில் உள்ள அறிவியல் கருத்துக்களைத் தங்களது தாய்மொழியான ஜப்பானிய மொழிக்கு உடனே மொழிபெயர்த்து விடுகின்றனர்.

அறிவியல் மொழி என்பது மொழியின் ஒரு சிறப்பு நடையாகும். எனவேதான் அறிவியல் கருத்துக்களை மொழிபெயர்ப்பதற்கு மாறுபட்ட நடை தேவைப்படுகிறது.

அறிவியல் மொழிபெயர்ப்பு என்று சொல்லும் போது அங்கு உணர்ச்சி (emotion), சந்தம் போன்ற இலக்கிய நயங்களுக்கு இடமில்லை. அதே சமயம் கலைச்சொற்களுக்கு அதிக முக்கியத்துவம் கொடுக்க வேண்டியுள்ளது. ஏறக்குறைய ஒரு தொழிற் கிளைமொழியாகவே தோன்றுகிறது என்பர் (சி. சிவசண்முகம் & தயாளன், வே., 1988). அறிவியல் மொழிபெயர்ப்பு என்பது அறிவியல் கருத்துக்களை அறிந்து கொள்வதற்கு மட்டுமல்லாமல் தத்தம் மொழியில் அறிவியலை உருவாக்குவதற்கும் பயன்படுகிறது.

அறிவியல் மொழிபெயர்ப்பில் சொற்களுக்கு அதிக முக்கியத்துவம் அளிக்கப்படுகிறது. எனவே கலை, இலக்கியங்களில் கையாளப்படும் நடை சிறப்பினை இங்கு உய்த்துணர இயலாது. கலைச் சொற்களே இதற்கு

முக்கியத்துவம் பெறுகின்றன. அறிவியல் மொழிபெயர்ப்பவை கீழ்க்கண்ட விதிமுறைகளைப் பின்பற்றிச் செய்யலாம்.

குறிக்கோள் மொழியின் அமைப்பிற்குத் தக்கவாறு மொழிபெயர்த்தல்

மொழிபெயர்க்கும்பொழுது இரு மொழிகளின் (மூலமொழி மற்றும் குறிக்கோள் மொழி) அமைப்பையும் மொழிப்பெயர்ப்பாளர் நன்கு அறிந்தவராக இருத்தல் அவசியம். வாக்கிய அமைப்பு (Sentence structure) மொழிக்கு மொழி வேறுபட்டே காணப்படுகிறது. சான்றாக தமிழில் செயப்படுபொருள் பயனிலைக்கு முன்னும் ஆங்கிலத்தில் பயனிலைக்குப் பின்னும் அமையும் வழக்கினை நாம் அறிவோம்.

ஆங்கிலம்: Muthu read   the book.

எழுவாய் பயனிலை செயப்படுபொருள்

எழுவாய் செயப்படுபொருள் பயனிலை

தமிழ்: முத்து புத்தகம் படித்தான்

அறிவியல் மொழிபெயர்ப்பின் போது குறிக்கோள் மொழியின் அமைப்பை மனதிற் கொண்டு மொழிபெயர்ப்பதே சாலச்சிறந்தது. அப்போதுதான் அறிவியல் கருத்துப் புலப்பாடு செம்மையாக குறிக்கோள் மொழியில் வெளிப்படும். உதாரணமாக, Chlorine is a gas" என்ற ஆங்கிலத் தொடரைக் குறிக்கோள் மொழியான தமிழில் மொழிபெயர்க்கும் போது தமிழ் மரபையொட்டி குளோரின் ஒரு வாயு ஆகும் என்றே மொழிபெயர்த்துள்ளனர். ஆனால் குளோரின் ஒரு வாயு என்று மொழிபெயர்க்கப்படுமானால் அது செம்மையாக அமையும். இது போன்ற பிரச்சனைகளை மனதிற்கொண்டு அறிவியல் மொழிபெயர்ப்பை மொழிபெயர்ப்பாளர் செய்ய வேண்டும்.

மூவிடங்களைக் குறிக்காத வாக்கியங்களை அமைத்தல்

அறிவியல் மொழி சிறப்பானதாகவும் செம்மையானதாகவும் அமைய வேண்டும். அப்போதுதான் அதன் பயன் சமுதாயத்திற்குக் கிட்டும். ஆகவே, அறிவியல் வாக்கியங்களில் - தன்மை, முன்னிலை, படர்க்கை ஆகிய மூவிடங்களைக் குறிக்காத அமைப்பே சிறப்புடையது. மேலும், வாக்கியங்கள் செயப்பாட்டு வினையில் அமையும் விதத்தில் அமைவதே சிறந்தது. சான்றாக, நான் தண்ணீரைக் கொதிக்கவிட்டேன், தவளையின் இதயத்துடிப்பை அளந்தேன் போன்ற வாக்கியங்கள் அறிவியல் வாக்கிய அமைப்பில் இடம் பெறுவதில்லை. அதற்குப் பதிலாக தண்ணீர் கொதிக்க விடப்பட்டது, தவளையின் இதயத்துடிப்பு அளவிடப்பட்டது என்ற வாக்கியமே இடம் பெறுகிறது. இவ்வாறான மூவிடங்களைக் குறிக்காத வாக்கியங்களை மொழிபெயர்ப்பாளர் கவனத்துடன் உருவாக்க வேண்டும்.

எ.கா.:1

அவகாட்ரோ கற்பிதக் கொள்கை

அணுக்களும், மூலக்கூறுகளும் பொருள்களில் அமைந்துள்ள முடிவான துகள்கள் இருவகைப்படும். ஒன்று தனித்தியங்கும் தன்மையற்றது. ஆனால் வேதிவினைகளில் பங்கேற்கும் இத்துகளையே அணு என்கிறோம்.

(+1, வே. 1996, ப. 20)

மேற்கண்ட எடுத்துக்காட்டில் இடம் பெற்றுள்ள என்கிறோம் என்ற சொல் தன்மை நிலையில் வந்தமைந்துள்ளது. இவ்வாக்கியத்தைக் கீழ்க்கண்டவாறு மாற்றி அமைத்தால் சிறப்பாக அமையும்.

அணுக்களும், மூலக்கூறுகளும் பொருள்களில் அமைந்துள்ள முடிவான துகள்கள் இருவகைப்படும். வேதிவினைகளில் பங்கேற்கும் துகளே அணு எனப்படுகிறது.

எ.கா.:2

என்பது மின்னூட்டப் பின்மை எனக்கொள்க (+1, இ., 1996, ப. 183)

எ.கா.:3

குவி லென்சு ஒளி மூலத்திற்கு முன்னால் வைக்கப்படுகிறது. .... லென்சிற்கும், ஒளி மூலத்திற்கும் இடையிலான தொலைவு அளந்தறியப்படுகின்றது.

(+1, இ., 1996, ப. 230)

மேற்கண்ட எடுத்துக்காட்டுக்களில் பயன்படுத்தப்பட்டுள்ள, எனக்கொள்க, வைக்கப்படுகின்றது, அளந்தறியப்படுகின்றது போன்ற மூவிடங்களைக் குறிக்காத சொற்களைத் தமிழ்நாடு பாடநூல் நிறுவனத்தால் வெளியிடப்பட்ட மேல்நிலைப்பள்ளி அறிவியல் (இயற்பியல்) பாடங்களில் கையாண்டு வாக்கியங்கள் அமைக்கப்பட்டுள்ளன.

வழக்கிலுள்ள சொற்களைப் பயன்படுத்துதல்

அறிவியல் மொழிபெயர்ப்பில் குறிக்கோள் மொழி பேசும் மக்கள் தங்கள் வழக்கில் பயன்படுத்தும் சொற்களைக் கொண்டு மொழிபெயர்க்கும் போது அறிவியல் கருத்துக்கள் எளிதாகப் படிப்போரைச் சென்றடைகிறது.

இவ்வாறு பேச்சு வழக்கில் அல்லது பயன்பாட்டிலுள்ள சொற்களைக் கொண்டு மொழிபெயர்ப்புச் செய்யும் போது மாணவர்கள் எளிதாக அறிவியல் (பாடக்)கருத்துக்களைக் குழப்பமின்றி புரிந்து கொள்ள இயலும்.

எ.கா.

ஆங்கில மொழியில்　　　　தமிழ்மொழி வழக்கிலுள்ள சொல்

Algae　　　　　பாசி (தாவரம்)

Bolus	கவளம்
Calotropis	எருக்கு
Decaussage	குறுக்குமறுக்கு
Pulvirus	அதைப்பு (வீக்கம்
Tetany	கிட்டிப்போதல்
Tobacco	புகையிலை (புகையைத் தரும் இலை)
Sling	கவண்

மேற்கண்ட எடுத்துக்காட்டில் குறிப்பிடப்பட்டுள்ளவை நாம் அன்றாட வாழ்வில் பயன்படுத்தத்தக்கூடிய சொற்கள் ஆகும். இச்சொற்களை அறிவியலில் புகுத்துவதன்மூலம் அறிவியல் கருத்துக்கள் எளிதில் படிப்போரைச் சென்றடையும். எளிதில் புரிந்துகொண்டு குழப்பமின்றி வெளிப்படுத்தவும் முடியும்.

புதுச்சொற்களைப் பயன்படுத்தி மொழிபெயர்ப்பு செய்தல்

அறிவியல் மொழிபெயர்ப்பில் புதுச்சொற்களைப் பயன்படுத்தி மொழிபெயர்ப்பது அறிவியல் தமிழ் சிறப்பாகவும் செம்மையாகவும் அமைய வழி வகுக்கும். புதுச்சொற் படைப்பு என்பது குறிப்பாக ஆங்கிலச் சொற்களை கலைச்சொற்களாக தமிழில் மொழிபெயர்க்கப்படும் போது ஏற்படும்.

எ.கா.1

Structure of HIV:

Human Immuno Deficiency Virus or HIV as its is commonly known, is spherical in shape .... Between the envelope and core is a matrix composed of protein-

என்ற ஆங்கில வாக்கியத்தை தமிழில் மொழிபெயர்க்கும்பொழுது,

எச்.ஐ.வியின் (HIV) அமைப்பு:

மனிதனுக்கு உள்ள நோய் எதிர்ப்பு சக்தியைக் குறைக்கும் வைரஸ் (Human Immuno Deficiency Virus) அல்லது எச்.ஐ.வி. வைரஸ் கோள வடிவமானது. .... இந்த உறைக்கும் மையப்பகுதிக்கும் இடையே புரதத்தினால் ஆகிய தளப்பொருள் (matrix) காணப்படுகிறது.

(+1, உ, 1996, ப. 11)

என மொழிபெயர்ப்பு செய்யப்பட்டுள்ளது. Matrix என்ற சொல்லின் மொழிபெயர்ப்புச் சொல்லாக அல்லது அதற்கு இணையான தமிழ்ச்சொல்லாக அமையாமல் ஆங்கிலச் சொல்லின் பொருளுக்கு ஏற்ப தமிழில் தளப்பொருள் என்ற புதுச்சொல்லால் படைக்கப்பட்டுள்ளது. மொழிபெயர்ப்பின் போது மூலமொழியிலுள்ள சொல்லுக்கு இணையான அல்லது அதே பொருளைக் குறிக்கும் வழக்குச் சொல் இல்லாதபோது புதுச்சொல்லைக் கொண்டு மொழிபெயர்ப்பு செய்யப்பட வேண்டும். அவ்வாறு படைக்கப்படும் புதுச்சொல்லாக்கமே அறிவியல் தமிழை வளமாக்கும்.

ஆங்கிலத்தில் தமிழ் மொழிபெயர்ப்பில் புதுச்சொல்லாக்கம்

Antennae	உணர்நீட்சிகள்
Heptron	பற்றுறுப்பு
Somatogmy	உடல்இணைவு
Wave front	அலை முகப்பு

கலைச்சொல்

அறிவியல், கலையியல் முதலான துறைகளில் பயன்படுத்தப்படும் குறிப்பிட்ட பொருண்மையுடைய, வரையறைக்குட்பட்ட ஒரு சொல் அல்லது சொற்றொடரே கலைச்சொல் எனப்படும். இதனையே மகாகவி பாரதியார்

பரிபாஷை, ஸங்கேதம், குழுடக்குறி என்று ஒரு பொருளைக் குறிக்கும் மூன்று சொல்லால் குறிப்பிட்டுள்ளார்.

அறிவியல் கருத்துக்களை வெளியிடுவதில் மிக முக்கிய பங்கினை வகிப்பது கலைச்சொற்களே. கலைச்சொற்களை உருவாக்கும்பொழுது ஒரு வரைமுறைக்குட்பட்ட செய்ய வேண்டும். மூலமொழியிலுள்ள கலைச்சொற்களை குறிக்கோள் மொழிக்கு மொழிபெயர்க்கும் போது கலைசொல்லாக்கக் கோட்பாடு / கொள்கைக்குட்பட்டு மொழிபெயர்ப்பு செய்ய வேண்டும்.

அறிவியல் செய்திகளைத் திறம்படச் சொல்ல கலைச் சொற்கள் (Technical Terms) ஓரளவிற்கு உதவுகின்றன. ஒரு கலைச்சொல் ஒரு கருத்தை வெளியிடும் போது உண்மைத் தன்மையையும் செறிவையும் உள்ளடக்கியதாக அமைய வேண்டும்.

கலைச்சொல்லைப் பற்றி சுந்தரம்(1986) விவரிக்கும்பொழுது, "பல்வேறு அறிவுத் துறைகளையும் சார்ந்த கருத்துப் படிமங்களைத் (concepts) தெளிவுறப் புரிந்து கொள்ளுவதற்காக மனிதன் பல தனிச்சொற்களையும் படைத்துக் கொள்கிறான். இவற்றைக் கலைச்சொல் என்கிறோம். அன்றாடம் வழக்கிலுள்ள அவனது மொழியில் குவிந்திருக்கும் சொற் கோவையிலிருந்து இச்சொற்கள் எடுக்கப்பட்டு ஒரு குறிப்பிட்ட துறை சார்ந்த கருத்துப் படிமத்தைப் புலப்படுத்துவதற்கென வரையறுக்கப்பட்டு விடுவதால் இவை கலைச்சொல் என்ற பெயரைப் பெறுகின்றன" என்கிறார்.

மேலும் இவர் கலைச்சொல்லின் இயல்பு எத்தகையது என்பதை பல சொற்களால் விளக்க வேண்டிய கருத்தமைவை (concepts)ஒன்றிரண்டு சொற்களால் விளக்குவது கலைச்சொல்லின் இயல்பாகும் என்று இயம்புகிறார்.

கலைச்சொல்லின் செயற்பாடு

அறிவியலில் நீண்ட ஒரு கருத்தைச் சொல்ல சிறிய வடிவில் அமைந்த கலைச்சொல்லே பயன்படுகிறது. இக்கலைச்சொற்கள் கருத்தைத் துல்லியமாக வெளிக் கொணர வேண்டும்.

பிஞ்சக் (1977:179) என்ற அறிஞர், அறிவியல் கலைச்சொல் என்பது ஒரு மொழியின் சொற்களஞ்சியத்தில் ஒரு கூறே. ஏனைய சொற்களைப் போல வாக்கியத்தில் எழுவாய், செயப்படுபொருளாகவோ, பெயராகவோ, வினையாகவோ, பிற இலக்கணக்கூறுகளாகவோ செயல்படும். ஆனால் அது செம்மையாக வரையறை செய்யப்படும்பொழுதுதான் அறிவியல் தொழில் நுட்பவியல் துறைச்சொல் நிரலில் ஓர் உறுப்பாகிறது என்று தெளிவாக விளக்குகிறார்.

கலைச்சொல் என்பதைச் சுருங்கக் கூறும்பொழுது, பல சொற்களால் குறிக்க வேண்டிய ஓர் எண்ணக் கருவினைச் செட்டாகச் சொற்சிக்கனத்துடன் எடுத்துக் கூறுவதே கலைசொல் என்கிறார் இரத்தினம் (1984:19).

அறிவியல் செய்திகளை வெளிப்படுத்துவதில் கலைச்சொற்களே முக்கியப் பங்கினை வகிக்கின்றன. இத்தகைய கலைச்சொற்களைக் கையாளுவதில் ஒருமைப்பாடு இல்லாமல் உருவாக்கும் போது, கருத்து வெளிப்பாடு மற்றும் கலைச்சொல் நிலைப்பேறாக்கம் இவ்விரண்டினையும் பாதிக்கும்.

அறிவியல் தமிழுக்கான கலைச்சொல்லாக்கத்தில் பல்வேறு முறைகள் பின்பற்றப்படுகின்றன. முக்கியமாக தொடக்க காலத்தில் ஒலிபெயர்ப்பு முறையும், ஓரளவு தன்னினமாக்க முறையும் (partial nativisation) பயன்படுத்தப்பட்டு வந்தன. அவற்றைத் தொடர்ந்து மொழிபெயர்ப்பு முறையும், கடன் கலப்பு முறையும் (Loan blending)அதற்குப் பின்னர் முழுமையான தமிழாக்க முறையும் (Complete Tamilisation)

படிப்படியாகப் பின்பற்றப்படலாயின. இதனால் தொடக்க காலத்தில் கலைச்சொல்லாக்கத்தில் இருந்த கடினமான சொற்கள், சொல்லமைப்புகள் ஆகியவை எளிமைப்படுத்தப் படலாயின. மேலும், மேலினமாக்கப்பட்ட (Sanskritisation)சொற்கள் கூட பின்னர் மேலினச்சிதைவாக்கம் (desanskritisation) என்ற கொள்கையின் அடிப்படையில் தமிழாக்கம் செய்யப்பட்டன. கலைச்சொல்லாக்க வரலாறு நமக்கு இதனைநன்கு தெளிவுபடுத்துகிறது.

கலைச்சொல் மொழிபெயர்ப்பு நெறிமுறைகள்

இன்று பல்வேறு வகைகளில் கலைச்சொற்கள் உருவாக்கப்பட்டு அவை அறிவியல் பாடங்களில் பயன்படுத்தப்பட்டு வருகின்றன. பின் வரும் கலைச்சொல்லாக்கமுறைகள் இன்று பெரிதும் கையாளப்பட்டு வருவதைக் காணமுடிகிறது.

1. கடன் சொற்களை அப்படியே பயன்படுத்துதல் - ஒலி பெயர்ப்பு விதிகளின் அடிப்படையில் (loan adoption).

2. கடன் சொற்களை மொழிபெயர்த்தல் (loan translation)

3. கடன் கலப்பு (loan blends).

4. மொழிபெயர்ப்பு (translation).

இத்தகைய கலைச்சொல்லாக்கமுறைகள் அறிவியல் பாடங்களில் எவ்வாறு பயன்படுத்தப்பட்டுள்ளன என்பதைக் காணலாம்

கடன் சொற்களை அப்படியே பயன்படுத்துதல்

அறிவியல் பாடங்களில் பெரும்பாலான கலைச்சொற்கள் ஒலிபெயர்ப்பு செய்யப்பட்டே பயன்படுத்தப்பட்டுள்ளன. ஆனால், ஒலிபெயர்ப்பு விதிகள் சீராக பயன்படுத்தப்படவில்லை.

எ.கா.

'இலங்கையிலும் நம் நாட்டின் அஸ்ஸாம் மாநிலத்திலும் நெப்பந்தஸ் எனும் தாவரம் வளருகிறது.

நெப்பென்தஸ் ஒரு பூச்சியுண்ணும் தாவரம். இதில் இலை குடுவை போன்று மாற்றுருப்பெற்றுள்ளது.

நெப்பன்தஸ் தாவரத்தில் காணப்படும் இலை மாற்றுருவை விவரிக்க.

இந்த எடுத்துக்காட்டில் இடம் பெற்றுள்ள கலைச்சொல்லாகிய நெப்பந்தஸ் (Nepenthas) என்பது மூன்று விதமாக ஒலிபெயர்ப்புச் செய்யப்பட்டு பாடத்தில் இடம் பெற்றுள்ளதைக் காணமுடிகிறது.

பொதுவாக ஒலிபெயர்ப்புச் செய்யும் போது பெரும்பாலும் ஒலிபெயர்ப்பு விதிகளின் அடிப்படையிலேயே செய்யப்படும். அதாவது குறிக்கோள் மொழியின் ஒலியமைப்பு விதிகளை ஒட்டி இவை அமையும். இங்கு ஒலிபெயர்ப்பு விதி சீராகப் பயன்படுத்தப்படவில்லை என்றேதான் கூறவேண்டும்

எ.கா.

1) சலாசா > சலாஜா

2) கார்போஹைட்ரேட் > கார்போஹைட்ரேட்டு

3) மான்செட் > மான்செட்டு

இந்த எடுத்துக்காட்டுகளின் மூலமாக சில உண்மைகள் தெரிய வருகின்றன. அதாவது சில இடங்களில் ஆங்கில மொழியமைப்பிற்குத் தக்கவாறும். வேறு சில இடங்களில் தமிழ் அமைப்பிற்குத் தக்கவாறும் கலைச் சொற்களைப் பயன்படுத்தியுள்ளனர்.

கடன் சொற்களை மொழிபெயர்த்தல்

கடன் பெறப்பட்ட சொற்களை அப்படியே நேரடியாக மொழிபெயர்த்துக் கலைச் சொற்களாகப் பயன்படுத்துதலே இம்முறையாகும்.

ஆங்கிலத்தில் அறிவியல் பாடத்தில்

1. Secondary wavelets ➤ இரண்டாம்நிலை சிற்றலை
                          அல்லது அலைக்குட்டி

2. Buccal Cavity   ➤ வாய்க்குழி

3. Nasal Cavity   ➤ நாசிப்பன்னம்

கடன் மொழிபெயர்ப்புச் செய்யப்பட்டுள்ள கலைச்சொற்களைப் பார்க்கும்பொழுது இரண்டு விதமான முறைகள் இவற்றில் கையாளப்பட்டுள்ளது தெரியவருகிறது. அதாவது ஒரு சொல்லுக்கு ஒரு பொருள் என்ற அடிப்படையில் நேரடியாக மொழிபெயர்த்துவிட்டு அதனுடைய மற்றொரு வடிவத்தையும் கொடுத்துள்ளனர். எடுத்துக்காட்டாக Secondary wavelets என்ற சொல்லை இரண்டாம்நிலை சிற்றலை என்று கடன் பெயர்ப்பு செய்துவிட்டு அதனுடைய கருத்துப் பெயர்ப்பாக அலைக்குட்டி என்ற சொல்லையும் கொடுத்துள்ளதைக் காணமுடிகிறது. இதே போன்று Cavity என்ற சொல்லுக்கு இருவிதமாக அதாவது குழி, பன்னம் என்று மொழிபெயர்ப்புச் செய்துள்ளதையும் காணலாம்.

கடன் கலப்பு

இந்த வகையான கலைச்சொல்லாக்கம் என்பதுதாய்மொழிக்கூறையும் பிறமொழிக் கூறையும் ஒன்றாகச் சேர்த்துப் பெறப்படுவதாகும். இது ஒருவகையில் தன்னினமாக்கமேயாகும்.

1) ஆங்கிலச்சொல் + தமிழ்ச்சொல்

Nuclic acids நியூக்ளிக்+அமிலங்கள் ➤ நியூக்ளிக் அமிலங்கள்

Colonisation காலனி+ஆதல் ➤ காலனியாதல்

Ionic bond அயனிக்+பிணைப்பு ➤ அயனிக் பிணைப்பு

Ozonolysis ஓசோ+ஏற்றம் ➤ ஓசோனேற்றம்

தமிழ்+ஆங்கிலம்+தமிழ்

Open vascular bundle திறந்த+வாஸ்குலார்+கற்றை ➤ திறந்த வாஸ்குலார் கற்றை

Hepatic portal vein கல்லீரல்+போர்ட்டல்+சிரை ➤ கல்லீரல் போர்ட்டல் சிரை

மொழிபெயர்ப்பு

மூலமொழியின் கருத்தை உள்வாங்கிக் கொண்டு அதற்குச் சமமான சொல்லை அல்லது பொருளைக் குறிக்கோள் மொழிக்கு கொண்டு வருதலுக்கு மொழிபெயர்ப்பு என்று பெயர். இது பெரும்பாலும் கருத்தை ஒட்டியே செய்யப்படுவதால் கருத்து மொழிபெயர்ப்பு என்றும் அழைக்கலாம். அறிவியல் பாடங்களில் இடம் பெற்றுள்ள கருத்து மொழிபெயர்ப்பைப் பின்வரும் பகுதி விளக்குகிறது.

எ.கா.

Biotechnology   ➤ உயிரி தொழில் நுட்பவியல்

Royal Jelly   ➤ அரசு ஊண் பசை

Basal ganglia   ➤ அடி நரம்பணுத்திரள்

Deliquescent   ➤ நீர் உறிஞ்சும் தன்மை

கருத்தை அடிப்படையாகக் கொண்டு அதை வெளிப்படுத்த சரியான சொல் கிடைக்காத நிலையில் புதுக்கலைச்சொற்கள் உருவாக்கப்பட அவை நீளமாக அமைந்து விடுவதையும் காண்கிறோம். சான்றாக உயிரி தொழில் நுட்பவியல், அரசு ஊண் பசை, அடி நரம்பணுத்திரள் போன்றவற்றைச் சொல்லாம். இதற்குக் காரணம் தனிச்சொல் கிடைக்காமையேயாகும். இதுபோன்ற நீண்ட சொற்கள், தொடரில் அமைந்து வழங்கும் நிலையில் பயன்பாட்டில் அவற்றின் எளிமை கருதி எளிமையாக்கம் (Simplification) செய்யப்பட வேண்டிய நிலை ஏற்படுகிறது.

ஒலிபெயர்ப்பு மற்றும் மொழிபெயர்ப்பு பயன்பாடு

ஒரு சொல்லை மொழிபெயர்த்தோ அல்லது ஒலி பெயர்த்தோ பயன்படுத்தலாம். ஆனால் இரண்டு முறைகளையும் ஒரே கருத்தை வெளிப்படுத்த ஒரே சொல்லி ற்குப் பயன்படுத்தக்கூடாது. அவ்வாறு பயன்படுத்துவோமானால் பொருட்குழப்பம் ஏற்பட வாய்ப்புண்டாகும். பின்வரும் பத்தியில் ஒரே கருத்தை வெளிப்படுத்த இவ்விரண்டு முறைகளும் பயன்பட்டிருப்பதைக் காணலாம்.

ஏ.கா.

அ) கொழுப்பையும், எண்ணெயையும் நீராற்பகுத்து சோப்பு தயாரிக்கும் பொழுது கிளிசரால் உட்பொருளாகக் கிடைக்கிறது. இவ்வினை சப்பானிபிகேசன் எனப்படும்.

ஆ) எஸ்டர்களைப் போலவே எண்ணெய்களும், கொழுப்புகளும் நீராற்பகுப்படைந்து கிளிசராலையும், கொழுப்பு அமிலங்களையும் கொடுக்கின்றன. எண்ணெய்களையும் கொழுப்புகளையும் சோடியம் அல்லது பொட்டாசியம் ஹைட்ராக்சைடுடன் கொதிக்க வைக்கும் பொழுது சோப்பு என்றழைக்கப்படும் பொட்டாசியம் அல்லது சோடியம் உப்புகளும் கிளிசராலும் கிடைக்கின்றன. இம்முறை சோப்பாக்குதல் என்றழைக்கப்படுகிறது.

கலைச்சொல் நிலைப்பேறாக்கம்

அறிவியல் கருத்துப்புலப்பாடு அமைய கலைச்சொற்கள் நிலைப்பேறாக்கம் ஆகவேண்டும். எனவே, நிலைப்பேறாக்கத்தை மனதில் கொண்டே கலைச்சொற்கள் உருவாக்கப்பட வேண்டும்.

ஒருமைப்பாடு

கலைச்சொற்களைப் பொறுத்தளவில் அவற்றிற்கிடையே ஒருமைப்பாடு அவசியமாகிறது. ஏனெனில் ஒரு சொல்லை

ஒன்றுக்கு மேற்பட்ட வகையில் பயன்பாட்டில் கொண்டு வரும்போது நிலைப்பேறாக்கம் ஏற்பட வாய்ப்பில்லாமல் போகக்கூடும். அறிவியல் பாடங்களில் பயன்படுத்தப்பட்டுள்ள கலைச்சொற்களைப் பார்க்கின்ற போது ஒரு சொல் ஒன்றுக்கு மேற்பட்ட முறையில் பயன்படுத்தப்பட்டுள்ளதைக் காணலாம். சான்றாக நெப்நந்தஸ், நெப்பென்தஸ், நெப்பன்தஸ் போன்றவற்றைச் சொல்லலாம்.

மொழிபெயர்ப்பில்கூட ஒருமைப்பாடு இல்லாத நிலையைப் பார்க்க முடிகிறது. சான்றாக, Cavity என்ற கலைச்சொல் இரு வேறுவிதமாக குழி, பள்ளம் என்றும், Tube என்ற கலைச்சொல் இருவேறுவிதமாக குழாய் , குழல் என்றும் மொழிபெயர்க்கப்பட்டு, பயன்படுத்தப்பட்டிருப்பதைக் காண முடிகிறது. இத்தகைய மொழிபெயர்ப்புமுறை மாணவர்களிடையே பொருள் குழப்பத்தை ஏற்படுத்தும்.

கலைச்சொற்களை குறிக்கோள் மொழிக்கு மொழிபெயர்க்கும்பொழுது,

1) ஒரு சொல்லுக்கு ஒரு பொருள் என்ற நிலையில் உருவாக்கப்பட வேண்டும். ஒரு சொல்லுக்கு பல பொருள் தரும் விதத்தில் அமைக்கக்கூடாது.

உ.ம்.: Cavity > பள்ளம், குழி, Tube >குழாய், குழல்

2) மொழிபெயர்க்கப்பட்ட கலைச்சொல்லை எளிதில் புரிந்து கொண்டு வெளிப்படுத்தக்கூடிய விதத்தில் அமைக்க வேண்டும்.

3) நிலைப்பேறாக்கம் பெறும் விதத்தில் கலைச்சொற்களை மொழிபெயர்க்க வேண்டும்.

4) மூலமொழியிலுள்ள கலைச்சொல்லை குறிக்கோள் மொழிக்கு மொழிபெயர்க்கும் போது ஒன்றுக்கும் மேற்பட்ட நிலையில் மொழிபெயர்க்கக்கூடாது. அவ்வாறு மொழிபெயர்த்துப் பயன்படுத்துவதால் கலைச்சொல்

நிலைப்பேறாக்கம் அடையாமலும், படிப்போரை குழப்பக்கூடியதாகவும் அமைந்துவிடும்.

5) குறிக்கோள் மொழியின் இலக்கண விதிமுறைகளுக்குட்பட்டு மொழிபெயர்ப்புச் செய்ய வேண்டும்.

6) குறிக்கோள் மொழியின் ஒலியனியல் அமைப்பிற்கேற்ப ஒலிபெயர்ப்புச் செய்ய வேண்டும். ஒன்றுக்கு மேற்பட்ட ஒலிபெயர்ப்புகளை ஒரு சொல்லிற்குப் பயன்படுத்தும் போது குழப்பமே மிஞ்சும்.

7) மொழிபெயர்ப்புக் கலைச்சொல் சுருக்கமாக அமையவேண்டும். நீண்ட விளக்கமாக அமையக்கூடாது.

8) மூலகக்குறியீடுகள், சமன்பாடுகள் போன்றவற்றை அப்படியே சர்வதேச விதிமுறைக்குட்பட்டு குறிக்கோள் மொழியிலும் பயன்படுத்த வேண்டும்.

9) மூலமொழியிலிருந்து குறிக்கோள் மொழிக்கு கலைச்சொற்களை மொழிபெயர்ப்பு செய்யும்போது குறிக்கோள் மொழியின் வழக்கில் பயன்படுத்திவரும் சொற்களை கலைச்சொற்களாகப் பயன்படுத்தலாம்.

10) குறிக்கோள் மொழியின் வழக்கில் பயன்பட்டு வரும் பழஞ்சொற்களைக்கூட மொழி பெயர்ப்பின் போது பயன்படுத்திக் கொள்ளலாம்.

13) சொற்களைக் கடன்வாங்கித் தமிழில் எழுதும்போது சில சிக்கல்கள் ஏற்படுகின்றன. இச்சிக்கல்களைக் குறைக்கக் கிரந்த எழுத்துக்களைப் பயன்படுத்த அனுமதிப்பதோடு, தமிழ் ஒலியன் அமைப்பு விதிகளில் சில நெகிழ்ச்சிகளுக்கு இடந்தரலாம்.

உ.ம். ரேடார், லேசர் போன்ற சொற்களை இரேடார், இலேசர் எனத் தமிழ்ப்படுத்தாமல் அவற்றை உள்ளவாறே எழுத வேண்டும்.

15) மூலமொழியிலுள்ள கலைச்சொல்லை குறிக்கோள் மொழிக்கு மொழிபெயர்த்து பயன்படுத்தும் போது ஒலி பெயர்ப்புநிலை, மொழிபெயர்ப்புநிலை ஆகிய இரண்டு முறைகளையும் மாற்றி, மாற்றி பயன்படுத்தக்கூடாது.

உ.ம்.:

மூலமொழியில்   ஒலிபெயர்ப்பு   மொழிபெயர்ப்பு

Armature	ஆர்மச்சுர்	சுழல்சுருள்
Bolting	போல்டிங்	திடர்நீட்சி
Polymer	பாலிமர்	பல்படி

16) மொழியியல் மற்றும் தமிழ் ஆசிரியர்களின் துணை கொண்டு கலைச்சொற்கள் மொழிபெயர்ப்பு செய்யப்பட வேண்டும்.

உரைக்கோவை மொழிபெயர்ப்பு நெறிமுறைகள்

உரைக்கோவை என்பது வாக்கியங்கள் வழியாகச் செயல்படும் கருத்துப் பரிமாற்ற உத்தி எனலாம். இவ்வுத்தியானது அறிவியல் கருத்தை வெளிப்படுத்த உதவுமாயின் அது அறிவியல் உரைக்கோவை (Science Discourse) எனப்படும்.

அறிவியல் தொடர்பான கருத்துப்புலப்பாட்டில் கோவையாக அமைகின்ற உரைகளை அறிவியல் கோவை என்கிறார் டேவிட் பிரபாகரன் (1990).

அறிவியல் உரைக்கோவை என்ற சொல் கருத்துரு (Rhetoric) என்ற சொல்லுக்கு இணையாகப் பயன்படுத்தப்பட்டது. ஆனால் இன்று கருத்துரு என்பது உரைக்கோவை என்ற பரந்த கருத்துப் பரிமாற்ற வழிமுறைகளின் ஒரு சிறு அலகாகக் கொள்ளப்படுகிறது. கருத்துரு என்பதனை திருமலை (1979), பேச்சு, எழுத்து மொழிகளில் பயன்படும் கருத்துப் பரிமாற்ற உத்தி

என்கிறார். இதனை டிரெம்பிள் (1985), ஒரு நூலாசிரியர் தேவையான பனுவல் பாகத்தை எழுத்து வடிவில் வடிவமைக்கும் ஒரு நிகழ்வு எனக் கருங்கக் கூறுகிறார்.

உரைக்கோவையில் பத்தியமைப்பே அடிப்படையாகக் கொள்ளப்படுகிறது. ஏனெனில் உரைக்கோவை மொழிப்பயன்பாட்டைக் கருத்தில் கொண்டு அமைகிறது.

பத்தியாக்கம் எவ்வாறு அமைய வேண்டும் என்பதைக் கூறும்போது டிரெம்பிள் (1985), மிக எளிமையானதும், பயனுள்ளதுமான அலகு பத்தி எனக்குறிப்பிடுகிறார். அறிவியல் கருத்துக்களைத் தொகுத்தும் பகுத்தும் தர பத்தி அமைப்புக்கள் இன்றியமையாதவை.

ஒவ்வொரு பத்தியும் ஒரு மையக் கருத்தைக் கொண்டே அமைய வேண்டும். எடுத்துக் கொண்ட செய்தியின் அளவு, அச்செய்தியின் தன்மை, அதை விளக்கத் தேவையான துணைக் கருத்துக்கள் போன்றவற்றை ஒட்டியே பத்திகள் பிரிக்கப்பட வேண்டும்.

பத்தி பிரிப்பிலும், பத்திகளுக்கு தலைப்பிடும் போதும் தான் கூற வந்த செய்தியை வெளிப்படுத்தக்கூடிய விதத்தில் பத்தி பிரிப்பும் தலைப்பும் அமைய வேண்டும்.

பத்தித் தலைப்புக்கள் எளிமையாகவும், சுருக்கமாகவும் இருக்க வேண்டும். நீண்ட வாக்கியங்களை பத்தித் தலைப்புகளாக பயன்படுத்துவதால் படிப்போருக்கு பொருள் புரிவதில் சிரமத்தையே உண்டாக்கும்.

பத்தியில் இடம் பெறும் வாக்கியங்களுக்கு இடையில் அமையும் தொடரிணைப்பான்களை கருத்தோட்டத்தை வெளிப்படுத்தக்கூடிய விதத்தில் பயன்படுத்த வேண்டும். கருத்துக்கள் கோர்வையாகவும், எளிய வாக்கியத்தாலும் அமைய வேண்டும்.

பத்தியை ஒரு வாக்கியத்தாலும் அமைக்கலாம் அல்லது ஒன்றுக்கு மேற்பட்ட வாக்கியங்களாலும் அமைக்கலாம்.

பத்திகளை ஒரு பக்கத்தில் மேலும் கீழும் இடம் விட்டு அமைப்பதன்மூலம் பத்தி அமைப்பு உணர்த்தப்படும். ஒரு பத்தியில் ஆறு வாக்கியங்களுக்கு மிகாமல் இடம் பெறச்செய்ய வேண்டும். மிகப்பெரிய பத்தி, அதிகமான வாக்கியங்கள், அதிகமான கலப்பு வாக்கியங்கள் படிப்போரின் ஆர்வத்தைக் குறைப்பதுடன், கண்களைச் சோர்வடையச் செய்யும். எனவே கூற வந்த அறிவியல் மையக்கருத்தினை நேரடியாகக் கூறும் விதத்தில் பத்தி அமைய வேண்டும்.

அறிவியல் கருத்துக்களை எழுதுவதற்கும் விவாதிப்பதற்கும் பயிற்றுவிப்பதற்கும் எளிய வாக்கியங்களே சிறந்தது. எளிமையான நடையில் சொல்லப்படும் அறிவியல் கருத்துக்களே எளிதில் படிப்போரைச் சென்றடைகிறது.

முடிவுரை

அறிவியல் மொழிபெயர்ப்பு சிறப்பாக அமைய வேண்டுமானால்,

1. அறிவியல் தமிழ் கலைச்சொற்களை அதிகமாகப் படைக்க வேண்டும். பல்துறை வல்லுநர்கள் கொண்ட பயிலரங்குகள்/கருத்தரங்குகள் (Workshops / Seminars) மூலம் கலைச்சொற்களைப் படைக்க வேண்டும். இவ்வாறு செய்வதால் பிற்காலத்தில் மொழி பெயர்ப்பாளர்களுக்கு இடர்பாடுகளும் குழப்பங்களும் ஏற்படாது. இத்தகைய செயல்பாடுகள் அறிவியல் தமிழ் வளர உரமாக அமையும் எனலாம்.

2. சர்வ தேசப் பொதுமையான குறியீடுகள், சமன்பாடுகள் முதலியவற்றை உள்ளபடியே எவ்வித மாற்றமுமின்றி பயன்படுத்த வேண்டும்.

3. ஐந்தாண்டுகளுக்கு ஒரு முறை அறிவியல் ஆசிரியர்கள் பயிற்று மொழிப் பயிலரங்கில் பயிற்சி பெற வேண்டும் என்ற விதியை அரசும், பல்கலைக்கழகங்களும் உருவாக்க வேண்டும்.

4. எழுத்துச் சீரமைப்பு, ஒலிபெயர்ப்பு முறைகளில் இடர்ப்பாடு போன்றவற்றைக் களைய மொழியியல், தமிழ் ஆசிரியர்கள் அறிவியல் பாடமாக்கக்குழுவில் அவசியம் இடம் பெற வேண்டும்.

5. அறிவியல் கருத்துக்களை மொழிபெயர்க்கும் போது மொழிநடையை மிக எளிமையாகவும், சிக்கலற்ற வாக்கியங்களாலும் அமைக்க வேண்டும்.

6. அறிவியல் கருத்துக்கள் நேரிடையாகச் சொல்லப்பட வேண்டும்.

7. தகுந்த கலைச்சொற்களைத் தக்க இடத்தில் பயன்படுத்த வேண்டும்.

8. கலைச்சொற்களை மொழிபெயர்க்கும் போது குறிக்கோள் மொழியின் எழுத்து வடிவாக்கலில் எழும் சிக்கல்களை தீர்க்கும் விதத்தில் மொழிபெயர்ப்புத் திட்டமிடல் முக்கியமாகிறது.

9. அறிவியல் மொழிபெயர்ப்பின் நடை எடுத்துக்காட்டு நடையாகவும் (demonstrative style), மூவிடங்களைக் குறிக்காத வாக்கியத்தாலும் அமைய வேண்டும். தவிர வருணனை நடையாக அமையக்கூடாது.

10. ஒரே தொடரினுள் பல தொடர்களைப் புதைத்தொடர்களாகக் (multiple embeddings) பயன்படுத்துவது தவிர்க்கப்பட வேண்டும்.

11. அறிவியல் மொழிபெயர்ப்பில் தேவையான இடங்களில் மட்டுமே படங்கள், அட்டவணைகள் இடம் பெற வேண்டும்.

12. கலைச்சொற்களுக்கு இணையான சொற்கள் குறிக்கோள் மொழியில் இல்லாதபோது குறிக்கோள் மொழியின் இலக்கண விதிமுறைக்குட்பட்டு எழுத்துப் பெயர்ப்போ, ஒலிபெயர்ப்போ செய்யலாம்.

13. அறிவியல் மொழிபெயர்ப்பு யாருக்காகச் செய்யப்படுகிறது என்பதைத் (பொது மக்கள், மாணவர்கள், ஆய்வாளர்கள்) திட்டமிட்டு அதற்கேற்ற வகையில் மொழிபெயர்ப்பு செய்ய வேண்டும்.

14. அறிவியல் மொழிபெயர்ப்பில் வரையறைகள் மனதில் பதியும் வண்ணம் தெளிவாகவும், எளிமையானதாகவும், சுருக்கமாகவும் முழுப்பொருளையும் தன்னுள் அடக்கியதாகவும் இருக்க வேண்டும்.

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IV Machine Translation

Machine Translation from Malayalam to English: Problems and Prospects

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Introduction

"Old order changeth yielding place to new." It is true that whenever a new invention is made, it is not accepted immediately. Be it the Railway Engine of George Stephenson or the Analytical Engine of Charles Babbage, reluctance and opposition have been the first welcoming signs to such new ventures.

Following the same traits, computer, the miracle machine of the 20th century meted out the same difficulties. Now it has become an inevitable part of almost all fields. In the field of language-oriented processes, too, the computer has made a greater contribution.

The field of machine translation, where the transfer of ideas from one language to other language takes place, is a recently developed one when compared to the use of computers in other fields.

Why Machine Translation

The process of MT has made it possible for the Target Languages (TL) to enrich with ideas and thoughts borrowed from the Source Languages (SL).

When the transfer of ideas becomes voluminous, essentially an effective system to complete the process is needed. Computers are used mainly for their capacity to handle bulk data and their ability to process the given data and produce the desired output with apparently no loss of time.

Moreover, there are other 'pure research reasons', where the study of the basic mechanisms of language and mind, exploitation of the power of the computer and to find its limitations. There are also simple commercial and economic motives to sell a successful project, or to maintain a high standard of living in a competitive world.   Above all, in the forthcoming years of knowledge explosion, only computers can act as a faster and more competitive means of communication.

Malayalam as a Language

While talking about such things, it is essential to talk about the rich heritage of Malayalam, one of the languages of the Dravidian family, on which the attention of this paper is focused. The Malayalam language and literature possesses a treasure house of thoughts contributed by poets and writers like Kumaran Asan, Vallathole, Thagazhi, Vaikam Mohamed Basher, and social reformers like Sri Narayana Guru. Transfer of such ideas to the western medium via English brings out the rich literary heritage to the limelight. Moreover, the transfer of ideas from English, which is a tool for international communication, will also enrich the Malayalam language.

Problems, Strategies and Methodologies

It is a known fact that the computer, unlike the human brain, operates only in the limited periphery, with the database provided

to it. The prime aim of MT is focused on a single point (i.e.,). How to make the computer to understand what is fed into it and what is expected of it? Hence a logical approach of assuming the problems that may arise in the MT has been thought of and solutions have been proposed. The solutions could not be the ultimate ones, as researchers relentlessly toil to improve the process by finding out problems and giving better solutions for them.

It is identified that four levels of problems arise in the process of MT. They are at the lexical, morphological, syntactic and semantic levels. This paper attempts to cite a few of such problems encountered in attempting MT from Malayalam to English.

The problem at the lexical level is to make the computer to understand the given word. If the computer is not able to understand the word, the process is blocked at the primary level. Let us take the following words as examples to find out the problems in MT.

The words *thulli, kathi, nakham,* and *rasam,* when fed into a computer may pose a problem, if the computer finds them strange. Hence, it will be better if the computer's data base is provided with sufficient number of words. As one can not decide what are the words to be kept in the memory or data bank, following a system or method becomes essential for creating such a data bank. For creating a databank of such a kind, words of current usage, words of regular and repeated occurrence should be found out and this should be included in the database.

The next level of difficulty will be at the morphological level. The morphological analysis helps to perform the syntactic

analysis which is to follow in the line of process. The grammatical categories must be determined here. To make morphological analysis a success, grammatical information about various types of words must be provided. If there are any special categories, they are also to be accounted in the database.

The next level of analysis is the syntactic analysis. The main function of this part is to provide a general arrangement of rules to make the computer to understand the arrangement or occurrence of words in a particular manner in a sentence. Thanks to the computational grammar, which provides systems to establish the relationship between the individual words in a sentence and their position in the sentence.

The fourth level of analysis is the semantic level which gives room for ambiguities. Ambiguity arises in many ways. On the one hand it may be because of the multiple layers of meaning that a word possesses and on the other had the words function in a sentence from which the meaning can be derived. Another such problem is the usage of idiomatic expressions.

When words are taken as individual units they give a different meaning. As in the case of idiomatic expressions, the collective meaning of the phrases and clauses will contribute to the expression of the whole. Hence it becomes necessary to overcome the ambiguities avoiding misinterpretations.

Let us consider the uses of thulli and kathi in two different sentences:

1. *mazha thulli marangalin melum, ilagalin melum thulli chadi.*

2. *avanda kaiyil kathi kanduttu aval orakka kathi.*

The words *thulli* and *kathi* used in the above sentences, when put into MT will pose a problem. After crossing the lexical and

morphological analyses, the syntactic level will find it difficult since the word occurs in two places at two different levels. Hence, their meanings get changed according to their position. After assigning correct grammatical labels, the semantic level may become easy if different layers of meaning occur to the same words.

Thus the meanings of the word *thulli*, and *kathi* used as 'a drop' and 'knife' when used as nouns and 'to jump' and 'to shout' used as verbs is identified by the level and position of the words in the sentence. The same may be said of the analysis of phrases like '*kadu keruga*' and '*Jeevitham*' '*kolamthondi*' when taken as individual words, they carry a different meaning. When taken collectively, they carry a different meaning.

Suggestions

How to overcome such problems? Is it enough that only the computers can be given the entire task of performing the translation and producing the results? For direct transfer of message and for the translation of limited works, this may be applicable. When a work of more complex nature is involved, to save time, it is essential to involve the machine in the process.

We may make use of the following strategies in solving the problems that may arise at various levels.

The morphological level problems can be solved by addition of glossaries with sufficient words to the database. The grammatical categories could be determined by these glossaries. This will help us to deal with the problems that may occur at the syntactic level. The contextual meaning to be understood by the computer can be provided by feeding the computer with the multiple meanings of words to overcome polysemial ambiguities.

Above all to quote Bar – Hillel, "high accuracy, fully – automatic MT is not achievable in the foreseeable future". Though these words sound discouraging, one need not give up hope. Human intervention can be made both at the level of input and output stages by way of pre-editing and post – editing. The human assistance will give the necessary "world knowledge" to make translation proper.

Conclusion

When all said and done, there is no need to assume that computerization means either that translators will be no longer needed or that the translator will be a slave to a machine. Human assisted machine translation is required not only in the translation of literary works where sensitivity to cultural and linguistic nuances are important but also in the diplomatic and legal translations where meticulous accuracy is of paramount importance.

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Computer Analysis of Simple Sentences in Tamil

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Although much has been written and said about Tamil morphology, a large remains yet to be identified and discussed, from a computational point of view. Starting from Tolkappiyar on wards, schools have paid great attention to word formation. Elaborate and extensive rules have been framed using which the words can be derived, if the roots and information are given. This is useful because instead of listing all the words, we list only the roots and rules. Listing all the word forms would require more space and, on the other hard, deriving the forms would require more time. The solution for this stand off would be to analyse the endings mechanically and arrive at the pattern – based rules, using which forms could be generated.

In this paper an attempt has been made to portray the problems faced in analysing noun phrases in simple sentences in Tamil language when they are translated.

A simple sentence is one which contains one verb. Let us consider the following example:

1a. *raaman kannaaTiyai uTaittaan*

1b. *raamanaal kaNNaaTi uTaikkappa TTatu*

In 1a the subject *raaman* is in nominative and the object

KaNNaa Tiyai is in object case. In 1b, the subject is in nominative case and the object is in instrumental case. While these transpositions of subjects and objects in these sentences can be done easily, the morphological process taking place in verb is to be approached carefully. Although the verb root *uTai* – remains the same, there is a change in the stem. In the active sentence, the root itself functions as a stem and joins the past tense suffix and PNG marker forming finite verbs. In passive constructions, however, the infinitive form of the verb serves as a stem and the passive suffix *paTTatu* is added to it. The verb in this case being a strong verb takes – *kka* as the infinitive marker and infinitive form of the verb, thus, is *uTaikka*.

There can be another passive construction too for 1a as shown below

1c. *raamanaal KaNNaaTi uTaintatu*

In the above ergative sentence, the verb agrees with the subject, a neuter singular noun. Moreover, there is no addition of passivising suffix – *paTu* in this sentence.

From the above description, the following points emerge:

1. The endings of the forms are identified automatically and mechanically without regard to linguistic knowledge. Consequently in this process there is no scope for generalisation for obvious reasons.

2. Tamil being a non-configurational language, the slot in which a particular form occurs will be of little use in identifying the grammatical category of such an item.

3. The ergative nature of the verb has to be carefully tackled. There will be a dictionary of noun and verb roots with

subgroupings. In case of nouns, the subgroups will be human, non-human, male, female and neuter. The suffixes which the nouns are supposed to take such as plural, case, and particles/ clitics will also be listed separately. They will be marked as either human or non-human. In case of verbs the tense suffixes, the PNG markers, the infinitive suffix and so on will be listed. Further they will be marked as +/- object.

On the typing of a sentence, the analysis proceeds as described below. The characters available in a word are scanned from the end and are compared with those in the dictionary. For example in the sentence 1a cited above, the word *KaNNaaTiyai* occurs. The recognition procedure will first look for *i* ending entries in the dictionary and proceed further to identify *a*. These two put together form – *ai*, a possible entry in the dictionary. This will be matched with the accusative case marker in the dictionary of nouns. On successful matching, the type of the nouns it can take will be identified and analysed. This process is carried out until all the forms are analysed and their grammatical functions are identified.

Here, the algorithm developed should enable the system to identify the subjects and objects (nouns and their person, gender, and number). –*um* ending nouns and –*KaL* ending nouns to be identified separately irrespective of the fact whether they are subject or objects. The following processes take place:

1. Identify the subject (s). Therefore, the nouns occurring as subject will be identified as animate, inanimate, human, non-human and so on by studying the PT/PNG marker in the predicate.

2. Identify the plural marker

3. Identify the –um ending nouns occurring in the subject.

4. Add –aal to the noun(s) in the subject which have no marker or any marker other than –um at the end of the form.

5. Add –aalum to the nouns in the subject that end with –um

6. Identify the noun(s) in the subject. The noun (s) that has either no suffix or (KaL)ai will be the object.

7. Drop the –ai case marker optionally present in the object, there by making it into a subject.

8. Identify the verb by matching the PNG markers or PTs.

9. Delete the PNG / PT markers and also tense markers from the verb, there by identifying the verb root.

10. Identify the verb type as strong and weak verb.

11. Add –kkappaTT in case of strong verbs and –ppaTT in case of weak verbs.

12. Add an appropriate PNG/PG marker according to the subject.

If a sentence such as 1a given above is keyed in the following processes would be initiated.

The last item in the sentence is uTaittaan. Since it contains PNG maker (- aan) as also the tense marker –tt-, it will be identified as a verb and both these two markers will be removed from the item so as to get the verb root. Now, from the predicate uTaittaan, we will get the verb root uTai-

Later, the type of verb whether it is a strong verb or weak will be identified by matching it with the dictionary of verbs (one

and the same verb root can function as transitive and intransitive and also as strong or weak. Since passivisation is not possible in case of intransitive verbs, this issue does not pose any problem.) The verb root being identified as a strong verb, the form generated at this juncture would be uTaikkappaTT-
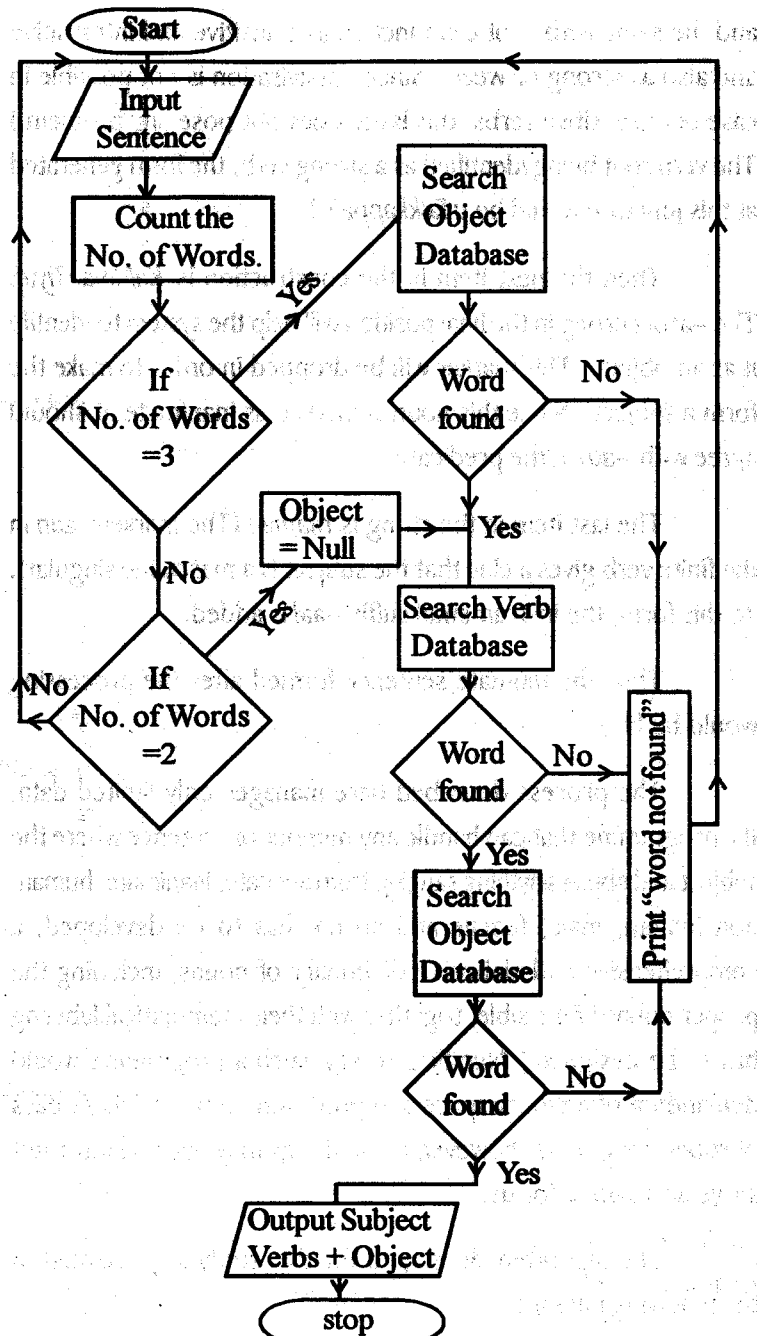
Then the next item in the construction is KaNNaaTiyai. The –ai occurring in the final position will help the system to identify it as an object. This marker will be dropped in order to make the form a subject. Since this noun is marked as inanimate, it should agree with –atu in the predicate.

The last item in the string is raaman (The marker –aan in the finite verb gives a clue that the subject is a masculine singular). To this form, the instrumental suffix –aal is added.
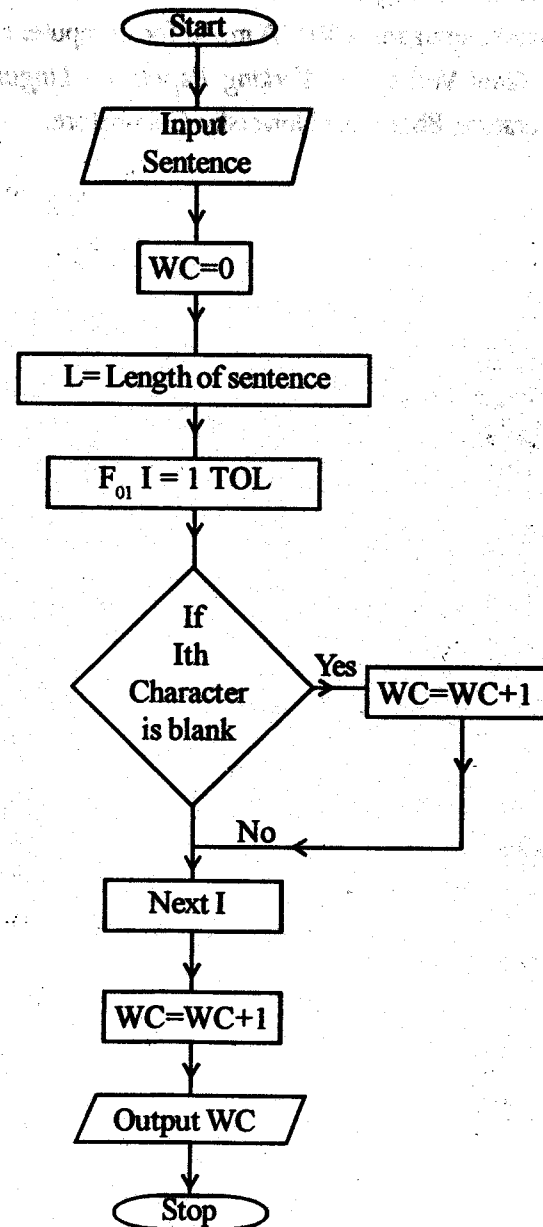
Thus the ultimate sentence formed after the processing would be lb.

The process described here manages only limited data. If a programme that can handle any number of sentence where the subject and object anything ranging from animate, inanimate, human, non-human, male, female and so on, has to be developed, a comprehensive and elaborate dictionary of nouns, including the proper nouns, if possible, together with their grammatical labeling has to be designed. Needless to say, such a programme would demand lot of memory space and processing time. In these days of super computers, however, these things may not and must not serve as a hurdle for us.

The algorithm developed for this study is presented in the following passage.

To count the Number of words

Start

Input Sentence

Count the No. of Words.

If No. of Words =3

If No. of Words =2

Search Object Database

Word found

Object = Null

Search Verb Database

Word found

Print "word not found"

Search Object Database

Word found

Output Subject Verbs + Object

stop

Yes

No

No

Yes

Yes

No

Yes

No

Yes

Start

Input Sentence

$WC=0$

L= Length of sentence

F_{01} I = 1 TOL

If Ith Character is blank

$WC=WC+1$

Next I

$WC=WC+1$

Output WC

Stop

Yes

No

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