THE NOTION OF CULTURE IN THE PROCESS OF TRANSLATION

ArivarasyMuthulingam
Assistant Lecturer in English Literature,Department of Linguistics and English, University of Jaffna.

Abstract
Translation is an intuitive process that is based on the translator's capability. Literal translation is really a challenge. Translation is more a process of explanation, interpretation and reformulation of ideas rather than a transformation of words. The translator should be proficient in languages, source language and the target language. In this process the notion of culture plays a major role in the process of translation. Translator could hardly find a correspondent word because words in certain language are initiatively created as its cultural tradition or experience. It is difficult to translate, particularly when the target language insists on a different epistemology. The slightest detail in the original has a resonance that escapes the unfamiliar reader. This study discusses the challenges faced by the translator when he is about to translate the cultural aspects of a Tamil society into English. Translating culture-specific concepts in general and allusions in particular seem to be one of the most challenging tasks to be performed by a translator. The conclusion of the analysis is that the translated text provides a window to the western readers the world of Sri Lankan Tamils.

Key Words- Culture, Contextual Meaning, Resonance, Translation.

Introduction
Translation and Language
Translation is an operation performed on languages: a process of substituting a text in one language for a text in another (Catford 1965, p.8) Language is a type of patterned human behavior. It is the most important in which humanbeing interact in social situations. Relations between languages in case of translation cannot always be symmetrical, but can be regarded as two-directional. The process of translation is uni-directional from a 'source language' into a 'target language' from a source language into a target language. Translation may be defined as follows: 'the replacement of textual material in one language by equivalent textual material in another language.' (Catford 1965,p.16) The term 'equivalent' is clearly a key term but the nature of translation equivalence in literary works is impossible. Dostert defines translation as 'that branch of the applied science of language which is especially concerned from one set of patterned symbols into another set of patterned symbols into another set of symbols.' (Locke 1955,p.124) The range of situational elements which are thus found to be relevant to a given linguistic form constitute the contextual meaning of that form.

Knowledge about particular culture has long been recognized as indispensable for translation. And even if cultural distances between the languages are great cultural gaps between the languages can in theory be bridged via ethnographic knowledge. Such a socio cultural view of language and translation is based on Hallidayan systematic-functional theory in which translation is conceived as a cross-linguistic cultural practice involving recontextualization. It is sensible to endorse the attitude taken by Koller (1992:176) who points out those cultural differences should not be exaggerated. Koller (1992:232f) lists a number of translational procedures for overcoming such cultural translation problems such as using loan words or loan translations, adoptions, explications, commentaries, definitions and paraphrases. Yet according to Kade (1993) from the linguistic and communicative perspectives, everything conceivable by the human mind must be capable of revealed in another (Nida and Taber 4), it can be inferred that everything can be translated from any language into another language.

Methodology
I have planned to use analytical and comparative methods. The qualitative methodology of the research will be carried out through texts, journals, articles and formal interviews with translator. Thus, I attempt to analyse, compare and contrast the source text and the target text. Working on the text is the most important as it is culturally bound. It is really a challenge as it needs extra knowledge in its cultural.

Discussion and Result
The content, ideas and the core of the original are conveyed into the translation as far as possible. 'Chevvanthi' is almost like a monologue about coming of age in which the protagonist Chevvanthi reveals her loss of childhood and of innocence and recognizes that she is blooming from childhood into adulthood. Kaviyuvan introduces psychological conflict and confusion through age-narrative. Since confusion and dilemma offer major concerns of major short stories, 'Chevvanthi' also takes the ethnic and political conflict by recalling her childhood. Even the sense of the original could be felt in the translation too. The translated text, 'Chevvanthi' evokes the emotions and carries the emotional implications at its best near to the source text. Though there are some omissions, the translator is able to create a sensible background through trans-creation.

E.g 'After collecting the first catch, appu would go again to cast his net. We would wait on the bank holding each other's hand. Under the lamp tied to poles, shoals of 'keluthi' would gather, open-mouthed.'

'Amma would cook crab stew. How nice it used to be, eaten with rice in the moonlight! All that joy is gone, gone forever. '
Although the manner and the style of English Language in 'Chevvanthi' differs to some extent as compared to source language, even if the translator tries his best to retain authenticity through trans-creation. It can be said that the target language has succeeded in providing the aesthetic pleasure to the readers in approximately to the original one.The character change is evident in the translated text as is in the source text. The translated 'Chevvanthi' evokes emotions and carries the emotional implications at its best near to the source text.

Transliteration is another technique which is employed by S.Pathmanathan to enrich the sense. Transliteration is not concerned with representing the phonemics of the original, it only strives to represent the characters accurately. Systematic transliteration is a mapping from one system of writing into another, word-by word or ideally letter by letter. Transliteration is opposed to transcription. Transcription maps the letters of the source script to letters pronounced similarly in the goal script. If the relations between letters and sounds are similar in both languages a transliteration may be the same as transcription.

E.g
1. Mohini- female spirit that lures man.
2. Murunga- the tropical tree whose unripe fruit is used in cooking curries
3. Kanna- a marine shrub
4. Kooththu- folk drama
5. Alari- a flowering plant that is usually found in crematorium.

In 'Chevvanthi' Sopa uses transliteration as one of the ways of enriching a language. Usually it enters a language through translation and interethnic communication.

Calque is a kind of direct-translation where a word or an expression from another language is translates literally each of its elements. It is a special type consisting of direct translation from the source language to target language. Calque's status in translation is that of a sandwich between pure borrowing and the receptor's expectations. It serves a dual purpose- it does not make meaning more clearly in the Target language and to some extent receptor's expectations are fulfilled.

E.g
Fish-kite- mi:npattam
Fire mouthed ghost- kolliva:lpe:y
Blind-crow- kututtukka:ikkay
Devil-crabs
Eye of the net
Had Appu not interfered, she would have skinned me alive
Both of these are used,
1. To overcome a gap or lacuna between two cultures (a new technical process , a new concept)
2. Create stylistic effect
3. To recreate the flavor of the source language (SL)
The translator should strive to look for the equivalents in the Source Language that convey the meaning of Source Language more advantageously.• the target language has no (generally used) equivalent.
• The source language word sounds "better" (more specific, fashionable, exotic or just accepted),
• To retain some "feel" of the source language.

In 'Chevvanthi' some words and phrases denoting objects, facts, phenomena are so deeply rooted in their source culture which is the culture of fisherman society and so specific to the culture that produced. They have no equivalent in the target culture because they are unknown or they are not yet codified in the target language. Differences between cultures may cause more severe complications for the translator than do differences in the language structures. It is an attempt of adapting a source language situation when it does not exist in the target language or would be considered inappropriate in the target culture.
E.g Couldn't he have heard the bustle created by neighbours who came to pour water on my head?
a:tkkal ella:m vanthu enda thalayila tanni u:tti kutave- Source language

Mf;fnsy;yhk; te;J vd;u jiyapy; jz;zp Cj;jp Fut Nghl;l rj;jKk; Nff;fiyahf;Fk;

Actually, it is the custom mostly found among rural village people. When a girl has attained the age, all women gathered and raised a peculiar sound in order to chase all the evils. It is believed so which is the custom in Tamil society. But English culture is not aware of that system. So a non- English reader who read the translation found that it doesn't have any sense. We face untranslatability when we face terms which aren't so culture bound and culture specific. The translators can recourse to several devices for solving the problem of bridging the gap across cultures, providing that she/he is culturally aware of those differences.

Imagery and idiomatic expressions, and sound expressions are generally untranslatable in their true sense. These may include similes, metaphors, proverbs and sayings, colloquialism and in English phrasal verbs. Without these it does not sound natural in the Target Language, or the translator should follow his own style. An inappropriate idiom carrying inappropriate meaning must not be forced into the translation. Doublings (adukkuthodar- 'mada mada') in Tamil language such as 'sala sala' give rich auditory image to the source text, but we can't translate those doublings into the target text. The source language 'Tamil' is developed from the traditional expressive patterns involving complex combinations of morpheme or phrase units, but English demand formal principles to lead sentences. This phenomenon is called 'semantic gaps' or 'lexical gap'. An expression should not be translated if it makes no sense in one's own language. The approach of translating should be natural and just. In this literal translation the forms of the original are retained as much as possible, even if those forms are not the most natural forms to preserve the original meaning.

E.g1. athu pa:yuRatappa:kka kuduththu uva   ituko: um – Source Language
mJ ghAwjg; ghf;f FLj;J tr;rpUf;NfhZk;;
It is a treat to watch *kayal* fish leaping in the lantern light. –Target Language
 2.ni: satiya:na a:lty –
  eP rupahd Ms;up
unakka: ka va ditha:ne:dyna:nmo:xano:dajumsa:ntyo:dayuma ampo: ana:nva:ve:ndy - Source Language
'You are a nice girl. I gave a slip to Mohan and Shanthi for your sake!' - Target Language
The informal conversation in the Source Language   shows that the relationship is more than friendship. There is a sense of attachment. But in Target Language it is mechanical.

His face became long- It was mistranslated. Actually it means he becomes saddened. But it was mistranslated.

A language variety then is a sub-set of formal and/or substantial features which correlate with a particular type of socio-situational feature. The question of sameness of situation substance is a difficult one, and is linked to the question of sameness, or otherwise of the cultures to which 'source language' situation in relation to contextual meaning is a wide-blanket term. Any speech act takes place in a specific time and place, between specific participants and so on. A language variety then, is a sub-set of formal and/or substantial features which correlates with a socio-situational feature. Dialect-language variety related to the performer's provenance or affiliations in a geographical, temporal or social dimension.

E.g inna: vatava:vu anna: vatava:vu a dup pa:r uppa:rtte: en apa:dupo: u. - regional dialect of Ampara coastal area
,d;dh tUth md;dh tUth vz;L ghj;Jg;ghj;J vz;l ghL Nghr;rp
 It is omitted in the translation.

The narration is not relevant to the target culture. The notion of dialects in translation which requires equivalency in the target language is problematic. The role of dialects in 'Chevvanthi' is crucial as the author is believed to use the local dialect in order to delineate the social class of his protagonist, society of fishermen. Another important aspect is that the dialect has strong cultural connotations and endearment thus, close relationship is missed. The translation of dialects, irony, politeness, values cannot be reflected in the same place with the effect in the Target text. We could mention the familiarity or closeness by 'vava...' both words are translated into English as 'you'. It brings no sense. So the translator can express the degree of closeness or formality in different ways, may be compensating by using other English words of the formal and informal registers.Here, 'you' is used in target language.

The syntactical structure of the Tamil Language is so flexible, whereas this possibility is limited in English, owing to its different syntactical structure. Spoken dialect of Tamil used in original have the expanded sentences. It has preserved very antique features and has remained more true to the literary norm. The natural flow of thought that is found in the Tamil expression is in sharp contrast to the language of Translation, where the flow is greatly hampered. The flow of expression is missing.

S.Pathmanathan has attempted to present the theme and the main idea of the original idea with great fidelity and care. But the formal correspondences, lack of natural and easy expression and sense for sense translation and skipping paragraphs and sentences have led to the loss of spirit. Yet, the creative ability and aesthetics are well-preserved and maintained.

Conclusion
Translation has been used to transfer written or spoken language texts to equivalent written or spoken source language texts. As Allusions have particular connotations and implications in the Source Language (SL) and the Target culture but necessarily in the Target Language and domestic culture it is the potential problem of the translation process. In order to overcome these problems the following techniques can be used by translators.

Culler believes that languages are not nomenclatures and the concepts of one language may differ radically from those of another, since language articulates or organizes the world differently, and the languages do not simply name categories, they articulate their own. Harvey puts forward the following four major techniques for translating culture Based allusions. (p.12)
- Making up a new word.
- Explaining the meaning of the source language expression in lieu of translating it.
- Preserving the source language term intact.
- Opting for a word in the Target language which seems similar to or has the same relevance as the source language term.

It means using a referent in the Target language culture whose function is similar to that of the source language referent. Transcription/borrowing stands as source language oriented strategies. In other cases particularly where no knowledge of the Source Language by the reader is presumed, transcription is accompanied by an explanation or a translator's note. To give the closet approximation of the source language in the process of translation, therefore it was necessary to opt for 'glossing' or using explanatory notes 'However, somewhere else he claims that, footnotes… can be rather intrusive, and therefore their uses were minimized as much as possible. (Albakry, 2004 p.4)

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