







# TRANSLATOR

ISSUE VI



DEPARTMENT OF TRANSLATION STUDIES

FACULTY OF ARTS

UNIVERSITY OF JAFFNA

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**Translator (Issue VI)**

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Department of Translation Studies,  
Faculty of Arts,  
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## MESSAGE FROM THE VICE-CHANCELLOR

It is my pleasure to extend greetings to the Association of Translation Studies for the release of *Translator VI*, the prestigious magazine of the Department of Translation Studies at the Faculty of Arts, University of Jaffna. As Vice Chancellor of the University, I am immensely proud of the dedicated efforts put forth by the Head of the Department, Staff and Students as well in producing this insightful publication. *Translator VI* serves as a stimulus for the intellectual exchange of Theory and practice, offering a platform for creative expression, and cultural exploration within the field of translation studies.



In an era marked by globalization and interrelation, the role of translation cannot be overstated. It serves as a bridge that facilitates understanding and communication across diverse linguistic and cultural settings. I commend the editorial team for their commitment to maintaining the high standards of quality and relevance of the magazine. The dedication of the Association of Translation Studies ensures that each issue of *Translator Magazine* continues to enrich our understanding of translation and its multifaceted implications in the contemporary world. May this magazine stimulate fresh perspectives, ignite meaningful dialogues, and contribute to the advancement of knowledge in the field of translation studies.

With best wishes for continued success,

**Prof. S. Srisatkunarajah**

**Vice Chancellor,**

**University of Jaffna**



## MESSAGE FROM THE DEAN



Congratulations to the Department of Translation Studies on the successful launch of its magazine, 'Translator', for the 6th consecutive time align with the Annual International Translation Day which is scheduled to be held on 6th of March 2024.

The dedication of the Head of the Department, Staff and Students to promoting excellence in translation studies is truly commendable.

May this edition of 'Translator' continue to serve as a platform for showcasing the scholarly achievements, insights, and innovations within the field of translation studies.

Here's to another year of fostering knowledge exchange and inspiring the next generation of translators.

Best wishes for continued success and impact in all your endeavors!

**Prof.S.Raguram**

**Dean**

**Faculty of Arts**

## MESSAGE FROM THE HEAD OF THE DEPARTMENT

Dear Esteemed Academics and Students!

It gives me immense pleasure to announce the forthcoming launch of the sixth edition of our esteemed magazine, *Translator*. As the Head of the Department of Translation Studies, I am proud as we continue this tradition for the sixth consecutive time. *Translator* Issue VI is not just a publication; it is a testament to the dedication, talent, and passion that permeate our department.



It serves as a platform for our academics and students to exhibit their exceptional skills and creativity in the realm of translation. Through this magazine, we aim to showcase the linguistic prowess of our contributors and underscore the crucial role that translation plays in bridging cultures and facilitating communication on a global scale.

I extend my heartfelt congratulations to all those who have contributed their time, effort, and expertise to bring *Translator* Issue VI to fruition. Your unwavering commitment to excellence has undoubtedly contributed to upholding the stellar reputation of our department.

As we prepare to unveil *Translator* Issue VI amidst our esteemed academics and students, let us take a moment to celebrate the art and importance of translation. Through endeavors such as this, we continue to enrich our understanding of language and culture while fostering connections across borders.

Warm regards,

**Dr. S. K. Kannathas**

**Head, Department of Translation Studies,  
Faculty of Arts, University of Jaffna.**

## MESSAGE FROM THE EDITOR'S EDGE

### **“Excellence is a continuous process and not an accident”**

Welcome to Issue VI of the “TRANSLATOR” Magazine. As we embark on another journey through the world of translation and language, we are thrilled to present a collection of captivating articles, insightful interviews, and thought-provoking features.

This yield is in your hands today as a result of the great endeavours of myriad squads. As the Editor of the magazine, I am glad to voice my humble and heartfelt gratitude to all squads who have provided maximum support and collaboration to finish off this work satisfactorily.

We hope that this issue inspires and informs, sparking dialogue and fostering a deeper appreciation for the vital role of translation in our global society.

Thank you for joining us on this enriching journey.



Ms. Fathima Hasna Hasan  
Editor,  
Association of Translation Studies,  
Faculty of Arts,  
University of Jaffna.



## A MESSAGE FROM THE PRESIDENT

Greetings!

We are delighted to launch our premier annual publication, Translator (Issue VI), on the Annual International Translation Day 2023. This is a special occasion graced by our distinguished dignitaries, professionals and academicians with their presence. We are thrilled to witness our long-awaited edition exceeding our expectations and displaying the hidden talents of the undergraduates attached to the Department of Translation Studies, Faculty of Arts, University of Jaffna.

Our academic activities, guided and monitored by the staff, are constantly geared up to cope with the emerging trends in the field of translation and interpretation. We have recorded a consistent improvement in our academic performance. As you scan through the pages, you will come across the milestones that our Department has passed. This is evident more than ever before as we celebrate our achievements with a beacon of hope for the younger generation.



Ms.Pavatharani Ravinandha  
President,  
Association of Translation Studies,  
Faculty of Arts,  
University of Jaffna.

## A MESSAGE FROM THE SECRETARY

The present edition of "Translator VI" marks a milestone in our academic journey as undergraduates attached to the Department of Translation Studies at the University of Jaffna. The annual editions of our magazine have been carrying our ideas and aspirations as aspiring professional translators and interpreters.

These editions help us interact with each other and with our counterparts elsewhere and contribute to our individual and collective ventures under the auspices of the Department of Translation Studies. They display a wide spectrum of creative skills ranging from writing through proofreading to editing and even in designing the magazine.

The present issue gives you a glimpse of the vibrant world of translation and cultural understanding. Our commitment to excellence in translation studies is reflected in the ideas and experiences shared, underscoring the invaluable role language plays in promoting inclusivity and mutual comprehension.

As the Secretary to the Association of Translation Studies, I congratulate the entire editorial team for their hard work and dedication that has resulted in the publication of this issue.



Ms.Keshalini Rajaram  
Secretary,  
Association of Translation Studies,  
Faculty of Arts,  
University of Jaffna.

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# ENGLISH - TAMIL BILINGUALISM

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Language diversity, in addition to diverse ethnic groups, cultures, food habits, life styles and physical appearance, is one of the most significant features of the world. There are over 7000 languages in the world which vary in the number of native speakers of each language, the usage and the linguistic system of the respective languages. Each language is unique in its cultural aspects and linguistic system such as phonology, morphology, syntax, semantics and grammar. The number of native speakers of popular languages of the world far outnumber the native speakers of less developed languages. According to data available, English takes the first place as the language spoken by the highest number of people in the world. As of 2023, the number of native speakers of English stands at approximately 400 million. David Crystal calculated that the total number of non-native speakers of English across the world outnumbered the native speakers of English (people who use English as their first language) by a ratio of 3:1. Chinese language (Mandarin) comes next in the ranking followed by Spanish, Hindi and Arabic. It is also important to note that there are some languages spoken by a few hundreds of people in some remote parts of the world. The number of some less popular languages is fast dwindling as they are not used wide spread in the world.

Language allows us to share our ideas, thoughts, feelings and emotions, to pass information, instruct, warn or advise people – in short for all human purposes. The capacity to use language for all these purposes is essential for living as an informed, knowledgeable and useful individual in this world.

In spite of the diversities in the nature and popularity of languages in the world, translation makes it possible for unity in diversity. Translation enables people to get over the language barriers, and build a bridge between different language speaking communities around the world. And make it possible for effective communication. It is described as a courier for transmission of



knowledge, a protector of cultural heritage, and essential to the development of a global economy. The role of translation in our lives is of great importance as translation has always enriched human life as a tool for communication and sharing information across the world.

## **The History of Translation**

The history of translation dates back to prehistoric era. It has always been there as an integral part of human life. When people living in bordering countries started communicating with each other to fulfil their needs, they had to find ways to clear the language barrier. Inter marriages between different language speaking communities, sports, recreation activities, festivals, bartering, exchange of goods and other activities brought the communities together. In addition, trading activities between people triggered off the need for translation from one language to another.

Another major factor which led to the emergence of translation as an important requisite in world history was the expansion of the European imperialism. European explorers, British, French, Spanish, Portuguese and Dutch, to quote a few, sailed far and wide across the great oceans in search of new lands. They captured the countries in the continents of Asia and Africa and brought them under their rule. Languages of the colonisers were thrust on people by the rulers for administrative purposes, trade and proselytizing activities of the European missionaries. They wanted the natives of these colonies to learn their language and the people of the colonies obeyed because proficiency in the language of the colonial rulers was seen as a way for better opportunities. People of the colonies wanted to learn the language of the rulers quickly and translation was the only option available for them at that time. This was the case In Sri Lanka. When the British rulers withdrew from the occupied territories, they left behind their language, their religion and their culture in those areas.

At one time the British empire covered almost the entire world. It was claimed that “The sun never sets on the British empire”. In course of time the British empire crumbled as the people of the colonies rose against the British rule and demanded freedom. Years after the withdrawal of the British imperialist, the world history recorded the rise of an even more powerful empire of the British- the empire of the English language. It is hailed as the international language



and the “lingua franca’ of the world. It is spoken all over the world. It is indeed quite fitting to say “The sun never sets on the empire of the English language”.

In countries like India, Sri Lanka, Singapore and Malaysia, all multilingual countries, English still holds sway at national level either as official language, second language, or foreign language much sought after. In Sri Lanka, it plays an additional role as a link language between the communities, the Sinhalese and the Tamils, for the sake of amity and peaceful co-existence. Status and power of these languages vary and language policy adopted by the successive governments of Sri Lanka has been a major issue in the national, political history of the country. The government now adopts a trilingual policy and gives importance to all the three languages; Sinhala, Tamil and English, in the school curriculum, government offices, and the parliament. All government correspondence including circulars and instructions are sent with translation for effective administrative purposes and to avoid criticism and protest. Tamil, Sinhala school text books carry lessons with translation of words, utterances and sentences from one language to another adopting translation as chief approach probably for promoting unity and peace in the county and paving the way for national progress.

Language is a powerful unifying force and translation helps fill the gap between different language speaking communities. Interpretation refers to translation of verbal text and it differs in many ways from translation which deals with written text. Interpretation demands high proficiency in both languages, the source language and the language of the target audience. Interpreter has to be quick in transferring the content of the speech instantly without any possible delay. Translator can work at the required pace depending on the urgency of the matter. Interpreters help fill the language gaps making it easier for individuals understand each other, build relationship and communicate effectively. Translator is considered to be a neutral conduit in the translation of all documents whether personal, private or official.

Translation study as a discipline is a relatively recent one and still in a state of flux of going through, recurrent redesigning. Translation is not simply a matter of substituting words of one language with those of another language. It is a delicate art which goes through different processes taking in to account the linguistic and cultural factors and human linguistic behavioural patterns.

Translation study covers a large area which includes inter language, intra language and semiotic factors.

As the main focus here is on eliciting meaning from words, phrases and sentences and translation from English language to Tamil language and vice versa, factors related to English and Tamil language are taken for analysis in this article. Facts about theory of translation like ethics of translation, editing in translation, techniques, strategies politics of translation, and the likes are restricted to the bare minimum here.

### **Words, Meaning and Translation**

Translation involves all about transferring meaning of texts from one language to another. Words are the basic blocks with which utterances and sentences are constructed. Words are the carriers of meaning. Words can refer to persons, things or places, state of being, and concepts, ideas and everything whether concrete or abstract known to us.

“Words of any language cannot be defined independently of other words that are semantically related to them and limit the sense. Looking from a semantic point of view the lexical structure of a language (the structure of vocabulary) can be regarded as a network of sense relation. It is like a web in which each strand is one such relation and each knot in the web is a different lexeme”.

Words also have features like synonymy, antonymy, polysemy, homonymy and homophones which are common features for both English and Tamil languages.

Words fall into two main categories: lexical words, also called content words and structural words known as grammatical words or functional words. Lexical words are those for which we can find the meaning in the dictionary and Structural words are functional words which give the meaning according to the function of the word in the utterance or sentence. Verbs, nouns, adjectives and adverbs, fall into the former category and preposition, pronouns, conjunctions and interjections fall into the latter. The structural words are limited and very small in number and no addition to the list is possible. On the other hand, there is no limit to the number of lexical words in the language. New words are formed daily and words are coined and meaning of words continue to change almost daily taking new dimensions in the



expansion of vocabulary because of new inventions and advances in information and communication technology.

A translator has to be always conscious of the fact that words have connotative and denotative meanings, Denotative meaning is the meaning which is referred to as the dictionary meaning. Whereas connotative meaning refers to the emotion or feeling evoked by a word and accompanies the literal meaning of the word. For example, the word 'mother' lexically refers to a woman who gives birth to a child. At the same time connotative meaning points to the feeling of love, affection, mercy and tolerance. The word 'childish' has the denotative meaning as 'child -like' but the connotative meaning can be immature, silly and lacking wisdom.

Tamil is a morphologically rich language when compared with English. Morphology is the study of how words are formed. Morphemes are the smallest meaningful units of a word. Morphemes are divided into two types, free morphemes and bound morphemes.

It is imperative for the translators to know about the Morpho- Syntactic system of Tamil and English. Morphology is the study of how words are formed and syntax is all about how words are arranged to form phrases, clauses and sentences. The morpho -syntactic system of Tamil and English differ vastly from each other. Affixation is a process of adding prefixes and suffixes to base words. Prefixes are annexed to the front of the words and Suffixes at the end of the words. Suffixes can be inflectional or derivational. In English morphological system Inflectional suffixes are numbered. There are only a few in number. For want of space the relevant features are discussed below in brief. Tamil as an agglutinative, morphologically rich language has verb forms that show gender, number, person and tense. English verbs do not have such inflected forms to show. For example: He/ She/ It/ the boy is coming.

The next Morphological factor is the formation of words: changing words – from one form to the other such as nouns from verbs, verbs from nouns, and adverbs from adjectives. This knowledge is crucial to understand how the sentences in a given text are constructed by the writer to express the intended ideas, thoughts, feeling or emotions. The following example can be useful in this matter.

Nation (n)	National (Adj)	Nationally (adv)	Nationalize (v)
Courage (n)	Courageous (adj)	Courageously (adv)	Encourage (v)
Discovery (n)	-	-	Discover (v)
Removal (n)	-	-	Remove (v)
Decision (n)	Decisive (adj)	-	Decide (v)

The example given below will be interesting to note.

1. The little girl answered courageously.  
சிறுமி துணிவாக பதிலளித்தாள்.
2. The little girl answered with courage.  
சிறுமி துணிவுடன் பதிலளித்தாள்.
3. The little girl answered in a courageous manner.  
சிறுமி துணிவான முறையில் பதிலளித்தாள்.

At the same time, it is also possible to put the fact in the following way:

1. The little girl answered fearlessly.  
சிறுமி அச்சமின்றி பதிலளித்தாள்.
2. The little girl answered without fear.  
சிறுமி அச்சமின்றி பதிலளித்தாள்.
3. The little girl answered in a fearless manner.  
சிறுமி அச்சமற்ற முறையில் பதிலளித்தாள்.

By observing the nuances in this example, the translator will be able to enhance the ability to produce accurate and exact version of the original and improve vocabulary skills. Translators should have thorough knowledge of how derivational suffixes help in the formation of words and to avoid wrong formation of different word class as stated above.

These factors are challenges for the translators. The translators should try to acquire a wide range of vocabulary related to various subject area in order to handle words fluently, properly and accurately. This is a problematic issue in acquiring fluency in translating Tamil words into English as well.

Syntax is the next important area as English is a strict- word order language and Tamil language sentences have a very flexible syntactic structure. Translation process involves not only word for word or sense for sense but also culture to culture. It involves cultural transmission through finding



cultural equivalents. Culture is an integral part of any language and we cannot separate culture from language. Culture means the total way of life. Language is a carrier of culture. Culture is the soil that nourishes language. “The impact of culture on a given language is something intrinsic and indispensable” (HuZhuanglin, 2001: 223). Translation serves as a bridge in inter cultural communication between members of different culture. A very common simple example is the phrase “warm welcome” The sentence “We accorded a warm welcome to the guests” the translation of the phrase is “நல்வரவு”. Perhaps the phrase “warm welcome” has other interpretation as “சூடான வரவேற்பு”. It is wrong to translate it literally as “சூடான வரவேற்பு”.

The word comes from the experience of living in the cold climate of the countries in the northern hemisphere, as they have a persistent desire for warmth. It is inappropriate to use the expression in the warm tropical countries. There are similar cultural aspects difficult to translate literally when translating from Tamil to English. Therefore, it is not enough for translators to be bilingual they have to be bi - cultural as well. The translator has to be careful in the translation of idioms, idiomatic expressions, proverbs and cultural expressions.

Words have lexical meaning and contextual meaning. A word that has one lexical meaning in one context may have a different meaning when used in another context. To quote an example, “They play cricket in their free time”. The word play has another meaning in the following context “The students of the school staged a wonderful play on their Prize Day” In the second sentence the word ‘play’ means “a short drama”.

Peter Newmark speaks of formal (static) and dynamic equivalents in his equivalence theory. The translators have to acquaint themselves of the significance of this theory.

The translator has to maintain fidelity in the translation. That does not mean they are slaves of the writer. They are creators by themselves. They can make changes in the source text as long as the changes do not interfere with the original by distortion, addition or omission in the conveyance of the intended message to the target audience. The translation must have the natural flow and style to make the readers feel as if the whole text is written in the target language.

There are different methods of Translation. The chief methods include word-for-word translation, faithful translation, literal translation, semantic translation, communicative translation, free translation, idiomatic translation and adaptation. The Translation process in reality is a brainy and at the same time a time-consuming, mental activity. A translator generally starts straight away with the act of translation and completes it. The analysis of what method has been applied is a post translation activity. Translators most often start without pre planning but in reality, thinking of the method beforehand would facilitate speedy, accurate and perfect results possible.

Another important fact about language diversity is variety of the same language and dialects. Although English is known as a single language, many variations have evolved over the time. At present there is not one English, there are many Englishes including British English, American English, Australian English, Indian English and African English, Caribbean English, New Zealand English and of course what we claim as Sri Lankan English. In Short, each country has its own variety of English which often create confusion and challenges for the translators.

A dialect is a variant of the same language that has unique characteristics such as differences in pronunciation, grammar and vocabulary. The African American Vernacular English spoken by the African Americans in the US is a typical variety of American English and it is significantly different from Standard English. Standard English is described as a form of the English language that is accepted as the common universal form of the language. It is a regular systematic variety of the English language that contrast with other dialects in terms of grammar vocabulary and usage. Standard English is a widely understood and accepted variety of English.

Sri Lankan Tamil dialects include Jaffna Tamil also called Northern Tamil Dialect, Batticaloa Tamil dialect known as Eastern Tamil Dialect used in Batticaloa, Ampara and Trincomalee, Indian Tamil also called Up country Tamil, Muslim Tamil and Negombo Tamil. These Tamil Dialects are different from each other in terms of grammar, pronunciation and vocabulary.

Translators have to appraise themselves of the varieties of the languages in question, English and Tamil.



People produce text when they speak or write. The term text refers to any illustration of language in any medium, electronic or mass media, that makes intelligence to someone who distinguish the language.

There are various types of texts: descriptive text, expository text, narrative text and argumentative text. These are common type of Texts, Peter Nemark groups them under three types such as expressive text, informative text and vocative text. Each text has its own characteristics and linguistic features. The translator has to choose the appropriate method of translation for each type of text.

Advances in science and technology have helped immensely to make translation and interpretation much easier, more accurate and more reliable. Computer Assisted Translation (CAT) and introduction of modern communication and translation tools have helped improve precision, accuracy and speed in translation.

Finally, given below are some tips for translators taken from a journal.

- Translate meaning not words!
- Rely on your wits and savvy. It can prove helpful when translating a difficult text
- Never accept a project which you know is not within your capabilities.
- Ask a specialist or native speaker to proofread your translation so that it sounds natural.
- Skills and natural expertise come with time. – Remember it.
- Language nuances do matter when making a professional translation.
- A good translation is worth taking time for.
- The way documents are organized in one country may not be understood in another.
- Emulate the original style of the author, be it humorous, wordy with colloquial or scientific language.
- Never make changes- add, omit, or distort matters stated in the source text to twist, thwart or alter the intended message of the source text.
- Always bear in mind, Ideally, a translation should be faithful to the original message making the translator invisible.

# PRACTICAL ISSUES OF ACCURACY IN TRANSLATION:

Keshalini Rajaram

Fourth Year

Translation is a complex process where the words and meanings from one language are replaced by words and meanings in another language, based on the translator's interpretation. Meaning in language is fluid and subject to various interpretations, therefore it is not a fixed and singular thing. Both the original text and the translation are influenced by different linguistic and cultural elements that the writer and translator did not create, making it challenging to capture an exact meaning. Translations can vary because they depend on cultural context, social situations, and historical periods.

Meaning is not a fixed, unchanging essence but a dynamic and context-dependent relationship. Therefore, translations cannot be judged solely based on exact equivalence or one-to-one correspondence. Determining the quality of a translation depends on how well it fits into the cultural and social context in which it is used and read.

Translation is like a finely tuned bridge connecting different languages and cultures. It is not just about swapping words; it involves precision, cultural understanding, and ethical considerations. This essay dives into the complex world of translation, guided by Lawrence Venuti's wisdom, to uncover the hurdles, ethical duties, and cultural awareness that translators deal with. We'll also explore real-life examples that illustrate the intricate decisions translators must make to convey meaning accurately, the influence of power dynamics on their choices, and how cultural awareness impacts the quality of translations.

Venuti introduces Friedrich Schleiermacher's concept of the translator's choice between domesticating and foreignizing methods. Domestication involves making the foreign text more familiar to the target audience, while foreignization emphasizes linguistic and cultural differences, making the target audience engage with the foreignness of the text. He introduces Friedrich Schleiermacher's concept of the translator's choice between domesticating and foreignizing methods. Domestication involves making the foreign text more familiar to the target audience, while foreignization



emphasizes linguistic and cultural differences, making the target audience engage with the foreignness of the text.

Example:

Source Text:

அவன் ஒரு வெள்ளாளர் குடும்பத்தைச் சேர்ந்த பெண்ணைத் திருமணம் செய்தான்.

Target Text: He married a girl from a high caste. (Domestication)

Target Text: He married a girl from a *Vellalar* family. (Foreignization)

In the initial translation choice, the term “வெள்ளாளர்”(Vellalar) is rendered as "high-caste" in English. This can be considered a form of domestication, as it involves modifying the term to resonate more with English-speaking readers who might not possess in-depth knowledge of the Jaffna caste system. It simplifies the concept by employing a broader English term that facilitates comprehension for the target audience. On the other hand, in the second translation approach, the term “வெள்ளாளர்” (Vellalar) remains unchanged, accompanied by a footnote explaining it as one of the high castes in Jaffna Tamil society. This approach leans towards foreignization, as it preserves the cultural nuance of the term. Although English-speaking readers may not be familiar with this specific caste, retaining the original term underscores the foreign and culturally distinct nature of the text.

The translator's choice between domestication and foreignization hinges on their specific objectives. Domestication streamlines the text, making it more accessible to a broad English-speaking audience, yet it may sacrifice some cultural intricacies in the process. On the contrary, foreignization maintains the text's close ties to its source culture but necessitates supplementary context or footnotes for readers to grasp the cultural references. In both scenarios, the translator must navigate the delicate balance of power dynamics, acknowledging the potential to simplify or enrich the text's cultural and social dimensions, all while respecting and appreciating the original content's nuances.

He draws on Jacques Derrida's concept of meaning as an effect of relations and differences among signifiers, highlighting that meaning is always

differential and deferred. This underscores the complexity of translating meaning from one language to another.

Example:

In English the word "love", it is used to describe a range of feelings, from the affection for a family member ("I love my mother") to romantic affection ("I love my partner") to a general fondness for something ("I love pizza"). It's a versatile word.

However, when translating "love" into Tamil, a problem is encountered. Tamil has different words for these various types of love.

Example:

“காதல்” is used for romantic love.

“அன்பு” might be used for love towards a mother.

“விருப்பம்” could be used for a general fondness

Therefore, in English has one word, "love," to cover all these nuances, but in Tamil, it is needed to choose the right word based on the context. This shows how meaning can vary between languages due to cultural and linguistic differences.

Another challenge is that the translator must make choices about how to convey the meaning of the source-language text in the target language. These choices are influenced by the translator's own cultural background, as well as by the intended audience for the translation. For example, a translator may need to decide whether to use formal or informal language, or whether to translate idiomatic expressions literally or figuratively. He draws on Jacques Derrida's concept of meaning as an effect of relations and differences among signifiers, highlighting that meaning is always differential and deferred. This underscores the complexity of translating meaning from one language to another.

The English word 'Address' is English used to indicate a physical location (His address is 123 Main Street) a manner of speaking (The president gave a formal address to the nation) to formal greeting (Dear Sir/Madam is a formal address in a letter) and problem slowing (We need to address the issue of budget cuts). It is a word, consists multiple meaning. however, when translating 'address'



into Tamil, it may be a challenge. Tamil has different words for these various types of 'address' முகவரி, உரையாற்றினார், விளிப்பு, இனங்காணல்.

Another hurdle in translation lies in the translator's decision-making process for conveying the source-language text's meaning into the target language. These decisions can be shaped by the translator's cultural background and the intended audience for the translation. For instance, the translator may grapple with choices such as adopting a formal or informal tone, or determining whether to translate idiomatic expressions in a literal or figurative manner.

Example:

English Idiom: "He's barking up the wrong tree."

Meaning: This English idiom indicates that someone is pursuing a mistaken or unproductive course of action. In Tamil, there isn't a direct equivalent for this phrase. The translator faces a choice:

Literal Translation: They might opt for a literal translation like "அவன் தவறான மரத்தைப் பார்த்து குரைக்கிறான்". This preserves the literal meaning but might not capture the idiomatic sense accurately.

Idiomatic translation: Alternatively, they could use a Tamil expression that captures the same idea of pursuing a mistake, like "சூரியனைப் பார்த்து நாய் குரைப்பது போல". This choice conveys the intended meaning effectively.

In this scenario, the translator's choice hinges on whether they emphasize a word-for-word translation or aim to ensure that Tamil readers grasp the core message regarding embracing risks. These decisions are crucial in effectively conveying the original text's meaning to the intended audience.

In addition, the translator must be familiar with the cultural and historical context of the source-language text to accurately convey its meaning. This includes understanding the social and political conditions in which the text was written, as well as the literary and linguistic conventions of the time.

Also, the translator must be aware of the power dynamics at play in the translation process. Translations can be used to promote or suppress certain cultural or political agendas, and the translator must be mindful of their own

role in this process. They must also be aware of the potential for their translation to be misinterpreted or used for unintended purposes.

Example:

Source Text:

"The government's policies have greatly improved the lives of the people."

Tamil Translation 1 - Promoting Agenda

Target Text:

“அரசின் கொள்கைகள் மக்களின் வாழ்க்கைத்தரத்தை அதிகமாக மேம்படுத்தியுள்ளன”.

In this translation, the translator aligns with the government's agenda, emphasizing that their policies have significantly improved people's lives.

Tamil Translation 2 - Neutral or Critical Perspective

Target Text:

அரசின் கொள்கைகள் மக்களின் வாழ்க்கைத்தரத்தை அதிகமாக மேம்படுத்தியிருக்கலாம்.

In this translation, the translator takes a more neutral or possibly critical stance by reporting the statement without explicitly endorsing the government's claim. This approach leaves room for interpretation and allows the reader to assess the statement independently. In this example, the translator's choice of words and tone can significantly impact how the message is perceived by the Tamil-speaking audience. The first translation promotes the government's agenda, while the second translation maintains a more objective or critical stance. This illustrates how translators must be aware of the power they hold in shaping the narrative and how their choices can influence the reception of the translated text within the cultural and political context.

Another ethical consideration is cultural sensitivity. Translators must be aware of the cultural norms and expectations of both the source and target languages and must be careful not to impose their own cultural biases on the translation. This includes being sensitive to issues of race, gender, and sexuality, as well as to cultural and religious differences.



Example:

“A substitute judge must certify that he has familiarized himself with the record of the proceedings (gender bias)

“Substitute judges must certify that they have familiarized themselves with the record of the proceedings (gender neutral)

The first sentence, "A substitute judge must certify that he has familiarized himself with the record of the proceedings," is not gender-neutral because it uses the masculine pronoun "he." This can be seen as biased and exclusionary because it assumes that all substitute judges are male, neglecting the possibility of female judges or judges of other genders. This is an example of how language can perpetuate gender bias and stereotypes.

The second sentence, "Substitute judges must certify that they have familiarized themselves with the record of the proceedings," is gender-neutral. It uses the plural pronoun "they," which is inclusive of all genders. This sentence acknowledges the diversity of substitute judges and avoids making any assumptions about their gender. It's a more culturally sensitive and inclusive way of expressing the same idea.

In the context of translation and communication, using gender-neutral language is essential to avoid reinforcing stereotypes and to respect the diversity of individuals and cultures. It aligns with the ethical consideration of being sensitive to issues of gender and ensuring that translations do not impose any cultural biases related to gender.

Example:

Valmiki's statement, "Ravana kidnapped Sita by touching her body.

Kambar's translation, "Ravana kidnapped Seetha without touching her body and kidnapped her with the house in which she was living.

In the first example, Valmiki's statement, 'Ravana abducted Sita,' may be considered culturally insensitive because it directly describes the act without the need for explicit physical contact details. This description might be viewed as indecent or inappropriate in some cultural contexts where discussing such matters openly is considered disrespectful or offensive.

In the second example, Kambar's translation, 'Ravana abducted Seetha without physical contact and took her along with the house she resided in,' exemplifies a culturally sensitive approach. Kambar opted to avoid explicit references to physical contact, recognizing that such language may not align with Tamil societal norms. Instead, Kambar emphasized the house as the focal point of the abduction, presenting a less explicit and culturally appropriate portrayal of the narrative. In this instance, Kambar's translation demonstrates cultural sensitivity by adapting the story to conform to the cultural values and sensibilities of Tamil society. It sidesteps potentially offensive or indecent language while effectively conveying the story's essence.

This underscores the importance of considering the cultural context in translation work and making choices that honour the values and sensitivities of the target audience.

In conclusion, translation is a nuanced art that transcends the mere conversion of words between languages. Lawrence Venuti's concepts underscore the significant responsibility placed upon translators. They must faithfully convey meaning while remaining attuned to diverse cultures and recognizing their influence in shaping narratives. We have observed how translators often face the dilemma of domestication, making a text familiar to a new audience, or foreignization, preserving its uniqueness. The choice hinges on the translator's objectives. Furthermore, we have discerned that meaning is not fixed but contingent on word relationships, rendering translation a complex endeavour. Cultural sensitivity emerges as a cornerstone. Translators must honour the norms of both the source and target languages, avoiding the imposition of their own culture. Ultimately, translators serve as vital bridges, connecting disparate worlds through language. They facilitate mutual understanding and bridge gaps between diverse cultures.

## References

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# **THE ROADMAP TO ACADEMIC SUCCESS: UNLOCKING THE FEATURES OF EFFECTIVE WRITING**

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Fourth Year

## **Introduction**

Academic writing refers to the style of writing used in scholarly and educational settings. It is characterized by its formal tone, clear and logical structure, and the use of evidence and citations to support arguments and claims. Academic writing is commonly found in academic journals, research papers, dissertations, theses, and other scholarly publications.

Here are some key features and guidelines to keep in mind when engaging in academic writing. They are: objectivity, clarity and precision, structure and organization, academic conventions, avoidance of personal pronouns, formal referencing.

## **Objectivity**

Academic writing aims to be objective and unbiased. It emphasizes the use of evidence, logical reasoning, and critical analysis to support arguments or claims.

In case, if a researcher is conducting a study on the effectiveness of machine translation systems in comparison to human translators, the researcher wants to present an objective analysis of the advantages and disadvantages of each approach. In their academic writing, they would focus on presenting evidence, logical reasoning, and critical analysis to support their arguments.

To begin, the researcher would gather data from various sources, such as existing studies, expert opinions, and comparative analyses. They would ensure that the data is reliable and representative of both machine translation and human translation processes. The researcher might use statistical



information to demonstrate the accuracy rates, speed, and cost-effectiveness of machine translation systems.

In their academic writing, the researcher would employ a neutral tone and avoid personal opinions or subjective language. Instead, they would focus on presenting the findings objectively, using phrases such as "according to the data," "research suggests," or "studies indicate." This approach helps to maintain objectivity and convey the information in a balanced manner.

Furthermore, the researcher would critically analyse the strengths and weaknesses of both machine and human translation, highlighting any potential limitations or challenges. They would address counterarguments and potential biases within the data, providing a comprehensive and unbiased evaluation.

The academic writing in language studies or translation studies by adhering to the principles of objectivity, ensures that the arguments and claims presented are based on evidence, logical reasoning, and critical analysis. This approach enhances the credibility and reliability of the research, allowing readers to form their own informed opinions.

### **Clarity and precision**

Clarity and precision are essential aspects of academic writing as they ensure that ideas are communicated effectively and accurately. When writing an academic context, it is important to express thoughts and arguments clearly to avoid any confusion or misinterpretation by the reader. Precision, on the other hand, involves using precise language and terminology to convey specific meanings without any ambiguity.

Let's consider an example related to language studies to illustrate the significance of clarity and precision in academic writing:

For example:

#### Exploring the Impact of Bilingualism on Cognitive Development

**Clarity:** In an academic paper investigating the effects of bilingualism on cognitive development, clarity would involve presenting the research question, methodology, and findings in a clear and straightforward manner. The author would ensure that the purpose of the study is explicitly stated and that each section flows logically, allowing readers to easily understand the

objectives of the study, methods, and results. Clear language would be used to describe any hypotheses, variables, or statistical analyses employed.

**Precision:** To demonstrate precision in academic writing, the author would employ precise language and terminology to convey specific concepts accurately. In the example of bilingualism and cognitive development, the author would define and explain key terms, such as "bilingualism" and "cognitive development," using precise definitions supported by relevant literature. The author would also use specific measurements and quantitative data to provide precise details about the cognitive tasks used in the study and the results obtained, avoiding vague or general statements.

The academic writer ensures that their research is accessible to readers and also by prioritizing clarity and precision, enabling them to comprehend and evaluate the findings effectively. This approach fosters a strong foundation for knowledge sharing and contributes to the overall advancement of the academic field.

### **Structure and organization**

Academic writing typically follows a structured format. It often includes an introduction, body paragraphs with clear topic sentences, and a conclusion. It may also incorporate headings and subheadings to organize the content.

In academic writing, structure and organization are essential for effectively conveying information and arguments. Let's take a look at an example related to translation to illustrate this.

For example:

Title: The Role of Translation in Cross-Cultural Communication

#### Introduction

The introduction serves as a roadmap for the reader, providing a brief overview of the topic and stating the thesis statement. It sets the context for the discussion on the role of translation in cross-cultural communication.

Example of an introduction:

"In today's globalized world, effective cross-cultural communication plays a crucial role in bridging gaps between diverse societies.



Translation, as a means of transferring meaning across languages, has emerged as a vital tool in facilitating this communication process. This paper explores the significant role of translation in enabling effective cross-cultural communication and discusses its implications for intercultural understanding."

### Body Paragraphs:

The body paragraphs expand on the main points introduced in the introduction and provide supporting evidence, examples, and analysis.

### Example of a body paragraph:

"One of the primary functions of translation is to overcome language barriers and facilitate communication between individuals who speak different languages. For instance, in international conferences, where participants come from various linguistic backgrounds, the use of professional translators ensures that ideas and information are accurately conveyed to all attendees. Without proper translation, language barriers would hinder meaningful exchange and impede the collaborative efforts of diverse individuals."

### Conclusion

The conclusion summarizes the main points discussed in the paper and restates the thesis statement. It reinforces the significance of the topic and may offer suggestions for further research or implications for practice.

### Example of a conclusion:

"In conclusion, translation plays a pivotal role in cross-cultural communication by bridging language barriers and enabling effective information transfer. Its impact extends to various domains, including business, diplomacy, and academia. Further research could explore the use of technology in translation, such as machine translation and neural networks, to enhance communication across languages. As our world becomes increasingly interconnected, understanding the role of translation in cross-cultural communication is crucial for fostering mutual understanding and promoting global collaboration."



## Headings and Subheadings:

To enhance the readability and organization of the content, academic writing often incorporates headings and subheadings that divide the text into meaningful sections. These headings help guide the reader through the paper and highlight key concepts or arguments.

Example of headings and subheadings:

- I. Introduction
- II. The Importance of Translation in Cross-Cultural Communication
  - A. Overcoming Language Barriers
  - B. Preserving Cultural Nuances
- III. Challenges in Translation
  - A. Cultural Contextualization
  - B. Idiomatic Expressions
- IV. Implications and Future Directions
- V. Conclusion

Academic writing ensures that information is presented in a coherent and systematic manner, by following a well-structured format with clear headings, topic sentences, and logical organization, aiding readers in understanding and engaging with the content effectively.

### **Academic conventions**

Academic writing adheres to specific conventions, such as using formal language, providing in-text citations and references to acknowledge sources, and following a specific citation style.

If one is you are writing an academic paper on the challenges of translating idiomatic expressions from English to Tamil. Here's how you would adhere to the academic conventions:

**Formal language:** Academic writing requires the use of formal language rather than colloquial or informal expressions. For example, instead of using phrases like "piece of cake" or "bend over backward," you would use formal equivalents like "a task that is easily accomplished" or "exert considerable effort."

**In-text citations:** Whenever you make a claim, present an argument, or refer to existing research or theories, you need to provide in-text citations to acknowledge your sources.

For instance, if you mention a study by Smith (2018) that explores the challenges of translating idioms, you would write: "Translating idiomatic expressions poses significant challenges (Smith, 2018)."

### **Avoidance of personal pronouns**

Academic writing often avoids the use of personal pronouns (e.g., "I," "we") and focuses on the subject matter rather than the author's personal opinions or experiences. However, some disciplines or types of academic writing may allow or require the use of personal pronouns.

For example, consider the following example of a sentence in academic writing that avoids personal pronouns:

"In translation studies, the translator's role is to faithfully convey the meaning and nuances of the source text into the target language, ensuring effective communication between cultures."

In this sentence, the focus remains on the subject matter, namely translation studies and the role of the translator. The writer maintains a neutral tone by omitting personal pronouns such as "I" or "we" and keeps the attention on the topic itself rather than their personal involvement or perspective.

However, it's important to note that there may be instances within the field of language studies or translation where the use of personal pronouns is acceptable or even necessary.

For example, in a qualitative research study exploring the experiences and perceptions of translators, personal pronouns might be employed to convey the subjective viewpoints of the participants. It's crucial to consult specific style guides or the guidelines provided by academic institutions or journals to determine the appropriate usage of personal pronouns in a given context.



## Formal referencing

Academic writing includes accurate and consistent referencing of sources. This involves citing the sources within the text using in-text citations and providing a complete list of references at the end of the document

Formal referencing is an essential aspect of academic writing, ensuring that sources are properly acknowledged and giving credibility to the ideas presented. It involves two main components: in-text citations and a reference list. In-text citations are used within the body of the text to indicate the source of information or ideas being presented. They typically include the author's name, year of publication, and sometimes page numbers. For example, in language studies, if you were discussing the concept of code-switching, you might write: "According to Gumperz (1982), code-switching is a common phenomenon in bilingual communities."

Here, the author's name (Gompers) and the year of publication (1982) are included in parentheses to attribute the idea to the source. In some cases, page numbers would be added if you're referring to a specific section or quote within the source.

The complete list of references, often placed at the end of the document, provides detailed information about each source cited in the text. The format of the reference list may vary depending on the citation style used (e.g., APA, MLA, Chicago). Here's an example of how a reference list entry might look for a book on translation:

**Gentzler, E. (2001). *Contemporary translation theories*. Routledge.**

In this example,

The author's name (Gentzler), the year of publication (2001), the book title (*Contemporary translation theories*), and the publisher (Routledge) are provided. The reference list provides the necessary details for readers to locate and verify the source.

By employing accurate and consistent referencing, academic writers demonstrate their engagement with existing literature, acknowledge the contributions of other scholars, and enable readers to explore the sources that have informed their work.



In conclusion, unlocking the features of effective writing is crucial for achieving academic success. By following a well-defined roadmap, students can enhance their writing skills and improve their overall academic performance. Effective writing involves several key elements, such as clarity, coherence, organization, and persuasive arguments, which enable students to convey their ideas with precision and impact. Additionally, mastering grammar, punctuation, and citation rules adds credibility and professionalism to their work. The roadmap to academic success in writing also emphasizes the importance of critical thinking, research, and revision, as these processes refine ideas, expand knowledge, and enhance the quality of the final product. By embracing this roadmap, students can develop into confident and proficient writers, equipped with the tools necessary to excel in their academic endeavours and beyond.

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**ACADEMIC TRANSLATION IN JAFFNA:  
THE PIONEER WORK OF THE AMERICAN MISSION  
SEMINARY**

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The American congregationalist missionaries arrived in Jaffna in 1816. At first, they established primary Tamil schools. Secondary education was given in mission premises. The missionaries were quite satisfied with the progress of the Tamil students. They decided to give a college to the Tamil youth giving degrees, like B.A, B.Sc, M.A, M.Sc and so on.

However, sir Edward Barnes, the British Governor refused to give them a charter to establish a university college. The missionaries named their higher education institution 'seminary' and conducted courses in higher education. This seminary was at its peak, when H.R.Hoisington was its principal. Sir. Emerson Tennant, the colonial secretary who visited the seminary during his principalship wrote: -

"The knowledge exhibited by the pupils was astonishing and it is no exaggerated in encomium to say that in the course of instruction and in the success of the system for communicating it, the collegiate institution of Batticotta is entitled to rank with many an European university"

Most of the American teachers of this institution had their education in some of the prestigious colleges of America. Many of the students who came to study at this college were well versed in Tamil language and literature. The seminary became a meeting point of Western education and Tamil scholarship. It gave inspiration for American teachers and Tamil scholars to engage in academic translation.

language and literature. In 1818, the Serampore college in Bengal was started by the Baptised missionaries. But, the medium of instruction of Serampore college was Bengali. The missionaries in Jaffna did not want to make Tamil, in the medium of instruction. They gave their reasons as follows: -

In some parts of India where the inhabitants are more of a reading people where they enjoy the advantages of the press, and where epitomes, if no larger works on European science are circulated, the case is somewhat different. The treasures of the English are to a small extent transferred to the native languages. Owing to this no doubt and considering the facilities they have for further enriching the common dialects from stores of European learning the venerable missionaries at Serampore have seemed to disparage English studies for natives.

Among the academic translations made in the seminary work of H.R.Hoisington, (principal seminary, 1836 - 1849) is significant. He translated the principal Hindu philosophical treatises namely, Sivagnana pothum, Thaththuva kattalai and Sivapragasam. He translates the 18th verse or the suttiram of Sivagnanapotham as follows: -

First Suttiram on the existence of Deity.

Suttiram: - The world which consists of the three classes of being designated by he, she, it and which is subject to the three operations (viz: - creation, preservation, destruction) will be dissolved in the same way in which it is developed and preserved and will be re-developed from "malam". The wise declare that Deity exists at the end of all things (i.e - the un-changeable efficient cause of the world.)

He also translated Sothi sathiram a treatise on Hindu astronomy and published it with the name of "Oriental astronomer" with extensive commentaries and critical notes. It was prescribed by the Calcutta university as a textbook of the M.A course in mathematics.

The students who studied in the seminary were inspired to translate English texts into Tamil. Among those who translated English texts into Tamil Nevins Sithambarapillai is important. His grammar of logic (Niyaya Ilakkanam) was published in 1850. The book consists of two parts of which the first one based on the work of James Stuart Mill described the logical tradition of the West.



The second part was primarily based on "Sivgnana Sithiar" and reflects the logical tradition of South India. T.P. Hunt (Murugappa Sathasivam) translated the evidences of Christianity by Alexander, with the title "கிறிஸ்து மத அத்தாட்சிகள்"

The academic translations of the seminary facilitated the study of text in Tamil and English. Even though the seminary was closed in 1855, the tradition of Academic translation continued at Vaddukoddai. Mr. J. V. Chellaiah (1889-1947) was vice principal of Jaffna College. In 1946, he translated பத்துப்பாட்டு into English with the title "Ten Tamil Idylls". A reprint of this book was made in 1962 by SAIVA SIDDHANTA works, Madras. The following passage is found in மதுரைக்காஞ்சி and the translation made by J. V. Chellaiah.

ஓங்குதிரை வியன்பரப்பின்  
 ஒலிமுந்நீர் வரம்பாகத்  
 தேன் தூங்கும் உயர்சிமைய  
 மலைநாறிய வியன்ஞாலத்து  
 வலமா திரத்தான் வளிகொட்ப  
 வியனாண்மீ னெறியொழுகப்  
 பகற்செய்யும் செஞ்ஞாயிறும்  
 இரவு செய்யும் வெண் திங்களும்  
 மைதீர்ந்து கிளர்ந்து விளங்க  
 மழைத்தொழில் உதவ மாதிரங் கொழுக்க  
 தொடுப்பின் ஆயிரம் வித்தியது விளைய  
 நிலனு மரனும் பயன் எதிர்பு நந்த  
 நோயிகந்து நோக்கு விளங்க  
 மேதக மிகப்பொலிந்த  
 ஓங்கு நிலை வயக்களிறு  
 கண்டுதண்டாக்கட்கின் பத்து  
 உண்டு தண்டா மிகுவளத்தான்  
 உயர் பூரிம விழுத்தெருவிற்  
 பொய்யறியா வாய்மொழியாற்  
 புகழ் நிறைந்த நன்மாந்தரொடு.

Upon the bosom broad of the  
 spacious earth  
 That's bounded by the sea on whose  
 wide face  
 the leaping waves resound, are  
 mountains high  
 Where honeycombs abound. The  
 wind doth blow  
 Revolving to the night in the  
 sky. The stars  
 In their appointed courses  
 move. The sun  
 That burns and brings the dark  
 and silv'ry moon  
 That brings night with  
 brilliance shine. The rain  
 come down in their appointed  
 season. Men  
 Thrive everywhere. The seeds  
 bring forth their fruits  
 A thousand-fold. The trees and  
 fields do yield  
 Their wealth to all. The strong  
 tall elephants

That bear the earth exult, their burden eased. O scion of famous kings! Thy ancestors ruled over such a world. In their domain food good to eat and things

that charm the eye, Enough and more, abounded. Statesmen wise had mansions high that stood in noble streets. They ever spoke the truth and never lied. They truly served their lords throughout their lives.

தமிழ் மொழியிலும் சிங்கள மொழியிலும் காணப்படுகின்ற பெயர்ச் சொற்கள் தொடர்பான ஒப்பீடு

A.M.Aflal

Third Year First Semester

இன்றளவில் இவ்வகத்தில் பேசப்படுகின்ற பல்வேறுபட்ட மொழிகளும் ஏதோ ஓர் மொழிக்குடும்பத்தைச் சார்ந்தவையாகும். அதேபோல் அவ்வொவ்வொரு மொழிகளும் அதற்கேயுரித்தான இலக்கணம், இலக்கியம் மற்றும் பேச்சுவழக்கு என்பவற்றை தமக்கென கொண்டுள்ளன. மேலும் அவ்வொவ்வொரு மொழிகளும் பல்வேறு வகையில் வேறுபட்டிருப்பினும், அம்மொழிகளுக்கே உரித்தான எழுத்துக்கள் மற்றும் அவ்வெழுத்துக்களின் சேர்க்கையினால் உருப்பெற்றிருக்கும் சொற்களினால் பெருமளவான வித்தியாசங்களினையும் தனித்தன்மையினையும் அவ்வனைத்து மொழிகளும் தன்னகத்தே கொண்டு விளங்குகின்றன. அவ் வகையில் இரு வேறுபட்ட மொழிக்குடும்பத்தைச் சார்ந்த மொழிகளான தமிழ் மற்றும் சிங்கள மொழிகளுக்களில் காணப்படும் பெயர்ச் சொற்களுக்கு இடையே உள்ள ஒற்றுமைகள் மற்றும் வேற்றுமைகளைப் பற்றி இக் கட்டுரையில் ஒப்பிட்டு நோக்குவோம்.

பெயர்ச்சொல் என்றால் என்ன?

தமிழ் மொழியில் ஏதாவது ஒன்றின் பெயரை உணர்த்தி நிற்பதை பெயர்ச்சொல் என்று அழைப்போம். பெயர்ச்சொல்லை பொருளின் அடிப்படையில் ஆறு வகைகளாக பிரித்து நோக்கலாம். அதேபோல் சிங்கள மொழியில் பெயர்ச்சொல் என்பது “පුද්ගලයකු, සංකල්පයක්, දෙයක්, තැනක්, සතකු හඳුන්වන පදයක් නාම පදයක් ලෙස සරලව හැඳින්විය හැකියි” என வரைவிலக்கணப்படுத்தப்படுகிறது. நாம படி ௨௪ 5 இ.

பெயர்ச்சொல் (தமிழ்)	நாம படி (சிங்கள)
1. பொருட்பெயர்	1. වචන හේදය
2. இடப்பெயர்	2. ලිංග හේදය
3. காலப்பெயர்	3. පුරුෂ හේදය
4. சினைப்பெயர்	4. උක්ත - අනුක්ත හේදය
5. குணப்பெயர் (பண்புப்பெயர்)	5. ස්වරූපය
6. தொழிற்பெயர்	

பெயர்ச்சொல்லானது திணை, பால், எண், இடம் என்பனவற்றை வெளிப்படுத்தி நிற்கும்.





## 2. தமிழ் மொழியில் எண் அடிப்படையில் பெயர்ச்சொற்கள்:

தமிழ் மொழியில் பெயர்ச்சொற்களை எண் அடிப்படையில் ஒருமை மற்றும் பன்மை என இரு வகைகளாக பிரித்து நோக்கலாம்.

1. ஒருமை: ஏதாவது ஒரு பொருள் அல்லது ஒரு நபர் என்றவாறு ஒன்றைக் குறிக்கும் பெயர் ஒருமை எனப்படும்.

உதாரணம்: கோப்பை, தொப்பி, பென்சில்

2. பன்மை: பல பொருட்கள் அல்லது பல நபர்கள் என்றவாறு ஒன்றுக்கு மேற்பட்டவற்றை குறிக்கும் பெயர் பன்மை எனப்படும். பொதுவாக தமிழ் மொழியில் ஒன்றை பன்மையாக்குவதற்கு அச்சொல்லின் இறுதியாக 'கள்' விசுதி சேர்க்கப்படும்.

உதாரணம்:

கோப்பை + கள் = கோப்பைகள்

தொப்பி + கள் = தொப்பிகள்

தமிழ் மொழியைப் போன்றே சிங்களம் மொழியிலும் எண் அடிப்படையிலான இப்பிரிப்பானது வலிமையானது. உதாரணமாக 'கோப்பை' என்ற சொல்லின் மூலம் 'கோப்பைகள்' என்ற சொல்லை உருவாக்கியுள்ளோம். இதுபோல 'தொப்பி' என்ற சொல்லின் மூலம் 'தொப்பிகள்' என்ற சொல்லை உருவாக்கியுள்ளோம். இதுபோல 'பென்சில்' என்ற சொல்லின் மூலம் 'பென்சில்கள்' என்ற சொல்லை உருவாக்கியுள்ளோம். இதுபோல 'கோப்பை' என்ற சொல்லின் மூலம் 'கோப்பைகள்' என்ற சொல்லை உருவாக்கியுள்ளோம். இதுபோல 'தொப்பி' என்ற சொல்லின் மூலம் 'தொப்பிகள்' என்ற சொல்லை உருவாக்கியுள்ளோம். இதுபோல 'பென்சில்' என்ற சொல்லின் மூலம் 'பென்சில்கள்' என்ற சொல்லை உருவாக்கியுள்ளோம்.

தமிழ் மொழியில் ஒருமை சொற்களை பன்மை வடிவங்களாக மாற்றுவதற்கு 'கள்' என்னும் விசுதியினை இறுதியாக சேர்ப்பதன் மூலம் அச்சொற்கள் பன்மையாக்கப்படுகின்றன. அதேவேளை சிங்களம் மொழியில் ஒருமை சொற்களை பன்மையாக்குவதற்கு பல்வேறுபட்ட படிமுறைகள் காணப்படுகின்றன.

சில சந்தர்ப்பங்களும் ஒருமைச் சொற்கள் பன்மையாகும் முறைகளும்.

- ஒருமைச்சொல்லின் இறுதியில் இறுதி எழுத்தான 'வ' எழுத்தை நீக்கும் போது அச்சொல் பன்மையாதல்.

ஊர்வலம் - ஊர்வலம்

பூவ - பூ

- ஒருமைச்சொல்லின் இறுதியில் 'ஊலீலீல' குறியீட்டை நீக்கி 'லா' என்ற எழுத்தைச் சேர்ப்பதன் மூலம் அச்சொல் பன்மையாதல்.

உலீலீ - உலீலீலா  
 னஊ - னஊலா

- ல, ள, ழ, ஞ, ட, ங, ள போன்ற எழுத்துக்களின் ஒருமைச்சொல்லின் இறுதியில் முற்றுப்புள்ளியுடன் முடிவடையும் போது அச்சொல் பன்மையாதல்.

ஊல - ஊலீ , ஊல - ஊலீ  
 ஊல - ஊலீ , ஊல - ஊலீ

- ஒருமைச்சொல்லின் இறுதியில் இறுதி எழுத்தான 'ய' எழுத்தை நீக்கும் போது அச்சொல் பன்மையாதல்.

ஊலய - ஊலய ஊலய - ஊலய

### 3. தமிழ் மொழியில் பால் அடிப்படையில் பெயர்ச்சொற்கள்:

தமிழ் மொழியில் பெயர்ச்சொற்களை பால் அடிப்படையில் எவ்வாறு பிரிக்க முடிகிறது என்பதை ஆராய்வோம். தமிழ் மொழியில் ஆண், பெண் மற்றும் ஒருமை பன்மை போன்ற அடிப்படைகளில் பால் பெயர்ச்சொற்களை வகைப்படுத்துகின்றது. அதாவது உயர்திணை ஒருமைப் பெயர்கள் ஆண்பால், பெண்பால் என்றும் உயர்திணை பன்மைப் பெயர்கள் பலர்பால் எனவும் அ.நிணை ஒருமைப் பெயர்கள் ஒன்றன்பால் எனவும் அ.நிணை பன்மைப் பெயர்கள் பலவிற்பால் என்றும் வகைப்படுத்தப்படுகின்றன.

1. ஆண்பால்: உயர்திணை ஒருமைப் பெயர்களில் குறிப்பிட்டதொரு ஆணை குறிப்பது ஆண்பால் எனப்படும்.  
 உதாரணம்: குமரன், மாணவன்
2. பெண்பால்: உயர்திணை ஒருமைப் பெயர்களில் குறிப்பிட்டதொரு பெண்ணை குறிப்பது பெண்பால் எனப்படும்.  
 உதாரணம்: குமரி, மாணவி
3. பலர்பால்: உயர்திணை பன்மைப் பெயர்களாக வரும் ஆண்கள், பெண்கள் என பலரை குறிப்பது பலர்பால் எனப்படும்.  
 உதாரணம்: மக்கள், மாணவர்கள், சிறுவர்கள்
4. ஒன்றன்பால்: அ.நிணை பெயர்களில் ஒருமையாக இருப்பவை அனைத்தும் ஒன்றன்பால் ஆகும்.  
 உதாரணம்: கதிரை, மேசை, பூனை



5. பலவின்பால்: அ.:றிணை பெயர்களில் பன்மையாக இருப்பவை அனைத்தும் பலவின்பால் ஆகும். இங்கு ஒருமைப் பெயரின் இறுதியில் 'கள்' விசுதி சேர்ப்பதன் மூலம் பலவின்பால் பெயர்கள் உருவாக்கப்படுகின்றன.

உதாரணம்: கதிரைகள், மேசைகள், பூனைகள்

இதேபோன்று சிங்கள மொழியிலும் பெயர்ச்சொற்கள் பால் அடிப்படையில் வகைப்படுத்தப்படுகின்றன. அதனை லீன னேடீய என்று அழைப்போம். மேலும் சிங்கள மொழியில் லீன னேடீய எனும் பகுப்பானது பூணலாலை னன அபூணலாலை இதனை அடிப்படையாகக் கொண்டே ஒழுங்கமைக்கப்பட்டுள்ளது. அதாவது, நால படீயக லீன னேடீய அனுவ டீ லீலீகரணீயகல லீலீ கல னகீய. னீயலு பூணலாலை நால படி பூரூல லீன னா னீதீ லீன லனனீனீ டேகலலீலகல லேலே. னீயலு அபூணலாலை நால படி னபூலக லீன லேலீ. லே அனுவ லீன னேடீய லன நால படி லீலீ னுனகீ.

பூரூல லீன	னீதீ லீன	னபூலக லீன
ஹூலீலீய	ஹூலீலீய	ஹூ
ஹூலீலீ	னீலீலீ	னனீடி

தமிழ் மொழியைப் போன்று சிங்கள மொழியிலும் பூரூல லீன உயர்திணைப் பெயர்களில் ஒருமை, பன்மை ஆண்பால் பெயர்களையும், அ.:றிணைப் பெயர்களில் பகுத்தறிவற்ற உயிரினங்களின் பெயர்களின் ஒருமை ஆண்பால் பெயர்களையும், உயர்திணை பெயர்களில் ஒருமை, பன்மை பெண்பால் பெயர்களையும், அ.:றிணை பெயர்களில் பகுத்தறிவற்ற உயிரினங்களின் பெயர்களின் ஒருமைப் பெண்பால் பெயர்களையும், னபூலக லீன அ.:றிணை பெயர்களில் உயிரற்றவைகளில் ஒருமை, பன்மை அனைத்திணையும் உள்ளடக்கியதாக பால் வகைப்படுத்தப்பட்டிருக்கின்றன.

## 6. தமிழ் மொழியில் இட அடிப்படையில் பெயர்ச்சொற்கள்:

தமிழ் மொழியில் பெயர்ச்சொற்களை இட அடிப்படையில் தன்மை முன்னிலை, படர்க்கை என மூன்று வகைகளாக பிரித்து நோக்கலாம். இது பேசுவோன், கேட்போன், பேசப்படுபொருள் என்ற அடிப்படையில் வகைப்படுத்தப்பட்டுள்ளது.

- 1) தன்மை: பேசுவரை சுட்டும் பெயர்கள் தன்மை பெயர்கள் எனப்படும்.

உதாரணம்: நான் விளையாடினேன். (ஒருமை)  
நாங்கள் படித்தோம். (பன்மை)

- 2) முன்னிலை: கேட்பவரை சுட்டும் பெயர்கள் முன்னிலை பெயர்கள் எனப்படும்.

உதாரணம்: நீ சென்றாய். (ஒருமை)  
நீங்கள் சென்றீர்கள். (பன்மை)

3) படர்க்கை: தன்மை, முன்னிலை பெயர்களை குறிக்காத அனைத்து பெயர்களும் படர்க்கை பெயர்களாகும்.

உதாரணம்: அவன் போனான்.  
அவர் போனார்.  
அது போனது.

இதேபோன்று சிங்கள மொழியிலும் இட அடிப்படையில் பெயர்ச்சொற்களை வகைப்படுத்தலாம். சிங்கள மொழியில் இதனை பூர்வ ஹேது எனப்படும். மேலும் பூர்வ ஹேது வையும் மூன்றாக சிங்கள மொழியில் வகைப்படுத்தலாம். அவை ஈந்தம பூர்வ, மிதம பூர்வ, பூர்வ பூர்வ என்னும் பதங்கள் மூலம் அடையாளப்படுத்தப்படுகின்றன. அதாவது, நாமபடி வல தவன் ப்ரியான வெஹீமக் திவெ. ஈந்தம பூர்வ ஹேது யி. வெஹீ பூர்வ யது பிஹீ யன தைஹீ தாவ சிஹீன ஸ்ரானய, ப்ரியானவிய யன தததய ய. பூர்வ ஹேது துதகி. சியபூவ ஸ்ரவனாம படி ஈந்தம பூர்வ, மிதம பூர்வ, பூர்வ பூர்வ யன பூர்வ துதனை ஈககப தயன் வெஹீ.

1\* ஈந்தம பூர்வ: வெஹீ ஈந்தம யது 'ப்ரியான' யன தஹீயி யெஹீ. திதஹீ ம தயகூப பாவாவை தமாம லாவ சிஹீன ப்ரியான ம கைதா தமாவ லேசின ம துதகியி ய தகி யி. ஈஹீயன் தமாவ துதகியிவன தாம படி ஈந்தம பூர்வ தாம படி தமீ வெஹீ. ஈந்தம பூர்வ ஈக வவன தாம படிய மம ய. மாவ சமத தவன் தய ஈகத தர தை தபி வதயென் னது வவனய ததா துதனை. ஈந்தம பூர்வ ததயவ வஹீயென் ஓதகி துதகியி வெஹீ தாம படி துதக (மம தத தபி) பமதீ.

ஈதாதரணய: மம தைஹீயி தரமீ.  
தபி வதர வெஹீ.

2) மிதம பூர்வ: தமாவ துதகியி காவ தமாம ஓஹீயென், சமீயென் சிஹீன தய மிதம பூர்வ தாம படி ததயவ வஹீயென் துதகியி, தாவ, தி மிதம பூர்வ ஈக வவன வதயெதன் துதகியி, தாவ, தைஹீ னது வவன வதயெதன் தாவ தைஹீ.

ஈதாதரணய: மித சிஹீயி திதவகி.  
துதகியி தைஹீயி தரதது.

3) பூர்வ பூர்வ: தமாவ தமாவ தததத துதகியி தைஹீ மாதயை சாமாதயென் சிஹீயென் துதகியி பிஹீயகி. ஈ துதகியி பிஹீயவ தயன் தாவன தய வெஹீயென் வெஹீ. தமீ வெஹீயென் துதகியி துதகியிவன தாம படி பூர்வ பூர்வ தாம படி யி. பூர்வ பூர்வ தாம படி த வெஹீயென் வெஹீ. தை, மது, ஈ, த, தய... யதாஹீ வதயெதி. தமீ பூர்வ பூர்வ தாம படி ஈக வவன வன ததர ஈவா னது வவன தததததன் மது, ஈவா, திதகியி, வகிதாவெஹீ... தாஹீ லேசினி.

ஈதாதரணய: மது சிஹீயி திதவகி.  
மது வதர வெஹீ.



இவ்வாறு தமிழ்மொழி மற்றும் சிங்கள மொழி இரண்டிலும் உள்ள இட, ஶ்ரீஶ்ரீ ஶ்ரீஶ்ரீ பிரிவுகள் இரண்டும் பெயர்ச்சொற்களை முறையே தன்மை முன்னிலை, படர்க்கை எனவும் ஶ்ரீஶ்ரீ ஶ்ரீஶ்ரீ, ஶ்ரீஶ்ரீ ஶ்ரீஶ்ரீ, ஶ்ரீஶ்ரீ ஶ்ரீஶ்ரீ எனவும் வகைப்படுத்துகின்றன. இங்கு கால வேறுபாடுகளுக்கு ஏற்பவும், இம்முன்று பிரிவுகளுக்கு ஏற்பவும் இரு மொழிகளிலும் வசனங்களில் பயன்படுத்தப்படுகின்ற வினைச்சொற்கள் முடிவுறும் விதம் மாற்றமடையும். அம்மாற்றங்களை மேலே ஒவ்வொரு வகைகளுக்கும் உரித்ததாக குறிப்பிடப்பட்டிருக்கும் உதாரணங்கள் மூலமாக இரு மொழிகளிலும் எளிதில் விளங்கிக் கொள்ள முடியுமாக உள்ளது.

இறுதியாக மேலே குறிப்பிட்டிருந்ததைப் போன்று பெயர்ச்சொற்களை பொருளின் அடிப்படையில் வகைப்படுத்தும் முறைகளை அடுத்ததாக ஆராய்வோம். பொருளின் அடிப்படையில் பெயர்ச்சொற்கள் வருமாறு,

- 1) பொருட்பெயர்: ஒரு பொருளை குறிக்கும் பெயர் பொருட்பெயர் எனப்படும். இவற்றுள் உயிருள்ள பொருட்கள், உயிரற்ற பொருட்கள் இரண்டும் உள்ளடக்கப்பட்டிருக்கும்.  
உதாரணம்: ராஜா, புறா, மரம், காற்று
- 2) சினைப்பெயர்: சினை என்பது உறுப்பு என்று பொருள்படும். எனவே இது முழுமையானதொரு பொருளின் பகுதிகளை குறிக்க பயன்படும் பெயராகும்.  
உதாரணம்: கண், காது, மூக்கு, இலை, காம்பு
- 3) இடப்பெயர்: ஓர் இடத்தை சுட்டிக்காட்டி அல்லது குறித்து நிற்கும் பெயர் இடப்பெயர் எனப்படும்.  
உதாரணம்: வானம், சந்தை, இந்தியா
- 4) காலப்பெயர்: காலத்தை உணர்த்தி நிற்கும் பெயர்கள் காலப்பெயர் எனப்படும்.  
உதாரணம்: நாள், கிழமை, ஞாயிறு
- 5) குணப்பெயர் (பண்புப்பெயர்): குறிப்பிட்ட பண்புகளை சுட்டிக்காட்டுகின்ற பெயர் பண்பு பெயர் எனப்படும். இவை நிறம் அளவு சுவை வடிவம் என்பவற்றின் இயல்பை சுட்டிக்காட்டுகின்றன.  
உதாரணம்: இனிப்பு, நீளம், கருமை, வட்டம்
- 6) தொழிற்பெயர்: குறித்ததொரு செயல் அல்லது தொழிலை சுட்டிக்காட்டும் பெயர் தொழிற்பெயர் எனப்படும்.  
உதாரணம்: நடத்தல், இருத்தல், எழுதுதல்











# TRANSLATING POETRY: POSSIBILITIES AND CHALLENGES

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Yves Bonnefoy, French poet-translator, poses the question “Is it possible to translate poetry?”. He himself gives the answer; “cest impossible!”. The reason he gives is that the translator cannot set aside the obstacles he is likely to encounter. He has to make many compromises. In support of his contention, he lists the problems he faced in translating Yeats “English poem Sailing to Byzantium”. The word “sail” he says, has many shades of meaning viz. sea, port, commerce, toil conquering nature etc. He admits that he could not find synonyms in French for all of them. The same poem contains a phrase “fish, flesh, or fowl” and which Yeats has drawn from folk usage. If you try to find (and use) literal equivalents for them, the flavour of the original is lost he asserts.

A French writer has this to say about translators: “They should remain invisible behind the text. The text should speak!”

Octavio Paz and Sitakant Mahapatra contend that only poets should attempt to translate poetry. My initial response was to interpret it as a patronizing attitude but reflecting on it at leisure, I gained a valuable insight: Poets operate at the same wavelength. The translator - poet could grasp the spirit of the (original) poem easily.

The following poem is Fitzgerald’s English translation of Rubaiyat of Omar Kayyam composed in Persian.

“A book of verses beneath the bough  
A jug of wine, a loaf of bread and thou  
Beside me singing in the wilderness  
O wilderness were paradise anow”

I give below translations by two Tamil poets accomplished in their own right.

“வெய்யிற் கேற்ற நிழலுண்டு வீசந் தென்றற் காற்றுண்டு  
கையிற் கம்பன் கவியுண்டு கலசம் நிறைய அமுதுண்டு  
தெய்வ கீதம் பலவுண்டு தெரிந்து பாட ந்யுண்டு  
வையம் தருமிவ் வனமன்றி வாழும் சொர்க்கம் வேறுண்டோ?”

- தேசிகவிநாயகம்பிள்ளை.

“மாதவிப் பூங்கொடி நிழலில் மணிக்கவிதை நூலொன்றும்  
தீதறு செந்தேன் மதுவும் தீங்கவியும் பக்கத்தில்  
காதலிநீ பாட்டிசைத்துக் கனிவோடு கூடுவையேல்  
ஏதுமினிக் கவலையில்லை இதுவன்றோ பரமபதம்!”

- ச.து.ச.யோகியார்

Version 1 drops “loaf of bread” A book of verses is translated as “கம்பன்கவி” (not mentioned in the original).

Version 2 translates “bough” as ‘மாதவிப் பூங்கொடி’ creeper of the jasmine family. This flower is not native to Persia or Britain. Both poets give an indigenous coloring to Omar Kayyam’s Rubaiyat.

“Poetry is the most intense and most highly charged, most artful and complex form of language we have. In many ways it is the essential literary expression of our species, long associated with the distant origins of music, dance and religious ritual in early human cultures”<sup>1</sup>

“Poets like Yves Bonnefoy, Ezra Pound, William Carlos Williams, Charles Bandelair, Joseph Brodsky, G.U. Pope, Isaac Tambyah, Rabindranath Tagore, A.K. Ramanujan- to mention a few- have proclaimed the value of translating poetry by engaging in it themselves.

Edith Grossman identifies the most difficult problem in translating poetry as the confluence of sound, sense and form. These elements are not disconnected but are all present at the very outset. The translator has to divide the constituent parts that were originally indivisible. Thereafter, the translation has got to move in contrary directions in respect of language, syntax, structures, but retaining the emotive content and imagery.

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<sup>1</sup> Grossman, Edith, *Why translation matters*, p 93, Orwigsburg, Pennsylvania, 2010.

Another concern of the translator-poet is the rhythm he is going to employ. He should read the original (poem) aloud and try to ‘hear’ it in his mind’s ear. Simple you might think. Not quite. Poetry was aural long before it was written.

In translating English poetry into Tamil or *vice versa*, one should not overlook the fact that English uses stress whereas Tamil (or other Dravidian languages) do not. Again, the majority of English words are mono syllabic.

“For I have sworn thee fair and thought thee bright  
Who are as black as hell or dark as night”

Shakespeare (Sonnet 147)

Therefore, before embarking on translating a poem, the poet- translator has to decide which verse form he is going to employ in his target version. Is he going to use a form that is close to the source? or is he going to use free verse to avoid possible deviation?

I now cite Charles Bandelaire’s French poem *Recueillement* (1866) translated by three poets into English: Alfred Douglas (1919), Robert Bly (1961) and Robert Lowell (1961). The title itself is translated differently: ‘Peace, be at Peace’, “Inward conversation” and “Meditation”.

Drawing from the three English versions, I translated the poem into Tamil thus:

என், துயரமே, அமதியடைக!  
நீ அந்தி மாலையை அழைத்தாய்  
இதோ, அது இறங்கி வருகிறது  
சிலருக்கு ஆறுதலையும்  
சிலருக்கு தவிப்பையும் கொண்டும்  
கருக்கற்பொழுது  
நகர்மீது கவிகிறது.....  
இன்பமென்னும்  
ஈவிரக்கமற்ற கொலையாளியின்  
சவுக்கால் அடிபட்ட  
கோடானு கோடி மனித மந்தைகள்  
அழுக்கு நிறைந்த சந்தையில்  
கழிவிரக்கத்தைப் பொறுக்கச்செல்கையில்  
என் துயரமே, கையைக்கொடு  
அவர்களை விட்டு விலகி  
இப்படி வா!

வெளிநிப்போன ஆடைகளை அணிந்த  
இறந்துபோன வருடங்கள்  
வானத்து மாடங்களில்



வெளிநிப்போன ஆடைகளை அணிந்த  
 இறந்துபோன வருடங்கள்  
 வானத்து மாடங்களில்  
 சாய்ந்து நிற்பதைப் பார்!  
 ஆழ் கடலிலிருந்து  
 மனவருத்தம்  
 புன்னகையோடு எழுந்து வருவதைப் பார்!  
 நோயுற்ற சூரியன்  
 வளைந்த முகட்டின் கீழ்  
 கண்ணயர்வதைப் பார்!  
 கிழக்கிலிருந்து மேற்கு வரை  
 இழுத்துக்கட்டப்பட்ட விதானம் போல  
 இனிய இரவு நடந்து வரும்  
 காலடியோசையை  
 அன்பே,  
 காது கொடுத்துக் கேள்.

All the three poets-translators use traditional verse forms. I have used free verse but I have tried my best to retain Bandelaire's powerful imagery.

Mahasweta Sengupta, in a paper titled *Translation, colonialism and poetics: Rabindranath Tagore in Two worlds* sets out to show the consequences of a translator being faithful to the Target language audience in a way which ultimately undermines the quality of the translated material.”

He quotes poem No.5 of Gitanjali written originally in Bengali and (later) translated into English by Tagore himself.

“I ask for a moment's indulgence to sit by thy side.  
 The works that I have in hand I will finish afterwards.

Away from the sight of thy face my heart knows no rest nor respite,  
 and my work becomes an endless toil in a shoreless sea of toil.

Today the summer has come at my window with its sighs and murmurs;  
 and the bees are plying their minstrelsy at the court of the flowering grove.

Now it is time to sit quite, face to face with thee, and to sing  
 dedication of life in this silent and overflowing leisure.”

Sengupta follows it up with his own translation, compares both versions and asserts that Tagore has changed “not only the style of the original but also the imagery and tone of the lyric...to match the target language poetics of

Edwardian English. These changes are deliberately adopted to suit the poetics of the target system.”

Sengupta concludes that Tagore’s understanding of the English language and literature was largely influenced by the aesthetic ideology of the Romantic and Victorian periods. My contention is that it was not Tagore’s fault. Many decades later, we from neighboring Ceylon were taught English with a liberal sprinkling of Romantic poetry, Tennyson and Browning Tagore was exposed to this type of literature and it is not at all surprising that when he set about translating poetry into English he was guided by the Romantic and Victorian models. It will be useful to survey Tagore’s contemporaries like Vivekananda or Aurobindo before evaluating him.

Sengupta however, makes a very important point viz. Tagore was inspired by the devotional movement in Bengal, particularly by the Vaishnava poets. There is only a thin line dividing the devotee and the lover. Tagore’s poems have to be understood in this light.

To sum up, I would like to cite the Tamil translation of Poem 5 translated by Dhesikavinayagam Pillai.

“ஈசனே ஒரு கண்பொழுதுயான் நின்னருகு  
இருந்திடற் கருள வேண்டும்  
ஏழையேன் செய்வதற்காகவுள கருமங்கள்  
யாவுமே பின் செய்குவேன்  
நேசமுற நின்முகம் காணாதிருக்கிலென்  
நெஞ்சு தடுமாறி அழியும்  
நேர்ந்துகொள் பணியெல்லை இல்லாத ஆழியாய்  
நீண்டுதுயர் தந்துநிற்கும்  
வாசமெழு சோலைவாய் மதுவுண்டு வண்டினம்  
மதுரகீதங்கள்பாட  
மந்தமாருதம்வீச வேனிலிங்கின்றெனது  
வாசலில்வந்ததையா  
ஆசையொடு நின்னை எதிர்நோக்கியென்  
உள்ளத்தில் அமைதிபெற வீற்றிருந்து  
ஆவியை நினக்குரிமையாக்கி வழிபடுவதற்கு  
ஆனதொரு - தருணமிதுவே”

Dhesikavinayagam Pillai’s translation sounds like an original Tamil poem. In its spontaneity and classical ring it fits admirably into the body of Tamil *bakthi* literature. As one steeped in the Saivite and Vaishnavaite literature, I am swept off my feet by Pillai’s translation. The long lines are almost similar to Tagore’s prose poem. The alliterative long vowels are pleasing to the ear.

If I may strike a personal note, when I translated African poetry, 56 poems in all, I employed traditional Tamil verse forms with which I was comfortable. These were translated over a period of 20 years. At the later stages I opted for free verse.

Henry Barlow, an Ugandan, joined the Civil Service and rose to the position of Permanent Secretary. Probably based on his own experience. He wrote “Building the Nation” The irony directed on himself is amusing. My translation uses conversational idiom stick with a few loan words,

### HENRY BARLOW - Building the Nation

### நாட்டுக்குழைந்தல்

Today I did my share  
In building the nation.  
I drove a Permanent Secretary to an important  
urgent function  
In fact, to luncheon at the Vic.

The menu reflected its importance  
Cold Bell beer with small talk,  
Then fried chicken with niceties  
Wine to fill the hollowness of the laughs  
Ice-cream to cover the stereotype jokes  
Coffee to keep the PS awake on return journey.

I drove the Permanent Secretary back.  
He yawned many tunes in back of the car  
Then to keep awake, he suddenly asked,  
Did you have any lunch friend?  
I replied looking straight ahead  
And secretly smiling at his belated concern  
That I had not, but was slimming!

Upon which he says with a seriousness  
That amused more that annoyed me,  
Mwananchi, I too had none!  
I attended to matters of State.  
Highly delicate diplomatic duties you know,  
And friend, it goes against my grain,  
Causes me stomach ulcers and wind.  
Ah, he continued, yawning again,  
The pains we suffer in building the nation!

நெஞ்சில் உவகை நிறைந்து விடுகிறது  
இன்றென் கடமை இனிது புரிந்து விட்டேன்  
எங்கள் அமைச்சின் செயலர்  
பொது நிகழ்ச்சி ஒன்றில் கலந்து கொண்டார்-  
உண்மை  
விருந்துக்கு நானே அவர்காரை ஓட்டினேன்  
நம்புங்கள்  
நாமும் அவருமயப் நாடுயரப் பாடுபட்டோம்

பேச்சுக்கிடையே பருக  
பியர் வகைகள்  
நாக்குக் கிதமான “கோழி”  
நகைச் சுவையை ஊக்க உவவன்  
ஆங்கே உதிர்க்கும் துணுக்குகளைக் கேட்க  
ஜெலி - ஐஸ்கிரீம்  
உறக்கம் போக்காட்ட கோப்பி  
பிறகென்ன குறை

திரும்பச் செயலரது காலைச் செலுத்தி  
வரும்போது  
சாய்ந்திருந்து,  
வாயாரக் கொட்டாவி விட்டபடி,  
என்னை வினாவினார்  
“சாப்பிட்டு விட்டாயா நண்பர்”  
“மிக நன்றி ஐயர்” “என் எடை குறைய வேணும்  
இது நியமம் ஆகையால்,  
“சபைகளிலே நான் ஒன்றும் சாப்பிடுவதில்லை!”  
என்றேன்.



Upon which he says with a seriousness  
That amused more that annoyed me,  
Mwananchi, I too had none!  
I attended to matters of State.  
Highly delicate diplomatic duties you know,  
And friend, it goes against my grain,  
Causes me stomach ulcers and wind.  
Ah, he continued, yawning again,  
The pains we suffer in building the nation!

So the PS had ulcers too!  
My ulcers I think are equally painful  
Only they are caused by hunger,  
Not sumptuous lunches!

So, two nation builders  
Arrived here this evening  
With terrible stomach pains  
The result of building the nation- Different  
ways.

“சத்தியமா நானுமின்று சாப்பிடவே இல்லை”-  
மிக முக்கியமான  
முடிவு பல எடுக்க வேண்டியிருந்தது  
அறிவாய்  
விளங்குதெல்லே?  
மீண்டும் ஒரு கொட்டாவி விட்டபடி சொன்னார்  
வாய்வு, சமிபாடு, வயிற்றுப்புண்  
என்பவைதாம் ஓய்வொழிச்சல் இன்றி உழைத்து  
நான் கண்ட பலன்”  
அல்சர் அவர்க்கா!  
அடியேன் வயிற்றில் உள்ள  
அல்சரும் கூட அதிகம் வலிக்கிறதே!  
இதுவோ  
பசியினால் ஏற்பட்ட அல்சர்  
மற்றதுவோ,  
அதிக உணவின் பெறுபேறு!  
ஏலும் வழிகள் இரண்டாலும்  
இன்றைக்கு மாலை,  
வயிற்று வலியோடு,  
இருவேமும்  
நாட்டை ஒருவாறு கட்டி எழுப்பிய பின்  
வீட்டை அடைந்தோம் விரைந்து.

ஆங்கில மூலம்: Henry Barlow(Uganda)

“Mary now speaks to Christ” is a deceptively simple poem by Joseph Brodsky, Russian poet who was awarded the Nobel Prize in 1987. The original and my Tamil translation are given below. I leave it to the readers to evaluate it.

### Mary now speaks to Christ

Mary now speaks to Christ:  
“Are you my son? -or God?  
You are nailed to the cross.  
Where lies my homeward road?”

“Can I pass through my gate  
not having understood:  
Are you dead? -or alive?  
Are you my son? -or God?”

Christ speaks to her in turn:  
“Whether dead or alive,  
woman, it's all the same-  
son or God, I am thine.”

“தொங்குகின்றனை சிலுவையில் நானினித்  
 தொடர்ந்து செல்லும் வழியெது? – காட்டுவாய்  
 மைந்தனோ நீ, அன்றி ஆண்டவர் கொலோ”?  
 மரியை யேசுவை நோக்கி வினவுவாள்  
 “வாசலூடு நான் ஏதும் புலப்படா -  
 வாறு போதல் நியாயமன் றையனே!  
 ஊசலாடும் உயிர்இன்னும் உன்னதோ?  
 ஓது நீ தெய்வமோ? அன்றி மைந்தனோ?”  
 அண்ணல் தன்மலர் வாய்மொட்டவிழ்ந்தது  
 ஆய்வெதற்கு? நான், மரிக்கிலென், வாழிலென்?  
 பெண்ணே தேவனோ குமாரனோ என்றுநீ  
 பேதறல், நான் உன்னவன், உன்னவன்!

By way of conclusion, I would like to offer the aspiring translator of poetry, the following guidelines:

1. Read the ST more than once to get the sense.
2. Identify the structure of the ST and decide which structure you are going to adopt (same as the original? Prose? Free Verse?)
3. Consult dictionary, glossary for unfamiliar, technical foreign words.
4. Your task (translation)
5. Set aside the source and read the end product objectively.
6. Share your translation with your batchmates. Be receptive to suggestions.
7. Consider publishing the translated poem.





# THEODORE SAVORY'S IMPACT ON THE THEORY OF TRANSLATION OF A PHENOMENAL TEXT AND HIS SPECULATIONS IN TRANSLATION

R. Shamrietha

Second Year First Semester

“Translation the surmounting of the obstacle is made possible by an equivalent of thought which lies behind the different verbal expression of thought.”  
(Savory,1957:13)

As a professional, the translator should make a choice from a range of possibilities for the nearest equivalent and the author's intentions in order to produce a meticulously translated version of a specific text that is comprehensible to the readers. This fact determines the work of a translator to a great degree. Meanwhile, the translator ought to pursue the meaning and perspective of the original as much as possible. Therefore, the translation renders the aims and effectiveness of the original to get an optimum result.

Accordingly, Savory States six sets of rules of a conventional translation. Let's flesh out them.

**1. A. A translation must give the words of the original.**

**B. A translation must give the ideas of the original.**

The first statement illustrates that each and every word in the source language (SL) text must be translated into the target language (TL). It must be as same as the original in word-level analysis.

For example:

Source language:

Education is a right. It is not a privilege.

Target language:

கல்வி ஒரு உரிமையாகும்.அது சலுகை அன்று.

The second statement denotes that the main ideas and implied meaning of the source language text are substituted into the target language.

For example:

Source language:

She had broadened her horizons.

The above sentence implicitly denotes that,

Target language:

அவள் அவளுடைய அறிவுத்திறனை விரிவுபடுத்தினாள்.

The aforementioned text in the target language (TL) is explaining that she had made her intellectual level wider rather it does not denote the line at which the earth's surface and the sky appear to meet.

## **2. A. A translation should read like an original work.**

### **B. A translation should read like a translation.**

In the first statement, it denotes the meaning that the translated text should be as same as the source language text which expresses the main intention of the source language text to its readers. This requires translators to have a solid foundation in translation and be able to accurately translate the core expression content with short words, and subdivide it. For instance, there is a piece of news,

Source language:

The world's largest passenger aircraft an Airbus A-380-800 landed at the Katunayake international airport yesterday morning.

Target language:

உலகின் மிகப்பெரிய பயணிகள் விமானமான எயாபஸ் ஏ-380-800 நேற்று காலை கட்டுநாயக்க சர்வதேச விமான நிலையத்தை வந்தடைந்தது.

The second statement denotes that the translated version should act as a translation of the original while reading the target text. For instance, there is a press release of the Central Bank of Sri Lanka; under the Monetary and Financial sector.

Source language:

The Central Bank will remain committed to achieving its mandate through appropriate policy measures while closely observing developments to take corrective policy and regulatory measures.

Target language:

பொருத்தமான கொள்கை வழிமுறைகளினூடாக அதன் ஆணையினை அடைவதற்கு மத்திய வங்கி தொடர்ந்தும் அர்ப்பணிப்புடன் செயலாற்றும் வேளையில் திருத்தக்கொள்கை மற்றும் ஒழுங்குமுறைப்படுத்தல் வழிமுறைகள் என்பவற்றை மேற்கொள்ளும் பொருட்டு அபிவிருத்திகளை உன்னிப்பாக அவதானிக்கும்.

**3. A. A translation should reflect the style of the original.**

**B. A translation should possess the style of the translator.**

The first statement denotes that the translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be transposed. For instance, here is a thirukkural verse (திருக்குறள்) which had been written by Thiruvalluvar (திருவள்ளுவர்) which is known as couplet. This had been translated by Dr. G.U. Pope in the following way.

Source language:

அகர முதல எழுத்தெல்லாம் - ஆதி  
பகவன் முதற்றே உலகு.

Target language:

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

The second statement denotes the meaning and the style of a text which is taken into account in translation studies involves "paying attention to what is unique to the text and its choices, being aware of patterns in the text, and function of the text." For instance, we can say that converting source text into target text by using metaphor to non-metaphor is one of the styles of the translator.

Source language:

The shark's teeth are daggers. (metaphor)

Target language:

சுறாவின் பற்கள் கத்திகள் போன்றவை. (Simile)

The above way of translating reflects that a good translator is not merely an adequate writer in his/her target language, but the ability should have the



ability to write with flair which reflects style and unique and translators will likely need to do that across a variety of text styles.

**4. A. A translation should read as a contemporary of the original.**

**B. A translation may never read as a contemporary of the translator.**

The statement “A” is reflecting that, if the source language text is pertaining to the specific period of time, the translated text should also be read as the original one which, denotes the source texts’ point of view. If a reader reads the translated version of the source text, he would be able to realize that it is the contemporary of the original. For instance, the below is an extract from Naladiyar (நாலடியார்) and its translation in English by G.U.Pope.

Source language:

யாணை அனையவர் நண்பொரீஇ நாயனையார்  
கேண்மை கெழிஇக் கொளல் வேண்டும்...

Target language:

The elephant and the dog are types of false and true friends.  
Forsaking friendship with those who resemble the elephant, embrace  
and hold fast intimacy with those who are like the dog.

The statement “B” denotes the meaning that if a translators aim to translate a source text which is about several years ago, he should not translate it as his contemporary period of time. For instance, Arumuga Navalar is the one who translated the Bible into Tamil. Though many translations were made before him, his work has been acknowledged and used by the church. The words ‘Devan’ and ‘Karthar’ denote Jehova and Jesus were coined by him in his translation.

**5. A. Translation may add to or omit from the original**

**B. A translation may never add or omit from the original.**

In the first opinion, Savory denotes that the target text may consist of addition or omission of the source text.

For example:

Source language:

தனிநபர்களின், பொறுப்பான தீர்மானம் எடுக்கும் திறன் குறைவடைந்த  
காரணத்தினால், “சமூகத்தில் மேலிருந்து கீழாகவும் கீழ் இருந்து

மேல் மட்டமாகவும்” பிரச்சனைகளுக்கு தீர்வை பெற்றுக்கொள்வது சிக்கல் நிறைந்த சூழ்நிலையை ஏற்படுத்தி உள்ளது.

Target language:

Since the individuals are lacking of responsible decision-making, problematic situation of decision making is mostly seen in the “**social hierarchy.**”

Here, the phrase “from top to bottom and bottom to top in the society” might be utilized in the target language, but it has omitted and instead of that the phrase “social hierarchy” is used in the target language.

The second statement expresses the meaning that the target language text must be consist of all the intention, meaning, ideas and structures of the source language text. For instance, this can be applied to the legal text. The statement mentioned below under the Micro Finance Act Rules of Central Bank of Sri Lanka.

Source language:

The application for renewal of license shall be in the form given in the Annexure.

Target language:

உரிமத்தை புதுப்பிப்பதற்கான விண்ணப்பப்படிவம் இணைப்பில் கொடுக்கப்பட்டிருக்கும்.

#### **6. A. A translation of verse should be in prose.**

##### **B. A translation of verse should be in verse.**

When considering the first statement in accordance with intra-lingual translation the statement can be explained by the following example.

Source language:

I lived first in a little house,  
And lived there very well  
The world to me was small and round,  
And made of pale-blue shell.  
I lived next in a little nest,  
Nor needed any other;  
I thought the world was made of straw  
And covered by my mother.

Target language:

First, I lived in an egg shell. The world then was to me “small and round. Next, I lived in a nest made of straw, under my mother’s wings. The world then seemed to be made of straw.

There is a close relationship between the author and the translator of a literary work. They have their own style of writing and expressing their thoughts. The second statement expose that verse of a literary work ought to be in verse according to the translator’s view which can differ and unconventional with the original author.

For example:

Source language:

Even those who were perched atop an elephant,  
with their heads protected by a parasol  
Like the moon that appears on a mountaintop,  
Are scorned as ‘They were laid down on the ground’;  
No one in this world ever escapes this fate.

Target language:

மலைமிசைத் தோன்றும் மதியம் போல் யானைத்  
தலைமிசைக் கொண்ட குடையர் - நிலமிசைத்  
துஞ்சினார் என்றெடுத்துத் தூற்றப்பட்ட டாரல்லால்  
எஞ்சினார் இவ்வுலகத் தில்.

The four categories of translation defined by the Savory’s theory (The Principle of Translation, 1957) are perfect translation, adequate translation, composite translation and scientific translation. According to the theory of Savory, a perfect translation consists of entirely informational statements, whereas, adequate translation aligns with the broader goal of accurately conveying the meaning and intent of the original text while also preserving its style and cultural nuances. The scientific translation focuses on the concept’s accuracy, clarity and precision, whereas the composite translation is for more comprehension and accurate representation of the original.

Savory describes the renovation of a translation as follows:



Theodore Savory believed that achieving faithfulness to the original text but beauty in the translated work was a challenging one. Savory emphasized the complexities involved in capturing the essence of a text while also making it appealing in the target language.

**References**

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## மொழிபெயரியல்பு

மணி வேலுப்பிள்ளை  
வருகைதரு விரிவுரையாளர்  
மொழிபெயர்ப்பு கற்கைகள் துறை  
கலைப்பீடம்  
யாழ்ப்பாணப் பல்கலைக்கழகம்

மொழியின் இயல்புகளுள் மொழிபெயரியல்பும்(Translatability) ஒன்று. பொதுவாக எந்த ஒரு பொருளும் மொழிக்கு மொழி பெயரக் கூடியதே. அவ்வாறு பெயர்வதற்கு ஏதுவாகவே மொழி அமைந்துள்ளது.

ஒரு படைப்பு-மொழியின் வரையறைகள் பெயர்ப்பு-மொழிக்கும் பொருந்த வல்லவை:

நீ சொல்ல விரும்புவதை எடுத்துரைப்பதற்கு ஒரேயொரு சொல்லே இருக்கிறது. அதற்கு உயிர் கொடுப்பதற்கு ஒரேயொரு வினையே இருக்கிறது. அதனை விசேடிப்பதற்கு ஒரேயொரு பெயரடையே இருக்கிறது. அந்தச் சொல்லை, அந்த வினையை, அந்தப் பெயரடையை நீ தேடிப் பிடிக்க வேண்டும். அதற்கு ஒத்த சொல்லை நீ இட்டுக்கட்டக் கூடாது. உனது கெட்டித்தனத்தையும் கைவண்ணத்தையும் காட்டிச் சமாளிக்கக் கூடாது. (A letter from Flaubert to Maupassant).

அதேவேளை, சிந்திக்கும் விதமும் சொல்தொடரியலும் மொழிக்கு மொழி வேறுபடுவதால், வேதாகமத்தை எழுதியவர்களின் உளக்கருத்தை நேரிய முறையில் எடுத்துரைப்பதற்கு வசன அமைப்பை அடிக்கடி சீரிட வேண்டியுள்ளது. இடத்துக்கிடம் சொற்கள் பொருள்படும் விதத்தை இடைவிடாது உற்றுநோக்க வேண்டியுள்ளது (The Holy Bible, New International version, International Bible Society, New Jersey, Preface, viii). இக்கூற்றின்படி மொழிக்கு மொழி வேறுபடும் முக்கிய அம்சங்கள் பின்வருமாறு:

1. சிந்திக்கும் விதம்
2. சொல்தொடரியல்
3. வசன அமைப்பு
4. இடத்துக்கிடம் சொற்களின் பொருள் வேறுபடல்

இனி, வெறும் சொற்களை விடுத்து, வசனங்களைக் கருத்தில் கொண்டு, மறைகுறிப்பாய் விளங்கும் பொருளில் கருத்தாற்றி மேற்கொள்ளப்படும் மொழிபெயர்ப்பே சிறக்கும். அத்தகைய மொழிபெயர்ப்புக்கு உறுதுணை புரியும் அம்சங்களை ஏறத்தாழ 500 ஆண்டுகளுக்கு முன்னரே ஏதியன் தோலே (Etienne Dolet 1509-1546) என்னும் பிரெஞ்சு மொழிபெயர்ப்பாளர் சுட்டிக்காட்டியுள்ளார். 1540ல் சிறந்த மொழிபெயர்ப்பு குறித்து எழுதிய ஒரு நூலில் மொழிபெயர்ப்பாளர்களுக்கு 5 புத்திமதிகளை அவர் தெரிவித்துள்ளார்.

அவர் பிரெஞ்சு மொழியில் எழுதிய நூலின் ஆங்கில மொழிபெயர்ப்பிலிருந்து தமிழ்ப்படுத்தப்பட்ட மேற்படி புத்திமதிகள் பின்வருமாறு:

1. மூலகர்த்தா எடுத்துரைக்கும் பொருளையும், அதன் விளக்கத்தையும் மொழிபெயர்ப்பாளர் செவ்வனே புரிந்துகொள்ள வேண்டும். அவற்றைப் புரிந்துகொள்வரின் மொழிபெயர்ப்பு என்றுமே மங்காது. விளங்கிய பொருளையே எளிதாகவும் முழுதாகவும் பெயர்க்க முடியும்.
2. மொழிபெயர்ப்பவருக்கு இரு மொழிகளிலும் புலமை வேண்டும். அத்தகைய மொழிபெயர்ப்பாளர் மொழியின் மாண்பினைக் குலைக்கவோ குறைக்கவோ போவதில்லை. ஒவ்வொரு மொழிக்கும் சொந்தச் சிறப்புகள் (நடை, பாணி, நயம்) உள்ளன. அத்தகைய சிறப்புகள் குன்றாது மொழிபெயர்க்க வேண்டும். அவ்வாறு மொழிபெயர்க்காதோர் இரு மொழிகளுக்கும் ஊறு விளைவித்தோர் ஆவர். அவர்கள் இரு மொழிகளின் சிறப்புகளையும் வெளிக்கொணராதோர் ஆவர்.
3. மொழிபெயர்ப்பாளர் சொல்லுக்குச் சொல்லாக மொழிபெயர்க்கும் முறைக்குக் கட்டுண்டிருத்தலாகாது. புலமை குறைந்தவர்களே அல்லது போதாதவர்களே அவ்வாறு மொழிபெயர்ப்பர். ஒரு சிறந்த மொழிபெயர்ப்பாளர் சொல்லொழுங்கினை விடுத்து, வசன ஒழுங்கிலேயே கருத்துன்றுவார். மூலகர்த்தாவின் எண்ணத்தை எடுத்துரைக்கும் தறுவாயில், இரு மொழிகளின் சிறப்புகளையும் வெளிக்கொணரும் அற்புதத்தை நிகழ்த்துவவரே சிறந்த மொழிபெயர்ப்பாளர். ஆதலால் மூல வசனத்தின் தொடக்கத்தில்தான் உங்கள் மொழிபெயர்ப்பும் தொடங்கவேண்டும் என்று கொள்வது தவறு. மூலகர்த்தாவின் எண்ணத்தை எடுத்துரைக்கும் நோக்குடன் நீங்கள் சொல்தொடரியலைக் குலைக்க நேர்ந்தாலும் கூட, உங்களை எவரும் குறைகூறப் போவதில்லை. கட்டின்றி மொழிபெயர்ப்பதை விடுத்து, கட்டுண்டு மொழிபெயர்ப்போரின் மடைமையை என்னால் சகிக்க முடியவில்லை. வரிக்கு வரி, சொல்லுக்குச் சொல்லாக மொழிபெயர்க்க முற்படும் மூடர்கள் இழைக்கும் தவறினால் மூலகர்த்தாவின் எண்ணம் ஈடேறப் போவதில்லை. எம்மொழியின் செழுமையும் முழுமையும் புலனாகப் போவதில்லை. மாறாக, மொழிபெயர்த்தவரின் அறியாமையே புலனாகும். ஆகவே கட்டுண்டு மொழிபெயர்க்கும் கேட்டினைத் தவிர்ப்பதில் கண்ணும் கருத்துமாய் இருக்க வேண்டும்.
4. மொழிபெயர்ப்பாளர் பொது வழக்கிலுள்ள சொற்களையே எடுத்தாள வேண்டும். சில மொழி பெயர்ப்பாளர்கள் அருவருக்கத்தக்க முறையில், முட்டாள்தனமான முறையில் புதிய சொற்களைப் புகுத்துவதுண்டு. அத்தகைய மொழிபெயர்ப்பாளர்களின் தான்தோன்றித்தனத்தை நீங்கள் பொருட்படுத்தலாகாது. அவர்களுக்குக் கற்றோரிடை மதிப்புக் கிடையாது. ஆதலால் நீங்கள் அவர்களைப் பின்பற்றலாகாது.



அதேவேளை, பொது வழக்கில் இல்லாத சொற்களை நீங்கள் அறவே கையாளலாகாது என்று நான் கூறவில்லை. வழக்கிலுள்ள சொற்கள் கைகொடாவிடத்துப் புதிய சொற்களைப் புகுத்தியே ஆகவேண்டும்.

5. மொழிபெயர்ப்பு அணி இலக்கணத்துக்கு அமைய வேண்டும். மொழியமைதி கெடா வண்ணம், உள்ளம் உவக்கும் வண்ணம், காதில் இனிக்கும் வண்ணம் சொற்களைத் தொகுக்க வேண்டும். அத்தகைய மொழிபெயர்ப்பே கருத்தும் கனதியும் வாய்ந்ததாய் விளங்கும். (Translation/ History/ Culture, Editor: Andre Lefevere, Publisher: Routledge, London & New York, 1992, p.27-28).

மேற்கண்ட புத்திமதிகள் உள்ளத்தில் பதிந்த நிலையில் ஓர் ஆங்கிலக் கதையின் முதலாவது பந்தியை நாம் வாசித்துப் பார்ப்போம்:

It is six in the morning and I sit in my kitchen looking out at the garden, watching the sun slant obliquely past the old lime tree and across my lawn to reveal the dense silver mesh of spiders webs linking the grass stems. For a few seconds, as the earth turns and the sun continues to rise, my tufty rectangle of suburban lawn flashes in my fascinated eyes like a burnished shield - before becoming dull green grass again, my quotidian epiphany gone for ever (William Boyd, *Fascination*, The New Yorker, 2002/03/04).

மேற்கண்டவாறு தொடங்கும் கதை முழுவதையும் நாம் வாசித்துவிட்டோம் (என்று வைத்துக்கொள்வோம்). அப்புறம் இதற்கொரு தமிழாக்கம் வெளிவருகிறது என்றும் வைத்துக்கொள்வோம். முழுமுதல் ஆங்கில ஆக்கத்தை ஏற்கெனவே வாசித்த நாம் அப்புறம் வெளிவந்த தமிழாக்கத்தை நாடுவோமா? நாடக்கூடும். சரி, நாடுவதாகவே வைத்துக்கொள்வோம். எதற்காக நாடுகிறோம்? பொருளுக்காகவா? இல்லை. பொருளை நாம் ஏற்கெனவே ஆங்கிலத்தில் அறிந்துவிட்டோம் அல்லவா! பிறகு எதற்காக அதன் தமிழாக்கத்தை நாம் நாடுகிறோம்? மொழிக்காக!

அந்த ஆக்கத்தின் பொருள்வளத்தையும், அந்த ஆக்கத்தைத் தாங்கிவரும் (ஆங்கில) மொழிவளத்தையும் நாம் ஏற்கெனவே துய்த்துவிட்டோம். அத்தகைய ஒரு மொழிவளத்தை நாம் தமிழிலும் துய்க்கத் துடிக்கிறோம். அதாவது ஆங்கில மொழியில் அமைந்த ஓர் ஆக்கம் தமிழில் வெளிவரும்பொழுது (ஏற்கெனவே அதனை ஆங்கிலத்தில் வாசித்த) நாம் அதனை நாடுகிறோம் என்றால், அது, அதன் (தமிழ்) மொழிவளத்துக்காகவே. அதேவேளை ஓர் ஆங்கில ஆக்கத்தை ஏற்கெனவே வாசிக்காத ஒருவர் அதன் தமிழாக்கத்தை நாடுவது பொருள்வளம், மொழிவளம் இரண்டுக்குமாகவே.

ஆகவே ஒரு தமிழாக்கத்தில் அதன் பொருள்வளத்துக்கு நிகரான இடம் அதன் மொழிவளத்துக்கும் உண்டு. அந்த வகையில் அது இன்னொரு வழமையான படைப்பாக அமைய வேண்டும். பொருள்வளத்தைப் பொறுத்தவரையே மொழிபெயர்ப்பாளர் மூலகர்த்தாவுக்குக் கடமைப்பட்டவர். மொழிவளத்தைப் பொறுத்தவரை அவர் மூலகர்த்தாவுக்குக் கடமைப்பட முடியாது. ஆகவே ஒரு மொழிபெயர்ப்பு ஓங்கவில்லை என்றால், அது மொழிவளத்தால் ஓங்கவில்லை என்பதே பொருள். மொழிவளத்தால் ஓங்கிய ஒரு தமிழாக்கம் அதன் முழுமுதற் படைப்புக்கு நிகரான இடத்தைப் பெறும். பொருள்வளமும் மொழிவளமும் சேர்ந்ததே இலக்கிய வளம். அத்தகைய தமிழாக்கமே தமிழ் இலக்கியத்தை வளப்படுத்தும்.

ஓர் ஆக்கத்தை ஏற்கெனவே வேற்று மொழியில் வாசித்த ஒருவர் மாத்திரமல்ல, எந்த ஒரு வாசகருமே வெற்றுவெறிதான ஒரு மொழிபெயர்ப்பை நாடப் போவதில்லை. மூலப் பொருள்வளத்துக்கு அப்பால், மூல மொழிவளத்துக்கு நிகரான தமிழ்வளம் படைத்த ஒரு மொழிபெயர்ப்பையே அவர் நாடுவார். அத்தகைய ஒரு வாசகரை நிறைவுற வைக்கும் விதமாகவே ஒரு மொழிபெயர்ப்பு அமைய வேண்டும். மூல மொழிவளத்துக்கு நிகராக அமையாத வெறுந் தமிழாக்கம் ஒரு வீண் உருப்படியாகவே கிடந்து மாளும்.

அதாவது (1) பொருள்வளத்தைப் பொறுத்தவரை ஒரு மொழிபெயர்ப்பினால் தமிழுக்கு ஒரு புதிய படைப்பு கிடைக்கும் அதேவேளை, (2) மொழிவளத்தைப் பொறுத்தவரையும் அதே மொழிபெயர்ப்பினால் தமிழுக்கு ஒரு புதிய படைப்பு கிடைக்க வேண்டும். அதே சமயம் பொருள்வளத்தால் மாத்திரமே ஒரு மொழிபெயர்ப்பு அதன் முழுமுதற் படைப்பை அடியொற்றி அமைய வேண்டும். மொழிவளத்தைப் பொறுத்தவரை அதில் தனித்துவம் மிளிர் வேண்டும்.

அதேவேளை மொழிபெயர்ப்பு ஒரு விஞ்ஞானம் அல்ல என்னும் உண்மையை இங்கு நாம் வலியுறுத்த விரும்புகிறோம். எனவே ஒரு மொழிபெயர்ப்பை எவ்வாறு ஒப்பேற்றுவது என்பதை எம்மால் திட்டவட்டமாக வரையறுக்க முடியாது. மொழிபெயர்ப்பு ஒரு கலை. அதாவது மொழிபெயர்ப்பில் ஒன்றுக்கு மேற்பட்ட உத்திகள் கைகூடும். ஆகவே ஓர் ஆக்கத்துக்கு ஒன்றுக்கு மேற்பட்ட மொழிபெயர்ப்புகள் கைகூடல் திண்ணம். எனினும் சொல்லுக்குச் சொல், தொடருக்குத் தொடர், வசனத்துக்கு வசனம், பந்திக்குப் பந்தி, முழுமுதல் மொழியின் பாணி எவ்வாறு அமைந்துள்ளது என்பதைக் கச்சிதமாய்க் கண்டறிந்து, அதற்கு நிகரான ஒரு பாணியில் ஒருவர் தமது தமிழாக்கத்தை ஒப்பேற்றுவாராயின், அதன் வாயிலாகவே தமிழுக்கு ஒரு புதிய படைப்புக் கிடைக்க முடியும். அத்தகைய ஒரு மொழிபெயர்ப்பே தமிழ் இலக்கியத்தைச் செழுமைப்படுத்தும்.

இவற்றைக் கருத்தில் கொண்டு மேற்படி ஆங்கிலப் பந்தியை நாம் மொழிபெயர்த்துப் பார்ப்போம். இதனைப் பல்வேறு விதங்களில் மொழிபெயர்க்கலாம். இது ஒரு விதம் மட்டுமே:



காலை ஆறு மணி. எனது சமையலறையில் நான். எனது பார்வை வெளியே. வளவில் கொல்லை. நீள்சதுர வடிவில் கூம்பிய புல்தரை. அந்தலையில் பழம்பெரும் எலுமிச்சை. அதற்கப்பால் சாய்ந்தெழும் கதிரவன். புல்பூண்டுகளைத் தொடுத்து அடர்ந்து படர்ந்த சிலந்திவலை. காலை வெயிலில் ஒளிரும் அதன் வெண்மை. உலகம் சுழல, கதிரவன் மேலெழும் அந்த ஒருசில நொடிகளில் ஒரு கேடயம்போல் எங்கள் புல்தரை பளிச்சிடும். நான் ஒருகணம் மெய்மறப்பேன் - மறுகணம் அது திரும்பவும், வெறும் பச்சைப் புல்லாய் மாறிவிடும். எனது அன்றாடக் கனவும் அடியோடு கலைந்துவிடும்.

மேற்படி ஆங்கிலப் பந்தி, தமிழாக்கம் இரண்டிலும் கையாளப்பட்ட எழுத்துக்களும் சொற்களும் கீழே ஒப்பிடப்பட்டுள்ளன:

	ஆங்கிலம்	தமிழ்
எழுத்துக்கள்	375	396
சொற்கள்	86	59

ஆங்கிலத்தை விடத் தமிழில் அதிக எழுத்துக்கள் தேவைப்படும் அதேவேளை, தமிழை விட ஆங்கிலத்துக்கு அதிக சொற்கள் தேவைப்படுகின்றன. அத்துடன், சொற்களின் எண்ணிக்கையை விட எழுத்துக்களின் எண்ணிக்கையைப் பொறுத்தவரை இரு மொழிகளுக்கும் இடையே வேறுபாடு குறைவு. பல்வேறு மொழிபெயர்ப்புகளையும் ஒப்பிட்டுப் பார்த்தபொழுது இந்த உண்மை புலப்பட்டது. ஆங்கிலத்தை விடத் தமிழில் அதிக எழுத்துக்கள் தேவைப்படுவது நெடுங்கணக்கை ஒட்டிய சங்கதி போலும். தமிழில் சொற்கள் குறைவதற்கு அதன் புணர்ச்சியே தலையாய காரணம். அந்த வகையில் ஏழே ஏழு அசைகளைக் கொண்ட குறளை மொழிபெயர்ப்பதற்கு ஏழுக்கு மேற்பட்ட ஆங்கிலச் சொற்கள் தேவைப்படும். அதேவேளை உரைநடையை விட செய்யுளில் மாற்று மொழிபெயர்ப்புக்கான வாய்ப்புகள் மேலும் அதிகம். ஓர் எடுத்துக்காட்டு:

**நெருநல் உளனொருவன் இன்றில்லை என்னும்  
பெருமை உடைத்துஇவ் வலகு (336).**

நேற்று வாழ்ந்தார், இன்று மாண்டார்! இந்த உலக வாழ்வின் பெருமை இவ்வளவுதான்!

இதற்குப் பல்வேறு ஆங்கில மொழிபெயர்ப்புகள் வெளிவந்துள்ளன. ஒவ்வொரு மொழி பெயர்ப்புக்கும் தேவைப்பட்ட ஆங்கிலச் சொற்களின் எண்ணிக்கையைக் கவனிக்கவும்.



1. Existing yesterday, to-day to nothing hurled  
Such greatness owns the transitory world (*G.U.Pope - 12*).
2. "He was here yesterday", gloats the earth over man,  
"Today he is gone" (*P.S.Sundaram - 13;*).
3. This world possesses the greatness of one  
Who yesterday was and to-day is not (*W.H.Drew - 14;*).
4. But yesterday a man was and to-day he is not:  
That is the wonder of wonders in this world (*V.V.S.Iyer - 19;*)

இனி கிறீக்கிலிருந்து ஆங்கிலத்துக்குப் பெயர்க்கப்பட்ட ஒரு செய்யுட் கூறைக் கவனிக்கவும்:

There was the girl, screaming like an angry bird,  
When it finds its nest left empty and little ones gone.  
Just like that she screamed, seeing the body  
Naked, crying and cursing the ones that had done it. (38 words)  
(*Sophocles - 496-406 BC-, The Theban Plays, Antigone, Lines 425-8,*  
*Translated by: E.F.Watling, Penguin, UK, 1974, p.137*).

இதற்கு ஒரு மாற்று ஆங்கில மொழிபெயர்ப்பு உண்டு.

She wailed out loud  
that sharp sound of bitterness  
a bird makes when she looks in her nest.  
It's empty, it's a widow's bed,  
and the baby chicks are gone.  
And this girl,  
when she saw the corpse was bare,  
she cried that same way and groaned and mourned for it.  
And she prayed hard curses on the one who did that to it. (64 words)

முதலாவது ஆங்கில மொழிபெயர்ப்பில் இடம்பெறாத ஒரு விடயம் (it's a widow's bed) இரண்டாவது ஆங்கில மொழிபெயர்ப்பில் இடம்பெற்றுள்ளது. ஆகவே இரண்டாவது மொழிபெயர்ப்பை நாம் தமிழ்ப்படுத்திப் பார்க்கலாம். கவனிக்கவும், எதற்கும் மாற்றுத் தமிழாக்கங்கள் கைகூடும்:

குஞ்சுகள் வெளியேற  
 விதவையின் படுக்கையைப் போல்  
 கூடு வெறிச்சோட  
 வெதும்பி ஓலமிடும் குருவியைப் போல்  
 ஓலமிட்டாள் ஒரு சிறுமி.  
 உயிர் பிரிந்த உடலின்  
 உடை உரிந்து சென்றவரை  
 திட்டினாள் வெற்றுடலை  
 நினைந்து விம்மினாள்,  
 நொந்து கலங்கினாள்  
 வெந்து புலம்பினாள். (28 சொற்கள்).

இங்கு பேசப்படும் உடலும் உயிரும் கூடும் பறவையும் சிந்தையில் தென்படும் வேளையில் வேறொரு குறள் உள்ளத்தை உறுத்துகிறது:

குடம்பை தனித்துஒழியப் புட்பறந் தற்றே  
 உடம்போடு உயிரிடை நட்பு (338).

முட்டைக்குள் இருக்கும் குஞ்சு அதனை உடைத்துப் பறந்து செல்கிறது. அவ்வாறே உடலை விடுத்து உயிர் பிரிந்து செல்கிறது. முட்டைக்கும் குஞ்சுக்கும் உள்ள உறவேல்லாம் குஞ்சு வெளியேறும்வரையே. அத்தகைய குறுகிய உறவே உடலுக்கும் உயிருக்கும் இடையே நிலவுகிறது! இதற்கோர் ஆங்கில மொழிபெயர்ப்பு:

Like a bird's to the shell it leaves  
 Is a life's link to its body (15 சொற்கள்).  
 (P.S.Sundaram, The Kural, Penguin Books, London, 1991, p.52).

# THE DYNAMIC CONNECTION BETWEEN LEXICOGRAPHERS AND TRANSLATORS

V. H. Kulshan

Fourth Year

## Introduction

Lexicography and translation are two important disciplines which have become very important to acquire knowledge. Lexicography is the applied study of meaning, evolution and function of vocabulary units of a language for the purposes of compilation in a book form which is the process of dictionary making. Lexicon is based on the term *lexis*, whose Greek meaning is 'word', but which is used as a collective expression in linguistic terminology in the sense of 'vocabulary'. The study of *lexis* and the lexicon is called lexicology. Lexicographer is a person who writes, compiles and edits a dictionary. He examines the new words which come into being and how they change in terms of pronunciation, spelling, usage and meaning.

On the other hand, translation is the transmittal of a written text from one language into another. Translation communicates the same message in another language. Translator must take into account constraints that include context, the rules of grammar, writing conventions and their idioms. While translating a text from a source language to a target language, the translator uses many techniques and strategies. Likewise, a lexicographer too uses those techniques and strategies in finding equivalents for the entries or head words in dictionary making.

There are various types of dictionaries viz; Monolingual Dictionary, Bilingual Dictionary, Multilingual Dictionary, Etymological Dictionary, Collocations Dictionary and so on. Besides them, there are glossaries of various disciplines. Such as medical, media, social science and politics.

In dictionaries, the lexicographers' duty is to give the appropriate meaning for the words. But the duty of the translator is to use those words according to the context. While translating the kinship terms the following problems of problems will arise. The word "sister" in English is referred to "சகோதரி" in Tamil. However, it is not accordance with the English tradition to call அக்கா, தங்கை as separate relational names based on age. In the same way the English



word “aunt” in Tamil refers அத்தை, பெரியம்மா, சித்தி. Similarly, the English word “uncle” refers மாமா, சித்தப்பா, பெரியப்பா. Hence while translating such kinship terms into Tamil, one should know the context and use them. Therefore, a translator as a lexicographer is expected to apply the correct equivalent in a suitable situation. Equivalent is context bound. There are two types of translation entries found in bilingual dictionary. They are: insertable equivalents and explanatory equivalents. Insertable equivalents are the equivalents which give the meanings directly.

For example:

Assembly – Meeting

According to that, there are some words coined in accordance to their field in glossaries. They fall into the category of insertable equivalents.

Examples:

Ecliptic – கோள்நெறி

Esplanade – அகல்வெளி, அகல்வழி

Whine – கடுந்தேரல்

Dynamo – மின்னாக்கி

Fossil – புதையுயிர்த்தடம்

On the other hand, explanatory equivalent gives an explanation instead of giving one word. It always be directly inserted into a target language sentence.

For example:

In the sentence “பாம்பு படமெடுத்தது”, the translator could use explanatory equivalent for the word “படமெடுத்தது” as “The snake raised its hook”.

The translator finds new words when there is no equivalent to render the exact meaning of words. The translator needs a sound knowledge of the culture, tradition and history of the text in the process of translation. When we consider the translation according to the linguistic perspective, the semantics plays a pivotal role rather than words. Every word depicts the meaning. But, the semantics for a word differs according to its context.

For instance:

The word “பச்சை” depicts Green color in English. But when it is used with different other words and context in a different way; the translator needs to coin the suitable equivalent for that word as follows.

பச்சைத் தண்ணீர் - Cold water

பச்சைக் குழந்தை - Infant child

பச்சையான பேச்சு - Vulgar words

பச்சை போடுதல் - A death ceremony

பச்சைக் காய்கறிகள் - Fresh vegetables

The external factors like geography and climate also play an important role in the formation of equivalents. The ancient Tamils divided the twelve months into இளனீலில் காலம், கார் காலம், கூதிர் காலம், முன்பனிக் காலம், பின்பனிக் காலம். But the English people divide them into four seasons: summer, autumn, winter and spring. Here, it is difficult to compare the two discriminants and draw parallels. Therefore, coining an appropriate equivalent between languages is a multidisciplinary knowledge with the linguistic expertise of the translator. When a new word becomes popular among the people, the lexicographer includes those words in the next edition of the dictionary.

A work of lexicographer is quite different from the translator. Lexicography is a complex process. He must understand what exactly he means by the word. However, in the field of communicating from one language to other the translator and the lexicographer contribute much. Both of them find problems in finding equivalents. When performing a translation, the translator should neutralize the source language word into the target language by the words which are employed for the particular word in the target language. This often followed in the translation of idioms and proverbs.

For instance:

Water fall

நீர் வீழ்ச்சி - Translation

அருவி - Revised translation

Similarly the idiom,

**“He turned a deaf ear to my advice”.**

Translation

அவன் ஒரு செவிட்டுக் காதினை எனது அறிவுரைக்குத் திருப்பினான்.

Revised Translation

நான் கூறியது அவனுக்கு செவிடன் காதில் ஊதிய சங்கு போல

In this sentence the above phrase is a proverb employed in Tamil usage for that particular proverb in English. Also, there is another circumstance where the translator should use the idiom according to the speech community's slangs.

For instance:

“Carrying coal to New castle” is an idiom which could be translated to the Sri Lankan Tamil speech community as “யாழ்பாணத்துக்குப் பனங்கொட்டை கொண்டு போதல் போல்”. But, for the Indian Tamil speech community it can be translated as “கொல்லன் தெருவில் ஊசி விற்றாற் போல்”.

Every language comprises the words which have several meanings and also several words which have the same meaning. Therefore, it is often difficult to find an appropriate equivalent in the second language which will have all the meanings of the word in the first language. As a matter of fact, it is difficult to find another word in the same language with exactly the same meaning. Therefore, the dictionaries often explain the meaning of a word by providing a sentence where the word is used. Translating a vernacular especially into another language is not an easy case. The translator must scrutinize the vernacularity of the source language and master the vernacular case. Dictionaries alone are not enough for complete this task. By interacting with the people of the country where the source material is written in the original language, the burden of translation can be refined.



For instance:

The knife which is used to cut the harvest in the paddy field called “கொடுவா கத்தி” should be translated as “crewcut knife”. Instead of using the transliteration of that word. Here, the coining the word is the duty of a translator in his work and later when the word is accepted by the community it will be added in the dictionaries. In this manner the translator assists the lexicographer. Later when another translator wants the equivalent for that word, he may check the dictionaries. At that juncture, the lexicographer assists the translator. Therefore, before attempting a translation activity; a translator must be aware of all the nuances in translation.

Words coining is essentially to the work of the translator. When the translator coins the new words and when it becomes popular, the lexicographer includes it in the dictionary. For example: “Orchestra” is a word coined by professor K. Sivathambi as பல்லியம். Likewise, there are some words coined by him as follows.

தோற்றப்பாட்டியல் – Phenomenology

அதிகார உரிமைப்பாடு – Authority

வரிசைப்பாடு – Ranking

After this, the words were included in later editions of the dictionary. In the same way the word “culture” is coined as பண்பாடு by D. K Sithambaranadha Muthaliyar. When it became popular among the people, the lexicographers included it in their dictionaries. Similarly, in the articles and books of P. N Appuswaami we can find many new words which were coined by him fifty years ago. Some are given below.

Aquarium – நீர்பிராணிக் காட்சிசாலை

Alchemist – இரசவாதி

Endogenous – அகப்பிறவிகள்

Antennae – உணர்-இழைகள்

In the flow of time, the words rejuvenate by the disappearance of the obsolete words and obseries. Therefore, when performing a translation; the translators are requested to use the current words as the equivalents which are updated

instead of highlighting the archaic words. Then only it will reach to the target readers. However, the meaning changes over the time.

For instance:

In the ancient literature “கலி மகன்” means the person who is drunken (மது அருந்திக்கொண்டு வரும் நபர்). But now it is used in the sense of happy person. Likewise, earlier the word “நாற்றம்” is used in the sense of good smell but, now it is used for bad smell.

Earlier Sanskrit words played an important role in the terminologies. Later, due to the efforts of the Tamil scholars; the terminologies changed into pure Tamil words. In 1927, engineer P. V Maanikka Nayakkar created many terms by giving priority to Tamil. Such as;

Pencil – எழுதுகோல்

Telephone – தொலைபேசி

Cone – கூம்பு

Simultaneously, he created many Tamil terms for the English words. Such terms occupied a prominent place in the government glossaries.

When finding equivalents for the words from one language into another, a translator / lexicographer must act on the central idea / meaning of the source word. Concept, simplicity, clarity and conciseness are fundamental in such formations. At the beginning, the translation was carried out as a paraphrase to express a particular concept; gradually the terminologies were coined to make it more accessible to the readers. The development of the language over time is based on the creation of new words according to the context. In this aspect, words in Tamil are mostly derived from root words. Therefore, Tamil language gives space for the creation of new words by adding prefixes and suffixes. Translation of derivative suffixes of the English terms and suffixes are some of the simple methods of translation.

The examples for the words which could be coined by adding prefixes.

- Tele – தொலை
- Telephone – தொலைபேசி
- Telescope – தொலைநோக்கி
- Television – தொலைக்காட்சி

Likewise, some examples for the words formed by adding suffixes.

- Meter – மானி
- Electrometer – மின்மானி
- Thermometer – வெப்பமானி
- Lactometer – பால்மானி

The suffix ‘-itis’ is added to the medical terms to denote inflammation in the organs of the body.

Examples:

Bronchitis – மூச்சுக்குழல் அழற்சி

Nephritis – சிறுநீரக அழற்சி

The English suffix ‘-itis’ can be translated in Tamil as அழற்சி.

There is another common derivative suffix employed in the technical terms is “-ation”. It can be observed that, this suffix in a technical term is used in the order; adjective + passive marker + ation (suffix).

For instance:

polarization, vapourization

When this suffix takes the above pattern, it should be translated as ஆக்கம் in Tamil.

Vapourization – ஆவியாக்கம்,

Polarization – முனைவாக்கம்

Meanwhile, when this suffix “-ation” comes with the nouns; especially with the chemical terms, we cannot use it as ஆக்கம் in Tamil. Instead, it should be translated as ஏற்றம்.

For instance:

Chlorine + ation

குளோரின் + ஏற்றம் - குளோரினேற்றம்

Oxygen + ation

ஓக்ஸிசன் + ஏற்றம் - ஓட்சியேற்றம்



Hence, these are some exceptional cases where the prefixes and suffixes help to translate the scientific terms to convey the accurate scientific concepts. Similarly, the suffix '-iso' in English can be translated in Tamil as சம.

For instance:

isothermal – சமவெப்ப

isocline – சமகன அளவுக்கோடு

But in loan translation the words in the source language is translated word-for-word.

For instance:

Bile acid – பித்த அமிலம்,

Sound wave – ஒலி அலை

When we consider about the technical terms in English, it consists of two parts. One is translatable term and the other may be a transliteratable one.

For instance:

I. Translation + Transliteration (process)

Complex + iron

சிக்கல் + அயன்

II. Transliteration + Translation (process)

Thyroid + gland

தைராயிட்டு + சுரப்பி

Hence, one can coin Tamil renderings for the English technical terms with the help of such processes. Therefore, the coinages can be multi-faceted. But it should be transparent to the target readers. Hence, attention should be whether the concept is not changed. Some translators try to give the word in the target language by transliterating that particular word. But this technique could be followed when a translator cannot find the equivalent for that word. In this concern we can see some translators tend to provide transliteration instead of using the appropriate words.

For instance:

the same word “antibody” is translated by some translators as “எதிர்ப்பு” and some transliterate the word as “ஆன்டிபாடி”. However, by transliteration a layman also can understand. On the other hand, it can’t be used unwantedly, if a word has an equivalent. For the term “chrome” emerged a new translation “குருமி” without considering the accepted term “நிறமி”.

When translating an English word, the origin of the word should be derived from taken into consideration and translate according to its meaning. Language and try to translate it according to the meaning. The Latin word “Duodenum” refers the number twelve. It is used in English to refer the twelve inches of the small intestine. In this respect, translator can form an equivalent in Tamil as “பன்னீரகம்” for that word. Similarly, the root word “மின்” means light. Tamils who saw the light of the lamp with the help of newly discovered electricity, coined the term “மின்சாரம்” to mean that is the source of light. Thus, words can be formed from root words.

If a concept / idea needs to be translated, the translators use any one of the methods and dimensions of translation like transcreation, transliteration and adaptation. The word “photograph” can be translated as ஒளிப்படம், புகைப்படம், நிழற்படம். These are the different shades of equivalents used for that word. In some occasions the translators are subjected to transliterate the terms when failing in search of appropriate Tamil terms.

For example:

Apple – அப்பிள், Ozone – ஒசோன், Corona – கொரோனா, Covid – கொவிட், and so on. But there is also another situation where the transliteration is preferred. When translator wants to make the target readers comprehensible to the translation, he will use transliteration.

<b>Entity</b>	<b>Equivalent</b>	<b>Transliteration</b>
Twitter	கீச்சகம்	ட்விட்டர் / டூவிட்டர்
Whatsapp	புலனம்	வட்ஸப் / வாட்ஸப்
Car	மகிழுந்து	கார்

In the above examples for the easy understanding of the target readers the translator can use transliteration (reader-friendly).

## Conclusion

The translator can be expert informant for the lexicographer. In the same manner the lexicographer can be the best informant for the translator. Therefore, it is noteworthy to say that, a translator functions as a lexicographer; in the same way the lexicographer functions as a translator. The translator must have sound knowledge in linguistics and encyclopedic knowledge. Similarly, knowledge of context and culture are necessary for a lexicographer. In lexicography, translation is a valuable tool. Similarly, lexicography also acts as a tool for translation. Both are mutually inter-dependent.

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# UNVEILING THE ESSENCE, THE ARTISTRY OF STYLE IN TRANSLATION

S.I.Suraiha  
Fourth Year

Translation ethics have been strictly defined as the practice to keep the meaning of the source text undistorted (Robinson, 2003, 25).

## **What is style?**

Generally, style is a way used to design something. Richard Olmann defines style as a way through which a writer conveys his thoughts. In other words, doing something in their manner also can be called as style. In that way, the word “style” is interwind from a man's daily activities to his achievements. Looking at language, language differs from each other in the way it is written, the way it is spoken and the way it is expressed. Thus, each field is organized in its way.

Translation means transferring written material from the source language into the target language. Translation is a process that relies on the source text. That is, a target language cannot appear without a source text. Thus, the style of the source language will influence the target language. However, the translator is considered as the second author, therefore he/she carries out his translations in his style. The style also changes to suit the translators. The target language readers and the target context influence this. In this sense, the field of translation also has style.

Style is determined according to the context and audience. Translation should be in a natural flow. It cannot render an odd feel to the audience. According to environment, academic background and other various factors, audiences are in different categories

1. Experts
2. Semi-experts
3. Layman

This aspect leads to a problem that a translator cannot give the same style for all categories.

## How style in Literature and academic texts?

Style is a feature found in all disciplines and is no exception to literature or academics. Despite this observation, there is a consensus that style is more prevalent in literature as compared to the two. The style of writing is not the only style but different aspects influence the style. In that sense, the primary purpose of literary translation is to entice the readers. As such, every translator takes great care to ensure that his/her translation entices the readers. For this, they take into consideration the words chosen for translation, language structure, tone and various other aspects and organize their style according to the needs of the readers. This is how a translator develops a style of his own.

Literature is mainly divided into prose and poetry. Here the style varies from translator to translator when it comes to translating prose and poetry from one language to another.

When considering the above sentence from a point of view without any knowledge of the academic text. It cannot be seen any style in this translation. However, because it is so, it cannot be concluded academic texts have no any style. The above source sentence clearly informed the respective information to the visa applicant. All of the information is conveyed under one roof. At the same time, the language style differs from non-academic language. The same styles are reflected in the following translated version also.

Following is an English poem (source text) is written by Shive Sharma.

இதயத்தின் ஆழத்திலிருந்து - உன்னை  
நேசிக்கக் கூடியவள் - அவள் உடன்பிறப்பு.....  
வாதங்கள் பல மேலெழுந்தாலும் - விலக்கி வைக்க  
முடியாதவள் - அவள்  
ஒருமுறை உன்னுள் ஊடுருவினால் வெளியேறா புதுமை அவள்.....

The theme of the poem is "The importance of a sister". The same theme is trans-created in Tamil poem by using different word choices, different sentence structures and also different way of expression. The translator did not translate the poem in a word-for-word translation. If they did the translation according to the word-for-word method, the intent of the author might be ruined. Hence, to preserve the same theme, the translator is changed the style of the source text in the target text.



On the other hand, the question for most is what role style will have there when it is aimed at academic texts. The question should be answered with appropriate example.

For example:

பிரிவு 214 (B) இன் கீழ் மறுக்கப்படுதல் என்பது நீங்கள் விண்ணப்பித்த குடிவரவு சாராத வகைப்பாட்டுடன் அமெரிக்காவில் உங்களது எண்ணப்பட்ட செயற்பாடுகள் ஒத்தமைவாக இருக்கும் என விளக்கம் செய்வதற்கு உங்களால் இயலவில்லை என்பதே இதன் அர்த்தமாகும்.

When considering the above sentence from a point of view without any knowledge of the academic text. It cannot be seen any style in this translation. However, because it is so, it cannot be concluded academic texts have no any style. The above source sentence clearly informed the respective information to the visa applicant. All of the information is conveyed under one roof. At the same time, the language style differs from non-academic language. The same styles are reflected in the following translated version also.

“A denial under section 214(B) means that you are not able to demonstrate that your intended activities in us would be consistent with the classification of non-immigration visa that you applied for”.

Compared to literary translations, the academic translation goes beyond colloquialisms, slang, dialects, idioms, conventions, and proverbs. There is also a misconception that the style of a text rests on such aesthetic aspects and stylistic devices. But the reality is not so.

The main purpose of academic writing or academic translation is scholarly. Therefore, it is unacceptable that such a text does not have a style. The words chosen during style are also a kind of style. Accordingly, the avoidance of personal pronouns, the avoidance of slang, colloquialisms, dialects and the avoidance of abbreviated writing are the styles to follow in academic translation.

For example:

- The improvements can't be made due to budget cuts.
- The improvements cannot be made due to budget cuts.



There are not many differences between the above-mentioned two sentences. However, the first sentence is not an appropriate manner in academic writing whereas the second sentence is. To increase interest in literature, the translator can express a point without stating it directly. Yet it has no place in academic writing or academic translation. There, what is being said should be stated clearly, accurately and directly. This is the style of academic writing /academic translation. When comparing the translation of literature and academics, literary translations have more translation words and fewer transliteration words, whereas academic translations have fewer translation words and more translation words.

### **Limitation of Style**

Although the style mentioned above is used by the translators to suit their readers, just as there is a demarcation line for every aspect, style in translation is confined within a certain limitation. In that sense in literary translation, if an idiom or proverb is in the source text, the translator should provide the idiom or proverb given in the same sense in the target text. All the time, using paraphrase is not suitable for idioms and proverbs.

For example:

Source text:

சங்க கால அகத்தினை மரபில் “உடன்கட்டையேறுதல்” காதல் ஒழுக்கமாக போற்றப்பட்டது.

Target text:

In the Sangam era Ahaththinai, udankattaiyeruthal (A bereaved wife commits self-immolation when her husband's dead body is set on fire) was extolled as a moral virtue.

Source text:

He dumpfounded because of his mother's surprise gift.

Target text:

அம்மா கொடுத்த ஆச்சரியப்பரிசினால் அவன் வாயடைத்துப்போனான்.

Here, in the first sentence, the paraphrase of the idiom is given because there is no equivalent in English, at the same time, an equivalent sense idiom in the second sentence is found in the English language, so it does not need paraphrase.

It is the responsibility of the translator to maintain the form of the source text even as a translator tries to organize the style during the process of translation. When the source text form is changed, the source text writer's message is also sense to distortion.

It is not advisable to transfer prose style into verse style, verse style into prose style, explicating what is said implicitly or implicating what is said explicitly in the source materials. If a translator gives the same manner as the original in the target text, their translation will be a successful version. but only a few numbers of translators achieve this mission.

Eugene A. Nida and C. Taber (1982) argue that: Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful. (p. 200).

Additionally, prose-translators should follow the Six principles presented by Hillaire Belloc (1931):

1. The translator must regard the work as an integral unit and translate e into sections.
2. The translator must decode 'idiom by idiom'.
3. The translator ought to translate 'intention by intention' hinting at the heaviness a particular term might contain in a meticulous situation in the source language that would be asymmetrical if translated exactly into the target language.
4. Belloc warns against *les faux amis*, those words or formations that may come out to match up in both the source language and target language but do not. For example, 'demander- to ask', is translated incorrectly as to 'demand'.
5. The translator is supposed to 'alter courageously'.
6. The translator must never overstate.

In closing, while considering these principles it is clear that although a translator is given various liberties during translation, he is not without certain limitations. The translation should not present an artificiality to the readers. If this is the case, it will reduce the quality and dignity of the translator. When a translator tries to render a text in a certain style, he must also consider why he

is doing the translation, for whom he is doing it, and for what purpose he is doing it. Apart from these, before choose a language, a translator should be clear that the language can be understandable by the readers.

## References

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**METHODS OF TRANSLATION; AN ANALYSIS OF V DIAGRAM  
PROPOSED BY PETER NEWMARK**

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**Introduction**

Translation is very important and the translator needs to know and have good language skills to translate well. Language skill is not only listening, speaking, reading, and writing, but also something beyond it. To acquire good translation from source language (SL) into target language (TL), the translator not only translate word by word, but should be able to combine the meaning to achieve good translation by applying the theoretical idea in his/her process of translation. This article provides an idea of how the eight types of translation methods are used in texts and how the translator can overcome the problems or challenges while applying the theoretical idea in his/her practical translation.

The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC Up to the beginning of the nineteenth century, many writers favoured some kind of translation: the spirit, not the letter; the sense not the words; the message rather than the form: the matter not the manner. This was the often revolutionary slogan of writers who wanted the truth to be read and understood.

Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were insuperable



and that language was entirely the product of culture, the view that translation was impossible gained some currency, and with it that, if attempted at all, it must be as literal as possible. The argument was theoretical: the purpose of the translation, the nature of the readership, the type of text, was not discussed. Too often, writer, translator and reader were implicitly identified with each other. Now the context has changed, but the basic problem remains.

Seminal has been the work of Peter Newmark, and the following methods of translation attributed to him are widely discussed in the literature. These methods are approaches and strategies for translating the text as a whole, not techniques for handling smaller text units.

The flattened V diagram form for methods of translation is:

**SL emphasis**

**TL emphasis**

Word-for-word translation

Adaptation

Literal translation

Free translation

Faithful translation

Idiomatic translation

Semantic translation    Communicative translation

**1. Word-for-word translation**

This is often demonstrated as interlinear translation, with the target language immediately below the source language words. The source language word-order is preserved and the words translated singly by their most common meanings, out of context. In simple, Word for word translation is the rendering of text from one language to another, one word at a time with or without conveying the sense of the original text. Here, the cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

The best examples can be early machine translations.

It was the third June, 1947. This evening, the viceroy, was to make an important announcement. That's what Lala Kanshi Raam told his



wife Prabha Rani, whose education had become his task. Lala Kanshi Raam was not too literate himself- it is doubtful if he ever finished high school. But life had rolled him around, misfortunes had come and gone, and this had given an edge to his intelligence.

அது 1947 ஆம் ஆண்டு ஜூன் மாதம் மூன்றாம் திகதி. இன்று மாலை வைஸ்ராய் ஒரு முக்கியமாக அறிக்கை விடுக்க போகின்றார்கள். இதையே லாலா காண்ஷிராம் தன் மனைவி பிரபாணிக்கு அவளுடைய கல்வி அவருக்குத் தொழிலாகி விட்டதாக கூறினார். லாலா காண்ஷிராமே அதிகமாகக் கல்வி அறிவு பெறாதவர். அவர் உயர்கல்வி முடித்தாரோ என்பது சந்தேகம். ஆனால் உலக வாழ்க்கை அவரை இங்குமங்கும் சுழற்றியதாலும், துயரங்கள் வந்து சென்றதாலும், இவை அவரது புத்திசாலித்தனத்துக்கு ஒரு கூர்மை அளித்திருந்தன.

This type of translation aims to have as close as possible word-for-word correspondence between original source language of translation to the target language. In some cases, this approach may produce less natural awkward phrases. Through these examples, it can be concluded that, Word-for-word translation will not render the exact meaning for idioms, poems, and proverbs. Mistranslation of idioms affects the meaning of the text, making it unintelligible.

## 2. Literal Translation

The source language grammatical constructions are converted to their nearest target language equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved. In translation studies, literal translation is often associated with scientific, technical, technological or legal texts.

### Land Reform Policy

The land reforms policy over the successive plans aimed at removing such impediments to agricultural development as arisen from agrarian structure inherited from the past and elimination of exploitation and social injustice within the agrarian system so as to ensure equality of tenurial status and opportunity to all.



நில சீர்திருத்த கொள்கை

கடந்த பல தொடர்ச்சியான திட்டங்களின் போது அரசு மேற்கொண்டிருந்த நில சீர்திருத்த கொள்கை நெடுங்காலமாக மரபுவழி வந்துள்ள நமது விவசாய சமுதாய கட்டமைப்புக்களிலிருந்து தோன்றக்கூடிய விவசாய வளர்ச்சிக்கு எதிரான தடைகளை அகற்றுவதையும் நில குத்தகை உரிமையில் சம வாய்ப்பு வழங்குதல் ஆகியவற்றிற்கு உறுதி செய்யும் வகையில் விவசாய அமைப்பினுள் காணப்படும் சுரண்டலையும், சமூக அநீதியையும் ஒழிப்பதையும் நோக்கமாக கொண்டது.

Literal translation can also denote a translation that represents the precise meaning of the original text but does not attempt to convey its style, beauty, or poetry. There is, however, a great deal that, 'Literal translations' are not only hard to read, but also hard to understand. A translation that sticks too close to the source loses the intended message of the original text.

### 3. Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality', known as the deviation from source language norms in the translation. It attempts to be completely faithful to the intentions and the text-realization of the source language writer.

An extract from the poem "I could not stop for death"

We passed the fields of Gazing Grain

We passed the setting sun

நாங்கள் தலை நிமிர்ந்து பார்க்கும் தானிய வயல்களை கடந்தோம்  
நாங்கள் அஸ்தமித்து கொண்டிருக்கிற ஆதவனை கடந்தோம்

Here in this extract, the equivalence is maintained between the original and the translation. This denotes the highest level of rendering the denotative and connotative meanings of linguistic units, the expressiveness and pragmatic intention of the source language text with the help of available means of the target language; especially alliterations and assonance are maintained wherever possible as found in the original.

For example:

‘Gazing Grain’ as தலை நிமிர்ந்து பார்க்கும் தானியம் and ‘setting sun’ as அஸ்தமித்து கொண்டிருக்கிற ஆதவன். It is very well proven that there are possibilities to bring about a similar effect as of the original, guaranteeing a natural expression of the content by faithfully translating the source text.

#### 4. Semantic translation

Semantic translation refers to that type of translation which takes into account the aesthetic value of the source language text, that is, the beautiful and natural sounds of the source language text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars are in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership.

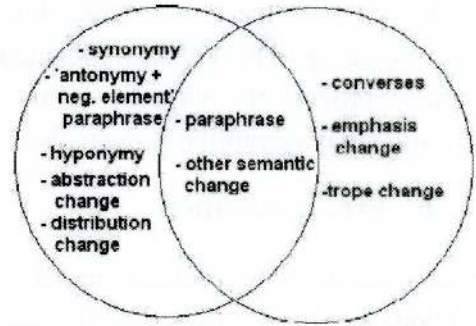
#### Bible Translation

In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

தொடக்கத்தில் கடவுள் விண்ணுலகையும், மண்ணுலகையும் படைத்தார். மண்ணுலகு உருவற்று வெறுமையாக இருந்தது. ஆழத்தின் மீது இருள் பரவியிருந்தது. நீர்த்திரளின்மேல் கடவுளின் ஆவி அசைந்தாடிக்கொண்டிருந்தது. அப்பொழுது கடவுள், “ஒளி தோன்றுக!” என்றார் ஒளி தோன்றிற்று. கடவுள் ஒளி நல்லது என்று கண்டார். கடவுள் ஒளியையும் இருளையும் வெவ்வேறாகப் பிரித்தார். கடவுள் ஒளிக்குப் ‘பகல்’ என்றும் இருளுக்கு ‘இரவு’ என்றும் பெயரிட்டார். மாலையும் காலையும் நிறைவுற்று முதல் நாள் முடிந்தது.

The features of semantic translations are:

- Author-centered
- Detailed
- Complex
- Informative



For this a great focus is paid on the close rendering of metaphors, collocations, technical terms, slang, colloquialism, unusual syntactic structures, peculiarly used words and neologism. All in all, the semantic translation must be as typical and natural as possible to reflect the tone and style of the source text as if the translated text was originally written to the receptor audience.

### 5. Adaptation

This is a translation method of creating an equivalence of the same value applicable to a different situation than of the source language. This is also a 'freest' form of translation. It is used mainly for plays, comedies and poetry; the themes, characters, plots are usually preserved, and the source language culture is converted to the target language culture and the text rewritten.

Therefore, the ways were swept,  
 Rose—odours sprinkled in the street,  
 the trees were hung with lamps and flags...

மாநகர் வீதிவிளக்கிநின்றார் - குலை  
 வாழைகள் வாசலில் கட்டிநின்றார்  
 வானுயர் தோரணம் கட்டிநின்றார் - எங்கும்  
 வாசமெழுபன்னீர் வீசி நின்றார்....

The above mentioned Asiya Jothi translation by Kavimani Thesiyavinayagampillai shows how the content is directed towards the culture of the target readership and adjustments are made according to the target culture. For example, Kavimani Thesiyavinayagampillai uses the words 'குலை வாழைகள்', 'தோரணம்' and 'பன்னீர்' which are culturally significant in Tamil culture. These words evoke a sense of familiarity and



resonance with the target readership, making the translation more relatable and engaging. The Great Renunciation 'The Light of Asia' of by Edwin Arnold reflects the western culture whereas the adaptation of Kavimani Thesiyavinayagampillai reflects the Tamil culture.

## 6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a translation method so-called as 'intra-lingual translation'.

I felt pity looking at the cat. It tried to jump out of my hands, but I didn't let it go. "Are you going to get killed?" I asked. It spoke to me with a meow. Do you know that cat speaks? "Are you going to accompany me to my home?" I asked. It answered with a meow again. It's going to come with me and I knew it through its response. For everything it says a meow, a meow if it is hungry, come across any insects, but which I can only understand.

எனக்கு அந்த பூனைக்குட்டிய பார்க்க பாவமா இருந்துது. அது என்டகையில் இருந்து ஓட பார்த்தது. ஆனால் நான் விடவே இல்ல. "பொறு! ஓடி போய் அடிபட்டு சாகப்போறியா?" எண்டு கேட்டேன். அது மியாவ் எண்டு சொன்னது. அது கதைக்கும். உங்களுக்கு தெரியுமா பூனை கதைக்கும்? நான் அதிட்ட கேட்டேன் நீ என்னோட வீட்ட வரியா எண்டு?" அது திரும்பவும் மியாவ் எண்டு சொன்னது. அது 'வாறன்' எண்டுதான் சொன்னது. எல்லாத்துக்கும் அதுக்கொரு மியாவ். பசிக்குதென்டா ஒரு மியாவ். ஏதேனும் பூச்சி பூராணா கண்டா ஒரு மியாவ். ஆனால் எதுக்கு எந்த மியாவ் எண்டு எனக்கும் அதுக்கும் தான் தெரியும்.

The purpose of free translation is to keep the source language function, even if general meaning suffers from it. Content must remain unchanged. Certain changes to categories like social and cultural environment, genre or communicative dimension (tonality, dialect) are acceptable. These changes vary according to the target audience (if the text is aimed at children), new designation (stage adaptation), and change of context or personal choice. This method is the easiest to apply but it doesn't apply for all types of texts; before approaching translation "freely", we must take into account the listed categories subject to change.

## 7. Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. The terms idiomatic translation, dynamic translation and free translation are essentially equivalent and the non-technical term thought-for-thought translation as well.

In my daily life, there are many kinds of people, but my boss, John, is really an incredible person. He is jack of all traders and totally someone who drives to the wall. Although he is a company big shot, he doesn't abuse his power. Every job is a piece of cake for him. The greatest reason that I admire him is his presence of mind. Although there are lots of challenges, he faces them all and never gives up. All in all, work ethic shows that he is a man of noble blood.

என் அன்றாட வாழ்க்கையில் பல வகையான நபர்களை நான் சந்திப்பதுண்டு, ஆனால் என் முதலாளி ஜான் உண்மையில் அதிசயிக்கத்தக்க நபர் ஆவார். அவர் சகலகலா வல்லவரும் முற்றிலும் எவரொருவரையும் தப்பியோட முடியாமல் தோற்கடிக்கும் இயல்புடையவருமாவார். அவர் ஒரு நிறுவனத்தின் முக்கிய புள்ளி என்றாலும், அவர் தனது அதிகாரத்தை தவறாக பயன்படுத்துவதில்லை. ஒவ்வொரு வேலையும் அவருக்கு மிக எளிதானது. நான் அவரைப் போற்றுவதற்கான மிகப் பெரிய காரணம், அவர் நெருக்கடியை சமாளிக்கும் சமயோசித புத்தி உடையவர் என்பதனாலாகும். பலவகையான சவால்கள் இருந்தாலும், அவர் அனைத்தையும் விடாமுயற்சியுடன் எதிர்கொள்கிறார் என்பதாலும் ஆகும். மொத்தத்தில் அவரது பணி நெறிமுறை உண்மையில் அவர் ஒரு உயர் குணமுடையவர் என்பதை நிரூபிக்கின்றது.

Idiomatic translation is where the meaning of the original is translated into forms which most accurately and naturally preserve the meaning of the original forms. Idiomatic refers to being in the common language of average speakers, using the natural phrasings and idioms of the language. An idiom or fixed expression may have no equivalent in the target language, but one language may express a given meaning by means of single word, another may express by means of an idiom.



## 8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Let us inspire our youths and children with a noble and creative vision of the future, based on right understanding, right speech and right action. Let that vision be a harmonious blend of all the highest values in Buddhism, Hinduism, Christianity and Islam derived from our traditional past, and the deep insights and understanding gained from the political, economic and social experiences of the developed capitalist and socialist countries.

சரியான புரிதல், சரியான பேச்சு மற்றும் சரியான செயல் ஆகியவற்றின் அடிப்படையில் எதிர்காலத்தைப் பற்றிய உன்னதமான மற்றும் ஆக்கப்பூர்வமான பார்வையுடன் நாம் நமது இளைஞர்களையும் குழந்தைகளையும் ஊக்குவிப்போம். பௌத்தம், இந்து, கிறிஸ்தவம் மற்றும் இஸ்லாம் ஆகிய மதங்களின் அனைத்து உயர்ந்த விழுமியங்களிலிருந்தும் பெறப்பட்ட பாரம்பரியமான நமது கடந்த காலத்தினதும், வளர்ந்த முதலாளித்துவ மற்றும் சோசலிச நாடுகளின் அரசியல், பொருளாதார மற்றும் சமூக அனுபவங்களிலிருந்து அடையப்பெற்ற ஆழமான நுண்ணறிவு மற்றும் புரிதலினதும் இணக்கமான கலவையாக அந்த தொலைநோக்குப்பார்வை இருக்கட்டும்.

Ensuring reader comprehension is crucial in communicative translation because the goal is to effectively communicate the message of the original text. By making the translation easily understandable, readers can fully grasp the intended meaning and have a similar experience as the readers of the original text. Communicative translation is appropriate for informative and vocative texts.

### Conclusion

In all the eight methods, the translations produced by these semantic and communicative methods will be appropriate for all purposes, and they are what referred to as our quality-assured translations. It is because; both these methods fulfill the two main aims of translation, accuracy and economy. They are particularly recommended for essential documents and whenever



accuracy and quality of expression cannot be compromised. Especially, choosing the wrong translation method can have significant consequences on the quality and effectiveness of the translated text.

If an expressive text is translated using a communicative approach, the richness and depth of the original work may be lost, resulting in a translation that fails to evoke the same emotions in the target language. Similarly, using a semantic approach for an informative text may lead to confusion and misinterpretation of the intended message. It is therefore crucial to carefully consider the nature of the text and select the most suitable translation method to ensure a translation that is fit for purpose.

However, we should be able to understand all these methods and apply them in our practical translation. That is because they produce very different outcomes in terms of translation quality. Translators can ensure that their translations meet the specific requirements of different types of texts by understanding the characteristics and applications of different methods. It is essential to carefully consider the nature of the text and select the most suitable method to avoid potential pitfalls and produce translations that are of high quality and fit for the purpose.

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# COMPARISON OF SOCIAL AND REGIONAL DIALECTS OF SINHALA LANGUAGE WITH SOCIAL AND REGIONAL DIALECTS OF TAMIL LANGUAGE.

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Fourth Year

## **Regional and Social dialects in Sinhala language**

In Sri Lanka, Sinhala, the official language, exhibits regional and social dialects shaped by historical, cultural, and ethnic influences. The dialects of Colombo differ from rural areas, showcasing geographical distinctions. Social, educational, occupational, and socioeconomical status influence Sinhala variations, seen between highly educated professionals and those with lower education levels. Similarly, Tamil, spoken alongside Sinhala, displays regional differences in pronunciation, vocabulary, and grammar which is evident in Jaffna versus Colombo or the east coast. Socially influenced Tamil dialects vary between urban professionals and rural communities. Both languages boast diverse regional and social dialects, contributing to Sri Lanka's rich linguistic and cultural tapestry. The organized communication system of language, encompassing spoken, written, and symbolic expressions, serves various purposes like psychological release, identification, creativity, and interaction. Dialects, representing linguistic traits in specific groups, arise from social or geographical factors, encompassing vocabulary, grammar, and pronunciation variations. Dialects, often linked to socioeconomical status and geography, are essential elements in understanding language diversity. Diverse varieties exist for dialects. They are:

- 1. Regional dialects**
- 2. Social dialects.**

Translation involves conveying the meaning of a text from one language to another. Dialects, closely tied to language, play a crucial role in this process. Within a speech community, regional and social dialects are vital for a seamless transition. Regional dialects, tied to specific geographic locations, exhibit variations in word choice, grammar, and pronunciation. Social dialects, on the other hand, reflect linguistic diversity based on social group characteristics like status, occupation, and education level. The Sinhala language exemplifies refinement and diversity, with various regional varieties



contributing to its richness. Understanding and navigating these dialectical elements are essential for effective translation and communication.

- **Regional dialects** (ප්‍රදේශික උපභාෂා)
- **Social dialects** ( පරිමිත භාෂා)
  
- **Regional Dialects** (ප්‍රදේශික උපභාෂා)

Regional dialects are characterized by unique linguistic idioms specific to a particular area, encompassing distinctive pronunciation, grammar, vocabulary, and usage. These dialects, prevalent in certain geographic locations or regions, set them apart from other variants of the same language spoken elsewhere. Referred to as regional variances, these geographically based variations in language use contribute to the richness of linguistic diversity. In Sinhala, several prominent regional dialects showcase the nuanced variations within the language. They are, Upcountry regional dialect (උඩරට උපභාෂාව), Ruhunu regional dialect (රුහුණු උපභාෂාව), Dhigamadulla regional dialect දිගාමඩුල්ල උපභාෂාව, Sathkoralaya regional dialect (සන්කෝරලේ උපභාෂාව), Sabaragamuwa (Rathnapura) regional dialect (සබරගමු උපභාෂාව), Kandy kalaviya regional dialect (නුවර කලාවියේ උපභාෂාව).

### 1. Up country Regional Dialect (උඩරට උපභාෂාව)

The dialect that is special to the hills which is considered as the present Central Province, the hills which is considered to be Uva and the four korals is known as the upcountry regional dialect.

For example:

Common terms	Upcountry dialect	Meaning
තලවතවා	පුන්නතවා	தாலாட்டுதல் (Rocking)
හට්ටි	අප්පල්ලේ	சட்டி (Pan)
මගුල	මගුල් කේලම්කාරයා	தரகர் ( Marriage broker)

### 2. Ruhunu Regional Dialect (රුහුණු උපභාෂාව)

The dialect unique to the region currently referred to as the Southern Province is the Ruhunu dialect. It encompasses the regions Wellabadapattu (වැල්ලඬවපත්තුව), Gangabadapattu(ගඟඬවපත්තුව), Hinidumpatthu



(හින්දුමපත්තුව), TalpePattuva (තල්පේපත්තුව), Giruapattu (ගිරුවාපත්තුව), and Magampattu (මාගම්පත්තුව).

For Example:

Common terms	Ruhunu Dialects	Meaning
කුඹියා	හින්තා	எறும்பு (Ant)
ඔබ	ඔහේ	நீ (You)
පුවේ අම්මා	බාපම්මා	சித்தி (Aunt)

### 3. Dhigamadulla Regional Dialect (දිගාමඩුල්ල උපභාෂාව)

Digamandulla regional dialect is the language spoken in the areas of Bimathennapattu (බිමතැන්නපත්තුව), vevagampattu (වැව්ගම්පත්තුව), Panama (පානම) and Wellassapattu (වෙල්ලස්සපත්තුව) belonging to the present Eastern province and Uva province.

For example:

Common terms	Dhigamadulla Dialects	Meaning
මව	මෝ/මෝවී	அம்மா (Mother)
බල්ලා	කැටා	நாய் (Dog)
මීහරක්	බෝල්ලු	எருமை (Buffalo)

### 4. Sathkorala Regional Dialect (සත්කෝරලේ උපභාෂාව)

It is the special dialect of Veudavillihatpattu belonging to the present day North-West Province and Tamilhatpattu which includes Rajavannia and Kumaravanni.

For example:

Common terms	Sathkoralaya Regional Dialect	Meaning
උදෑසන	වයිතාලය	காலை (Morning)
රණ්ඩු	හබය	சண்டை (Fight)
පිරිමි ළමයා	කුඩහලුවා	பையன் (Boy)

### 5. Sabaragamuva Regional Dialect (සබරගමු උපභාෂාව)

It is the special dialect of Veudavillihatpattu belonging to the present day North-West Province and Tamilhatpattu which includes Rajavannia and Kumaravanni.

For example:

Common terms	sabaragamuwa Regional Dialect	Meaning
පදිංචි වීම	පැලපදියම් වීම.	குடியேறுதல் (Settle down)
වැස්ස	ගඟුල බානවා	மழை (Rain)
අලි අල්ලන පුද්ගලයා	පනිත්තලයා	யானைப்பிடாகன் (Mahout)

### 6. Kandy kalaviya Regional Dialect (නුවර කලාවියේ උපභාෂාව)

It is the special dialect of Nuwaragam area (නුවරගම් පළාත), Hurulugam area (හුරුගම් පළාත), Kalagam area (කලාගම් පළාත) which belong to North-central province.

Common terms	Kandy kalaviya Regional Dialect	Meaning
වැඩිමහලු සහෝදරයා	බක්කා	அண்ணா (Elder brother)
බිරිඳ	මායියා	மனைவி (Wife)
නොහික්මුණු තැනැත්තා	මදාවියා	கட்டுக்கடங்காதவன் (The unrurely one)

### ➤ Social Dialects (පරිමිත භාෂා)

Social dialects are language variations confined to specific occasions or places, reflecting social diversity. They encompass language practices tied to professions, religious settings, diverse social groups, and ethical events. These dialects represent language usage influenced by social factors like education, occupation, and social class within a particular social group. They are Agricultural Dialects (කමත් භාෂාව), Fishing Dialects (ධීවර භාෂාව), Dialect used in chena cultivation/farming (තේන් භාෂාව), The Dialect of mining (පතල් භාෂාව) and the dialect associated with Sri Pada worshipping (ශ්‍රී පාද චන්දනාව ආශ්‍රිත භාෂාව).

### 1. Agricultural dialects (කමත් භාෂාව)

In Sri Lanka, specific agricultural dialects may exist among farming communities. These dialects include specialized agricultural vocabulary, terms related to crops, agricultural practices, and specific local knowledge related to farming techniques.

For example:

Common terms	Agricultural Dialect	Meaning
කමතේ අළු වලින් යන්ත්‍රයක් ඇදීම.	අළුතන් වැඩීම	சாம்பலில் இருந்து இயந்திரத்தை இழுத்தல்.
දැනින් අල්ලා ගත හැකි තරම් වූ ගොයම් ප්‍රමාණය.	උප්පිටි	கைகளில் / ஒரு கையில் பிடிக்கக்கூடிய அறுவடையின் அளவு.
කොළ මැඩීමට හරකුන් එකට ඇඳා ගැනීම.	හරක් කැරැල්ල ඇඳුන්න	சூடு மிதிப்பதற்கு கால்நடைகளை ஒன்றாக இணைத்தல்.

## 2. Fishing dialects (ධීවර භාෂාව)

Fishing communities in coastal regions of Sri Lanka may have their own dialects with specialized vocabulary related to fishing methods, equipment and marine life. These dialects may also incorporate loanwords from other languages spoken by neighbouring fishing communities.

For example:

Common terms	fishing Dialects	meaning
මසුන් මැරීම	පන්න කරනවා	மீன்களைக் கொல்வது (1. Killing fish)
දෙදෙනෙකුට පමණක් යෑමට හැකි ඔරු	වියල් ඔරු	2 பேர் மட்டுமே பயணிக்கக்கூடிய படகு (A boat that can accommodate only two people)
කුඹ ගස	හැන්	மருத மரம் (terminalia arjuna)

## 3. Dialect used in chena cultivation/farming (චේන් භාෂාව)

Chena cultivation, a traditional slash-and-burn agricultural practice, is primarily practiced in certain regions of Sri Lanka. The dialect associated with chena cultivation may include terms specific to this agricultural method, such as names of plants, farming practices, and ecological knowledge related to the practice.

For Example :-

Common terms	Dialect	meaning
පාචනන්	වාංපතුල්	பாதணிகள் ( footwear)
වයසක මිනිසා	ලුඩා	முதியவர் (old man)
පක්ෂීහු	සකලයෝ.	பறவை (Birds)



#### 4. The dialect of mining (පතල් භාෂාව)

Mining activities in Sri Lanka, such as gem mining, may have their own dialect associated with them. This dialect may include specialized vocabulary related to mining techniques, gemstones, and mining equipment.

Common terms	Dialect	meaning
කැට ගල් සහිත පස් තට්ටුව	ඉල්ලම්	කුඹාங்கற்கள் கொண்ட மண் அடுக்கு ( Soil layer with pebbles)
පස් සහ ඉල්ලම් ගොඩට ගැනීමට භාවිත කරන උපකරණයකි.	දබරය	மண் மற்றும் இரத்தினக்கல் எடுக்க பயன்படும் சாதனம். ( Equipment used to pick up soil and Gemstone.
හීන් යකඩ කුර	ඉල්ලම් කුර.	மெல்லிய இரும்பு கம்பி (thin iron wire)

#### 5. Dialect associated with Sri Pada worshiping (ශ්‍රී පාද චන්දනාව ආශ්‍රිත භාෂාව)

Sri Pada, also known as Adam's Peak, is a sacred mountain in Sri Lanka which is associated with religious worshiping. The dialect associated with Sri Pada worship may include specific religious vocabulary, chants, and prayers used during religious ceremonies and pilgrimages to the site.

Common terms	Dialect	meaning
ශ්‍රීපාද අඩවිය	දෙයියන්තෙ රට	சிவனொளிபாதமலைக்காடு / தலம் ( Sri Pada forest /site)
ශ්‍රීපාද කන්ද නරණය	කරුණා කීරීම	சிவனொளிபாதமலையை கடந்து செல்லல் / மலையில் ஏறுதல் (Passing Sivanolipadamalai / climbing the hill)
චන්දනා කන්ඩායම	නඩය	யாத்திரை குழு ( Pilgrim group)

These specialized dialects associated with specific agricultural, fishing, chena cultivation/farming, mining, and Sri Pada worshiping reflect the close connection between language and specific cultural practices and activities. They develop as a means of communication within these communities,

preserving traditional knowledge and reflecting the unique linguistic identities shaped by their respective practices and beliefs.

These are the social and regional dialects of Sinhala language. It is possible to gather significant and fascinating information about the Sinhala language and the Sinhala people by having knowledge of regional and restricted languages. This is also a chance to modify language used in creative works of literature. Researching Chiranthana Sinhala literature scientifically requires a limited understanding of the language and its regional aspects. This provides tremendous help for researching the cultural patterns of the people.

### ➤ **Regional and Social dialects of Tamil language**

Translation is the substitution of equivalent written items from one language into another. Dialects, integral to language, and cultural barriers impact the quality of translation within a linguistic community. Regional and social dialects are key categories, with regional dialects reflecting geographic distinctions in word choice, grammar, and pronunciation. Social dialects represent language variations based on social factors like education and employment. In the case of the Tamil language, its diglossic nature involves distinct forms for writing and speech, creating variations in literary works. Tamil dialects in Sri Lanka exhibit socio-regional differences, influenced by diverse social and cultural identities. Translators must navigate these dialectal vocabularies to accurately convey meanings in translation. They are Jaffna Tamil dialect, up-country Tamil dialect, Batticaloa Tamil dialect and Sri Lankan Muslim Tamil Dialect.

### **Jaffna Tamil Dialect**

The Jaffna Tamil dialect is particularly important as a socio-regional variety of Sri Lankan Tamil. This dialect is spoken in Sri Lanka's northern Jaffna Peninsula. The Jaffna Peninsula is situated relatively near to Tamil Nadu. Nonetheless, there are some notable differences between the Tamil dialects spoken in India and Jaffna. The Jaffna Tamil dialect is comparatively devoid of the mixing of borrowed Sanskrit forms as compared to the Indian Tamil dialect. Language interaction between Sri Lanka and the Tamil language in Sri Lanka is shown by a number of vocabulary words in the Jaffna Tamil dialect.



Jaffna Tamil dialect.		Standards words in Tamil language	
Paenthu	பேந்து	Piragu	பிறகு
Kaechtya	கெதியா	Virivaga	விரைவாக

Table I Jaffna Tamil Dialect

### **Batticaloa Tamil Dialect**

The Tamil dialect of Batticaloa is the second largest dialect group in Sri Lanka. Tamil dialects spoken in Batticaloa, Sri Lanka, are divided into distinct varieties based on social and geographic variables. The whole Eastern province of Sri Lanka's subdivisions are included in the Batticaloa Tamil dialect. This dialect perpetuates multi-cultural identities in which Christians, Muslims, Buddhists, and Hindus have coexisted historically. The Tamil dialect spoken in Batticaloa is distinct from other Tamil dialects spoken in Sri Lanka. But characteristics are not only divided based on vocabulary level but also on phonological, morphological, and syntactical and semantical levels. Common lexical elements and Tamil-Sinhala interaction points, point to the Batticaloa Tamil Dialect, which is representation of the Eastern portion of Sri Lanka. Certain Sinhala terms in the Tamil dialects of Batticaloa show interaction between the Sinhala and Tamil languages.

Batticaloa Tamil Dialect		Standard word in Tamil Language	
Sulli	சுள்ளி	Kaaintha kuchchi	காய்ந்த குச்சி
Sullu	சுள்ளு	Thontharavu	தொந்தரவு
Kochchikkai	கொச்சிக்காய்	Milagai	மிளகாய்

Table II- Batticaloa Tamil Dialect

### **Upcountry Tamil Dialect**

The Tamil dialect spoken in the North is the next significant dialect group. Upcountry Tamils are mostly found in Sri Lanka's hill country. Compared to other social regional variants of Tamils in Sri Lanka, the upcountry Tamil dialect is significantly closer to the South Indian Tamil dialect. Geographically and socially close to the Sinhala people, the Upcountry Tamil Society is essential to the linguistic exchange between Sinhala and Tamil.

Upcountry Tamil Dialect		Standard word in Tamil Language	
Naatkali	நாற்காலி	Kathirai	கதிரை
Moonji	மூஞ்சி	Mugam	முகம்

Table III-Upcountry Tamil Dialect



## Sri Lankan Muslim Tamil Dialect

Muslim Tamils are the final people to create the Sri Lankan Tamil dialect. Among Tamil speakers in Sri Lanka, Muslim Tamils have a distinct religious identity. The Muslim Tamil dialects were distinguished from other languages not just by religious grounds but also by a few other societal characteristics. Additionally, there are other sub-categories of the Muslim Tamil dialect, including the Muslim Tamils of Jaffna, Batticaloa, and the Upcountry. The difficulty of others understanding the language spoken by Muslims, particularly those residing in Sinhala-speaking regions, stems not just from phonetic issues but also from the impact of other languages as Arabic. Furthermore, the Muslim Tamil dialect has a greater number of terms that are taken from Sinhala. In terms of Tamil-Sinhala linguistic interaction, the Muslim Tamil community is important.

Sri Lankan Muslim Tamil Dialect		Standard word in Tamil Language	
Puttuvam	புட்டுவம்	Kathirai	கதிரை
Uudu	ஊடு	Veedu	வீடு

Table IV- Sri Lankan Muslim Tamil Dialect

## Comparison between social and regional dialect of Sinhala and Tamil

**Influence of Language Contact:** Sinhala and Tamil languages bear the linguistic imprints of interactions with other languages. Sinhala incorporates Sanskrit, Pali, and English terms, particularly in domains like religion and technology. Tamil, influenced by historical and geographical ties, adopts words from Malayalam, Telugu, and Kannada. These language interactions contribute to the diverse dialects in each language, reflecting historical and cultural exchanges.

**Diglossia:** Sinhala and Tamil exhibit diglossic patterns, where there is a distinction between a standard or formal variety of the language and the dialects spoken in everyday conversation. The social dialects of Sinhala and Tamil often differ from the standard varieties in terms of vocabulary, grammar, and pronunciation. The standard varieties are typically used in formal contexts such as education, literature, and media, while the dialects are used in informal, everyday communication.

**Regional Variation:** The regional dialects of Sinhala and Tamil can vary significantly across different geographic areas. Sinhala regional dialects, for instance, can be categorized into distinct subgroups such as Up-Country Sinhala, Low-Country Sinhala, and Colombo dialect. Tamil regional dialects also display variations across regions, including Northern Tamil, Eastern Tamil, Jaffna Tamil, and Batticaloa Tamil. These regional dialects may differ in phonetics, vocabulary, grammar, and cultural practices, reflecting the diversity within each linguistic community.

**Socio-political Factors:** The social and regional dialects of Sinhala and Tamil languages have been influenced by socio-political factors. In Sri Lanka, for instance, language policy and political dynamics have had an impact on the usage and perception of different dialects. Tamil dialects have been affected by the civil war and the subsequent displacement of Tamil communities, resulting in linguistic variations and influences from other regions where they resettled.

**Literary Traditions:** Both Sinhala and Tamil have rich literary traditions, and the dialects within each language may have distinctive literary styles. Sinhala dialects, such as the Hela Bhasa dialect, have been used in classical and contemporary literature, reflecting the linguistic nuances and expressive features of specific dialects. Tamil dialects also have their own literary traditions, with notable works composed in regional dialects that showcase the unique characteristics of those dialects.

Understanding and appreciating the social and regional dialects of Sinhala and Tamil languages not only enhances our linguistic knowledge but also provides insights into the cultural, historical, and socio-political contexts that shape these languages. Embracing the diversity of dialects within each language promotes inclusivity, cultural preservation, and a more comprehensive understanding of the communities that speak them.

Jaffna Tamil Dialect		Upcountry Tamil Dialect		Sri Lankan Muslim Dialect		Standard Tamil form
Mugam	முகம்	Moonchi	மூஞ்சி	Moham	மொஹம்	Mugam முகம்
Kaethiya	கெதியா	Takkunu	டக்குனு	Surukka	சுருக்கா	Viraivaga விரைவாக

Table V - Comparison of Sri Lankan Tamil Dialects



The fact that Tamil speakers in the upcountry utilise "ae" at the end of almost all verbs is a noteworthy trait. Conversely, Jaffna Tamil speakers employ "o" at the end of every verb. As an illustration:

Upcountry Tamil Dialect		Jaffna Tamil Dialect	
Pongale	போங்களே	Pongo	போங்கோ
Irungale	இருங்களே	Irungo	இருங்கோ

Table VI - Comparison of Jaffna Tamil Dialect and Upcountry Tamil Dialect

In such situations, a translator's sole recourse is to use the standard variety of the language, which gives them power over the situation. Kinship terms present another challenge for translators.

“Waapa”, “Umma”, “Dhatha”, “Naana” when a translator encounters such situations where the material is based on a Tamil dialect spoken by Muslims in Sri Lanka and the target language is English, the translator is limited to using the standard phrase. Like “Father”, “Mother”, “Sister”, “Brother” and this work will not have any linguistic differences. This specific challenge can occasionally have an impact on the work's intended meaning and sense of the work. It will also lead to some misunderstanding in the minds of the readers.

Meanwhile, Jaffna Tamils refer to chair as "Kathirai", Sri Lankan Muslim Tamils as "Putuvam," and upcountry Tamils as "Naatkali." Nevertheless, in Tamil, "Kathirai" is regarded as a standard word, and in this context, the Jaffna Tamil dialect is recognised as the standard variation. In this instance, the translator ought to make an effort to translate the content without confusing the reader or changing its intended meaning. In situations such as these, a translator can provide support by providing definitions, endnotes, special notes, or an explanation of the specific phrase that is used.

"Evening," or “Maalai” in the standard Tamil language, is referred to as “Anthi” by those who speak the upcountry regional dialect. In the Jaffna Tamil dialect, “Anthi” is the same as “Pinneram”. At this structure, the translator has a difficult time determining the true meaning since the formal meaning is contradicted by the upcountry dialect, which has a different connotation from that of the standard language. Consequently, it is the translator's responsibility to ensure that the meaning accurately aligns with the context.



While “Viraivaga” is the normal Tamil word for “quickly,” those in Jaffna say “Kaethiya”, those in the upcountry say “Takkunu”, and Muslim Tamils in Sri Lanka say “Surukka”. Furthermore, although the standard form for funeral homes is “Marana veedu”, Jaffna Tamils refer to them as “Seththa veedu”, upcountry Tamils as “Maiyaveedu”, and Muslim Tamils in Sri Lanka as “Maiyathuwoodu”. Aside from varying vocabularies, several professions in Sri Lankan Tamil culture have adopted a unique set of indigenous terminology. Different socioeconomical classes communicate using different word sets. Furthermore, spoken Tamil is mixed with the vocabulary of the Sinhala people who are Muslims in Sri Lanka.

For Example:

Pipinga and Rabbu. The lexicon used by residents of slum areas is completely different in day-to-day conversations. When they talk, they use various word types and tones. In order to understand, work with, and translate these languages for the lexical density, translators sometimes face dangerous circumstances in this way.

### **Compare Dialect of Sinhala language with Dialect of Tamil language**

- අප්පච්චි - Anytime a translator encounters anything to translate similar to these examples, The translator should only offer the term “அப்பா” in Tamil; any regional variations in the target language, such as “வாப்பா” will not be reflected in the translated version. It is employed by Muslim groups in Tamil to allude to dad.
- අයියණ්ඩි - In certain Tamil groups, the phrase “අයියා” is also used to denote fatherhood. Additionally, it is used to show respect for elders and to signify their presence. In Tamil communities, the term “elder brother” is “அண்ணா”. Elder brother is referred to in Muslim communities by both காக்கா and நாநா.
- නැන්දම්මා - Upcountry Sinhala speakers refer to their aunts using the term “නැන්දම්මා”, whereas the mainstream Sinhala language uses the term மாமி refer to “නැන්දා”. Moreover, in the standard Sinhala language, the phrase “නැන්දම්මා” is also comparable to “mother-in-law”.

## Verb

The basic form of the Sinhala language is කරන which means “to do” (செய்ங்கோ, பண்ணுங்கோ). When speaking about the upcountry, there are little phonetic changes that do not affect the meaning. But when it comes to the dialectal customs of the Tamil community, the phrase “කරන” has a distinct meaning in Tamil, such as செய்ங்க, பண்ணுங்க, செய்யுங்களேய், செய்யுங்கப்பா. In such situations, a translator's only recourse is to use the standard variety of language, known as “செய்யுங்கள்”.

## Conclusion

In conclusion, Sinhala and Tamil languages exhibit diverse social and regional dialects shaped by factors like education and occupation. Social dialects reflect variations in vocabulary, pronunciation, and speech patterns based on socioeconomic status. Regional dialects, such as Up-Country Sinhala and Northern Tamil, showcase differences in phonetics, vocabulary, and culture. Understanding these dialects enhances cultural appreciation and promotes inclusivity in Sri Lanka and Tamil-speaking regions.

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# AMBIQUITY IS ONE OF THE ATRIBUTES THAT A TRANSLATOR OF LEGAL INSTRUMENTS MUST BE CONSCIOUS OF.

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Translation is not only a process of translating each word into a different language but also understanding the meaning and finding the equivalence. Translator is the focal element in the translation process. Unlike the writer of the source text or reader of the target text, he/she has the double responsibility of being both the source text sender and the target text receptor.

Every translation presents its own unique challenges. Especially in “Legal Translation” which means it is a specialized field requiring complete accuracy, exactness and command over legal terms, and understanding of government regulations, prevalent laws and judicial system.

In the process of translating legal text from a given source language in to target language, several layers of problematic areas deserve to be taken into account by the translator. In that way “Ambiguity” in legal translation may result from the “**overlapping of grammatical structures**” (Nida: 1964:101) which could be comprehended only by the context.

Legal text involves a number of different types of translation ambiguities and require specific methods with which to make a translated text understandable for the reader in the target text, while simultaneously reflecting the original character and unique features of the legal system of the source language country.

Ambiguity in main aspect is the property of words, terms, notations, signs, symbols and concept within a particular context as being undefined, indefinable, muliti-definded or without an obvious definition and thus having a misleading or unclear meaning. A word, phrase, sentence or other



communication is called “ambiguous” if it can be interpreted in more than one way. There are two kinds of ambiguity.

1. Lexical ambiguity
2. Structural ambiguity

Lexical ambiguity arises because some words have more than one meaning because of the “**Homonymy**” or “**Polysemy**”. According to Crystal (1980:274), “**polysemy is a term used in semantic analysis to refer to a lexical item which has a range of different meaning**”. Most English words are polysemantic. In order to resolve this ambiguity, the translator must take the context into consideration. Besides he also has to realize that his translation is reasonable and that it makes sense.

Example 01:

The word “award” has the same spelling but has the different meanings in the following sentences.

- He gave an award.  
அவர் ஒரு விருது வழங்கினார்.
- He entertained us a lot.  
அவர் எம்மை மிகவும் மகிழ்வித்தார்.
- He broken a board.  
அவர் ஒரு பலகையை உடைத்தார்.
- I preferred Venice to Rome.  
நான் வெனிஸை விட உரோமை விரும்பினேன்.
- “No appeal against an award made under section 17 shall be entertained by the board unless it has been preferred within 21 days” (Land Acquisition Act 23<sup>rd</sup>)

If I translate this legal text as “17 ஆம் பிரிவின் கீழ் வழங்கப்படும் விருதுக்கு எதிராக 21 நாட்களிற்குள் மேன்முறையீடு விரும்பப்படாவிட்டால் பலகை அதனை மகிழ்விக்காது”.

In the above examples, there are four translated sentences from English to Tamil. if the translator applies the same meaning to the legal text (Land Acquisition) then that would be destroyed the legal context because of the multiple meaning. The translator needs to know the usage of the words in a

different context. In legal context these words have different meanings from the above sentences. Therefore, that the original translation should be:

“பிரிவு 17 இன் கீழ் தீர்மானிக்கப்பட்ட சலுகைக்கு எதிராக 21 நாட்களிற்கு முன்னர் எந்தவொரு முறையீடும் முன்னுரிமை அளிக்கப்படாவிட்டல் அமைச்சு அதனை கருத்திற்கொள்ளாது”.(நிலப்பற்றுமானச் சட்டம் 23)

Award	-	A final decision
Preferred	-	Advantage or privilege
Board	-	A committee of persons organized under authority
Entertained	-	To take under consideration

Example 02:

“The board shall have the power: to receive grants, gifts or donation in cash or in kind, whether from local or foreign sources. (UNESCO Scholarship Fund Act, No 44 of 1999 :4<sup>th</sup> act)

It is translated as “அமைச்சிற்குரிய ஆற்றல்களாக: உள்ளூர் அல்லது வெளிநாட்டு மூலகங்களிலிருந்து மானியங்கள்இ பரிசுகள் அல்லது நன்கொடைகளை பணமாகவோ அல்லது பொருள் வகையிலோ வகையிலோ பெறுவதற்கும்”

Here the original translation is “சபை பின்வரும் தத்துவங்களை கொண்டிருத்தல் வேண்டும்: உள்ளூர் அல்லது வெளிநாட்டு மூலகங்களிலிருந்து காசாகவோ அல்லது பொருள் வயாகவோ மானியங்களைஇ கொடைகளை அல்லது நன்கொடைகளை பெறுவதற்கும்”

In the translation the word “Board” is translated as “அமைச்சு” but in the original they called it as “சபை” therefore, here as a translator he or she has to know in legal documents “Board” has to be translated as அமைச்சு, வாரியம். and the term “power” is translated as “ஆற்றல்கள்” but in the original text they used the equivalent “தத்துவங்கள்” which has another synonym “philosophy”. According to the legal context it has to be translated as தத்துவங்கள்.

Here there is a gap between source language and target language that in legal “power” means the right, ability or authority to perform an act. Here in the original the equivalent தத்துவங்கள் could have been replaced by the word ஆற்றல்கள், திறன்கள். Here the problem is the translator did not use the updated dictionary.

Example 03:

“Where the discharge or escape is from a ship, the owner, operator, master or the agent of the ship” (Marine Pollution Prevention Act No.59 of 1981-3<sup>rd</sup> Act)

It is translated as “வெளியேற்றம் அல்லது தப்பிப்பு கப்பலொன்றிலிருந்து ஏற்படும் போது கப்பலின் உரிமையாளர். இயக்குபவர், ஆசிரியர் அல்லது முகவர்.....”

In the above example the underlined words are quite ambiguous. Original is “வெளியேற்றம் அல்லது கசிவு கப்பலொன்றிலிருந்து ஏற்படுமிடத்து கப்பலின் சொந்தக்காரர் இயக்குனர் தலைவர் அல்லது முகவர்...”

Here the word “escape” as “தப்பிப்பு” but when one considers the context they have to know about as oil leakage from the ship so that in the original the equivalent “கசிவு” is suitable according to the context.

Example 04:

“The Secretary General of the Sri Lanka National Commission for UNESCO shall, subject to the direction of the Board, be the Chief Administrative Officer of the fund” (UNESCO Scholarship Fund Act No. 44 of 1999 – Act 7<sup>th</sup>)

In the translation, it goes as “யுனெஸ்கோவிற்கு இலங்கை தேசிய ஆணைக்குழுவின் செயலாளர் நாயகமே சபையின் திசைக்கு பாடமாக நிதியின் பிரதான நிர்வாக அதிகாரியாக இருத்தல் வேண்டும்.”

In this concern this translation is contextually meaningless. Because the word “subject” has several meanings like எழுவாய், பாடம், பொருள் but in legal context subject means conditional or dependent on something. And direction can have the meanings like திசை, இயக்கம். So, the legal meaning of direction is the guidance or supervision of an action. Therefore, the original must be: “யுனெஸ்கோவுக்காக இலங்கை தேசிய ஆணைக்குழுவின் செயலாளர் நாயகமே சபையின் பணிப்புக்கு அமைவாக நிதியத்தின் பிரதான நிறைவேற்று அலுவலராக இருத்தல் வேண்டும்.”

Example 05:

“No suit or prosecution shall lie against an owner or occupier of a premises, for any act or omission which is done purported to be done in good faith.” (Prevention of Mosquito Breeding Act No. 11 of 2007 – Act 11<sup>th</sup>)



Suit means dress or match (verb) but in legal it means generic term for any filling of a complaint.

“நல்ல நம்பிக்கையுடன் செய்யப்பட்ட அல்லது செய்யப்பட்டதாக கருதப்பட்ட ஏதேனும் சட்டம் அல்லது நீக்காமைக்கான ஒரு சொந்தக்காரருக்கு அல்லது நிலத்தின் குடியிருப்பாளருக்கு எதிராக ஆடை அல்லது வழக்கு தொடர்தல் கூடாது”.

This translation is not related to the legal context. It must be translated as:

“நல்லெண்ணத்துடன் செய்யப்பட்ட அல்லது செய்யப்பட்டதாக கருதப்பட்ட ஏதேனும் செயல் அல்லது செய்யாமைக்காக ஒரு சொந்தக்காரருக்கு அல்லது குடியிருப்பாளருக்கு எதிராக வழக்குத்துடர்ச்சி அல்லது குற்றவழக்கு எதுவும் தொடுக்கப்படலாகாது”. (2007ம் ஆண்டின் 11ம் இலக்க நுளம்புப் பெருக்கத் தடுப்புச் சட்டம்.)

**Structural ambiguity** refers to sentence in which meaning of the word is not the issue, but how they are related it means the sentence is interpreted in more than one way.

Example 06:

“He cited a case where owner of an old house was entitled to ancient lights for some small windows”. (In a court case statement)

If the translators translate it as “ஒரு பழைய வீட்டின் உரிமையாளர் சில சிறிய ஜன்னல்களுடாக புராதன விளக்குகளிற்கு உரிமை பெற்ற வழக்கை அவர் மேற்கோள் காட்டினார்”.

Ancient light, the phrase means the right not to have the light you receive from a neighbour’s land blocked. Therefore, it should be translated as “ஒரு பழைய வீட்டின் உரிமையாளர் சில சிறிய ஜன்னல்களுடாக இயற்கையான வெளிச்சத்தைப் பெற உரிமை பெற்ற வழக்கை அவர் மேற்கோள் காட்டினார்”.

Example 07:

“Your next of kin will receive death benenit if you die in an accident” (Regulations of The Insurance Industry Act, No43 Of 2000)

“நீங்கள் இறந்தால் உங்கள் அடுத்த உறவினர்கள் மரணப் பலன்களைப் பெறவார்கள்”.

In this sense the phrase “next of kin” is not indicate அடுத்த உறவினர்கள் in legal context it means a person’s closed blood relatives. Therefore, it should

be translated as: “நீங்கள் விபத்தில் மரணித்தால் உங்களது இரத்த சம்மந்தமுடைய உறவினர்கள் உங்களது மரண காப்புறுதியை பெறலாம்”.

Example 08:

“Prohibit the use of mobile phone while driving is common for all and sundry”  
(Motor Traffic Act Volume V)

“வாகனம் ஓட்டும் போது தொலைபேசி பாவித்தல் அனைத்து மற்றும் பல பொதுவான தடை”.

In the above example “All and Sundry” mean everyone based on the legal context. Therefore, It must be translated as: “வாகனம் செலுத்தும் போது தொலைபேசி பாவித்தல் அனைவருக்கும் பொதுவான தடை ஆகும்”.

The conclusion likely to be drawn from this study is legal translation has recently got a lot of attention, as the interplay of different legal systems and different languages on international level becomes more and more important in our present-day society. Legal language depends a great deal on a fairly small set of lexical and structural ambiguities. Ambiguity is a pervasive phenomenon in legal language. The problem of translating polysemous words arises in context and many translators have difficulty in choosing an exact meaning. Therefore, there is no doubt that context plays an important role in choosing suitable meanings for such words. The language of legal context is more “jargonized” (Mattila2006) and “complex” equipped with specialised lexicons making this genre to be incomprehensible for laypersons (Hargitt 2013). To overcome this problem, the translator must be well-versed with the vocabulary of both languages. Reading is also another way to cross this barrier because the translator has to be very vigilant and carefully read the source text to grasp the meaning otherwise, it can lead to embarrassing mistakes. Ability to handle ambiguity in legal translation becomes more a part of the process in this field. Ambiguity in translation is always depend on words level if you want to overcome this you can use dictionaries, thesaurus, glossaries in order to identify the appropriate word which is suitable for your context.

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# LOST IN TRANSLATION: EXPLORING THE COMPLEXITIES IN TRANSLATING SRI LANKAN LITERATURE

M.S.F.Safra

Final year

Sri Lankan literature is a treasure trove of diverse stories, rich with history and culture. However, a major hurdle in sharing these literary works with a global audience is the complexity of translating them into other languages. Literature is an art form that relies heavily on the nuances of language, and it can be challenging to capture the essence of a work in translation. This is especially true for Sri Lankan literature, which is steeped in tradition and cultural references that may be unfamiliar to non-native speakers. In this article, it will explore the intricacies of translating Sri Lankan literature, the challenges faced by translators, and how they overcome them. Whether you are an avid reader or simply interested in the complexities of language, this article will provide insight into the world of translation and the importance of preserving literary works from around the world.

## **The Significance in Translating Sri Lankan Literature**

Translation is an art that allows us to bridge the gap between different cultures and bring the beauty of literature from one language to another. In the case of Sri Lankan literature, translation holds a special significance and plays a vital role in promoting cultural exchange and understanding.

Sri Lanka, with its rich history and diverse cultural heritage, boasts a literary tradition that spans centuries. From ancient texts to modern works, Sri Lankan literature encapsulates the essence of the country's vibrant traditions, social dynamics, and historical events. These literary gems are not only a source of pride for Sri Lankans but also hold immense potential to captivate and enlighten readers from around the world.

However, the complexities of translating Sri Lankan literature present unique challenges. The richness of the Sinhala and Tamil languages, which are the primary languages of Sri Lanka, cannot always be fully captured in translation. The nuances, cultural references, and context-specific expressions often get

lost in the process, making it a formidable task for translators to convey the essence of the original work faithfully.

Despite the challenges, the translation of Sri Lankan literature holds immense value in promoting cultural exchange, fostering cross-cultural dialogues, and preserving the country's literary heritage. By making these literary works accessible to a wider audience, translation serves as a powerful tool to showcase the unique perspectives, voices, and stories that Sri Lankan literature has to offer.

In this article, we will delve deeper into the complexities in translating Sri Lankan literature. We will explore the challenges faced by translators, the cultural significance of these works, and the impact of translation on promoting Sri Lankan literature to a global audience.

### **Understanding the cultural and linguistic nuances**

When it comes to translating Sri Lankan literature, understanding the cultural and linguistic nuances is of utmost importance. Sri Lanka is a country with a rich history and diverse cultural heritage, and its literature reflects this unique tapestry of influences.

One of the key challenges in translating Sri Lankan literature lies in capturing the essence of the original work while conveying it in a different language. Sri Lankan literature often incorporates local idioms, proverbs, and cultural references that may not have direct equivalents in other languages. Translators must navigate these linguistic intricacies to ensure that the essence and meaning of the original text are preserved.

Cultural nuances play a significant role in Sri Lankan literature as well. The country's rich tapestry of religions, such as Buddhism, Hinduism, Christianity, and Islam, influences the themes, symbolism, and philosophies found in the literature. Translators need to be sensitive to these cultural nuances and ensure they are conveyed accurately to the target audience.

A popular Tamil poem by a Sri Lankan poet can be considered as an example to illustrate those complexities. The original Tamil verse may include references to traditional rituals, local deities, or historical events specific to Sri Lanka. A translator must exercise great skill in finding suitable equivalents in



English that capture the essence of the original while making it accessible and meaningful to readers who are unfamiliar with the Sri Lankan culture.

In Martin Wickramasinghe's renowned novel, "Viragaya" (The Way of the Lotus), there is a cultural reference to "Kopi Kade," meaning a small roadside coffee shop. Translating this concept to Tamil could be a challenge, as Tamil does not have a direct equivalent. The translator might need to explore alternative phrases or use descriptive language to convey the essence of the coffee shop culture in Tamil-speaking regions.

In another instance, a Sri Lankan Tamil novel might explore themes related to identity, diaspora, or the civil war that deeply impacted Sri Lanka. Here, the translator must navigate the emotional and political landscapes of the text, preserving the author's voice and intent while sensitively addressing the English-speaking audience's limited understanding of Sri Lankan history and context.

In short, translating Sri Lankan literature requires a deep understanding of the cultural and linguistic nuances embedded within the texts. Translators must embark on a journey of exploration, immersing themselves in the intricacies of the language, culture, and history to faithfully convey the essence of the original work to a wider audience.

### **Challenges faced by translators in capturing the essence of Sri Lankan literature**

Translating literature from one language to another is a delicate art, and when it comes to capturing the essence of Sri Lankan literature, translators face a unique set of challenges. Sri Lankan literature is rich with cultural nuances, historical references, and local idioms that add depth and flavor to the written word. However, conveying these nuances accurately in another language requires a deep understanding of the cultural and linguistic context.

One of the main challenges faced by translators is the inherent cultural gap between the target language audience. Sri Lankan literature often reflects the country's history, traditions, and social dynamics, which might not be familiar to readers from different cultural backgrounds. Translators must navigate this gap by providing contextual explanations, footnotes, or finding equivalent expressions that resonate with the target audience.



Another hurdle is the diversity of languages and dialects within Sri Lanka itself. The country boasts several languages, including Sinhala, Tamil, and English, each with its own literary traditions. Translating works from one language to another while retaining the original essence presents a significant challenge. Translators must carefully choose the appropriate words and phrases, ensuring they capture the essence of the original text while maintaining readability and authenticity in the translated version.

Furthermore, the poetic and lyrical nature of Sri Lankan literature poses its own set of challenges for translators. The intricate wordplay, metaphors, and rhythm that are prevalent in many Sri Lankan literary works can be difficult to be captured in translation. Translators must strike a delicate balance between preserving the original beauty of the language and ensuring the translated version remains accessible and engaging.

Translating Sri Lankan literature is a complex task that requires not only linguistic proficiency but also a deep appreciation for the cultural nuances and historical references that shape these works. Translators must skillfully navigate the challenges of capturing the essence of Sri Lankan literature while bridging the cultural gap for readers from different backgrounds. By doing so, they contribute to the preservation and promotion of this rich literary heritage on a global stage.

### **Preserving cultural references and context in translation**

Preserving cultural references and context in translation is a crucial aspect when it comes to translating Sri Lankan literature. Sri Lanka, with its rich history and diverse cultural heritage, presents unique challenges and intricacies that must be carefully navigated to ensure an accurate representation of the original work.

One of the main challenges in translating Sri Lankan literature lies in capturing the essence of cultural references embedded within the text. These references can range from religious practices and rituals to folklore, traditional customs, and historical events. Translators must possess a deep understanding of Sri Lankan culture, or work closely with experts, to ensure that these references are accurately conveyed to the target audience.

Translating Sri Lankan literature also involves navigating the multilingual landscape of the country. Sri Lanka is home to multiple languages, including Sinhala, Tamil, and English, each with its own literary traditions. Translators may encounter texts that incorporate multiple languages, and effectively conveying the interplay between these languages is essential to capturing the true essence of the work.

Preserving cultural references and context in translation is not a straightforward task. It requires a delicate balance between faithfulness to the original text and ensuring that the translated work resonates with the target audience. Translators must make thoughtful decisions, employing various techniques such as footnotes, glossaries, or contextual explanations, to bridge the cultural gaps between the source and target languages.

In the realm of Sri Lankan literature, the preservation of cultural references and context in translation serves as a gateway for readers around the world to gain a deeper understanding of the country's rich literary tradition. It allows for the exploration and appreciation of diverse narratives, voices, and perspectives, fostering a greater appreciation for the beauty and complexity of Sri Lankan literature.

### **Translating dialects and local expressions**

Translating dialects and local expressions in Sri Lankan literature can be a challenging endeavor. Sri Lanka is a diverse country with multiple ethnicities and languages, each with its own unique dialects and expressions. These dialects and expressions are deeply rooted in the cultural fabric of the nation, adding richness and authenticity to the literature.

One of the key considerations when translating dialects is to capture the essence of the original language while ensuring that the meaning and emotions are accurately conveyed in the translated text. It is crucial for translators to have a deep understanding of the intricacies of the dialects and their cultural significance.

Translating local expressions requires not only linguistic proficiency but also cultural sensitivity. Many expressions are deeply embedded in the cultural context and may not have direct equivalents in other languages. Translators



must carefully navigate these linguistic and cultural nuances to ensure that the intended meaning is not lost in translation.

Moreover, dialects and local expressions often carry historical, social, or geographical connotations that contribute to the overall narrative of the literature. Translators must take into account these contextual elements to maintain the authenticity and integrity of the original work.

It is not uncommon for translators to consult with native speakers, scholars, or experts in the particular dialect or expressions to ensure accuracy and cultural relevance. This collaborative approach helps bridge the gap between languages and cultures, allowing readers to fully immerse themselves in the world of Sri Lankan literature.

### **The role of the translator as a cultural mediator**

When it comes to translating Sri Lankan literature, the role of the translator goes beyond simply converting words from one language to another. It is crucial for the translator to act as a cultural mediator, bridging the gap between the source culture and the target culture.

Sri Lankan literature is rich with cultural nuances, historical references, and local idioms that may not have direct equivalents in other languages. The translator must navigate through these complexities, ensuring that the essence and cultural significance of the original text are preserved in the translated version.

One of the challenges faced by translators is capturing the unique Sri Lankan sensibilities and cultural context. This involves understanding the social, religious, and historical background of the country, as well as the specific dialects and linguistic variations that may exist within Sri Lanka itself.

To be an effective cultural mediator, translator must possess not only fluency in both the source and target languages but also a deep understanding of the cultural intricacies. They need to be sensitive to the cultural nuances, ensuring that the translated work resonates with the target audience while staying true to the original intent of the author.

Overall, the role of translator as a cultural mediator is crucial in bringing Sri Lankan literature to a wider audience. Translators play a vital role in



preserving and promoting the unique literary heritage of Sri Lanka on a global stage by skillfully navigating the complexities of language, culture, and context.

### **Balancing faithfulness to the original text and readability in the target language**

When it comes to translating Sri Lankan literature, one of the biggest challenges that translators face is finding the delicate balance between remaining faithful to the original text and ensuring readability in the target language. It is not simply a matter of translating words from one language to another, it requires a deep understanding of the cultural nuances, historical contexts, and linguistic peculiarities of both languages.

Translators must strive to capture the essence, tone, and style of the original work while making it accessible and engaging for readers who may be unfamiliar with Sri Lankan culture. This requires careful consideration of the target audience and their expectations, as well as the translator's own creative choices.

On one hand, translators must be faithful to the original text, preserving the author's voice, intentions, and cultural references. This means grappling with the linguistic challenges posed by Sri Lankan languages such as Sinhala and Tamil, which have distinct grammatical structures and rich vocabularies. Translators must navigate these complexities to ensure that the essence of the original work is not lost in translation.

On the other hand, readability is crucial to engage readers in the target language. Translators often face the task of finding equivalent expressions, idioms, and metaphors that resonate with readers in the target language. They must strike a balance between staying true to the author's style and making the text flow smoothly in the translated version.

In the end, the success of a translation lies in the translator's ability to maintain a delicate equilibrium between faithfulness and readability. It requires a deep understanding of both languages, a keen sensitivity to cultural nuances, and a creative approach that captures the essence of the original work while making it accessible to a broader audience.

## **The impact of translation on the global appreciation of Sri Lankan literature**

The impact of translation on the global appreciation of Sri Lankan literature cannot be overstated. It serves as a bridge, connecting the rich cultural heritage of Sri Lanka with readers from around the world who may not be proficient in the native language. Through translation, the unique voices, stories, and perspectives of Sri Lankan authors can reach a much wider audience, fostering cross-cultural understanding and appreciation.

Translating Sri Lankan literature, however, is not without its complexities. The nuances of language, cultural references, and historical context must be carefully preserved to ensure the integrity and authenticity of the original work. Translators face the daunting task of capturing not just the literal meaning of the text, but also the essence and spirit of the writing.

One challenge in translating Sri Lankan literature lies in conveying the diversity and complexity of the island's multicultural society. Sri Lanka is home to multiple ethnicities, each with their own distinct languages, traditions, and experiences. This diversity is often intricately woven into the fabric of Sri Lankan literature, and translators must navigate through these cultural layers to faithfully convey the richness of the original work.

Despite these challenges, the impact of translation on the global appreciation of Sri Lankan literature is invaluable. Through skillful translation, readers from different cultures and backgrounds can explore the depth and beauty of Sri Lankan storytelling. It opens up a world of new perspectives, shedding light on the unique experiences, struggles, and triumphs of Sri Lankan society.

It allows for cross-cultural exchange, fostering understanding and appreciation of the rich literary heritage of Sri Lanka. Translators must navigate the complexities of language, culture, and history to faithfully capture the essence of the original work. Through their efforts, Sri Lankan literature can transcend borders and inspire readers worldwide.

### **Successful translations of Sri Lankan literature**

In recent years, there has been a growing interest in translating Sri Lankan literature into various languages, allowing readers from around the world to delve into the rich literary heritage of this culturally diverse nation. Translating



literature from Sri Lanka poses difficulties in accurately capturing the intricacies of the original text while also safeguarding its cultural context. However, there have been several notable examples of successful translations that have brought Sri Lankan literature to a wider audience.

One such example is the translation of Michael Ondaatje's critically acclaimed novel, "Anil's Ghost." Originally written in English, this novel explores the aftermath of Sri Lanka's civil war and delves into themes of identity, trauma, and memory. The translation of this complex and deeply emotional work into different languages has allowed readers worldwide to connect with the profound storytelling and gain insights into the Sri Lankan experience.

Another successful translation is that of Martin Wickramasinghe's masterpiece, "Madol Duva." This beloved children's novel, originally written in Sinhala, has been translated into numerous languages, captivating young readers with its adventurous tale set in rural Sri Lanka. The translation has not only introduced international readers to the charm and wonder of Sri Lankan literature but has also celebrated the cultural heritage and traditions of the country.

Furthermore, the translation of Shyam Selvadurai's novel, "Funny Boy," has gained widespread recognition and acclaim. This coming-of-age story explores themes of sexuality, ethnicity, and identity against the backdrop of Sri Lanka's civil unrest. Its translation has not only facilitated cross-cultural understanding but has also opened up discussions on important social issues that resonate far beyond the borders of Sri Lanka.

These successful translations serve as a testament to the power of language and its ability to bridge cultural divides. They highlight the importance of preserving and sharing Sri Lankan literature with a global audience. Through the skillful work of translators, these stories have found new life and continued to captivate readers, fostering a deeper appreciation for the complexities and beauty of Sri Lankan literature.

### **The importance of promoting and supporting translation efforts in preserving and sharing Sri Lankan literary heritage**

The importance of promoting and supporting translation efforts in preserving and sharing Sri Lankan literary heritage cannot be emphasized enough. The



complexities of translating Sri Lankan literature go beyond mere language barriers. They encompass cultural nuances, historical contexts, and deep-rooted traditions that must carefully be preserved and accurately conveyed in the translated works.

Investing in translation initiatives, does not only bridge the gap between languages but also ensures that the rich literary heritage of Sri Lanka reaches a wider audience. Translations enable readers from diverse backgrounds to immerse themselves in the captivating stories, poems, and plays that reflect the unique experiences and perspectives of Sri Lankan writers.

To support translation efforts, it is crucial to provide resources, funding, and recognition to translators who undertake the challenging task of capturing the essence of Sri Lankan literature in different languages. Publishing houses, literary organizations, and educational institutions should collaborate to create platforms that facilitate the translation and dissemination of Sri Lankan literary works.

In conclusion, translating literature is not an easy task, and when it comes to capturing the essence of a rich and diverse culture like Sri Lanka, the challenges multiply. Exploring the complexities of language, cultural backgrounds, and the significance of upholding the genuine essence and subtleties of the initial piece unveils a plethora of opportunities for comprehending and valuing the art of translating literature. The revelations provided illuminate the captivating domain of introducing Sri Lankan literary works to an international readership, nurturing a profound respect for safeguarding its true nature. Continue to delve into the vast expanse of the literary domain, welcoming and honoring the richness of diversity in its diverse manifestations.

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# **THE UPCOUNTRY LANGUAGE OF THE UPCOUNTRY PEOPLE, WHO HAVE CONTRIBUTED TO SRI LANKA'S FOREIGN EXCHANGE FOR 200 YEARS AGO THROUGH THEIR HARD WORK**

Nayanawarshini Sivabalan

Fourth Year

Language evolved gradually with nature. The society also develops with the development of language. In the case of Sri Lankan communities, they have their respective languages each languages have its own dialect. Upcountry Tamil, one of the most popular language dialects, also occupies a prominent place. In this article, the importance the upcountry language used by Westerners is explored.

Early people were in harmony with nature. In order to satisfy their needs and to exchange their feelings with other human beings, they created a language for themselves by organizing the sounds of nature and some of the sounds that came out of from their mouth. This can vary between communities, sometimes between individuals. The language is unique; However, the development of a society depends on the development of the language. When the language develops, naturally the society also grows. First of all, the particular community must realize the importance of language.

Although there are four religion people living in Sri Lanka, they use mainly Tamil and Sinhala as their spoken language. The people who are separated based on these main two languages, when it comes to Politics and culture. Moreover, the Tamil language spoken by the Muslim people is pronounced in their own style with a mixture of most of the Arabic words. The Tamil people who living in all around Sri Lanka have their own uniqueness in their speaking language.

In the case of the Upcountry, the people who migrated from India in 1822 to alleviate the famine have been living in Ceylon for about 200 years to work in the plantation sectors. There is a feeling in everyone that the language spoken by the people of Tamil Nadu is the same as the Upcountry language, because of the migration from India. But that calculation is wrong. It is rare for the



people of Tamil Nadu to speak in their own language without mixing English. The reason is that, India was under British colonial rule for many years longer than us. However, there is little English mixing found in the upcountry Tamil language.

On the contrary, the blending of our brotherly language is enormous. The reason is that, even though they came from India. and they have lived in areas which was mainly occupied by Sinhalese for almost a century, the influence of the language can be spotted in Upcountry Tamil.

For an Example

<b>Sinhala Word</b>	<b>Tamil Word</b>	<b>Upcountry Tamil Dialect</b>
ලෝඤ්ඤාව	கைக்குட்டை	லேஞ்சி
සල්ලි	பணம்	சல்லி
කාමරය	அறை	காம்பரா
මරලෝඤ්ඤාව	கடிகாரம்	உருவோசு
ගවුම	மேலங்கி	கவுன்

Although the origin of these words are from Portuguese, Dutch or so on, but they are most commonly used in Sinhala language. Because, they are also used by the Tamil speaking people especially in upcountry areas.

Languages that are presented in a spoken language depending on the place, community or occupation are called regional dialects. Therefore, the language spoken in the upcountry is also considered as a dialect. The upcountry Tamil dialect is also a mixture of the languages of those who kept Sri Lanka one after the other under its colonial rule.

For example,

- The word ‘රොත’ which borrowed from the Portuguese word ‘Rota’ and it means 'The wheel of the cart'.
- The French word ‘Cuisine’ which borrowed into English, and it changed as ‘குசினி’ in upcountry Tamil.
- The English word ‘Lamp’ changed as ‘லாம்பு’ in the upcountry Tamil.

Many of the words used by the plantation workers during the period ruled by the Westerners were also borrowed to the language of the rulers.



For example:

Molaku Thanni' (மிளகு ரசம்) has been featured on the menu of the five-star hotels today as 'Mulligatawny'.

Moreover, many words like Ginger(இஞ்சி), Cheroot(சுரட்டு), Patchouli(பச்சோலை), Pandal(பந்தல்) are became English.

In this way, languages mix with each other and grow up languages. The reason for the difference between to upcountry Tamil and the Tamil spoken in Tamil Nadu is, that the people living in the upcountry areas use more Portuguese and Dutch words.

For example:

Portuguese words such as அலமாரி, பீப்பாய், கொறடா, பொத்தான் are used in Upcountry languages as well as Dutch words like கக்கூஸ் and தோப்பு.

One of the reasons for the mixing of upcountry language with other regional dialects can be attributed to the fact that later people migrated from the upcountry to other areas to relieve their family burden and to get married relations with other regions and ethnic groups.

For example:

'வெளிக்கிட்டேன்' is a commonly used phrase by the Jaffna people. This is in the sense of 'I am ready'. Today, however, the term is widely heard by many upcountry people. Thus, other regional dialects can also be seen to be in circulation in the present-day upcountry.

How the language borrows words from language to language makes it inevitable. This happens within all the languages of the world and the upcountry Tamil language is not an exception.

A particular question arises when discussing about the Upcountry Tamil language. That is "why no one who uses other languages to learn Upcountry Tamil?" The information obtained while investigating the answer to that, it is revealed that during the time, when Sri Lanka was under the British colonial rule, the British learned the Upcountry Tamil language in order to know the language of the plantation workers and published books about language learning and teaching.

As a confirmation of this, in 1857, Sir. Arthur Cotton in his book "The Study of Living Languages" expressed his views on learning languages for everyday use.

"The learning of the living languages of foreign, semi-civilized, and savage people has now become a matter of such immeasurable importance that any man may be excused who makes the poorest attempt to diminish the difficulties of such a work".

(Sir Arthur Cotton; 1857)

In 1872, Sir. Abraham Joseph also wrote an English book titled "The Planters' colloquial Tamil guide in Roman and Tamil characters or the art of speaking, reading and writing Tamil without a teacher" for the English Estate Superintendent and English merchants of the time in Ceylon.

To successfully handle the Tamil workers working in coffee plantations and tea estates, the Westerners must learn to speak their language. This was a challengeable task for the Westerners who ruled Sri Lanka. Separate training courses were also conducted for this purpose. Aberdeen Tamil coaching class is the best example for this. And also, In the headlines of Aberdeen magazine, westerners at that time expressed the need to learn Tamil as "Tamil will be taught to those who go to the East!".

The English Estate Superintendents used books like "Inge Va!, Cooli Tamil" to study Tamil language and to understand the Tamil of the plantation workers.

"Ingē vā! or the sinnadurai's pocket Tamil guide" is a book, entitled and Written by A. M. Ferguson in 1892. It has also been translated into Sinhala as "Mehe varen or the sindurai's pocket Sinhalese translation of Mr. A. M. Ferguson's Ingē vā!" in 1897. This has been translated for talk to Sinhala workers who are working in the plantations and coastal areas. The Sinhala translation of the book "Ingē Vā!" shows how the power and oppression of those in power was maintained on the Tamil workers and it was applied to the Sinhalese workers without hesitation.

In 1915, a book titled "Cooli Tamil" was published by W. G. P. Wells, and the book helped the Estate Superintendent and those who practised Estate

Superintendents could understand what the tea and rubber plantation workers were talking about.

All these books are in English. In these books, first they give the English sentence and then they give the pronunciation how to pronounce it, which is transliterated by English alphabets.

For example:

Let's look at how the English phrases used by those in authority were translated and used in the Tamil and Sinhala language.

<b>English Phrases</b>	<b>Tamil</b>	<b>Sinhala</b>
• Send her to the lines	<i>Layathukku poha sollu</i>	<i>Læyimata yanta kiyāpan</i>
• Why have you come so late to muster?	<i>Yen ivvalō neram sendu perattukku varathi?</i>	<i>AEyi mechchara vela gohin perettuwata ave?</i>
• Go to work without speaking	<i>Pēsamal veleikki pō</i>	<i>Kathā nokara vædata palayau</i>
• You Stupid, there it is close to your feet	<i>Madayan, un kal kitta irukrathi</i>	<i>Mōdaya, ēka umbe paya langa thiyenawa</i>
• Open the door	<i>Kathavu thura</i>	<i>Dhora ærapan</i>
• Who are you?	<i>Ni yar?</i>	<i>Umba kowdha?</i>

Let's look at how the English words used by those in authority were translated and used in the Tamil and Sinhala language.

<b>English words</b>	<b>Tamil translation</b>	<b>Sinhala translation</b>
Cover	<i>Mūdu</i>	<i>Vahāpan</i>
Cut	<i>Vettu</i>	<i>Kapapan</i>
Dry	<i>Kaya podu</i>	<i>Velānda ahapan, Velapan</i>
Silent	<i>Vay mūdu, Pesāmal iru</i>	<i>Kathā nokara indhin</i>
Laugh	<i>Siri</i>	<i>Hināveyan</i>
Speak	<i>Pēsu</i>	<i>Kathākarapan</i>
Take	<i>Edu</i>	<i>Ganin</i>



All the sentences found in these books are characterized by arrogance of power, commanding posture, and vulgar phrases. Even the basic respect for human being cannot be found in those writings. These books are more of a guidebook written with the aim of enslaving the workers rather than making them understand the Tamil and Sinhala spoken by the workers. How we use language towards others is a good predictor of how they are treated. As such, those books provide an intriguing glimpse into how people were handled at the hands of the British, who, according to some, Britishers are to be credited with bringing modernity to the island. We will never know what Sri Lanka would have been like if they had not arrived. But we can tell they were not performed in correct manner.

Westerners who have made us slave labourers have told us that if we want to govern a society, it is necessary to know their language. Language is the identity of a community. If we want to progress as a society, the role of language is essential, so let's cultivate the Upcountry Tamil language and cross the differences of high and low, celebrate our language and carry it to our tomorrow's society.

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# **THE IMPORTANCE OF ACCURATE TRANSLATION IN MEDIA: EXPLORING THE SIGNIFICANCE OF ACCURATE TRANSLATION IN MEDIA AND PROPOSING EFFECTIVE STRATEGIES FOR ACCURATE TRANSLATION**

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Third Year First Semester

The word “Translation” could simply be defined as “the procedure of rendering a message from one language into another”. Translation functions as a bridge between two languages. In media, translation is one of the most important factors that depicts cultural identity. The media represents cultures with written words, images, and the internet. In that manner, translation is a difficult task, and it is impossible to translate without making any errors. The term “error” is being explained as; “mistake, especially one that causes problems or affects the result of something.” The errors could be grammatical or semantical or stylistic or moral. These errors cannot be ignored while translating, because translation is about taking the same message from one language and giving those messages with the same meaning in another language. Translators cannot ignore such errors. However, errors could frequently happen in the process of translation. The scholar Baker (1992) says that errors in translation mostly results from the non-equivalence between the source language and target language.

Suksaeresup and Tipa (2009) classify errors in media translation in two types such as, erroneous reading and misinterpretation. Erroneous reading happens in the reading level of a translator. It occurs while reading a source text. The translator has to read the source text carefully and translate it. This erroneous reading is further divided into two categories. They are, miscue and wrong assumption. The word “miscue” is coined by Goodman (1969). It represents the incorrect gestures made by the readers while reading the source text. This happens because of the lack of background knowledge in the source language. These errors occur due to the unawareness of reading. These



reading errors can cause dangerous output in medical and legal documents just like in media documents.

For example:

Take the sentence: "I am getting reading to go to the movie." The correctly read sentence will be, "I am getting ready to go to the movie." The Tamil translation is: "நான் படத்திற்கு போக தயாராகிக்கொண்டிருக்கிறேன்".

Here the word "ready" sometimes mistakenly read as "reading", whereas the entire meaning will be changed. On the other hand, the wrong assumptions of the background knowledge. While reading a text, a translator should keep in mind the context of the text. These errors could happen when the translator misunderstands the text without having any background knowledge.

For example, Read the following sentence:

The minister gave evidence before the high court in-camera. Here the word in-camera can give an ambiguity meaning as புகைப்படக்கருவி for a layman. The correct translation will be, "அமைச்சர் மேல் நீதிமன்றில் பார்வையாளர்கள் அற்ற அரங்கிற்கு முன்னால் நின்று சாட்சியம் வழங்கினார்". Most of the time wrong assumptions will take place in legal documents and medical documents.

Apart from these erroneous readings, there are misinterpretations which means the errors that occurs in the lexical level. This misinterpretation is again divided into two major categories like, wrong propositional meaning errors and wrong expressive meaning errors. When we look into the wrong propositional meaning errors, the translator wrongly assumes the meaning of a particular word. Mona Baker (1992) suggests: "the propositional meaning refers to the relationship between a word and what it refers to or describes as conceived by the speakers as true or false". Propositional meaning is considered as wrong interpretation. It refers to both connotative and denotative meanings. Misinterpretation is classified as two more types namely, wrong alternative meaning errors and wrong parts of the speech. Wrong alternative meaning errors states that words give different meanings



in different situations. In such occasions the translators should translate an appropriate meaning to the target readers.

For example, consider the sentence:

Life is about selecting what is right and wrong for you. The translation will be “வாழ்க்கை என்பது உனக்கு எது சரியானது எது தவறானது என்பதை தேர்ந்தெடுப்பதாகும்”. But the word “right” also has another meaning as “வலது”.

Therefore, the translator has to first identify the context of the text and then should translate appropriately. The next part of wrong propositional meaning error is taking wrong parts of speech.

Some words in English can be used as different parts of speech like noun, verb, adjective or adverb. Sometimes they can cause confusion in translations. Therefore, the translator must choose accurate and appropriate word class to convey the correct meaning.

For example:

He already left the house. The Tamil translation of this sentence will be, “அவன் ஏற்கனவே வீட்டிலிருந்து புறப்பட்டுவிட்டான்”. But the word “left” can be classified as both an adjective and a verb (past tense of leave).

In the above example, the correct part of the speech is verb. But instead of that if the translator would use the adjective meaning the translation will be like “அவன் ஏற்கனவே வீட்டிலிருந்து இடது பக்கம்” which gives a wrong meaning.

The second major classification of misinterpretation is wrong expressive meaning errors. Mona Baker (2009) states, “expressive meaning as a word that cannot be evaluated as true or false because the word in question has to do with the speaker’s feelings and experience”. Wrong expressive meaning errors happen at connotative level.

For example:

The animal “bat” considered as good luck, long and healthy life in India where in Sri Lanka it is considered as bad omen and sign of evil. The translator should consider the actual semantic association of the particular word and he/she has to decide the target audience and their culture and convert such things into their culture.

The wrong expressive meaning errors are further categorized into two sections. One is translating idiomatic expression after the propositional meaning and the second one is translating address after the propositional meaning. When we look into translating idiomatic expression, English is a language with a lot of idioms and they are culturally bound. A translator who does not know the meaning seems to face such problems. Therefore, the translator has to have a deeper knowledge in these idioms and should translate it.

For example:

Today is a red letter day. The idiomatic phrase “red letter” refers to as விடுமுறை நாள் or holiday in Western countries. Eastern countries like India and Sri Lanka are not familiar with the idiom red letter therefore, they translate it as சிவப்புக்கடிதம். Therefore, the translator should translate it as “இன்று ஒரு விடுமுறை நாள் ஆகும்” The other one is translation of address after the propositional meaning. Certain terms of addressing are wrongly understood and wrongly translated. These types of errors happen in verbal communication.

For example:

“Good morning, honey.” This can be taken as “Good morning, Miss Honey”. The term honey is meant as the language of love but it was mistaken as the name of a person. The correct translation will be, காலை வணக்கம் என் அன்பே not காலை வணக்கம் செல்வி ஹனி.

In conclusion, some translation errors have already been discussed here with examples that can happen and translators encounter. From these common errors, it can be concluded that these errors are due to non-reading of the target text or a reading material source, because if the translator has reading

defects, it is impossible to correctly translate the material in the target text. Wise use of the dictionary is what a translator must accomplish. The translator must always acquire encyclopedic knowledge in order to increase her/his knowledge not only in one subject, but also in various subjects such as literature, music, politics and economic knowledge. This will support a translator in the translation process. However, good translators with encyclopedic knowledge and linguistic knowledge of both the source and target languages know how to deal with them; therefore, errors can indicate the quality of a translation; moreover, they can reveal what is going on in the translator's thinking process (Seguinot: 1990).

The translator could overcome the errors by asking someone with the translational competence comparing the source and the target text in the light of the translation brief (Nord, 1997). Further translators are recommended to read and write in English extensively. As it is said by Sapir (in Basnett: 1980) that no two languages are ever sufficiently similar to be considered as representing the same social reality. In order to tackle idiomatic errors, a translator should have thorough background knowledge about the cultures of both the languages and constantly keep up with new idiomatic expressions.

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# **DISSIMILARITIES BETWEEN ENGLISH LANGUAGE AND TAMIL LANGUAGE MAY CAUSE OBSTACLES TO A TRANSLATOR WHEN STRUCTURING THE TRANSLATION**

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Fourth Year

Translation is the process whereby the meaning of the source text conveyed in the target language. English and Tamil languages are from different language families. English is an Indo-European language and Tamil is a Dravidian language. Tamil is an Agglutinative and morphologically rich language whereas, English is morphologically simple language.

Translation between English and Tamil is not an easy task. But it is a big task. Similarities and dissimilarities between both English and Tamil language may cause obstacles in structure of translation.

The translator may face many problems and difficulties in the process of translation. Problems that arise in translation can slow down translation speed of a professional translator. Such problems are divided into three major categories.

- 1) Linguistic problems
- 2) Cultural problems
- 3) Contextual problems

## **1) Linguistic problems**

Translation is basically a linguistic activity. Linguistic is the scientific study of the Language. Generally, linguistics can be divided into two categories such as micro-linguistics and macro-linguistics. Micro-linguistics further divided into four branches such as,

1. Phonology - Phonology is the study of the sound system of a language.
2. Morphology - Morphology is the study of the construction of words and part of words.

3. Syntax - Syntax in linguistics refers to the arrangement of words and phrases.
4. Semantics - Semantics is the study of meaning that is used to understand human expression through language.

### Phonological problems

According to Catford, in phonological translation the source language phonology is replaced by equivalent target language phonology. In this type of translation, transliteration plays an important role. This can be categorized into three ways.

#### 1) Transliteration of borrowed lexical units

Transliteration is the process of rendering a word from the alphabet of one language into another. The translator would borrow the word since there are no languages that exactly have same sounds. Therefore, the translator would adjust the sound of the borrowed word into the target language. For example, Doctor S. Easwaren mentioned in his book “மொழிபெயர்ப்பியல்” that proper nouns like name of a person, place in one language should be rendered according to the sound system of the target language.

For example:

Entity	Transliteration (Tamil)	Transliteration (English)
Raman	இராமன்	Iraman
Luxshmi	லட்சுமி	Lutsumi
Jesus	இயேசு	Iyesu
Shakespeare	செகப்பிரியர்	Shappiriyar

#### 2) Plays on words which are phonologically similar.

For example:

Entity	Transliteration (Tamil)
Pongal	பொங்கல்
Biscuit	பிஸ்கட்

Mynah	மைனா
Calcium	கல்சியம்
Pencil	பென்சில்

Here, the translator translates a word in source language into target language that has same sound.

### 3) Patterns of form, sound, style.

For example:

Entity	Transliteration	Patterns of form, sound, style
பஞ்சு	Panju	Sponge
கலாச்சாரம்	Kalaachcharam	Culture
கயிறு	Kayaru	Coir
முருங்கை	Murungai	Moringa

Homographs are two or more words that have the same spelling but different meanings.

For example:

Minute – நிமிடம், மிகச்சிறிய

(n.) 60 seconds - It will only take one minute to get there.

(adj.) very small - The soil samples include minute traces of radiation.

Here, the word “Minute” denotes two meanings. But the pronunciation of this word is different to each equivalent.

Paronyms are words that are pronounced or written in a similar way but which have different lexical meanings. Paronyms contrast with homonyms, which are words with different meaning; having the same pronunciation or spelling. Example,

- Alternately and alternatively.
- Affect and effect.



- Collision and collusion.
- Conjuncture and conjecture.

### **Morphological problems**

Morphological problems arise due to insufficient of equivalents in the target language and inadequacy of vocabularies. Tamil language has several equivalents for a particular term in English.

For example:

Board - சபை, பலகை, கழகம், மன்றம், வாரியம்.

Likewise, the term “brother-in-law” denotes different meanings depending on the context such as, “மச்சான்”, “சகலன்”, கொழுந்தன், “கணவன் உடன் பிறந்தவர்”, “மனைவி உடன் பிறந்தவர்”. So, here the translator will confuse finding the relevant equivalent. Because, Tamil language has multiple meaning for the term “brother-in-law”.

In Tamil, “அவர்கள்” is added to singular word to provide respect for the senior or well-known person. In such situations, the word “அவர்கள்” is need to be omitted in English language.

For example:

Honourable president made a speech yesterday-

மேன்மை தங்கிய ஜனாதிபதி அவர்கள் நேற்று உரையாற்றினார்.

Therefore, there is no any term indicating the word “அவர்கள்” in English language.

Homophones are words that have a different spelling and different meaning but the same pronunciation. In such situation the translator faces some challenges when translating words from English to Tamil.

For example:

I read the whole book in one day.

நான் புத்தகம் முழுவதையும் ஒரே நாளில் வாசித்தேன்.

In this sentence, if the translator writes the word "hole" instead of "whole", the text will give different meaning. So it will be, "I read the hole book in one day". "நான் ஒரே நாளில் ஓட்டைப் புத்தகத்தை வாசித்தேன்". Here, the word "hole" means 'an opening through something; gap; aperture'. But, the term "whole" means 'entire or complete'. Here, the words "whole" and "hole" sound the same, which can lead to confusion or ambiguity in this case. Therefore, these homophones are considered as both phonological and morphological problems.

### **Syntactic problems**

Syntax is how words are combined to form a sentence. Syntax is the arrangement and relationship between words. Syntax is more obvious as the word order arrangements and relationship between them varies according to the languages. Most English tenses do not exist in Tamil grammar. All English tenses are verbal. Likewise, some modal auxiliaries have no grammatical equivalent. All English tenses usually start with the subject followed by the verb whereas in Tamil sentences are usually start with subject followed by object and verb. This is a challengeable task for the budding translator of linguistic discipline text. One of the reason to process morphology and syntax together in language processing is the single word in a language is equivalent to combination of words in another.

For example:

மன்னிப்பவன் மனிதன் - One who forgives is a man.

படிக்காதவர் - one who does not study

In these two examples, the single word in Tamil language has an equivalent of combination of words in English language.

While translating a text, if there is a structural problems in any sentence, it is called as "syntactic problems". Each language has its own sentence structure. Tamil and Sinhala languages have word order of SOV. But English language has the word order of SVO. These differences create some issues to the translator when translating a text from English to Tamil vice versa.

Example:

I sing a song

I (subject), sing- (verb), a song- (object)

நான் பாடலொன்றை பாடுகிறேன்.

(நான் - Subject, பாடல் - Object, பாடுகிறேன் - Verb)

Further, here we can see the main verb of a Tamil sentence always comes at the end. But in English it comes between subject and object. Another difference is, English has a fixed word order whereas, Tamil has a flexible word order. Flexibility in word order represents that the order may change freely without affecting the grammatical meaning of the sentence.

For example:

- இராமன் ஈரேழு வருடங்கள் காடுறைந்தான்.
- ஈரேழு வருடங்கள் காடுறைந்தான் இராமன்.
- காடுறைந்தான் இராமன் ஈரேழு வருடங்கள்.
- காடுறைந்தான் ஈரேழு வருடங்கள் இராமன்.

It is a well-known fact that Tamil is an agglutinative language. Therefore, one can change the words in the sentence without altering the meaning. As Tamil is a flexible language, one can create meaningful sentences in a number of ways. But in English one cannot do that. translator can only translate it as “Raman went to forest”.

While translating a text, sentences should be grammatically and semantically correct.

For example:

Dog bites Kamal - நாய் கமலைக் கடிக்கிறது. This sentence is syntactically and semantically correct. Which means in this sentence, both grammatical structure and meaning are correct.

Kamal bites dog - கமல் நாயைக் கடிக்கிறான். This sentence is syntactically correct. But semantically wrong. Which means in this sentence, grammatical structure is correct but the meaning is wrong. Therefore, the translator must be vigilant in this aspect.

Other problems are number, gender and case. It means that in English, verb does not show gender. But in Tamil, verbs also change according to the noun.



For example:

Vimala **writes** a letter – விமலா கடிதமொன்று எழுதுகிறாள்.

Ram **writes** a letter – ராம் கடிதமொன்று எழுதுகிறான்.

I **write** a letter- நான் கடிதமொன்று எழுதுகிறேன்.

We **write** a letter- நாங்கள் கடிதமொன்று எழுதுகிறோம்.

Subject - verb - agreement is another syntactic problem in translation. Knowledge of subject-verb agreement is very important to the translators. For example, in English, a singular subject takes the verb in the singular form and a plural subject takes the verb in plural form.

For example:

It is a book

He is a doctor

She sweeps the house

I am hungry

The other syntactic problem is the usage of complex sentences.

For example:

The people of Sri Lanka are hereby informed that the panel of experts appointed by the Cabinet of Ministers to draft a new constitution is empowered to draft a new constitution in place of the second constitution of the republic.

If we split this sentence, the translation will be as follows,

அமைச்சர்கள் குழுவினால் நியமிக்கப்பட்ட நிபுணர்கள் குழுவை இலங்கை மக்களுக்கு இதன் மூலம் தெரியப்படுத்துகிறோம். குடியரசின் இரண்டாவது அரசியலமைப்பிற்குப் பதிலாக புதிய அரசியலமைப்பை உருவாக்குவதற்கு அதிகாரம் உள்ளது.

This is not effective translation. because, the meaning and the style of the text does not convey the meaning properly.

Revised translation:

அமைச்சரவையினால் நியமிக்கப்பட்ட புதிய அரசியலமைப்பொன்றை வரைவதற்கான நிபுணர் குழுவிற்கு அமைச்சரவை இலங்கையின் இரண்டாவது குடியரசு அரசியல் அமைப்பிற்கு பதிலாக அரசியலமைப்பொன்றிற்கான வரைபொன்றை தாபிக்க தத்துவமளிக்கப்பட்டுள்ளது என்பது இலங்கை மக்களுக்கு இத்தால் அறியத் தரப்படுகிறது.

Therefore, the translator must have a sound knowledge of linguistic and semantic aspects.

### **Cultural problems**

Cultural problems in translation arise due to differences between two languages in conveying identity and life style. A language is an integral part of culture in certain instances. A culture is expressed through the language. We cannot translate cultural words and phrases directly to get an effective translation. Language and culture are two things that cannot be separated. Because, culture affects language and language affects culture.

For example:

Baby shower - வளைகாப்பு

The event “வளைகாப்பு” is very popular among Tamils. This function is celebrated to the pregnant woman. Now the term "Baby shower" is used as "Bangle ceremony". But the term "Baby shower" is widely used all over the world.

ஐம்மா - Jummah

The translator can transliterate the cultural term “ஐம்மா” into English language as “Jummah” and for the sake of the reader, the translator can use the strategy of paraphrase as "Friday prayer of a Muslim community"

### **Contextual problems**

A translator must understand the meaning of a text before he/she translates it. To determine the meaning of a text, a translator must look into the context. Context refers to the total environment in which a word, an expression, or a sentence appears. The meaning of a lexical unit of a text can be found not only in the surrounding words or the same sentence, but also the other parts of a text.

For examples:

The trees danced in the wind  
காற்றில் மரங்கள் அசைந்தாடின.

The grey clouds cried drops of rains  
இருண்ட மேகங்கள் மழைத்துளிகளை சிந்தின.

The rain is dancing on the roof  
கூரையின் மீது மழைத்துளிகள் பொழிந்தன.

Through these examples it is clear that the translator cannot take the direct meaning if these examples. Because, the direct translation does not convey the effective meaning. The translators transfer the culture not the language

### **Conclusion**

In the process of translation, there are some barriers to overcome the translation. They are linguistic, cultural and contextual problems. Translation is considered as bilingually mediated communication process or activity, which involves a large number of interacting factors. Translators should employ creative solutions such as finding similar idioms or metaphors in the target language that match the meaning, the style and the tone of the original one the structure of sentences in English, Tamil and other languages may be different. The culture is practiced by the speakers in each language may also be vastly different. Most challenges were observed in grammar, word usage and deviation of both English and Tamil languages.

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# **BRIDGE OR BARRIER?**

## **EXPLORING THE STRUGGLES IN TRANSLATING ENGLISH LEXICAL CLASSES INTO TAMIL**

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Fourth Year

Translation is not an innocent activity of transferring a text from one language code into another. This is a process that involves more than mere transfer of meaning and it is very difficult to achieve as transplanting the part of human organ into another. Each language has its own culture, traditions, norms, value and other specific aspects itself. Therefore, it is hard to produce the sound in the target language as it is in the original. For that reason, many critics argue that the translation is an impossible dream.

**“Translation is not like transferring wine from bottle to another. It is more a create activity. The plant must spring again from the seed or it will bear on flower” - Shelly-**

Translation between languages is much easier if there is a similar relationship between one language and another. Otherwise, translation becomes difficult when the structure and culture of one language differs from another.

Specifically, if we consider Tamil and English languages, English belongs to the Hindu European language family and Tamil belongs to the Dravidian language family. Therefore, these languages have completely different structure from each other. Hence, bringing the features of one language to another language is seen as a great challenge for the translator. Therefore, translator must have through knowledge in both languages, cultures and traditions. Then only they can provide exact translation to target language reader.

Let us explore the challenges encountered by a translator when engaging in the process of English to Tamil translations through the following aspects.

### 1. Translation of noun from English to Tamil

A noun is a word that name something, such as a person, place, thing, or an idea. Generally, the definition of a noun is same in all languages. However, the way they use and their characteristics are differed from language to language.

Especially, if we take the English language, when a noun appears in a sentence, it should be translated according the number. For example, when we say “வெற்றிலை கொண்டு வா”, we ask only one leaf. When it is translated into English, it takes the form of plural as “bring the betel leaves”. Betel leaf means caste singular and it is a Tamil tradition but it does not apply in English.

sheep, deer, fish are common forms of singular and plural in English. This technique should be known by a translator to translate properly,

Example:

The sheep runs – செம்மறியாடு ஓடுகின்றது.

The fish are swimming - மீன்கள் நீந்திக் கொண்டிருக்கின்றன.

In the first example the singular verb "runs" gives the singular meaning as “செம்மறியாடு”. In the second example, the auxiliary verb "is" indicating plural meaning. Therefore, we should translate “செம்மறியாடு” in singular and “மீன்கள்” in plural.

In Tamil culture, people show respect to their elders by addressing them in plural. Simply, she or he cannot be substituted, because the idea behind the use of plural would be lost. Therefore, in addressing in elder person, either choice retaining the plural form or replacing it by a simple “**you**” will lead to ambiguity.

Example:

After the 1960 General elections, Sirimavo Bandaranaike made history by becoming the first female Prime Minister in the World.

1960 ஆம் ஆண்டு பொதுத் தேர்தலின் பின், உலகின் முதல் பெண் பிரதமராக சிறிமாவோ பண்டாரநாயக்கா “அம்மையார்” அவர்கள் வரலாறு படைத்தார்.

According to the above examples, we can see that, In English language, a person in a particular position can be referred to by his/her name. It does not affect their culture. But in Tamil culture it is customary to use terms that give respect to a particular person's age or position. Accordingly, in this Tamil translation, we can see that the name Sirimavo Bandaranaike is followed by the word “அம்மையார்”.

Likewise, in Tamil, the word “அவர்கள்” is used with a noun to refer to a respectable person. We can also understand this through the Tamil translation “சிறிமாவோ பண்டாரநாயக்க அம்மையார் அவர்கள்” in the above example.

when we considering about translation of kinship terms, Generally in Tamil language, there are different words to denote different types of relationships. In particular, kinship terms in Tamil language like அத்தை, மாமா, சித்தி, மாமி, பெரியம்மா, பெரியப்பா, சித்தப்பா. This concept is unheard in Western countries; therefore, in English language lacks in the corresponding equivalent terms. Therefore, when it comes to find out the right equivalent for kinship terms are a task.

For example:

It was mentioned in a western novel as follows, “I made my peace with my aunt before she died”.

Here, when a translator translates the above example into Tamil, he will face difficulty in giving the appropriate equivalent for the word “aunt” in English. Because, the kinship word “aunt” in Tamil language has many equivalents like “சித்தி,அத்தை,மாமா”. In Tamil we use “சித்தி” to refer to mother’s sister and “அத்தை” to refer to father’s sister. But in English they use the name Aunt to refer to both of them. Thus, there is a problem of how to translate the word “aunt” in English novel into Tamil “சித்தி or அத்தை?”.



Therefore, in such cases a translator should read the whole story of the novel and then understand the context of the story and provide the equivalent to the word in English.

## 2. Translation of verbs English into Tamil

A verb is a word that describes what the subject of a sentence is doing. Verbs can indicate (physical or mental) actions, occurrences, and states of being. These verbs change their position in a sentence depending on the language family. In English, the sentence structure will be subject, verb, object but in Tamil subject, object, verb. English often has the verb near the beginning of a sentence in Tamil, verb will be in the end.

A change in the position of verb in a sentence will affect the translation. Therefore, when the things transfer from one language into another, this change of verb position can cause a problem for a translator. Such syntactic changes do not cause problems when translating simple sentences. But this can cause problems for the translator when translating compound sentences.

For example:

எவரேனும் ஓர் ஆளை கைது செய்வதற்கான ஒரு பிடியாணை விடுகின்ற ஒரு நீதவான் நீதிமன்றம் குறித்துரைக்கப்பட்ட ஒரு நேரத்திலும் அத்துடன் அதன் பின்னர் நீதிமன்றத்தால் வேறு வகையில் பணிக்கப்படும் வரை நீதிமன்றத்திற்கு முன்பாக தோன்றுவதை உறுதிப்படுத்துவதுடன் போதிய பிணைகாரர்களுடன் முறி ஒன்றை எழுதி நிறைவேற்றினால் அந்த பிடியாணை எந்த அலுவலகத்திற்கு அனுப்பப்பட்டதோ அந்த அலுவலர் அத்தகைய பிணைப் பொறுப்பை பெற்றுக் கொண்டு அந்த ஆளை கட்டுக்காவலிலிருந்து விடுவித்தல் வேண்டும்.

A Magistrate's Court which issues a warrant to arrest any person at a specified time and there after until and otherwise directed by the court to conformed the appearance before the court execute a bond with sufficient sureties should take the security and release that person from the custody.

According to this example, we can understand that, a compound sentence in Tamil with all its qualifying clauses are difficult to translate without the meaning being somewhat altered. If it belongs to the same language family, this translation can be word-for-word.

However, here the both belong to different language families. Thus, when it comes as a compound sentence, it becomes a challenge for a translator to identify the verb and translate it correctly. However, in such cases, the translator has an ability to identify the main verb of the sentence and also sort out the small sentences then he joins them in a full sentence to solve this problem easily.

Additionally, if we take English language, the verb does not change according to the noun. However, in Tamil, the verbs change according to the noun.

For example:

<b>English language</b>	<b>Tamil language</b>
I <b>play</b> football.	நான் காற்பந்து விளையாடுகிறேன்.
We <b>play</b> football.	நாங்கள் காற்பந்து விளையாடுகிறோம்.
You <b>play</b> football.	நீங்கள் காற்பந்து விளையாடுகிறீர்கள்.
They <b>play</b> football.	அவர்கள் காற்பந்து விளையாடுகிறார்கள்.
He <b>plays</b> football.	அவன் காற்பந்து விளையாடுகிறான்.
She <b>plays</b> football.	அவள் காற்பந்து விளையாடுகிறாள்.
It <b>plays</b> football.	அது காற்பந்து விளையாடுகிறது.

According to the examples in English, the verbs are not changed according to the noun and in Tamil they are changed. In some cases, such verb changes can pose a challenge to a translator.

For example:

I/we confirm that I/we have duly read and understood the said document of offer and that I am/we are fully aware of the terms and condition and applicable to the offer.

கூறப்பட்ட வழங்கல் ஆவணத்தினை நான்/நாங்கள் முறையாக வாசித்து விளங்கிக்கொண்டுள்ளேன்/ விளங்கிக் கொண்டுள்ளோம் என்பதையும் வழங்கலிற்கேற்புடைய நிபந்தனைகள் தொடர்பாக நான்/ நாங்கள் முழுமையாக அறிவேன்/ அறிவோம் என்பதையும் நான்/ நாங்கள் உறுதிசெய்கின்றேன்/ உறுதிசெய்கின்றோம்.

In the above example, we can clearly observe that, In English, two nouns are denoted by a particular verb. But it cannot be provided in Tamil language. Because, in Tamil language the verb differs according to noun. Thus, in such cases, if the Tamil translation does not provide the correct verb form for two nouns, the translation will be lost. Therefore, a translator should be careful about these kinds of issues.

Likewise, verbs usually include tenses, these tenses are another problem in both languages. English has twelve tenses and Tamil has three tenses. It means both English and Tamil languages have past present and future tense. But unlike in Tamil each English tense consists of four types.

In English, there is a different between present perfect and present perfect continuous tense. But in Tamil, both tenses convey the same meaning.

For example:

We have played cricket for 10 years.

நாங்கள் பத்து வருடங்களாக கிரிக்கெட் விளையாடியுள்ளோம்.

We have been playing cricket for 10 years.

நாங்கள் பத்து வருடங்களாக கிரிக்கெட் விளையாடுகின்றோம்.

This is one of the difficulties in translation which is bringing the 12 tenses in English into the three tenses in Tamil.

Further, the present participle can be used as an adjective and a gerund.

For example:

- Birds are migrating.

பறவைகள் குடிபெயர்கின்றன.

- Some birds love to migrating.

சில பறவைகள் குடிபெயர்வதை விரும்புகின்றன.



- Migrating is a common thing among birds.  
குடிபெயர்த்தல் என்பது பறவைகள் இடையே பொதுவான ஒன்று.
- These are migrating birds.  
இவை குடிபெயரும் பறவைகள்.

In the above example, the word “**migrating**” occurs as a verb in the first example, as a gerund in the second example, as a noun in the third example, and as a noun in the fourth example. Therefore, during a translation, translator should consider where a verb occurs and he/she should translate accordingly.

### 3. Translation of adjectives English to Tamil

An adjective is a word that modifies or describes a noun or pronoun. Adjectives can be used to describe the qualities of someone or something independently or in comparison to something else. The definition of adjective is the same in both languages. But those adjectives affect the translation according to the way they are used in a language, their class and position.

Through the following examples we can understand clearly,

For example:

“He seems afraid of the dog”.

Here, the word “afraid” is an adjective. Because, in English, an adjective can come before a noun or after a linking verb. Thus, the word “afraid” can be identified as an adjective in this English sentence. But when we translate it into Tamil it may Create a challenge.

Because, generally, it may be translated into Tamil as “அவன் நாய்க்குப் பயந்தவன்”. Here the word “பயந்தவன்” is come as a verb. But actually, it should be translated as an adjective as “அவன் நாய்க்குப் பயந்தவனாகத் தெரிகிறான்”. Therefore, a translator should be careful in such cases, and also know the position of the adjective and translate it accordingly.

Further, in some situations, a translator needs to be careful when translating adjectives.

For example:

“I saw an old woman”

In this example “an old” is an adjective. If we translate this word into Tamil as “ஒரு வயதான பாட்டியை நான் கண்டேன்” it can cause unwanted humor. Because, it also has an implicit meaning that the age of the grandmother is one. Therefore, the translator should translate it clearly as “வயதான பாட்டி ஒருத்தியை நான் கண்டேன்”.

Further, When the past participle is used as an adjective, it can be a challenge for the translator.

For example:

- Trained staff - பயிற்சி பெற்ற அலுவலர்
- Accepted principles – ஒப்பிய கொள்கைகள்
- Crumbled paper – கசங்கிய கடதாசி

Therefore, a translator should careful about these kinds of situations.

#### 4. Translation of adverbs English to Tamil

An adverb is a word that can modify or describe a verb, adjective, another adverb, or entire sentence. This is a common definition for adverbs. Usually, these adverbs come after the verb in English and before the verb in Tamil.

For example:

- The sun shines brightly  
சூரியன் பிரகாசமாக ஒளிர்கிறது
- When the dog came in, dad shouted loudly.  
நாய் உள்ளே வந்தபோது அப்பா சத்தமாக கத்தினார்.

In both these examples we can see that the adverb comes after the verb in English and before the verb in Tamil. Therefore, a translator must translate according to the structural changes from language to language among different languages.

## Conclusion

In conclusion, in this article discussed the challenges a translator encounters while translating parts of speech from English to Tamil. The major cause of such challenges is different language structures between two languages. The only way of overcoming language structural challenges is by having a genuine grasp of the grammatical differences of both languages. Further, with such knowledge, translators can alter and rearrange words and phrases to capture the intended meaning in the target language.

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# THE WAY THE CULTURE ADJOINS THE FRAMEWORK OF THE LANGUAGE ASSERTS - TRANSLATION IN THE FIELD OF LANGUAGE STUDIES

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Second Year First Semester

## Introduction

The best invention of homo sapiens is “language”. Communicating in different languages is a victory for humankind, unlike inventing fire. In this modern era, communication is one of the highest-paying power supplies that could rule the entire globe with the consent of words. “Everyone reads life and the world like a book”. Even the so-called “illiterate” must understand the hunting truth of a piece of written work, both in politics and literature. It could be argued in my perspective as what is meant by the assert – translation, Translation is an artistic tool which must understand and value the source language through the usage, nuances, context, situation, notion, and sense of the original ideology into another language to render the core notion and context with the same ideology for the target language category. The connection among powerful terminology like culture is something, that cannot be described with ease. The ideology and connotations are the major facts that arrange the culture in a written context. The culture is unique and has similarities and differences among them and others. The assert of language: translation is considered as the messenger to pass the cultural factual image and intercultural image into a different language. English is a language. The pen is an object represented in the English language therefore the pen is not a language. Like that, the language will open up to an extent when we try to bind it into a circle.

Culture, the term, could not be defined in terms of words or notions. How could I explain a culture? To be or not to be - that’s the question - who am I to define? The people couldn’t determine culture or language. They have some limitations or boundaries. The concept of culture may be termed a set of learned behaviours and ideas that human beings use to pursue their interests and identify the interests they ought to follow. People used to produce and

reproduce cultural forms to adapt to and transform the broader world in which they lived.

Specifically, in one culture, there are a lot of distinguishing differences that may also create frontiers among themselves. When translating as the navigator of a text, the translator must understand the subtleties of the inter- and intra-patterns of formation culture. The critical address of a culture in any language is the cultural explanation of cultural notions of context that one might need to discern. It is unpleasant to recognize the connotative meaning, but the keywords carry the idea of exquisite usage of words. In linking culture and comments, they amalgamate and construct the pattern. The connotational style may also change through the deconstruction of notions.

Back in the sense of culture, culture may deconstruct in different ways. To be precise, culture is a tool.

### **The Construct of Culture**

A construct is a notion used to explain phenomena perceived only partially. No individual can comprehend every aspect signified by the term culture. At the construct, culture has two major uses:

1. As a general category for the classification of phenomena and
2. As a tool for predicting social behaviour.

*Kroeber and Kluckhohn's edited volume on Culture: A Critical Review (1952) discusses using culture as a construction.*

A word in one language is depicted as an element of culture in very crucial circumstances. A culture only can be transmitted through the level of usage of language. For the best example, from Draveidens' language family, Tamil has a specified entity to recognize the words through their level of linguistic characteristics and value. ஆ, பசு, கோமாதா which refers to a single word meaning cow in English. In Tamil ஆ, பசு are commonly used as common usable words but கோமாதா emphasises the culturally reflective word with a meaning in Tamil. The five types of Indian cows identified with a unique behavior that belongs to different entities. This cultural words are never translated directly to get accurate, acceptable, and readable translation results.



Therefore, in Tamil, it has different meanings, but in English, it has a single purpose, which could be translated with the technique called "descriptive equivalence". (The definition of the intended cultural word is explained in understandable word order.)

Example:

அகப்படவனுக்கு அஷ்டமத்து சனி, ஓடிப்போனவனுக்கு ஒன்பதாம்  
இடத்து ராஜா

"He who caught under the influence of Saturn in the eighth sign, and  
he who escaped did so under the influence of Saturn in the ninth."

Explanation: Saturn, situated in the eighth sign from that of one's birth, is supposed to exercise a most malignant influence. This opinion of the Hindus appears in many of their sayings. Hindu astrology is the foundation of a vast system of astrology. The natural movements and the relative positions of planets wrought a systematic connection. With a great variety of arbitrary divisions of the signs of the zodiac and the twenty-seven lunar mansions, to these bodies are added various mythological appendages, such as beasts, birds, and trees, all of which, of course, being a part of the fine-spun theory, help to form, in the view of the people generally, a more recondite and imposing system than that of astronomy itself.

The astrological dogmas of Hinduism and Tamilism have an essential bearing on all the domestic arrangements and practices of people. They extend to various popular superstitions that run through every department of life. It will be seen in the lucky and unlucky months, days, and other divisions of time in the horoscope, which has a powerful controlling influence in marriage, in other matters relating to the settlement of families, and in the more general prognostics for the years as given in the Hindu calendar. Astrology's popular developments have had a powerful influence on all classes of Hindu society.

- Extracted from the Tamil Proverbs Collection (over 6000) with Their English Translation, Part 1 (first 3000) By Rev.P.Percival

It could be argued in this way as the "deconstructivism" of the connotations of a language and its translation. The term is not harmful or damaging. Through the different ideologies and manners of individuals, it must construct a sense.



The specific doctrine of a text differs from one another in terms of positive and negative. Therefore, every source text must deconstruct in a unique ideological way.

Language and culture are two interconnected things that can't be separated because culture affects language, and language affects culture. It makes translations different from one another. Literature is a work that is timeless and always has an audience. It is the core product of the thoughts, experiences, and imaginations of its author. In addition to the subject, the socio-cultural translation added the value of translation in the form of culture. Socio-cultural patterns differ among the continents and in intercontinental manners. These may be called traditions, habits, patterns, or beliefs. For instance, the caste categorization of the Jaffna socio-cultural terms

Example:

வெள்ளாளர் - Vellalar (one of the high castes found in Jaffna)

பிராமணர்கள் - Brahmins (one of the particular castes found in Jaffna).

So first, it must be identified by the hierarchy order of the caste system. Both castes were renowned, but the perspectives of this specific caste differed within the same cultural procedures. "Transliteration" is a unique technique used to generate the caste names of a particular society for the target cultural reader.

In Tamil and Islamic cultures, for example,

Words	Tamil culture	Islamic culture
Grand mother (father's mother)	அப்பம்மா (Appamma)	வாப்பம்மா (Vaapumma)
Grand mother (Mother's mother)	அம்மம்மா (Ammamma)	உம்மம்மா (Ummumma)

These are standard kinship terms in the Tamil language, but the differences are shared among the cultural divisions of Tamil culture and Islamic culture. Far beyond this specification, religious tours, dialects, and slang are wider and differ from inter- and intra-lingual cultures.

Example:

உடைந்த சங்கு ஊது பறியுமா?  
Broken sacks will hold no corn.

In this instance, the word “சங்கு” in Tamil source culture turned into "corn" in the English target culture. It may also be referred to as an "adaptation".

"Clifford Greetz (1957) has aptly stated that culture is the fabric of meaning through which human beings interpret their experiences and guide their actions. Social structure is the form in which these actions take place. Culture and society are abstractions of the same phenomenon. The term is known as a sociocultural pattern."

That's why sociocultural patterns distinguish between social structure and social association.

It is notable that a culture is typically interconnects with translation. Through social behaviours, they are connected to the frame of literature and language. What is meant by comparative literature, and how is it associated with asset translation? Comparative literature means comparing. The culture cannot be separated “It is a study of relationships between two or more pieces of literature (Wellek and Warren, 1949, p. 40).” According to A.K. Ramanujan’s translation, we could identify the real immenseness of the translation, but not in the context of comparing foreign literature.

ஐங்குறுநூறு 192, நெய்தல் திணை - தலைவி தோழியிடம் சொன்னது

கோடுபுலம் கொட்பக் கடலெழுந்து முழுங்கப்  
பாடிமிழ் பனித்துறை யோடுகலம் உகைக்கும்  
துறைவன் பிரிந்தென நெகிழ்ந்தன  
வீங்கின மாதோ தோழி என் வளையே.

Friend, his seas swell and roar.  
I am making conch shells whirl on the sand.  
But fishermen ply their little wooden boats.  
Unafraid of the cold lash of the waves.

Look, my bangles  
slip loose as he leaves,  
grow tight as he returns,  
and they give me away.

This translation carries the comparative pattern of passing their multi-dimensional components, which may encompass aspects such as the historical, gender, economic, cultural, social, philosophical, religious, and linguistic factors of a language with the senses. On the other hand, the translation of Shakuntala by Kalidasa from Sanskrit to Tamil, written by மறைமலையடிகள், was translated by Vinay Dharwadker in English and reflects the proper example of translation in comparative literature.

Source text:

மாலைக் காலத்து மங்கொளி மருங்கிற்  
புயலரண் போலப் பொருந்தித் தெளிபொன்  
உருக்கவிட்டாலென மருவித்தோன்றிக்  
குணகடல் குடகடல் கழுஉவக் கிடக்கும்  
வளஞ்சா லிம்மலை யாதோ வுரைமோ

Target text:

The flat ground remains farther away.  
As the peaks of the mountains zoom toward us,  
Trees cease to be indistinguishable in a mass of green.  
As their branches become distinct from ours,  
Fine lines in the distance, without a trace of water,  
Now acquire breadth and visibility and become rivers.  
Look, the earth seems to be moving closer and closer.  
It was as though someone had it up against me.

(165)

These lines were extended, created with the beauty of language, and the flow of the context was clearly explained.



## Conclusion

In a nutshell, it should be mentioned as "assert" proper and sensible in translation and interpretation because it acts as a bridge between languages, cultures, and words. (The words that have nuances) Words in any language could reflect a potent tool that can order and control anything beyond the shadow of a doubt and sketch the framework of any language. Thus, the translation has to work and generate beyond bounds. To translate is never simple. To translate is to distance oneself from God's truth, which, as everyone knows or believes, is single.

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# **AN EXAMINATION OF THE NIGANDU SYSTEM: ANALYSIS OF ITS STRUCTURE, LIMITATIONS AND DEFECTS**

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## **Abstract:**

The Nigandu System, predating the emergence of dictionaries, represents a historically significant approach to organize, preserve, and transmit knowledge and language understanding. This article explores the Nigandu System, a method employed by ancient cultures to capture and convey meanings, concepts, and linguistic nuances. In the absence of formal dictionaries, this system relied on oral traditions, mnemonic devices, and contextual associations to catalog words, their meanings, and their interrelations. The Nigandu System's intricate web of verbal associations served as a precursor to modern lexicography, influencing the evolution of language studies and shaping the foundation of lexical comprehension. This article delves into the principles, applications, and implications of the Nigandu System, shedding light on its pivotal role in the development of linguistic and cognitive frameworks before the advent of dictionaries.

Keywords: Contextual associations, Lexicography, Language studies, Verbal associations

## **Introduction**

Lexicography is the study of dictionaries, encompassing the principles, methods, and techniques involved in their creation and upkeep. It entails compiling, organizing, and analyzing vocabulary, including identifying words, their meanings, and relationships to other words. Lexicographers strive to develop dictionaries that are comprehensive, accurate, and beneficial to language speakers. They also explore the historical evolution of language. In linguistics, the lexicon denotes a language's vocabulary, comprising all words, phrases, and idioms used by speakers. It can also encompass

information on pronunciation, spelling, and grammar. The lexicon is crucial in language, serving as the foundation for constructing sentences and conveying meaning. It evolves continuously with the addition of new words, the obsolescence of old ones, and the evolution of meanings. Lexical knowledge plays a vital role in language acquisition and processing. Language learners must grasp words and their contextual usage, while in language processing, the lexicon is crucial for understanding word meanings and formulating appropriate responses in conversations. The word அகராதி is a combination of two words அகரம் + ஆதி . Which refers to the “அகரவரிசை” in Tamil. But during the pre-dictionaries period , Nigandus were handled by Tamils in order to find the meanings of words. After the arrival of missionaries, only dictionaries arrived.

This paper indicates the information about, Nigandus and its defects.

### **The Nigandu System**

Nigandu is a type of Tamil language lexicon or dictionary that was used in early Tamil literature. It is a system of classifying and organizing words according to their meanings and semantic associations, and it was designed to help learners and scholars better understand the Tamil language and its vocabulary. Nigandus typically include definitions or explanations for each word, as well as examples of how the word might be used in context. They also often provide information on the historical and cultural context of words, which can be helpful in understanding their meanings and significance. The Nigandu system was used in Tamil literature from the early 7th century up until the 19th century, when it was gradually replaced by more modern dictionary systems.

The compilation of Nigandus served a number of important purposes in Tamil culture, including:

- Preservation of knowledge
- Standardization of language
- Cultural significance
- Expansion of vocabulary
- Facilitating communication



## Differences between Nigandus & Dictionaries

Factors	Nigandus	Dictionaries
Organization	Words are classified into different categories based on their meanings and semantic associations.	Typically organize words alphabetically
Categories	Includes a set of predefined categories, such as animals, plants, professions, body parts, objects, and actions.	Dictionaries do not have pre-set categories and are more comprehensive in terms of the range of words included.
Definitions	Provide short definitions or explanations for each word, mostly they would be the synonyms of the word.	Dictionaries typically include more detailed definitions and often provide multiple meanings for each word. Eg/meaning,origin,synonyms,word class etc.

The Nigandu system and the dictionary system are both methods of organizing and classifying words in a language, but they differ in a number of ways. Here are some of the key differences between Nigandus and dictionaries:

### Why it was called as Nigandu?

Nigandus are the books that comes under the division of dictionaries. Nigandu generally provides words from purranam, Pirapantham & its meanings. Some has the view of that books give meanings of words are called by the common name “Nigandu”. Besides this view there are several stories too.

Those who advocate this said that Nigandu means “truth” and that the Tamil word for “happened” “நிகழ்ந்தது” became “நிகண்டு”.

The word நீண்டது as நிகண்டது came as நிகண்டு as it provide long definitions kind.

In the later ages only, the books that give meanings for words like Dhivaakara Nikandu, Pinkala Nikandu, Cuudamani Nigandu, Kayaathara Nigandu, etc were called by the common name of Urichol (abstract word).

When lexicons were written separately taking them out from the old grammar books, hundreds and even thousand of books were written in verse form under the name of Nikandu. We can learn this fact from a stanza in the preface of “Naama Dhiipa Nikandu” written by Siva Subramaniya Kaviraayar which reads as,

“பல்லா யிரநிகண்டில் பண்டிதர்கள் சொள்ள பொருள்  
எல்லாம் எளிதாய் இனிதுரைக்-கல்லிடையூர்  
மன்னுகிவ சுப்ர மணியன் கவிராசன்  
பன்னுதமிழ் நாம தீபம்”

Many religious kinds of literature were raised after the Tholkaapiyam . Books written in Saivam, Vainavam, Buddhism, Samanam & many religions. Therefore Sanskrit, and Baali languages were mixed up with Tamil language. So there was a need for a work to understand the meanings of the non-native language words. Therefore Nigandu arose which gave meanings for a collection of words. The word “Nigandu” came because “Collection/gatherness of words” is called as “Nigandu” in Sanskrit.

### List of Nigandus:

- **Dhivaagram**

The Senthana Dhivakaram Nigandu, authored by Dhivakaram in the 18th century, is a significant Tamil lexicon containing over 20,000 words across 12 categories. It provides detailed descriptions of the natural world, including rare species of plants and animals not found in other Tamil dictionaries. Originally printed in 1835 with around 9,500 words, later editions expanded significantly, surpassing even the word count of Tholkappiyam. Beyond its linguistic value, the Nigandu serves as a cultural artifact, offering insights into the worldview, beliefs, and knowledge of 18th-century Tamil society. It highlights the cultural importance of the natural world in Tamil culture and demonstrates the close relationship between language, nature, and society. Overall, the Senthana Dhivakaram Nigandu is a valuable resource for anyone interested in Tamil language and culture.



- **Pinkalam**

Pinkalam, Urichol, and Kayathaara Nigandus are lexicons that were built upon the foundation laid by the Dhivaharam Nigandu. Pinkalanthai Nigandu, published in the 10th century, contains 14,700 words and is praised in the great Tamil work "Nanool" for its excellence. It covers Tamil grammar and syntax extensively, with over 10,000 words classified into 24 categories. Each word is accompanied by a definition, explanation, and contextual examples. Pinakala Nigandu stands out for its detailed treatment of Tamil grammar and syntax, including verb conjugations, noun declensions, and sentence structures. It also covers Tamil prosody and poetic meter, adding to its linguistic and literary richness. As a cultural artifact, it offers insights into the intellectual and literary traditions of 13th-century Tamil society, showcasing the importance of language and learning in Tamil culture.

- **Kayathara**

The Kayathaara Nigandu, authored by Kayaatharar in the 15th century, is a significant Tamil lexicon written in Kattalai kalithogai Yaapu. With 11 chapters called "anthathies," totaling 10,500 words, it is easily memorizable. The lexicon focuses on the poetic and literary aspects of Tamil, providing detailed information on Tamil prosody, poetic meter, and literary devices like simile, metaphor, and alliteration. It includes examples of famous Tamil poems and their authors, offering insights into Tamil literary traditions. As a cultural artifact, the Kayathaara Nigandu sheds light on the worldviews, beliefs, and knowledge of 16th-century Tamil society, highlighting the significance of language, poetry, and literature in Tamil culture. It showcases the rich literary traditions of the time and reflects the cultural importance of language and literature in Tamil society.

- **Soodamani Nigandu**

The Soodamani Nigandu is a significant Tamil lexicon authored by Mandala Purudar in the 16th century, containing 11,000 words across 12 chapters. Notably, students particularly focused on the 11th chapter. This lexicon, categorized under Virutha paa, also includes words from the Chozha era. It garnered widespread appreciation and saw more than 100 editions in later years, attesting to its enduring popularity among the



people. Comprehensive and influential, the Soodamani Nigandu is organized alphabetically and includes 22 categories such as animals, plants, professions, and musical instruments. Each word is accompanied by a brief definition and contextual examples. Beyond its linguistic significance, the lexicon offers deep insights into the cultural and social fabric of Tamil society, documenting customs, traditions, beliefs, and proverbs. It stands as a valuable historical document, reflecting the cultural richness and societal conditions of 17th-century Tamil Nadu.

- **Agarathy Nigandu**

The Agarathy Nigandu, authored by Puliyoora Sithambara Revana Sithar in 1594 B.C., is a seminal work in Tamil lexicography. It was the first lexicon to arrange words in Agara varisai (Tamil Alphabetic order), using only the first letter of words. It contains 3334 Nuul paas (words) and compiles 3368 words with multiple meanings separately. Inspired by Siththath thogai thirukurunthokai of Thirunaavukarasar, this lexicon is a significant contribution to Tamil literature. This work is known for its focus on religious and philosophical aspects, providing detailed information on Hindu religious concepts, philosophical ideas, and Tamil hymns. It offers insights into the religious and spiritual traditions of Tamil society. Additionally, the Agarathy Nigandu serves as a cultural artifact, reflecting the social, political, and cultural conditions of 19th-century Tamil society, emphasizing the importance of language, religion, and culture in shaping its heritage.

### **Features of Nigandus in 18<sup>th</sup> century**

The 18th century was a significant period for Tamil lexicography, marked by the publication of several important Nigandus, or dictionaries. These Nigandus aimed to provide comprehensive coverage of the Tamil language, including its vocabulary, grammar, and syntax. They were often organized alphabetically, making it easier for readers to find specific words or concepts. Additionally, many Nigandus included etymological information, example sentences, and multiple meanings for words, along with a system of classification. Despite limitations, such as difficulties in classifying new words and inconsistencies, these Nigandus were crucial in advancing Tamil lexicography and understanding the nuances of the language.

## Defects on the Nigandu System

The Nigandu system in Tamil was a traditional method of organizing and classifying words before the development of dictionaries. It categorized words based on semantic relationships into various groups and subcategories, such as animals, plants, and professions. However, it had limitations, including difficulty in classifying new words, inconsistencies in classification, and lack of detailed definitions. It also focused on words from Puranas and Pirapanthams, making it challenging for missionaries and non-native speakers to understand everyday language. Despite its importance, the development of the dictionary system marked a significant advancement in Tamil lexicography, offering more comprehensive definitions and a broader range of semantic relationships.

### Sample of a Nigandu(Pinkala Nigandu)



## Conclusion

Dictionaries in the Tamil language have evolved from earlier Nigandus, which primarily focused on explaining word meanings. The advent of printing technology led to the publication of the first Tamil dictionaries, which were essentially Nigandus printed in a specific format, alphabetically arranged, and cross-referenced. The format and content of Tamil dictionaries have evolved over time to become more comprehensive and standardized, now including etymology, pronunciation, usage examples, and grammatical information. Modern Tamil dictionaries are also available in digital formats, enhancing accessibility for users worldwide.

Nigandus, though preceding modern dictionaries, remain an integral part of Tamil language and literature. Compiled by various scholars and authors over centuries, each Nigandu has its unique features, classifications, and definitions. Despite their limitations and occasional errors, Nigandus are valued resources for Tamil language learners and scholars, providing insights into the language's historical development and cultural nuances. They continue to be studied and referenced, highlighting their enduring importance in Tamil lexicography.

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# THE ART OF TRANSLATION: UNVEILING THE POWER OF WORDS ACROSS CULTURES

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Second Year First Semester

In today's interconnected and globalized world, the ability to communicate across language barriers is vital. Translation serves as a powerful tool that enables the exchange of ideas, facilitates understanding, and fosters connections between diverse cultures. The art of translation transcends mere linguistic conversion; it encompasses the intricate process of capturing the essence, tone, and cultural nuances of a text while ensuring clarity and accuracy in the target language.

Translation is a complex process that involves capturing language intricacies, idiomatic expressions, figurative language, and cultural references. Translators must balance fidelity to the source text with resonance with the target audience, requiring linguistic proficiency and understanding of cultural context. This article explores the dynamic relationship between English and Tamil, two languages with distinct characteristics, cultural contexts, and historical legacies, to illustrate the transformative potential of translation. Understanding these challenges can provide insights into the broader art of translation.

This article explores the importance of literature translation in preserving an author's unique style, emotions, and intentions. It highlights the challenges faced by translators in translating Tamil literary figures into English, highlighting the significance of translation in fostering cross-cultural understanding and celebrating linguistic diversity. The text also explores the intricate layers of translation, its impact on communication, cultural exchange, and the preservation of our collective human heritage.

## **The Complexity of Translation:**

Translation is an intricate process that extends far beyond a simple word-for-word substitution. It involves capturing the nuances, context, and cultural implications of a text while ensuring its meaning is accurately conveyed in the target language. This complexity is particularly evident when dealing with

idiomatic expressions, which are phrases that have a figurative meaning different from the literal interpretation of the individual words.

Idioms are deeply rooted in the cultural fabric of a language and can pose significant challenges for translators. When encountering idiomatic expressions in the source language, they must navigate the delicate task of finding an equivalent expression or conveying the underlying meaning in the target language without losing its essence.

Let's examine an idiomatic expression in English and explore its translation into Tamil:

English Idiom: "The early bird catches the worm."

Tamil Translation: "முதலில் வருகின்ற பறவை புழுவைப் புடிக்கும்"

Literal Translation: "The one who arrives early get the thing"

Tamil Translation: "நேர காலத்துடன் வருபவன் காரியத்தை வெல்வான்"

In this example, the Tamil translation attempts to convey the same meaning as the English idiom, emphasizing the advantage of being proactive or punctual. However, it is important to note that the literal translation may not fully capture the cultural connotations associated with the English idiom. Translators face the challenge of maintaining the essence of idiomatic expressions while adapting them to fit the linguistic and cultural context of the target language.

Furthermore, idiomatic expressions often rely on cultural references that may be unfamiliar to speakers of other languages. This necessitates translators to find equivalent expressions or rephrase the idiom to convey the intended meaning in a way that resonates with the target audience. The goal is to ensure that the translated expression not only captures the figurative sense but also evokes a similar emotional response or impact as the original idiom.

Translating idiomatic expressions requires a deep understanding of both the source and target languages, as well as the cultural contexts in which these idioms are embedded. Translators must possess cultural sensitivity and linguistic dexterity to navigate the intricacies of idiomatic language and successfully convey the intended meaning to readers in the target language.

A deeper appreciation is gained for the challenges faced by translators in bridging the gaps between languages and cultures by grappling with the



complexities of idiomatic expressions during translation. It highlights the artistry and skill required to capture the essence of a text and convey its intended message while adapting it to a different linguistic and cultural landscape.

While considering the figurative language, consider the following example. The popular stanza of kamba ramayanam is the one where Hanuman tells Rama that he found Sita. Kambar tells this as:

‘கண்டனென் கற்பினுக்கு அணியைக் கண்களால்  
தெள் திரை அலை கடல் இலங்கைத் தென் நகர்  
அண்ட நாயக்யு இனித் தவிர்ந்தி ஐயமும்  
பண்டு உள துயரும் ‘என்று அனுமன் பன்னுவான்.’

In Valmiki Ramayana, Hanuman tells to Rama “Drishti Sita” meaning “I saw Sita”. Kambar translates Drishti this as ‘கண்டனென்’ (I saw) but changes the next word as ‘கற்பினுக்கு அணியை’ (jewel of chastity) meaning “I saw a jewel of chastity”. Put together it means that “Sita is alive and remains chaste in just three words”.

When translators come across figurative language, they face a tough job. They have to find ways to express those tricky phrases in another language while keeping their meaning intact. Sometimes they use similar expressions in the new language, or they explain the figurative language in a footnote. Other times, they come up with creative ways to convey the same idea in a way that makes sense in the new culture. It's all about making sure people who read the translation still get the same feeling and message as those who read the original.

### **Cultural Adaptation in Translation:**

Translation is not simply a mechanical process of converting words from one language to another. It involves adapting the content to ensure that it resonates with the target culture, capturing the cultural nuances and context that may be implicit in the source language. Cultural adaptation in translation requires an in-depth understanding of both the source and target cultures, as well as the ability to bridge the gaps between them.

One fascinating aspect of cultural adaptation is the need to find equivalent expressions or concepts that carry the same meaning and evoke a similar



response in the target language and culture. Idioms, proverbs, and colloquialisms often pose challenges in this regard, as they are highly culture-specific and may not have direct counterparts in the target language. Translators must creatively adapt these linguistic features to maintain the impact and intention of the original text.

Let's consider an example that explores cultural adaptation in translation between English and Tamil:

The following extract from *The Light of Asia* which was written by Sir Edwin Arnold and was translated and adapted as ஆசிய ஜோதி by கவிமணி தேசிக விநாயகம் பிள்ளை. This adaptation is a reflection of how culture is adapted to the conscience of the target reader category without any disturbance in the essence of the original.

"For which gifts looking with this wondrous boy, The King gave order that his town should keep High festival ..."

“இவ்வரியபேறெல்லாம் எய்தற்கான இம்மகனைப் பெற்றமகிழ் கொண்டமன்னன், “திவ்வியமாநகரெங்கும் சிறப்புச் செய்து திருவிழாக் கொண்டாடவேண்டும்” என்றான்”

In this extract of example, the word ‘gift’ was adapted as ‘பேறு’ in the Dravidian language Tamil which stands for the meaning of gift as the greatest, unimaginable present of oneself. Omission in the Tamil language for the notion of wondrous boy and mentioned simply as மகன்( Word used to represent the boy child of a father and mother in Tamil). Last but not least the coined words ‘High- festival’ were adapted as ‘திவ்வியமாநகர்’ it originally stands for the meaning of majestic city with beautification. This is how an adaptation is carried on with some minute changes and transference of cultural concepts to another culture.

Cultural adaptation in translation involves accurately conveying references to specific cultural events, historical figures, or traditions in the target language to evoke similar understanding and emotional responses in the readers. Translators must balance maintaining authenticity and integrity while making the text culturally relevant and accessible. This requires a deeper understanding of cultural norms, customs, beliefs, and sensitivities, as well as effective communication skills.

By successfully navigating the terrain of cultural adaptation in translation, translators enable readers in the target culture to fully engage with the text, appreciate its significance, and establish a connection with the source culture. This process not only facilitates effective communication but also contributes to fostering mutual understanding and appreciation between different linguistic and cultural communities.

### **Translating Literature: Preserving the Essence:**

Translating literary works requires linguistic prowess and appreciation for the original artistry author's, style, emotions, and intentions. The goal is to preserve the essence of the work , allowing target language readers to experience the same impact, beauty, and power as the readers of the original text.

Translators must balance faithfulness to the source text with adaptation to the target language and culture, navigating literary devices, wordplay, cultural references, and historical context to recreate the literary experience in different contexts.

An example that highlights the challenges and considerations in translating literature from Tamil to English is as follows:

Tamil Literary Work: Kurunthogai written by செம்புலப்பெயனீரார்.

யாயும் ஞாயும் யார் ஆகியரோ?  
எந்தையும் நுந்தையும் எம் முறைக் கேளிர்?  
யானும் நீயும் எவ் வழி அறிதும்?  
செம் புலப் பெயல் நீர் போல  
அன்புடை நெஞ்சம் தாம் கலந்தனவே.

English Translation: By A.K.Ramanujan

What could be my mother be  
to yours? what kin is my father  
to yours anyway? And how  
did you and I meet ever?  
But in love our hearts are as red  
earth and pouring rain:  
mingled beyond parting.

English Translation: By Gorge L. Hart

My mother and yours,  
what were they to each other?  
My father and yours ,  
how were they kin?  
I and you ,  
how do we know each other?and yet  
like water that has rained on red fields,  
our hearts in their love  
have mixed together.

In this example, the term “செம் புலப் பெயல் நீர் போல” is translated into English as “as red earth and pouring rain” by A.K. Ramanujan, whereas it is translated into English as “like water that has rained on red fields,” by Gorge L. Hart. Hence, the source is same the translation of both translators differs. Ramanujan separated ‘Red earth’ and ‘Pouring rain’ as two different things, but George L. Hart rendered as the water that rained on the red fields. Both transcreations were satisfying the original piece of Kurunthogai but in different manner. Translators make conscious decision to use the well-known English rendition to ensure recognition and familiarity among English-speaking readers.

Translating literature requires a deep understanding of the author's style, poetic techniques, and literary devices. Translators must choose words that capture the rhythm, imagery, and emotional depth of the original work, while considering the cultural and linguistic background of the target audience. They must also consider the historical and social context, providing contextual information and annotations to aid readers in understanding the subtleties and references of the work.

A successful literary translation not only conveys the literal meaning of the text but also evokes emotions, themes, and philosophical underpinnings. It balances the author's intent with the translator's artistry, resulting in a resonated translation that maintains the source text's integrity. This fosters cultural exchange and understanding.



Translating literature is a passionate process that involves immersing oneself in the author's world, embodying their voice, and reimagining their work in a new linguistic and cultural context, demonstrating the power of translation to share literary heritage across cultures.

## **Conclusion**

Translation is a complex art that transcends mere word conversion between languages, capturing the nuances of language and cultural essence. Translators play a crucial role in bridging language and cultural gaps, acting as cultural ambassadors to facilitate understanding, foster connections, and celebrate linguistic diversity. They have witnessed the transformative potential of translation through the lens of English and Tamil, highlighting the challenges and intricacies involved.

Translating idiomatic expressions requires a deep understanding of cultural connotations and linguistic dexterity to convey figurative meaning while adapting it to the target language. This involves finding equivalent expressions, incorporating cultural references, and ensuring the translated text resonates with the target culture. Translators also need to appreciate the author's style, emotions, and intentions, aiming to recreate the literary experience in a different context while preserving the original work's essence.

Translation is a crucial field that promotes cross-cultural understanding, dialogue, and preservation of human heritage. It allows access to diverse perspectives, traditions, and narratives, enriching our understanding and fostering empathy. As technology advances, the demand for skilled translators grows, requiring linguistic proficiency, cultural sensitivity, creativity, and adaptability. Translation breaks barriers, connects people, and shares the beauty of language and culture across borders, making it a dynamic and vital field.

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# CONTEXT AND DEICTIC WORDS

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## Introduction

The purpose of this article is to examine the relationship between word meanings and how the practical context shapes meaning. Deixis is an important field in pragmatics semantics and linguistics. Deixis refers to the phenomenon where understanding the meaning of certain words and phrases in an utterance requires contextual information of words or phrases that require contextual information to convey meaning are deictic. Therefore, context is the relationship between language, text and speech situation. Accordingly, this article is based on four types of deixis namely person deixis, place deixis, time deixis and inanimate deixis.

## Context and Deictic words

The linguistics subfields of semantics and pragmatics are related to the study of meaning. It is well-known fact that semantic studies the relation between word meanings. On the other hand, pragmatics studies the way in which the context shapes meaning. Pragmatics shows that the interpretation of words depends not only on linguistic knowledge but also.

Therefore, 'Deixis' is used in pragmatics and linguistics and it refers to a process whereby either words or expressions are seen to rely utterly on context. The term deixis or deictic is derived from Greek word which means pointing or showing. Therefore, according to Levinson (1983), he emphasizes the role of context, and he argues that deixis is a reflection of the relationship between language and context and defines deixis as: "Deixis is an important field in pragmatics, semantics and linguistics. Deixis refers to the phenomenon where in understanding the meaning of certain words and phrases in an utterance requires contextual information words or phrases that require contextual information to convey meaning are deictic".

Through this Levinson's definition it is clear that he mentions, the contextual information consists of content, language text. Language text including the



speakers, addressee and the speech situation included time and the place. Therefore, the structure of context has 3 factors. Such as:

1. Content
2. Speech situation
3. Language text

Therefore, we can say context is the relationship between language and text and Speech situation. Content refers to the idea that are contained in source text. The translator must know the content of the text before he/she is translating a text. If he fails in content his/her translation will be destroyed.

Without context we cannot identify the terms in our day-to-day life

For example:

Activities between a supermarket and a school context are very different from each other. That is, if there are children in a supermarket, they will not do all things in the market that they can do in school, i.e., school is a place where they can do activities like learning, playing, etc., but the supermarket is a place, where they can buy and sell things.

Here the speech situation occurs in two different contexts. And language varies with text, place and context. Accordingly, the three aspects mentioned above namely context, speech situation and language text have a close relationship with each other according to different contexts.

Generally, words don not appear singly bounded by their linguistic environment. It is called co- text or linguistic context and when the text takes place in a wide environment, it is called context.

For Example:

If the word “date” is used as a noun, there are three possible translations (fruit, meeting with a loved person or a day of the month/year). The translator would need to consider the wider linguistic context and figure out whether the context of the sentence makes sense by taking into account the words that come before and after it.



For example:

I like dates.

எனக்குப் பேரீச்சம் பழம் பிடிக்கும்.

Here he/she refers the date fruit but someone may incorrectly think that the person wants to go out with his loved one. It is misinterpretation referring to a fruit instead of the meeting with loved one proper situational context is impossible to achieve without a thorough understanding of the culture in which the text was produced.

A date is simply a Dried fruit, whereas in Arabic religious culture, dates hold a deep religious Significance. Accordingly, we know how to interpret words based on physical context.

For example:

I went to the bank to withdraw some cash.

நான் பணம் எடுக்க வங்கிக்குச் சென்றேன்.

In this sentence the word bank refers to saving and depositing the money. Which means வங்கி in Tamil. But “I went to the the bank to take a sunbath”. நான் வெயிலில் குளிக்க ஆற்றங்கரைக்குச் சென்றேன். Here bank refers to ஆற்றங்கரை which means water source.

So here even though the word is formed in the same way, the word differs depending on the context in which it is used.

## DEICTIC WORDS

Every language is full of words and expressions that continuously change their meanings or referents in a conversation. Sometimes understanding such words and expressions are impossible If they sufficient information about their context and the physical situation of the speaker is not given. Therefore, it understandable only in terms of their context and the speaker’s intended meaning.

For example:

If someone goes to the hotel and say, “One of those, please”, the equivalent will be ,தயவு செய்து அதில் ஒன்று தாருங்கள்.

Here, the server and the person it means but no one from the outside looking at the situation is likely to know. It relies entirely on the connection between the person what is on the counter or cabinet. Therefore, the word 'those' is clearly deisitic expression because its exact meaning can only be understood in terms of expression speaker as intended meaning. Therefore, deictic changes its meaning from context to context.

Further, the deictic for such as I, we, you, he, she, it that, this, now, here, where, they, tomorrow, yesterday etc. are different linguistic form of deictic expression. In this regard, there are Four types of deixis. Namely

1. Person deixis
2. Place deixis
3. Time deixis
4. Inanimate deixis

### **Person Deixis**

According to the Giergji, person deixis encodes the different persons involved in a communicative event. Moreover, the participants need to be encoded which means that finding out who the speaker and who the addressee is person deixis refers to the person who the speakers intend to refer to, that means that person deixis is realised with personal pronouns. Deixis categories include first, second and third persons deixis.

- a. First person (I/We).

It refers to the speaker or both speaker and (I, me, myself, mine) and (we, us, ourselves, our, ours). In Tamil, the first person deixis are நான், நாங்கள், எங்களுடைய.

- b. Second person (You).

a person or people identified as addressee, such as you, yourself, yourselves, your, yours. நீ, நீங்கள், நீவிர் in Tamil.

- c. Third person (He, She, It, They)

referent(s) not identified as the speaker or addressee and the utterance refers to, example: he, she, they, him, himself, her, herself. அவன், அவள், அவர்கள்.

For example:-

I believe that if we do a better job together, we will be victorious.

நாம் ஒன்றாக இணைந்து செயற்பட்டால் நாம் வெற்றி பெறுவோம் என்று நான் நம்புகிறேன்.

Here 'I' and 'We' are first person deixis and I and நான் refer to speaker and 'We' and 'நாம்' refer to addressee. And here we don't know when this was said and when they are going to start it. Therefore, it is a context bound deixis.

Therefore, pronouns attached to person deixis give different meanings depending on different contexts.

### Place Deixis

Place deixis is also called as space deixis and describes where the relative location of people and objects are being indicated. This is coded through the demonstratives (this, that) and adverbs of place (here, there, above, below and so on). In Tamil place deixis are அது, இது, இந்த, இங்கு, இங்கே, அங்கு, அங்கே.

For example:

Imagine this conversation between Ramu and Somu, who live in different States in USA. Ramu lives in California and Somu lives in Texas. They've been talking about getting together on the weekend. Ramu says, "Are you coming here this weekend?" இந்த வார இறுதியில் நீங்கள் இங்கு வருகிறீர்களா? and somu replies, "No, I thought you were coming here!" இல்லை, நீங்கள் இங்கு வருவீர்கள் என்று நினைத்தேன். Both of them utter the word **here**, but each one is referring to a different place.

Ramu says 'here' refers to California but Somu says 'here' refers to Texas. The referent for the word here depends on the location of the person who says it.

### Time Deixis

Time deixis is also known as temporal deixis. The time deixis places the perspective of the speaker with respect to the past, the present and the future. This type of deixis is grammaticalized in the adverbs of time and in the verb tense.



Some adverb of time are now, tomorrow, then, soon, yesterday. In Tamil இன்று, நாளை, நேற்று, நாளை, மறுநாள் and so on.

For example:

If someone goes to his professor's office to ask some questions, he sees a post on the door that says "Working from home today. I'll be in the office tomorrow". இன்று வீட்டிலிருந்து வேலை செய்கிறேன். நான் நாளை அலுவலகத்தில் இருப்பேன்.

But he does not know which day they work from home and which day they are in the office. Since, today means whatever day they posted that note and tomorrow means whatever day comes after that day. And also Yesterday obviously works the same way.

### **Inanimate Deixis**

Inanimate deictic words are used to refer to inanimate things. The meaning of those words depend on the context.

For example:

This book is very interesting.

இந்த புத்தகம் மிகவும் சுவாரஸ்யமானது.

Here the word 'this' is a deixis. It represents the inanimate thing in this sentence. 'This book' does not point out what kind of book does is referred to Therefore here 'This' in an inanimate deixis.

To overcome this inanimation, the exact proper noun can be added.

For example:

Harry Potter is a very interesting book.

So here 'This' refers to the 'Harry Potter book '.

ஹரி பொட்டர் மிகவும் சுவாரஸ்யமான புத்தகம் ஒன்றாகும்.

### **Conclusion**

In this regard, deixis is a very important aspect in English pragmatics since absence or deixis without the addressee might misinterpret what the speaker is saying. A reference in an utterance that is not formulated clearly can cause misunderstanding for the hearer. Thus, to fully understand the meaning of

deictic elements in everyday use, we need to know more information than the pronunciation.

Therefore, some expression will not be understood, unless there is a knowledge on the context of the utterance, the status of those involved, the intended of the speaker, the place and time of the utterance. To sum up, words those do not have constant meaning are known as deictic words.

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Translation Studies is a professional course which aims to produce Translators and Interpreters to be employed in the courts, parliament & departments of government sectors. In Sri Lanka four Universities are offering B.A Honors in Translation Studies, University of Jaffna is one among them which produces English-Tamil Translators with adequate knowledge in Sinhala. Translation Studies is one of the recently introduced disciplines in the faculty of Arts of University of Jaffna.

Translation Studies Department, as a unit has been offering special degree in Translation studies since 2011. It was upgraded as a department on 19-02-2020 by the Gazette No:2163/21 of the Democratic Socialist Republic of Sri Lanka.

We are pleased to honor the service of our former coordinators Prof. M.Saravanapavan Iyar and Dr.K.Srikaneshan of Department of English Language Teaching who dedicated their years of service in developing our department, from 2017 to till 2020 it was administrated by Dr.S.K.Kannathas of Department of English Language Teaching as the Last coordinator of the Unit and he became the first Head of the Department in 2020 and to date he direct us through the right path to be successful in the Studies and Career. We express our sincere gratitude to these personalities to mold us as what we are today.

Earlier from 2011 to 2014 Students were allowed to select Translation Studies as Honors Degree Program on the basis of their own interest and the degree was provided with the title 'Bachelor of Arts Honors Degree Program. Later from 2015 onwards, UGC with the Collaboration of NLEAP and Ottawa University of Canada, selected students through separate window under competitive manner and the Degree has been offered as B.A (Hons.) in Translation Studies. The path opened to entire nation where multiple streams of students from 25 administrative districts get the opportunity, annually.

The Department of Translation Studies has recorded consistent improvement in its academic and professional performance. It offers a range of innovatively designed programs with constantly updated curricula to meet the needs of major stakeholders. We believe that our students have been well accepted in their field and have consistently rendered co-operation to the institution. During study program the students are encouraged to get hands-on experience in their field by internship project with reputed organizations. In addition to these, students are encouraged to uphold the reputation of the profession and the department by organizing and conducting events such as forums, field-trips and also get involved in activities of practical reference. Among those events, renowned event conducted by the undergraduates of Department of translation Studies is the Annual International Translation Day.

International Translation Day is meant as an opportunity to pay tribute to the work of Language professionals, every year our department celebrates International Translation Day on 30th of September on the feast of St. Jerome the Bible Translator who is considered the patron saint of Translators. The International Federation of Translators started to celebrate this day since 1991 as an effort to promote the translation profession in various countries and since then it has become a reference day for everyone in the translation field.

Through conducting Exhibition and Magazine launch the department encourages to organize the events to celebrate the day by promoting numerous skills and motivating to exhibit wonderful creativity of thoughts and imagination of our budding translators. This is not merely a celebration but also an event that provides a platform to unleash the hidden talents and to showcase their talents.