Techniques And Strategies Used in Literary Texts: A Study Based on Vinay and Darbelnet's Procedures of Translation

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ABSTRACT

Literary translation means transferring the source language message reflecting the flavor of literature into target language as it is in the original text. The main aim of this study is to identify the appropriateness of the translation of literary texts via applying techniques and strategies. This study is primarily focused on the procedures of translation proposed by Vinay and Darbelnet in the process of translation. In this regard, this study has analyzed Vinay and Darbelnet's two types of procedures such as direct translation techniques and oblique translation techniques. Since any statistical data has not been used in the study, qualitative methodology has been applied. Therefore, the findings have been discussed in words. Hence, descriptive method has been used to analyze and describe the procedures adopted in the process of literary translation. The analysis revealed that when the culture of two languages were closely related, the task of translation was easy whilst when the translation involved two different cultures of different languages, the task of translation became the most difficult. Further, in the process of literary translation, oblique translation techniques have been widely used rather than direct translation techniques. As per the study results, it can be concluded that translator can easily overcome the barriers in translating literary texts via adopting suitable translation techniques and strategies. Meanwhile, when engaging in the process of translation, more than one techniques and strategies can be used.

Keywords: Culture, Literary Translation, Translation Procedures, Translator, Vinay and Darbelnet

1. Introduction

Literary translation is a craft which is distinguished from translation in general. It is not merely a replacement of source language text into target language but also a creative process in which meaningful experience is communicated from one language into another. That is why, literary translation is considered as a cognitive and creative process. While translating literary text, translator faces problems of context, absence of equivalence, cultural differences, aesthetic and

stylistic factors and so on. In such circumstances, translator can adopt appropriate methods, techniques and strategies in order to tackle them. According to Newmark, method is applied to the entire text. Techniques and strategies may vary within the same text. Techniques are universally accepted factors whilst strategies differ from translator to translator which means, each translator applies strategies in his own perspective. That is why, translations differ from each other. During the 20th century, numerous principles of translation were developed in the history of translation. Many scholars put forward different types of translation procedures. Therefore, Nida (1964), Pinchuk (1977) and Peter Newmark (1988) proposed two procedures, seven and sixteen types respectively. Among them, Vinay and Darbelnet's procedures of translation is widely used by translators. Therefore, Vinay and Darbelnet's translation procedures have been analyzed in this study.

2. Literature Review

Susan Bassnet(2002) has written an article entitled "Specific problems on literary translation" in the book "Translation Studies". It focuses on the cultural and contextual problems found in literary texts. Further, she mentions four essential positions of the addressee.

Peter Fawcett (2014), in his book titled "Translation and language" has mentioned Vinay and Darbelnet's procedures of translation in detail.

"நவீன மொழிபெயர்ப்புக் கொள்கைகள்"(2003) is a book written by K.Pooranachandran. according to him, strategies viz summarization, elaboration, exposition, alteration, deletion and addition were adopted by Kambar in 'Kambaraamayana'. Further, he illustrates seven types of techniques used by a translator in the process of translation.

In the book "On translation" (1999), edited by Dr,M.Valarmathi, Dr. Radha Chellappan points out the main differences between literary translation and scientific translation and also denotes some special kinds of strategies used in the field of translation. Meanwhile, Dr.K..Meenakshi under the title "Translation of Tamil Literature" categorizes the problems specific to Tamil literature via analyzing poetic literature.

In the article *"கம்பன் மொழிபெயர்ப்புக்கள்"*,Prof. S. Sivakaami describes the importance and characteristics of Kamban's translation.

3. Methodology

Since any statistical data such as figures, charts, graphics and tables has not been used, this study was designed using qualitative methodology. Therefore, the findings have been discussed

in words and explanations. Hence, descriptive method has been used to analyze and describe the procedures adopted in the process of literary translation. Primary data sources were collected from literary pieces namely *"கே.டானியல் படைப்புக்கள், கம்பனைப் போல்"* and their translated versions. Secondary data were collected from previous studies exploring translation procedures.

4. Analysis of Translation Procedures

Jean Paul Vinay and Jean Darbelnet categorized techniques used in the process of translation into two main domains viz direct translation techniques and oblique translation techniques. According to Vinay and Darbelnet, translators use direct translation technique when structural and conceptual elements of the Source Text can be transposed into the Target Text. Therefore, borrowing, calque, and literal translation have been categorized under this category. Direct translation techniques are mostly Source Text oriented.

Borrowing is a common one and it is the most used translation technique. Borrowing is the taking of words directly from one language into another without doing any translation. That is why it is considered as the simplest form of all translation techniques. Since there are no changes in both form and meaning of the word, the term "borrowing" is called as "pure-borrowing or loan-word". Transliteration is a kind of borrowing. Therefore, translator can use "borrowing" as a technique and "transliteration" as a strategy under this technique. The term "borrowing" takes different forms such as "natural borrowing, loan-extension and loan-creation".

Translator uses "borrowing" as a technique for different purposes. For instance, while engaging in the process of translation, certain words have no exact equivalences of an existing expression in the target language because of different life experiences, customs, traditions, religion and philosophy. In such circumstances, translator can use borrowed words in translation works. Example I:

ஒரு சிறந்த குருவின் வழிகாட்டல்கள் மாணவர்களை என்றும் நல்வழிப்படுத்துகின்றன.[ST]

Guidance of an ideal *guru* always reforms students. [TT]

In the above example, the Tamil word *"குரு"* is not the same as "teacher or mentor" in English. One may translate the word "குரு" as "spiritual master" in English but, it may be found to convey a meaning other than the original one. The term "teacher" should be more loyal to the spirit of the original work than to its letter. In this regard, the translator borrows the source text word "குரு" in the target text. Example II:

தர்மம் அழியாது; அதனை அழிக்கவும் முடியாது. [ST]

Dharma does not destroy and cannot be destroyed. [TT]

In this example the Tamil word *"தர்மம்"* does not have a direct equivalent in English. Therefore, the word "dharma" has been borrowed in English.

Further, the translator uses "borrowing" as a technique in order to provide clarity to the target reader or listener of the particular text. This means certain words have existing equivalents in the target language. When such words are translated into target language, it may cause confusion in the mind of readers. For instance:

My brother was travelling by a car. [ST]

எனது சகோதரன் car இல் பயணஞ்செய்துகொண்டிருந்தான். [TT]

Here, the English word "car" actually has an equivalent in Tamil as "மகிழூந்து". If the translator translates the above sentence as *"எனது சகோதரன் மகிழூந்தில் பயணஞ்செய்துகொண்டிருந்தான்"*, the readers of this text may get confused because the readers are not familiar with archaic Tamil words. Since the term "car" is taken over purely into target language without any changes of its form, it is regarded as "pure-borrowing". Since communication is the main aim of any types of translations, translator has a responsibility to provide communicative translation to the readers or listeners. In this regard, translation technique "borrowing" assists the translator to provide the fine piece of translation.

The third instance of using "borrowing" as a technique in the process of translation is to retain the same feel of the source text in target language. According to Savory's principles of translation, translation should sound like an original. Therefore, borrowing plays an important role to justify this statement. For instance, the Tamil writer K.Daniel's novel titled *"கானல் நீர்"* has been translated as "Miraj" by Rev.Subramaniam Jebanesan and Richard Fox Young in English. In English version, the translators borrowed numerous Tamil words. Example I:

திருக்கைக் கறிச்சட்டிக்குள் சோற்றைப் போட்டுப் பிரட்டி, ஈரப்பசைச் சளசளப்புக்காக பகல் மிஞ்சி இருந்த தினைக்கஞ்சியையும் விட்டு, ஈரப்பசை மிஞ்சி ஒழுக ஒழுக சின்னியின் கைகளில் வைத்தாள் செல்லி. (ST: கே.டானியல் படைப்புக்கள்:565)

Celli put the rice into the curry pan in which the fish had been cooked. then, to water it down, she poured into it the afternoon's leftover millet *kanci*. The liquid dripping, she placed it in Cinni's hands. [TT: Mirage: 2016:18]

In the above example the Tamil word *"கஞ்சி"* has an equivalent in English as "gruel". Translators can translate it as "millet gruel" in their work but, they borrow naturally the word *"கஞ்சி"* inorder to bringout the naturalness of the source text. That is why this translation

sounds like an original. Here, the translators adopt a source language word first to the normal pronunciation "கஞ்சி" then to the normal morphology of the target language (*kanci*), it is regarded as "naturalized-borrowing". Example II:

இளையவனுக்கு வியர்த்துக் கொட்டியது. எழுந்து குடுமியைக் குலைத்துக் கட்டி மீண்டும் முடிப்புப் போட்டுக் கொண்டு எழுந்து வெளியே போனான். *[ST: கே.டானியல் படைப்புக்கள்:561]*

Ilaiyavan was sweating. He got up and went out, untying and retying his *kutumi*.

[TT: Mirage: 2016:13]

Here, the Tamil word *"குடுமி"* does not have an actual equivalent. It carries the nearest equivalent as "tuft of hair" in English. Translators can translate it as "He got up and went out, untying and retying the tuft of his hair" into target language but the translators of this literary piece has borrowed the term *"குடுமி"* in their work in order to bring out the same sense of the original. In this regard, translators have wielded "borrowing" as a technique whilst "glossary setting" as strategy in their work. The target group of this text is Western people. People in Western culture are not familiar with the word *"குடுமி"* For the sake of such readers, the translators have explained the said word as "a hair tuft, especially men's worn at the back of their heads" in their glossary which was annexed as an appendix of their translated version. Similarly, though the Tamil word "இளையவன்" has an equivalent as "the young son" in English, translators have borrowed the Tamil word directly in their translation. According to Tamil culture, there are plenty of kinship terms. For this reason, there are different words in Tamil language to refer each relationship. The concept of extended family is unfamiliar to the people in Western countries. Therefore, the English language has lack of corresponding terms of kinship. For an example, the English kinship term "cousin" provides numerous meanings in Tamil. It is used to indicate the kinship such as *"மச்சான், மச்சாள், அண்ணி* and கொழுந்தன். These Tamil terms do not indicate the same person. Because of lack of equivalences, the translators of the novel "Miraj" have borrowed the word "இளையவன்" into English and provided the meaning of the said term in their translated version. Therefore, while reading the translated version, readers do not perceive it like an artificial product.

Calque is considered as another type of direct translation technique proposed by Vinay and Darbelnet. Vinay and Darbelnet state that the translator borrows a phrase from another language and translates such phrase literally each part of the original elements. This process is called as "calque". While applying the technique "calque" in the process of translation, the translator generally does a literal translation at phrase level. Newmark (1988) mentions that the

literal translation of common collocations, certain names of organizations, phrases and the components of compounds can come under the technique of calque. That is why "calque" is known as "through-translation or loan-translation". For an instance, the English compound word "ground nut" is literally translated into Tamil as *"நிலக்கடலை".* Here, the word "ground" means *"நிலம்"* and "nut" means *"கடலை".* In this regard, it is considered as a "lexical calque". Calque can be either lexical or structural. Dr. T. Punithavathy in the research article titled *"Problems in translating historical novels: a study based of Kalki's Ponniyin Selvan"* points out certain examples of calque such as the Tamil word *"புளிக்கறி"* and *"சோள-மா பணியாரம்"* are translated as "tamarind sauce" and "snacks made of corn flour" respectively. Certain calques are widely accepted in the target language. In the research article entitled *"Impact of war on Jaffna Tamil: English, Sinhala and some Indian languages"*, the researcher mentions that English word "welding shop" can be translated literally as *"ஒட்டகம்"* in Tamil. Here, the word "welding" is translated into *"ஒட்டு"* and "shop" is translated into *"அகம்".* Therefore, the researcher categorizes this example under the technique of calque. Although the English word "welding shop" is literally translated as *"ஒட்டகம்"* in Tamil, the concept of meaning is different. Readers may be confused while applying this term because in Tamil, *"ஒட்டகம்"* originally means "camel". This ambiguity may mislead the translation. In this regard, an unsuccessful calque sounds immensely unnatural and causes undesirable humor in the process of translation. Since the wrong usage of calque in the target language will become absurd, the translator must be vigilant while using the technique of calque.

Literal translation is the last category of technique in direct translation procedures. Vinay and Darbelnet do not say much about this technique. Larson (1984:15) categorizes translation into two main domains such as literal translation and idiomatic translation. When he discusses about literal translation, he emphasizes that the literal translation is not suitable for communicating all of the messages in the source text into target text. Since literary translation emphasized on form, it is known as "form-based translation". Although many scholars emphasize that the function of both literal translation and word-for-word translation are same in the process of translation, Peter Newmark in his book *"A Textbook of Translation"*, differentiates them. According to him, the source language word order is preserved in word-for-word translation whilst the grammatical constructions are converted to their nearest target language equivalents in literary translation, (1988: 45-46). Literal translation technique is mostly applied in legal, medical, technical and scientific texts. For instance, the sentence "The appellant was found guilty to the charges of his own plea" is translates as *"குற்றஞ்சாட்டப்பட்டவர் அவரது சொந்த*

வாதத்தால் குற்றவாளியாக்கப்பட்டார்" in Tamil language. In legal translation, translator has no right to avoid or omit even the single word. Each word should be translated precisely. In such circumstances, translator uses word-for-word or literal translation. Since literary pieces are mostly associated with one's culture, translator cannot apply this technique. That is why Vinay and Darbelnet emphasize that the literal translation technique is mostly found in translation between closely related two languages which have culture in same.

According to Vinay and Darbelnet, "oblique translation techniques" are used when the syntactic or semantic elements of the Source Language cannot be directly translated without altering the exact semantic or syntactic and stylistics elements of the Target Language. This technique includes transposition, modulation, reformulation and adaptation. Oblique translation techniques are mostly target text oriented. These four types of techniques categorized under the main domain "oblique translation technique" are mostly applied in literary translation. In this regard, transposition means the replacement of a grammatical category by another grammatical category without altering the meaning of the original text. These grammatical changes can be changing position of an adjective or singular to plural or changing the word class. This technique is similar to "shift of word class" proposed by Catford. Each language has a unique structure. Grammatical structures are often different in different languages. English has SVO sentence patterns whilst Tamil has SOV sentence pattern. While translating a text, translator has a right to change or replace a word class (grammatical structure) into the target text without altering the meaning of the source text. When this technique comes to literary texts, it takes a new term as "stylistic inversion". For instance, the famous poet Thomas Hardy has used stylistic inversion in his poem entitled "The man he killed". The first stanza of the poem begins with "Had he and I but met by some old ancient inn..." Here, the poet can say "If he and I had met by some old ancient inn..." but in order to create the curiosity among the readers he changes the general word order pattern.

No one can translate the same text into the same manner. The following example implies that the translation may vary translator to translator. An original version of 'Rubaiyat poem' penned by Ummar Khayyam was transcreated by English poet Edward Fitz Jerald as "Here with a loaf of bread beneath the bough,

    a flask of wine, a book of verse - and thou

    beside me singing in the wilderness -

    and wilderness is paradise enow".

Another English scholar A.J.Arberry transcreates the same poem as;

"If there be available a loaf of the heart of wheat

and a two-pint flagon of wine and the thigh of lamb

with a little sweetheart seated in a desolation

that is a pleasure which is not the attainment of any Sultan"

Tamil version of this poem is;

"கோதுமை அளித்திடு ரொட்டி ஒன்றுடன்

கூடிடும் இரண்டு மிடா மதுவுடனே

ஆட்டுக் குட்டியதன் தொடையும்

அமைதியுறு இடத்தில் அழகிய நங்கை அமர்ந்திருக்க

சுல்தானும் பெறாத சுகமன்றோ அது!"

Tamil poet கவிமணி தேசியவிநாயகம்பிள்ளை   transcreates Edward Fitz Jerald's version as

"வெய்யிற் கேற்ற நிழலுண்டு; வீசும் தென்றல் காற்றுண்டு

கையிற் கம்பன் கவியுண்டு; கலசம் நிறைய மதுவுண்டு

தெய்வ கீதம் பலவுண்டு; தெரிந்து பாட நீயுமுண்டு

வையந் தருமிவ் வனமின்றி; வாழும் சொர்க்கம் வேறுண்டோ?"

Another Tamil poet பாலபாரதி.சு.து.சுப்பிரமணிய யோகியார் transcreates the same poem as

"மாதவிப் பூங்கொடி நிழலில் - மணிக் கவிதை நூலொன்றும்

தீதறு செந்தேன் மதுவும் தீங்கனியும் - பக்கத்தில்

காதலி நீ பாட்டிசைத்துக் கனிவோடு கூடுவையேல்

ஏதும் இனிக் கவலையில்லை - இதுவன்றோ பரமபதம்"

In these all five types of transcreated versions each poet uses many strategies in his own perspective. Therefore, one of the translation strategies "*cultural substitution*" has been applied according to the target audience who belong to different culture. For instance, Poet A.J.Arberry uses the words which are related to the Arabic/ Muslims' cultural society such as கோதுமை அளித்திடு ரொட்டி and சுல்தான். Tamil poet கவிமணி தேசியவிநாயகம்பிள்ளை, in his transcreation work uses 'கையிற் கம்பன் கவியுண்டு' for ' 'a book of verse'. In Tamil society, 'Kamban' was a phenominal poet who wrote "கம்பராமாயணம்". Therefore, it is the best way to substitute the word 'கையிற் கம்பன் கவியுண்டு' instead of 'செய்யுட் புத்தகம்'. Then only, people can understand the value of the text and also it gives the real sense of the original to the target group. Meanwhile, another poet பாலபாரதி.சு.து.சுப்பிரமணிய யோகியார் uses another cultural substitution word. He uses the word 'மணிக் கவிதை நூலொன்று' for ' a book of verse' but the scholar A.J.Arberry omits the phrase 'a book of verse' in his work. Therefore, he uses "*omission*" as a strategy but, he never alters the meaning of the poem. Since the transcreations occurs between two languages, it is considered as 'interlingual transcreation'. Here, the way of transcreations differ according to the poets, but the meaning of the original is never changed.

While comparing aforementioned Tamil versions of poems, the patterns of sentence structure have been differently used by each poet. In this regard, the poets use "transposition" as translation technique and "cultural substitution, omission and transcreation" as the strategies in their literary works.

Modulation is another technique used in the process of translation. According to Vinay and Darbelnet, modulation means using a phrase that is different in the Source and Target language to convey the same idea. It is mostly used within the same language. For instance, translator can wield the sentence *"Hundred people died in the accident"* in different ways into the target language as *"The accident costs the lives of hundred people"*, *"The accident put an end to the life of hundred people"*, *"Hundred people were killed in the accident"*, *"Hundred people lost their life"*, *"The accident took the life of hundred people"* and *"The death toll in that accident is hundred"*. These five sentences denote the same meaning of the original. The way of expression is only differed in modulation technique. Here, the translator creates a change in the perspective of the message without altering meaning and without causing fabricated feeling among the target readers.

Translator also uses "reformulation" as a technique in translations. Reformulation is also known as 'equivalence'. Translator expresses certain things in completely different ways. Under the "reformulation" technique, translator uses both formal and dynamic equivalences as a strategy in literary translation. These equivalences are similar to Catford's formal correspondence and textual equivalence respectively. While translating cultural related texts or the text which has connotative meaning, translator applied "dynamic equivalence" whilst applies "formal equivalence" for denotative meaning text. For instance, in Henrik Ibsen's drama "A Doll's House", one of the main characters of the play Dr. Rank says "the sands are running out for me". The idiom "the sands are running out" cannot be translated directly. If translator applies "formal equivalence" as *"எனக்கு வெளியே மணல் ஓடிக்கொண்டிருக்கிறது",* translation will be lost. The idiom "the sands are running out" actually means 'there is not much time left before death'. In such circumstances, translator must apply "dynamic equivalence". Hence an actual translation will be *"எனது வாழ்க்கை முடியப்போகிறது"* (my life is going to come to an end). Translator has a huge responsibility to select appropriate equivalences in his translation.

Adaptation is the most important technique used in literary texts. Adaptation means the transference of the original as per the culture of the target language. "Kambaraamayana" is the best example of adaptation occurred in the field of literature. The poet "Kambar" adopts

"Vaanmeki Raamayana" for his work. Although there are numerous differences in both literatures, Kambar never destroys the main theme of the source text. In "Vaanmeki Raamayana", Raman and Sita are portrayed as normal human being whilst Kambar portrays Raman and Sita as "Lord Vishnu and Goddess Lakshmi" respectively in "Kambaraamayana". While describing the relationship between Lakshman and Sita, Kambar portrays healthy relationships between them in his work but, readers of "Vaanmeki Raamayana" do not feel the same thing. For instance, when Sita asks Raman to bring her a beautiful golden deer, Raman kills Maricha who has a power of transforming himself into a deer. Maricha screams by minicking Raman's voice. Sita orders Lakshman to go and help to Raman. Since Lakshman obeys Raman's words, he refuses to leave Sita alone. In such circumstances, Vaanmeki's Sita blames Lakshman hysterically that he wishes for Raman's death so that he can have her and he also had an eye on her all along; that is why he came into the forest. This incident of Vaanmeki's Raamaayana sounds different from Kambaraamayana. Since Kambar portrays the character of an ideal woman as per the Tamil culture, Kambar's Sita clearly explains her sorrows to Lakshman in a soft voice. Further, she let him know that she would have died in the fire, if Raman did not come. This incident is the greatest example that Kambar has made a great revolution in his work via omitting caustic remarks and vulgar words. Similarly, when Sita was abducted by Raavana, Vaanmeki said that Raavana grabbed Sita by the hair with his left hand and lifted her legs off the ground with his right hand and dragged her. Meanwhile, Kambar changes the incident according to Tamil culture. In Tamil culture, a man has no right to touch and lift a chaste woman of another. Therefore, Kambar mentioned that Raavana abducted Sita without touching her by uprooting whole Ashrama in Panchavati. In this regard, Kambar adopts "cultural substitution" as a strategy in his work.

In this regard, considering aforementioned procedures, Vinay and Darbelnet's oblique translation procedures are mostly associated with cultural-specific texts whilst direct translation procedures are associated with linguistic-specific texts.

5. Findings

The major findings of the study indicated that when the culture of two languages were closely related, the task of translation was easy whilst when the translation occurred between two different cultures of different languages, the task of translation became the most difficult. Techniques and strategies are used by the translator in order to overcome the barriers of translating literary texts. When there was lack of equivalences in the target language, translator could use "borrowing" as a technique in his translation. While translating literary text, oblique

translation technique has been mostly used rather than direct the technique. Since cultural gaps between two languages made inter-lingual translation impossible, the translator had a right to apply certain strategies such as "addition, omission and cultural substitutions" in the translated version. Adaption technique was an inevitable part in literary translation. Translator mostly applied "transposition and adaptation technique" in order to preserve the natural essence of the text. Therefore, translators used transposition technique in poetry translation. This study has proved that strategies used in literary texts differed from translator to translator and more than one technique can be applied in the process of translation.

6. Conclusion

Literary translation is a culture-oriented translation. Translating literary text is not an innocent activity. Literature reflects whole culture. Therefore, this study analyzed the techniques and strategies used in literary texts via applying Vinay and Darbelnet's procedures of translation. Based on the findings of the study it is concluded that translator uses different techniques and strategies to enhance the translated versions. In such circumstances, maintaining fidelity and transparency are important key factors in the process of translation. This study shows that translator should be very careful by using aforementioned techniques and strategies to overcome the barriers. Techniques are commonly used by everyone but, strategies differ from person to person. Translator can express his or her own style and ideas through strategies. In this regard, techniques and strategies are the different elements in the process of translation.

7. References

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