

Block

3

SEMIOTICS, PHONETICS, AND DISCOURSE ANALYSIS

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BLOCK 3 SEMIOTICS, PHONETICS, AND DISCOURSE ANALYSIS

Introduction

The course titled 'Translation and Linguistics' (MTT-012) is the third among courses in MA Translation Studies. In the block titled **Semiotics, Phonetics, and Discourse Analysis**, you will be able to know the role of signs and symbols in communication in society as well as its interrelationship with translation. In this section, while learning about phonetics, we will also discuss the aspect of how sounds play an important role in translation during the process of transcription, transliteration, and sound notation. Since narration has special importance in a text, in this section, learners will be able to better understand the concept of discourse and its various aspects and also its importance and technique in the process of text analysis.

Unit 9 and 10: The first two units of Block 3 are **Semiotics** and **Semiotics and Translation**. Signs are an important tool in the process of meaning creation and signs are also included in semantic sequence as a part of language. They have special importance in the translation process because there is characteristic randomness in different levels and genres of language, which helps the speaker to determine independent meaning in the time, place, and different linguistic and cultural environments. You will find a detailed discussion on all these points in this unit.

Unit 11: In the unit **Phonetics, Transliteration and Translation**, the focus of the deliberation is phonetics. In this, the concept of phonetics has been clarified and transcription, transliteration, and sound notation have also been discussed. In situations of translation of places and names and other related subjects, proper knowledge of phonetics becomes indispensable. Their utility in translation has also been discussed in this unit.

Unit 12: The last unit of the block is **Discourse, Text and Coherence: Thoughts and Analysis**. Here, an attempt has been made to elucidate the importance of discourse. What is discourse? What are its aspects? What is its subject area etc., has been highlighted in this unit. The difference between discourse and text analysis and their functions has been discussed. Along with this, this unit also discusses text as an operational unit of language, which is known as coherence. The importance and usefulness of coherence lies in the purpose that the message contained in the text serves its purpose by connecting with the internal structure and context, which are important for translation from the point of view of meaning. After reading the unit, you will be able to explain the importance of discourse analysis, text, and coherence. It is important that discourse also becomes the catalyst of a new language, language-world, participant, and subsequent creative world, and coherence remains integrally embedded in this process.

UNIT 9 SEMIOTICS

Unit Structure

- 9.0 Objectives
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- 9.2 Semiotics: Concept and History
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 - 9.3.1 Sign, Signifier and Signified
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9.0 OBJECTIVES

In the last two blocks (1 and 2) of the course on 'Translation and Linguistics', you have studied language and linguistics in detail. In this sequence, you must have come to know that in comparison to other aspects of linguistics, semiotics is not a very discussed or prominent subject in teaching-learning. However, being an integral part of linguistics, it has special significance in the study of language and translation. For Semiotics distant synonyms like symptomology, and symbology are also used. In this unit, we will use all these terms depending on the context. In addition to this, we will alternatively include synonyms for other technical terms such as Sign, Paradigm, contextual modalities, etc. in our discussion.

After going through this unit titled Semiotics, you should be able to:

- Critically examine the useful aspects related to this subject;

- Explain the basic concepts of semiotics; and
- Analyze different types of texts to be translated with the help of semiotics, eventually.

9.1 INTRODUCTION

The study of signs is a semiotic study from the point of view of semantics. It is necessary to state here that semiotics is often defined as the 'science of signs'. You must have read on many occasions that science is the specialized study of subjects using properly defined analytical tools. What is meant by 'sign'? And what is intended? Thinkers have tried to understand the 'sign' in many ways. In this unit we will study the concept of 'signs' and we will see how 'signs' play an important role in shaping our thoughts and thus play an equally important role in every type of communication that takes place in society. Many thinkers of the twentieth century like Roland Barthes, Algirdas Julien Greimas, and Roman Jakobson, are called semioticians.

9.2 SEMIOTICS: CONCEPT AND HISTORY

Semiotics is the systematic study of signs and the conceptualization of meaning through them and the functioning of communication. It is also called 'Semiology'. Sometimes we also make a distinction between semiology and semiotics. Charles Sanders Peirce and Ferdinand de Saussure are the two main thinkers of the modern period in this area. The terms semiology and semiotics are sometimes used to distinguish between the ideas and ideological traditions of these two thinkers. Semiotics is used for CS Peirce's ideas and concepts while semiology is used for Saussure's thoughts. We will study the concepts of these thinkers elsewhere in this unit. As long as there is no need to tell the difference between these two, we will mostly use the word semiotics due to the prevalence.

We have been studying signs since ancient times. The Greeks, Romans, Indians, and Chinese have thought about the nature and function of signs in different ways. We can say that the ability to create and interpret signals is what separates us from other creatures. Overall, humans can be said to be sign-making and interpreting creatures. Our language is made of signs. We understand the reality around us only through language. The 5th-century thinker, Bhaṭṭhari, in the first part of his grammar treatise '*Vākyapadīyam*', considers language to be the representative of all the forms of the world in the form of the meaning of words. We can understand it through some examples and activities. Let us see the grass and fruits around us. If we look carefully, we will see many types of grass and flowers. Now let us try to remember the 'names' of all those flowers and grasses. We will not be able to identify them by their names. This proves that until we are not familiar with their separate qualities of existence and specialties like color, fragrance, and texture of leaves, etc., they are just grass and flowers for us. Thus, we lack knowledge of their existence and our knowledge of the objects of the world is based on language. As soon as we know about anything we try to name it.

The names we give to objects become symbols of those objects. Our given name expresses our understanding of those things. We may differ individually and culturally in our understanding of those things. This difference in our understanding, both individually and culturally, is constantly expressed in our interactions or communications. We interpret a text in different ways based on different understandings of the symbols. Things are there, but we interpret them differently depending on our understanding expressed in the signs.

Just as we have symbols for different things. Similarly, there are signs for our thoughts and concepts. We use words like 'democracy', 'nation', 'development', 'state', 'diplomacy', and so on. We have no items related to these terms. It is the unique ability of human beings to think and give names to those non-existent things. Patanjali in his Yoga philosophy has called it substitute knowledge (*vikalpa jñāna*). Kārikā 1.9 of Yoga Sutra says – 'शब्दज्ञानानुत्पत्ति वस्तुशून्यो विकल्पः'. That is, 'choice/substitute' is the kind of knowledge that we get through words (a linguistic form of symbols created by us), which are not related to any real object. We find mention of similar discussions available in almost all Indian Philosophical Systems.

Democracy is not related to any real thing but a concept. Its example can be given, but it cannot be told in the form of an object that surrounds a physical place, such as a house or a garden. Similarly, the suffixes denoted by words are ideas, such as philosophy, idea, concept, and many others. We understand these concepts by the concepts that we find in linguistic constructions. These abstract concepts are socially and culturally determined with slight individual variation.

Greek philosophers like Plato and Aristotle have also thought about these subjects. Plato discussed these topics in 'Cratylus' and Aristotle in 'On Interpretation'. Before use in the field of philosophy, the term semiotics is used about the symptoms of diseases in the field of medical science. The 'Epicureans' and 'Stoics' discussed natural signs (found in nature) and conventional signs (signs whose meaning is established by tradition) in ancient Greece. Crying animals, and clouds indicate rain; headache, or fever are examples of natural signs of a bacterial or viral infection. Traffic symbols, signs, Morse code, and words in human language are examples of conventional signals.

Saint Augustine, a Roman scholar of the 4th–5th centuries CE, made a detailed study of traditional symbols and considered how words are related to mental concepts. We have our concepts, and we express our concepts through words. Discussions continued on these topics. John Locke, a 17th-century CE behaviorist British philosopher, is credited with first using the term semiotics in its modern sense. Under the influence of CS Peirce and Saussure, Semiotics became a major field of study in the late 18th and early nineteenth century CE.

9.3 SAUSSURE'S CONCEPT OF SIGNS

As a semiotician, Saussure gave the idea of connecting the immutable object with the perceptible using signs through a specific symbolic method. While walking in a street or garden, we suddenly see a tree and immediately recognize it as a tree. We sometimes say, *"Oh! I have never seen such a tree"*. If you have not seen such a tree, how can you recognize it as a tree? We already have a mental concept of a tree in our brain, which corresponds to an object, which we describe by the sound of the word tree. There are many types of trees - a mango tree is completely different from a pine tree. Yet we recognize them as a tree because they match our concept of a tree. This implies that the word 'tree', which is a sign, has three aspects - a phoneme that we hear, a mental concept to which that phoneme belongs, and thirdly, an object or idea associated with our mental resolution of the phoneme 'tree'. Our language usage is directly related to the first two aspects of signs. Saussure as a linguist was concerned with these two aspects.

9.3.1 Sign, Signifier and Signified

According to Saussure, a sign is made up of a combination of two components –

- (1) Signifier (phonemic order - it is the physical form of the sign),
- (2) Signified (meaning - our mental concept or concept related to sound sequence)

We perceive the world based on two components of the sign. This process of understanding the world is called signification. Signaling is socially, culturally, and individually determined. The symbol of 'tree' in Indian culture may evoke the idea of worship, as many Indians worship trees. For example, Mango, Pipal, Banana, etc., while this is not done in Europe. There can also be individual deviations in the idea of worship, based on their logic and methods of 'tree-worship'. Language changes in the form of symbols. Each language has its distinct symbols. Superficially it may appear that the signifier of 'tree' is different, rather than the creeper or the vine. But we have to be aware that the sign may also change depending on the linguistic environment. The signifiers of the same language may differ depending on the change in regional culture and personal preferences. There can be different notations for the same indicator. But the signifier and the signified cannot be separated. Even in communication by sign, communication between two people is communication between the 'signified'.

9.3.2 Conventionality and Arbitrariness of Signs

The relationship between the signifier and the signified is random and based on the convention of the linguistic community. There is no argument as to how 'Tree', is perceived by English speakers, but only that the indicated meaning of 'Tree' is determined in the English-speaking community.

The relationship between the signifier and the signified is arbitrary. There is no reason why one should say so. 'Tree' has nothing tree-like. The relationship between a phoneme and its associated mental concept is determined arbitrarily. It is conventional and random.

Even words that imitate natural sounds have some degree of randomness. That is why we speak the same sounds based on words, which are called 'onomatopoeic' (Onomatopoeic – a word that phonetically imitates or suggests the source of the sound that it describes) in different languages in different ways. For example, English's knock-knock resembles '*Khaṭ-Khaṭ*' in many Indian languages.

9.3.3 Sign and its Relation to other Signs

We see that the relation between the signifier and the signified is conventional and random for each. We differentiate the two signals based on differences in phonemes. We can differentiate between the two sounds /b/ and /p/ in 'Balm' and 'Palm'. We understand the signifiers of each sign because of the difference between the signifiers of other signs. We can distinguish between sounds used in one language from other sounds. This helps understand the relation of one signifier to the signifier of another signified. Similarly, the denotation of one sign is understood to be different from the denotation of other signs.

According to Saussure, we understand the function of the sign of a signified because of its difference from the meaning of other signs. The meaning of 'tree' is understood by referring to all that is not 'tree'. That which is not a chair, not a sapling, not even a leaf, etc., is indicated by different signs; That's why it is a 'tree'. This approach to understanding the meaning of a sign by the difference between the meaning of other signs is very close to the *Apohavādin*s of Buddhist philosophy. Saussure was a scholar of Sanskrit. And used to teach Sanskrit. Many of his ideas, philosophy, and language seem to be quoted from various Sanskrit texts.

9.3.4 Langue and Parole

We have understood the signified as a mental hypothesis. Every sign has a signifier and a signified that helps to make sense out of their random relationships based on social convention. Every society has a multitude of signs. All the signs in the language of society are collectively called '*langue*'.

The signs we use in our actual statements are called '*paroles*'. When we use language, we use language signs known as '*langue*'. Let us understand this with an example. Imagine a large cupboard or wooden box on the wall, in which all the signs of society are kept. All these signs, which are dictionary forms of language signs, are called *langue*. When people use language, they use some signs from the cupboard. We never use all the signs in the cupboard at any stage of linguistic exchange. The symbols used are collectively called '*parole*'. *Langue* is an abstract idea. Similarly, *parole* is also an abstract concept. Let us look at another example. When we are playing a game, we know all the rules of the game in the same way as we know *language*. While

playing, all the players use the rules of the game in their way. It's like *parole*. We make certain combinations and selections of certain signs in the required situation. The selection of combinations of signs in a particular situation is governed by paradigm and syntagm.

9.3.5 Formalism, Paradigm and Syntagm

You must have noticed that language signs are organized in two ways when used in common practice. We choose a symbol from the set of symbols. Selecting one sign prevents the selection of another sign in the set. All the signs that make up the paradigm mutually exclude other signs. The letters of the alphabet of a language are examples of a paradigm set. We use only one letter at a time from a set of letters. We make words from a set of letters. We choose each letter of the word based on perspectival independence. The coupling and combination order of the components of perspective independence is governed by the syntagm. Thus, the words formed from the combination of letters are governed by the syntactic choice of the language. A sentence is a syntagm of words. We know that each language has its own paradigmatic choice and its own syntagmatic rule. Both paradigm and syntagm are language and culture-specific. Nouns, pronouns, verbs, and other words of a language provide us with a paradigm, from which we select the subject, verb, and object. The order in which we place the subject, object and verb is also according to the language and culture. There are many examples of cultural and individual variation in the setting of perspective choices. Suppose we, i.e. the group members, have selected a chair, a table, books, a reading lamp, and a bed to set up the room, all will do it in different ways. This reflects individual variation in configurational choices. For another example, the interests of the Indian people are combined in the configurational choice of rice and potatoes in food. Indians cook potatoes with water and spices and eat them with rice. In many parts of the world, rice and potatoes are not found together, as that is considered a contextual choice. You choose either rice or potatoes for the meal along with other food.

Contextual and syntactic arrangements help us to understand the structure of a language or a text. We understand whatever 'that' is intended by the text. The perspective and configurational choices of objects arranged in a room help us to understand the structure of the room, in the same way that orderly cues in the outside world help us to meaningfully understand the compositional order of different objects. Although Saussure thought of paradigm and syntagm mainly in the context of language, we see that these concepts can be applied to any field of knowledge.

9.4 PEIRCE'S CONCEPT OF SIGNS

The famous linguist Charles Sanderson Peirce was also a philosopher of American origin. Where Saussure understood signs from a linguistic point of view, Peirce saw it from a philosophical point of view. Saussure was primarily concerned with the signifier and the signified, keeping the objects of the world separate. According to Saussure, the interpretation of the sign deals with two main things, the signifier and the signified, and hence it is

called the 'dyadic concept' of the interpretation of the sign. 'Dyadic' is an adjective, in Latin, meaning 'two' or 'double' and is used as an adjective. Peirce's concept is 'Triadic', the adjective for three because the three sides constitute a sign. Saussure's focus was primarily on how we understand a word, not how language functions. How we acquire knowledge of the world around us is called epistemology and has been a major topic of discussion for philosophers in the European tradition. As an American philosopher, Peirce studied signs in the context of epistemology.

9.4.1 Sign/Representamen

The way signs exist in language – Peirce calls this 'Representamen'. This Representamen has a relationship with the object. That object has an independent existence. This object is understood by another resolution. This understanding is known as the 'signification effect' of a sign in Saussure's tradition. Peirce calls this the 'Interpretant'. We can understand this from the following diagram –

Sign/representamen (according to the name given in the language)

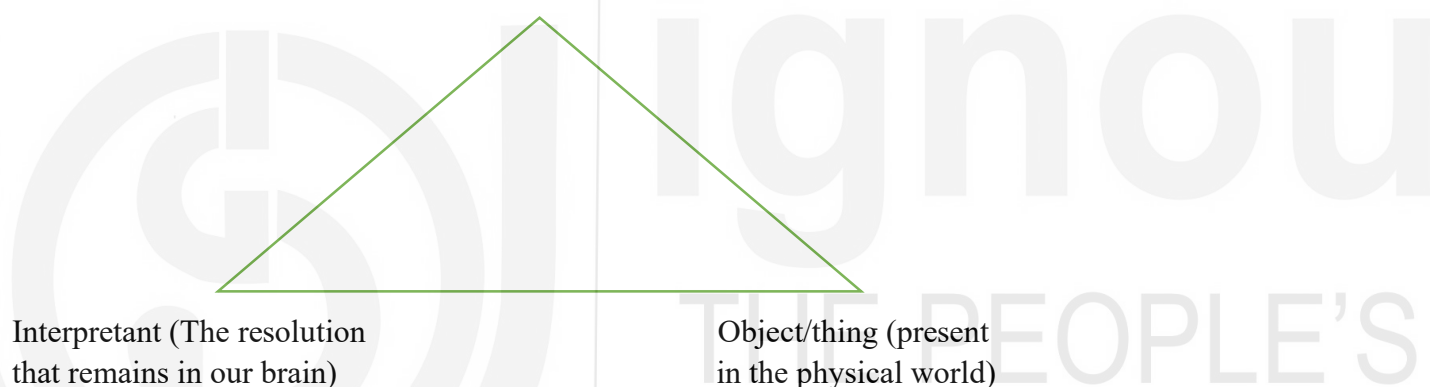


Diagram 9.1

Each term can be understood in relation to the other. Representation/Representamen which refers to an object is cause. Whereas that thing which is understood by us is the interpretant. The mental concept of the user's sign/representamen is - 'interpretant'. This user can be both - one who uses the sign to convey the message and the other who receives and understands the message. Signs are used by both the sender and the receiver of the message. The interpretant indicates the idea of each 'both' separately. Each exchange is an exchange between the interpreter of the sender of the message and the interpreter of the receiver of the message. The sign is a 'label' in the language, which is provided to the interpretants for the designation of objects. The label in the 'sign' or representamen is based on the socio-convention of the language. The relationship between the sign and the object is determined randomly. The relationship between the sign and the interpretant is also arbitrarily determined by the socio-convention of the language. Many things such as feeling, action (closing the door and other emotional activities, free movement, etc.), and other types of signs and interpreters have been explained in detail by Peirce. We will not study them in detail here, as they are irrelevant to us in the present context. But we shall discuss icon, index, and symbol which are the types of signs defined by Peirce.

9.4.2 Icons, Indices and Symbols

An icon is a sign that bears some resemblance to an object. The sign looks or sounds like an object. For example, a photograph of someone is an icon. Words that sound similar to an object are icons. Along with the random relation between the signifier and the signified, Saussure also discusses the icon relation between the signifier and the signified. The sound imitative words, in which the signifier has a sound likeness with the 'signified', are called icons.

An index is a type of sign in which there is a direct relationship between the sign and the object. Smoking is a sign of fire.

In a symbol, there is no association or relationship between the sign and the object. It refers to how people traditionally agree on other stereotypes. In the context of symbolism, the relationship between the sign and the object is random and convention-based. For example, the 'dove' is the representative of peace, although it is also a bird like other birds. Most of the words in our language are symbols, except for phonetic words. Icon, index, and symbol all three are a type of indicators or symbols representing 'someone'.

9.5 ORDER OF NOTATION (SIGNIFICATION)

In semantics, you will find that when the signifier and the signified together create meaning, the process is called signification. The construction of meaning is a multi-layered process. We create meaning through many of these processes. Let us study some of these processes to know the process of signification and the sequence of perception. We will get to know more about Meaning and Semantics in further units.

9.5.1 Denotation and Connotation

You have come to know about the power of words. In the common business of deriving the meaning of the word, denotation is the commonly understood and obvious meaning of a signal. This is a first-order notation.

Connotation is the second-order notation. When the meaning of a sign is understood in terms of the feelings, emotions, and thought process of the user, as well as when it is related to the culture of the user, it becomes subjective and inter-subjective. This only is called connotation.

We can explain this with an example. If we take the example of a rose, it can be easily explained. Just as the rose represents its floral species, it also expresses meaning as a symbol of love. In this way, we can say that the rose reveals both denotative and connotative meanings. Take the example of a photo. For reference, a picture is the mechanical reproduction of an object captured on screen, paper, or film. The objective is the human aspect of this process. Which thing or object is to be photographed, what is required in the frame, what is the focal point, what should be the angle of the camera, etc. are related to the connotative meaning. It is completely based on the person's own choice. This subjective choice often has some cultural meaning and

basis. If police are shown in uniform in a picture, it can have a cultural connotation of the qualities of a 'state' like patriotism, honesty, discipline, brutality, hegemony, etc. Much of this subjective inter-subjective and cultural organization in the process of semantic construction is based on metaphorical and symbiotic organization.

9.5.2 Metaphor and Metonymy

To understand the meaning of word powers, you also need to know that metaphor uses simile in a way and thus shows similitude. However, in some other way, it also shows difference. In metaphor, generally, the visible quality experienced on one real plane is superimposed on another real plane.

In the process of producing 'meaning', when 'part' is used for the whole, then it is called *Lakṣaṇā*. When you see a group of soldiers leaving, you naturally say 'Guns are going' (in place of the soldiers) then we use 'guns' in place of the entire equipment of the soldier. The 'gun' is a part of all the weapons and equipment of a soldier. In this way, we use 'guns are going' in place of 'soldiers march' from figurative relation.

The revelation of any reality necessarily takes the support of *Lakṣaṇā*. For example, the famous city of Varanasi is often represented by narrow streets. Narrow streets are a part of Varanasi and this metaphorical connection (Varanasi/Benares *kī galiyān*) with them conveys the meaning of 'Varanasi city'. If we show the cramped life of the 'narrow streets of Varanasi', it will be an allegory. Metaphorical and symbolic associations are often based on cultural values and subjective choices, interpretations, and associations. In the process of construction of meaning, subjective choice can be made by both the parties, the signifier actually giving the signal and the perceiver receiving it (interpreter). The speaker or expresser interprets and encodes in a certain way. And then the receiver interprets and derives meaning operationally. The mood of both the one who expresses and the one who receives it with attachment is very important here. The translator must be aware of 'this role of a careful interpreter' while translating.

From the Indian point of view, the categories of *Abhidhā*, *Lakṣaṇā*, *Vyañjanā*, and *Tātparya* explain the different orders of notation as a whole.

9.5.3 *Abhidhā*, *Lakṣaṇā*, *Vyañjanā* and *Tātparya*

Based on the second chapter of Mammaṭa's *Kāvya Prakāśa*, we can understand *Abhidhā*, *Lakṣaṇā*, *Vyañjanā*, and *Tātparya* as follows -

The word shakti which directly conveys the traditional meaning is called *Abhidhā* as in 'Ram is eating food'. *Lakṣaṇā* occurs when in place of the principal or traditional meaning other meanings are taken depending on the particular use. For example, we can use '*Kuntāḥ praviśanti*' instead of 'the soldiers are coming with spears in their hands'. This is an example of *Lakṣaṇā*. Here the soldiers taking spears in their hands have another meaning. *Vyañjanā* is a kind of implication. In the 16th sutra of the second chapter of *Kāvya Prakāśa*, Mammaṭa says that *Vyañjanā* is that meaning, which can be understood neither directly nor conventionally. Nor is it indicated by any

particular purpose or use. Nevertheless, it can be understood in a special way. A famous example of this is '*Gangāyām Ghoṣaḥ*' (village on Ganga). In this example, according to *Abhidhā*, the meaning would be 'a house built in the holy Ganges'. But the house cannot be built because of the flow in the Ganges. Therefore, according to *Lakṣaṇā*, the 'house built on the banks of the Ganges' or the house is very close to the Ganges, which we can call a house built in the Ganges. This type of experiment is a special example of *Lakṣaṇā*. From this example, it can be euphoric that these houses belong to very pious people and the environment is peaceful, pure, and holy. (Based on the relation to the sanctity of the river). The meaning of *Vyañjanā* can be understood depending on the '*tātparya* (intention)' of the speaker or the listener. In the Indian philosophical system, the *tātparya* is a wonderful contribution of Nyaya Philosophy. We can understand the *tātparya* with an example.

A sage tells a housewife that it is evening time. Here the speaker saint wants to say that it is time to prepare for Sandhyā-Vandana, but the housewife can understand that her husband who has gone out will return soon and start preparing tea and snacks for him. This type of understanding keeps on varying in our conversation and in the understanding of implication different and new meanings of things are extracted depending on the *tātparya* of the listener. Another example is twilight, that is, the time for the cows to come from the forest region, as well as the evening meal for the housewife, whereas, elsewhere, there is an indication of Sandhyā-Vandana for the saintly community, and elsewhere, the hunting done by poachers while the wild animals roam around freely.

9.6 SOME IMPLICATIONS OF SEMIOTIC STUDIES

Although Saussure was mainly concerned with the spoken sound at the time of the study of semiotics, later, he believed whether it is semiology or semiotics, the signifier is not necessarily the spoken sound, the written word can also be a signifier. In speech (statement), the *Anuttāna* refers to the expression of meaning. For example, when a 'declarative' sentence is spoken in *Uttāna*, it can be an interrogative sentence. Similarly, a written word can also have related symbols, which help make its meaning. Writing style, color of letters, color of paper, size of paper, all these help in making meaning. This means that semiotics – which studies the meaning-construction process – studies all those linguistic signs that help in meaning-construction. This also means that music, art, film, radio, and other fields can also have semiotics. When we study any conversation, meaning, construction, concept, etc., we use signs; and semiotics studies the process of making the same signs at different levels of society. The making of such symbols can be useful in the fashion industries or the marketing sector, advertising, etc. The study of symbols used in society can clarify the thought processes of people. Many industrial products are made and sold according to the needs of the people, which are studied based on signs available in society. These signs are both verbal and non-verbal, such as signs related to color and smell. It is necessary to know for incense sticks and perfume industry what kind of smell would be

liked in religious or other events. The same is true for other industries like clothing, cars, etc. Advertisements are made through these signs so that the advertised message can attract people. If you observe the advertisements of various products in newspapers, magazines, or on television, you will be able to understand the role of pictures, songs, and words used in them. All those things that you would recognize differently are signs. The signs you recognize may be different from what others recognize. Sometimes we recognize signs in non-verbal and literary expressions differently. Based on different recognitions and interpretations of signs, we attribute different meanings to the text. According to semiotics, anything or everything that we try to understand or interpret is a text. For example, a study of all sorts of train tickets available over the past 50 years may be done. Thus, the semiotic approach helps us reconstruct the text after identifying the signs. In the translation of advertisements, the acceptability of the product and its socio-cultural reception is also created by the proper transfer of signs.

Based on our reconstruction of the text, we make sense of the text and justify it by interpreting allusions and their functions in the text. This whole process is affected by individual deviations and culture to a great extent. Semiotic studies also help us understand cultural subjects. Based on these, we can absorb Indian cultural diversity by comparing the signs in the rites performed in marriages in different regions of India. The symbols used in songs and jokes can help us understand family and social relationships. These topics are directly related to the translation of the text. If we translate jokes, we have to understand the symbols used in them and their cultural connotation, only then the meaning of the other text can be transferred. We shall study the semiotic understanding of Translation Studies separately in the next unit, namely Semiotics and Translation.

9.7 SUMMARY

In this unit, we learned that semiotics is the study of signs used in society. It is also found that signs have two aspects - one is the physical form, and the other is the relationship between (signified) this physical form, and is conventional. We have also read in detail in the study of this unit that in our time two major thinkers contributed to the basis of symptomology - Saussure and Peirce. Through a series of examples, it has also become clear in this unit that the idea of understanding expression in terms of signs has wider implications for expression and beauty in expression.

9.8 EXERCISES

1 Fill in the blanks:

- (a) St. Augustine discussed how (words) are related to mental concepts. (Word)
- (b) Traffic signs are examples of (conventional signs)
- (c) We get substitute knowledge from words which are not related to (any real thing)

- (d) Plato discussed the subjects related to language in
(*Cratylus*)
- (e) Aristotle discussed the topics related to semiotics in
(*On Interpretation*)

(Answers are only indicated here, match them with the relevant reference in the text)

2. Answer all the questions.

- (a) Which ancient civilizations have thought about language and symbols?
- (b) How has Bhartṛhari established the relation between language and word?
- (c) Do we understand signs differently?
- (d) Explain the difference between natural and conventional signs.
- (e) Give a brief introduction to Saussure's sign concept.
- (f) What is the form of Langue?
- (g) Give a brief introduction to Peirce semiotic study.
- (h) State the role of the symbol between the sign and object.
- (i) What special attainment is there in understanding meaning connotation?
- (j) Explain the idea of sign, indicator, and signified in any other example other than 'tree'.

9.9 GLOSSARY

sign, indicator, interpretant, signifier, signified, order of configuration, metaphor, representamen, parole, langue, icon, index, reference, target, metaphor, figurativeness, epithet, euphemism, implication, concept.

9.10 SOME USEFUL BOOKS

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UNIT 10 SEMIOTICS AND TRANSLATION

Unit Structure

10.0 Objectives

10.1 Introduction

10.2 Language as a Sign System

10.3 Understanding Signs as a Translator

10.3.1 Paradigmatic Analysis of Signs in the Text

10.3.2 Syntagmatic Analysis of Signs in the Text

10.4 Importance of Understanding Signs in Text Translation

10.5 Interactions of Signs in Interlingual, Intralingual, and Inter-semiotic Translations

10.6 Summary

10.7 Exercises

10.8 Glossary

10.9 Some Useful Books

10.0 OBJECTIVES

In this unit, the importance of symbolic analysis of texts from various genres that are to be translated will be discussed. After completing this study, you will be able to:

- Analyze the signs in a text to be translated;
- During the process of meaning comprehension, limit the contexts and effects to their components without distorting the essential meaning; and
- Avoid inconsistencies, identify key points, and analyze observations.

10.1 INTRODUCTION

As we discussed in the previous unit on Semiotics (Unit 9), semiotics is an intellectual exploration that revolves around the realm of signs and symbols. As Peirce and Jakobson have stated, the subject of semiotics and translation involves an in-depth examination of the essence of signs. The core of semiotics is highly specific and can be applied iteratively at various levels of complexity. In the previous unit, we learned that to understand the structure and meaning of a text, we need to analyze it at various levels. When we begin translation, we first focus on the words and expressions we do not understand. After identifying such words and expressions, we refer to a dictionary to understand their meaning and attempt to grasp their relevance.

Following this, we try to comprehend the integrated meaning and writing style. After studying all these aspects of the text, we can translate it appropriately.

Throughout this process, we go through several stages, which are crucial from a semiotic perspective. We have attempted to understand language through its system of signs. Then, we examine those signs that (a) we do not understand, or (b) do not understand in the given context. When this happens, we attempt to know and understand the meaning of these signs. Along with understanding the meaning of these signs, we also look at the style and aesthetics of their use in the text.

During this process, we are following these stages step by step:

1. First, we view language as a system of signs.
2. Second, we interpret the signs by:
 - a) Understanding their essential meaning,
 - b) Knowing their contextual meaning, and
 - c) Understanding the embellishments and aesthetics of the use of signs in the text.
3. As a translator, we need to comprehend the use of signs (symbolics) in the text and understand the entire system of signs.
4. After this, we translate the text, and once again, we must understand the translated text symbolically.

This entire system and process of meaning comprehension demonstrate that the task of translation is directly linked to the symbolic analysis and understanding of the text. In this unit, we will further explore some more topics in semiotics and their connection to translation. We will also discuss the theoretical issues related to translation.

10.2 LANGUAGE AS A SIGN SYSTEM

In some form or another, we use signs in communication. Signs are physical units of meaning, either inherently or traditionally associated with a specific interpretation. According to Saussure, linguistic signs not only give meaning to names and objects but also to thoughts and sound images. That is, Saussure considers the association between a thought and the sound image expressing it as a sign. Human language operates through such a phonetic system, where society consensually and voluntarily assigns meaning. Simply put, human language is a system of symbolic sounds given meaning through social agreement. Each human language assigns meaning to different phonetic forms (a sequence of sounds known as a word) in its way. For example, the English word "tree" can be equivalent to "वृक्ष" in Hindi. Peirce also argues that "a sign is something which, in a given context, represents something to

someone in some way," meaning that a sign becomes meaningful due to the specific reasons within a given context.

Thus, languages differ in the physical form (phonetic) of how they express meaning. This physical form of signs is known as the 'signifier' (signal form). Human languages differ in terms of the meaning they assign to these signal forms.

The meaning aspect of a sign is called the 'signifier.' In translation, attention must be paid to the variability of the meaning aspect of signs when moving from one language to another. Therefore, understanding the system of signs in the source text helps provide meaning in the target language during translation.

10.3 UNDERSTANDING SIGNS AS A TRANSLATOR

According to Reggos, during the study of sign systems and the process of meaning derived from them, we grapple with two fundamental issues: the meaning of the message and the mutual reference between the text (author) and the translation.

We often assume that a text contains imagery or symbols that belong to a specific culture or context. First and foremost, we must negotiate (understand) that symbolic system. For instance, "*Candramukhī*" in India is used to refer to a beautiful woman, but elsewhere, it may refer to a well-nourished and plump woman because of its association with a round face. To understand the symbolic system of a particular culture or context, the translator must study the signs in the text within their cultural context. This analysis of the meaning of signs in a text is called "Negotiating Signs" or understanding the meaning of signs. This process primarily involves analyzing the paradigmatic and syntagmatic relationships of symbols in the text. By paradigmatic relationship, we refer to studying those symbols that can replace others in the text, while by syntagmatic association, we understand the relationships between symbols. We have already studied these terminologies in previous units. The signs in a translated text can be understood through a paradigmatic analysis of the text's symbols and a structural analysis of the signs in the text.

10.3.1 Paradigmatic Analysis of Signs in the Text

When we encounter a sentence like "A ship is plowing through the water," we can interpret it as the ship moving through the water. We observe that only one word, "plowing," instead of "going," has been used to determine the meaning, while all other words remain unchanged. We can say that these two words share a paradigmatic relationship. A paradigmatic relationship refers to units that can replace each other without altering the meaning significantly, except in specific situations. Another example from Restaurant is when we look at a menu. We choose only one type of bread, be it a *parāthā* or a *pūrī*.

Similarly, we select one type of lentil or vegetable from various options. The list has a paradigmatic relationship regarding bread, lentils, and vegetables. We do not order two types of bread, two types of lentils, or three types of vegetables simultaneously. Instead, we make a paradigmatic choice according to our taste.

In this way, the process of meaning comprehension through paradigmatic analysis requires us first to understand the sign, i.e., the unit of meaning in the text. Then, we need to consider the set of potential meanings associated with these units. This helps us identify some of the absent paradigmatic units. The paradigmatic choices identified and made in the text aid in understanding the inherent values and theoretical choices within the text. It is important to note the distinction between "paradigmatic choices made" and "paradigmatic choices identified." The paradigmatic choices made belong to the author, while the paradigmatic choices identified depend on the reader's (translator's) understanding. Each translator's identification of paradigmatic elements varies based on their own values and theoretical preferences.

Once we identify the paradigmatic units, we should attempt to organize them into complementary or "oppositional pairs" or "groups." According to Daniel Chandler, we also seek out the "absent" or "implicit" elements in the external structure, which could be pre-existing groups of signs, like when we say, "to read between the lines" or "what goes without saying." Saussure referred to this as "associative relation." After analyzing the text in this manner, you can understand the general flow of meaning and interpretation within the text.

10.3.2 Syntagmatic Analysis of Signs in the Text

You have already seen the example of selecting items from a menu. The way we choose items and arrange the rest of the menu depends on structural selection. For instance, a North Indian might choose rice and *Rājāmā*, while a South Indian might choose rice and *Sāmbara*. Thus, according to individual preferences and cultural background, we choose rice (in the context of rice-based dishes) and *Rājāmā* or *Sāmbara* (in the context of lentils or curries). The structural arrangement of these related items usually reflects social or linguistic norms. If you are in a new culture and unfamiliar with these norms, you may make awkward structural choices. For example, someone unfamiliar with Indian culture might pair rice with a dessert like *Rasagullā*. Such awkwardness can also be observed in language. However, in literary texts, such choices may be made deliberately by the author, so it is important to carefully study the paradigmatic and syntagmatic choices made by the original author. This understanding can help reorganize and restructure a discourse or text. Structural choices are made based on cultural contexts, and these cultural contexts are reflected in the syntactic rules of language. If you are new to a culture, you might not be familiar with it. Thus, it is crucial to understand the syntactic structure of texts in accordance with their cultural contexts.

As a translator, to analyze the structural elements of the text, we must recognize how each paradigmatic element relates to other paradigmatic elements in the text. Each identified element functions like a signifier (a paradigmatic element) that relates to other signifiers. We study how the structural form of the paradigmatic element contributes to the construction of meaning. To do this, we need to place the identified paradigmatic elements in a sequence and reorganize the text based on an understanding of the sequence.

As a translator, after conducting a structural analysis of the text, we must look at the metaphorical, metonymic, and intertextual references in the text. This helps us understand the underlying traditions and cultural beliefs embedded in the background of the text.

Once all these aspects have been analyzed, we should have a clear understanding of the sign system and the semiotic structure of the source language. Then, like the criteria used in the study of the source language, we must identify equivalent signifiers in the target language and the process of assigning meaning to them. Only after this can the process of translation into the target language take place. It is important to note that in this transformation (translation) of the text, all our conscious and subconscious biases, as well as our aesthetic values, are reflected.

10.4 IMPORTANCE OF UNDERSTANDING SIGNS IN TEXT TRANSLATION

Language assists us in the execution of various functions, and grammar helps in structuring the language for the performance of social tasks. When translating, we must understand the role performed by the text with the help of language. This type of applied study of semiotics is known as "social semiotics," which has developed based on M.A.K. Halliday's linguistic theories. This approach enables us to understand how language transforms our perception of the "world." Similar ideas can also be found in the philosophies of Indian thinkers like Ānandavardhana and Bhartṛhari. Bhartṛhari states that "the world, as it appears to us, is a product of language." This implies that our consciousness of the world is dependent on illusion (Maya). Ānandavardhana claims that the poet is the creator in the world, constructing it through language: "In the infinite world of poetry, the poet is the only creator." (*Āpāre Kāvya Saṁsāre Kavireva Prājāpatih*).

This suggests that both the text and its composition are social and can reflect social sequences and social control. Even factual descriptions can be read as "selected factual descriptions." When a linguistic text is paired with visual or audiovisual content, this principle becomes even more active, as the visual or audiovisual elements tend to guide us toward a specific interpretation. This reflects the perspective of both the text's creator and its reader. The semiotic study of a text is crucial because it helps us understand the theories involved in the process of translation. Semiotic analysis of the text aids in

comprehending the various levels of meaning and emotion in both the original and translated versions of a text. Understanding both the source and target texts properly and conducting semiotic analysis is essential for capturing the intended meaning in the translation process. It helps us better understand the factors that contribute to a text's translatability.

For example, items like clothing, food, gestures, and other elements that function as signs in a text often pose challenges when attempting to capture their deeper meaning in the translation process. Cultural items, such as trends or fashions specific to a particular time in society, are often untranslatable. Therefore, the study of signs aids in analyzing the difficulties and challenges of translation from the source language to the target language and helps make the task of translation smoother.

10.5 INTERACTIONS OF SIGNS IN INTERLINGUAL, INTRALINGUAL, AND INTER-SEMIOTIC TRANSLATIONS

In the discussion thus far, we have seen that understanding signs is essential, as well as how they are used in sentences. Moving forward, we will explore how crucial signs are in all three types of translation activities:

(a) Inter-lingual Translation

In Inter-lingual translation, we work between two different cultural contexts and two distinct languages. Therefore, we must comprehend and establish a connection between the sign systems of both the cultural contexts and the languages involved. This process involves analyzing the text's sign system in relation to the two divergent social traditions.

(b) Intra-lingual Translation

In Intra-lingual translation, we need to identify the purpose and rationale for the translation. For example, if the translation is for children, we must identify complex signs and adapt them to make the material comprehensible for young audiences. In other words, the content needs to be created in a way that is understandable for them. If a text is in an archaic language and needs to be translated for contemporary readers, we must study the interaction of signs in the older text and replace them with newer ones to make it suitable for the modern audience. Similarly, converting between two variants of a single language also falls under Intra-lingual translation.

(c) Inter-semiotic Translation (Trans-symbolic Translation)

In Inter-semiotic translation, sign analysis plays an even more significant role than in the previous two types. Each medium, whether audiovisual, print, or a combination of both, has its own specific language system. In this type of translation, we need to observe how one system of signs can be converted into another. It is often observed that the signs in one medium carry a distinct

sensitivity and meaning and conveying that same sensitivity and meaning through another medium can be difficult. For example, in one medium, a scene might say “It’s raining cats and dogs,” and there we would need to use signs indicating heavy rain to convey the meaning. We must recognize the particular codes of a medium and determine which codes can or cannot express the meaning effectively, and to what degree. Accordingly, we should choose the appropriate translation in the target language, ensuring that the nuances of the original text are successfully rendered in the target language.

According to José P. Ramos, when semiotics and translation are considered together, two more aspects emerge: one, the meaning of the text, and two, the relationship between the translator and the reader, as well as the relationship between the author and the reader. In terms of the first aspect, we already know that there is no meaning without signs. Moreover, the distinctiveness of each idea depends on the tradition of the sign system. In such cases, the translator must structure the entire process so that there is no disparity between the original and the translated text.

For instance, when translating from Hindi to English, the role of signs in translation becomes evident. Let’s take an example from Phanishwar Nath Renu’s work “*Rasapriyā*” and its English translation to illustrate the role of signs in translation between the source and target languages.

"धूल में पड़े कीमती पत्थर को देखकर जौहरी की आँखों में एक नई झलक झिलमिता गई-अपरूप-रूप!

चरवाहा मोहना छोड़ा को देखते ही पंचकौड़ी मिरदंगिया के मुँह से निकल पड़ा-अपरूप-रूप।

खेतों, मैदानों, बाग-बगीचों और गाय-बैलों के बीच चरवाहा मोहना की सुंदरता।

मिरदंगिया ने मुस्कराकर पूछा, “तुम्हारी ऊँगली तो रसपिरिया बजाते टेढ़ी हुई है। है न?” “ऐ”-बूढ़े मिरदंगिया ने चौंकते हुए कहा, “रसपिरिया? हाँ नहीं। तुमने कैसे.. तुमने कहीं सुना बे... ?

‘बेटा’ कहते-कहते वह रुक गया। परमानपुर में उस बार एक लड़के को उसने प्यार से ‘बेटा’ कह दिया था। सारे गाँव के लड़कों ने उसे घेरकर मारपीट की तैयारी की थी- किसी भी बच्चे को बेटा कहेगा? मारो साले बुढ़े को घेरकर। मृदंग फोड़ दो।

This passage highlights several important semiotic conceptual units as follows:

1. The jeweler sees a precious stone lying in the dust.
2. Panchkaudi, the drummer, sees a shepherd named Mohana.
3. The shepherd Mohana is beautiful.
4. The natural beauty found in the fields, meadows, orchards, and cattle is mirrored in Mohana’s beauty.
5. The beauty of nature fills the drummer's eyes with tears.
6. The drummer’s eyesight is weak.

7. Mohana smiles when he looks at the drummer.
8. While smiling, Mohana asks if the drummer's finger has bent from playing the Rasapriyā.
9. The drummer is startled and asks where Mohana had heard this.
10. The drummer almost calls Mohana "son" but stops himself.
11. The drummer refrains from calling Mohana "son" because once, in Paramanpur, he called a village child "son," and the local boys surrounded him, threatening to beat him.

An English translation of this original passage would be worth examining to observe the treatment of these semiotic elements.

Rasapriyā

Phanishwar Nath Renu

Translated by Maheep Singh

There was a bright sparkle in the jeweler's eye when he spotted the precious stone lying in the dust. It was beauty unparalleled!

When Panchkuadi Mirdangiyā (percussion player) saw this shepherd lad Mohana, he uttered just these words, "Beauty unparalleled."

There he was, amidst farms and fields, gardens and orchards, and the cattle standing out in all his beauty!

Mirdangiyā's dim eyes grew wet. Mohana smilingly asked him, "Your finger got deformed by playing 'Raspiriyā' (a musical composition): did it not?"

"What"- The old Mirdangiyā got startled and then he said, "Raspiriyā? Yes-no But how is it-where did you hear all this talk, sonn....."

He was almost going to call him 'sonny' but he suddenly paused.... Was it not at Parmānanpura sometime ago that he had fondly addressed a boy as 'sonny' All the village youth had rounded him up to give him a good beating. A so-called low-caste man calling an upper-class boy his son! Round him up and give him a sound thrashing! Let's tear his Mridanga apart!

While translating the text, Maheep Singh presented the sequence of events as follows:

1. A sudden glimmer appeared in the jeweler's eyes.
2. This glimmer appeared because the jeweler had spotted a precious stone lying in the dust.
3. The jeweler remarked, "Incomparable beauty."

4. When Panchkaudi, the drummer, saw the shepherd boy, he uttered only two words, “Incomparable beauty.”
5. Mohan stood amidst the fields, gardens, and domesticated animals, but his beauty distinguished him from everything else.
6. The old drummer’s dim eyes filled with tears.
7. Mohan, laughing, asked the drummer, “Your finger has bent from playing the *Rasapriyā*, hasn’t it?”
8. The elderly drummer was startled and said, “*Rasapriyā*! Yes—no. But how did you know that? Where did you hear these things, son....?”
9. He almost called him “son,” but suddenly stopped.
10. Perhaps it was in Paramānapura where he once called an upper-class boy “son,” and for that, the young men of the village surrounded him, intending to beat him.

Now, let us compare the two different interpretations of the same text and the resulting differences. You will observe that the translator’s understanding of the text differs from ours. For example:

1. In our interpretation, the jeweler notices a precious stone in the dust, and the act of seeing is what matters. In contrast, the translator has emphasized the glimmer in the jeweler’s eyes.
2. The translator explicitly clarifies that the jeweler “spotted” the stone in the dust, using this term to convey immediacy. In our understanding, this detail wasn’t as significant.
3. The translator emphasizes “incomparable beauty,” whereas in our interpretation, this phrase doesn’t carry as much weight.
4. The translator separates the two words and highlights the beauty of Mohana as distinct from the fields, gardens, and animals. It appears as though, from the translator’s perspective, the fields, gardens, and animals aren’t beautiful. In contrast, we saw the beauty of the fields, gardens, and animals as natural and intrinsic, equating Mohan’s beauty with this natural beauty.

In this way, by examining the differences in our understanding of the text and the translator’s interpretation, we can trace the evolution of meaning and see how these differences lead to significant variations in the translation.

It is also important to note that what we refer to as the translator’s understanding of the text is, in reality, our understanding of the translator’s interpretation. By considering this, we can see that if we were to read the same source text across different translators, our understanding would vary, influenced by the differences in each translator’s interpretation.

Therefore, while conducting a semiotic analysis, if you pay close attention to the diverse dimensions of language usage and interpretation, you can introduce similar levels of depth, nuance, and subtleties into the translation, akin to the layers of meaning and emotion the original author often crafts within the source text.

10.6 SUMMARY

In this unit, we have observed the essential role of semiotics in translation. In previous sections, we studied the fundamental principles of semiotics, and all those principles can be applied to the text to be translated.

This unit explored the system of linguistic signs—how it functions and how it can be interpreted. We also learned that language operates as a system of signs and how these signs are identified and substituted contextually and syntactically to ensure comprehensibility. This understanding of meaning is crucial in grasping the principles and aesthetic qualities inherent in the text, which are instrumental in the process of translation.

We have attempted to grasp the importance of semiotic analysis for translating selected texts. Additionally, we learned how various signs or systems may need to be adapted to ensure coherent meaning depending on the context, location, time, and circumstances so that they are accessible to the target audience.

You are now requested to select a text and conduct a semiotic analysis using the model discussed. Following this analysis, translate the text while paying close attention to the role of semiotics. This exercise will enable you to navigate literary and non-literary translations with greater ease by deepening your understanding of the role of semiotics in translation.

10.7 EXERCISES

1. Define a sign and identify signs in printed advertisements.
2. What do you understand by contextuality and structural unit, and how do you conduct a structural analysis of a text?
3. What is signification, and how does it help clarify the concept of contextual meaning?
4. What do you understand by the tradition of text and cultural beliefs?
5. What is social semiotics, and how does language change the world?
6. How does semiotic analysis help in understanding the levels of meaning in a text?
7. What is the process of semiotic analysis of a text for translation?
8. A short story and its translation are provided below. Identify the semiotic units in the text and analyze both the original and the translated version.

10.8 GLOSSARY

Meaning, Paradigmatic, Structural, Formal, Metaphorical, Syntagmatic, Phonetic substitution, Sign, Signification.

10.9 SOME USEFUL BOOKS

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UNIT 11 PHONETICS, TRANSLITERATION, AND TRANSLATION

Unit Structure

- 11.0 Objectives
- 11.1 Introduction
- 11.2 Phonetics
 - 11.2.1 Phonemics
- 11.3 Articulatory Overview of Vowels and Consonants
- 11.4 Transliteration
- 11.5 Transliteration and Transcription
- 11.6 The Importance of Transliteration in Translation: In the Context of Scripts
- 11.7 Translation Units and Transliteration
- 11.8 Specific Features of English-Hindi Transliteration
 - 11.8.1 Rules of English-Hindi Transliteration
- 11.9 Summary
- 11.10 Glossary
- 11.11 Exercises
- 11.12 Some Useful Books

11.0 OBJECTIVES

After studying this unit, the learners of translation studies will be able to:

- Explain the basic concepts of Phonetics;
- Critically appreciate the relevance of Phonetics in translation;
- Differentiate between Transcription and Transliteration and clarify the concept of Transliteration in the context of different scripts;
- Analyze the importance of Phonemic Units and script in translation; and
- Identify the practical challenges and rules involved in English-Hindi Transliteration

11.1 INTRODUCTION

Dear learners, in the first block of this course, we discussed in detail the structure of language and its variations. In the previous two units of this block, we deliberated on Semiotics and Translation. We have learned that

sound is the minimal and meaning-distinguishing unit of language. The study of sounds is the domain of Phonetics. When Phonetics examines the physical form of these linguistic sounds and the processes of articulation, it is termed Phonology. Phonology is the study of the categorical organization of speech sounds in languages; how speech sounds are organized in the mind and used to convey meaning. However, when the sound system of a specific language is studied, it is called Phonemics. From these sounds, script symbols or alphabets are derived. In any translated text, the use of proper names—both personal and geographical—is inevitable. Proper names are not translated; instead, they are transliterated. Similarly, most geographical names are not translated, but rather, transliterated. In other words, proper names are typically written as they are but using the script of the target language. Since the scripts of the source and target languages differ, and the pronunciation rules of both languages are also distinct, caution is necessary when transliterating names. Hence, transliteration is considered an essential aspect of translation. In this unit, along with a discussion on sounds, the process of transliterating names will also be addressed.

This block aims to provide a comprehensive understanding of phonetics, transcription, and the essential role of transliteration in translation, especially in the context of English-Hindi translation.

11.2 PHONETICS

Phonetics is the branch of science that studies the sounds and sound-related properties of speech. In ancient India, this study was referred to as Śikṣā Śāstra, which dealt with the analysis of sounds. However, today, the term is associated with the science of educational systems. Phonetics focuses on the sounds produced by the human vocal apparatus, and it has no direct connection with the written form of language. In phonetics, the analysis particularly involves the production, transmission, and reception of sounds. It covers the sounds found in languages and includes features such as stress, pitch, and intonation. There is no aspect of language study where phonetics does not play a role. Therefore, understanding phonetics thoroughly is considered essential before analyzing any aspect of language. Linguist George Sampson emphasized the importance of phonetics by stating that a language teacher ignorant of phonetics is as ineffective as a doctor unaware of anatomy.

Thus, phonetics is the study of the sounds produced by the human vocal apparatus, which are used in daily life to communicate thoughts and emotions in the form of language. Phonetics can be divided into two main branches: the study of the physical form of linguistic sounds and their articulatory processes, known as phonetics; and the study of the sound system of a specific language, called phonemics or phonology. In phonetics, the focus is on the linguistic sounds produced by the human vocal organs. It examines how one sound differs from another, and if two sounds are similar, what those similarities are. These linguistic sounds are called phones. Phones are

categorized into two main types: vowels and consonants. Thus, a phone is the fundamental unit of language, distinguished from other sounds. Phonetics studies the rules of sound production and classifies them accordingly. For example, the sound "ट" (ṭa) is a retroflex consonant, "त" (ta) is a dental consonant, "प" (pa) and "फ" (pha) are labial sounds, and "व" (va) is a labiodental sound. Knowledge of sound production is valuable for translators, particularly in the context of transliteration. Phonetics plays a significant role in systematizing the transliteration of names.

11.2.1 Phonemics

Phonemics focuses on the study of phonemes, which are the smallest sound units in a language. Phonemes are not articulation units but rather abstract groups of sounds that become physical forms through their members, known as phones. While phonemes are abstract entities, phones are their tangible counterparts. A phoneme is essentially a group of sounds that shares enough articulatory similarity, and this sound group forms a unit that contrasts with other sound groups in a language. According to the famous phonetician Daniel Jones, a phoneme is a class or group of sounds used in a language whose members bear sufficient similarity but never appear in the environment of another sound in the group. Thus, a phone is a unit of articulation, while a phoneme is a concept that represents one or more phones. The various forms that a phoneme takes in different contexts are called allophones, which are phones actually. These phones, in the articulation process, take on the form of vowels and consonants.

11.3 ARTICULATORY OVERVIEW OF VOWELS AND CONSONANTS

English phonetics is the study of the sounds of the English language, focusing on how these sounds are produced, transmitted, and perceived. Sounds in English are categorized into vowels and consonants. Each category has its own set of classifications based on various articulatory features. This article will explore English vowels and consonants according to specific phonetic criteria.

(a) Vowels:

Vowels are speech sounds produced without any significant obstruction of airflow in the vocal tract. They are essential in forming syllables and carry the tone and intonation in spoken language. Vowels in English can be classified based on several factors:

1. Based on the Part of the Tongue Raised

The part of the tongue that rises in the mouth when articulating a vowel determines its classification. Vowels can be front, central, or back.

- Front vowels: The tongue is raised towards the front of the mouth.

- Example: /i/ in beet, /ɪ/ in bit
- Central vowels: The tongue remains in the central position.
- Example: /ə/ in sofa
- Back vowels: The tongue is raised towards the back of the mouth.
- Example: /u/ in boot, /ʊ/ in book

2. Based on the Height of the Tongue

This classification focuses on how high or low the tongue is in the mouth when pronouncing a vowel. Vowels can be high (close), mid, or low (open).

- High vowels: The tongue is close to the roof of the mouth.
- Example: /i/ in see, /u/ in too
- Mid vowels: The tongue is positioned halfway between high and low.
- Example: /ɛ/ in bed, /o/ in go
- Low vowels: The tongue is positioned low in the mouth.
- Example: /æ/ in cat, /ɑ/ in father

3. Based on the Duration of Pronunciation

The length of time a vowel is held can classify it as short or long.

- Short vowels: Produced with less duration.
- Example: /ɪ/ in bit, /ʊ/ in put
- Long vowels: Produced with more duration.
- Example: /i:/ in beat, /u:/ in boot

4. Based on the Shape of the Lips

Vowels are also classified based on the shape of the lips during articulation, which can be rounded or unrounded.

- Rounded vowels: The lips are rounded.
- Example: /u/ in boot, /o/ in go
- Unrounded vowels: The lips are spread or neutral.
- Example: /i/ in seat, /ɛ/ in bet

5. Based on the Air Passage (Oral or Nasal)

Air passage during vowel articulation can be classified into oral or nasal.

- Oral vowels: The airflow escapes through the mouth only.
- Example: /ɑ/ in father, /i/ in sit

- Nasal vowels: The airflow escapes through both the mouth and nose. Although not common in English, some regional accents may nasalize certain vowels.
- Example: /ã/ in some regional variations of can

(b) Consonants:

Consonants are speech sounds produced by obstructing the airflow in the vocal tract at various points. The classification of consonants is based on how and where this obstruction occurs.

1. Based on the Place of Articulation

The place of articulation refers to the location in the vocal tract where the airflow is constricted to produce a consonant. English consonants are classified as follows:

- Bilabial: Both lips come together.
- Example: /p/ in pat, /b/ in bat
- Labiodental: The lower lip touches the upper teeth.
- Example: /f/ in fun, /v/ in van
- Dental: The tongue touches the teeth.
- Example: /θ/ in thin, /ð/ in this
- Alveolar: The tongue touches or approaches the alveolar ridge (the ridge behind the upper teeth).
- Example: /t/ in top, /d/ in dog
- Post-alveolar: The tongue touches just behind the alveolar ridge.
- Example: /ʃ/ in she, /ʒ/ in measure
- Palatal: The tongue touches or comes near the hard palate.
- Example: /j/ in yes
- Velar: The back of the tongue touches the velum (soft palate).
- Example: /k/ in cat, /g/ in go
- Glottal: The airflow is constricted at the vocal cords (glottis).
- Example: /h/ in hat, glottal stop in uh-oh

2. Based on the Manner of Articulation

This classification describes how the airflow is obstructed during the articulation of consonants.

- Plosive (Stop): The airflow is completely stopped and then released.

- Example: /p/ in pin, /t/ in tap
- Fricative: The airflow is partially obstructed, creating friction.
- Example: /f/ in fun, /s/ in sun
- Affricate: A combination of a stop and a fricative.
- Example: /tʃ/ in chip, /dʒ/ in judge
- Nasal: The airflow escapes through the nose.
- Example: /m/ in man, /n/ in nose
- Lateral: The airflow escapes around the sides of the tongue.
- Example: /l/ in light
- Trill: The tongue taps or vibrates against the roof of the mouth (not common in English but found in some dialects).
- Example: rolled /r/ in some Scottish accents
- Semi-vowel: The airflow is almost like a vowel, but it behaves like a consonant.
- Example: /w/ in wet, /j/ in yes

3. Based on the State of the Vocal Cords (Voicing)

The state of the vocal cords during the production of a consonant determines whether it is voiced or voiceless.

- Voiceless consonants: The vocal cords do not vibrate.
- Example: /p/ in pat, /s/ in sit
- Voiced consonants: The vocal cords vibrate.
- Example: /b/ in bat, /z/ in zoo

4. Based on Aspiration

Aspiration refers to the burst of air that accompanies the release of a consonant. Consonants can be aspirated or unaspirated.

- Unaspirated: The sound is produced without a strong burst of air.
- Example: /p/ in spin
- Aspirated: The sound is produced with a strong burst of air.
- Example: /p^h/ in pin (the initial /p/ is aspirated)

Understanding these articulatory features helps in the analysis of spoken English, providing insight into both regional accents and language teaching. Each vowel and consonant is carefully classified based on how it is produced

in the vocal tract, ensuring clarity and precision in phonetic transcription and pronunciation.

11.4 TRANSLITERATION

The word 'transliteration' is a combination of 'script' (*lipi*) and 'transfer' (*antaraṇa*), meaning the transfer from one script to another. This process involves expressing the sounds, words, or pronunciations of the source language using the script symbols or characters of the target language's writing system. It is a form of written expression.

In any text from the source language, certain elements cannot be translated and are thus transliterated instead. In other words, these elements are converted from one script to another. This means that they are transferred from the source script to the target script.

Personal and geographical names are primarily the elements subject to transliteration. Occasionally, the title of a work may also fall under this category, such as Ramayana, Rigveda, Bhagavad Gita, Quran, and Bible. The names of languages are also often transliterated. Hence, transliteration refers to the transformation of names from the source language into the script of the target language. Transliteration is an essential part of any written translation. Upon encountering names in a written text, the translator must decide whether to transliterate or translate them. Most personal names are transliterated. However, for geographical names, titles of works, and language names, the translator must use their discretion to determine whether they should be translated or transliterated. A proper decision in this matter can enhance the quality of the translation.

If names are being transliterated, it is important to ensure that the transliteration is accurate. Correct transliteration makes the translation intelligible, while inaccurate transliteration can render it unclear. This is because an incorrect transliteration may confuse the reader about which person, place, or work is being referenced in the source text. In this way, specific words from the source language are pronounced in their original form, and an effort is made to either retain them as they are in the target language or adapt them slightly. This process involves first transferring the sound of the source language into the sound system of the target language, and then representing those sounds using the available script symbols of the target language. For example:

| Sound (Source language) | Script Symbol (Source language) | Sound (Target language) | Script Symbol (Target language) |

|-----|-----|-----|-----|
|-----|

In converting sounds into script symbols, both transliteration and transcription may be used depending on the situation.

11.5 transliteration and transcription

As previously discussed, transliteration involves substituting the script symbols of the source language with the corresponding symbols in the target language. This process can be divided into the following three steps:

- (a) Converting the Written Form of the Source Language into its Phonetic Representation

In this step, the script symbols of the source language are converted into their phonemic units. For example:

< p > = | P |

< sh > = | ʃ |

- (b) Converting the Phonetic Representation of the Source Language into the Written Form of the Target Language

In this step, the phonemic units of the source language are converted into the phonemic units of the target language. For example:

| English | Hindi |

|-----|-----|

| /P/ | /प/ |

| /s/ | /श/ |

| Chauffer | शौफर |

| America | अमेरिका |

| Bomb | बॉम्ब |

| Pen | पेन |

| Sri Lanka | श्रीलंका |

| Ravindra | रवीन्द्र |

| Krishna | कृष्ण |

- (c) Converting the Phonetic Representation of the Target Language into Its Written Form

In this step, the phonemic units of the target language are converted into their corresponding script symbols. For example:

| /प/ | /प/ |

| /श/ | /श/ |

The entire process can be explained through the following diagram:

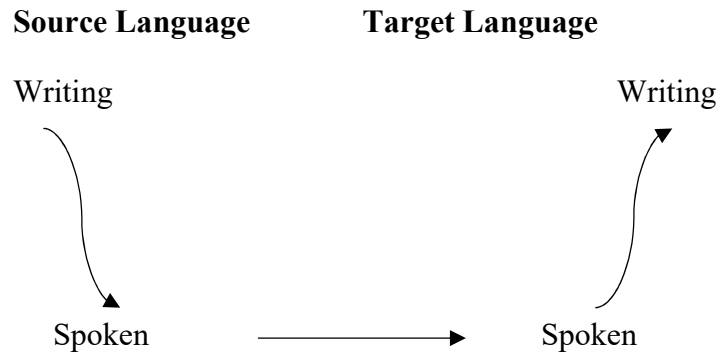


Diagram 11.1

Similarly, this process can be applied not only between English and Hindi, but also between Hindi and Tamil, Hindi and Bengali, Hindi and Gujarati, Hindi and French, Hindi and Chinese, and other languages with different scripts.

In transcription, rather than focusing on the spelling of the source language, its pronunciation is taken as the basis. The words are written in the target language according to this pronunciation. The script symbols of the target language are determined according to the pronunciation of the source language. The International Phonetic Alphabet (IPA) or some other system of phonetic symbols may be used as the basis for transcription. The IPA chart provides a unified representation of the sounds of many of the world's languages. The following examples illustrate English-Hindi transcription:

| Hindi | English |

|-----|-----|

| कृष्ण | kṛṣṇ (or kṛṣṇa) |

| पटना | paṭnā (or patna) |

| आँख | ānkh (or aākh) |

| English | Hindi |

|-----|-----|

| bomb | बॉम |

| pen | पें (फें) |

| market | मॉ:किट |

According to the IPA chart, the symbols used include [ʁ], [S] (for ष), [ɳ] (for ण), [a] (for अ), [a] (for अ or आ), and [aa] (for आ).

In the word bomb in English, the letter 'o' is pronounced as 'ɔ' (rounded 'o'), and the end 'b' is silent, making the pronunciation bɒm. Similarly, in some cases, a voiceless sound is pronounced as an aspirated sound. For example, the pronunciation of the word 'pen' often changes to phen (फेन). In English, the letter 'r' is often pronounced as a long vowel 'aa', which is why the 'r' in the market is usually not pronounced, resulting in the pronunciation mɑ:kɪt (मॉःकित).

It is important to note that a translator generally does not need phonetic transcription during the translation process. However, both methods—transliteration and transcription—can be used when writing personal or geographical names. Nonetheless, transliteration is more commonly employed.

11.6 THE IMPORTANCE OF TRANSLITERATION IN TRANSLATION: IN THE CONTEXT OF SCRIPTS

In translation, transliteration is a distinct process. Translation involves converting the meaning or content of one language into the structure of expression in another language, while transliteration does not alter the linguistic structure of expression—only the script is transformed. Translation can be both oral and written, but transliteration is exclusively concerned with written forms. However, it is noteworthy that transliteration holds an important place in translation.

From the perspective of transliteration, languages can be divided into two categories: (1) languages with the same script, and (2) languages with different scripts. Languages with the same script include Hindi, Marathi, Konkani, Nepali, Sanskrit, etc. All of these languages use the Devanagari script. In languages with the same script, transliteration is generally not required. However, sometimes, depending on the nature of the target language, there may be minor variations in transliterating names from the source language. For example, in Sanskrit, the words Bhāratam and Saṁskṛtam are spoken and written, whereas in Hindi, the same words are Bharat and Sanskrit, despite both languages using the same Devanagari script. Thus, even with identical scripts, slight differences in transliteration may arise between Sanskrit and Hindi.

The Roman script is used for several European languages such as English, German, French, Swedish, etc. These are also languages with the same script, but the spelling of many names differs across these languages. For example, the name of the Russian writer Chekhov is spelled *Tschechow* in German, *Tchekhov* in French, and *Tjechov* in Swedish. If translated from any of these

languages into English, the name would be written as Chekhov according to common English spelling conventions. Thus, we see that even in languages with the same script, there may be variations in the spelling of names.

Languages with different scripts include English, Punjabi, Tamil, Telugu, Malayalam, etc. English is written in the Roman script, Punjabi in the Gurmukhi script, and Telugu and Malayalam in their respective native scripts. The Roman script is also used for some languages in northeastern India, such as Mizo, Naga, and Khasi. Among languages with different scripts, some like Punjabi, Gujarati, Telugu, Malayalam, Odia, and others have a similar alphabetic structure since their alphabets are derived from Sanskrit. Hence, transliteration of names from these languages usually does not pose significant difficulties. However, there are still some differences.

Below are examples of the transliteration of names from Indian languages with different scripts into Devanagari, where variations in spelling can be observed:

- In Gujarati, ગુજરાત is written, while in Hindi it is written गुजरात.
- In Gujarati, અમદાવાદ is written, while in Hindi it is written अहमदाबाद.
- In Punjabi, ਨਰੇਂਦਰ is written, while in Hindi it is written नरेन्द्र.
- In Tamil, வர்டா is written, while in Hindi it is written वर्धा.
- In Tamil, மராட்டி is written, while in Hindi it is written मराठी.

Based on such examples, we can say that names from Indian languages should generally be transliterated into Devanagari according to Hindi conventions.

Among languages with different scripts, English holds a special position in terms of translation, as it is the language from which most translations are made in India. From the perspective of transliteration, English presents a particular challenge because a single letter in English may represent different sounds. For example:

| English | Devanagari | Sound |

|-----|-----|-----|

| America | (अमेरिका) | अ |

| Parkinson | (पार्किन्सन) | आ |

| Blake | (ब्लेक) | ए |

| Sam | (सैम) | ऐ |

In these examples, the English letter /a/ is written in Devanagari in various ways, as shown in the parentheses. This transliteration is partially based on the pronunciation of the names. There are several other distinctive features of transliteration from English to Devanagari, which will be discussed further (see section 11.8).

Thus, we see that merely changing the script does not fulfill the purpose of transliteration. While transliterating, both pronunciation and spelling must be considered, along with phonemic distinctions. This has been explained through a comparison of different scripts. This comparison of the scripts of various languages makes it clear why transliteration is necessary in translation.

11.7 TRANSLATION UNITS AND TRANSLITERATION

A translation unit refers to the smallest meaningful segment of the source language that requires an appropriate equivalent in the target language. These units can be meaningful, such as morphemes, words, phrases, or sentences, or they can be meaningless, such as phonemes and phones. Any articulated sound in a language is called a phone. A phoneme, on the other hand, is a sound that differentiates between two words or word forms. For example, in the English words read [ri:d] and lead [li:d], the meaning changes because of the difference in the consonants, making them distinct phonemes, transcribed as /r/ and /l/. Similarly, read [ri:d] and its past tense form read [rɛd] are two different pronunciations of the same verb, where the vowels indicate the difference in meaning, thus making them distinct phonemes, transcribed as /i:/ and /ɛ/. Phonemic transcription has significance in linguistics, and phonemic distinctions must also be taken into account during transliteration. To differentiate between two names, attention to phonemic distinctions is essential.

Along with phonemic distinctions, pronunciation is equally important, as the transliteration of names from the source language is mostly based on pronunciation. This means that, like the phonemic aspect of a language, its phonetic (or sound-based) aspects are also crucial in transliteration.

11.8 SPECIFIC FEATURES OF ENGLISH-HINDI TRANSLITERATION

As previously discussed, English holds a special place in translation in India, as it is the source language for the majority of translations. Therefore, English-Hindi transliteration deserves separate consideration.

When transliterating from English to Hindi, any translator must inevitably pay attention to certain features:

- a) The use of more than one Devanagari letter for a single English letter.

- b) The use of a single Devanagari letter for more than one English letter.
- c) The omission of vowels.
- d) The transliteration of silent letters such as 'r'.
- e) The use of a single Devanagari letter for English consonant clusters.
- f) The use of 'tha' and 'da' for English voiceless th [θ] and voiced th [ð], respectively.
- g) The use of a single Devanagari letter for English geminate consonants.

Examples of these features in English-Hindi transliteration are provided below.

- a) The use of more than one Devanagari letter for a single English letter:

One example of this feature of English-Hindi transliteration was provided earlier (see section 11.4). Further examples of different ways to transliterate English letters can be seen below:

English	Devanagari	Sound
-----	-----	-----
Oven	ओवन	ओ
Oxford	ऑक्सफोर्ड	ऑ
Director	डायरेक्टर	अ

- b) The use of a single Devanagari letter for more than one English letter:

For both the English letters c and k, the Devanagari letter क is used, as illustrated below:

English	Devanagari
-----	-----
Kingston	किंग्स्टन
Cunningham	कनिंघम

- c) Omission of vowels:

Many English names end with vowels that are not pronounced, so they are omitted in transliteration, as seen in the examples below:

English	Devanagari
---------	------------

|-----|-----|

| Blake | ब्लेक |

| Watergate | वाटरगेट |

d) Transliteration of silent letters:

In accordance with English pronunciation rules, several consonants including 'r' remain silent, but in Devanagari, these are often transliterated using letters such as 'र', as shown below:

| English | Devanagari |

|-----|-----|

| Hampshire | हैम्पशायर |

| Watergate | वाटरगेट |

| Labour Party | लेबर पार्टी |

e) Use of a single Devanagari letter for English consonant clusters:

Many English names and words contain consonant clusters representing a single sound. Such clusters are transliterated using a single Devanagari letter, as in the following examples:

| English | Devanagari |

|-----|-----|

| Scythia | सीथिया |

| Yorkshire | यॉर्कशायर |

In these examples, sc and sh are transliterated as स and श, respectively.

f) The use of 'tha' and 'da' for English voiceless th [θ] and voiced th [ð]:

When transliterating the voiceless th [θ] and voiced th [ð] from English into Devanagari, their closest equivalents, 'tha' and 'da', are used, as illustrated below:

| English | Devanagari |

|-----|-----|

| Scythia | सीथिया |

| Rutherford | रदरफोर्ड |

- g) The use of a single Devanagari letter for English geminate consonants:

Many English names and words contain geminate consonants, but typically only one consonant is pronounced. Thus, these geminates are transliterated with a single Devanagari letter. Examples include:

| English | | Devanagari |

|-----|-----|

| Blackberry | | ब्लैकबेरी |

| Scott | | स्कॉट |

11.8.1 Rules of English-Hindi Transliteration

Just as phonology studies sound units in language, graphology refers to the study of written units (graphemes), which is also used by forensic psychologists to authenticate handwriting. In the same way that phonemes (sounds) exist, written language consists of graphemes. While some languages may have multiple forms of graphemes, Hindi's Devanagari script generally provides one grapheme for each phoneme. However, there are occasional exceptions. In Hindi, graphemes corresponding to synonyms are relatively common.

For example, the words *Kamala* (lotus), Ramesh, and *camacā* (spoon) all follow this pattern: <क>/<म>/<ल>.

English, however, frequently has graphemes that correspond to multiple phonemes. These graphemes typically fall into six categories:

1. **Synonymic graphemes:** Multiple graphemes corresponding to the same phoneme.

- Examples:

- motor (मोटर), Kennedy (केनेडी)

2. **Multiphonemic graphemes:** A single grapheme corresponding to multiple phonemes.

- Examples:

- The letter 'a' corresponds to /a/, /a:/, /æ/, /e/, or /ə/.

- c can correspond to /k/ or /s/.

- d can correspond to /d/ and /d̪/.

- g corresponds to /g/ or /d͡ʒ/.

Examples:

- (i) America, Parkinson, Albany, Blake, Sam

(ii) Cecil, Scott

(iii) Dowson, London

(iv) Griffith, George

3. (a) Synthetical graphemes: A grapheme representing a combination of phonemes.

- Examples:

- x corresponds to /k+s/ or /g+z/, as in Dixon (डिक्सन), example (एग्जांपल).

(b) Differentiated phonemic graphemes: A grapheme representing different phonemes.

- Examples:

- x corresponds to /z/ or /ʒ/, as in Xavier (जेवियर).

4. Analytical graphemes: Two graphemes corresponding to a single phoneme.

- Examples:

- Ch corresponds to क/ka, च/ca, श/sh, as in Chemist (केमिस्ट), Church
Chauffeur (शौफर).

6. Zero graphemes: In some cases, a grapheme may act as a null, as in Psychology (P), Kitchen (T), Knutsford (K), and Knowledge (K) have silent graphemes.

Thus, the rules of English-to-Devanagari transliteration clarify that the selection of equivalent graphemes is based on the position and pronunciation of the letters in the word.

11.9 SUMMARY

Phonemics is a branch of linguistics concerned with the study of the physical properties of speech sounds and the processes involved in their pronunciation. Each sound is represented by a specific symbol in a phonetic script, and both the sound and its corresponding symbol are referred to as phonemes. This section delves into the nuanced concept of transcription, exploring both theoretical foundations and practical applications.

Theoretical and Practical Aspects of Transcription: Transcription involves the conversion of spoken language into written symbols, capturing the phonetic details of speech. Theoretically, transcription serves as a crucial tool in linguistic analysis, allowing researchers to document and study the

phonological features of languages. Practically, it is indispensable in fields like language teaching, speech therapy, and translation, where accurate representation of sounds is essential for clear communication and understanding.

Transcription in Translation: In translation, transcription plays a pivotal role, particularly in the accurate rendering of proper nouns, such as names. Correct transcription ensures that names are recognizable across different languages, thereby enhancing the comprehensibility of the text. This process is not merely about phonetic accuracy but also about maintaining cultural and personal identity through language.

Transcription vs. Transliteration: While often confused, transcription and transliteration serve different purposes. Transcription focuses on written representation of the sounds of speech, aiming for a phonetic match as closely as possible. Transliteration, on the other hand, deals with the conversion of text from one script to another, focusing on the representation of letters or characters rather than sounds. Although transcription is valuable, transliteration is often deemed more critical in linguistics, especially when dealing with languages that use very different scripts, as it addresses the orthographic transfer without necessarily capturing the phonetic nuances.

Script Similarities and Differences: The relationship between transcription and the scripts of different languages is explored by considering how the characteristics of one script influence the transcription into another. For instance, the phonetic inventory and orthographic conventions of one language can significantly affect how its sounds are transcribed into another script, leading to variations in transcription practices.

English-Hindi Transcription: This section specifically addresses the transcription from English to Hindi, highlighting major features:

- **Consonants:** Each English consonant sound is mapped to its nearest Hindi equivalent, considering the place and manner of articulation. For example, the English 'p' can be transcribed as 'प' when not aspirated and 'फ' when aspirated.
- **Vowels:** English vowels, which vary greatly in quality and length, are matched to Hindi vowels, which are more standardized but can be modified with diacritical marks to reflect English variations. For instance, the English 'a' in 'cat' might be transcribed as 'ए'.
- **Diphthongs:** English diphthongs, like 'ai' in 'fine,' pose particular challenges and might be transcribed as 'आई' in Hindi.
- **Practical Examples:** A comprehensive guide using the English alphabet provides practical examples, demonstrating how each letter or sound in English can be transcribed into Hindi script.

Transcription Rules for English-Hindi: A set of rules is provided to guide translators in the process of transcription, emphasizing the importance of consistency and the considerations of phonetic accuracy versus ease of recognition by the target audience. These rules aim to facilitate not just linguistic accuracy but also cultural and communicative effectiveness in translation.

In conclusion, this unit not only illuminates the methodologies of transcription but also underscores its significance in cross-linguistic communication, particularly in the context of English to Hindi translation. It emphasizes the nuanced understanding required to navigate the complexities of phonemic representation across languages.

11.10 GLOSSARY

Transcription, transliteration, conversion, International Phonetic Alphabet, broad transcription, narrow transcription, script, pronunciation, phone, phoneme, spelling.

11.11 EXERCISES

1. Mark the following statements as True (✓) or False (×):

- The study of the physical form of linguistic sounds and their pronunciation is done in phonemics.
- Phonemics does not study the sound systems of specific languages.
- Personal names in the source language are not translated.
- Transcription is an essential part of any written translation.
- Geographic names are always transcribed.
- Transcription and transliteration are two different terms for the same concept.
- The International Phonetic Alphabet is used for accurate pronunciation transcription.
- Hindi, Marathi, and Punjabi are languages with similar scripts.
- The Roman script has been adopted for the Mizo language.
- Different methods of transcription are used for the same English letter in Devanagari.

(Answer Key: a ✓, b ×, c ✓, d ✓, e ×, f ×, g ✓, h ×, i ✓, j ✓)

2. Answer the following in brief:

- What is the difference between a phone and a phoneme?
- What is meant by the transcription of names?

- c) What is meant by broad transcription?
- d) Name five languages with similar scripts.
- e) Name five languages with different scripts.
- f) What are the scripts of English and Punjabi known as?
- g) What factors should be considered when transcribing?
- h) Briefly explain the difference between meaningful and non-meaningful units in translation from the perspective of transcription.

(Sample Answers: a) A phone is a sound, while a phoneme is the functional sound unit of a specific language. b) Transcription of names refers to converting personal and geographical names from the source language into the script of the target language. c) Broad transcription is based on phonemic distinctions, transcribing only phonemes. d) Languages with similar scripts: Hindi, Marathi, Konkani, Nepali, Sanskrit. e) Languages with different scripts: Punjabi, Gujarati, Telugu, Malayalam, Oriya. f) The script of English is called Roman, while the script of Punjabi is known as Gurmukhi. g) Transcription must consider pronunciation and spelling, while also accounting for phonemic distinctions. h) Translation units can be either meaningful (morphemes, words, phrases, sentences) or non-meaningful (phones and phonemes). Non-meaningful units are transcribed, not translated.)

3. Answer the following questions:

- a) Define transcription and explain its role in translation.
- b) Are all types of names transcribed from the original text? Does transcription affect the comprehensibility of the translation?
- c) Which alphabet is used for phonetic transcription? Why is phonetic transcription necessary in linguistics?
- d) Using examples, explain how spelling differences in names may occur among languages with the same script.
- e) What features should be considered when transcribing from English to Hindi? Explain one such feature with an example.

The process of transcription and its role in translation are critical areas of study in both linguistics and translation studies. Transcription refers to the conversion of names or elements from one script to another, which often involves a deep understanding of the phonological and orthographic systems of both the source and target languages. In this detailed discussion, we will explore the various nuances of transcription in translation, as well as the significance of using standardized systems like the International Phonetic Alphabet (IPA) for accurate phonetic representation. The use of transcription in different linguistic contexts, including languages that share a common

script but differ in phonetic representation, adds further complexity to the practice.

A) Transcription in Translation: Its Meaning and Role

In any text from a source language (SL), certain linguistic elements are not subjected to traditional translation but instead transcribed. These elements usually include proper names—such as personal names, geographical names, and sometimes titles of classical works. For instance, when translating texts that contain the names of Indian epics like Ramayana or Rigveda, the translator does not translate these titles but rather transcribes them into the script of the target language (TL). The same process applies to geographical names like New Delhi or the Himalayas.

The reason transcription is essential in written translation is because these names—proper nouns and titles—carry cultural and contextual significance that should remain intact across languages. By transcribing rather than translating these elements, the translator ensures that the proper nouns are accurately represented in the target language, maintaining the integrity of the original text. In doing so, transcription becomes a bridge between the two languages, preserving cultural markers that are vital for the reader's comprehension and connection to the text.

For example, when translating a novel from Hindi to English, names like Ganga (a river in India) should be transcribed as Ganges in English, because this is the established transcription that English readers recognize. Similarly, in the reverse process, an English name like John is transcribed in Hindi as जॉन to maintain the pronunciation while adapting to the Devanagari script.

B) Transcription vs. Translation of Names: When to Choose Each

In any translation, the translator encounters various types of names—personal names, geographical names, titles of works, and names of languages. While personal names are most often transcribed directly from one script to another, other categories like geographical names or titles of literary works require the translator to make a decision: should these names be translated or transcribed?

For instance, geographical names sometimes require transcription based on the context or the reader's familiarity with the location. The name of a city like Moscow is almost universally transcribed rather than translated into other languages, because the transcription of Москва (in Russian) as Moscow is globally recognized. However, less well-known locations may either be translated or transcribed, depending on the target audience's familiarity with the place.

A similar decision applies to titles of works. For example, the Sanskrit epic Mahabharata is transcribed into English as Mahabharata without translation. However, if translating the title of a less famous work, such as a poem or a novel, a translator might opt to translate the title into the target language for

better reader comprehension. Therefore, transcription of names—whether they are personal, geographical, or literary—requires careful judgment to ensure that the translated text is both accurate and easily understood by the target audience. Proper transcription also enhances the overall quality of the translation and ensures the text’s comprehensibility.

C) The Role of the International Phonetic Alphabet (IPA) in Transcription

Phonetic transcription plays a crucial role in linguistics, particularly when it comes to accurately representing the sounds of different languages. To accomplish this, linguists use the International Phonetic Alphabet (IPA), which provides a standardized set of symbols for the sounds (phonemes) of all spoken languages. The IPA is invaluable for phonetic transcription because it offers a consistent and universally recognized method for representing sounds, regardless of the script used in a particular language.

Different languages use different scripts, and in many cases, the Roman alphabet is employed in international contexts. However, the Roman script is insufficient for accurately transcribing the sounds of many languages because it lacks symbols for certain sounds. For example, English uses the Roman alphabet but does not have symbols for certain phonemes found in languages like Hindi, Arabic, or Mandarin. This is where the IPA becomes essential: it supplements the Roman script by providing specific symbols for each phoneme, allowing linguists and translators to accurately transcribe pronunciation across languages.

In linguistic studies, phonetic transcription is important for research on pronunciation, dialectology, and language learning. For instance, an English learner of Hindi might benefit from phonetic transcription that shows exactly how to pronounce Hindi sounds using IPA symbols. The IPA also helps linguists analyze the phonetic structure of different languages and study language variation across regions and social groups.

D) Transcription in Languages with the Same Script: Examples and Variations

Languages that use the same script often do not require transcription when moving between those languages. For example, Hindi, Marathi, Konkani, Nepali, and Sanskrit all use the Devanagari script. A name written in Devanagari in one of these languages can typically be read and understood in another without the need for transcription.

However, even when languages share the same script, variations in pronunciation and phonetic rules can sometimes lead to differences in how names or words are represented. For instance, in Sanskrit, the name of India is written as भारतम् (Bhāratam), whereas in Hindi, it is simply भारत (Bharat). Similarly, the word संस्कृतम् (Saṃskṛtam) in Sanskrit becomes संस्कृत (Sanskrit) in Hindi. These small differences reflect the phonological rules of each language, and though the script is the same, the transcription process

may introduce slight modifications to accommodate the target language's phonology.

Another example comes from European languages that use the Roman script, such as English, French, and German. Although these languages share the Roman script, the spelling of proper names can vary significantly. For example, the name of the famous Russian author Chekhov is written as *Tschechow* in German, *Tchekhov* in French, and *Tjechov* in Swedish. However, if a translator were converting a German text about Chekhov into English, they would use the standard English spelling Chekhov rather than directly transcribing the German form *Tschechow*. This demonstrates that even languages with the same script can exhibit differences in transcription, particularly when it comes to proper names.

E) Key Features of Transcribing from English to Hindi

When transcribing from English to Hindi, several features of the target language, especially its script (Devanagari), must be considered. One notable feature is that the same English letter may correspond to multiple Devanagari characters, depending on the pronunciation of the English word. For instance, the English letter “a” can be represented in several ways in Devanagari, depending on the sound it represents in different words:

- America becomes अमेरिका (the vowel sound is transcribed as अ)
- Parkinson becomes पार्किन्सन (the vowel sound is transcribed as आ)
- Blake becomes ब्लेक (the vowel sound is transcribed as ए)
- Sam becomes सैम (the vowel sound is transcribed as ऐ)

This variation in transcription arises because English vowels often have multiple pronunciations, and Hindi uses different characters to represent these sounds. Therefore, a single English letter may correspond to different Hindi vowels based on the pronunciation of the specific word. The translator must carefully analyze the phonetic structure of the word in English to select the correct Devanagari character, ensuring that the transcription reflects the word's true pronunciation.

A similar phenomenon occurs with other English letters, particularly consonants. For instance, English letters like “t” or “th” are transcribed differently in Hindi based on whether the sound is aspirated (as in “thick”) or non-aspirated (as in “tick”). Such subtleties are crucial for maintaining the phonetic integrity of the original English word when it is transcribed into Hindi.

Conclusion

Transcription plays a vital role in translation, especially when handling proper names and other untranslatable elements. By converting names from

one script to another, transcription helps maintain the cultural and linguistic essence of the original text. Whether transcribing personal names, geographical names, or titles of works, the process requires careful attention to phonetic details to ensure accurate representation in the target language. The use of systems like the IPA for phonetic transcription further enhances the precision and clarity of transcriptions across languages.

11.12 SOME USEFUL BOOKS

- Alekseyeva I.S. (2008), *Introduction to Translation Studies* (in Russian), Moscow Academia
- Dhal, J.B. (1984). *Dhvanivijñāna*, Patna, Bihar Hindi Granth Academy
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- Jones, Daniel (1982). *English Pronouncing Dictionary* (revised by A.C. Gimson), London ELBS Edition
- Twaddell, W.F. (1957). *On Defining the Phoneme, Readings in Linguistics*, American Council of Learned Societies

UNIT 12 DISCOURSE, TEXT, AND COHERENCE: THOUGHTS AND ANALYSIS

Unit Structure

- 12.0 Objectives
- 12.1 Introduction
- 12.2 Discourse and Discourse Analysis
 - 12.2.1 Discourse Analysis as an Interdisciplinary Method
 - 12.2.2 Discourse Analysis and Conversation (Dialogue) Analysis
 - 12.2.3 Discourse Analysis: Background
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 - 12.4.1 Text and Coherence
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- 12.11 Glossary
- 12.12 Exercises
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12.0 OBJECTIVES

You are starting this unit after studying the interrelationship of semiotics and translation, as well as the importance of phonetics and transliteration in translation. After reading this unit, you will be able to:

- Analyze various dimensions of discourse and discourse analysis;
- Test the theories of discourse analysis and multilingualism;
- Exemplify the various dimensions of discourse analysis;

- Distinguish between text, text analysis, language processing, and text processing;
- Explain the differences between discourse analysis, text analysis, and conversation analysis; and
- Analyze translation principles related to Discourse, text, and language processing.

12.1 INTRODUCTION

The term Discourse is equivalent to the Hindi word "*prokti*". In Hindi, it is also known as "*kathya*". The word "text" is equivalent to the Hindi word "*pāṭha*". In text and discourse, we would be able to see the ground of coherence which will enable us to understand Translation Studies.

12.2 DISCOURSE AND DISCOURSE ANALYSIS

So far, the concept of "Discourse" has no universally accepted definition within discourse studies. However, this does not mean that it is lacking, but rather serves as evidence of its interdisciplinary nature. You may suddenly question why it is associated with discourse. In the same way that phonology or morphology is part of the field of linguistics, this should have been called "discoursology" or why not "literary criticism"? Alternatively, the nomenclature "discoursography" like ethnography could also have been possible. Is it named based on the principles of chemical analysis? It is possible. Certainly, just like chemical analysis, discourse analysis has been developed as a methodology within language usage to find meaningful answers to various questions related to different phenomena. Sometimes, complex questions related to language usage cannot be meaningfully answered within the traditional branches of linguistics. Discourse can resolve our incapacity. Through discourse analysis, linguistic communication and such intricate questions can be meaningfully addressed, which cannot be achieved through traditional branches and methods of linguistics. It can be said that discourse analysis has created a specific exploratory method within linguistics. Analysis is also used at the academic level to address processes. Discourse analysis also seeks exploratory answers to linguistic processes that cannot be understood comprehensively through other methods. Its relevance lies where other branches of linguistics fall short. Discourse analysis, as a meaningful alternative approach, attempts to explore connections and possibilities beyond the boundaries of sound, word, sentence, and literal meaning. It has established itself as a distinct and special entity within the strong branch of linguistics. The use of analysis with the word discourse becomes logical. Nowadays, discourse or conversation analysis has emerged as a prevalent sub-branch of sociolinguistics and pragmatics.

Discourse analysis studies the actual events and activities of communication. From this perspective, it is a group of interpretive terms. The English word

"discourse" is also used for discourse analysis. Both need to be understood in different contexts. Discourse studies and discourse analysis should not be simply misunderstood as the same thing. However, discourse can be viewed from the perspective of discourse analysis, and the perspective of discourse studies. Nowadays, there is a trend of new discourses. As a result, in this era of new discourses, discourse analysis is being added to it, not diminished.

12.2.1 Discourse Analysis as an Interdisciplinary Method

The concept of discourse was formulated by Harris in the early stages of 1952 CE. According to some linguists, Harris did not develop any specific theory of discourse. According to Harris, the role of discourse is more prominent in terms of structural meaning. Since 1952 CE, attempts have been made to shape discourse according to different beliefs. However, there is no consensus, but the subject of discourse analysis is beyond the sentence. This does not mean that discourse analysis ignores sentences. It tries to understand the linguistic world beyond sentence structures. According to some scholars, discourse studies both oral and written forms of language, while others believe that it only analyses oral communication.

The entirety of the Discourse can be categorized into the following sections:

1. **Text:** Text construction, structure and format, intra-sentence relationships, and formation during the text.
2. **Dialogue:** Verbal form of communication. The language world beyond the text.
3. **Communication:** Social-cultural nature, environment, and context of communication.

It is also possible to use incompatible, unrelated, and uncontrolled sentences in a text. However, this is not possible in discourse. Discourse is based on two criteria:

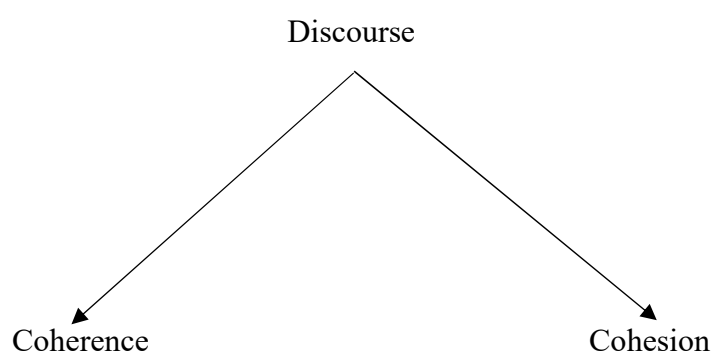


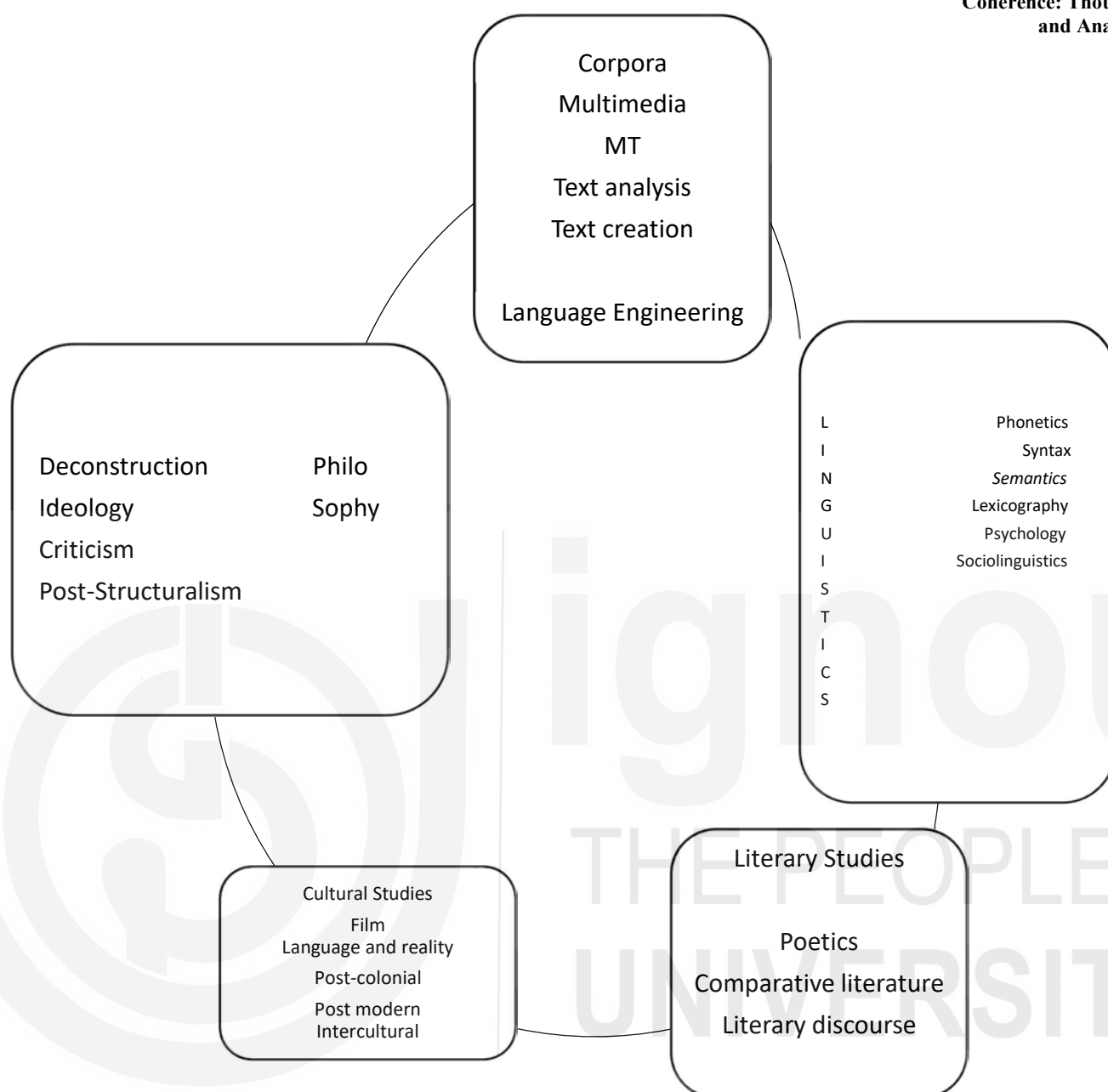
Diagram 12.1

Consequently, coherence and cohesion are the essence of discourse and conversation. According to the Russian scholar Bakhtin, language is a discourse in its Concrete Living Totality. The completeness of language

indeed lies in its entire coherence and cohesion. Discourse analysis studies the totality of language. It provides a new alternative. It is important to remember that Discourse is neither just text analysis nor conversation analysis but a combination of both. For example, the vitality of language is discourse. The structural integrity of language is not confined to written and spoken units alone. It resides in all those fragments that, by connecting and linking with each other, provide meaning within the realm of references. From this perspective, its field of study is different from structuralists. Discourse analysis is an extension of linguistic "experiences".

Discourse analysis emerged as a popular branch of applied linguistics in the decades of 1970 CE and 1990 CE. It became the subject of intensive research. Discourse uses various methods, modern and postmodern theoretical perspectives, debates, and theories of linguistics. Its field of study is the analysis of sentences, texts, and dialogues beyond the limits of sentence structures. These specific characteristics distinguish it from Structuralism. According to structuralists, the sentence is the final unit of language, and meaning, sentence structure, and linguistic units are interconnected. Linguistic structure creates a context of reference. According to formal linguistics, the final stage of language is the sentence. Everything can be conveyed through sentences. For example, the role of reference is not important in semantic analysis because language is the accumulation of minimum and maximum units which consist of phonemes, morphemes, words, clauses, sentences, etc.

Discourse is an interdisciplinary method since it is inextricably linked to other disciplines. Given the breadth and scope of the discipline, viewing discourse as multidisciplinary is more acceptable. Aside from linguistics, it is closely related to philosophy, cultural studies, literature, political science, psychology, diverse ideologies, and other fields. This closeness establishes its multidisciplinary nature. Sadly, discourse analysis has been reduced to the position of a mere discipline of applied linguistics. The following examples indicate the transdisciplinary scope of discourse:



Venn diagram of the relationship of Discourse with other disciplines

Diagram 12.2

The interdisciplinary difficulties and tendencies of discourse open up new areas of study, such as sociolinguistics, cultural studies, international relations, linguistic geography and environment, communication studies, translation, and so on. The necessity of the hour is to establish specific research and analytical procedures. As a result, examining speech via the lens of multidisciplinary standards would be more relevant.

12.2.2 Discourse Analysis and Conversation (Dialogue)
Analysis

Although discourse involves the study of verbal forms of language, it differs from the analysis of conversation or dialogue. Conversational analysis is regarded as an important component of pragmatics (functional linguistics). The distinction between the two can be explained as follows:

Discourse Analysis	Conversation or Dialogue analysis
Written and Spoken	Spoken
Deductive	Inductive
Specificity	Generality
Secondary and Derivative Data	Primary Data
Formulaic	Given Conversation
Immediate and Symbolic	Natural
Limited Data	Unlimited Data

Discourse analysis examines the nature of the conversation. As a result, it is not structuralist. Speech analysis, on the other hand, takes into account structure. However, other specialists argue that conversation analysis is neither anthropology nor cultural science, hence anthropological methodologies should be ignored.

12.2.3 Discourse Analysis: Background

Halliday is credited for granting academic credibility to the proposition. Halliday created a comprehensive functional linguistics approach. Systemic functional linguistics serves as the foundation for the Hallidayan proposition model. He believed reference and procedure to be the most important aspects of language study. His systemic functional approach differs from conventional and current linguistics in that it provides successive functional explanations. He had the greatest influence in terms of significance. He believes that the full nature of meaning emerges from the larger social and cultural context. The language derives its functional ability from its surroundings. Comprehending language in social and cultural settings and situations is incorrect. Halliday established the groundwork for a new linguistic approach. Linguistic variances based on circumstances are natural. According to Halliday, Maknatash, and Stevens, Language varies as its function varies, it differs in different situations. The name given to a variety of a language distinguished according to its use is ‘register’ (1964:87). The relationships between creator and application can be shown as follows inside the Hallidayan model:

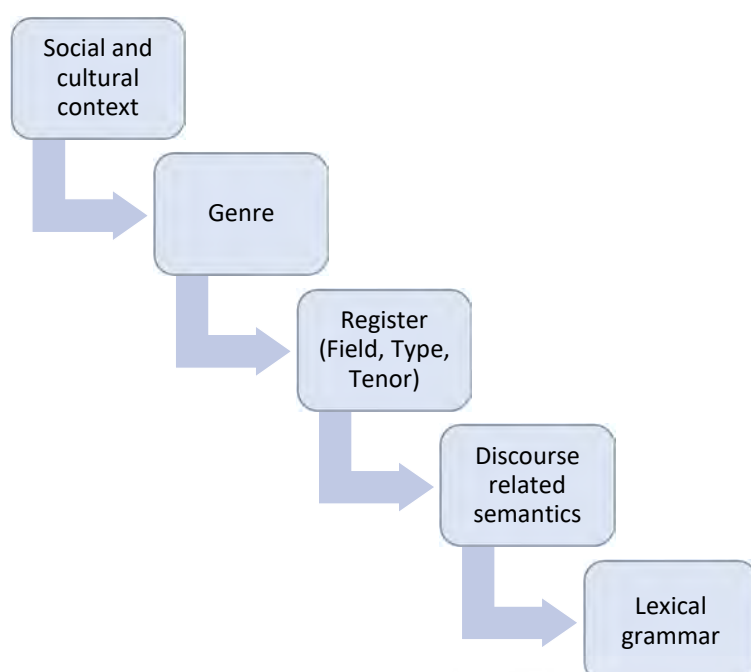


Diagram 12.3

Each variable of use corresponds to a different level of meaning. Halliday also talked about three meta-functions:

1. **Concept-oriented or Ideational:** the subject matter of the text is idea-based; it is related to meaning, which can be understood through the pattern of the action, such as the type of action, active, and passive structures, and the participation of participants.
2. **Interpersonal:** Tenor is related to interpersonal meaning, which can be understood using the politeness pattern.
3. **Textual:** Text is associated with Rīti, stylistics or textual meaning, which can be grasped through narrative, information, and understanding patterns, such as the verse structure.

The experience and creation of the meta-function are done through lexical grammar- that is, based on the choice of words and syntactic structure. Undoubtedly, this model is complex, but it creates a new perspective in the field of language study.

12.3 VARIOUS DIMENSIONS OF DISCOURSE

The study of language usage is essential in the analysis of Discourse. The process of language usage is entirely different from language change. There is a fundamental difference between the two. Language change is a historical process, whereas language usage is personal, social, political, local, and so on. Since Discourse analysis studies all the processes of communication, it is necessary to understand the natural and organized behaviors and differences in language usage. The study of discourse analysis is incomplete without understanding the language type. Language type gives birth to language usage, and differences, or we can say that language type and differentiation

arise from language usage and differences. Both are complementary to each other.

12.3.1 Language: Types and Classification

Language is a vast and diverse concept. Therefore, it is necessary to understand the differences present in the language. Language usage can be understood in the following ways:

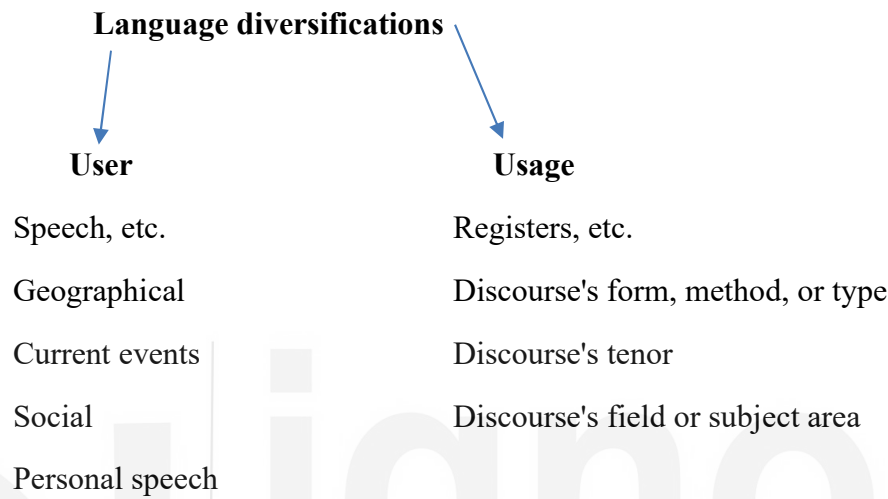


Diagram 12.4

12.3.2 User and Usage Variations

Usage allows one to comprehend role-based language behavior and variations. Humans keep their language world based on their responsibilities. Usage demonstrates the sociolinguistic importance of language use. Usage helps us comprehend humans' social roles in various settings. Any individual's social role varies depending on the scenario. For example, the same person may be the owner of a home, a player on a sports field, a priest in a temple, a teacher at a school, and so on. It is important to note that a person's language, situations, and roles influence him.

It is necessary to discuss various components of discourse here:

- The field of discourse.
- The mode of discourse.
- The tenor of discourse.

The Field or subject area of discourse.

Discourse analysis offers insight into what is written and spoken. This gives us a thorough insight into language conduct and the event area. The discourse domain is not synonymous with the subject matter, yet it includes it. Language has functional variations because of subject-specific differences. Linguistic differences are subject-specific in fields such as office work, journalism, science, and media. Vocabulary differences are both natural and required, depending on the subject area. Language used against the topic makes linguistic expressions harder. Language-related activities emphasize

language as a general to a particular criterion. Devy (1969) substituted the word “province” for “*ukti*”, from which more details can be found. The province highlights how useful the language is. Any language's ability to expand its subject matter is a sign that it has linguistic potential. But occasionally, it also causes issues with translation.

The Mode of Discourse

While language serves as a tool for communication, it also uses a variety of media to comprehend form and meaning. The discourse's style, technique, or type reveals the language's behavior. The code used in a language can be learned from its style. There are obvious distinctions between written and oral communication styles. Oral and written forms of communication also exhibit the various components of communication. Behavior in language is a particular kind of channel. Gregory and Carroll (1978) classified Discourse styles into the following forms:

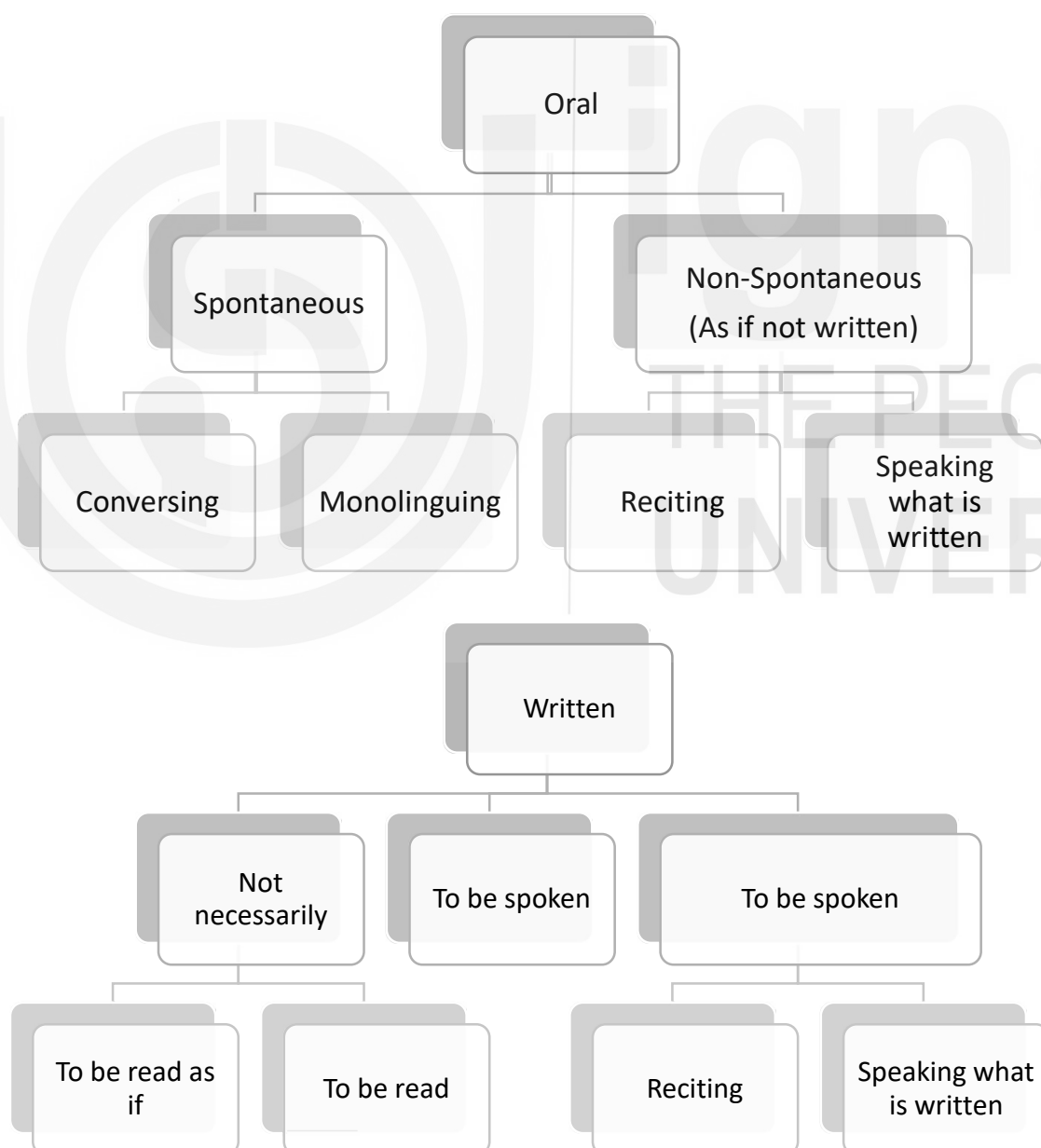


Diagram 12.5

Variation in media can lead to linguistic variance. A social contextualization of linguistic code is what is meant by context, style, or kind of conversation (or mode of discourse). The result of collective thought is language. It is also possible to demonstrate different language usage patterns in written and oral contexts. For instance:

Written	Oral
Business letters	Telephone conversation
Articles	Commentary

The written language that is technical appears simple. Written language used in the workplace can also be simple and organic. On the other hand, spoken language from radio or television is alluring. Oral language affords the user greater freedom. As a result, there is more opportunity for humor and straightforward communication.

The Tenor of Discourse

The concept of "tenor of discourse" pertains to the dynamic relationship between the speaker and the listener. This relationship can be systematically analyzed and categorized into various components such as humility, persuasiveness, proximity, formality, and informality. These components necessitate a consistent analytical approach. The foundation of language usage lies in the interaction between the speaker and the listener, or the author and the reader. Moreover, the presence of others significantly influences language style. For example, the nature of communication between a scholar and a host, a thief and a law enforcement officer, or an employee and an employer is contingent upon their respective social relations. Such variances can present substantial challenges for translators, particularly in contexts with pronounced cultural differences. In business communication, for instance, French professionals typically employ formal modes of communication, whereas their American counterparts tend to adopt a more informal and friendly approach. In the context of American business, formal communication is often deemed inappropriate.

12.4 TEXT, COHERENCE AND DISCOURSE

Text

Defining a text is a difficult task. The English word "text" comes from the Latin word *textere*, which means to weave. For example, a text can be a collection of sentences, dialogues, messages, characters, expressions, perspectives, references, situations, etc. Depending on the story, purpose, and message, a text can be descriptive, narrative, illustrative, imaginative, analytical, prescriptive, etc. Sometimes, even a single word can be throned as a text. For example, on one hand, Tulsidas's Rama-Charita-Manas is a text, and on the other hand, a word (like ‘STOP’) written on the roadside is also a

text. However, each unit and sentence does not always have a direct connection to each other. The usefulness of Discourse increases in this situation.

12.4.1 Text and Coherence

Thus, text is the operational unit of language that covers the subject matter and controls its structure by adding relationships among its units. At the same time, it makes the proposition logical by establishing relationships. Language attains comprehensiveness through it. Text is not just a coherent string of sentences. The text contains a message. This message reveals the purpose by connecting to internal structure and context. The element that determines the direction of sentence cohesion is purpose, which may vary according to the context of the story and due to this, sentence cohesion may also vary.

It is only since achieving the purpose that the actual proposition is combined in any story. In the structure of the story, its nature can be free, that is, there is a proposition situated on the periphery of the story that is not in its seed form. This does not help in progressing the story. Therefore, there is every possibility of their being left out of the summary. On the contrary, the 'bounded' statement is the seed element of the story which is difficult to be left behind. These events remain established in form and move the story forward in terms of space and time. 'Motif' is required to wrap up the proposition, this 'motif' is that part of the proposition which gives significance to its events and controls its context. If we take the example of the hidden expression of symbols in '*Parinde*' (story by Nirmal Verma), then the events of the plot express their significance in the story which moves forward with the conflict with the situation of the hostel and hilly environment. Latika lives the memory of her past life, i.e. the memory of the dead Girish, considering it as present. Dr. Mukherjee's indication that memory is embedded in the innermost layers of the psyche and personality - this is Latika's conscious effort to not forget the past. Burdened with memories, Hubert writes a love letter to Latika.

Student Julie's intra-narrative also expresses the symbolic meaning of the story, i.e., Julie breaking the rules and going to another block, Latika keeping her letter under the pillow before the arrival at the Officers' Mess, Latika's 'action' becomes symbolic by connecting with these events. A symbol of coming from the past to the present, a symbol of living life in a new context, the incident of the possibility of Hubert's chest pain dragging him to death is important here. Latika's 'action' becomes a symbol and expresses this inner meaning. Here is the pre-incident i.e., Julie's narrative opening a new dimension of Latika's mentality and outlook, and the post-incident situation i.e., opening of another dimension; the proposition covers both. From the point of view of fulfillment of purpose, the proposition of Julie's episode is 'free' because it does not take the story forward and only meagerly alters Latika's personality in a particular way.

12.4.2 Various Dimensions of Coherence

The cohesion that is active behind the creation of text is reflected by the linguistic prescription and is seen as a style marker. In the context of the text, the structure of the text has its purpose which is possible to know in a cohesive manner. Five ways to study coherence are in vogue:

(i) Contextual Coherence:

Its context is the environment, description, and conversation. Every sentence fragment is cohesive based on its characteristics. In Rāṅgeya Rāghava's work '*Devakī Kā Beṭā*', every sentence has an independent meaning in the mention of the bells of cows returning at dawn, the chanting of mantras and holy-smoke in the houses, the evening worship of Brahmins, cow-harnessing and service work in the houses of cowherds, the sound of women's bangles. Each sentence has an independent proposition and meaning, due to which cohesion is not visible externally. But as soon as the purpose of 'creating the atmosphere of Gokul at dusk' is revealed, all these sentences seem to be linked into a single chain. The proposition can be of the entire text along with the sub-text. If the text is a unit, then the proposition is also a unit because it secretly connects the context, event, character, description, environment, etc. spread in the text. To comprehend the artistic structure of the text as a unit, a bi-directional study is required, one is the discovery and analysis of the proposition, and the other is the discovery of the nature of the proposition.

(ii) Symbolic Coherence

Despite being cut off superficially, images, characters, and events can be connected based on their symbolic meaning and meaningfulness. In the story, these symbols can be explicit and implicit. In Govind Mishra's work '*Giddha*', the vulture is the basis of the story. The movements, actions, etc. of the vulture are all symbolic. Well-wishers, patrons, family members, and outsiders such as ministers, leaders, etc. keep a vulture's eye on a marriageable earning girl. The story collides with the family situation, the girl's personality, her stay in France, her husband, the family's aspirations, and the leader's character to betray and keeps unfolding between situations by giving rise to situational mood bounds into a symbol.

(iii) Structural Coherence

Here the basis of cohesion in sentences and paragraphs is found in the form of subject-predicate. In an inter-sentential context, the nature of combination can be cooperative or subordinate. Similarly, two clauses can vary depending on the purpose and it is possible to combine and result in different forms. E.g. "I saw a beautiful scene yesterday." And 'I saw a scene which was very beautiful'. There are three possible dimensions of inter-coherence study: process transformation, descriptive coordination/subordinate, and functional, fundamental bounded clause. The subject matter of Rāṅgeya Rāghava's novel '*Kaba Taka Pukārum*' is the Actor and his moral conduct related to Sex and the Dōma not being a thief by profession.

That is, the nature of the text is description-oriented, the coherence of sentences and information opens the subject matter, expands it, and in the absence of stagnation, the structure is inertial. The purpose of the first two sentences is to identify the subject-matter. The help of comparative structure has also been taken to connect subject-matter/proposition with value perception.

(iv) Referential Coherence

Here the text is cohesive based on connotation. Two sentences can be combined based on two different instruments and demonstrative or pronominal elements. For example, (1) If we take the novel '*Kaba Taka Pukārum*' by Rāṅgeya Rāghava, its first three sentences are noteworthy in this context (a) There are many types of actors. (b) Among these, *Karanaṭs* is a specific profession. (c) There is a question of their morality. The last sentence of the paragraph is (d) There is an exemption in *Karanaṭs*. (e) Nowhere is any evil considered based on work. Here, the moral value concept of *Karanaṭs* has been introduced through a logical universal experiment. Through the connotative meaning of the sentences, information has been given about the ethical values of *Karanaṭs*, where the basis of the 'work profession' is not looked down upon. Juxtaposing the *Goms* and comparing them also gives consistency to this value perception.

(v) Lexical Coherence

The sub-text is cohesive based on this word and its meaningful use. Its main bases are repetition, synonym, antonym, and co-membership. For example:

- (1) Acharya Ramchandra Shukla has presented a situation of satire through phrases with similar structure and semantic contrast. Oh, Greedy people! Thy anger, thy control of senses, thy equanimity in respect and disrespect, and your tenacity are exemplary, your cruelty, your shamelessness, your indiscretion, and your injustice, are inexplicable. Blessed are thee. Shame on you.

12.4.3 Discourse and Vision Styles

Any literary work is the message, that is communicated by the speaker/author to the listener/reader. In narrative tradition, the message is factual in nature, but in its communicative form, the actual message is delivered differently. The truth of the event is different from creative writing. Creative writing is bound by its need for communicability and its events are the world view of the writer.

And it is the conductor of the writer's vision of the event. By rising above mere facts, these events become reality, that is, the author's voice can be heard in the narration. If we take literature in the form of discourse, then one more thing is to be seen while tying the physical event/pattern in linguistic form, to what extent the writer binds himself in it, i.e. as a speaker, up to what extent he crafts his beliefs, values, and vision as communicable. On the other hand, up to what extent and how does the writer himself create the

possibility of establishing a relationship between his listener and reader? If we consider the discourse as a unit, its three purposes emerge: (1) Symbolic purpose in the form of event description, which is subjective in nature, (2) Expressive purpose in the form of the experiential world of the story, which is emotional in nature. And (3) directional purpose for the latent reader, which is experiential and directive in nature. As a unit, two dimensions of discourse study can be seen, the View axis and the Vision axis.

- (i) **View axis:** The storyteller makes the event communicable while connecting the visual event with his world of experience, then that event, having the basis of language, reveals the storyteller's vision. This orientational aspect, which gives visual form to the event, creates a context of space-time role for the reader so that the event can be seen visually. Being an iconographic art, the necessity of space-time relation remains essential in literature. Its medium is language and linguistic perception through which the sense of space and time comes to the fore. For example, in the context of time consciousness, "I had understood/understand things then/now." In the sentence-pair even after the process of 'understanding things' has been completed, the present tense form is used with 'now'. With the use of 'then', the speaker's time consciousness is connected to the present time. On the contrary, in the second sentence, the use of the past tense verb form 'understood' along with 'then' disconnects it from the present and presents it in the form of a perfect form. Similarly, for the consciousness of 'sense of place', if we take the sentence-pair 'I came/went here/there, then the use of 'here' along with the verb 'came' indicates that the speaker is there at the time of narration. On the contrary, in the use of 'there', the modal verb 'went' indicates that the speaker is not in the same place. The structure and design of the text thus indicate the proximity or distance to the object. There is a reference to the author's sense of place and consciousness. Similarly, in the historical novel, the writer creates a sense of time gap between the reader and the subject matter and accordingly also specifies the axis of time that creates distance between the reader and the event. Phrases like, 'In those days', continuous past auxiliary verbs, environment made up of past rituals and customs and obsolete noun phrases, etc. are used, sentences are also weighed upon the sense of time. And this experience does not allow the reader to remain neutral. Experiments like 'The car did not move, remained still' do not adopt the structure of past tense in full aspect but give the impression that the event is related to the past on the plane of time. But the dimension of the past auxiliary verb keeps the reader connected to the present. Past consciousness can also be made lighter using the affirmative sentence form, which ultimately gets tied to the present. The indicators such as 'it was', punctuated by the modal verb structure, connect with the perception of the past and the further structure, making it a part of the 'method of telling the story'. Past tense markers neither create distance nor depth nor do they remove the reader from the consciousness of 'now', that is, instead of being a significant part of the past, they come in the form of a 'report' as a chirping indicator of narrating the event.

(ii) Vision axis:

The reader can hear the explicit or suppressed echo of the author's vision in a literary work, but for this, the reader must connect with the inner world of poetic work. The language cannot capture the underlying value system of the vision-related poetic object; it can only introduce the speaker's vision of the subject matter. The nature of words, structure, the grammatical forms of sentence agreement, etc. presented by the writer is social and institutional. It is only by struggling with these that the writer makes his poetry communicable and creates poetic content. Therefore, when the linguistic content is highlighted from a particular angle, it reveals a special perspective of the poetic subject.

Literary work expresses the poetic content as a coordinated unit within the scope of the sentence. There is internal consistency among its sentences. Due to this, the themes in poetic work become concentrated and bind every component of the composition with a special vision and value and can present the vision of the creator. The visual style also affects the setting of literary work. Dr. Rabindranath Srivastava's interpretation of the message of Ram-Charita-Manas at all three levels is proof of this. In the first outer triangle, there is an immediate relationship between the speaker, the listener, and the message, where Tulsi is a preacher. The triangle at the second intermediate level is in harmony with the message of the triangle at the outer level. Here three characters appear as speakers, Rishi Bhardwaj, Pārvatī, and Garuda. Tulsi is in an immediately derived relationship with these three speakers and his readers because these three speakers answer the same questions of their listeners which may arise in the mind of a common reader in Tulsi's view. Tulsi fulfilling his responsibility as a narrator now takes the form of Vyasa who presents the narrative in Puranic style. Thirdly, at the lower level, Tulsi comes in the role of a litterateur. As an initiator, he creates a message for the reader through an implicit mediated relationship by embedding himself within the real characters of the story. This entire process can be seen in the following diagram:

Coherence theory

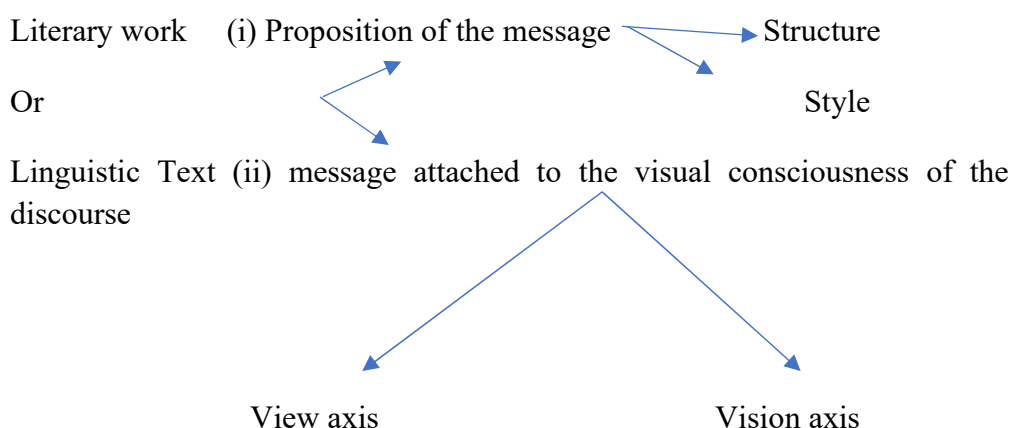


Diagram 12.6

The utility of discourse gains traction in this situation.

12.5 TEXT ANALYSIS AND DISCOURSE ANALYSIS

There is a close relationship between Text Analysis and Discourse Analysis, but there are also specific differences between the two. The scope of Text Analysis is limited to the structure, style, and composition of the text, while Discourse Analysis is concerned with social interaction and other communicative activities through the medium of text. Discourse Analysis considers language as an interactive process. In short, the relationship of Text Analysis is only with written communication, while Discourse Analysis deals with both written and oral communication.

In recent years, efforts have been made to establish both as independent methods. However, the similarities and differences between the two are not being ignored. It is the responsibility of both methods to analyze the extra-sentential linguistic truth of sentences. Consequently, determining the boundaries between the two is a difficult task. Text analysis is related to the basic structure of linguistics and its mapping, and it is related to social conversations, relationships, and references through discourse texts. To some extent, the text is not directly concerned with social, interpersonal, and intrapersonal relationships. For example, text analysis leaves out all the social, interpersonal, and intrapersonal relationships and all the aspects associated with them in the text for discourse analysis. Consequently, under discourse, conversation and narrative are also included. There is a fundamental difference between the two. The analysis of social contexts of conversation and narrative is the domain of discourse analysis. The oral form of discourse is considered a part of discourse analysis, while the analysis of written form is a part of textual analysis. However, there is still disagreement among scholars in this context. According to some scholars, textual analysis primarily considers various aspects of written linguistic composition as the basis of their study. The analysis of referential meaning is not the ultimate goal of textual analysis.

12.6 CONTEXT AND DISCOURSE ANALYSIS

As previously mentioned, Michael Halliday and his colleagues in Britain developed an alternative perspective on understanding and testing language in the 1960s and 1970s CE, which was entirely different from traditional grammarians and behaviorist approaches. This had a significant impact on the field of translation studies, marking the beginning of a new era. In the field of translation, the echoes of social and functional attitudes towards language began to be heard. Before this, Malinowski (1923, 1953) and Firth (1935) had discussed linguistic contexts and situations. While Malinowski emphasized the cultural and contextual aspects, Firth focused on functional contexts.

The context is an important subject of discourse analysis. Context defines language usage and language usage defines a context. Consequently, both depend on each other, and their mutual absence leads to a state of void. The

most significant element that influences language is context. Language grasps its meaning through context. Different components of context can be classified as follows:

Communication: Field, Mode, Tenor

Pragmatics: Intent, Speech, Act Sequence, Implication and Inferential knowledge

Significant: Inter-textuality, Sign, Genre, Discourse, Text

Cultural: Cultural status, Identity consciousness, Socio-cultural limits.

12.7 DISCOURSE-REFERENCE AND TRANSLATION THEORIES

Various scholars have presented their translation principles concerning translation and discourse as follows:

- Katharina Reiss - Text Type approach
- Hans J. Vermeer - *Skopos* Theory
- J.H. Mänttari - Translational Action
- Christiane Nord – Text-Based Analysis Model
- Snell Hornby – Integration based Theory

Based on the type of work and from the point of view of translation, Katharina Reiss classified the text into the following categories:

- a. **Informative Text:** Clear information, simple dialogue, knowledge, and facts, such as translations of reports, research work, and lectures.
- b. **Expressive Text:** Creative compositions, beauty-oriented compositions, such as translations of biographies, poems, dramas, etc.
- c. **Persuasive Text:** Appealing and convincing - such as translations of speeches, advertisements, advice, and lectures.
- d. **Audio-visual Text:** Audio-visual, advertisements, films, such as translations related to audio-visual text.

The characteristics of the text type affect the translation methods. The text is a "gift" that the producer creates for the recipient. It is a desired expectation, and the background for its acceptance is prepared. Translation is a communicative gift of the things said in another language to members of the target language. According to her "The transmission of predominant function of ST is determining factor by which the TT is judged".

***Skopos* Theory**

Vermeer presented the *Skopos* Theory in 1970. "*Skopos*" is a Greek word that means aim or objective. According to this theory, it is necessary to highlight

and analyze the purpose and process of translation. The following are the four basic principles of this theory:

- a. Translation is determined by The *Skopos*.
- b. Translation is a message for the target language culture.
- c. The target language should be coherent internally.
- d. The target language should be compatible with the source language.

Translational Action (Action Theory)

This principle was developed by Justa Holz-Mänttari in 1984 CE. According to him, the functional efficiency of translation should be established at various levels because it is an intercultural process of communication. The translator is obliged to understand complex human needs and situations to make the product of translation useful and acceptable. He/she must present the translation according to social norms and demands. For instance, translation is a part of social work and can be divided into different categories. More than one person or organization is involved in translation work. Their roles are as follows:

Initiator- a company, person, or anyone who needs translation.

Coordinator- the one who contacts the translator.

Producer- an individual working in a company who creates the source language.

Translator- a translator or translation agency.

Target language user- a person who uses the translation.

Target recipient- the final user.

This action is only possible under favorable conditions. For example, it may be necessary to negotiate with the situation to understand the translation. It is the responsibility to complete the task within a specific time frame. This is a task that comes with a lot of responsibility.

Text-based analysis model:

Christian Nord has discussed two types of translation: (1) Documentary translation and (2) Instrumental translation.

- (1) **Documentary translation:** It serves as a document of source culture communication between the author and source text recipient.
- (2) **Instrumental translation:** Serves as an independent message-transmitting instrument in a new communicative action in the target culture.

Integration based theory

Snell Hornby attempts to understand translation comprehensively. He works to combine various dimensions of translation. His translation theory is stratified. He includes literary, cultural, political, economic, social, legal, and other aspects in his translation theory so that a holistic study of translation becomes possible.

From this perspective, this theory does not merely consider translation as a process of language conversion, but an attempt to establish it as a specific kind of human activity. For example, like other human activities, translation is also a task that the translator performs like other human tasks.

Constructing a text is an objective of translation, but that text should have the ability to respond correctly to the nuances of transmission, culture, context, and action in that text. Highlighting the distance between the source language and the target language is an unnecessary task. It is a complex debate that has puzzled translators for years. The complexities of linguistic equivalence are also baseless. These complexities have made translation cumbersome. Translators should comprehend these simply and naturally.

Consequently, these beliefs can be mentioned in the following way:

1. Every action has its purpose.
2. Translation work is inspired by functionality.
3. Translation work is determined by objectives, so translation itself is a goal.
4. The functionality of the target language depends on the demands of the user.
5. The determiner is the user of the target language.

The functionalism of translation is mainly controlled by two principles:

- a. **Favorability:** The target language text should be clear so that the user may easily understand it. Communicability impacts translation quality while also influencing demand. A high-quality translation offers an advantageous environment for the reader. Clarity strengthens the bond between text and user, influencing the demand for translation. A better translation is unobstructed.
 - b. **Relevance:** A desired relationship between the source language and the translation is required. The foundation of translation is a set of guidelines for user and customer cooperation. These guidelines' primary goal is to draw attention to fresh approaches to cooperation to remove the barriers to effective communication. Increasing involvement is the goal of translation. Being mindful of the collaboration is essential to the translation process's success.
- The role of the source text is limited. The translation is oriented towards the goal. The translator's focus is on the target language, as the target

requires transmission. It can be clearly stated that translation is inherently a dialogue, not just a mere text. After going through this process, ownership does not remain with the source text. Ownership does not belong to anyone. The adequacy of the target text is not determined by its literary quality, but rather by its functional capabilities. The translator is a specific communicative entity that produces competent, accurate, useful, and functional text. The production of the text is an integral part of fulfilling the requirements of its users. The commercial viability of translation depends on its purpose, function, and demand. The outcomes of translation can be determined by various criteria. The importance of the user is paramount in translation. The text is intertwined with the characteristics of dialogue and the communicator—for example, where the text is on one side as the bearer of the dialogue, while on the other side, it is also the conveyor of that dialogue. The structure of the text depends on its functionality. Linguistic units merely represent symbols. The source language is only the beginning of this process. Establishing intercultural dialogue is the universal goal of translation. Translation is a decision-making task that requires the translator to navigate through various challenging turns. The translator needs to demonstrate their expertise. The success of translation hinges on the functional aspect of the target language. For instance, a translation should not be devoid of a purpose.

12.8 DISCOURSE ANALYSIS AND TRANSLATION

In the 1980s and 1990s, a new debate arose about understanding the discourse analysis and translation concerning each other. For example, the translation theory of House is as follows.

Translation Theory of House

In 1997, Juliana House presented the discourse-based translation theory (Translation Quality Assessment TQA) based on the model of Halliday. This model systematically and sequentially studies the textual profiles of source and target languages. They believe that the process of text categorization should be based on complex reactive criteria. The focal point of House's translation principles is the register analysis. This model essentially expands and applies Halliday's principles in the field of translation. However, several additional elements have been added that are not available in Hallidayan model, such as the concepts like domain (field), series (tenor), and mode (mode) as follows...

1. **Field:** It refers to the integration of social interactions and technical terms with subject matter within a field.
2. **Tenor:** Under tenor, contemporary socio-geographical circumstances of the speaker and intellectual, emotional, and influential situations are reckoned with. He considers individual aspects as important.
3. **Mode:** Under Mode, he mentioned the importance of the participation and proximity of both the speaker and the listener, apart from traditional methods.

His model consists of the following major ideas:

1. The background of the practical applications of the source text is prepared.
2. Based on this, the style of the source language is determined.
3. Both determine the functionality of the source language.
4. The same process is carried out with the target language.
5. Then, a comparative 'profile' of the source and target languages is prepared, and gaps and coherence are identified in translation.
6. Only then, the quality of the translation is improved.
7. Based on this, the classification of translation and text is done.

Juliane House discussed two types of translation:

1. Direct Translation (**overt**), 2. Indirect Translation (**covert**).

To analyze and categorize the main text and target text from a translation perspective, they presented the following chart:

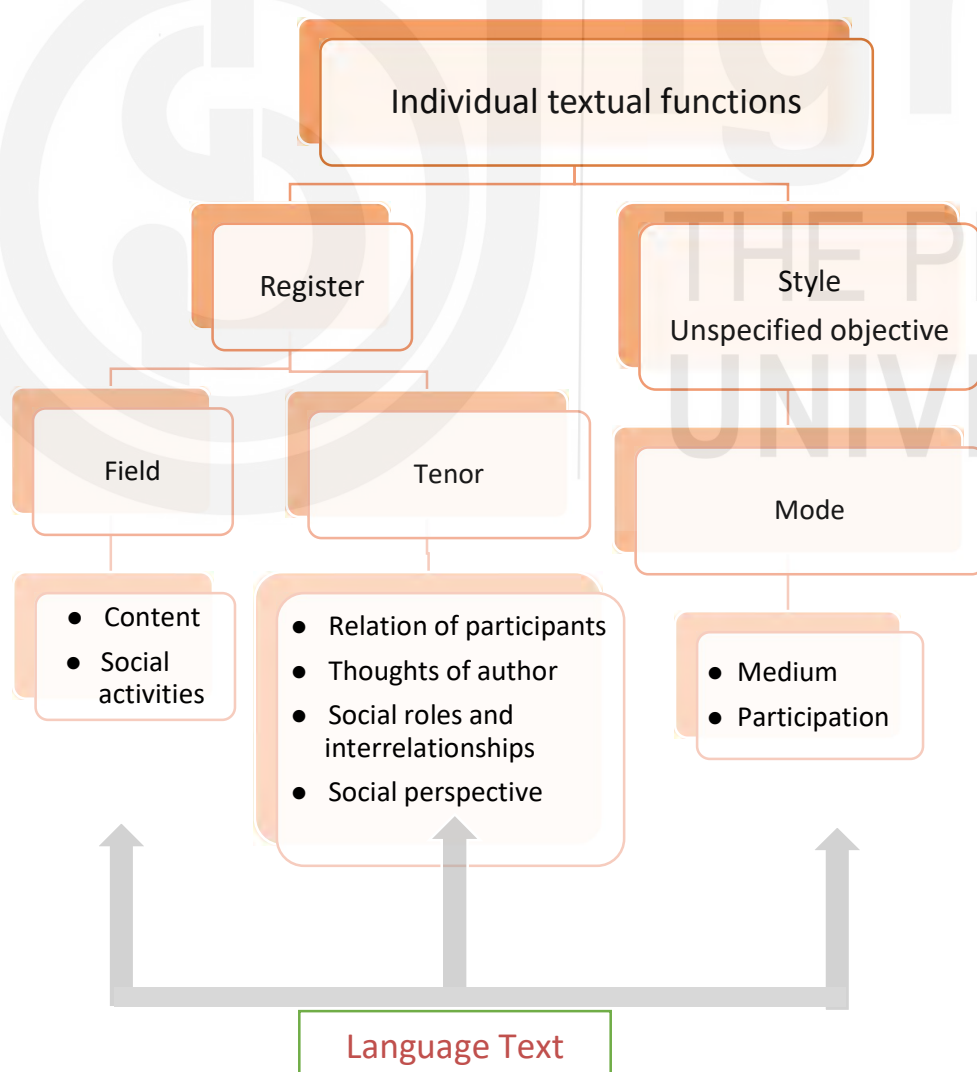


Diagram 12.7

12.9 TEXT AND TRANSLATION

According to experts in the field of translation, there is a close relationship between the text and discourse, and we can divide them according to our convenience. The process of translation begins with one text and ends with the creation of another. The first text is called the source language text, and the second is called the target language text. Translation is essentially the replacement, substitution, and transfer of the source language text into the target language text. Such beliefs are traditional and language-based. Translation can be interlingual, intralingual, or inter-semiotic. The renowned linguist Roman Jakobson discussed the three types of translation based on the sign system of language. The translation of a text in the same language is called intralingual translation. That is, the translation of a Hindi text in Hindi itself (paraphrasing and simplification) is intralingual, where the sign system is the same. This is one type of analysis and statement. The transformation of a text from one language to another is called interlingual translation. That is, the translation of Hindi into English is an interlingual translation, where the two linguistic sign systems are different. The transformation in a medium is called inter-semiotic translation. That is the television broadcast, stage performance, or film adaptation of a work is inter-semiotic translation. According to Roman Jakobson, interlingual translation is the true translation.

The same passage can be translated differently by different translators. For example, the lines of Oliver Goldsmith's "*The Deserted Village*" have been translated in different ways by different translators.

Thus, the process of translation involves establishing a connection between the type, action, and context of the text while translating from the source language to the target language. As a result, during the translation process, the translator must rely on the following methods, processes, and procedures:

Translation Mechanism:

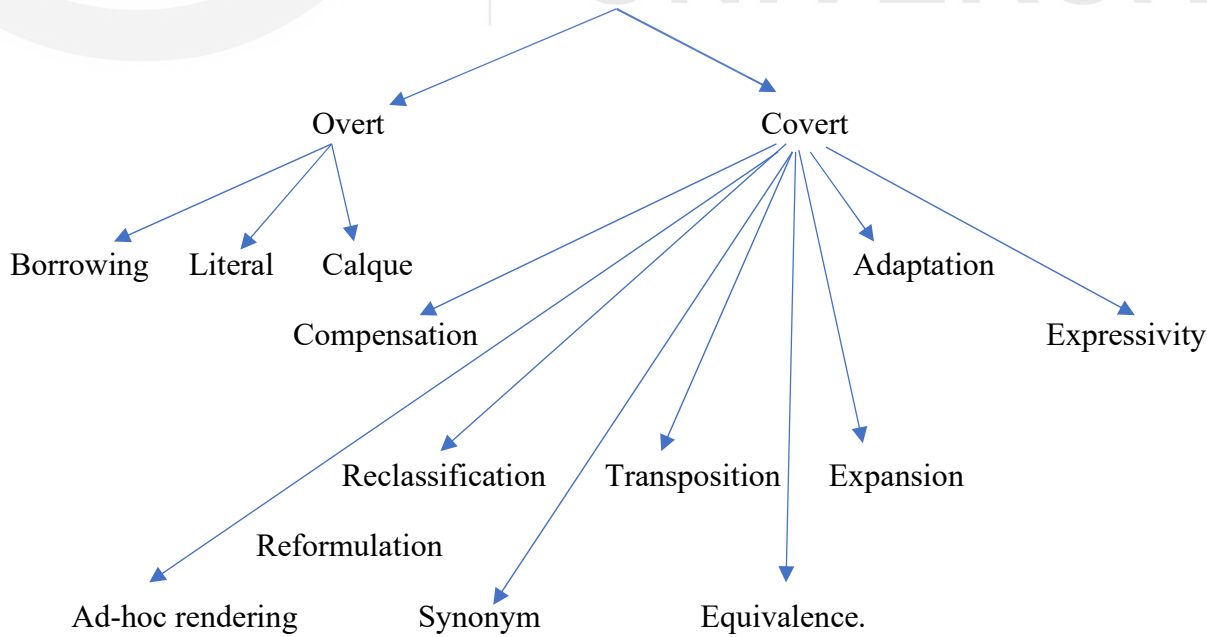


Diagram 12.8 (Inspired from Vinay and Darbelnet)

Thus, there is a need to bring about coordination between text and translation, so that the translated text may become the co-text of the source text. Discourse plays a major role in that.

12.10 SUMMARY

The study of the interrelationships between discourse, text, linguistic function and translation is both demand and necessity in academia. Based on the above description, it can be said that discourse is a specific interdisciplinary method. Discourse is a multidimensional concept because it makes a meaningful attempt to understand the linguistic reality beyond linguistic structures. For example, the vast linguistic reality and environment are not just contained in words, phrases, and sentences, but in contexts. Relationships between context, environment, and discourse can be analyzed in the following ways:

- The worldview is determined by discourse, and discourse is determined by the worldview.
- Language determines discourse, and discourse is determined by language.
- The discourse determines the participants, and participants determine the discourse.
- The discourse is determined by preceding discourses, and the consequent discourse is determined by the preceding discourse.
- Discourse is determined by media and discourse determines the possibilities of various media too.
- Discourse is determined by goals, and the goals determine the discourse.

12.11 GLOSSARY

Discourse, Application, Context, Text, Structure, Coherence, Style, Equivalence, Synonymy

12.12 EXERCISES

- 1: What is the discourse in the context of Halliday?
- 2: What do you mean by discourse analysis?
- 3: Give an introduction to the role of coherence with reference to 'text' along with various dimensions of coherence.
- 4: What do you understand by 'Text'? What is the difference between text analysis and discourse analysis?
- 5: What do you understand from language processing? Discuss different linguistic processes with examples.
- 6: Discuss various translation theories related to language.

12.13 SOME USEFUL BOOKS

- Baker, M., *The Routledge Encyclopedia of Translation Studies*, New York: Routledge.
- Barthes, R., (1961). *Elements of Semiology*, London: Cape.
- Halliday, MAK., (1973). *Explorations in the function of Language*, London: Edwin Arnold Ltd.
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- Levinson, C. Stephen., (1983). *Pragmatics*, Cambridge: CUP.

