

## An Analysis of the Translation Procedures in the Opening Scene of Not Out of Hate in Comparison with Mone Ywei Ma Hu

Toe Su Hlaing

### Abstract

Translation criticism is believed to be a step for better translation. This paper aims for analyzing an extract from Not Out of Hate in comparison with the Myanmar version in terms of translation criticism. To develop a model for the analysis integrated from text and discourse oriented approaches, four of the models are briefly surveyed. Then a plan of the analysis of Not Out of Hate in comparison with Mone Ywei Ma Hu is presented followed by a detailed comparison of the translation with the original. The conclusion presents the evaluation of the translation. It is hoped that this paper would be of some use for those who study translation.

### 1. Introduction

There are different approaches to translation criticism: Response based Approach, Text and Discourse Oriented Approach, Functionalistic Approach and Integrated Approach. Among these, text and discourse oriented approach is used in this analysis so that linguistic and cultural loss and retention in Not Out of Hate becomes apparent. The following is a short survey on four of the text and discourse oriented models for translation criticism.

### 2. A Brief Survey on Text and Discourse Oriented Approaches

#### Judith Louise Taylor (2009)

Judith Louise Taylor, in his doctoral thesis: *The Specificity of Simenon: On Translating Maigret*, uses an integrated approach for analyzing the translations of Maigret. His approach mostly focuses on the text and discourse. His main chapters consist of

1. Textual Analysis: Contextual and Cultural Issues
2. Textual Analysis: Grammatical and Stylistic Issues
  - 2.1. Pronominal Usage
  - 2.2. Tense
  - 2.3. Verbs
  - 2.4. Sentential Issues
  - 2.5. Illocutionary Particles
  - 2.6. Word Order
  - 2.7. Lexical Compounding
  - 2.8. Word Systems

#### The Integrated Approach

Both linguistics-based and literary/cultural approaches are necessary to produce an appropriate translation, as recognised by Mary Snell-Hornby. Snell-Hornby's volume is constructed around two fundamental precepts: in the first place, she shows that the traditional strict categorisation which has marked the sphere of translation for generations should be abandoned in favour of what she calls a **holistic principle**; in the second place, she calls for the rejection of the misconception that translation is simply a matter of rendering isolated words from one language into another.

The adoption of the **linguistics-orientated approach** into Snell-Hornby's theory would appear to have been facilitated by more temperate linguistics-based thinking, which sees

translation, not simply as a mere transfer of linguistic meaning, but as an act of communication that crosses cultural boundaries. [Judith Louise Taylor (2009)]

### **Peter Newmark (1995)**

Peter Newmark, in his book *A Textbook of Translation* asserts different methods and procedures of translation by means of which an analysis of a translation can be conducted.

#### **Translation methods**

- ❖ **SL emphasis:** Faithful translation, Semantic translation
- ❖ **TL emphasis:** Free translation, Adaptation, Idiomatic translation, Communicative translation

#### **Translation procedures:**

Reduction and expansion, Shifts or transpositions, Literal translation, Transference, Naturalization, Cultural equivalent, Synonymy, Through-translation, Recognized translation, Translation label, Functional equivalent, Descriptive equivalent, Modulation, Change of emphasis, Compensation, Paraphrase, Couplets, triplets, quadruplets, Notes, additions, glosses, Over-translation, Under-translation

### **Catford (1965)**

Catford defines Translation Shifts as 'departures from formal correspondence in the process of going from the SL to the TL.' According to him,

#### **Two main types of translation shifts include:**

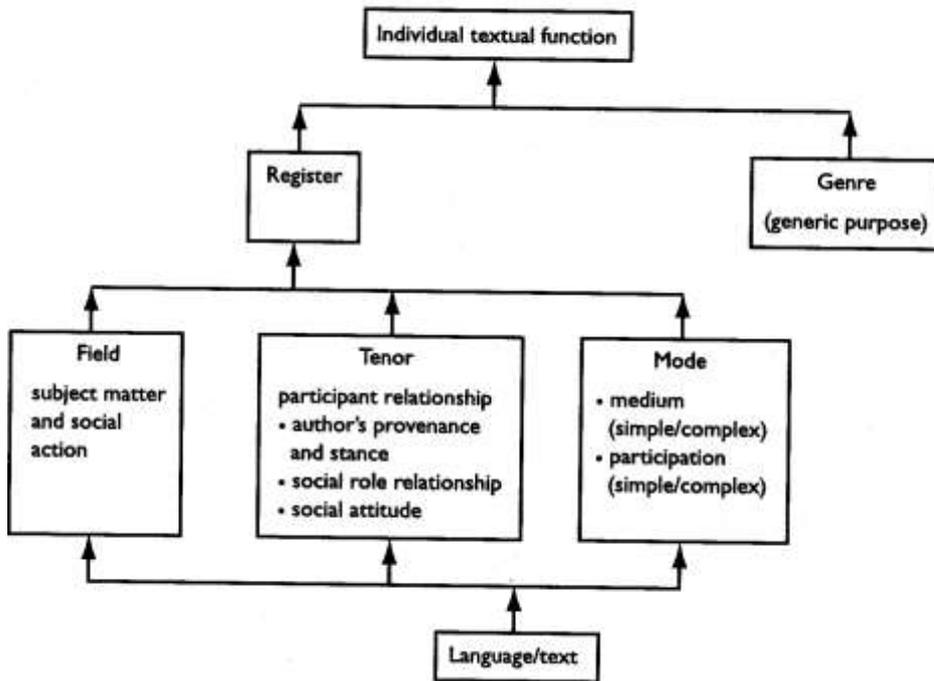
✚ **level shifts**, where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g. lexis), and

✚ **category shifts**, which are divided into four sub-types:

1. **Structure-shifts**, which involve a grammatical change between the *structure* of the ST and that of the TT;
2. **Class-shifts**, when a SL item is translated with a TL item which belongs to a different *grammatical class*, i.e. a verb may be translated with a noun;
3. **Unit-shifts**, which involve changes in *rank*;
4. **Intra-system shifts**, which occur when 'SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system' (ibid.:80). For instance, when the SL singular becomes a TL plural.

### **House (1997)**

Scheme for analyzing and comparing original and translation texts (House 1997: 108)



**Plan of the analysis of Not Out of Hate in comparison with Mone Ywei Ma Hu**

- ❖ A detailed comparison of the translation with the original
  - Context and culture  
(SL: author, setting, theme, plot, readership, cultural concepts; TL: translator, date of publication, place of publication, possible readership, setting, theme, plot, cultural concepts)
  - Language  
(title, structure: paragraphing, sentence connectives, shifts, metaphors, cultural words, translationese, proper names, neologisms, ‘untranslatable’ words, ambiguity, level of language, puns, sound-effect, method and procedures used)
- ❖ Evaluation  
(assessment of the referential and pragmatic accuracy, semantic deficit, whether it is inevitable or due to the translator’s deficiencies)

**3. Findings and Discussion of the Translation**

**The Extract in the Source Text**

မုန်း၍မဟူ  
(၁)

ဝေဝေသည်စူးစိုက်၍ကြည့်နေလေ၏။  
 အိမ်ပေါ်ထပ်မှစီးမြင်နိုင်သော တစ်ဖက်အိမ်အောက်ထပ်ဧည့်ခန်းသည် ဝေဝေ၏မျက်စိထဲ၌ ထူးခြားနေ လေသည်။  
 လူသစ်များပြောင်းလာမှ အပြင်အဆင်သစ်များနှင့် ပြောင်းလဲနေသည်။  
 ဧည့်ခန်းထဲ၌ မီးခိုးရောင်ကော်စောကြီးခင်းကာ ဆိုဖာကုလားထိုင်ပြာမှိုင်းမှိုင်းများ ဝိုင်းချထားသည်။ ဆိုဖာ  
 ကုလားထိုင်များဘေး၌ သပြေမှည့်ရောင်ဆေးလိပ်ပြာခွက်တင် ခုံနိမ့်ကလေးများရှိသည်။ ဖုန်မတက်စေအောင်  
 ပွတ်သုတ်ပေး၍ အရောင်ပြေးနေလေသည်။  
 ကော်စောအလယ်၌ရှိသော စားပွဲနိမ့်ကလေးမှာ လေးထောင့်ရှည်မျောမျော ဖြစ်သည်။ စားပွဲအောက်၌  
 ခြေထောက်မတပ်ဘဲ ပျဉ်ပြားတစ်ချပ်ကို အလျားလိုက်ထောင်လှဲလျက်၊ အပေါ်၌ ပျဉ်ပြားတစ်ချပ် အပြားလိုက်

ခင်းတင်ထားသောပုံသဏ္ဍာန်အတိုင်းဖြစ်သည်။ စားပွဲ၏ အဆင်းကားအနက်ရောင်ဖြစ်သည်။  
 လက်ပြောင်သောအရောင် များသည် အနက်ထဲမှဖိတ်လက်နေ၏။  
 စားပွဲပေါ်၌ သပိတ်လုံးသဏ္ဍာန်ပုလုံးလုံးကြွေပန်းအိုးနီကလေး တင်ထားသည်။ ပန်းအိုးထဲတွင် ဖြူဆွတ်  
 နေသောကရမက်ပန်းခိုင်များထိုးစိုက်ထားသည်။ ပန်းခက်များမှာဝေနေကာ အောက်သို့ ငိုက်ထောက်လျက်ကျနေ  
 ကြသည်။

### The Extract in the Target Text

#### Not Out of Hate

(1)

Way Way stood looking intently at the house next door. From her upstairs window she could look directly into the front room on the ground floor. It was different from anything she had ever seen. The house was being prepared for the new tenant's arrival. She could see that a smoke-colored carpet had been laid on the floor, and a greyish blue sofa and matching chairs had been arranged around it. Alongside the sofa and each chair were small low tables holding ashtrays. The tables were polished to a shine and were the reddish brown color of ripe *thabyei* fruit. In the middle of the carpet stood a rectangular coffee table that had no legs but seemed to be held up by solid piece of wood. Its black, polished surface gleamed with points of light. On the table sat a red porcelain vase shaped like a monk's begging bowl filled with a profusion of small, white *kalamat* flowers, like lilies of the valley, spraying out from all sides onto the table.

### 3.1.Context and culture

Contextual and cultural background plays a very important role in studying the two passages in comparison. Mone Ywei Ma Hu was first published in 1955 in Myanmar which was much earlier than the publication of Not Out of Hate which took place in 1991 at Ohio University. The conditions of the countries and lifestyles of people changed considerably worldwide during the period between 1955 and 1991.

People tended to do more jobs, and an active busy lifestyle took the place of comparatively a leisurely one. That can be the reason why the leisurely style of the source language text with the five small paragraphs are merged into one in the translation. Thus the incidents and ideas are also merged in a single paragraph, enabling the reader to read faster and see the things more rapidly.

Moreover, many of the English novels or plays tend to start in the middle of things happening. Characters come and move quickly and incidents fall incessantly. Compared to those beginnings, the pace of the beginning of Mone Ywei Ma Hu is rather slow. To fill this gap, the translation has one paragraph incorporating five small ones of the original.

As the target language culture is different from the source language culture, there is a misconception concerning Buddhism. When သပိတ်လုံး is translated as 'a monk's begging bowl', the honour of Buddhist monks is impaired. Actually, 'a monk's bowl' is enough but because of the over-translation, monks are supposed to beg for food. According to Oxford advanced learner's dictionary, 'beg' means 'to ask somebody for something especially in an anxious way because you want and need it very much'. Monks do not really beg people but they accept the offerings of devotees so that they can keep themselves alive and practise meditation and at the same time the devotees have an opportunity to do a meritorious deed. The Buddha did not allow a monk to ask anybody for anything unless the devotee is a person who has offered to donate the monk any requisite at any time.

Apart from the above mentioned misconceptions the main context of the novel, Way Way being impressed by and engrossed in the new furniture and decoration of the living

room next door where a supposed ‘British’ businessman and his servants are moving in, and the description of the living room through the eyes of Way Way, is retained.

### 3.2. Language

#### The title

The Myanmar title မုန်း၍မဟူ is formal written and refined style whereas Not Out of Hate is not so formal and refined. The language is neutralized. If we translate the translated title into Myanmar, which is the back translation test, မုန်းလို့မဟုတ် will take the place of မုန်း၍မဟူ or if the capitalization of O in Out is considered, the title will be မုန်းလို့မဟုတ်ရပါဘူး or something like that, but not မုန်း၍မဟူ. The use of ‘Out’ in the capital letter has a special emphasis and the meaning is easily understandable for the target language readership. Not Out of Hate shows that the major characters do not have any hatred for each other though the effect is the reverse of what they intend.

#### Structure

As presented above, the paragraphs in the original are merged and so are some of the sentences. ‘ကော်စောအလယ်၌ရှိသော စားပွဲနိမ့်ကလေးမှာ လေးထောင့်ရှည်မျောမျော ဖြစ်သည်။ စားပွဲအောက်၌ ခြေထောက်မတပ်ဘဲ ပျဉ်ပြားတစ်ချပ်ကို အလျားလိုက်ထောင်လှဲလျက်၊ အပေါ်၌ ပျဉ်ပြားတစ်ချပ် အပြားလိုက် ခင်းတင်ထားသော ပုံသဏ္ဍာန်အတိုင်းဖြစ်သည်။’ become ‘In the middle of the carpet stood a rectangular coffee table that had no legs but seemed to be held up by solid piece of wood.’ and ‘စားပွဲ၏အဆင်းကား အနက်ရောင်ဖြစ်သည်။ လက်ပြောင်သောအရောင်များသည် အနက်ထဲမှ ဖိတ်လက်နေ၏။’ becomes ‘Its black, polished surface gleamed with points of light. And ‘စားပွဲပေါ်၌ သပိတ်လုံးသဏ္ဍာန်ပုလုံးလုံးကြွေပန်းအိုးနီကလေး တင်ထားသည်။ ပန်အိုးထဲတွင် ဖြူဆွတ်နေသော ကရမက်ပန်းခိုင်များ ထိုးစိုက်ထားသည်။ ပန်းခက်များမှာဝေနေကာ အောက်သို့ငိုက်ထောက်လျက် ကျနေကြသည်။’ become ‘On the table sat a red porcelain vase shaped like a monk’s begging bowl filled with a profusion of small, white *kalamat* flowers, like lilies of the valley, spraying out from all sides onto the table.’

It is convenient to merge the sentences in English because English has the advantage of joining clauses with relative pronouns and modifiers in the form of past participle or present participle verbs, without causing any confusion or ambiguity. The remaining sentences are maintained in the translation.

The structure of the sentences is also changed. စူးစိုက်၍ကြည့်နေလေ၏ becomes ‘stood looking intently at the house next door’, because ‘look...at’ must be followed by an object although it can be translated simply as ‘looking intently’. The addition of the posture of Way Way with the word ‘stood’ and the object ‘the house next door’ makes the scene more concrete. The verb phrase လူသစ်များပြောင်းလာ is shifted into a noun phrase in ‘new tenant’s arrival’ and the meaning of the noun ပုံသဏ္ဍာန် in ပုံသဏ္ဍာန်အတိုင်းဖြစ် is expressed in a verb phrase ‘seemed to be’.

#### Proper noun and pronouns

The major character’s name ဝေဝေ is spelt in English alphabets as Way Way though Myanmar people tend to spell ဝေဝေ as Wai Wai in English. Third person pronoun ‘she’ appears three times and the determiner ‘her’ once in the translation whereas in the Myanmar version there is no such pronouns. The description of the living room next door is personalized because of the use of the personal pronouns when in the Myanmar version the sight through Way Way’s eyes appears more objective.

## Words

ဝေဝေ၏မျက်စိထဲတွင်ထူးခြားနေ becomes ‘was different from anything she had ever seen’. Way Way’s eyes are focused in the source text while the thing she sees is focussed in the translation. In ခြေထောက်မတပ်ဘဲ, the sense of the agent is included: there must be someone who fixed the legs. In the translation, however, ‘that had no leg’ lacks the sense of an agent who fixed the legs. In this way the word မတပ် is neutralized so that the meaning becomes clearer for the target language readers. A change in emphasis can be seen in ‘Its black, polished **surface** gleamed with points of light’ where the surface of the table is emphasized and its source language text စားပွဲ၏အဆင်းကားအနက်ရောင်ဖြစ်သည်။ လက်ပြောင်သောအရောင်များသည် အနက်ထဲမှဖိတ်လက်နေသည်။ where the colour of the table is emphasized. The subtle description of the colour ‘black’ and glittering lights becomes more concrete and visible with the addition of the surface of the table which is polished.

When ‘စူးစိုက်၍ကြည့်နေလေ’ is translated as ‘**stood** looking intently at the house next door’, the posture of standing is added to the original, enabling the reader to see Way Way more vividly in their mind eye. ဆိုဖာကုလားထိုင်ပြာမှိုင်းမှိုင်းများ is translated as ‘a greyish blue sofa and matching chairs’ when the Myanmar version ဆိုဖာကုလားထိုင်, which is a compound noun, just means sofa.

## Phrases

‘(ပန်းခက်များမှာ)ဝေနေကာ အောက်သို့ငိုက်ထောက်လျက်ကျနေ’ becomes ‘like lilies of the valley, spraying out from all sides onto the table’, with a simile added so that the target language reader can see the description more clearly. The simile is an explanation for the phrase ငိုက်ထောက်လျက်ကျ in an effective way. In rendering သပိတ်လုံးသဏ္ဍာန်ပုဂ္ဂိုလ်လုံးလုံး ကြော့ပန်းအိုးနီကလေး into ‘red porcelain vase shaped like a monk’s begging bowl’, however, the descriptive words ‘ပုဂ္ဂိုလ်လုံး’ and ‘ကလေး’ are omitted although the original simile is translated with an extra modifier ‘begging’ which is a misconception. Such under-translation can also be found in rendering ‘ပျဉ်ပြားတစ်ချပ်ကို အလျားလိုက်ထောင်လှဲလျက် အပေါ်၌ ပျဉ်ပြားတစ်ချပ် အပြားလိုက်ခင်းတင်’ into ‘held up by solid piece of wood’ which becomes a different picture in the translation. On the other hand, in rendering သပြေမှည့်ရောင် into ‘the reddish brown color of ripe *thabyei* fruit’ the Myanmar word ‘*thabyei*’ is transferred into English spelling as it is in order for the reader to feel the Myanmar context and some descriptive words ‘reddish brown color’ are added though ‘purplish’ would be more suitable to describe the color of the fruit. In rendering ‘ဖြူဆွတ်နေ သောကရမတ်ပန်းခိုင်များ’ into ‘white *kalamet* flowers’, ‘ဆွတ်’ is omitted in the translation.

The renderings of အောက်ထပ် into ‘ground floor’, တစ်ဖက်အိမ် into ‘next door’ စားပွဲနိမ့်ကလေး into ‘coffee table’ which means ‘a small low table’ bring equivalent effect in the target text. In translating ခြေထောက်မတပ်ဘဲ into ‘that had no leg’, the sense of an agent who fixed the leg to the table is present in the Myanmar version whereas in the English version, this sense is not included. မီးခိုးရောင်ကော်စော is translated as ‘smoke-colored carpent’ instead of ‘grey’. This can be due to the translator’s lack of knowledge that မီးခိုးရောင် has the same meaning as ‘grey’.

The Myanmar clause ‘ဝေဝေ၏မျက်စိထဲတွင်ထူးခြားနေ’ becomes ‘was different from **anything** she had ever seen’. Here the Myanmar notion of emphasising the sense possessed by a person and the western notion of emphasising the objects which a person sees can be observed.

**Sound effect**

There is a loss of sound effect in translating စားပွဲ၏အဆင်းကားအနက် ရောင်ဖြစ်သည်။ လက်ဖြောင်သော အရောင်များသည် အနက်ထဲမှဖိတ်လက်နေသည်။ into ‘Its black, polished surface gleamed with points of light’. In the source text, /œ/ sounds in နက် and လက် repeated twice each give the reader the idea of glittering colours coming from here and there.

**4. Conclusion**

In this opening paragraph of Not Out of Hate, the communicative method is used, enabling the target language readers to understand the facts and see the description vividly in their mind eye. An attempt to retain the feel of the source language context is clear in the translation: Different procedures are used to bring equivalent effect of the source language text. These include modulation, expansion, over-translation, under-translation, descriptive equivalent, and transference of two Myanmar words ‘*thabyei*’ ‘*kalamret*’. Abstract notions are concretized and objects are personalized. The paragraph is compact. Apart from the two misconceptions, which are serious though, the main theme of the passage is retained.

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