

1. Features of Translation :- to consider the following  
It is important in translating a text.

- (a) The source (or) meaning of the SL text.
- (b) The linguistic features.
- (c) The cultural background of both SL and TL reader.
- (d) The similarity in meaning and style.
- (e) The distribution of formal & dynamic equivalents its expected response in the TL.

Role of a translator / Aim & objectives of a Translator

- a) The translator must thoroughly understand the sense and meaning of the original author.
- (b) The translator should have a perfect knowledge of both SL and TL.
- (c) The translator should avoid word-for-word rendering.
- (d) The translator should use forms of speech in common use.
- (e) The translator should choose and order words appropriately to produce the correct tone.

Types of reader of translation :-

- (1) First type: The reader does not know the alien language but reads the TL text out of genuine interest in literature of that language.

(ii) Second type: The reader is a student of that language & learns that language by reading its literature through translation.

(iii) Third type: The reader who knows both SL and the TL.

### Problems and Techniques:-

The translator faces many challenges while translating a work. The translator has to adopt a particular type of translation according to the different purposes of the readers. The translator has to keep the conventions (rules) of the language and follow the different theories of translation. He is also restricted by both the subject and the reader. Translation becomes really tough when the SL and TL are unrelated. I. A. Richards remarks that the process of translating is a complex one.

### Uses of translation:-

- 1) It is a growing inter-disciplinary activity.
- 2) It leads to renewal of learning.
- 3) It creates new lexical terms & sub-terms.
- 4) It introduces new literary genres, trends & movements in literature.
- 5) Man's narrow vision can be widened & the walls of prejudices can be broken.
- 6) It helps in establishing unity in a nation. Eg. India, a country with 1652 spoken languages, 40 national languages & 18 official languages.

Three aspects of language:-

- (i) Substance - the signs must have some kind of physical existence.
- (ii) Form - the signs must have some kind of consistent + conventional patterning.
- (iii) Situation - The signs must take place in the context which gives them meaning.

Translation is defined as an art, a craft and a science.

Ronan Jakobson talks of 3 kinds of translations:-

- (i) Intra-lingual translation:- Interpretation of verbal signs by means of other signs of the same language.
- (ii) Inter-lingual translation:- Interpretation of verbal signs by means of some other language.
- (iii) Inter-semiotic translation or transmutation: Interpretation of verbal signs by non-verbal sign systems.

origin and development of translation in the Indian context

India is an ancient country with very rich and diverse history + culture. It has one of the oldest histories in the world. It is a multilingual country with 1652 spoken languages, 40 nationalized languages + 18 official languages. Therefore translation is essential to reveal the core of Indian ethos. It is important for cultural exchange and unity beyond the regional difference of language and culture. It leads to

globalization of culture and promotion of cultural bonding.

Translation is practised in India for the last 1000 years. Indian poets + playwrights have freely drawn from other Indian sources to compose poems, plays + stories in their own languages. Sanskrit has been the most important source language. The most translated texts are Mahabharata of Vyasa and The Ramayana of Valmiki. These two famous epic has been translated into several Indian languages.

Eg: Kamba-Ramayana of Kamban in Tamil (in 11<sup>th</sup> century). Later these regional translations of the epics were once again translated into several modern Indian languages (or) bhashas. Later several Sanskrit kavyas, akhyanas + puranic tales were translated into several bhashas all over the country. The concept of translation was known to us from ancient times. So we use the term "transcreation" instead of "translation" when it comes to Indian content.

Translation as a process held 3 contrary positions in India.

(i) The position of Sanskrit:- Sanskrit is considered as a master language. It was the mother giving birth to many literary works in other languages. All the translations were from Sanskrit and not into Sanskrit.

(ii) The position of Persian:- It was the ruler's language during the Mughal period. But it was not the ruling language like English.

Even before the mughals came to India, the pan chatant fables was translated into Arabic & several european languages. More than 2000 books were translated into persian from several Indian languages and vice versa.

(iii) The position of English: - It concerns mainly the Indian literature that were translated into English. English language came to India in 18<sup>th</sup> century & stayed here for ever. First English translation was Sir William Jones's Sacountala (1789). All major literary works in Sanskrit & Old Tamil, Pali and the Prakrits have been translated into English. It was a starting of the long journey. Sahitya Akademi & National Book Trust are two important government agencies that are commissioning translation.

Rabindranath Tagore is the greatest Indian translator. He was awarded nobel prize for literature in 1913 for english translation of his Bangla poems entitled Jitangali.

## Translation of Poetry:-

Translation of poetry is the toughest when compared to other literary forms. Many methodical problems in translating a poetry have been discussed + André Lefevere catalogues 7 different strategies to overcome these problems.

- (1) Phonemic translation :- It attempts to reproduce the SL sound in the TL while at the same time producing an acceptable meaning. This is a clumsy method.
- (2) Literal translation :- Emphasis is on ~~sense~~ word-for-word translation. It distorts the sense + the syntax of the original.
- (3) Metrical translation :- Importance is given to the reproduction of the SL metre. Only one aspect of the SL text is emphasized and the rest are omitted.
- (4) Poetry into Prose :- There is distortion of the sense, communicative value, + syntax of the SL text in this kind of translation.
- (5) Rhymed translation :- Emphasis is laid on the maintenance of both the metre and the Rhyme. Lefevere rejects this method.
- (6) Blank verse translation :- The choice of structure is again emphasized on the translator. But greater / higher degree of accuracy and literalness are obtained.
- (7) Interpretation :- These are called versions. The substance of the SL text is retained but the form is changed.

## Problems of poetry translation :-

- (i) It is difficult to find equivalent words of literary echoes in TL.  
Eg: Eliot's use of Spenser's line 'Sweet Thames ... ?'  
Most of the readers may not get the allusions correctly.
- (ii) Language in poetry: ornamental words based on lyricism are impossible to translate.
- (iii) In poetry, sounds, rhythm, words, images, symbols etc are integral parts. So while translating doing justice to all these aspects is difficult.
- (iv) "The greatest problem is when translating poems from the distant past because" the significance of the poem in its context is dead".

## Translation of plays :-

Translation of plays is very less when compared to other literary forms. Very less translation of plays have been done so far. A theatre text is read differently. Only performance brings out the full potential of the text. This presents a major problem to the translator. The translator is confused whether to translate the text as a purely literary text, or to try to translate it in its functions also. It is difficult to translate the dialogues that are characterized by rhythm, intonation patterns, pitch & loudness. Translation of plays also has the problem of performativity which is further complicated by changing concepts of performance. Eg: A modern production of Shakespeare.

Principal criteria for translation of play are

- (1) Playability .
- (2) The relationship of the play to the established convention of the theatre of his day .
- (3) Clarity of the interrelationship between the characters .

Problems in translating plays: -

1. Dialogues in dialects of a lang. that is far removed from TL
2. The thought + content of a play of one social content / cultural content is difficult to be translated into another TL of different social / cultural content. Eg: It is difficult to translate Shakespeare into Indian languages .
3. Performance plays a major part in plays which cannot be translated .
4. Concepts of Performance :- Modern version of Shakespeare, Indian version of Shakespeare etc . etc .
5. Dialogues, performance, stage direction, colloquial + conversational language, intonation, accent, dialogue delivery etc make translation of dramatic texts difficult .

Translation of Fiction: -

Katka Hilaire Belloc outlined 6 rules for translating fiction / Prose :-

- 1) The translator should not opt for word-for-word (or) sense-for-sense translation . He should consider the work as an integral unit & translate in sections .

2) The translator should translate "idiom by idiom".

3) The translator must render "intention by intention". The intention of a phrase in one language be less emphatic than the form of the phrase in the TL. Sometimes it may be more emphatic.

4) He warns against those words/structures that may appear to correspond in both SL & TL but actually do not.

5) The translator is advised to 'transmute boldly' (resurrection of an alien thing in a native body).

6) The translator should never embellish.