



LITERARY TRANSLATION



Miss Swati V. Mane

Assistant Professor,

D.D. Shinde Sarkar College, Kolhapur, India

Email : sm89777@gmail.com

ABSTRACT

According to Martin Heidegger, 'Man acts as though he were the shaper and master of language, while in fact language remains the master of man.' Man is a social animal and language is a main tool of communication and exchange of knowledge. Through translations, one can understand other human beings from other regions. Translation helps us conceptualize the world. We learn by imitation but to imitate, one must understand intentions behind it. We make some assumptions through our perception. Search of innovative knowledge is a fundamental human activity and for that purpose, translation plays a crucial role. The readers' thirst for knowledge of the literature and its culture being the commonplace, one is in the changing global scenario where no individual can remain in an ivory tower as he is constrained to undertake a Ulysses-like journey for reasons of business and profession. The scholars' intellectual ambition to learn the literary and stylistic techniques of the original author and the translator's desire to demonstrate his own skills, both creative and critical, are the governing factors behind the works of translation. People belonging to different cultures can only come together through translation, as it will introduce them various cultures. This becomes necessary when people travel, when cultures interact

with each other, when people come together in their political, economic, and cultural linkages. The process of translation is mainly a process of communication between different languages.

Keywords : translation, literary translation, India, languages, literature

RESEARCH PAPER

Introduction : India is a multilingual country. There are different religions. Every state has its own history, culture and tradition. It gives birth to various types of literatures. When we think about national integration, it is very essential to read literature from other languages. We come to know about different cultures and thoughts of other states. To fulfill that purpose it has become important to translate literary books of one language into another language.

In translation, a translator should know enough knowledge about a source language and a target language. In literature, there are short stories, dramas, novels, poems, epics. Literature is a creative work but translation is a process of interpretation. Literature plays a crucial role in forming opinions of people about other people of other regions. It is a great source of knowledge and information. In translation, a translator may be of different languages. He should be well familiar with a socio-political background of writer in target language.

Great civilizations are born because of translation. Literature expresses not one but several layers of meaning and in words of Owen Barfield, “The ambiguity in literature is the outcome of metamorphic organization.”

Translation : An Act of Violence

Robert Frost has once said that poetry is what is lost in translation but now critics say that poetry is lost in the very act of creation. Thus, the function of deconstruction is not to deconstruct a text but to demonstrate how the text has deconstructed itself. According to Derrida, the writer writes in a language and a language whose proper system, laws and life, his discourse by definition cannot dominate absolutely. The text according to Structuralist and Post-Structuralist theories is no longer a writer’s text but a reader’s text, the product of the reader’s act of reading, which goes on presenting a new text with each successive act of reading. Translation has often been condemned as an act of violence-parasitic and subservient to the creative act. It was because creativity has been considered a sacred act and translation, as it comes to us, appears a second hand product ignited by an already existing work enshrining consequences of a creative endeavour in itself.

The Western metaphysics considered a translator as a parasite and translation exercises as encroachment by ‘the other’. Barthes said, “I that writes the text is never, itself, anything

more than a paper 'I' (from Work to Text 79). As language refers itself so it is disconnected from reality and "linguistically the author is never more than the instance saying I : language knows a 'subject' not a person'(The Death of Author). The moment writing commences the disjunction between the author as a person, a text occurs, and the author 'enters into death'. It is death of empirical author who employs language to express himself, it 'is language which speaks not author', for the author fails in mastering language. 'The Text' for Barthes is not coexistence of meaning but passage, traversed, thus it answers not to an interpretation, but to an explosion, a dissemination'.

The meaning of a text exists in the system of rules and conventions - not in text itself as believed for long. Thus, the meaning of text is diffused and dissipated, not centralized. Jacques Derrida says that language is disconnected from reality, so reality inclusive of the author's physical reality remains outside verbal universe of the text, expelled the empirical author and denied the implied author too. Derrida brings author at the centre of text.

Translation : In Terms of Words

Translation is concerned with words but not with the words alone. The mechanical substitution of word units can be effective under certain conditions and up to point. Some simple forms may be converted in this way from one language to another language; a phrase like German *der vater* can be replaced in English by *the father*. We can arrive at this with an ordinary bilingual dictionary and there are number of other phrases that can be dealt with on these lines.

The dictionary informs us of the different meanings of words that stand for more than one thing, like a crane, which can represent either a bird or a lifting device, German Schloss [castle, lock or bolt], or mark [unit of money, boundary or marrow] . But it cannot tell us how to select the right meaning when the word occurs in a text for translation. Words, as we know, rarely occur in isolation, but in combination with other words. Extra grammatical knowledge, elementary knowledge is necessary if we want to go beyond words and phrases and translate sentences. Again, there are rules of word order. In a language like English word order determines meaning and certain sequences are obligatory. Thus *Jack strikes Pete* has a completely different meaning from *Pete strikes Jack*. Each language has its own grammatical rules.

According to the first theory of language, every word is a name of a thing in the external world, and the name is the clue to the thing. According to the second, everything in the world does have a name, but the thing is the clue to the name. The former believes that the

knowledge of the word as such gives us the knowledge of the thing. Hence, translation can be performed entirely in terms of words. It cannot be denied that translation is a transaction involving words. The words are a means of expressing something of communicating something and the purpose of the communication is the overriding concern. But words differ from tools in the ordinary sense because they are not the deliberate and conscious creation of man. They are as much a historical development as his social institutions. They function under strong restrictions and offer some resistance to individual manipulation.

Translation is the transfer of meanings. Words are not necessary the names of things or of ideas. They combine with one another, change their forms and follow one another in accordance with rules that vary from language to language. Croche speaks of 'impossibility' of translations'. Every expression has its specific individual personality. But how to express its specific individuality, as it is manifested through certain linguistic forms, in another shape is an important question. If words are replaced by words, then only ugly empty shell can be received as its consequence. The translator has to choose between faithful ugliness or faithless beauty.

Translation of Culture

In spite of that, Croche accepts 'family likeness among different creative writers due to different historical reasons and in that connection he points to the relative possibility of translation.' It is futile to test translation as the reconstruction of original expression but it is not impossible to achieve expressions close and somewhat similar to source expressions. Croche adds that a good translation should compare favourably with a source text. It should have its original value as a creative work and should be capable of standing on its own independently.

Translation is not merely an imitation of a text in another linguistic system but communication of a message to his prospective target readers whose culture and language differ from the culture as used in original message and so hinders direct communication of message between the received message and its recipient. Thus, translation involves translation of a culture, as J.B. Casagranade has put it.

In effect, one does not translate Languages, one translates Culture (...) That it is possible to translate one language into another at all attests to the universalities in culture, to common vicissitudes of human life, and to the life capabilities of men throughout the earth as well as to the inherent nature of language and the character of

the communication process itself and a cynic might add, to the arrogance of the translation.

Translation, thus, becomes a cross-cultural event and the translator has to formulate his translation strategies to translate source culture into target culture.

Literary Translations

Translator should know that there are no exact synonyms even in the same language and its dialects and that a language is not merely a medium through experience is communicated but is something inseparable from the experience it communicates.

According to Catford,

“The language we speak forces us to select and group elements of our experience of the world in way it dictates. It provides a kind of grid, or series of grids, through which we see the world.”

The Indian delicacies like *halva*, *puri*, *kheer*, *jalebi* thus cannot be sensibly translated into (Italian) *spaghetti*, *maccheroni*, *minestrone* and *pizzas*.

Indian epic work ‘Shakuntala’ was translated by Walcott in 1786. This translation reached Russian poets as well. But more importantly, this led to the generation of creative impulses in Russian poets, which can be seen in the poem ‘Skontla’ by Afanasy Fet, one of the outstanding poetry of Russia, in 1847. To this very phenomenon, owe their origin a small poem by Apollon Maikov ‘The Girls, Bathing on the Banks of the Ganges’ (1862): poems by Semyon Nadson “Therr Nights of Buddha” (1885), “Three Encounters of Buddha” (1885): poems by Konstantion Balmont “Maya” (1899), “Indian Motif” (1899). Such types of examples are there in Bulgarian literature as well. Indeed, the first literary works in Bulgaria were the translations of the gospel from Greek into old Bulgarian by the founders of the Slav script, Cyril and Methodius. These selected works translated from the Gospel and the Acts of Apostles, the liturgy service book, a part of Psalter and the missal, prayers and doxologies, songs and lessons for Sundays and feast days became the first written words in the Slav scripts. This indeed, laid the foundation of Slavic literature.

The translations of our Vedas are known to have brought about revolutionary changes in the philosophy, culture and aesthetics in the west. The classic *Panchatantra* stories, according to Theodore Benfey, had given definite stimuli to the evolution of narrative art in Western Europe. Translation has rightly been called as the eternal profession. Every language can enrich itself by translating the best creative works from one language into another. When Indian literature, ancient, medieval or modern, passes through English or for that matter

Hindi, before it is translated into another Indian languages, the loss is perhaps greater than gain. But something still survives even in the worst of translations.

We can modify Robert Frost's dictum - Poetry is what is not lost even in translation. The readers' attitude is shaped by his fore knowledge of what he is going to read. And a translator brings to his reader not just the bare text, but a large part of the cultural scaffolding which helps to make sense of that text. When we interpret any part of literature our previous knowledge, approach creates impact on that act of interpretation.

Conclusion : No translation is perfect in an absolute sense. The expectations of the readers of original text may be different from those of the readers of the translation. Of all arts, literature alone is faced with many problems of translations because it uses different languages as its medium of expression. In literature, we have multiple translations that are indication of differing tastes and divergent purposes. Tagore by Tagore or by Radice raises the problem of the evaluation of translation. A literary work always carries a subtext along with the surface text. Every creative work is an expression of certain vision realized by a genius but a person who intends to approximate this work in another language is not concerned with the vision contained in it or with its expression. His prime concern is to adjust a word from one to another language. The success of a translator intending to approximate a source text from another language to his own and in following source writer's intent will depend on his endeavour to share similarity of qualities and properties of the source creator.

Works Cited

- Singh, Avdhesh K. (1996) *Translation ; Its theory and Practice* Creative Books
- Das, Bijay Kumar (2005) *A Handbook of Translation Studies*, Atlantic Publishers
- Prasad, GJV(2010) *Translation and Culture Indian Perspective* , Pencraft International new Delhi
- Gargesh ,Ravinder, Goswami, Krishna Kumar(2007) *Translation and Interpreting: Reader and Workbook* , Orient Longman Private Limited
- Ramkrishna, Shanta(1997) *Translation and Multilingualism : Post Colonial Contexts* Pencraft International Delhi
- Malmkjae, R Kirsten (2005) *Linguistics and The Language of Translation* Edinburgh university Press Ltd.
- Mukherjee, Meenakshi (2004) *Translation as Recovery* Pencraft International