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## Translation Technique and its travails

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### **Abstract:**

The paper analysis the techniques in translation. Each language has its own nuances in the use of words in making sentences (syntax) and in its idiomatic expressions. It is very difficult to translate these nuances into another language as they differ from language to language. The Physical distance between Telugu land and England is about Nine thousand miles. The distance between Telugu language and English is as much 'Telugu' widely differs from English in its linguistic qualities. There are some expressions which in literal translation would look ridiculous. They need detailed explanation. They remain inscrutable until their back ground story is explained. Translators should always remember the advice given by prof. Avadesh Kumar Singh' in his book "Translation, its theory and practice". He opines that "translation is not only desirable but indispensable ..... It is the only potent vehicle of reaching out to those who do not have access to the literature of an alien language."

**Keywords:** Translation, language, English, Translators, books.

Translation is an uphill task. The one who seeks to be a translator needs to have proficiency in the language of the target text and in the language to be translated into. He should be conversant with the traditions of both the languages. Language, for that matter any language is a heritage. It grows and develops in its own way, like a tree adjusting itself to the local weather and imbibing the characteristics of the native soil. Each language has its own nuances in the use of words in making sentences (syntax) and in its idiomatic expressions. It is very difficult to translate these nuances into another language as they differ from language to language. Comparatively speaking, translation between languages of the same language family is easier than languages of different families. Geographical closeness reduces the differences in language use. Translating a Telugu poem or a novel into Kannada is much easier than translating the same thing into English. The Physical distance between Telugu land and England is about Nine thousand miles. The distance between Telugu language and English is as much 'Telugu' widely differs from English in its linguistic qualities.

Hence, cent percent perfection in translation is impossible. It is more an ideal to be achieved than a reality. The reader of a translated work should be contented with what he gets.

He cannot expect as much pleasure or delight as he might have got it from reading the original work. A literary work is essentially a creative venture. It might lose some of its original flavour and captivating power in the same way electrical power loses some of its quality in transmission. The more the distance, the more the loss. Creativity may suffer in transmission as electricity does. What all the translator can do is to reduce the loss of creativity as much as possible. There is another factor which the translator should carefully deal with. It is translating the vocabulary related to ethnicity. Ethnicity is not much of a problem in poetry translation, because poetry is chiefly an expression of emotions common to all races of people and apt words for translation could be found with a little effort. But this is not the case with novels and stories which generally portray real life with a native hue. In such writings, the use of ethnic words expressing native ethnic is unavoidable. Ethnic content is best reflected in emotional reactions in conversations. For instance, take the Telugu expressions like “Vaadu Vedavannara Vedhava”, “Vaadi Pindaakudu Vaadi Kemocchu?”, “Adanta aa Ammayi Vacchina Vela Andi”. Pindakudu, Vedava and Vacchina Vela, Disti Teeyandi, these are all ethnic expressions of Telugu people to which finding parallel expressions in a language like English is very difficult.

Let us take some Telugu Idioms meant for translation into English “Nalleru Meeda Nadaka Anukutunnavu?”, “Endukintha Raddhantam chestavu?”, Nalleru is a medicinal plant. It has no name in English as the plant is not found in England Raddhantam is the opposite of Siddhantams, (rule or theory), one who cannot follow rule finds alibi for his inability and creates ruckus to get over the situation. These expressions require explanatory notes in translation.

There are some expressions which in literal translation would look ridiculous. They need detailed explanation. They remain inscrutable until their back ground story is explained. Take the Telugu medium ‘Uduta Bhakti’. The meaning remains unclear until the squirrels humble and earnest cooperation to Lord Sri Rama in building a bridge to Srilanka and Sri Rama’s appreciation of its contribution is reminded. The same is the case with “Choochi Rammante Kaalchi Vacchadu’. This proverb has reference to the role of Hanuman in the Ramayana. Hanuman did more than what was mandated of him. He was simply asked to trace out Sita in Srilanka. I Not satisfied with Sita’s discovery he burnt the city of Lanka to ashes perved at being set fire to his tail by Ravana’s minions. Another proverb which has a reference to the episode of Draupadi’s Expedition to Swarga in the company of her husbands in Swargarohanaparva of the epic poem Mahabharata. The proverb is “Uttiki Ekkalenamma, swarganiki Ekkutunda ?”. There is yet another proverb ‘Ammabote Adavi konabote korivi’ which needs recounting of the back ground story.

The story goes like this : A certain vendor, finding no buyers in his area had been to a forest to peddle his wares. He had no idea of what a forest was. To his dismay and embarrassment, he only noticed trees, hills and wild animals there instead of buyers. Utterly disappointed, he returned home. Next time, he went to the forest again with an idea to purchase forest produce. This time too, he had unexpected disappointment. Alas! to his bad luck the whole forest was on fire. Unless such explanations are provided in footnotes of the translation,

the readers would find themselves landed in utter ignorance and confusion. Coming to vocabulary, Telugu words like Kudithi, Esaru, Disti, Polikeka, Illarikam, Taalimpu, patcchadi, Racchabanda, Bodroie, Raagola which are ethnic in nature cannot be comprehended by an Englishman without the footnotes coming to his rescue.

Poetry translation is no easy task either. In fact, it is much more difficult than prose translation. Why is it so? In this context, let us recall Wordsworth's definition of poetry- "Poetry is emotion recollected in tranquility". Poems especially "odes and lyrics" are fully changed with emotion. We find in them the poet's imagination taking flights to higher planes. Unless the translator has a poetic bent of mind to reach the imaginative heights of the writer, he cannot do justice to the original. Hence, it is rightly said "Poetry translation is a transmigration. As 'a fish dives through water, the translator moves through minds'. "In other words the translator has to perform parakaya pravesam or as in Vikramaditya tales, he has to bear the poet's head on his trunk.

There is another problem for translator in translation of poetry. Poetry becomes more effective with the use of images. The poetic images necessarily have a native flavour or an ethnic connection. Images are meant to communicate the surcharged emotion in fewer words and in a direct way. To translate native image into a non-cognate language is really very difficult.

Poetry possesses a special charm which is not familiar in prose. Rhyme and rhythm which have a musical quality enhanced poetry's aesthetic effect. Telugu poetry is probably the richest among Indian languages, just because of its musical quality produced by prosody, rhyme and especially rhythm changing with the expression of different rasas. Rasa of Indian poetry is something that defies translation. Draupadi's burst into anger, disgust and impatience in the "Telugu Mahabharatha" in the line "Karri Vikramambu Kaalpane" can every be translated into English to our utmost satisfaction. Can the rising rhythm in Pothana's stanza 'Intintai Vatudintayai' be translated into English in equally effective way. Potana's prayer to Goddess Saraswathi in the Stanza "Sharada Niradendu Ghanasara pateesa Maraala Mallikahara, Tushara, Phena Rajatachala Kasha panisha .... ' can this ever be translated into any language without loss of its intrinsic musical quality, internal and external rhythm created by discreet selection of words ?

There are wide ranging opinions and theories on the art of translation. Before we discuss the theories, it should be made clear whether translation is a creative art. It is definitely a creative art. Translation can never be word to word or sentence to sentence. How to do it, varies from translator to translator. There cannot be any fixed method. The method chosen depends on the content and nature of the work. The translator should have freedom to adopt techniques of condensation or elaboration for the sake of clearer understanding. He can show his creativity in the choice of apt word or phrase. Creativity also lies in the proper choice of style. Otherwise, it loses resemblance with the source text. Absolute resemblance is never possible. Absolute fidelity to the source is an impossibility. On the other hand, too much deviation and invention impact the goals of translation in an adverse way. Translation should not affect readers interest. In this connection let us recall the word of Prof. K.R. Srinivas Iyyengar "Good translation can create trust and can stimulate interest. The translator has to play the broker between the writer and the reader". Translators should always remember the advice given by prof. Avadesh Kumar

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Singh' in his book "Translation, its theory and practice". He opines that "translation is not only desirable but indispensable ..... It is the only potent vehicle of reaching out to those who do not have access to the literature of an alien language."

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