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Theoretical Review of Translation Studies and Practices.

Kishankumar D. Joshi

Dept. of English and CLS,

Saurashtra University,

Rajkot

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Abstract

Translation practices are very old, earlier the translation was literal and ideal. The word translation studies came out in recent times and the practices are world-wide. But translation is often considered as parasite and subservient. The word 'translation studies' was suggested by Andre Lefevere. While suggesting the name he wrote, the name *Translation Studies* should be adopted for the discipline that concerns itself with 'the problem raised by the production and description of translations. Thus, remarks Susan Bassnett in a book *Translation Studies* (Pg. 24). There have been issues in translation and writers have attempted pointing out these issues with some details. On the other hand there are writers who see translation practices positively and hopefully. The paper shall try to talk about both, the issues in translation as talked by some writers and the possible solutions provided by some other writers.

Key words : Translation, equivalence, untranslatability, source text, source language, target text, target language.

This paper shall talk of two categories (1) Translation Studies (2) Tribal literature.

Translation Studies



In 1968 and 1969, *The Joke* was translated into all the western languages. But what surprise! In France, the translator rewrote the novel by ornamenting my style. In England, the publisher cut out all the reflective passages, eliminated the musicological chapters, changed the order of the parts, recomposed the novel. Another country: I meet my translator, a man who knows not a word of Czech. "then how did you translate it?" "with my heart." And he pulls a photo of me from his wallet. He was so congenial that I almost believed it was actually possible to translate by some telepathy of the heart. Of course, from the French rewrite, as had the translator in Argentina. Another country: the translation was done from Czech. I open the book and happen to Helena's monologue. The long sentence in my original go on for a whole paragraph at a time are broken up into a multitude of short ones.... the shock of *The Joke*'s translation left a permanent scar on me.

-Milan Kundera

Following is the review of some works into the field of translation studies and its practices.

A.K. Singh sir begins his discussion on translation by saying "inappropriate it would not be to conclude in the beginning that 21st century is the century of translation". He supports his pronouncements by further elaborating the statements that in country like India which is multilingual translation is of more need. There have been many great writers who become famous and were acclaimed worldwide after the translations of their works. Let's say of Tagore and his work *Gettanjali* which he translated. Not only the



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work but Tagore was then acclaimed all over the world. According to him there are some futile anxiety or critical conspiracies that are going on in the western world about translation. According to him the whole tension in translation is due to their approach of translation being logocentric.

Susan Bassnett in her work *Translation Theories* talks about few issues in translation.

One among them is Untranslatability. She brings out the concept of equivalence.

Susan Bassnett also gives three types of translation.

1. Interlingual: an interpretation of verbal signs by means of some other language.
2. Intralingual: an interpretation of verbal signs by means of other signs in the same language (rewording).
3. Inter semiotic: an interpretation of verbal signs by means of non-verbal signs.

Susan Bassnett talks of some other issues in translations like of untranslatability where she mentions Catford for distinguishing two terms related to untranslatability 1. Linguistic: syntactical substitute and 2. Cultural: absence of situational features. Linguistic problem is also discussed by Popovic.

Susan also talks of Equivalence and in translation a gain or a loss. A.K. Singh sir's approach to translation in this regard is optimistic and hopeful. He answers the issues mentioned by Susan in his article *Translation Today*.

Singh sir talks of equivalence, untranslatability, source text and translation being loss or gain. Untranslatability is a problem of translator and not of translation. He further supports it by saying that what is translatable for one is not for other and vice versa. He observes that the concept of source text is a myth by explaining them as what is the source of source text is also a question in itself and that goes on in same logic. About translation being loss or gain he favours the side of gain. The complain is not whether it is a gain or loss, it is only a gain. The complain can only be whether it is more gain or less.

In his edited book *Translation and its Practices*. He writes if translation is an act of violence. Is translation a subservient and parasite or not? Translation can not be considered as subservient or parasite. To support he quotes Roland Barthes' work *Death of Author*. Where Roland Barthes writes "I am, what I write in paper" and "language knows the 'subject' and not the 'person'".

He describes three terms related to translation one from western and two from Indian region. They are translation, Anuvad, Roopantar. Among them he suggests the Roonatar being the more suitable for translation. Translation is to find an equivalent where as anuvad is to sepak after and roopnatar is to transform. The last term suggests roopantar can be anything and not necessarily the linguistic form. it can be picture or film adaption too.

Another major contributor in translation theory is Venuti Lawrence. He considers translation as an erotic experience. Further he considers that it is not simply an act of finding the synonyms and arranging them into the syntaxes. Neither it is to throw the colour of local favour. Lawrence also talks about the invisibility of author because he makes no claim.

Sri Aurobindo's works on translation are, "On Translating Kalidasa", "On Translating the Bhagavad Gita",



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“On Translating the Upanishads”, “Freedom in Translation”, “Importance of Turn of Language in Translation”, “Translation of Prose into Poetry” and “Remarks on Bengali Translations”. He has translated Upanishads, Bhagavad Gita and Bankim Chandra Chatterjee's *Anandamath*. *He emphasis on understanding of textual nuances before translating a work.*

Another Indian translator is A.K. Ramanujan. Dharwadker quotes about Ramanujan that he made “explicit typographical approximations to what [he] thought was the inner form of the poem” *Ramanujan suggests about the translation of poetry that it should be put into images in mind wise each line and that visualization is to be translated.*

Tribal literature/ Dungri Bhils

After the publication of Oriental Memoirs by James Forbes in 1834 the studies in tribal literature seems to have begun. He gave four volumes where in the third volume of it we trace the history of Gujarat, their beliefs, customaries, legends and so forth. The mammoth task into the tribal literature in Gujarat and particularly of Dungri bhils begin with the documentation of their oral narratives by Bhagvandas Patel. He has begun this task back in 1984 and it continued till 2010. In the span of these years he has given four epics and many other oral narratives. Among them the four epics are Rathore Varta in 1992, Gujarat no Arelo in 1994, Rom Sitma ni Varta in 1995 and Bhilo nu Bharat in 1997.

The translation of few selected stories has appeared in 2009 which were done by Nila Shah and Persis Shah. Where they have attempted the following stories. Tale of Devra, Tale of Lord Kobariya, Tale of Nine Lac Goddess, Karmiro: The Washer Man, Tale of Ruparani, Tale of Gopisad and Bharathari, Tale of Tolirani, Khatu: A True Devotee, Rajvi of Khunta, Halo Huro, Halde Hokhli, Halde Solanki, Tale of Ramdev, Tale of Jagde Parmar, Sonal Sodhi.

The introduction of above-mentioned book is by Bhavandas Patel himself. Where he writes some of the salient characteristics of their oral narratives and of their daily life. The word Dungari Bhil is a Dravidian derived word. Where Dungari means the inhabitants of Dungar that is hills. Their location is around Aravalli ranges. He gives an account of these tribes in social, economical political and economic contexts. How their society is managed, and one of them being the main features is the matriarchal system. Women enjoy the more freedom than their counterparts in the rural or urban area. Which is due their faith in Mahamargi tradition. After the death of a mother they keep her ashes into their homes and worship them as Heetdevi (the goddess of wellbeing). In their society a widow can remarry and can bring her husband into his own home also. Before the marriage groom is to pay to win the hand of a girl. If he fails or is insufficient to pay than he has to work into the fields of his father in law. their concept of the gods is also different. They have the stories and narrative of the emergence of their gods. Their most of the stories begin with Jhalukar (Flood). According to them there was only water before anything. The good earth was beneath it. Since this Jhalukar god was not able to fetch the seeds of earth from the seventh layer of nether land which is near the Vasuki Naag so he asked to do the task the goddess Amba who then took the shape of a turtle and went into water. They have very rich variety of the forms of the songs. Their folk songs are names Geetan. They recite these songs occasionally. They have Hag na Geet. Vtavana na Geet are recited to ask for the gracing and for the invocations of their god and goddesses. They have the songs for friendship and love named Gothiya na Geeto. The common feature of their sogn is Kikiyari which are onomatopoeic chorus.



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Very less criticism is attempted on This literature among which are of Deepak Patel, Hasu Yagnik and Balvant Jani. Adivasi Shahity: Vivechan ane Vishleshan by Deepak Patel came out in 2015. Where he evaluated Dungri bhil Literature in context to history. In the second chapter of his book he has categorized their literature into myths, oral narratives pertaining to the ritual practices, narratives during the marriages, narratives related to deaths and other miscellaneous narratives. In the same work he has also analyzed the story of Motichara as a literature and its significance.

In the preface to Bhilo nu Bharat he traces the history of Oral Narratives in India and also criticizes the false usages of them in current time. He talks of the harsh reality in few of the compilations of oral narratives. He tries to bring out the root characteristics of Garasiya Bhil of Rajasthan. With whatever reasons, when people are to leave their region and to migrate elsewhere, they can not and do not forget their rituals, customaries, beliefs and their oral or written literature. Garasiya being one them are residing into the regions of Rajasthan. He also decodes few names from original Mahbhart which in Garasiya's colloquial language are different.

Since, there is little available, translation would open the further scope for the study. They even lack the appropriate interpreting apart from very little that is available. Their literature is to be seen and analysed into their context and for that any critic would also require to understand their faiths, beliefs, rituals and so forth.

The scope for the further study is archetypal analysis, cultural analysis, structural and deconstructionist analysis. Having such a rich literature these people cannot be considered simply illiterate. Their literacy is different and requires different measurements.



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