

CHAPTER –V

CONCLUSION

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While translating the short stories Dushkal and Pratima translator came to know what is translation? the process of translation and problems in translation.

Translation is a creative art. Job of Translator is sometimes more difficult than original writer. Translator has to interpret the ideas, emotions, feelings and thoughts of the writer in the sense and find out equivalent for them in the target language and express them with natural touch of target language.

It becomes very difficult, when the SL and TL are totally different in structure and culture. The translator faces basically three major problems – linguistic, conceptual and cultural.

In the present dissertation all these three problems have been traced while translating V.S. Khandekar's short stories – Pratima and Dushkal from Marathi into English.

1) Linguistic Problems -

Linguistic problems contain problems of retaining aesthetic beauty of original language, sustaining meaning by using appropriate alternate words, maintaining the tune of language, in order to convey the very emotions.

2) Conceptual Problems -

Sometimes the same concept exists in SL and TL. If it is translated literally, it gives different sense to the different language speakers.

It creates chaotic situation and gives birth to mistranslation. Translator has to pay attention to this aspect of language. Especially literal translation gives birth to this type of problem. While translating such concepts especially idioms or some proverbs, translator has to carefully consider the situation and translate these types of words.

3) Cultural Problems –

Language and culture are interdependent . every language is the outcome of its culture, it is influenced by culture. Language is the verbal expression of culture. Language can express the cultural aspects. Sometimes language itself symbolize culture. Manner, mode and style of text indirectly express the culture.

Words or expressions that contain cultural aspects creates certain problems. Mainly expressions containing following four cultural categories arose problems in translation.

- 1) Ideas : It includes belief, values and schools.
- 2) Behaviour : This category refers to customs and habit.
- 3) Product : This category comprises of art, music and artefacts in a specific culture.
- 4) Ecology : In this category we can include flora, fauna, plains, winds and weather.

During the process of translation translator came across various problems related to grammatical rules and lexical items.

1)V.S. Khandekar's writings is known for its style, ornamental language, lofty words and descriptions. One can not reproduce writer's style in another language. In other words, to reproduce such ornamental language and style is highly impossible, for the translator. The feel of one language and its

sense that one can get through style or presentation is the unique thing, because no two languages identically share one to one relationship. The translation of V.S. Khandekar's short stories reveals that there is not only possibility of loss of information during the process of translation as said by Nida but also loss of style, beauty and local touch of SLT is possible.

2) Use of colloquial language also poses problems in translation. This use marks the difference between two classes in society and educational, social, and economic gap among them. At the same time dialect, sociolect and isoglosses of one language can not have equivalent in second language.

3) In the writings of Khandekar one can often note abundant use of duplication. It is useful to focus or highlight the importance of particular word. In the select stories the use of duplication gives informal touch to narration. It also indicates casual approach of narrator. This duplication is the result of simple, informal and vernacular language used by writer.

4) While translating Marathi short stories into English translator faces problems related to honorific pronouns. The honorific pronouns in Marathi are used to refer someone respectfully. This use of honorific pronoun is inevitable part of Marathi language. But English language lacks this type of variety, so the translation into English cannot express the respect for specific characters in the mind of speakers.

5) Another challenging task is use of punctuation marks in Marathi. The use of commas, exclamations, paragraphs do not have one to one relationship in Marathi and English. In the select short stories, all these elements have helped to add dramatic effect in narration.

6) Khandekar's use of figures of speech is profuse. This makes his description attractive. They help to convey the concepts precisely. The literal translation of figures of speech is unnecessary and if translator does so it

becomes ridiculous. So I think translator have to judge the need and suitability of the text i.e. figures of speech and translate it.

7) Translation of prepositions in Marathi language is not simple. It require meticulous efforts. The norms of usage of preposition in Marathi and English differ. Translator has to consider this difference while translating the SL text into TL text.

8) In order to give approximate idea about the frequency or amount of certain things, V.S. Khandekar tends to mention two numbers. Such references provide hint about the possible numbers of those things. This feature is a part of his writing style.

9) Translation of Idioms or Idiomatic translations catch special attention of translator because of its possible mistranslation. The literal translation of idioms fails to convey the real meaning. On the contrary it conveys wrong sense or meaning and creates chaotic situations. The task of translation of Khandekar's short stories leads translator towards translation of lots of idioms. In order to translate them, translator needs to understand their hidden meaning and convey it by arranging appropriate phrases.

10) Mythological stories are integral part of society and culture. They are transferred from one generation to another. This process of transmission begins at very early stage unconsciously; there is no specific training for this transmission. Similarly religious books, their different versions and forms are inseparable part of society and culture.

The translation of some terms related to these categories created difficulties in front of translator.

In this case, the better solution is to offer equivalent term suitable to the purpose, otherwise giving footnote or interpretation of the term are also options.

The second story Pratima mainly belongs this category. Because it is based on famous epic Ramayan. Ramayan is Indian culture in itself. Even today Indian people worship Ramayan – the epic and the heroic characters – God Ram, Laxman, Seeta, Hanuman etc in Ramayan. There is no need to tell the essential background to Indian people before reading this story, but for a foreign reader, the events in the story Pratima are completely new. The story belongs to final part of Ramayan, named Uttarakand. The story contains references of earlier parts also. So the knowledge of earlier events is necessary while reading this story. To solve this problem I have mentioned earlier important events in brief as per need.

While doing so translator has to think about an important question – ‘How much missing background should be provided by the translator using the similarities between ideal SL and TL reader?’

11) It is a challenge to deal with a language that has various shades of meanings various situations. It is embedded in culture. This task of translation sheds some light on some of the linguistic, conceptual and cultural issues that might be encountered in literary translations in general and from Marathi into English specifically.

Translation is a creative process

If reader of TL can get the same experience from the translated book, then translation is successful. Because the aim of translation of a book is giving the same experience to the reader of TL.

This procedure aims at giving justice to the meaning embedded in words. Translation is thus, a decision making process, it is not only related to external factors (words or scripts) but also internal factors (meaning) because meaning is the soul of the word.

This process of translation is interpreted by various linguists from different points of view, therefore Savory calls it art, Eric Jacobson calls it craft and Nida calls the Science.

Instead of opting anyone method from word for word and sense for sense it is better to use both methods as per need of text. As SL text is a combination of words and their meaning, one can prefer word for word translation. During this process of translation, while seeking suitable equivalence i.e. words from target language having the same meaning if one fails to do so i.e. to get such appropriate equivalence then he can prefer sense for sense method of translation, because it is the ultimate objectives of translator to translate the text into another language and carry the meaning in front of the readers. So that readers can understand the SL text and enjoy it.

One cannot decide that this method is better or more useful than another one. Because the matter of liking is relative. The translator must get the freedom of selecting the method, because he is supposed, to recombine the SL text into the TL text. The job of translator is different from machine/mechanical job. He cannot be restricted with one particular strategy. He performs the job of creative writer. By using the combination method, the translator can overcome the problems in translation.

B. K. Das compares the task of translator with tight rope walker. It is true. The writer has complete liberty while writing, but translator has restrictions, he ought to follow the words and meaning written by writer. He has to rearrange words, concepts, themes in order to give the same joy, satisfaction and experience to readers. While translating any text translator ought to pay attention towards two things, one retaining the sense and another is maintaining the semantic compatibility.