

CHAPTER IV
Conclusion

CONCLUSION

Translation of theatre texts, as stated in the first chapter is much of a neglected area. There is a need for more theoretical discussion as to the nature and objectives of theatre translation.

As theatre performance is a team work, a study of theatre translation theory includes study of linguistic systems and non-linguistic systems. Linguistic system comprises of dialogue, language and paralinguistic system. Stage setting, lights, music come under mechanical systems of non-linguistic system. Actors too are parts of non-mechanical system of non-linguistic system.

The basic problem that a theatre translator should address is whether to treat a theatre text as a text for performance or as a text for reading only. Translating a theatre text involves careful handling of the important features of the play in the SL so as to bring its beauty and function intact in the TL. Perhaps Nida's view would help the theatre translator here as he says,

'... for a translation can be judged as adequate only if the response of the intended receptor is satisfactory.'¹

So to make a theatre text acceptable to the audience an adaptation or a free version of the play is tried and as a consequence the basic qualities of literature with its SL peculiarities are likely to be lost somewhere in the process.

That's why the theatre translator should adapt a functional view in translating a theatre text.

The literature and translation in the nineteenth century are fine examples of the popular taste of the English middle class. We find translations by Matthew Arnold, Newman and translations from Fitzgerald which emphasize 'free translations'.

In the twentieth century, the translation theories took a new mode and theories based on linguistic peculiarities became famous. A fine example of the influence of linguistics on a translation theory is the theory of Catford² where his point of view is basically taxonomical which emphasizes classification and analysis of every segment in the language.

The translation theory proposed by Nida presents an ethnolinguistic view. Jacobson argues that exact translation is impossible. Literary theorists like Anton Popovic defines his concept of translation equivalence based on semiotic point of view.

While translating Bali, an eclectic use of these various theories has been adapted. This is because a translation should be done with regard to the function of a text and also the use of only one theory doesn't serve the purpose in the process of translation.

The study of various plays translated from English into Marathi and vice versa, shows the improvement in the use of different techniques, linguistic as well as literary. The readers now have more access to the major works of world literature written and translated first in English and then subsequently

translated in Marathi. Though the number of plays translated from Marathi into English is still very small, there seems to be an upswing in the recent time. The translated plays in Marathi have certainly played a great role in the enrichment of Marathi stage culture. The translations are more acceptable and the audience too has shown its broadmindedness in being tutored in accepting new techniques of translation. The enormous progress in supplementary creative devices like stage craft, lighting, music too are being well handled in order to enhance and ensure the quality of the visual aspect of dramatic texts.

The experience of translating Bali into English confirms some of the previous notions that translation of two geographically as well as culturally distant languages poses many problems of semantic, syntactic as well as of cultural nature. These problems may overlap each other in the process of translation. For example a colloquial usage like 'जरा थूक भरून घेतो' is both semantic as well as cultural. Because 'थूक भरणे' is peculiar to the Indian context cultural level and because of its colloquial nature, on the semantic level.

Each language has its own unique culture. The particular culture is and can be well expressed only through the particular language. Each work of literature in a language is full of culture oriented words and concepts. An Indian reader has some inherent ideas of Indian culture. The culture oriented concepts are comprehensible and acceptable in different Indian languages because the basic core of culture is the same. So a concept like 'Ganesha' is not a foreign concept in any of the Indian languages and their

cultures because of the fundamental cultural unity among all Indians.

English language too has its own structure and culture. So when, with a pan Indian readership in view, a geographically and culturally distant language like English is used as a link language, it poses the problem of conveying and expressing the culture bound concepts which otherwise would have been easier to translate in any of the Indian languages. So 'Ganesha' becomes an 'elephant-headed god' which is literal translation all right, but it distorts the culturally specific meaning of the original.

Similar, concepts like 'कुलटा', 'पांडाकणी' are very difficult to interpret and translate in an adequate manner. At such times partially expressive words like 'ingrate', 'miserable' had to be used to convey the culture bound expressions.

The syntactic and semantic problems that a translator deals with are comparatively easier to handle but the basic conceptual core which is foreign to the medium and inherent to the audience is much more difficult to translate.

As Nida has pointed out ;

The basic principles of translation means that no translation in a receptor language can be the exact equivalent of the model in the source language. That is to say, all types of translation involve;

1. loss of information
2. addition of information and/or
3. skewing of information.³

The experiences of translating Bali from Marathi into English can be summarized as;

1. Translation of a text in Marathi in a culturally and geographically distant language like English poses problems of conveying cultural nuances of the text.
2. The translator has to take into account the inherent aspect of performance in a theatre text and translate it accordingly.
3. The problems encountered in the process of translation can not be treated separately since they overlap each other.
4. Problems of idioms, metaphors and other culture bound expressions should be tackled with a functional view.

REFERENCES

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3. Nida, op. cit. P. 27