



Issues identified in the selected translated works of K R Meera

Teena Ann Mathew, Assistant Professor, Dept of English, St. Joseph's University, Bangalore

Dr Shiva Chaudhary, Assistant Professor, Dept. of English
Center for Management Studies – Jain (Deemed-to-be) University
Bangalore,

Abstract

Translating a textbook from one language to another language is a gruelling job. Translation is a general term pertaining to transfer or studies and ideas from one language to another language whether the languages are in written or oral form. Different scholars have suggested different approaches to rephrasing artistic terms. The significance of translation is to transfer words and expressions from one language to another language. Compactly speaking, it is an art that retells the study of author's directly with a completely different language from the original. In the light of the understanding, we know that the original meaning of expression should be kept in interpretation in translation, no addition, no omission. Thus, there are two factors in translation accuracy and expressivity. A good practitioner needs special, largely advanced ideas to achieve translation which helps to convey the meaning and style of the original language. This means that he/she must be professed further than vocabulary. He/she must also know the world's emotive aspects, as well as the culture's study processes. In this composition, we just probe into the artistic gaps and the way to deal with the rephrasing problems in this field. And as far as the artistic value of language is concerned, this paper only touches upon part of it. This study will help to understand the various pedagogical methods used with the idea of translation. It is important to understand this because each language has its own identity and existence. Hence, this paper is going to throw light on the objectives of finding out and classifying the cultural terms used in the certain novels of K R Meera; the techniques employed in translating cultural words in the English version; the frequency of different techniques of translation; the gaps in the translation process and the pedagogical implications.

Key words: Translation, Technique, Literature

Introduction

K R Meera, a prominent Indian writer and translator, has written extensively on the techniques and challenges of literary translation. Meera's approach to translation is shaped by her deep appreciation for the nuances of language and her belief that the art of translation is an important tool for fostering cross-cultural understanding and communication.

In the Indian context, literary translations can be divided into three types: (i) those interested in preserving the ancient literary heritage, (ii) those interested in 'Westernising' Indian languages and literature, and (iii) those interested in 'nationalizing' literature in modern Indian languages. In correspondence with the different objectives of these three types; their mode of operation differs (Devi 165)

It suggests that translation involves far more than the replacement of lexical and grammatical items between languages and as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text.

Review of Literature

The views of Bhandari, reflected through his work "A Study on ways and Gaps translation of Artistic Terms A case of the new 'Basain', aim at the main purpose of his study which is to find out the ways employed in rephrasing artistic words. He used only secondary sources for data collection. The checklist was used to identify and distribute the ways used in rephrasing artistic terms. He set out ten different ways of rephrasing. He further set up that transference was veritably effective in rephrasing deeply embedded artistic terms, especially from religion and culture.

Ajeesh AK's study looked at the idea that Translation, as a practice, has existed ever since the birth of civilization indeed though, its addition in the sphere of scientific exploration didn't take place until the alternate half of the 20th century. The capability of translation to transcend the verbal walls has always been used to its advantage to promote traditions, practices, and indeed testaments. Still, it's widely accepted that translation is unable to the complete transference of meaning when the source culture and target culture are significantly divergent. The paper looked at the loss of meaning through the relative reading of K R Meera's Aarachar and its translation

Hangwoman by J Devika. The source textbook was chosen for its significant benefits to the ultramodern Malayalam erudite tradition and the strong presence of artistic rudiments. Through this composition, the experimenter intends to trace the difficulties the translator had to face during the process of translation and the extent to which the translator has succeeded in achieving parity of meaning bound in an artistic setting.

Analysis

In terms of translation, the problem of finding the exact nature of the level of equivalence emerges when the translator turns into a traitor, a betrayer. The so-called proverb “A translator is a traitor” hints at the inefficiency of the translator. Brendan Kennedy calls translation ‘The art of failure’. A.K.Ramunujan holds the view: “The chief difficulty of translation is its impossibility” George Steiner contends that translation is both possible and impossible. Susan Bassnett argues that equivalence in translation should not be approached as a search for sameness. The problems and difficulties in finding equivalence, and thus there are areas of untranslatability. Translators often experience some problems in producing an equivalent/accurate translation of fiction and conveying the same effect and reaction to the reader of the target language. Additionally, there are losses that occur at the semantic, syntactic, and cultural levels. Furthermore, insufficient knowledge and incorrect application between Malayalam and English Linguistics could create a hindrance to inaccurate translations and conveying the true intent of the translated text.

Translation of foreign literature into an Indian language, translation of Indian literature into a foreign language and Translation of one language from Indian literature to another is a creative but complex process. The role of a translator is similar to that of an artist. In other words, the source language text should not be distorted during the translation process. The translated text must be transparent to the extent that it contains all aspects of the source language text. Maintaining the spirit of the original text in the source language is just as important. Translators must be fluent in both languages, familiar with all skills and techniques, and fully understand the nuances of these languages. Translators are obliged to overcome all barriers and reproduce the text in the target language in its complete holistic form.

While in translation, there are various problems that will arise. The Translator finds it difficult to adhere to certain things. The common issues that arise include:

a) Lexical-semantic issues may be solved by consulting dictionaries, glossaries, word banks, and associate degree experts. Such drawbacks embody terminology alternatives, neologisms, linguistics gaps, or lexical networks. Different problems are discourse synonyms and antonyms that have an effect on polysemic units: synonyms and antonyms are aimed toward an acceptance that depends on the context to work out which means are correct. Another problem pertains to semantic contiguity, i.e. a consistency procedure that works by distinguishing semantic options common to two or additional terms.

b) Grammatical problems will include queries of temporality, side –where the verb indicates if the action is constant or completed–, pronouns, and whether or to not create the topic closed-class word express

c) Syntactical issues might originate from syntactic parallels, the direction of passive voice, the main focus –from what purpose of reading a story is told–, or rhetorical figures of speech adore a rhetorical device –the inversion of the natural arrangement of words–, or associate degree anaphora –the repetition of a word or section at the start of a line or a sentence.

d) Rhetorical problems: Translators are confronted with issues that involve the identification and recreation of figures of thought –comparison, metaphor, metonymy, synecdoche, oxymoron, paradox, and many more– as well as diction.

The translation should reflect the original flavor of the source textbook. Catford(1965) defines translation as “The relief of textual material in one language(source language) by original textual material in another language(target language) ”(p. 20).Bell(1991) states the source textbook is transferred with ” conserving semantic and stylistic parity while rephrasing we're ‘ bridging the gap ’ between two societies, languages etc. It's the instrument to transmit culture and trueness. Culture creates gaps in translation and artistic terms are veritably complex and nearly insolvable to bridge the gaps. The verbal gaps are caused by the graphological, phonological, and structural position of words. The cultural gap caused by the environment of the writers and translators lead to a huge difference in the source text and target text. There are various issues that hamper the growth of translation in India. In translation, the gaps are inevitable because of the cultural contexts, cultures, and contexts.

One of the key techniques that Meera emphasizes in her approach to translation is the need to capture the essence of a text, rather than just its literal meaning. Meera believes that translation is not simply about rendering words from one language into another, but rather about conveying the underlying emotions, themes, and cultural context

of a text. To achieve this, Meera stresses the importance of a deep understanding of both the source and target languages, as well as the cultural and historical context in which a text was produced.

Meera is also known for her emphasis on maintaining the style and voice of the original text in translation. She believes that a translator must be sensitive to the unique qualities of a writer's voice and work to preserve them in the translated text. This involves paying close attention to details such as sentence structure, tone, and word choice.

In addition to these techniques, Meera also stresses the importance of collaboration and communication between translators and writers. She believes that a good translation requires a close working relationship between the translator and the author, with open communication and a willingness to work together to ensure that the translation accurately conveys the author's intentions.

The underpinning thesis of the design is that culture plays an important part in effective restatement. This thesis takes into consideration the fact that every ST reflects the artistic shoes which are decoded in both micro- and macro verbal structures. From the restatement point of view, this is a point which could have serious counter accusations in that the TT might be culturally slanted by the translator. This, of course, can be done designedly or unintentionally. Some restatement strategies could modify the ST author's testament either unconsciously, because of lack of professional capability, a misreading of the ST communication or as a consequence of artistic differences between the ST and the TT, or purposely, in order to acclimatize the ST testament to that of the TT readership, or to avoid being obnoxious towards the TT community, or directly to oppose or challenge the ST language and culture. In order to test this thesis it's my intention to do a relative study whose function is to compare ST and TT from an artistic standpoint. Nonetheless, it should be noted that general conclusions can not be drawn from such an analysis since the corpus named is too small to allow this study to be total.

Conclusion

Overall, K R Meera's stance on the techniques of translation is shaped by her belief in the power of language to foster understanding and her deep appreciation for the nuances of literary expression. Her approach emphasizes the need to capture the essence of a text and to maintain the unique voice and style of the original author, while also working closely with writers and understanding the cultural and historical context of a text.

References

Devi, G. N, (1993) *In Another Tongue, Essays on Indian English Literature*, P. Lang.

Catford, J. C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.

Kenny, D. (1998). Equivalence. In M. Baker (Ed.), *Routledge Encyclopaedia of Translation Studies*. London and New York: Routledge.

Ning, W., & Yifeng, S. (Eds.). (2008). *Translation, globalisation and localisation: A Bhattarai, G.R (2000). An introduction to translation studies*. Kathmandu: Ratna Pustak Bhandar.

Sharma B.K. (2004). *A linguistic analysis of the strategies employed in the English translation of a textbook*. An Unpublished M.Ed. Thesis, Kathmandu T.U. Kirtipur.

