

Dr. A. S. Bagul  
Editor

ISSN 2230 - 7796

# ACADEMIC RESEARCH

RNI No. MAHMUL/2006/20663

(A half yearly Peer reviewed journal in languages and humanities)

[www.academicresearch.in](http://www.academicresearch.in)  
[www.academicresearch.co.in](http://www.academicresearch.co.in)



Vol - 11 - No. 2 - Nov 2016



**CONTENTS****Languages and Literature****ENGLISH**

- 1) Lust for Money, Sex and Domestic Violence In Vijay Tendulkar's ' The Vultures'  
Dr. N. M. Nerkar & Jitendra B. Sonawane..... 1
- 2) Originators of Canadian Literature  
Dr. M. Swaroopa Rani ..... 12
- 3) Women and Emancipation : A Reflection on Indian Women Writers  
Dr. Mukta Mahajan & Sunil Ahire..... 17
- 4) Regaining Self in Paule Marshall's "Praisesong for the Widow"  
Dr. T. G. Akila..... 22
- 5) The Didactic Teachings of Ruskin BOND's Writing  
Meenu Bhushan..... 26
- 6) Quest for Fulfillment  
Induri Parvathi ( Bindhu )..... 34
- 7) The Role of Translation in the Multicultural Society  
Dr. Chandrakant R. Mandlik..... 40
- 8) ICT as a Resource in Teaching English Language and Literature  
Mr. S. S. Duthade..... 48

## The Role of Translation in the Multicultural Society.

Dr. Chandrakant R. Mandlik

Head, Dept. of English

ShriShiv Chhatrapati College Junnar.

### Abstract :

*Translation is important in the multicultural society. Its contribution is great in developing relationship not only among the people but also between the two countries. The role of language is remarkably active and not passive in the process of translation. Rabindranath Tagore's 'Gitanjali' and Vijay Tendulkar's 'Silence Court is in Session' have been reached on the peak of popularity in India and outside India.*

### Keywords-

translation, relationship, culture, language, active.

### Introduction :

The words have different shades of meaning. Consequently, they "cross" conventional boundaries". (Kothari, 2006:1) Interaction between different languages, cultures and objects is a



basic principle of translation. "Ethnography has come to be seen as specifically concerned, no longer with the disingenuous description of other cultures but with their "translation". As explicit "translation" of customs, rites and beliefs is no longer mistakable for the "real" thing, it is aversion or account of another culture familiarized for us through the agency of translator/ethnographer." (Sturrock, 1990:996) He views ethnography as an act of translation. According to Tejaswini Niranjana (1992) and Errick Cheyfitz (1991) it is a metaphor of the empire. The place of translation becomes vital when multicultural society is day to day reality in present situation of globalization. It brings not only human beings into relationship with each other but also brings them into relationship with external world. Language reflects the world and our thinking about it, so today language is not a passive reflection but rather an active and practical approach to the world.

### **Definition of Translation**

The connotative meaning of the terms 'translation' and 'metaphor' is the same: to "carry across" (Trans+Latus). Translation one may recognize plays the role of metaphor in understanding the 'other.' On the other hand, metaphor obtains a sense of translation. In a general sense "translation is "transfer of one into another". This situation embodies; (1) Something to be carried or transferred, (2) source of transfer, (3) destination of transfer. We "translate" our experience into a discourse, theory into practice, ideals into action. The term translation can be defined as "recreation of the content of an expression of a language in terms of another language. (Prakasam and Abbi, 1986) It is responsibility of an ideal translator to establish the nearest natural equivalence in his work of translation. He has

to bear in the mind that there is no word to word translation. "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language, first in terms of meaning and secondly in terms of style. (Eugene, 1969: 12)

### **English Language and Literature through Translation**

Literature in vernacular language is a full-fledged literature. Considerable work has been done over the past hundred and fifty years in poetry, drama, fiction, and criticism. In all these branches of creative writing Indian writers have produced solid and significant work and that is a definite contribution to the composite culture of India. Indian writers, writing in various regional languages have created considerable interest both at home and abroad. Because of translation into international language, they have got international recognition as genius or talent in vernacular language. Rabindranath Tagor's 'Geetanjali' and Vijay Tendulkar's 'Silence the Court is in Session' could get international recognition because of translation.

Translation, one may underline is nothing but a test of genius. Whether it is borrowed or original can be recognized. From international to vernacular international genius can be enjoyed by the non-native speakers. Shakespeare, the world dramatist can be seen in India by translating his plays into vernacular language. On reading "Zunzarrao" translation of "Othello" one can understand suspicious mind as the cause of Othello's tragedy.



Translation does not mean the translation of sentences but the translation of sense. There is no word to word translation from one language to another. If it is done the translator moves away from the basic theme of the original text. For example, 'Mi tyala inga dakhavnar' will be translated into English like 'I will teach him a lesson.' But the translation of the same sentence 'I will show him curious instrument for something leather'; will create confusion in the mind of the readers.

While translating sentences into English if the translator is under the influence of mother tongue both he and his work of translation create a sense of humour. For example 'Tyache tichavar prem basale' is translated as 'He fell in love with her' and not 'His love sat upon her.' The phrase for 'prem basane' is 'to fall in love with.' We always come across influence of Urdu language when people from Muslim community speak or write English. Some of the words in their utterances are the best examples. The last words like 'station' and 'school' in the sentences 'He has gone to the station' and 'He came from the school' are spoken like 'I station' and 'I school'

A polysemous word in SL may have two or more equivalents in TL. Only the context can help us to get the specific interpretation. However, if there is an equally polysemous word available it would be appropriate to use it so that alternative interpretations are available to the readers. For example 'dear' in English has two meanings 'expensive' and 'loved'. So that translator should choose this word as equivalent to 'dear' rather than any other word which is non-ambiguous. The sentence 'Ti mazi priya maitrin ahe' if translated as 'She is my expensive

friend' the crowd in the hall will enjoy laugh. The correct translation of this sentence is 'She is my beloved friend.'

Translation from English into the mother tongue may be used for explaining vocabulary items which have equivalents or near equivalents in the mother tongue. For instance the word 'Face' has an equivalent in Marathi '*chehra*' so has the word '*mouth-tongue*'. But where English uses 'face'. Marathi may prefer 'mouth'. The sentence 'wash your face' can only be remembered into Marathi as '*Tongue dhu*' 'Wash your mouth'. A lot of care needs to be exercised in selecting items for translation and their use in sentences.

A vocabulary item which can easily be recalled by the learner and used freely may be called 'active' and vocabulary item whose meaning is known to the learner-context may also help him and here may be said to be 'passive'. A word like 'picture' for example would be a part of the 'active' vocabulary of students. While 'image' as '*chitra*' and '*pratima*' respectively, is known to them adequately.

### **Difficulties of Translation from vernacular to target language**

Translation of course has its limitations. Since language is 'culture-bound'. There would be difficulties in translating certain items. There are some words great in numbers which are used to express native culture. Idioms (including prepositional idioms), certain special terms of phrases and fixed formulas remain helpless in translating these words into English literally. Culture may be considered a barrier in translation of words like '*Haldikunkum*' into



English. The translations like 'yellowred powders' cannot be possible. It means more than that. In fact it is a domestic function of a cultural gathering of beloved persons. 'Sankranti', one of the Indian festivals is celebrated all over the country. It is an auspicious occasion in which two people are brought together by distributing 'Tilgul'. Translation of 'Sankranti' could be crossing over. But it suggests crossing differences, forgetting bad memories, forgiving each other and hoping for the best. 'Burkha' can be understood only by the Muslim's world.

In some cases translation is better than the original work e.g. 'Rubaiyat' of Omarkhayyam a Persian Poet became quite

easy by Edward Fitzerald's translation. 'Dnyaneshwari' proved to be more popular than 'BhagvadGita'.

'Takallouf' refers to a form of tongue tying formality, a social restraint so extreme as to make it impossible for the victim to express what he or she really means, a species of compulsory irony which insists, for the sake of good form, on being taken literally. (Rushdie, 1983:104).

Linguistic barrier is also one of the difficulties in translation. Some words in SL do not have equivalence in TL. For example word like 'Shame' has no equivalence to Urdu word 'Sharam'. 'Kalalahotapan velalinavhati' is very difficult to translate into English. The translator may use free translation and it could be 'It was a narrow escape'.

### Conclusion

Taking into consideration above all factors in translation we say that translating some literary text is not the act but activity



of translation. The translation must be related to the central theme of the text. If the translator follows all the decided conditions of translation his/her translated work gets unanimous approval.

### REFERENCES :

- \* Abercrombie, David. (1956), *Problems and Principles in Language Study*. Longman.
- \* Cheyfitz, E. (1991). *The Poetic of Imperialism: Translation and Colonization From the Tempest to Tarzan*. New York: Oxford University Press.
- \* Eugene, A. Nida and Charles, R. Taber. (1969) "The Nature of Translating" in *Theory and Practice of Translation*: Leiden.
- \* Kothari, Rita. (2006), *Translating India*. New Delhi: Foundation
- \* Langacker, R. W. (1973) *Language and its Structure*. ISBN.
- \* Niranjana, T (1992). *Sitting Translation: History, Post-Structuralism and the colonial Context*. Hyderabad: Orient Longman.

\* Prakasam, V. (1999). *Semiotics of Language, Literature and Culture*. ISBN

\* Rushdie, Salman. (1983). *Shame*. London. Picador Publication.

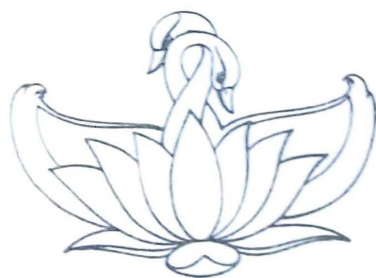
\* Sturrock, J. (1990). *Writing Between the Lines: The Language of Translation*. New

*Literary History* 21.

\* Wadgaonkar, P. D.; Sawant, T. S.; Gandhi, M. M. (1999) *English Language and*

*Literature Teaching*. New Delhi. Prestige Books.

\* Yardi, V.V. (1987) *Teaching English in India Today*. Aurangabad. Parimal Printers.





# Academic Research

A Half Yearly Peer reviewed Journal in Arts, Fine Arts and Humanities

## Guidelines for Contributors

- 1) The editors are pleased to accept original research papers of the following.
  - i) Brief and upto date review articles of not more then 4000-5000 words Related to Arts, Fine Arts and Humanities.
  - ii) Reviews, Comments on books or on research articles.
  - iii) References, notes be provided at the end of the articles.
- 2) The journal will be published twice in a year.
- 3) All authors and co-authors are required to subscribe journal, however, publication of research papers is free of charge.
- 4) Two hard copies of the manuscript in ms word should be submitted along with soft copy on CD.
- 5) The printing should be in 12 point size and double spaced throughout on A4 size paper.
- 6) The articles of full length should be divided in Title of the paper, authors names and address, core content, observations, conclusions, references and notes.
- 7) We send the manuscripts immediately to the referees and after receiving the comments from referees immediately we report the acceptance and possibility For publication.

## Subscription Rates

Period	Asian countries		Rest of the world	
	Individual	Institutions	Individual	Institutions
One Year	Rs.500	Rs.700	\$ 80	\$ 120
Three Year	Rs.1500	Rs.2000	\$ 200	\$ 320
Five Year	Rs.2500	Rs.3000	\$ 360	\$ 560

All correspondence regarding publication, membership and subscription of the academic research should be addressed to the editor, Dr.A.S.Bagul, 20 Chandroday Housing Society, Gondur Road, Deopur, Dhule - 424 005. Ph.(02562) 275010. Mobile - 9422287135, E-mail- drasbagul-1@rediffmail.com

Subscriptions can be paid in cash or by cheque or Demand Draft in favour of Dr. A.S.Gagul, payable at Dhule.

**Note** - The editorial board reserves the right to edit and make necessary changes if required. However the writers will be solely responsible for the authenticity of information, acknowledgment for borrowing and controversial comments, opinions and quotations.

\* \* \*