

ISSN INTERNATIONAL
STANDARD
SERIAL
NUMBER

ISSN-2321-7065

IJELLH

International Journal of English Language, Literature in Humanities

Indexed, Peer Reviewed (Refereed), UGC Approved Journal



**A Two Day International Conference on
Emerging Trends in English Language Teaching
(ICETELT 2019)**



Organised by

The Department of English, School of Science and Humanities

Kongu Engineering College (Autonomous)

Perundurai

Volume 7, Issue 8, August 2019

www.ijellh.com

Dr. V. Arthy

Assistant Professor of English

Humanities Department

Coimbatore Institute of Technology

Coimbatore, India

arthyvj@gmail.com

Dr. P Santhi

Head and Associate Professor of English

Humanities Department

Coimbatore Institute of Technology

Coimbatore, India

psanthi.cit@gmail.com

The Problems, Pitfalls, Solutions and Compromises of Translating Literary Texts

Premchand's Short Stories: A Case Study

Translation serves as a link between language, literature and cultures. It is both a science and an art. Translation is paradox. It is creative imitation. It is an identification of the original and not mere repetition. It suggests a similarity with the original but never strikes an identity. Studies in translation have grown by leaps and bounds, bringing into the forefront the translation, the translated text and the process of translation. It is constantly changing and new perspectives are emerging. Translation has become very significant in international communication. So, there

has been an increased motivation for research in translation theory and practice especially literary texts. It demands a high amount of dexterity. A translator is to bridge the gap between the vast area of stylistics, literary history, linguistics, aesthetics and cultural heritage. Though he is to be faithful to the original, he has ample freedom to rebuild and rearrange the given pattern of meaning as he exercises. Popovic commented that “A translator has the right to differ originally, to be independent, provided that independence is pursued for the sake of the original in order to reproduce its living work.”

Every creative artist is at first a translator. He translates the ideas or his imagination into a language of symbols which is easily comprehensible. In him, is a hidden world, rich but abstract which should be revealed in tangible form. So, all the works of art and literature is in a way, a translation. So, translation is the recreation of the original work of art which has been created already. A translation re-expresses the meaning of the original in which it is translated. Notions like partial translation, full translation, total translation, context to context translation, word to word translation, etc., are given by many scholars and professionals of translation.

The translation of the prose fiction is altogether different. Literary translation poses significant challenges for the translators are required to transmit the meaning of the text without diminishing the literary essence of the source language. It is bulked by the peculiar flavor of the source language where words are used in both in their connotative as well as denotative sense.

Munshi Premchand is regarded as one of the finest writers in Hindi Literature and classic story teller of the 12th Century. His stories depict Indian society and the social ills that existed in his age. His stories have been successful in touching the hearts of the readers as his language is very simple and he used dialect and colloquial expressions in his writing. Premchand's indignation and his choice of words make his work difficult to translate. His style draws more

vocabulary from Urdu and the expressions are close to spoken language. His short stories are difficult to translate. The first reason is his style. The second being the syntax and structure of Hindi Language and the third being the spoken colloquial expressions used by him in his works. Also there are details in his stories, the significance of which is known only to an Indian.

This paper explores the problems identified in translating four of his short stories into English and the solutions arrived and comprises made.

Problems Identified and Solutions Arrived

The story of Premchand's short stories is mostly narrated by the protagonist who is characterized by deep rustic northern Indian village life. Phrases like कनकरिया झील, दोनों कलेजा थाम लेते थे (they were agonized) छोटा मुँह बड़ी बात (too big for my boots), गुल्ली-डंडे की भेंट करके (playing gilli dhanda), from बड़े भाई साहब and कफन do not have equivalents in English. Such phrases are deeply connected to the socio-cultural settings of the source language especially Northern India. So the meaning was translated.

Indians define translation as the art experience which is translated by using Dhvani devices, because the dhvani devices are the only way to express an art experience by giving the incidental moods and emotions, a concrete form. Sometimes the dhvani devices produce the contrary effect while translating because each language has its own cultural concepts, of whose off-spring it is. If both the target language and the source language belong to the same cultural background, the problem is minimal. But it becomes acute when they differ and the translator has to keep in mind that he is translating for an audience from entirely different cultural background. Premchand also used many compound words like जलते-जलते, गोल-गोल, जोर-

जोर, तरह- तरह, रह-रहकर, मरते- मरते, ज्यो- ज्यो, गली- गली, धक-धक, and many more in his short story कफन and ठाकुर का कुआँ. But, there is no usage in English. So, when translated, it was used only once. Many words like Tagore, Sarkaar, Saahab, Thasildar, panchayat, panchas, chakravarthy, bhadshahs, sarpanch, nayab are not used in English. The words can be retained and the meaning given in the glossary.

The social and linguistic aspect of the source language can be dealt by translating according to the meaning first and then the style. For example, pakoda and chatne in Kafan, hooka, roti, and chilam in Panch Parameswar, gilli dhanda, thapasya, manja, lota, amrith in Tagore's well.

Most of the compromises made can be gauged by the solutions arrived. At some places, Hindi words are retained, in others not-so-perfect English equivalents had to be employed. It can be concluded that 'Translation is an art of Imperfection' and compromises are an integral part of translation.

References

- Bassnett, Susan and Andre Lefevere. 1998. Constructing Cultures: Essays on Literary Translation.
- Clevedon: Multilingual Matters. Gentzler, Edwin. (1993) 2001. Contemporary Translation Theories. Clevedon: Multilingual Matters.
- Popovic, A (1970) " The nature of translation: Essays on the theory and practice of literary translation," in Holmes, J. (ed.) *The Nature of Translation*. □ Volume 1 of Approaches to translation studies.
- Rai, Alok. 2000. Hindi Nationalism. Hyderabad: Orient Longman Private Limited. Sadana, Rashmi. 2012. English Heart, Hindi Heartland. Berkeley: University of California Press.
- Wills, W. (1982) *The Science of Translation: Problems and Methods*. Tübingen: Gunter Narr Verlag.