

Translation: Theory and Practice

(For the Students of MA English, Semester IV: Translation: Theory and Practice -Unit IV)

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Dear Students,

Greetings!

You are aware that 'problems in translation are caused at least as much by discrepancies in conceptual and textual grids as by discrepancies in languages (Lefevere). We have understood, it is a cross cultural bilingual negotiation. Every act of translation can bring a case study based on our efforts in maintaining equivalence.

During our formal classes, we have discussed the concept, process and channels of translation. Please study well, the materials that we have shared during our classes. That is quite authentic study material covering different aspects of our syllabus.

Now, I am sharing with you four texts for translation, and finding the inferences concerned. Please translate these texts as directed against each, and write your personal experience of maintaining equivalence. I am sure you will enjoy the process of translation, and during our discussion in the formal classes, we will come up brilliant case studies.

Passage 1

Translate the following into Hindi :

I will be writing a good deal on the cross-cultural issue. For now I will close with a few comments that represent a beginning rather than an end of discussion. If my observations about Tulsidas and the Ramlila are marred by ethnocentrism-as I have no doubt they are-the solution does not, in the long run, lie in the direction of trying to embrace Indian values and suppress my own. Of course, it is important to try to stretch as far as one can, by whatever means are appropriate, to understand others from their own point of view; and this "stretching" will often include suspending judgment while trying to enter another world view. In my present investigation, the most promising direction seems to be a deeper, more imaginative study of both Tulsidas and my own biases-a study that does not aim at either denouncing or exonerating the

poet. If cross-cultural scholars can perform any service amidst the nets of purposes and cross-purposes in the world, it is likely to be by creating a consciousness that social forces create and are created by cultural artifacts. These forces have causes and consequences that people on both sides of the globe can consider in a variety of ways, both within their own cultures and in communication across cultural boundaries.

Passage 2

Translate the following into Hindi :

A poet is a poet by virtue of the power he has, greater than other men, of perceiving intuitively if not rationally, hidden likenesses, and by his words, as Shelley says, unveiling the permanent analogy of things by images which participate in the life of truth. The greater and richer the poet the more valuable and suggestive become the images; in the case of Kalidasa one can scarcely overrate the possibilities of discovering the beauty of poetic expression through a systematic examination of his mages, the bricks of fancy with which he built his cloud-capp'd towers. The study of poetic imagery is without doubt one of the most important aspects of the study of poetic expression. There are two different ways of studying imagery: as an intimate expression of the poet's mind or as an expression in relation to its effects on the reader. From the poet's standpoint, it is defined as a little word-picture used by a poet to 'illustrate, illuminate and embellish his thought'. It covers every kind of simile and metaphor and other rhetorical devices which, by comparison or analogy, stated or understood, with something else, transmit to us, through the emotions and associations they arouse, something of the 'wholeness', the depth and richness of the way the poet views, conceives or has felt what he is telling us. This is how the late Caroline Spurgeon had used the term in her study of Shakespeare's Imagery. Many writers, in approaching the problem from the reader's standpoint, have however concentrated on the underlying idea, on what may be called the object-matter of the image, which they regard as of prime importance. D.G. James considers the main use of imagery to be 'the expression of imaginative idea or object'. Poetic images, according to this viewpoint, do not necessarily appeal to the visual or other senses but demand primarily an intellectual awareness of the implications. Imagery has a logical function in poetry, its business being to persuade the reader and compel his understanding. An image is effective if its controlled suggestions illuminate the idea concerned and cause the reader to forget irrelevant associations. A poetic image is thus a relationship between two terms, made so that the illustrative term, the subject-matter, illuminates, expands and perhaps fuses into the underlying concept contained in the object.

Translation from Hindi to English

Passage 3

Translate the following into English :

चूडामार्ण ने चुपचाप उसके प्रकोष्ठ म प्रवेश किया। शोण के प्रवाह म, उसके कल-नाद म अपना जीवन मिलाने म वह बेसुध थी। पिता का आना न जान सका। चूडामार्ण व्यथित हो उठे। स्नेह-पालिता पुत्री के लिए क्या कर, यह स्थिर न कर सकते थे। लौटकर बाहर चले गये। ऐसा प्रायः होता, पर आज मंत्री के मन म बड़ी दुश्चिन्ता थी। पैर सीधे न पड़ते थे।

एक पहर बीत जाने पर वे फिर ममता के पास आये। उस समय उनके पीछे दस सेवक चाँदों के बड़े थालाँ म कुछ लिये हुए खड़े थे; कितने ही मनुष्यों के पद-शब्द सुन ममता ने घूम कर देखा। मंत्री ने सब थालाँ को रखने का संकेत किया। अनुचर थाल रखकर चले गये।

ममता ने पूछा-"यह क्या है, पिताजी?"

"तेरे लिये बेटा! उपहार है।"-कहकर चूडामार्ण ने उसका आवरण उलट दिया। स्वर्ण का पीलापन उस सुनहलाँ सन्ध्या म विकीर्ण होने लगा। ममता चाँक उठी-

"इतना स्वर्ण! यहाँ कहाँ से आया?"

"चुप रहो ममता, यह तुम्हारे लिये है!"

"तो क्या आपने म्लेच्छ का उत्कोच स्वीकार कर लिया? पिताजी यह अनर्थ है, अर्थ नहीं। लौटा दीजिये। पिताजी! हम लोग ब्राह्मण ह, इतना सोना लेकर क्या करगे?"

"इस पतनोन्मुख प्राचीन सामन्त-वंश का अन्त समीप है, बेटा! किसी भी दिन शेरशाह रोहिताश्व पर अधिकार कर सकता है; उस दिन मन्त्रित्व न रहेगा, तब के लिए बेटा!"

"हे भगवान! तब के लिए! विपद के लिए! इतना आयोजन! परम पिता का इच्छा के विरुद्ध इतना साहस! पिताजी, क्या भीख न मिलेगी? क्या कोई हिन्दू भू-पृष्ठ पर न बचा रह जायेगा, जो ब्राह्मण को दो मुट्ठी अन्न दे सके? यह असम्भव है। फेर दीजिए पिताजी, म काँप रहा हूँ-इसका चमक आँखाँ को अन्धा बना रहा है।"

"मूर्ख है"-कहकर चूडामार्ण चले गये।

दूसरे दिन जब डोर्लियाँ का ताँता भीतर आ रहा था, ब्राह्मण-मंत्री चूड़ामणि का हृदय धक्-धक् करने लगा। वह अपने को रोक न सका। उसने जाकर रोहिताश्व दुर्ग के तोरण पर डोर्लियाँ का आवरण खुलवाना चाहा। पठाना ने कहा- "यह महिलाओं का अपमान करना है।"

Passage 4

Translate the following into English :

अच्छा साहब, फिर हमने पूछा तो क्या पूछा? इसीलिए कि देख कि आप "आप" का ज्ञान रखते हैं वा नहीं? जिस आपको आप अपने लिए तथा औरों के प्रतिदिन रात मुँह पर धरे रहते हैं, वह आप क्या हैं? इसके उत्तर में आप कहेंगे कि एक सवनाम है। जैसे मैं, तू, हम, वह, यह आदि हैं वैसे ही आप भी हैं, और क्या हैं। पर इतना कह देने से मैं नहीं संतुष्ट हूँ कि आप हैं के शब्दशास्त्र ज

प्रतिष्ठा के अर्थ में, मैं, तू, हम, वह, यह आदि हैं वैसे ही आप भी हैं, और क्या हैं। पर इतना कह देने से मैं नहीं संतुष्ट हूँ कि आप हैं के शब्दशास्त्र ज

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given in source: www.Hindisamay.com)

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Declaration

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