

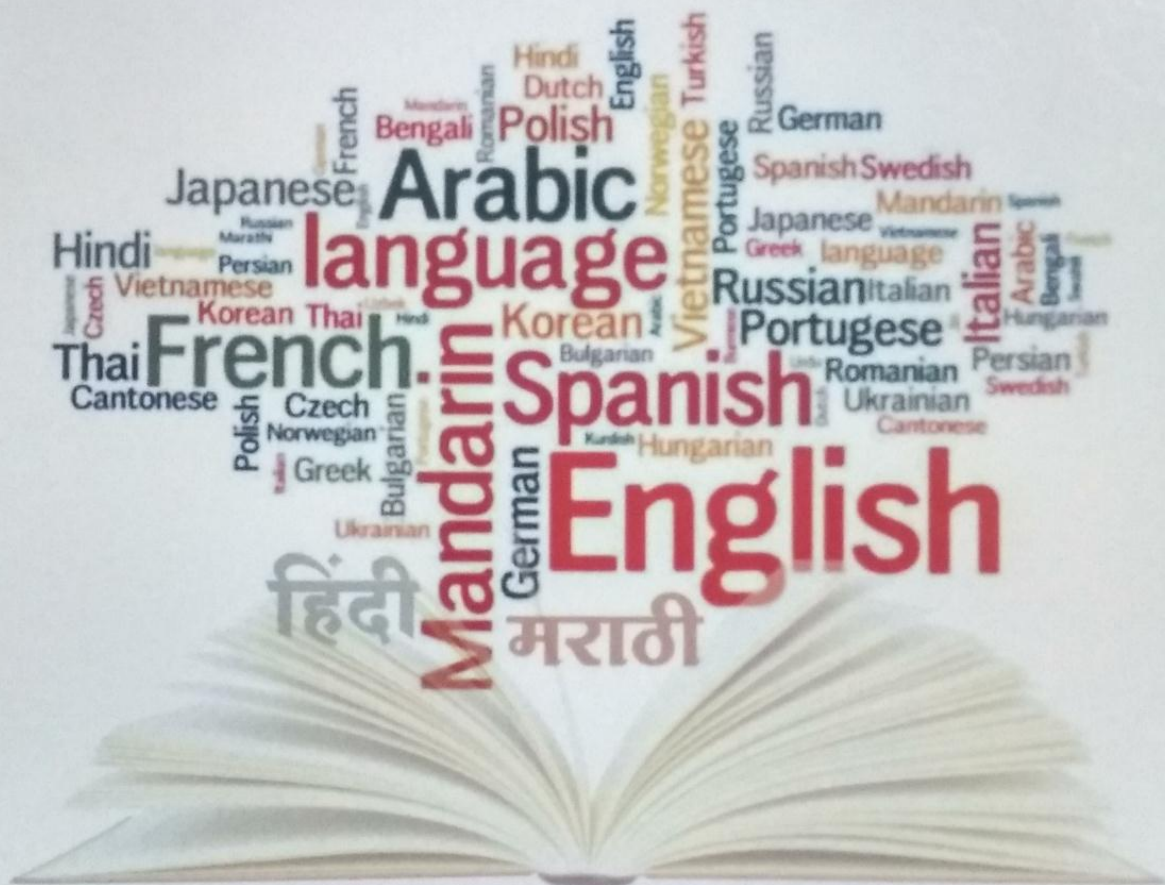
RESEARCH JOURNEY

PEER REFREED & INDEXED JOURNAL

February-2018

SPECIAL ISSUE-XLIII

Translation Studies



- UGC Approved Journal List No. 40705 & 44117
- Scientific Journal Impact Factor (SJIF)
- Cosmoc Impact Factor (CIF)
- Global Impact Factor (GIF)
- Universal Impact Factor (UIF)
- International Impact Factor Services (IIFS)
- Indian Citation Index (ICI)
- Dictionary of Research Journal Index (DRJI)

SWATIDHAN PUBLICATIONS



English Section

25	<i>Translation: A Two Way Traffic</i>	- Dr. Dileep Chavan	100
26	<i>Politics of inclusion and exclusion : A Study on the Translating Dalit women experiences in 'Nalla Poddhu'</i>	- G. Chitanya & Dr. M. Raja Ambetkhar	103
27	<i>Translation Studies: Difficulties and Understanding</i>	- Prof. Mahesh Holkar	106
28	<i>Translation: An Interdisciplinary Approach of Learning</i>	- Dr. P. N. Sanesar	109
29	<i>Theories and Important Elements of Translation</i>	- Mr. Rajendra Shinde	112
30	<i>Dilip Chitre's Says Tuka: A Translation towards Fallacy</i>	-Dr. K.S. Kokane	116
31	<i>Limitations of Cultural Terms, Concepts in the Process of Translation</i>	- Mohan Yogesh R.	119
32	<i>Translations in Modern Indian English Poetry Foster Eco-feminism with Special Reference to Select Translated Poems of Mallika Sengupta</i>	- Dr. Mohini Gurav	122
33	<i>Translating an Indian Myth - A Reading of Varsha Adalja's 'Mandodari'</i>	- Prof. Jagruti Patel	129
34	<i>Theories of Translation Studies</i>	- Prof. C. R. Patil	132
35	<i>Existential Conflict in Ananthamurthy's Samskara</i>	- Prem Kumar G.	136
36	<i>Nativising the Readers: A. K. Ramanujan's Translations</i>	- Ms. Pooja Halyal	141
37	<i>Theories of Translation</i>	- Prof. D. D. Sonawane	145
38	<i>Impossibility of Cultural Translation</i>	- Prof. Rahul S. Sonawane	148
39	<i>Invincible Position of a Woman in the Select Translated Play of Satish Alekar : Mickey and Memsahib</i>	- Smita Shinde	153
40	<i>"Texts and Contexts: A study on the role of Translator in the select poems of regional literature"</i>	- Dr. G. Mohana Charyulu	156
✓ 41	<i>Effects of Omissions and Condensation in English Translation of 'Yayati'</i>	- Anand Jagannath Sanap & Dr. P. R. Bhabad	160
42	<i>Translation and Globalisation</i>	- Shri. Manojkumar Navse	164

Our Editors have reviewed paper with experts' committee, and they have checked the paper on their level best to stop furtive literature. Except it, the respective authors of the papers responsible for originality of the papers and intensive thoughts in the papers.

- Executive Editor

Published by -

© Mrs. Swati Dhanraj Sonawane, Director, Swatidhan International Publication, Nashik
Email : swatidhanrajs@gmail.com Website : www.researchjourney.net Mobile : 9665398258



Effects of Omissions and Condensation in English Translation of 'Yayati'

Anand Jagannath Sanap* & Dr. P. R. Bhabad**

*Asst. Prof. English, K.V.N. Naik College,

Nashik, Mob.- 9326027911

**Principal, MVPS's Arts, Commerce & Science College, Saykheda

Mob.- 9545500661

Abstract-

This paper attempts to examine the effects of omissions and condensation of dialogues in the English translation of 'Yayati' a Marathi classic novel by V. S. Khandekar. Omissions and condensations are inevitable part of literary translation. If done carefully, they contribute and enhance the beauty of the translated narrative. A translator should be able to grasp the gist of the message the ST writer wants to convey. Omissions are likely to create gaps in translated narrative. But, such omissions should not loom upon the plot, narrative and delineation of characters. The translator can carefully skip some passages in the translation if they contain references to the incidents which have also been omitted.

Key words: Omission, condensation, translatability,

Introduction

Translation essentially is a literary activity of decoding a source language text (ST), and encoding a target language text (TT). Despite many theories and discussions it may be comfortably asserted that translation is not basically a science which depends on some queer theories. Translation, as Eugene A. Nida puts, is rather a skill than a science. It expects a practitioner to relate to various disciplines such as linguistics, psychology, cultural anthropology and different theories of communication.

Every language has different ways and devices to express same experiences. "Languages are different in handling meaningfulness." Therefore, communicative competence in both the SL and TL is a necessity for a good translator. A translator has to attempt to establish a formal correspondence, semantic equivalence and cross-cultural communication between the ST and TT.

The limits of Translatability

What throw challenges to translators are culture-specific elements. In order to make such elements perceivable to the TT readers, the translator must provide explanatory notes or find an equivalent cultural element in TT culture. The third way to deal with such culture-specific elements is to avoid translating them and link the gaps in narrative, created due to such omissions in a suitable and acceptable way.

J. C. Catford discusses four factors in translation, which he terms 'the limits of translatability.' He discusses 'functional basis, linguistic, and cultural untranslatability.' Language and culture are closely intertwined. There is always a cultural gap in two languages. This makes two different languages more incompatible.

Archaisms, slang, vocatives i.e. honorific and items pertaining to social customs, traditions, conventions, religious beliefs, abusive terms, taboo-words and transliterations are culture specific items. In literary translation, contextual or associative meaning is more important than lexical or conceptual meaning. There are two types of difficulties: 1) when cultural concepts

are more or less translatable, and 2) culture specific concepts are untranslatable. A good translator usually tries to retain the identity of SL culture within the limits of TL.

Definitions of Omission and Condensation

Omission signifies dropping a word or words from the SLT while translating. This appears mainly to be the outcome of the cultural clash between the SL and TL. A translator omits words for which he does not find TT equivalent or is unable to coin new equivalent. The words which are likely to raise hostility of the receptor are also omitted. Omission is an unavoidable occurrence because translation is a bi-cultural activity. It is an essential means of adjustment which is fully justified provided that the socio-cultural constraints are fully taken into consideration. Baker finds omission legitimate "If the target language lacks grammatical category which exists in the source language, the information expressed by that category may have to be ignored."

Omission is not restricted to words only. In literary translation, it may be applied to incidents, dialogues and sometimes to chapters in a narrative. Long prose narratives like novel undergo a process of filtration wherein the translator may choose incidents, events descriptions which he thinks may be eliminated from the TT narrative.

Condensation is the process of reducing and contracting the content presented in the TT. Expansion is useful in translation to add important background information to the target reader's knowledge and condensation is helpful to eliminate unnecessary information from the text to avoid redundancy. It is also useful when the translator feels some content needs less exposure than it has received in the ST. Therefore, dialogues may be reduced to narrative lines or descriptions and long narratives may be shortened by providing the gist.

Need for Omissions and Condensation

It is quite but natural on the part of a translator to omit cultural references in the TT so that likely confusion in the minds of the TT readers is avoided. Omissions and condensations in literary translation require great skills and are prone to harm the narrative in translation. The present paper studies specimens of omissions and condensations from 'Yayati: A Classic Tale of Lust' translation of Marathi novel 'ययाती' by veteran writer V. S. Khandekar, translated by Y. P. Kulkarni. The paper focuses on how such omissions and abridgements either affect or contribute to the narrative in translation.

A translator should be able to grasp the gist of the message the ST writer wants to convey. When he is able to do so, long expressions and passages may be substituted with a few suitable words and sentences. The following passage from the selected ST is finely substituted with a single sentence in the TT.

As a fine young man Yayati revels in making poetry and enjoying nature. Since he is a prince, he has to learn archery also. He hunts a bird for the first time and is grieved by the thought that its fledglings may be waiting for their mother. His mind is torn by the contradiction that his own mother waits for him eagerly and the same mother feeds him on the meat of another bird mother with joy. He raises his doubt to the prime minister who answers him:

"या म्हातार्याचे हे अनुभवीक बोल लक्षात ठेवा .जग माणसाच्या मनातल्या दयेवर चालत नाही .ते त्याच्या मनस्तातल्या बळावर चालते .माणूस केवळ प्रेमावर जगू शकत नाही .तो इतरांचा पराभव करून जगतो .मनुष्य ह्या



जगात जी धडपड करतो, ती भोगासाठी ! त्यागाची पुराण देवळात ठीक असतात; पण जीवन हे देवालय नाही ! ते रणांगण आहे." ⁱⁱⁱ

This entire passage is translated into the following sentence: "He pointed out that life is not sustained by mercy but by power." ⁱⁱⁱ

The translator has been able to understand well the gist of the words of wisdom; hence they have been finely expressed in a single sentence and indirect speech.

Dialogue is an important element of novel. It is the speech of fiction, the talk between two or more characters. It is **speech appropriate for the story**, verbal communication that works with and for, not against, the fiction. Good dialogue draws the reader into an imaginary world and works to keep her there. It helps to advance the plot, direct course of the story, reveal character and break passages of action or description. But, it is not advisable and possible to translate all dialogues in a ST novel.

While Yayati is away escorting the victory horse, he happens to meet his elder brother Yati in forest. He is elated at the thought that his mother would be happy to see Yati back. Hence, while Yati is telling him how he became an ascetic, Yayati interrupts him and asks:

'यती आपल्या धाकल्या भावाला तू एक भिक्षा घालशील का?'

'काय हवय तुला?'

'मी अस्सा हस्तिनापूरला जातो आणि आईला घेऊन येतो .तिला एकदा तू भेट.'

नकारार्थी मान हलवीत यति उद्गारला,

'ते शक्य नाही.' ^{iv}

This conversation between Yayati and Yati is condensed into a short narrative sentence:

'I tried to persuade him to let me bring Mother to see him, to no avail.' ^{iv}

This abridged translation certainly informs the TT readers that Yayati meets Yati but is not able to persuade him to come back home, but it fails to convey the readers how childish and naïve Yayati is to think that his brother would come back home. He is not yet mature enough to conceive the real reason behind Yati's renunciation.

Omissions are likely to create gaps in translated narrative. Yayati meets an accident in the annual festivities of deities of the town and loses his consciousness. He lies unconscious for many days. He is looked after by Alaka while he is bedridden. He is attracted towards her while she nurses him in his illness. One day, Alaka is applying medicine on his forehead, bending very close over him. Her lock of hair touches him and the following conversation between the two ensues:

'अलका, माझं नाक फार फार रागावलय!'

.....
'त्या नाकाला येणारा सुंदर सुगंधही तसाच आहे.'

मी म्हणालो,

'अलका, ती फुलं माझ्या नाकापाशी आण .मला त्यांची क्षमा मागायची आहे.'

.....
अलका काहीच बोलली नाही.' ^{vi}

After this conversation, Yayati and Alaka kiss for the first time. It is Yayati's first close encounter with a woman, which marks the beginning of a fatal, carnal journey. Omission of this conversation does not make any difference in the translation. But, this omitted incident and conversation has been referred to later in the narrative. Yayati recalls these memories of what

happened when he came to consciousness after the accident. Memories of conversation with Alaka keep tantalizing him. The above conversation has been referred to in the following passage in the ST:

‘त्या तीन-चार दिवसात मला अविशय मुख दिले असेल, तर ते या स्मृतीने..... !

इतर कुठल्याही दासीविषयी असे आकर्षण मला वाटत नसे.’

The translator has carefully skipped this passage in the translation because it contains a reference to an incident which has also been omitted. This diligence on the part of the translator is really commendable.

There is no denying that every word in ST cannot be translated in TT. Therefore omissions are inevitable. But, such omissions should not loom upon the plot, narrative and delineation of characters. The story of Yayati, as the title of the TT suggests is a tale of lust. Yayati himself exemplifies how much a man can degenerate and become a slave of flesh. This fatal attraction for carnal desires goes on developing gradually. How it develops and surfaces in Yayati's character in many, otherwise small incidents.

Yayati is escorting the victory horse of 'Ashwamedha.' En route, he visits many different places and natural as well as manmade wonders. He goes to see a statue of 'Rati', the wife of 'Madan', the God of love. It is a statue of Rati in mourning after Madan has been burnt to death by the Lord Shiva. The statue is so enchanting, life-like and appealing that Yayati inadvertently hugs and kisses it. In the following paragraph, he justifies his doing so:

‘दगडाच्या स्पर्शाने मी दचकलो.....

...तिच्या मूर्तीचे चुंबन घेण्यात कसले आले आहे पाप?’^{vii}

In ancient Indian culture, even thinking about the other woman was considered a sin. Yayati's carnal desires were slowly overpowering. His action of kissing the old statue of Rati exemplifies how the fatal desire for sensual pleasure is slowly taking him in control. Even this small act shows us an important aspect of Yayati's character, which is also the dominant theme of the ST novel. Since, this paragraph is omitted in the TT, an important aspect of the character of the protagonist is also lost. The TT under study is an abridged translation; therefore the translator seems to have taken liberty to omit certain passages that he feels are not much necessary in the narrative.

Omissions and condensations are inevitable part of literary translation. If done carefully, they contribute and enhance the beauty of the translated narrative. Omissions in the TT under study do harm the narrative and the delineation of character to some extent. Condensation of dialogues is done judiciously in some places but complete translation of dialogues would be more appropriate in some places.

References:

- i. Khandekar V. S., *ययाती*. P. 21. Pune: Mehta Publishing House, 2013.
- ii. Kulkarni Y. P., *Yayati A Classic Tale of Lust* (Translation) p. 21. New Delhi: Orient PaperBacks, 2012
- iii. Khandekar V. S., *ययाती*. P. 45. Pune: Mehta Publishing House, 2013.
- iv. Kulkarni Y. P., *Yayati A Classic Tale of Lust* (Translation) p. 35. New Delhi: Orient PaperBacks, 2012
- v. *ibid* p. 30-31.