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Use of Interchange Technique in English Translation of Yayati

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Email: - sanapaj4u@gmail.com**Abstract :**

Translators employ various techniques and strategies while translating a literary text. Interchange and Transposition are such techniques frequently used by translators. Since, two languages function in different ways and have their characteristic way of expression, these techniques become inevitable in the process of literary translation. These techniques are likely to have their effect on various aspects of the literary text. The present study differentiates between interchange and transposition and proposes to study the effect of technique of interchange on the selected Marathi novel in English translation.

Key words: transposition, interchange, diction, syntactic

Introduction

Transposition and interchange function at grammatical level. Both the techniques lead a translator towards oblique or free translation, wherein the translator has freedom to attain equivalence. Transposition refers to change of a word class by another word class without altering the meaning. Interchange refers to change of syntactical structure without changing the meaning. In both the cases the resultant word and sentence do not have the same value but the meaning remains the same.

This paper attempts to throw light on the effects of interchange on the English translation of the Marathi novel *Yayati* text in terms of difference they bring in the plot, character, story, theme and diction of the source and target text. It is to be noted that the researcher has applied the term 'interchange' in a broader sense which includes grammatical change and change from personal to impersonal and vice versa, and abstract to concrete and vice versa.

It is a story of Yayati, the prince of Hastinapur, who later on becomes the king. It is a story of degeneration of the protagonist into voluptuousness and indulgence in physical and carnal pleasures who renounces his kingly duties for the sake of physical pleasures.

Personal to impersonal

Yayati's father is on his deathbed. As per Prime minister's advice, Yayati is staying in Ashokvan. He goes to see his father once or twice a day. Once he comes back to Ashokvan after seeing his father at the palace. He brusquely tells Mukulika to go away and not to come back till he asks for. He remembers his helpless father in his deathbed and reflects about human life. He thinks about the distinction between soul and the body.

ययातीच्या शरीरावाचून ययातीचा आत्मा जगातल्या कोणत्या सुखाचा उपभोग घेऊ शकणार आहे? (p. 89)

Translation:

.....but without the body, what worldly pleasures can the soul enjoy? (p. 60)



Yayati differentiates between soul and body but philosophizes in relation to himself in the ST. This personal observation and feelings are made impersonal in the TT. Yayati's personal views become generalized observation with the removal of his own self in TT. Effect of impersonal translation is more extensive than the ST. The principles, Yayati talks about become universal at once. He generalizes and applies his philosophical learning to entire humanity. Yayati no more remains an individual but becomes a representative of man in general.

Syntactic interchange

'ती स्तब्ध उभी राहिली.' (p. 63)

Translation:

'She did not move.' (p. 47)

Positive SL sentence has been turned into negative without any change in meaning.

'काही केल्या माझी तूमी होत नसे.' (p. 174)

Translation:

'I was still hungry.' (p. 115)

Negative sentence in the ST is converted into a positive one.

'चंद्रकोर उगवताच काळोख लोप पावावा, तशी प्रीतीत भीती बुझून गेली.' (p. 248)

Translation:

'As darkness vanishes with the rising of the moon, my fears were dissolved in love.' (p. 159)

The SL sentence is objective, and has no human subject. It is in active voice. The TL sentence has human subject: 'भीती', becomes 'my fears' and instead of original active voice, it is in passive voice.

The palmist who had forecast that Sharmishtha's son would be a great king comes to the palace again. Devyani summons Sharmishtha, along with her son Puroo to the palace, arranges to put similar clothes on Puroo and Yadu and tells the palmist to read their palms. He again foretells that Puroo will be a great king. Devyani asks Sharmishtha her secret lover's name. Sharmishtha denies to disclose it. Devyani says:

'शर्मिष्ठे, तू माझी दासी आहेस, हे तुझ्या लक्षात आहे ना?' (p. 261)

Translation:

'Sharmishtha, I hope, you haven't forgotten that you are my maid!' (p.)

Question in the ST is changed into an exclamation in the TT. This question is spoken by Devyani and does not expect any answer from Sharmishtha, with whom Devyani is speaking. But, Sharmishtha says, "I have not", which is an answer to the question not asked by Devyani in the TT. In order to sound the answer relevant, Devyani's sentence in the TT should conclude with at least a tag question.

'पुरुष सुद्धा स्वतःकड घटका नि घटका पाहत राहतात, म्हणायचे!' (p. 16)

Translation:

'Men also love to look at themselves for hours....do they?' (p. 18)

Semantic equivalence is achieved, through interchange of SL exclamation into TL question tag. Question tag sounds more natural in English than exclamation in the given situation.



पुरुला एकदा जवळ घ्यावे, असे मला फार-फार वाटले; पण त्याला जवळ घेतल्यावर पुन्हा दूर करणे कसे शक्य होते?' (p. 272)

Translation:

'I yearned to pick Puroo up once. But then parting would have been more difficult.' (p. 173)

Rhetoric question in SL is turned into an affirmative sentence, which actually is the answer of the rhetoric question. There is no semantic loss but the effect changes. Rhetoric question is more natural and effective in Marathi. It provokes the reader to think for answer. Change into affirmative sentence is merely informative. It is not as poignant as the ST question.

नृत्याला रंग चढला होता; पण मी मात्र त्यात रंगू शकलो नाही.' (p. 272)

Translation:

'Although the audience were carried away by the dance, I was unable to enjoy it.' (p. 173)

In the SL sentence, and are the subjects. TL sentence introduces 'audience' and 'I' as the subjects. Active voice sentence in SL has turned into passive voice in TL.

त्याच्या देहाच्या पिंजऱ्यातून प्राणाचे पाखरू केव्हा उडून गेले, तेसुद्धा कुणाला कळले नाही!' (p. 285)

Translation:

'No one even knew when life left him.' (p. 180)

Metaphorical sentence has turned into a literal concrete sentence.

वेडी कुठली? पंधरा दिवसात यदूला तुझ्यासमोर आणून उभे करतो, की नाही, पाहा!' (p. 337)

Translation:

'There is nothing to worry about, you silly one, Inside of two weeks, I shall bring Yadu back to you.' (p. 212)

Colloquial rhetorical question is changed to a colloquial affirmative statement 'You silly one.' Further exclamation is changed to a declarative sentence. 'There is nothing to worry about' is a semantic addition to adjust the next colloquial expression into TL.

'सशाच्या पिलाचीच गोष्ट हवी कशाला?' (p. 157)

Translation:

'And it is not only the wee little rabbit.' (p. 103)

A rhetoric question converted into a declarative sentence.

Figurative interchange

Sometimes, figures of speech used by the ST writer are replaced with some other figure of speech. It is termed as figurative interchange for convenience.

तुझ्याएवढा मी होतो, तेव्हा मी नुसता लोण्याचा गोळा होतो. आता माझा दंड पाहा. लोखंडाची कांब विसविशीत वाटेल. तितका घट्ट झाला आहे.' (p. 15)

Translation:

'When I was your age, I was soft like butter. But look at me now, I am hard as steel.' (p. 18)

Metaphor in the first SL sentence is literally translated and changed into a simile in TL. A comparison between iron and biceps is literally translated and a simile is used for it. In either case, figures used sound natural and effective.

त्यात कसले आहे मोठेपण?' (p. 3)



Translation:

'That is neither to my credit nor to my discredit.' (p. 11)

A figurative question in the SL has been changed into a statement in TL.

'त्यावेळची एक आठवण माझ्या मनात अगदी घर करून राहिली आहे. जखमेचा व्रण राहतो ना? तशी आहे ती.' (p. 6-7)

Translation:

'There is one unforgettable incident of that time which haunts me. It is like the scar from an old wound.' (p. 13)

Literal translation is used to convey the meaning and convert the figurative question into a statement. A perfect semantic equivalence is in effect.

'खूप खूप शोध केला आम्ही त्याचा; पण आभाळातून गळून पडलेली चांदणी कधी कुणाला दिसते का? माझा यातीही तसाच-' (p. 12)

Translation:

'We have looked for him everywhere but like the meteorite falling from the sky, my Yati is not to be found anywhere.' (p. 15)

A figurative question in SL is changed into a statement in TL. 'Falling star' in Marathi and 'meteorite' in are basically different concepts. Despite a little semantic gap, it conveys meaning well.

Conclusion

It appears that translation techniques related to diction have incidental and local effects on the TT narrative. The plot structure, character delineation and theme or the writer's philosophy of life does not seem to be affected by this technique. Diction, to some extent changes in order to adapt to the Target language conventions. Effect of various types of interchange remains limited to the concerned incident and episode.

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