CHAPTER VI
THE ANALYSIS

Translation Studies is a branch of the humanities dealing with the systematic, interdisciplinary study of theory, the description and the application of translation, interpreting or both these activities. As an interdisciplinary discipline, a translation study borrows much from different fields of study that support translation. These include Comparative Literature, Computer Science, History, Linguistics, Philology, Philosophy, Semiotics, Terminology and so forth. Now the world has come closer and the twentieth century has been called the ‘Age of Translation’. The present day international communication depends heavily on translation. But translation is not as easy as it sounds to be. Moreover, translation does not mean a simple word for word correspondence between any two languages. It is not a mechanical process where each word is translated to the target language. Rather, many factors like actual context, the rules of grammar of the two languages, the spellings in the two languages, their writing conventions, the meaning of idioms and phrases, the usage of points and commas to separate decimals and thousands within numbers are to be taken into consideration to get the exact output in the target language. Translation requires a complete understanding of the customs and lifestyle of a group of people so as to translate in a manner that communicates to that culture's worldview. Translation is the process in which a written
communication or a text in a first language is produced as the written communication or text in the second language interpreting the same meaning. Here the text in the first language is the ‘source text’ and the equivalent text that communicates the same message is the ‘target text’. Etymologically, ‘translation’ refers to ‘bringing across’ or ‘carrying across’. Originated from the Latin word ‘translatio’ ‘trans’ implies ‘to transfer’ and ‘ferre’ implies ‘to carry or to bring across’. The Greek term for translation is ‘metaphrasis’ which implies ‘a speaking across’ and implies a word-for-word translation or literal translation while ‘paraphrase’ in Greek means ‘a saying in other words’. The art of translation is as old as written literature. The first important translation in the West was that of The Septuagint, the Koine Greek version of the Hebrew Bible, translated in stages between the 3rd and 1st centuries B.C. in Alexandria. It is the oldest of several ancient translations of the Hebrew Bible into the Greek language, the lingua franca of the eastern Mediterranean Basin from the time of Alexander, the Great (356-323 B.C.). Translation is an old activity that has been practised by man since ancient times with only very few writings on the subject in the pre-linguistic age. No theory was ever developed since those writings were mainly produced by practitioners who confined themselves to mere impressions. Such writings were devoid of a systematic approach or objective measures.
The early translators maintained that translation is a process of interpreting or embellishing the original text and sometimes inserted their own ideas or their own commentary directly into the text whenever it was redundant, uninteresting or even ambiguous. To such an extent then, translation was based upon personal impressions and subjective inclinations. The famous debate over translation ad verbum and ad sensum originated in Roman times. Marcus Tullius Cicero (106-43 B.C.), a Roman statesman, orator and writer translated many Greek works into Latin. Cicero's approach to translation was sense for sense and not word for word. That means a translator should bear in mind the intended meaning of the source language and render it by means of target language words which do not sound strange to the target language readers. Regarding his own translation style, Cicero stated: "If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translator." (Susan Bassnett-McGuire, Translation Studies. 2002, 49). The Latin poet Horace (65-8 B.C.) asserted in his Ars Poetica (10 B.C.) that the poet who resorts to translation should avoid word for word rendering. According to him the function of translation is to construct poetic authorship. Ars Poetica was first translated into English by Queen Elizabeth I. Pliny, the Younger (62-113 A.D.) practised and propagated translating as a literary technique. Unlike Cicero, Pliny tended towards word for word translation. Saint Jerome (c. 347 – 420) was a
representative of the sense for sense method. In his famous Letter to Saint Pammachius (c.409), Jerome clearly advocated two different methods of translation depending on whether the original was a secular text or a sacred text. Jerome defended literal translation whenever a highly authoritative text such as The Bible was at issue. Boethius (c.480-525), a Roman theologian, adopted Jerome's literal translation position with respect to the works of renowned philosophers such as Aristotle and he translated word for word. The translation strategy of Boethius was followed in the Carolingian Renaissance (a period of intellectual and cultural revival occurring in the late eighth and ninth centuries) by Johannes Scottus Eriugena (815-877 A.D.) who made the philosophical and religious doctrines of the Greek Writers accessible to Latin readers. William Tyndale (1494–1536), a Protestant reformer and scholar, translated the Bible into the Early Modern English of his day. In translating the Bible, Tyndale introduced new words into the English language, and many were subsequently used in the King James Bible: 'Jehovah, Passover Atonement kippur, scapegoat, let there be light, the powers that be, my brother's keeper, the salt of the earth, a law unto themselves, filthy lucre, it came to pass, gave up the ghost, the signs of the times, the spirit is willing, live and move and have our being, fight the good fight. (www.ultimatebiblereferencelibrary.com)
Until the end of the 16th century, literature was pre-eminent as it was considered the most faithful kind of translation. In the middle of the 16th century, free translation began to be appointed owing to the contribution of Etienne Dolet (1509-1546) and Jacques Amyot (1513-1593). Etienne Dolet proposes five principles which a good translation requires. (The Martyr of the Renaissance, RC Christie, Etienne Dolet, 1889) In one of the principles, Dolet says that the translator must totally forswear words that are not in common use. Dolet formulated the following fundamental principles of translation usually regarded as providing rules of thumb for the practising translator. The translator should understand perfectly the content and intention of the author whom he is translating. The translator should have a perfect knowledge of the language from which he is translating and an equally excellent knowledge of the language into which he is translating. The translator should avoid the tendency to translate word for word, for to do so is to destroy the meaning of the original and to ruin the beauty of the expression. The translator should employ the forms of speech in common usage. The translator should produce a total overall effect through his appropriate choice and order of words. Dolet had distanced from literal translation. Even if belonging to 1540, these rules were very similar, to the conceptual basis of the Interpretative theory of 1980s. Translation theory is the study of proper principles of translation. Based on a solid foundation of understanding of how languages work, translation theory
recognises that different languages encode meaning in differing forms yet guides translators to find appropriate ways of preserving meaning, while using the most appropriate forms of each language. Translation theory includes principles for translating figurative language dealing with lexical mismatches, rhetorical questions, inclusion of cohesion markers and many other topics crucial to good translation. Basically there are two competing theories of translation. In one, the predominant purpose is to express as exactly as possible the full force and meaning of every word and turn of phrase in the original and in the other the predominant purpose is to produce a result that does not read like a translation at all but rather moves in its new dress with the same ease as in its native rendering. In the hands of a good translator neither of these two approaches can ever be entirely ignored. Conventionally, it is suggested that in order to perform their job successfully, translators should meet three important requirements; they should be familiar with source language, the target language and the subject matter. Based on this premise, the translator discovers the meaning behind the forms in the source language and does his best to produce the same meaning in the target language - using the forms and structures of the target language. Consequently, what are supposed to change are the form and the code and what should remain unchanged are the meaning and the message. Translation is therefore a process based on the theory that it is possible to abstract the meaning of a
text from its forms and reproduce that meaning with the very different forms of a second language.

John Dryden (1631-1700), the poet, playwright, literary critic and translator, eloquently divided the types of translation into three categories in his preface to Ovid’s *Epistles* in 1680. He criticises translators like Ben Johnson (1572-1637) who adopts metaphrase and rejects imitation also. Dryden’s theory somehow had an essential influence on later translation development and also provided a solution to translation strategies. The three translation methods proposed by Dryden are regarded as three different text-types. Dryden’s classification consists in dividing the translation process into three forms: Metaphrase, Paraphrase and Imitation. The term ‘Metaphrase’ comes from the Greek ‘metaphrazo’ which means ‘I express within’ or ‘I explain toward’ and is now a seldom used word. ‘Paraphrase’ is a type of translation in which the translator has the author’s sense that implies the translator grasps the sense without any possibility for error. It is the best way to re-express it in the reader’s language. This term also comes from the Greek ‘paraphazo’ which means ‘I express near’. ‘Imitation’ is where the translator assumes the liberty not only to vary from the words and sense but to forsake them both taking only some general hints from the original, to run division on the groundwork, as he pleases. Another famous translator, Anne Lefevre (1647-1720) was linked to literal translation than to free translation. The age of free translation marked the 17th century considering the necessity
to embellish, to adopt texts that had to be translated to customs, usages
and ideas of the 17th century society. Roman Jakobson (1896-1982)
distinguished three types of translation - Intralingual translation,
Interlingual translation and Semiotic translation - although he focused
more on the systemic nature of language and symbol systems. Sir
Alexander Fraser Tytler (1747-1813), a Scottish jurist and historian,
published his celebrated Essay on the Principles of Translation (1791). He
described a good translation to be: "...that, in which the merit of the
original work is so completely transfused into another language, as to be
as distinctly apprehended, and as strongly felt, by a native of the country
to which that language belongs, as it is by those who speak the language
of the original work." (Linguistics and the Language of Translation, 2005,
9) Tytler suggested certain rules to be used to guide translators in their
work and as a criterion for judging the efficiency of their translations.
According to Tytler, the ideal translation should give a complete
transcript of the ideas and sentiments in the original passage, maintain the
character of the style having the ease and flow of the original text. The
ideas of Tytler can give inspiration to modern translators and scholars,
particularly his open-mindedness on quality assessment and his ideas on
linguistic and cultural aspects in translations. Tytler emphasized on the
exact (a) the idea (b) the style and manner of writing (c) the case of the
original work. With the flourish of modern linguistic studies, the literature
on translation has started to become more objective and systematic.
Tytler proposes three principles of perfect translation. From these principles, it is obvious that Tytler put emphasis on style and manner of writing. Apart from focusing on the style and manner of writing, Tytler also mentions the translation of poetry. Friedrich Schleiermacher (1768-1834), the German philosopher, describes the relationship between translation and comprehension. His viewpoint is originated from translator-centered. He points out that the task of a translator is to shorten the distance between the author and the target readers and give a translator an active role in translation activity. The author and the target reader are on the same way and they will finally meet with each other by the mediator, namely the translator. Schleiermacher transcended the boundary of literal translation and free translation. On the whole, Schleiermacher clearly portrayed the role of the translator and regarded her/him as an active unit which can transmit the author’s message to the readers. In his lecture ‘On the Different Methods of Translating’ (1813) Schleiermacher who was the translator of Plato (427-347 B.C.) advocated word for word literalism in elevated language in order to produce an effect of foreignness in translation. Schleiermacher’s work has had a profound impact upon the philosophical field of Hermeneutics. His influence on the philosophical hermeneutics rests on the way in which he generalized hermeneutics. For Schleiermacher, sacred scripture was a special case of the more general problem of interpretation. The task of hermeneutics, then, was to avoid misunderstanding and to discover the
While Schleiermacher did not publish extensively on hermeneutics during his lifetime, he lectured widely on the field. James S. Holmes (1777-1860), a distinguished translation theorist in the nineteenth century, put forward his theory based on the translation of poetry. Walter Benjamin (1892-1940) discusses in his famous essay *The Task of the Translator* (1923) that translation can be used as a tool to discover the essence of art. Benjamin also claims translation can differentiate literature from non-artistic writing. In his essay *The Task of the Translator*, Walter Benjamin elevates translation to a level of the sublime that it has probably never since reached. His extraordinary piece, published in 1923 as a preface to his translations of writings of Charles Baudelaire (1821-1867), has highly influenced the theory of translation.

For Benjamin, translation is a means to aspire for pure language. He regards a process of supplement of languages as taking place through translation because of the difference between source and target language. His whole project is so remarkable because it has an all-embracing notion of language as its basis: the world is made of language and the final aim is to understand the text of the world to achieve harmony between the inadequate human languages and the language of God. The biblical idea of a once existing complete language in Paradise disintegrated by God after the Tower of Babel grounds Benjamin's theory of language. The particular languages are thus only incomplete pieces of the pure original. It is this idea which leads to the understanding of language as not only a
communicative tool between humans but moreover the realm of hidden divine truth of something enigmatic which is totally free of meaning and resonating in the human languages. Benjamin builds his teleology on the basis of this mystical idea: the final aim is to approach divine language in which all truth is hidden, but which is at the same time no longer communicative, but rather totally free of meaning. Translation is the decisive means to reach the final end. It completes languages, puts together the disintegrated ‘modes of intention’ as Benjamin calls the sphere in semiotics as ‘signifier’ and it works towards the perfection of the original which can be considered incomplete, requiring translation. Benjamin focuses totally on the mode of expression, on language without content. According to him translations should not try to transfer meaning, but rather translate as close to the original as possible, by transferring its syntax and also its way of expressing concepts to the target language. Thus the extraordinary task the translator receives in Benjamin’s theory tends to reverse to an exceedingly binding restriction imposed on the translator lacking any granted creativity. An impressive number of essays referring to Benjamin’s theory of translation have been written by renowned authors such as Peter Szondi (1929-1971), Paul de Man (1919-1983), Jacques Derrida (1930-2004) and many others.

Ezra Pound’s translation theories and practices share the German interest in literary experimentation. The relation Pound (1885-1972) establishes between his translation and the foreign text takes two forms:
Interpretive or Original writing. As a translator, Pound did much to introduce Provençal and Chinese poetry to English-speaking audiences. For example, he tried to popularize major poets such as Guido Cavalcanti, V (c.1255-1300) and Du Fu (712-770). He revived interest in the classics of Confucius (551-479 BC) and introduced the West to classical Japanese poetry and drama also.

Free translation survived until the beginning of 19th century. Roman Jakobson (1896-1982), in his famous paper 'On Linguistic Aspects of Translation' (1959) maintained that where the style of a text is particularly important translation in the strict sense must give way to creative transposition. Jakobson points out that equivalence in difference are the cardinal problem of language and the pivotal concern of Linguistics. Similarly, Eugene A. Nida (b. 1914), a pioneer in the fields of translation theory and linguistics, argues that since no two languages are identical either in the meaning given to corresponding symbols or in the way in which such symbols are arranged in phrases or sentences, it stands to reason that there can be no absolute correspondence between languages. During 1900-1930s there has been a variety of linguistic approaches to the analysis of translation but the researcher restricts to describe the best known models in the postmodern era. Vinay and Darbelnet (Comparative Stylistics of French and English: A methodology for Translation, 1995) carried out a comparative stylistic analysis of French and English. Direct and Oblique translations are the two general
translation strategies identified by Vinay and Darbelnet. The Direct translation covers 'Borrowing, Calque and Literal translation.' On the other hand, the Oblique translation covers 'Transposition, Modulation, Equivalence and Adaptation.' According to Mona Baker the term 'equivalence' is adopted for the sake of convenience because most translators are used to it, rather than using it for any theoretical status. She concludes that 'equivalence' can usually be obtained to some extent and is therefore always relative. However, it is safe to state that the notion of equivalence is of positive significance in the study of translation theory and translation practice. In practice, western theorists not only consider 'equivalence' as the standard for evaluating translations in macro dimensions, but also as an yardstick for transferring different types of texts and different levels of linguistic elements. 'Equivalence' can there still be the guideline in literary translation. With the increasing refusal of elegant translation and a natural return to literary translation, modern translation theory has moved towards the methodology of incorporating non-linguistic disciplines, most notably Semiotics to supplement existing theory. Nida is the developer of the most notable and most controversial 'Dynamic-Equivalence theory,' also known as 'Functional Equivalence.' This approach to translation aims to reproduce the intention of the original text in the translation, rather than reproducing the actual words of the original. Nida and Lawrence Venuti who is a lecturer in Creative Writing in the Lewis Center for the Arts, have proved that translation
studies is a much more complex discipline than may first appear, with the translator having to look beyond the text itself to deconstruct on an intra-textual level and decode on a referential level — assessing culture-specific items, idiom and figurative language to achieve an understanding of the source text and embark upon creating a translation which not only transfers what words mean in a given context but also recreates the impact of the original text within the limits of the translator's own language system. Nida's best-known work, the fruit of twenty years' research, has been Toward a Science of Translating (1964), in which he already discussed his three-stage model of the translation process: 'Analysis, Transfer and Restructuring.' In 1964 Nida claimed to separate translation studies from linguistics, since one can translate without knowing anything about linguistics at all, in the same manner that one can speak a given language fluently without being a student of the science of language. According to Nida: "Language consists of more than the meaning of symbols and the combination of symbols; it is essentially a code in operation, or, in other words, a code functioning for a specific purpose or purposes. Thus we must analyze the transmission of a message in terms of dynamic dimension. This dimension is especially important for translation, since the production of equivalent messages is a process, not merely of matching parts of utterances, but also of reproducing the total dynamic character of the communication. Without both elements the results can scarcely be regarded, in any realistic sense, as equivalent."
Nida produced a theory that would foster effective communication of the Good News across all kinds of cultural and linguistic barriers through his two books *Toward a Science of Translating* (1964) and *The Theory and Practice of Translation* (1969). These two very influential books were his first book-length efforts to expound his theory on what he called ‘Dynamic Equivalence Translation,’ later to be called ‘Functional Equivalence Translation.’ This new approach proved to be significant, revolutionary and convincing that hundreds of Bible translations have been effectively carried out with this methodology that enables the translator to capture the meaning and spirit of the original language text without being bound to its linguistic structure. Thus a Spanish New Testament was published in 1966 under the leadership of translator William Wonderly. At almost the same time, the Good News Bible New Testament, *Today’s English Version* (TEV), under the leadership of Robert G. Bratcher, a colleague of Nida, was published. Both of these books were enormously successful publications with sales in dozens of millions even before the Bible editions were published in 1976. The success of these translations led to many churches endorsing the effectiveness of the functional equivalence approach for clarity of communication of the message of the Bible. In 1968, the United Bible Societies (UBS) and the Vatican entered into a joint agreement to
undertake hundreds of new inter confessional Bible translation projects around the world using functional equivalence principles. Thus, dynamic equivalence or functional equivalent translation is one that seeks to represent adequately and accurately in good target language grammar, style and idiom. By contrast, a formal equivalent translation is one that seeks to translate from one language to another using the same grammatical and syntactical forms as the donor language whenever possible. By definition, translation is the accurate rendering of a document into another language so that it is suitable for its intended purpose. Consequently, to be effective a translation must not only be complete and accurate, but must also reflect the correct use of grammar, appropriate writing style and terminology consistent with the subject matter. In other words, the ideal translation should be accurate - reproducing as exactly as possible the meaning of the source text natural - using natural forms of the target language in a way that is appropriate to the kind of text being translated communicative - expressing all aspects of the meaning in a way that is readily understandable to the intended audience. Upon completion, the ideal translation will be accurate as to meaning and natural as to the target language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals.
The business of a translator then could perhaps be to bring the genius of one language into the climate of the other. That would constitute a practice in which the translator would work to the full the resources of the target language. No word exists in any language without its cultural resonance. Therefore, in the task of transferring those cultural inscriptions of a word into the target language lies the genius of a translator. It is precisely here that the exercise of freedom prefigures. Consider for instance, translators and translation theorists have always been concerned with the evaluation of a translated work. It has often been said that a good translation is one which successfully renders the rhythm, the connotations and the rhetorical devices used in the source text. If we apply literary stylistics to examine a literary translation it will be noted that the stylistic analysis of the original text in terms of aesthetically and/or thematically motivated linguistic choices will enable the translators to be more sensitive to the artistic value of the original text and select functional equivalents in translating to achieve stylistic equivalence.

Equivalence has always been a key concept in literary translation. However it has also occupied a seat of controversy in translation research. J.C.Catford (1965) defines translation as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). He holds that the central problem of translation practice is that of finding TL translation equivalents. Peter Newmark’s A Textbook
of Translation (1988) put forward the notions of semantic translation and communicative translation and offered principles for texts of different levels and types which prove to be more adaptable than Nida's notion of dynamic equivalence. The concepts of communicative and semantic translation represent Newmark's main contribution to general translation theory. In his book he lists four kinds of translation with emphasis on SL: 'Word for word translation; Literal translation; Faithful translation; Semantic translation.' He lists four kinds of translation with emphasis on TL: 'Adaptation; Free translation; Idiomatic translation; Communicative translation.' Peter Newmark makes a distinction between communicative and semantic translation. Like Nida's dynamic equivalence, communicative translation also tries to create the effect on the target text reader which is the same as that received by readers of the source language text.

In The Art of Translation (1957) Theodore H. Savory makes an extended comparison of translation to drawing and painting. He compares faithful vs. free translation of poetry to realistic vs. impressionistic painting, and he compares learners' mistakes at drawing to learners' mistakes at translation. Savory was interested in good science writing, and he developed his book on translation after noting the remarkable contrast between translating science writing and translating literature.
Reproduction of the original style has also been the concern of western translation theorists. Anton Popovic, (1933-1984) a fundamental Slovak translation and text theoretician, belonging to the school of Nitra, was among the first to apply semiotic theory to the study of translation. In his book Theory of Literary Translation (1975) he coined the terms ‘Prototext’ and ‘Metatext’ which are currently used to signify what was once known as ‘Source text’ and ‘Target text’. In finding equivalence Anton Popovic distinguishes four types of translation equivalence: ‘Linguistic Equivalence, Paradigmatic Equivalence, Stylistic Equivalence and Textual Equivalence.’ Among them to achieve stylistic equivalence in literary translation, as many scholars have affirmed, translators should be sensitive to the stylistic value of the original, or in other words, be armed with literary stylistics. In a literary text thematic and aesthetic values are generated by linguistic forms and values which convey the author’s vision, tone and attitude; which embody the mingling or shifting of points of view which add to the affective or emotive force of the message; which contribute to characterization and make fictional reality function more effectively in the thematic unity. Although the effects can be locally identifiable, it is understood that linguistic features never function in isolation but in relation to each other, all contributing to the total meaning of the work, in fact the individual choices of words, syntax etc., which are selected from their paradigmatically-related alternatives in the linguistic form, are very often combined by the verbal artist into
foregrounded or unique patterns which generate extra values or meanings by virtue of similarity (e.g. Parallelism) or contrast (e.g. that between direct and indirect speech). In literary discourse, stylistic values may simply reside in appropriate choices from the conventional usage or rules, to the extent of changing the code itself.

Francis George Steiner (b.1929) is an influential European-born American literary critic, essayist, philosopher, novelist, translator and educator. His best-known book, *After Babel: Aspects of Language and Translation* (1975), was an early and influential contribution to the field of translation studies. George Steiner takes the reader through the history, theory and justification of translation in this challenging book. His book *After Babel* is divided into six sections. *After Babel* is a comprehensive study of the subject of language and translation. It is both a controversial and seminal work that covers a great deal of new ground and has remained the most thorough book on this topic since its publication. He challenges conventional theories of translation by maintaining that all human communication within and between languages is translation. He argues that deception was the reason for the development of different languages: it was humanity's deep desire for privacy and territory that saw the creation of thousands of languages, each designed to maintain secrecy and cultural isolation. Steiner states that the reason for the lack of new developments in translation theory is that translation is a hermeneutical task, 'not a science, but an exact art.' He then presents a new translation.
model that combines philosophical hermeneutics with existing translation studies to form a 'systematic hermeneutic translation theory'. Hermeneutic motion is a term coined by George Steiner in his attempt to project himself into the activity of translating and to describe it from within. It is a movement through four stages – 'Trust, Aggression, Incorporation and Retribution.' Trust and retribution honour the source text and its author's intentions while Aggression and Incorporation benefits the translator. Hermeneutics involves empathic projection of the interpreter's desire to understand the activity s/he is trying to understand. They imagine themselves inside the activity, feel subjectively and describe and what they find within them.

Itamar Even-Zohar (b. 1939) is an Israeli researcher of culture and professor. Even-Zohar's integral contribution is internationally known under the umbrella of Polysystem theory and the theory of Cultural repertoires which gave rise to a line of research areas. Even-Zohar has been striving to substitute univalent causal parameters with polyvalent factors as an instrument of explanation for the complexity of culture, both within the boundaries of one single community and on the borderline between communities. Even-Zohar took the basic idea of 'system' a step further in proposing that the object of study was the cultural models that determine the production of concrete cultural objects. This hypothesis has been most lucidly tested by him and his followers in the study of translation, where, following his seminal analysis of norms in translation,
a bulk of case studies in many languages have shown that what appears as discrepancies between the source and the target texts can be explained only as the result of actions governed by domestic norms. Even-Zohar’s innovative systemic approach, embraced by many scholars, has laid the ground for a whole new field of research, turning Translation Studies from a marginal, often normative philological specialty to a highly theoretical, vital focus of inter-culture research. Developing the field of Translation Studies became for Even-Zohar a fertile springboard for further elaborating hypotheses on culture contacts in general, and particularly on his understanding of processes of ‘culture transfer’, that is of the reception and domestication of inter-culturally imported models and products. Until today Even-Zohar is cited as one of the founding fathers of the modern school of Translation Studies, where his work and particularly his article, *The Position of Translated Literature*, (1978) is repeatedly quoted, translated and reprinted.

Werner Koller, a classic German translatologist, proposes denotative, connotative, pragmatic, textual, formal and aesthetic equivalence in her *Introduction to Translation Studies* (1979). Bringing together definitions of translation by famous translators, Koller concludes that since equivalence is their common ground, equivalence must be what is most specific to translation. At the same time, recognizes Koller, to say that translations must be equivalent to some original is to posit a relation devoid of content. There are at least five frames for these equivalence
relations: denotative, connotative, text-normative, pragmatic and formal. Given this plurality, the translator must establish a hierarchy of different types of equivalence for each text. Among the functional approaches to translation, Katharina Reiss's *Translation Criticism – The Potentials & Limitations* (1971) determines the text types of translation: The 'informative' text; The 'expressive' text; The 'operative' text; The 'audio medial' text. Reiss also talks of evaluatory criteria which vary according to text types. Gideon Toury's book on Descriptive Translation Studies (DTS) *A Rationale for Descriptive Translation Studies* (1985, 16) marked an important point in Translation Studies because it encouraged the description of all kinds of translation and provided a wide basis. His idea was an attempt to postulate some kind of neutral or invariant translation that could be compared to the culturally and socially 'loaded' real translations. Toury believes that one can demonstrate certain universals of translation and summarizes them as: The law of growing standardization that suggests the TT standards override those of the original text which will happen when the TL culture is more powerful and The law of interference that suggests the ST interferes in the TT by default which will happen when the SL culture is more powerful. Due to semantic, socio-cultural, grammatical differences between the source language and the target language, loss and addition of information in translation cannot be avoided. Bassnett-McGuire (b.1945) states that once the principle is accepted, sameness cannot exist between the two languages. (Translation
Susan Bassnett is a noted scholar of comparative literature. She serves as pro-vice-chancellor the University of Warwick and teaches in its Centre for Translation and Comparative Cultural Studies which she founded in the 1980s. Educated around Europe, she began her career in Italy. Among her more than twenty books, several have become mainstays in the field, especially *Translation Studies* (1980) and *Comparative Literature* (1993). Her most recent book, co-edited with Peter Bush, is *The Translator as Writer* (2006). Bell, R.T, a popular linguist and translatologist, suggests a similar point that 'something' is always lost or, one might suggest, gained in the process *(Translation and Translating: Theory and Practice, Bell, R.T. 1991)* which reinforces the statement of Nida that all types of translation involve 1) loss of information, 2) addition of information, 3) skewing of information. *(Towards a Science of Translating, Eugene Albert Nida, 1964. Leiden: Brill)* Baker classifies various problems of equivalence in translation and suggests some strategies to deal with them. Adopting a bottom-up approach, she begins with simple words and phrases and continues with grammatical, textual and pragmatic equivalences. *(In Other Words: A Course book on Translation, Mona Baker, 1992)*

Localizing is a special type of translation. During localization the preservation of the global content, the form and the desired effect is often more important than the exact meaning of words. Localization requires different view and way of thinking than 'Normal translation'.
translator's creativity comes to the surface during localization; literary translations don't only require a thorough knowledge of the source and target languages, but also the ability to correctly translate the original feelings and to employ the most appropriate language means in the translation.

Translation is an ancient activity. There was not a real translation theory until the first half of the twentieth century. The theoretical contributions of the second post-war period formulated a real theory. Authors such as Valery Larband (1881-1957), Roman Jakobson and John Catford were interested in establishing a real translation theory. Translation for a long time experienced a 'see saw' between two concepts: literary translation and free translation and only recently did it see the achievement of new idea that took the name of Interpretative translation. In the twentieth century a continuous wavering between two conceptions was registered and at the same time the necessity of looking for something able to overcome the impasse was felt. In the 1980s the new theory based on sense marked an important step in the theoretical evolution of translation. Literary translation has had undisputed superiority for a very long period. Cicero, Horace, St Jerome declared that they had to translate idea for idea. Louis G. Kelly, the author of the classic work on translation studies, has argued that a complete theory of translation: "...has three components: Specification of function and goal; Description and analysis of operations; Critical comments on
relationships between goal and operations.” (The True Interpreter: A History of Translation Theory and Practice in the West. 1979) Kelly carefully observes that theorists have emphasized one of those three components at the expense of other two. According to J.C. Catford translation is a process of substituting a text in one language for a text in another. He distinguishes between two types of untranslatability: linguistic and cultural. Linguistic untranslatability occurs when the translation has no finally corresponding features like SL puns. Cultural untranslatability arises when a situational feature is completely absent from the culture of the TL. Dr Jody Byrne is an Irish translation scholar and translator. He is a leading scholar in the field of scientific and technical translation and is the author of Technical Translation: Usability Strategies for Translating Technical Documents (2006).

When it's comes to translation in India, in the eighties The Sahitya Academy and India's National Academy of Letters have started awarding Translation Prize for English. In the nineties Katha (a non profit private publishing house) instituted 'A.K.Ramanujan Award' for translation. In 2000 the crossword chains of bookshops in India have included English translations in their short list. There have been on an average at least five national seminars on translation in India. Courses on translation studies and Indian literature in translation are taught in a good number of universities. The central Institute of Indian Languages, Mysore initiated Translation Target, a journal in 2005. Both Penguin and Picador in India
launched their operations in India to tap the Indian market for books translated into English. The energetic and radical debates on translation in India and the west question the superiority of the original over a translation. Yet the degree of attention and glamour attached to English translation appears quite insufficient.

India is a Socio-cultural area. It appears that India is more of a Sociocultural area than a Linguistic area which is all the more reason why it should be considered a Translation area and the blurring of the line between original writing and translation that happened and that still keeps happening in India at least for time-tested epics for their contribution to the formation of India as Translation area. A number of things are said about translation in India that the author and the translator merge seamlessly and that there is no distinction between original writing and translation. The Ramayana and The Mahabharata have been appropriated by the regional languages and changes made in the versions of the two epics. For example, in Kamban Ramayana, the Tamil version of the Sanskrit Ramayana, Ravana abducts Sita along with the hut she was in without even touching her. Innumerable are the versions of The Ramayana and The Mahabharata in Sanskrit and modern Indian languages. While they are not translations in the literal 'modern' sense, they were what people read and understood as incarnations of these two epics. Folk versions, dramatisations, lyrical presentations of selected episodes or scenes, stylised as well as realistic renderings, versions from
different points of view - all these were able to circulate as translations. Few people used to worry about the authenticity of the definitive translation; when The Ramayana was rendered in this way, it became acceptable to the local people. And the process of localisation involved substantial changes in characterisation, plot construction and language. This was 'domesticating' at its best. Translation then is not quite 'rational reconstruction'. It is production, rather than a reproduction, of a world mediated by the translating consciousness which is a kaleidoscopic welter of things defining the self as against the 'other'. It is some kind of 'imagined rationality' which is one characterisation of metaphor. This is the reason why all translations tend to be plural, decentralised, hybrid, multitrack, multilithic and polyphonic. Translations are not transparent representations of the original. This trend, to come back to translation in India, has continued in the twentieth century. We move thus from 'fidelity' to 'relevance' as a measure of translatorial ontology. Back Translation is the process of translating a document that has already been translated into a foreign language back to the original language - preferably by an independent translator. Back translation can improve the reliability and validity of research in different languages by requiring that the quality of a translation is verified by an independent translator translating back into the original language. Original and back translated documents can then be compared. A back-translation is a translation of a translated text back into the language of the original text, made without
reference to the original text. In the context of machine translation, this is also called a 'round-trip translation.' Comparison of a back-translation to the original text is sometimes used as a quality check on the original translation. In cases when a historic document survives only in translation, the original having been lost, researchers sometimes undertake back-translation in an effort to reconstruct the original text. Similarly, a back-translation into the hypothetical original language can be provided to support evidence by showing that such characteristics as idioms, puns, peculiar grammatical structures, etc., are in fact derived from the original language when historians suspect that a document is actually a translation from another language. Back translation of isolated words or sentences is within the power of anyone having a smattering of both languages in question. What is rare, because it's so difficult, are back translations of extended passages or entire works in ancient languages, especially in verse.

Translation in India is perhaps the result of a constant need to familiarize oneself with the canonical literature. One may therefore very well arrive at a conjecture that in India at least, translation was an activity which secularised the text, and helped establish distinct linguistic traditions in a regional context. It is an intellectual process where discourses are set in flow. Andhra Pradesh is one of the most urbanized states in the country and its language Telugu figures as one of the major languages in the construction. The lack of translations from Andhra
Pradesh not only reflects the inability or unwillingness of the writers of Andhra Pradesh to translate or trouble with English but also the politics of translation activity at large. As different languages in India have different narratives of translations to tell, translating into English is a possible, desirable or even a necessity activity. The impressive scholarly translations of four literary works have been chosen because of the great quality of the original works and the great importance of SL text writers. The publication of these novels in Telugu is a critical event in the history of Telugu novels. The excellent and expert translations of these works make the flavour of the Telugu novel fully accessible to modern reading of English. The translators have met the challenge elegantly translating the tonalities and registers of the SL text into a fluid modern English representing effortlessly in a natural prose. The researcher wants to look at the selected works with several views in mind: to understand the way in which translation has contributed to the specific history of Telugu literature, to consider more generally the way translation can enrich the development of a literary identity.

*Maidanam (The Plain)*:

The selected four works discussed in 2 to 5 chapters demonstrate different translation strategies. The translator has to consider what to translate from Telugu and which Telugu words to retain. Dr. Ramana A.V experimented with literal translation of *Maidanam* of Telugu title into
English. There are culture specific idioms which may be strange to English ears and eyes. Although in a few cases, particularly where there are omissions and explanations, the translator may not have followed the original version in a line-by-line format. The overall translation is generally very close to the original both in style and message. When one scans the translation, the familiar traits of Ramana's prose are easily recognized. One of those traits is his frequent exclamatory pattern of sentences often expressed in a loose and free style. The idealistic and self-conscious commentary is carefully worked out and is well demonstrated in the English translation of the novel Maidanam.

Modulation is another technique used by Ramana whereby the grammatical point of view of the Source Language is changed without necessarily causing any damage to the meaning expressed in the Target Language. Ramana particularly uses the technique where the Source Language sentence or phrase cannot be translated word-for-word. For instance, the use of 'He' instead of 'Eshwar' in page 30 for 'God' implies a wider meaning and retains the pragmatic and concise nature of the English language.

In Ramana’s translation, there is the proof of the transposition method used in the translation. Transposition, as the name implies, is a situation whereby two or more items change positions in translation. It is a technique by which a particular part of speech in the Source Language
is replaced by another in the Target language without altering the meaning of the Source Language sentences. For example: the expression in page 29 'to switch off' has to do with 'bringing his eyes to normal position' from one place to the other, while 'turned his glance away' in page 32 does not indicate any change of position, that is, there is no kinetic movement from one state to the other. Ramana translates 'Antei?' (31) as 'What do you mean?' in (35) and 'inka thalli thodu' in (32) as "Don't you remember even your mother?"(36) using transposition method. It should be noted that in literary translation, each modality requires specific competence according to the features of each translation. A literary translator, as a matter of necessity, should have the traits of a literary person and the pertinent literary expertise to catch the information given in a text and re-express it according to the rules of the language. It is only when a translator does not recognize what he is up to that he records what can be called infidelity, because he will misinterpret the sense. In a literary translation, as we discussed earlier, it is not impossible to have fidelity in translation in terms of message and form. This, however, does not suggest that there cannot be mistranslations or errors in translation. It is essential to note here that the researcher sees Ramana's translation is presenting difficulties that allow him to judge as not being faithful in his translation. Ramana's translation could be deemed adequate and acceptable in the light of the following explanation. The omission of some sentences or paragraphs in the English version of Maidanam
suggests a remarkable sense of equivalence and not infidelity. It has to be reiterated here that the target text calls for an interpretation by the reader. The translator, more than just any interested reader, is the reader par excellence of the text he is translating. However, he may not be able to successfully translate the text if he does not perceive the extra-linguistic reality in the text or if he does not set aside his own emotions. One may wish to stress here that some of the avoidable omissions observed in the translation do not actually have a negative effect on the overall sense in the final analysis. This is because most of these expressions that are omitted are seen to be repeating what has already been said earlier. Yet the omissions are translation errors because repetitions could be a style intentionally adopted by the original author. However, Ramana as a literary translator may not be completely wrong in not having used the exact words as in the Source Text or in having added new words in order to faithfully translate the sense of the Source Text. What actually matters is preserving the message as Gudipati Venkata Chalam has originally intended and making it acceptable to the reader of the Target Text. Since Ramana does not concern himself with only the transfer of words but also with the transfer of the integral sense of the novel, many repetitions are simply omitted in the English translation without having any negative effect on the overall meaning. Generally, any form of communication and indeed translation is subject to the semiotic law of loss. A literary translator, in some cases, does not bother with the problem of the
translation loss not because he is not aware of it but because he has to resign to the inevitability of such a loss. Ramana maintains transparency with the use of simple English in an attempt to ensure easy readability and he adheres to current usage of the English language.

Amplification from implicit to explicit status is another factor that requires additions. In relation to this, Nida states that 'important semantic elements carried implicitly in the source language may require explicit identification in the receptor language' (The Theory and Practice of Translation, 1982, 227). In Maidanam Rajeswari’s uncle pays a visit to counsel her and says “turaka kudulo paddavu”, (28) the meaning of the sentence is retained in the translated text through amplification. What is implicitly stated and can easily be understood by readers of the original text, if translated into English, an addition of information of ‘the wretched state’ and alteration of sentence (“You’ve fallen into the wretched state of eating off the Muslim’s hand!” in page 31) are required to achieve semantically and produce an explicit meaning for non telugu readers.

Addition of information may also be required due to the shift of voice and the alteration of word classes to avoid misinterpretation according to Nida. The sentences “Eppudu Raavataalu? Visesh,alemiti? Andaru baavunnara?” (28) in original text are translated as “When did you come? What’s news? Is everyone at home fine?” (31) If a native speaker of Telugu meets her/his relatives, this way of enquiry is always
common. Here the translator has achieved the sense by certain semantic changes in the structure of the sentences. The target sentences convey the source text meaning by using different tense patterns, word-orders and a different level of utterances to denote the same meaning. The Plural noun 'Andaru' (all) in "Andaru baavunnara?" in source text is changed or translated into a singular noun ('everyone') in which the addition of singular verb 'is' is obligatory to achieve grammaticality:

"...Andaru baavunnara?" (28)

"... Is everyone at home fine? (31)

Mona Baker refers to deletion as "... omission of a lexical item due to grammatical or semantic patterns of the receptor language" (1992, 40). She states further that this strategy may sound rather drastic but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question. In Maidanam the expression "Mellaga kalla neellu pettu kunna" (29) (her eyes filled with water) is omitted in the target language to avoid the awkwardness of projecting the weakness of the heroine character. This is again customary practice of a girl to shed tears when her people visit her. The translator may have omitted this not to confuse his target readers who do not know these practices.
Structural adjustment is another important strategy for achieving equivalence. Structural adjustment which is also called shift or transposition or alteration refers to a change in the grammar from SL to TL. Shift from one language to another alters the forms. The alteration of form may mean changes of categories, word classes and word orders. The position of an adjective in English, for example, may occur before a noun or before and after a noun. An adjective in Telugu always comes before a noun. Therefore, the SL expression 'paadu jivitha charitra' (13) is translated into TL as 'the histories of depraved women' (15). A second type of shift is required when a SL grammatical structure does not exist in the TL. In Telugu, for example, the sentences may not contain a verb and it is possible to construct verbless sentences. In Maidanam the TL sentence 'Idi paata gadenaa!' (5) is possible and natural. In English verbless sentences are not possible. This sentence, when translated into English, the translator has to make use of a verb and the sentence "Was this the same old room?" (4) as a strategy for achieving equivalence. The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. The Telugu sentence 'chempa chellumandi' can be translated literally into 'A hard hit on the cheek'. This literal translation is accurate in content but doesn't sound English. To conform to natural usage in English, the structure of the sentence should be adjusted into 'I was slapped hard at once!' The fourth type of transposition is the replacement of a virtual lexical gap by a
grammatical structure. In Maidanam the expression ‘It’s nothing. He tried to go’ (47) in SL is a replacement to “Em ledu. aani vellibotunnadu” (41) in TL.

In the majority of instances Ramana has availed himself of a non-literal translation without changing the original meaning of the Telugu reading. When the Telugu text indicates, for example, the contempt of the writer against wars, the English translation has interpreted this in a broader context. The following example shows that the English translation does not establish the writer’s contempt against wars. However, the humour and the style are brought into the rendering:

“రాష్ట్రాలు! ఆధునిక మొట్టము, ఆధునిక అడుగులు, నిష్ఠమైన చెప్పించిన కొన్ని కాలానికి. ఆమె నిష్టాను నా కాలానికి చెప్పించిన పదార్థాలకు కూడా అది ఇద్దరు మనం, అది మన నిష్టాను నా కాలానికి చెప్పించిన పదార్థాలకు కూడా అది ఇద్దరు మనం. అప్పుడు మన కాలానికి చెప్పించిన పదార్థాల కోసం మన కాలానికి చెప్పించిన పదార్థాల?”

“ఇ..”

“ఇప్పుడు, ఆధునిక మొట్టము అమలు చేసి తెలుసు.. అప్పుడు సంచాలన చేసాలా?”

“నిర్భారీ! ఆధునిక మొట్టము అమలు చేసి తెలుసు.. అప్పుడు సంచాలన చేసాలా కొని ఇప్పటికే ఒక ప్రసాదం చేసాలా.” (51)
"My lord, let me watch this great kingdom that was won by the strength of your shoulders after killing the foes. You graced my prayer and spared those unfortunate people that live in the small hut beside that stream, and I salute your beautiful feet which have become brilliant with the diamond – studded crowns which once adorned the heads of all those kings whom you have conquered. Do you know anything about the couple that live in that small hut?"

"Yes, we've heard about them from our minister. That man is a depraved Muslim who has taken the sole vow of seducing virtuous women."

"That woman..."

"She, she is an unchaste woman who has shed all modesty and self-respect. Will I let them go without punishment?"

"Maharaja! The greatest punishment to those people who live like worms in that filth is to let them continue to live in the same sin." (60)

In another instance, the translator has kept the original meaning, while verbalizing it differently. The following example conveys the distinct impression that the translator was interested in adhering closely to the Telugu reading in his source. In most cases he has provided a near literal rendering of the Telugu text and in only a few instances has he
allowed himself to deviate which is different in form, has roughly the same meaning as the original text reading:
"If he was not drunk, he might have left, noticing my state. I cried out loudly for Meera. That fellow at once fell on me, pressing me with his hands. I did not have the strength even to fight him. I moaned. I begged him. Why didn't Meera come yet? I didn't realize that Meera would be powerless before that monster. Did this fellow do something to Meera before he came in? What had happened to Meera because of me? I was terrified for Meera's life forgetting my own plight. Even the thought of protecting myself never occurred. But what could I have done? That fellow threw me down and made me helpless. My eyes closed again in weakness. I did not know how long I remained in that state. My eyes opened when I heard screams. That man was dragging Meera by his neck. I fainted when I saw the blood. It was silent all around me when I woke up again. The lamp was still burning. My head reeled when I remembered that Meera was not there. The way I suffered that night I don't think even the so-called capital punishment by the court can make me suffer. You feel that I deserve it. But can you understand what deep love Meera must have had for me to sacrifice his life and become a scapegoat to save my life? Wasn't that love enough? I was lying down in a big pool of blood. My tongue was parched. I did not have the strength even to reach for water. Meera! Meera! Where was Meera? What happened to him? Suddenly the picture appeared before my eyes - that blood! The knife in that man's hands! That fellow did not even come back to finish what he had started with me. What had happened? The more I thought of it, the
more it frightened me. Did he throw my Meera into a well? My Meera who had sat with his hands around my neck in the afternoon – was he groaning in pain, of knife wounds? I struggled. What could I do? If only I could get someone! Strangely, I hoped that Amir would come. So that I could send him. I wanted to weep. Where was Meera? How deeply it would grieve Meera’s mother! How she would curse me! If only I could send word at least to her! I tried to get up, but fell to the ground again”. (82-83)

Information which is not present in the source language text may be added to the target language text. According to New mark, information added to the translation is normally cultural, technical, or linguistic. The additional information may be put in the text by putting it in brackets or out of the text by using a footnote or annotation. Such additional information is regarded as an extra explanation of culture-specific concepts. According to Nida, Addition of information for specification purposes is also required: "if ambiguity occurs in the receptor language formation and if the fact that greater specificity may be required so as to avoid misleading reference." (Towards a Science of Translating, 1964) It would be misleading, for example, if the word ‘Narayanudu’ in Maidanam (34) in Telugu is a specific reference to Hindu God is translated into ‘God’ (39) in English. The reason is that it does not actually refer to God in general but to Hindu God in particular with which Rajeswari has been familiar and may refer every time. It can be argued
that translators should add the word ‘God’ to the English translation to avoid ambiguity or to avoid a misleading interpretation of the outcomes of the study by TL readers. In short, Ramana adopts the strategies through which he is able to bring readers closer to the text. By interpreting the symbolic meanings of some specific images presented in the novel from a feminist perspective, he intends to confer a feminist reading to Maidanam. Besides limiting the readers to a restricted feminist interpretation of the novel, particular wordings are employed by Ramana to communicate a particular feminist sentiment. Besides adopting feminist translation strategies to highlight the novel as a feminist text Ramana uses masculine phrases to characterize Rajeswari. Ramana described her hair having ‘the fresh smell of an Arabian horse’ (29) which leave readers with the impression that Rajeswari seems to have a masculine beauty. The phrase used is manly. According to Dictionary ‘horse’ refers to only a male animal and cannot be applied to both male and female. However, in Telugu the word has no specific feminine equivalent. Ramana’s subversive use of this phrase inevitably endows Rajeswari with a masculine image. Besides masculizing Rajeswari’s appearance, Ramana also endows Rajeswari with a masculine physique and with a masculine appearance to turn her into a robust woman.

The preface explains that Maidanam tells a tale of love of a real, flesh-and-blood woman who runs away to the open plain where Rajeswari liberates herself from the bondages imposed upon her. The open plain is
especially important to Rajeswari because this is where Rajeswari comes to realize that she has the strength and ability to go beyond her limitations as a woman. The source text describes the state of Rajeswari as something love that keeps her soul to embrace to marriage and its profundity before she elopes with Amir to the open plain, but it does not distinguish between these two states that Rajeswari experiences. In the translation, Ramana directly designates it by a deliberate omission of the reference to her early love state and this interpretation in translation tends to personalize ‘The open plain’ to Rajeswari which creates an image of the vastness interacting with Rajeswari’s soul and builds up a close relation and a strong bond with her two lovers. In the Source text the statement “Aayanni premistho nenu aayanintlo vunnappudu” (14) (Being in love with my husband when I was in his house) is omitted completely by the translator. By linking the open plain with Rajeswari, the translator implies to readers that Rajeswari is very attached to freedom. Ramana also uses the punctuator marks to accentuate the feminine character. The exclamatory mark in the sentence “Have you come? My Meera! Tell me what happened to you,” I said with a parched tongue.” (85) shows that the exclamatory mark is used to emphasize Rajeswari’s state of being, depicting Rajeswari’s feeling when she is free from the responsibilities of motherhood. Ramana uses the exclamatory mark to express her new love for Meera. In doing so, she becomes recognized and distinguished in the translation where the feminine character stands out. Besides the
exclamatory mark, the use of dash is noticeable in the source text and the 
omission of it in the target text is very effective in catching readers'
attention to the feminine character. In page 6, it is apparent that the 
original usage of two dashes remains unchanged in Ramana's translation.
In practice, the dash is used for further explanation of the previous 
statement or a sudden change in the manner of speaking. While the use of 
two dashes in the source text elucidates that Rajeswari's "love" is intended 
for comparison with her "beastly lust," (25) Ramana's rendering achieves 
a similar effect. The use of the dash is also noticeable in Ramana's 
translation in page 15 when Rajeswari narrates their way of cooking.
While no dash is used in the source text, the use of the dash in .Ramana's 
translation exposes the reader to a considerable female consciousness.
Ramana's rendering enables readers to recognize that it is Rajeswari's 
wish to find a space of her own where she can be free of disturbances and 
the responsibilities of womanhood. His intentional manipulation and 
representation of Rajeswari's character and consciousness not only makes 
the feminine visible but also manifests a particular feminist sentiment. In 
the beginning of the novel, Rajeswari behaves and considers herself a 
reserved person not accustomed to intimacy to talk to her husband's 
clients. Later on, she is sensually awakened. In page 4, the sentence "He 
was all me and all of me was him-", while Ramana's rendering of is very 
clear to spell out the feeling that is gnawing her. Ramana's translation 
fairly conveys the connotative meaning of the Source text. In order to
echo with the title and theme of the novel, Maidanam and to let readers sense that the title has rich metaphorical significance. The title is translated literally with a tagline ‘The Open Plain’. Chalam’s Maidanam has been received as a feminist text. Although this literary work has a distinguished reputation all over India, in Telugu its popularity and potential readers mostly remain in academia. The English translation of this novel was translated by Ramana and published by Sree Lakshmi Press, Guntur which is noted for its promotion of local writings. The publication of Ramana’s translation may attract readers who are particularly interested in feminist issues and thereby limits and excludes those who are indifferent to feminism. A non-feminist approach to interpreting and translating this novel makes this novel more accessible to the general readership. Feminist translations strategies are first applied and adopted by Ramana to commence translating this novel as a feminist text. In order to produce a translation from a non-feminist perspective, Eugene Nida's dynamic equivalence is considered as a suitable translation strategy for it advocates a type of free translation that allows any necessary linguistic adjustments. In addition, a non-feminist interpretation is offered: Rajeswari is not seen as a new woman who has a great desire to pursue true love, happiness, and freedom but someone who sensually awakens to find herself suffering increasingly from an unbeatable sense of solitude. In order to achieve the intended effect, particular wordings are employed to explicitly accentuate her sensual awakening and also to
amplify the solitude that forces her to end her life in prison so that the reader will gain a different appreciation of this novel. Received as a feminist text, *Maidanam* is the first novel which is known for its advocacy of feminism and the translation of *Maidanam* is likely to be motivated by a cultural agenda in which a particular ideology guides the choice of the development of translation strategy. When the translator commences translating this novel, it is inevitable for him to approach and promote this novel with a feminist sentiment. For this reason, there is a niche for retranslation. As Lawrence Venuti in *Retranslations: The Creation of Value* (2004) points out: "... the choice of the text for retranslation is premised on an interpretation that differs from that inscribed in a previous version, which is shown to be no longer acceptable because it has come to be judged as insufficient in some sense". In the proposal of a translation model, Eugene Nida's dynamic equivalence is considered a suitable translation strategy which pays more attention to the target readers and allows for the necessary linguistic adjustments. Also, the interpretation from a non-feminist perspective sees Rajeswari as a sensually awakened and solitary woman. How we manage to accentuate Rajeswari's sensual awakening and amplify a sense of solitude is illustrated in the further explanation below.

Chalam's *Maidanam* is widely perceived and highly appreciated by modern readers as a feminist text, which advocates the notions that women are entitled to true love, happiness and independence. They also
highly value Chalam’s Maidanam for it shows the conflicts and struggles a woman goes through while challenging the social norms. In the novel, Rajeswari at first behaves and considers herself a reserved and inhibited person not accustomed to intimacy. After she develops a relationship with Amir, it is her passion for him and the sensual stimulation by him bring her sensual joy and awaken her. While her rebellion against the social conventions is regarded as a very strong characteristic of feminism that highlights Rajeswari's intense emotional capacity, it may be that she is a solitary and a conflicted woman, and it is her desperate loneliness that leads to her tragedy. Chalam took solitude as the central theme of the novel. Interestingly, the word, alone, occurs many a times throughout the novel. It is safe to say that Chalam portrays Rajeswari as a solitary woman who struggles to make up for her loneliness. In the interpretation of her awakening, she is seen as a woman who awakens to her sensuality that brings her physical joy. Later on, she awakens once again to realize that she is all alone in the world and can never overcome this state of being. To dispel this intolerable sense of solitude, she chooses to welcome Meera into her life. She does not possess the strength to live her life alone and is therefore driven to seek the security of Meera’s company. Her final act of destruction has a quality of uncompromising sensuous fulfillment. It is her answer to the inadequacies of life, a literal denial and reversal of the birth trauma she has just witnessed, a stripping away of adulthood, of limitation, of consciousness itself. In short, she first
awakens from sensual pleasure followed by the realization of an unbeatable sense of solitude. The goal of conveying this interpretation is what helps Ramana to strive for in the retranslation.

From the above discussion and analysis, it is apparent that Ramana employs feminist translation strategies when translating Chalafn’s Maidanam. He adopts two of the author-centered strategies, ‘Recovery’ and ‘Commentary’, and one of the translator-centered strategies, ‘Commentary’, to promote the novel as a feminist text (Towards a Redefinition of Feminist Translation Practice, Massardier-Keney Françoise, The Translator, 1997). In addition, he tends to embody Rajeswari with a masculine image so she appears to be neither fragile nor vulnerable. At the same time he makes use of punctuation marks such as comma and dash to manifest Rajeswari’s feminine character, through which her consciousness is also conveyed to communicate a feminist sentiment. In order to produce a translation that can attract the attention of a broader range of readers, Ramana proposes a non-feminist approach to translating this novel. Her awakening is not viewed as her struggle for personal independence and emotional freedom. Instead, it is interpreted as her recognition of sensuality that can temporarily fill the emptiness felt within and awareness of an unconquerable sense of solitude that she can never overcome with sensual pleasure. To dispel this sense of emptiness and solitude that causes more anguish than despair, she chooses to end her life rather than deal with her mental frustration. In the task of
retranslation, we employ particular wordings to convey the enjoyment Rajeswari experiences in her sensual awakening and the solitude that makes her descend into despair. By adopting a non-feminist approach to translating the novel, it is possible to provide readers with a different reading and appreciation of Chalam’s Maidanam.

In English lexical meaning, errors can be divided into propositional meaning which is wrongly interpreted and expressive meanings which are translated as propositional meaning. (Mona Baker, 1992, 12-13). The propositional meaning refers to the relationship between a word and what it refers to or describes as conceived by the speakers as true or false. (Baker, 1992, 13). Errors in this category can further be subdivided. For example, there are at least two possible ways to translate the word ‘Silk’ in Telugu. One refers to the ‘polyester’ as suggested by the context, the other refers to the ‘pattu’ as suggested by the speakers of Telugu. However, in the example the second meaning is being focused and translated as ‘pattu’. The above example shows the translator's problem in using the dictionary. Probably, he hurriedly has selected the first definition of a word without considering the possibility of another alternate meaning which would better fit the context. To address the problem, translators should be trained in the use of dictionaries. However, the use of a dictionary alone is not recommended because it is boring. In fact, it should be done to aid the reading process.
By this means, the translators will learn how to read and at the same time how to use a dictionary efficiently.

Another aspect of lexical meaning is expressive meaning. Mona Baker defines expressive meaning as a word that cannot be evaluated as true or false because the word in question has to do with the speaker's feeling and experience (13). For example, the word ‘dog’ in English has a good connotation because dogs in the English-speaking context are considered humans' loyal friends. In contrast, in Telugu, the word ‘dog’ is considered derogatory because they always fight among themselves; scavenge for food and mating in the streets. The translator may lack the appropriate background knowledge to interpret this usage in original text. When Rajeswari's uncle comments “Endukarthamautundi? Kukkala mallei, pandula mallei...” (30) the translator has used the English equivalents dogs and pigs but as mentioned above the usage ‘dogs’ do not carry the abusive sense of the original.

Metaphors contribute to the overall meaning and impact of a piece of language, often in subtle ways. Metaphors which do not have the same meaning as a literal rendering set the minds of the readers in motion to work out what analogy exists. When feasible, a good translation should preserve metaphors, not flatten them. The original expression 'maharajula' (29) which means like a king in Source Text is translated 'like a queen’ (32) by the translator who may have considered the gender
of the speaker, Rajeswari and made a change. Instead, Ramana should have thought of the spirit of the SL writer, Chalam whose entire struggle is to dismiss the inequality of man-woman relationships by placing his heroine Rajeswari on the other side. More over, the people of Andhra Pradesh refer to the above metaphor to indicate the wealthy and luxurious state of an individual. Thus the word ‘king’ is a linguistic cultural element that resists shift in translation as its evocative value is lost and Chalam uses it for the associative value.

The translator might adopt a more modest goal even though he will do the minimum of rearrangement necessary to make grammatical English sentences. But there are still some problems that arise for example, idioms. Idioms are groups of words in one language that take on a specialized meaning distinct from the meanings of the individual words considered separately. The usage of ‘manasulo raayi paddadi’ (34) in Source Text means ‘to feel the trouble’. But if it were translated literally into another language, it would be understood (literally) to mean, ‘to place a stone in the heart.’ So it is with the expressions that were clear in the original languages may not be clear in translation when they are carried over in this minimal way. Problems arise not only with idioms but with other kinds of expressions. Restructuring of this kind offers the possibility of improving clarity and understanding. Preserve the form will not always work because it sometimes obscures the meaning. Preserve the meaning while ignoring the form will not work either, because form and
meaning are not neatly separable, and the form often affects the meaning. Translations fall along a spectrum. Some try harder to preserve form; others freely paraphrase. One common way is to call one end of the spectrum "formal equivalence" and the other end "dynamic equivalence."

**Love Letters (Premalekhalu):**

The translator, Ramana is made up of a series of forty-six imaginary letters written by Chalam to his woman into English under the title *Love Letters* in 1997 published by Sri Lakshmi Press, Guntur. The book of transcreated letters may open up possibilities of more writers in our own language taking up similar work whenever they come across impressive pieces of letters in other languages they read. Ramana has wisely refrained from making a literal translation of the Chalam’s letters. He has tried to convey the spirit of the letters as he has experienced it while reading the target text. His Telugu rendering is sensitively evocative. The letters of Chalam in original have a haunting quality about them. They linger long in memory with a delicate resonance. Ramana has captured it in his translation in a graceful manner which the reader does not fail to recognise. The letters are a significant addition to Telugu epistological literature in general and to the technique of translation in particular. Translations of epistological literature often fail whereas this one succeeds for which Ramana deserves out appreciation for his skillful translation.
The translator has to strike a balance between the interests of the original author and those of the translator to fulfill the multiple expectations of its readers and to construct parallels between the two cultures and the two histories or traditions that it brings together. Ramana is expected to render textual meanings and qualities literally, to successfully transpose the syntax, design, structure or form of the original from Telugu into English. The following excerpt stands as a testimony of Ramana’s attempt to create a culturally dependent speech style and structure:

The text in Telugu is not translated here as it is not relevant to the explanation.
“All the family cares began with the coming of the children. The shopping, groceries, glasses for the lamps, servants – I find all this wearisome. Why should families be formed in the first place? Why should one need all these things? This revulsion – all this is not in the least wholesome for anyone! Especially for me – no joy, no progress. Why can’t these people wake up early in the morning, swim in the waters of the river, ramble around and live under the trees! The moments which I spent that way, the sweetness of their memory disturbs my routine. These people are ignorant of nay other happiness except vegetables, dhotis,
words of civility, relationships and relatives – that is why they remain contented with all these. Me – who has tasted the nectar – like love, poison like separation; the maddening adoration of beauty – I struggle like a deer that recollects the freedom of the forest and pulls at the rope.

Buying, bringing, preserving, cooking and eating – all this appears hateful and unnecessary. When a little happiness, different from the usual, falls upon them, they don’t try to get out of this disgusting situation. Leave them. How about me! How can I escape now? God, who creates, roots our existence in this dirt and sets the soul souring in the sky – how cruel! The animals and birds, how happily they move around! All these difficulties are only for these humans! And they cause trouble even to those happy animals and birds. All of them who swell with pride that they are great men, poets, mighty men, emperors, queens, angels – don’t they also kill these animals and eat them? They offer excuses for being a vegetarian or a non-vegetarian. They even place restrictions on onions. It is inevitable that one animal has to kill and eat another. Killing, cooking, swallowing hungrily, digesting and throwing it out again hatefully – filthily – and they still term themselves great! So what if they are emperors, when they cannot avoid felling the growing trees, slaughtering the prancing animals, plucking the unripened fruit, killing the laughing birds that fly in the sky, and eating them! Why boast about kindness, charity, superiority and compassion for the animals? Nature must have created this kind of living out of her sheer spite for human beings. I think
it is a sport for him – creating kindness in the heart, cruelty in the stomach and watching man torn between the two.” (31-32)

Generic, linguistic, inter textual and ideational nuances in modern Indian English-language writing often cannot be grasped when the texts are studied in isolation from Indian literary traditions in Hindi, Sanskrit, Bengali, Tamil, and other languages, and without sufficient knowledge of Indian history, society, and cultural practices. Unless the target reader has the awareness of Indian family system, the feminine issues, the constraints in the way of letter writing, especially for women, he could grasp the agony of the male letter writer. For an Indian the passage in the original is a situation but for the foreigner the case is different. Somehow, the translator does not consider even the need to be more natural and close to the reader to place him into the text of the original:

“For all those letters I have written, you wrote that one line in reply – only one letter a week – I wait the entire week and at last this is all I get! Last time it was books, this time it is clothes that did not give you the time to write. When will you find the time? I do not know why you
torment me like this! Do you know how I struggle? I write so many letters and express all the love that is in my heart, I ask so many question but you wipe away all that with one simple sentence – “Received all your letters.” (41)

While "commentary" of author-centered translation strategy is used to explore and explain why the feminist text translated is significant and how women play important roles in the text. The feminist translator can adopt translator-centered strategies to reconstruct the cultural context by means of "commentary," "parallel texts," and "collaboration." Feminist translation strategies are categorized into author-centered and translator-centered strategies, but these two strategies do not contradict each other. (Towards a Redefinition of Feminist Translation Practice, Massardier-Keney Françoise, The Translator, 1997) It is found that Ramana adopts both strategies at the same time in the process of translation. To begin with, he adopts the first author-centered strategy, "recovery," to familiarize the readers with the author Chalam and the feminist sentiments revealed in his novel. Since women's predicament in the traditional family and marriage were the contemporary feminists' two major interests in Indians, the publication of Ramana's translation has incorporated a concern for consciousness-raising at the individual level. Readers who read this novel may emotionally connect to and critically reflect upon women's commitment to love as portrayed in the novel.
Not all words need to be translated. Some cannot. Some can be transcribable, but if there is no cultural equivalent, whether it is translatable or not it still needs to be explained, just like a jargon needs to be explained to the non-specialist in a footnote. Words, expressions or interjections that are exclusive to a culture, a religion or a jargon cannot always be translated in a satisfactory way because the same thing does not exist in the culture of other language. In many cases such words with no perfect equivalent are the words that end up being borrowed by the other language, sometimes with a possible spelling adaptation to ease pronunciation in the other language.

The difference between direct assertion and implication matters in translation. Asserting something directly is not the same as implying it, because in the latter case the reader must exert himself to work out the implication. The author, by implying but not asserting, may be conveying to the reader not only a particular truth, but also his confidence that the reader can see the implication without being hit over the head with it. What is directly said also enjoys a kind of centrality in relation to what is implied. A good translation should try to preserve the difference between direct assertion and implication. As an example, consider Chalam’s Love Letters. A letter form can conceal its meaning from some as well as revealing its meaning to others. There is a key distinction between direct statements and indirect claims about. This distinction between the two is
what makes the letter function as a way of sorting out those who know the secrets of the lovers from those who do not.

The differences of perception and interpretation judgements are evident in the first letter of the book. The translator has taken a different approach to the interpretation. It is a form of adaptation, making the new metaphor fit the original metaphor, words and phrases denote the spirit involved which is universally human enough to be the same. If the feelings behind the words and phases are made up in the TL the success of translation lies in. what is most difficult to translation from one language into another is the tempo of its style. The translation is capable of expressing the presto quality in his language. The English version of the book vows much to the translation, who prepared the translation with great linguistic and expert competence as well as reliability and friendliness. He employs a professional rhetoric to achieve this desired effect.

When the history of letters is considered, it is a fact that the literary-writing was essentially independent of rhetoric. The ancient epistolography basically classifies the function of letters as antiquity in three ways. First, the letters perform the function of a conversation with a person who is not present. Consequently all these letters in original and in translation can be described as a dialogue that was carried on by correspondence. Second, the presence of the distant person is brought
about by the letters in spite of her physical absence. In writing/ translating
the letter the writer/translator feels the presence of the addressee. Third,
the forty-six letters in a series succor love, friendship, yearning and
consolation. In principle, the names of sender and addressee suffice to
establish a text as a letter. This requirement is not fulfilled in the original
text keeping in view the social conditions, the gender disparities and the
suppression of the women. Chalam wanted to shock the reader by
projecting the feminine courage. The translator could have discussed the
intension of the source text writer by placing a ‘Translator’s Note’ to the
target text to place the target audience in a comfort zone.

The true reference of a text becomes the world implied in that text.
If there is an implied author and an implied reader in narratology, there is
also an implied world, the world of the text. The goal of reading is to
ascertain the ‘sort’ of the world intended beyond the text as its reference.
It is a world that is politically distanced from everyday reality. It is a
proposed or defamiliarised world.

The undertaking by Ramana is carried out adequately and naturally
and the target text has readability and fidelity. They are at times
wearisome but this quality is of the original text. Some letters are
awkward or embarrassed but as a rule this is so where Chalam is
perplexed or disingenuous. But the letters which are the most difficult to
reproduce, because their manner is unique in literary correspondence, are
adequately rendered. Chalam varying moods, his different mental attitudes may constitute the main difficulty to Ramana. No cases of omission of letters are found which stand as a proof to establish that there are no translation difficulties.

*Ampa Sayya (Bed of Thorns):*

*Ampa Sayya* was released under the title *Bed of Thorns* by Dr. Rangarao, with an introduction by Naveen and published by Pratyusha, Warangal in Andhra Pradesh in 2004. Rangarao’s approach represents his interpretation or the work and the realities it evokes. The TL text, *Ampa Sayya* published by Pratyusha, Warangal in Andhra Pradesh in 1969, demonstrates from the beginning the cultural theme of traditional university and the universal theme of and the subsequent growth of student youth to adulthood. The title of ‘Bed of Thorns’ here is very symbolic. It symbolizes Campus as a place to change. It is indeed an interpretation of the title of the original version. Rangarao’s translation strategy is not to produce word-for-word equivalence in its stricter sense but rather to discover and use idiomatic equivalence between the Source Language (Telugu) and the target Language (English). In doing so, Rangarao establishes a compromise between the culture of Indian and European students. His concern for fidelity is manifested, among other things, in his respect for the entire text he translated.
Since it is at the level of language that the translation can be most creative, inventive, and even subversive, Ranga Rao's translation of the title is to be analyzed. It is a fine example of the crafting of translating metaphors from the Telugu to English. The translation of the title of the text Ampasayya into Bed of Throns seems to be apt. In Telugu the title is perfectly corresponding to the popular mythological element whereas in English the title does not have the same resonance. Mythology like politics and history resides at the border of writing, untranslated and untranslatable. In translation studies a distinction is often made between 'bringing the text to the audience' and 'bringing the audience to the text.' This text makes severe demands on the readers, requiring them to conform to the beliefs, customs, language and literary formalism of the source culture. Thus, the English title is not a literal translation of the Telugu words which remain alien to the cultural referent.

Rangarao's Bed of Thorns (Ampasayya) is a commendable contribution in the direction of translation as this work conforms more to the TL audience's cultural, linguistic and literary expectations. Rangarao's present work will be a trend-setter in introducing a Telugu classic to global people and exposing them to the best heritage of Andhrapradesh. Ampasayya translator, Ranga rao, for example, prefers a non literary rendering to the Source Language Text by producing an almost paraphrase translation of the original passage in the following passage:
అమ్మకి మతం. సంపాదకులు అనే విషయానికి ప్రస్తుతి చేసింది. దీని మౌలిక ఫలితము ప్రకటించే విషయానికి తెలుసుకుంటాం?

మనిషి ప్రత్యేకంగా ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?

లేదు ప్రతిపాదించాడు. తన ప్రత్యేకంగా ప్రత్యేకంగా ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?

దీనిని ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?

మనిషి ప్రత్యేకంగా ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?

మనిషి ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?

మనిషి ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?

మనిషి ప్రతిపాదించాడు. దీని వలస తీవ్రమైన సంభవన సాధనం అభివృద్ధి చేయాలి?
'అందించడం నంది కాదు నంది! కొండ పండ్లాడును. తొడా రూపం. సారంసారం రైత చేతులు.
మండల పండ్లాడు ప్రక్రియ చేసింది. హిందు అంధుని భయగానం కనుగొని ప్రకాశం ఆనంతం పోవడం మార్యం. 
ప్రత్యేక తోడిపాడు అంతర్భాగం రాజాశాసన జ్ఞానం. ఏం ఎంత వాహనాలు. సమాధి శ్రేష్ఠం కాగా 
అలాంటే! మాటలు బాధానించలు. ఇందులో అనేక కదులు. ఇంతా ప్రధానం గుర్తించేది. తరువాతి 
మనం పోతుంది. సామాన్యమైన ఉపయోగాన్ని ప్రభావితం చేసి ఏకైక నిర్ధారించండి. అప్పటి 
మరుపాయం. 

అందించడం నంది కాదు నంది! కొండ పండ్లాడును. తొడా రూపం. సారంసారం రైత చేతులు.
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మరుపాయం. 

అందించడం నంది కాదు నంది! కొండ పండ్లాడును. తొడా రూపం. సారంసారం రైత చేతులు.
మండల పండ్లాడు ప్రక్రియ చేసింది. హిందు అంధుని భయగానం కనుగొని ప్రకాశం ఆనంతం పోవడం మార్యం. 
ప్రత్యేక తోడిపాడు అంతర్భాగం రాజాశాసన జ్ఞానం. ఏం ఎంత వాహనాలు. సమాధి శ్రేష్ఠం కాగా 
అలాంటే! మాటలు బాధానించలు. ఇందులో అనేక కదులు. ఇంతా ప్రధానం గుర్తించేది. తరువాతి 
మనం పోతుంది. సామాన్యమైన ఉపయోగాన్ని ప్రభావితం చేసి ఏకైక నిర్ధారించండి. అప్పటి 
మరుపాయం.
"He came out of Achary’s room. The tube lights were still burning in the verandah. Why these tube lights when it is fully daybreak? How much electricity is wasted like this! He switched off a light. Shall I go to the bathroom, splash some water on my face and start reading? Why don’t you sleep off comfortably? Why sleep now? You’ll get dreams again. I thought all these days that Achary was grinding away. He too is like me. He is wasting time by reading. We are wasting time by not reading. That is all the difference. I discovered a great secret early in the morning. Eureka! Eureka! Let me shout and jump about. Achary! Poor Achary. My poor little Achary. My dear Achary. Dear Madhu! Fuck me quick – yours Sarala! Who wrote it? When do they write these things? Poor fellow, Madhu. How much will he be upset if he reads the writing! There will be some uproar in the hostel. Was it Bhajagovindham, by any chance, that wrote it? His hand is not so beautiful. He scribbles like a Sybil. It is like ‘Bhramaratha’ He himself cannot read what he writes. Even his father would not be able to decipher his hand. Some one was bathing under the shower in the bathroom. The smell of Cinthol Soap. Some one else was brushing his teeth at the washbasin Colgate dental cream that removes
bad breath...” Meaningless song. Ravi went to another washbasin. He liked the washbasin very much. It is white, smooth, round and clean.

Water comes gushing forth from one side, the water drains away through a hole in its centre, it is a satisfying experience. He turned on the tap. Water came gushing – he splashed water on his face. It was so pleasant. He liked the water also. “Gatharahe Mera dil” – some one was murdering the song. He felt that he would completely get rid of sleepy feeling if he splashed more water on his face. He turned on the tap again. He likes the swishing sound of water as it comes gushing forth. He splashed a lot of water on his face. He turned off the tap. “Vulli puvvula padava gatti mama” the song in the bathroom changed. He also began to croon the same song “Vulli puvvula padava gatti mama.” The virus. The tube lights in the verandahs were again burning. Some one should have switched them on when he was in the bathroom. Useless fellows. They were burning off power. He switched off the lights. “Vulli puvvula padava gatti mama…!” he was singing again No.”

“I’ll start off reading. He wiped his face. The idiotic towel had become too dirty. He had no patience to wash it. He did not possess the material to wash it. Surf... surf cleans very white. Surf cleans clothes very white... Tinopal... Tinopal... “Ee Radio Cyclone Broadcasting Corporation Ki Vyapar Vibhag.’ Somebody seems to have switched on his transistor in the adjacent room. Oh God! Oh God! Again my brain was
getting dirtied. I don’t want any disturbance! Come On... He pulled the
chair before the table. It was nearing seven o’clock. What can he read?
Anyway with in a short time he has to go to the dining hall. But he has to
study. At least for half an hour. Come on, come on. Hello! Hello! “Meda
meeda meda katti kotlu kuda betti natti kamandu”. Hello, hello, come on,
come on.” Again a dirty song flashed in his brain. He sat down. Took a
look at the books. What should he read? Constitutions – Political Thought
– what should he read? Quick, fuck me quick. Fuck me quick. Abbabba,
Abbabba. No time. Read some thing. He yawned. Oh God! Sleep has not
yet left him. It won’t leave. “Shani devatha radhachakrapu tirusulalo padi
nalige deenulara! Heenulara – pathithulara – bhrashtulara – badhasarpa
dashtulara” was it not a great poem? Oh my goodness... Let me read
Political Thought. Which part in Political Thought? Some part. Karl
Marx. Why read it always! Expect that nothing else could be understood.
There is great attraction in Marx. Read it off. The more you read it, the
better. What is good? Your face is good. Perhaps only one question will
be asked on it. Read some thing else. I can answer any question on Marx.
But it is said one should not write appreciating Marx in the exams – Rao
told him many times. The professor hates Marx very much, it appears. “If
you ask me, a fellow like you should leave off the question on Marx
without attempting it. It is good for you,” says Rao. (11-12)

Ranga rao so skillfully adopts the use of dialogue by Naveen. The
technique of short and verbless sentences used by Naveen to narrate the
story is actually well replicated by Ranga Rao. In addition, the direct conversational style used by Naveen is faithfully adhered to in the English translation. Ranga Rao, in his translation makes use of terms that seek a style that is more compatible with the subject it conveys. For example, when Ravi’s sister is listing the petty items he should bring to her from city, the following dialogue ensues:

‘అణాపండు, అణాపండు నాటి కొది రిస్టూర్ లో ఉంటారు’ –

‘మే మార్చి నాటి, మే మార్చి దినం’ –

‘ఇటు అణాపండు – అణాపండు – మే మార్చి దినం’

‘డిడి అణాపండు ఉద్యభూమితో ఇది మే మార్చి దినం’

అణాపండు ఉద్యభూమితో ఇది మే మార్చి దినం. మామూల్లో ఇక్కడ నాటి గొడుగు, మా ఈ రోజు మంచి నాటి కాకపోవచ్చు! మామూల్లో గొడుగు కాకపోవచ్చు అణాపండు!

వై పరిపాలనలో ఇది మే మార్చి దినం’ – మామూల్లో గొడుగు కాకపోవచ్చు.

‘అణాపండు నుండు చేస్తుంది పండిలు. నాటి కోసం ఇక్కడ వచ్చండి అణాపండు?’

‘డిడి అణాపండు నుండి గొడుగు’

‘సంప్రదాయం! డిడి అణాపండు నుండి గొడుగు’

‘డిడి అణాపండు నుండి గొడుగు, నాటి కాకపోవచ్చు నాటి కాకపోవచ్చు. అణాపండువైనా అణాపండు నుండి గొడుగు’

‘సంప్రదాయం! డిడి గొడుగు.’
"Brother, Brother, what will you get me from the city?"

"What do you want? I’ll get you whatever you want."

"Oh brother – you always say so but never get me anything."

"This time I’ll certainly get you. Tell me what you want."

"Shall I tell you? You should get them to me without fail. Four good ribbons. I’ll have to use them for Bathukamma festival. Blue coloured teryline frock. Our teacher’s daughter wore such a frock. How beautiful it was! Won’t you bring me such a frock, brother? Such frocks, I am told are available only in Hyderabad,” said Sushi sweetly.

"O yes! I’ll get them when I come next. Ribbons and blue coloured frocks. Okay?"

"Blue coloured teryline frock."

"Oh yes! Blue coloured teryline frock. Anything more?"

"Then a good bag for me to place my books and take them to school."

"Okay, a bag."
"Will you bring all these, brother? You will get them without fail. Will you?" (136).

From the passage quoted above, it could be affirmed that the dramatic effect of the original version is retained in the English translation with dialogue. Ranga Rao presents the scene as practically-as possible, and makes the reader to have the feeling as if participating in the scene. The translation of the scenes of the Ratti and the revolt of the students in the final scene are also typical examples of creating the same dramatic effect as in the original version.

In translation, two opposing forces are at work: faithfulness and naturalness. The translator must chose between faithfulness to the original text and naturalness to the reader. Most translations that we come across are weighted towards naturalness to the reader. "Resistance," is more appropriate for highly experimental writings in which syntax and lexis already challenge the conventions of the source language. The translator deconstructs the conventional language use in order to produce a translation without fluency. So a ‘defamiliarizing effect’ can be achieved. Ranga rao adopts this strategy because Ampasayya, in essence, is an experimental writing. By adopting this strategy Ranga Rao has achieved in the translation high readability. "Commentary," is another strategy used by Ranga rao to describe his motive for translating the text. In the preface under Author's Note, Naveen refers to his admirers advising him to get it
translated and he accepted when Ranga rao came forward to translate it. Shiv Kumar, Professor of English and Rajeswar Mittapally, a writer and student of Naveen, improved the translation to promote Telugu literature in translation. The difficulty of translating this novel is also mentioned. When the novel is translated, Naveen made some additions and deletions to make it more readable to a non Telugu reader. The translator adopts this strategy to make explicit the importance and significance of the SL text through Meta discourses accompanying the translation. Translation prefaces, afterwords, and reflections are ways of Meta discourse which function to help readers appreciate a text from a SL perspective. "Commentary" was the strategy adopted by Ranga Rao to discuss the importance and significance of the SL text by means of a preface. It is worth noting that in his eight-page preface, he mentions first why the novel was in a stream of consciousness technique and then the immortalizing the youthful university years with all its anxieties, dreams, passions and pleasures and the interpretation of the title of the novel particularly from an author perspective. For example, the literal meaning of Ampasayya is 'bed of arrows' which can be understood through the knowledge episode of Bhishma of The Mahabharatha. In the interest of readability the title has been translated as 'Bed of Thorns.'

Eugene Nida's dynamic equivalence is said to be a type of free translation, which cares about the target readers' response. Depending on the readers for whom the translation is made, dynamic equivalent
translations may not be close to the formal structure of the original text (i.e. lexicon or syntax) in that the form can be restructured to preserve the meaning. Dynamic equivalence has some limitations in guiding literary translation. This is simply because Nida's immediate concern is not about literary translation; hence it fails to address the transference of formal structures possessing stylistic values and aesthetic effects. When applied to literary translation, Nida's dynamic equivalence, which is meaning-oriented, cannot provide effective means to transfer aesthetic values of a literary work. As Nida's dynamic equivalence tends to retain the meaning and sacrifice style or spirit of the original when meaning and style cannot be kept at the same time, meaning, rather than style, considered a top priority is very inadequate for literary translation. Hence Nida's translation theory may not be applicable to literary translation practice. Whether Nida's dynamic equivalence can be successfully applied to literary translation practice depends on the types of literary work translators are dealing with, since versatile literary works can be categorized into different genres and subgenres. Nida's theory of dynamic equivalence may not be suitable for translating highly experimental writings noted for their innovation of language and style where the translator must strive to reproduce the artistic style. By adopting Nida's dynamic equivalence to translate Naveen's Ampasavya which originates from the writer's experience rather than experimenting with language itself, Ranga rao struggles so that the spirit and the style of the original
can be retained without distortion or deletion. Furthermore, the dynamic equivalence model, which allows for linguistic adjustments, provides him with the maximum level of freedom so that the meaning of a literary work can be re-interpreted. His use of thought-for-thought equivalence enables him to interpret accurately and render the message in idiomatic English. He carefully avoids linguistic calques by replacing Telugu idiomatic expression with their specific English equivalents. That is, instead of translating knotty idiomatic expressions word-for-word, he resorts to the use of the direct equivalents. For example in page 17 the expression 'monagallaki monagadu' is translated as 'a champion among champions.' The expression is simply showing that Mullapudi is a champion.

Cultural meanings are intricately woven into the texture of the language. The creative writer's ability to capture and project them is of primary importance for, and should be reflected in, the translated work. Caught between the need to capture the local color and the need to be understood by an audience outside the original cultural and linguistic situation, a translator must be aware of both cultures. One of the main goals of literary translation is to initiate the target-language reader into the sensibilities of the source-language culture. The process of transmitting cultural elements through literary translation is a complicated and vital task. Culture is a complex collection of experiences which condition daily life; it includes history, social structure, religion, traditional customs and everyday usage. This is difficult to comprehend completely. Especially in
relation to a target language, one important question is whether the translation will have any readership at all, as the specific reality being portrayed is not quite familiar to the reader.

The principle of equivalence is generally considered the most salient feature of a quality translation. The principle that a translation should have an equivalence relation with the source language text is problematic. In *Ampasayya* the translator has faced the difficult to achieve an exact equivalence or effect. As has been mentioned above, problems of equivalence occur at various levels, ranging from word to textual level. The equivalence problems emerge due to semantic, socio-cultural, and grammatical differences between the source language and the target language. These three areas of equivalence problems are intertwined with one another. The meaning that a word refers to is culturally bound, and in most cases the meaning of a word can only be understood through its context of use. Errors of frequency are one variety of SL interference into the TL which occurs when a grammatical feature of the SL is allowed to influence the structure of the TL. The use of Telugu suffix ‘gadu’ to the proper name of an individual (male) in SL establishes either a kind of intimacy or the social status. In the translated work of *Ampasayya* the translator Ranga Rao has transliterated the word ‘gadu’ as a suffix to the proper name of a person like ‘Gurunadhamgadu’ (noun+suffix>Gurunadham+gadu) will yield to a stilted bookish translation. The native speakers of English may not sense the meaning.
Even a non-telugu speaker of India may find it difficult to realize the implied meaning that the usage has. Structural adjustment is another important strategy for achieving equivalence. Structural adjustment which is also called transposition by Vinay and Darbelnet refers to a change in the grammar from SL to TL. Structural adjustment, according to Nida has various purposes to providing equivalent stylistic appropriateness and to carrying an equivalent communication load. He has conveyed the spirit of the SL expression and has convincingly presented that is refreshingly original and forceful.

Where as in the following passage, the Ampasayya translator Ranga rao, illustrates his faithfulness to the Source Language Text by producing an almost word – for – word translation of the original passage:
"సుప్రతితం? అందువలన సాహిత్యం. అలంపూర్చి సంచారం. సంఘరూపం కావడం? ఐధ్యం రేండు లేదా మరింత సంఘాలు? భాగాలు సాధనాలుగా సంపాదించబడింది! మాట్లాడానికి మెట్టే పండితుడి దృశ్యం. కార్య నిర్ణయం. అత్యన్నత మొగ్గ మేలు. ధరాడు తప్పాలి. అన్ని రోమను పండితుడి. నిందించండి... అన్ని... అన్ని రోమను పండితుడి. రోమను పండితుడి విధానం విగించడానికి మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి. లేక అన్ని... రోమను పండితుడి సధనం వాటిని మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి. కానే మాట్లాడండే వాటిని మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి. వయోమని ప్రత్యేకం కావడం చేసుకోండి. ప్రత్యేకం కావడం ఎప్పుడు మాట్లాడండే వాటిని మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి. ప్రత్యేకం కావడం ఎప్పుడు మాట్లాడండే వాటి వివిధ ప్రశ్నలు వాడాలి. కానే మాట్లాడండే వాటిని మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి. వయోమని ప్రత్యేకం కావడం ఎప్పుడు మాట్లాడండే వాటి మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి. వయోమని ప్రత్యేకం కావడం ఎప్పుడు మాట్లాడండే వాటి మరింత రోమను పండితుడితో ఆంశికంగా పెట్టాలి.
“Ravi started thinking. Why did his parents give birth to him? Was it to satisfy the passion of their youth? Too much – too much.' His mother had great love for him. She would sacrifice everything for him. His mother. Did she give birth to him just for satisfying her lust? Oh too much. Nidhi is a wretched fellow. He lost his mother when he was a kid. His father never treated him with kindness or love. That’s why he talked like that. He does not know the depth of a mother’s love. More over the ideas of Chalam got deep into his brain. Chalam should also have written expressing similar thoughts somewhere in his writings. Chalam...Chalam... Chalam. He himself believed every word of Chalam as truth. But what was the result? What was happening to him now? Why
was his life turning into an illusion now? He was walking towards his room. Some one had switched on the tube lights again. He switched them off. Room No. 10...9...8...6... he was reaching his room – room no. 4. If Achary were locking his room now, it would be exactly ten o’clock. He was going to the college neatly dressed. How peaceful was his countenance? How will he acquire that peaceful look? He unlocked the room. He had woken up at 5.30. What did he do all this time? He has wasted all the time. Conversation and talks for hours together. What will he achieve by those words and talks? He sat on the chair. What should he do now? Gurnadham told him there was some class at half past ten. Should he go? He looked at the alarm clock on the table. It was two minutes to ten. How can he be on time for the class now? When was the morning show of Kagaz Ke Phool? Perhaps it was at noon. It would be nice if he went to the movie. It is a great picture. But money...money...money. He spent like water the small amount of money sent by his mother and father. Mess bill...he has to pay the mess bill for three months. They never send sufficient amount of money. That’s why he couldn’t pay the mess bill for three months. How rudely did Khan speak? If he did not pay the mess bill he would not receive the Hall Ticket. There was no exam without the Hall Ticket. He wanted to compete with Chalapathi fellow in the exams. But can he compete with Chalapathi fellow at all? Moneyed man. He comes in his car – in his freshly ironed teryline suit that glows white and silky – Chalapathi who
dazzles the eyes of the professors with his bright suits. Could he compete with him? Could he stand before Chalapathi? He had no proper clothes to wear. He could not pay the mess bill. Could he stand before Chalapathi? Having stood against him, could he fight him? “People fighting in Mekong Delta, they are my people”. Yes – how well are the Viet Kong guerillas fighting – against the Americans?... America – The most powerful country in the world – Viet Kong guerilla is an Asian Citizen. Poor man... one who has no weapons. Sheer will power – will power to protect and safeguard his freedom – fighting with the mightiest force on earth. Why does he himself not possess that will power? Why can he not fight Chalapathi? Viet Kong guerillas... hats off to you. Before the strong will power to safeguard freedom no force, however strong, can stand before it – the Viet Kong guerilla is the symbol representing this great truth. If he had a hundredth part of the power of the Viet Kong guerilla he would have fought with Chalapathi. Will power. How to acquire it? Who will generate in him that will power? Which ideal can create in him that will power? No use. I am falling into thinking gain. I am wasting all my time. Come on. I must read. He kept the lock which was in his hand all the while, on the table. He recollected what he did all the while with it. He took the lock, locked it and unlocked – locked and unlocked. Locked. Why did he do like that? Was it a meaningless action? Or was there any meaning for it? What should he do now? It was late for the class anyway. Should he sit now? Should he sit and read? The textbooks are horrible. He
cannot read a single word now. Then what should he do? If the attends the movie Kagaz ke Phool he can spend two or three hours happily. But money... money... mess bill... if he does not pay the mess bill he will not get food. What will he eat? Where will he eat? Hunger. He will starve and die. Was that all? He had no money if he wanted to eat in a hotel. Money... He never has money with him. The moment he receives money from home it is spent the next minute. As soon as he receives money... cinemas and hotels... he buys many other things. Costly goods. Costly toothpaste. Why does he need expensive talcum powders? He was a poor man. He will live like a poor man from this day. He will not imitate people around him like a fool. Dirty fellows. Every one in the hostel poses as though he is a lakhpathi (millionaire). One imitating the others. They have a fancy for buying costly things. “I don’t use any other soap except Pears.” “I use only Cinthol soap and nothing else”. “I won’t shave at all if I don’t have Seven o’clock blades”. “I use always Cuticura Powder”. “I won’t get my clothes cleaned except in “Fashions”. “If I go to the city I drink coffee only in Quality”. “Unless I sit in first class reserved box, I can’t enjoy a movie”. “I use only terylene clothes. Never cottons.” Horrible fellows. Snobbish fellows. Vainglorious fellows. Everyone deceives himself. Every fellow tries to imitate the other who is richer than himself. He too joined this group. How? How? How to escape from out of this world? How to come out of this poisonous network? How to get out of this vicious circle? He must read – read night and day. If he
studies he will certainly secure a first class. He has that confidence. But will the professor award him a first class? The professor does not know him at all. He was not a Brahmin. He had no money. No status. He was not going to the college in cars. Who will award him a first class? Horrible. It was not a university. It was hell. All those who were there are yamas. Every fellow was planning to suck the blood of some one else! Every fellow was planning only to fill his pockets! Were such fellows expected to give moral and intellectual lead to the country? How? How? Should he join this band and get lost? Should he also get accustomed to flatter, to pose and play-act? What should he do? His head would get split. How? How? How to get clear from this Padma Vyuham? Suppose he leaves all these things and goes back to his village... Agriculture... In the village? Since time immemorial they were struggling with few acres of land. Mother and father. They were drowning and surfacing alternately in debts. He was sucking their blood – The merchant of his village. To add to this politics crept into his village. Every fellow was a leader. Every one was threatening the poor farmer. Every man was planning to rob the other. Villages in these days... Elections... toddy... fights... heads rolling... how many tricks and conspiracies to become the member of the Panchayat? How much rot in every man? Can he adjust himself in that atmosphere? He too should become a ‘chota’ leader. He too should form a party. He too should gather around him a group. He should kill people. He should lose his life. Can he accomplish all that? Could he
accommodate himself in that atmosphere? No. He cannot. He was good-for-nothing, either here in the university or there in the village. What should he do then? Why should he live at all? Mother... Mother. Mother in the dream last night strange. He could not at all recollect the dream. But now he remembered it effortlessly. Mother in the dream. She who looked at him with pity... he was being washed away. In waters. (39-40)

The character ‘Khan’ at canteen has used Hindi and Telugu both that would give a different fix on the character. In translation the complete dialogues of Khan are translated into English only. Instead, the translator may use Hindi and English and such a mix would definitely make the TL reader to realize the SL text richness.

The translator, Rangarao Rao may need some more time. Otherwise the spirit of the original text may not be missed by him while translating certain expressions. For example, the expression ‘Punyakalam’ in source text is used with no positive sense as the translator has rendered into ‘auspicious time’ in the target text. The word ‘patience’ for ‘interest’ or ‘enthusiasm’ is another such wrong choice. The sentence “Mister Venu, don’t waste words” is another such liberal translation in page 5.

The rendering of certain words from SL into TL may fall prey to certain errors although it can be masquerade as faithfulness. Care must be taken to achieve the meaning carried in SL in TL. As the meaning becomes unclear the effect on the reader is less in English. Thus, the
originality may be partially missed in translation. For example, the rendering of ‘Aada mokam’ (15) as ‘a woman’s face’ does not carry the original vigour with which the protagonist, Ravi expresses his disgust against his hostel mate Gurunadham in his self talk. The translator Ranga Rao might have achieved the original frame by translating the expression as ‘eunuch face’. ‘The face of the widow’ (15) is another expression which has not conveyed the original sense. The usage in SL has the structure of adj+ noun (widow as adjective and face as noun which may be a compound word in English if translated in the similar grammatical structure.) In Indian culture, especially women, connect auspiciousness to the face of a married woman who would place kumkum on her forehead and at parting of the hair and also decorate her hair with flowers and this traditional make up allow her to enjoy the state of auspiciousness. On the other hand, the face of a widow is considered inauspicious who is not allowed to continue the traditional decoration after her husband’s death as a result of which a widowed face is unattractive. In Telugu language it is a curse whenever the usage is used. The translator may better his expression by altering the usage as ‘a widowed face’. The word ‘angrily (15) used in the TL has not brought the effect of the original SL usage. The translation of “visuruga” as “angrily” is not explicit enough to express the intensity of this feeling. The word ‘rashly’ may improve the quality of the translation. In SL the word ‘Ayya’ (15) is used frequently by Gurunadham to show his affection on the protagonist Ravi and a kind
of intimacy is established. The Indian village culture is also focused. To achieve the same effect the translator may need to use 'Sir'. As translation entails at the same time a relinguisticisation, a recodification and a reculturisation which means encoding a conceptual cosmos, a sociocultural world and an alien thought movement in another linguistic code, the translator need to reculturising the code at issue. There is no convenient equivalent phrase in English to perfectly express the intense feeling.

The translator, Ranga Rao, who is faithful in his assignment sometimes, has shown a liberal attitude. It may be also his failure to understand the sense in the SL context. Or the translator Ranga Rao may be hasty in his rendering. For example, let us examine the usage of 'Ramaiah Tata' (18) which is frequently used to refer to the old people. The female old and male old people are addressed as 'avva' or 'tata' respectively irrespective of any kinship with them. In English such usage is totally absent. Moreover, the translator has treated the whole expression as two separate words and translated the expression as 'Ramaiah grandfather' which may mean the grandfather of Ramaiah if the absence of may be recognized by me as a researcher, is considered as a slip. As such the usage posted by the translator as 'Ramaiah grandfather' may not be standard even when the hyphen absent in the TL in the considered as a typing mistake. The expression may be rendered as 'the old Ramaiah' or 'Ramaiah, the granny'. The warmth the usage in Telugu carries may not
be, however, possible to render into English.

Amplification from implicit to explicit status is another factor that requires additions. In relation to this, Nida (1964) states that 'important semantic elements carried implicitly in the source language may require explicit identification in the receptor language'. The translator Ranga Rao has made some explicit identification in the receptor language which is not necessarily required. The translator, for example, in page no 19, rendered a sentence as 'the creator of Yenki said, didn’t he’? 'మత కనబడిందా? దేవ మహాదేవ మాలిక నిలువ అయినే' –సిత్స్(18).

The tag question is added by the translator which is not found in the original work. The researcher feels it difficult to realize the reason for such explicit identification rendering as it has not served any purpose in particular.

The translator, Ranga Rao, is expected to do justice to the source text by carrying over into the target language every shade of meaning including the subtlest cultural nuances and at the same time see to it that the translation in English is eminently readable. The original text has culture based, film based, literary based expressions. Although the translator has footnoted some of the expressions many a words are left unattempted. As a result of which the target audience are left in a pool of which the target audience are left in a pool of confusion. The translator Ranga Rao may have done it deliberately to place the audience in a state
where the target audience would attempt to know the culture of SL audience. However, any Indian without any awareness of the Telugu people and their culture may know the terms even when they are uncovered by the translator. Terms like Satyajit Ray, Apoor Sansar, Anarkali, Aurangazeb, Shankar Jai Kishan, manmadha, Padmasri, Kagaj Ka Phhol, Gurudutt, Urvari, in Chalam’s Pururava, Gajani Mohammad, Patel, Nehru, Jagadguru, devatas or rakshaas, padmavyuham, amrita, pativrata, pallu, kishkindakanda, viswarupadarshanam, quavali, padmavyuham, devata, Shakuntala, Bathukamma, rowdy etc... need to be, however, footnoted in order to place the text in the hands of global audience. The translator needs to provide background information to supplement topics found in the Source text either in a footnote or in an endnote.

In English prosody, the tradition is not to repeat a word in the same sentence, or if possible, even in the same paragraph. But in Telugu the writer will utilize the same word with a frequency that the translator faces the problem of whether to reproduce this, honouring the author’s style, or to shape more readable English. The fear of ‘betraying’ the author by leaving out some shade of meaning from the original may yield into repetition of the term which may not be done in English. After the first mention an author in English would normally refer to the similar meaning by placing another word, or phrase or similar another expression. The repetition of the term in sequence thrice or even more times is common to
Telugu language. In such a case, to force the practices of TL into the SL mould is to violate both. For example the expressions like,

“How? How?”

“Water... Water... Water”

“Quick... Quick... Quick...”

“Money, money, money”

Time, time, time.

Here a betrayal does occur, in spite of the translator’s attempt to reproduce faithfully, but it is in the betrayal of the TL readers. It would be a futile exercise to look for the melody of Telugu and other cultural-cum-literary features, specific to Telugu, being ferried across to English without suffering damage in qualitative and quantitative terms, in a cross-cultural communication situation as the present one. Value judgment may better be done in terms of the broadest parameters rather than the narrow ones.

Dialogues in fiction present more translation challenges than description. In first person narrative, in effect every line is dialogue. The confusion between SL and TL structure may not allow the translator to face the challenge as pound for pound. The translator tries constantly to identify the SL and TL audience and should avoid the misuse of putting it
into the mouth of someone. Accurate use is one hallmark. Only a thorough knowledge of both languages can determine the extent to which a given SL variant has an English counterpart. ‘A basketful of children/ Rickshawwallahs/ black rain bearing clouds/ red as a radish/ five/ tenner/ the never ending funeral pyre of Rawanasura/Bharata maha into two/ Sri rama’s name’. In doing so he becomes recognized and distinguished in the translation where the variation stands out. The use of ‘Loanomania’ for ‘Appomania’ is intelligible and noticeable in the source text and is very effective in catching readers' attention.

He Conquered the Jungle (Athahdu Adivini Jayinchadu):

He Conquered the Jungle is a translation of Telugu novel Athadu Adivini Jayinchadu written by Dr. Kesava Reddy, published as part of "Modern Indian Novels in Translations" series from Macmillan publishers by CLL Jayaprada about an old man's search for his pregnant sow that was lost in forest. It says that the old man seems symbolic of man himself, of his courage and unyielding spirit in facing the vicissitudes of life. The introduction section written by T. Vinod compares the main character with Ahab of Moby Dick and Santiago of The Old Man and the Sea. The language flows smoothly and the simple plot intrigues and inspires. The novel is a compelling account of an old man's rite of passage. “He” (the protagonist has no other name) is uneducated but there is no doubt that he is intelligent – he intimately.
knows and understands the land, the jungle where he has lived his whole life. The question of whether he should have embarked on such a mission passes through his own thoughts but seems less relevant to the reader than his determination, his common sense and his physical and mental strength.

With the advent of globalization, a complete and continued communication between different parts of the world has become a necessity. Inter-communication is possible only by means of translations from one language to another. Jayaprada's translation is a commendable contribution in this direction. Translation is a difficult feat, an art in itself. Jayaprada's translation, however, has a fine blend of both translation and transcreation rendering the beauty of the writer's original thoughts through faithful translation. Jayaprada has convincingly presented the Kesava Reddy's lyrical treatment of love, exploring the tender emotions through the imagery that is refreshingly original and forceful. Jayaprada's present work will be a trend-setter in introducing a Telangana classic to non-Telugu people and exposing them to the best heritage of Telangana.

To produce a successful translation, the translator does not have to be a native speaker of the target language. But the translator does need to be bi-cultural to some extent. When the translator is a native speaker of Telugu based only in Andhrapradesh, relying solely on a formal education
in the target language and limited contact with the target culture, then it is an enormous challenge to produce a translation that will be accepted within that culture. It is one of the fundamental rules of translation practice that you need to have your reader in mind as you translate, but for anthologies published in English it is probably unclear exactly who the target audience is. For example, when a work is translated from one of the regional languages of India into English it becomes the representation of a small provincial culture for a powerful international culture. It is from judicious exercising of choices that national, even regional themes and ideas become international ones. The operation, however, is fraught with problems. The more divergent the two cultures and languages, the greater is the translator's dilemma. The attempt to internationalise regional/national treasures cannot but be lauded. On the other hand, the transference of ideas and imagery from a regional language to English is fraught with so many uncertainties that the strain of the exercise is often palpable even in the translations of great masters.

Then there is the question of idiom and syntax. What works in one language will sound awkward in another. Different climates produce different idioms, and different cultures shape the languages. Cultural references and classical allusions are hard to translate. It is known that translation takes place not between languages but between cultures, and the information needed by the translator therefore always goes beyond the linguistic.
As the translation carries over a particular text from one culture into another, the translator has to translate the reader from the second culture into the first one. To translate a non-native reader into a native one, the translator has to digest the original text patterns and strive hard to confer them on the target text. The following excerpt shows the ability of the translator in taking the target audience closer to the text as they would emotionally equate their state to that of the source text audience and take pride in the proud state of the oldman. The translator has achieved this target audience response by placing the original expression of the oldman while passing on a flattering remark in the end of this excerpt to the sukka sow:

"acb fbi la lkanan. aeurnu jhuk uckabo yanakre? ac bihe birt akusa yusa
akul so bi jhuk luka." acamburga maavadam bhai duh bhi uc bi bimb bi akvabudu. apne
akul so bhang birt birt akul ko bi jhuk luka. nanavat na ckanu, khabar ki bhang bi
akul na bhang birt birt akul ko bi jhuk luka. "dhuk na ckanu bhang bi birt
akul ko bi jhuk luka. apne akul na ckanu bhang bi birt
akul ko bi jhuk luka. dhuk na ckanu bhang birt birt akul na
bhag bi jhuk luka. nanavat na ckanu, bhang bi
akul na bhang birt birt akul ko bi jhuk luka. "dhuk
nakha ...! bhuk!" acamburga maavadam bhai duh bimb bi akvabudu. (34)
"Come on! Come son of a miser. Don't know where you were born and where you grew up. But it is written that you will die at the tindra shrub," thinking thus the old man balanced the spear in his hand. The jackal fixed its eyes on the tindra shrub and was approaching it steadily and soundlessly. Bending its body like an arrow, flexing its muscles, it was ready to leap into the shrub. Saying "Think of God you son of a miser!" the old man aimed at its heart and was about to hurl his spear. Suddenly the sow leapt out of the bush like lightning and landed on the back of the jackal collapsed at the knee, and fell to the ground. The sow slashed her terrible tusks round the jackal's neck and severed it. The jackal tossed on the ground, blood gushing from its body on all sides. Like a warrior, the pig ripped and mauled the creature with her tusks.

The old man, perched on the tree yelled, "That's it Sukkilam....!" and laughed loudly and proudly." (35) What the translator has attempted is to locate the character in terms of region, class, gender through the construction of specific English using the strategies and resources of a translator. Although the passage may read like a transcript of the speech of an Indian with low competence in English, it is actually a carefully constructed translation.

When the translator attempts to initiate the foreign reader's movement towards the native culture of the translated text, an immense network of inter-textual relations would cross the threshold. In the
following excerpt, although there has been a high degree of textual correlation between the original and translation texts with an almost word for word translation and without changing the original sense of the source text, the translator has rendered it very loosely by adding the explanatory note in two dashes to the word ‘chaddi’ as morning meal. The verb in source text used with chaddi is ‘tragi’ which means to drink which has been changed to ‘had’ in target text. The translator could have transliterated these words in single quotation marks and made the explanation at the end of the text under annexure which she has already designed as part of her translation. The same treatment has been given to the tiger-claw (puligoru) with an insufficient explanation in a bracket. In Andhra this pendent is used by male symbolizing either vigour or wealth which can contextually attribute heroic or villainous qualities to the person who is using it in literature. It is as good omen as talisman. In the present context the writer, Kesavareddy, used it to symbolize the old man’s vigour. The puligoru and the description of the hair on his chest as symbols of vigour would make the target readers a little irritated, for the translator has not made any attempt to place them in a comfort zone, in spite of her own reference to the target audience as foreigners in her ‘Translator’s Note’. (vii):


cannot read the text

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“The old man’s hut (then a young man) was on the right fringe of the village. One morning two soldiers came to his shack and demanded two pigs. He had just had his morning meal – the previous night’s leftover rice – and was about to take his pigs out to graze. He refused them quite bluntly. They made menacing sounds, took out their rifles and loaded them threateningly. He drew a deep breath and filled his lungs. He looked once at the shining tiger-claw (an ornament) that lay on his hairy chest. He glanced at the talisman on his muscular upper arm and then at the soldiers and thought, “Should I surrender to these spineless fellows who fight for wages?” He leapt into air from where he stood aiming for their chests with his legs. They fell backward dropping their guns. He hurled the guns over a wall four times the height of a man. Meanwhile they both...
got to their feet and pounced on him. He fought ferociously. The place resounded with their pounding, boxing, groaning and yelling. By the time the fight was over, the thigh of one and the knee of the other were sprained. Both soldiers dragged themselves away, across the road and towards their tents.” (49)

The English title *He Conquered the Jungle* is a literal transposition of the Telugu title. Apart from being a literal translation, it is also pejorative in meaning. The article 'the' has a negative connotation and it is not on the same connotational level as in Telugu. It also fails to express the dignity of the old man and his traditional values which are portrayed in the original text. The article ‘the’ used in the title of TL text limits the space by defining jungle which is not done by the SL author. It should be noted that Kesava Reddy is more interested in the victory of man rather than in the victory of the oldman. For example, ‘Atahdu Adivini Jayinchadu’, literally should be translated ‘He conquered Jungle’ and not ‘He Conquered the Jungle’ as published in English. Although the choice of literary translation of the title may be governed by cultural considerations, it may also embody the translator’s interpretation of the contents of the original work.

Since the 19th century, translation has been the major access path for women to the world of letters and a way to express their political convictions. Through translation, women gained power and opportunity
of writing in the era that being a writer was the exclusive privilege of men. Therefore, translation became a medium for women to express and show their identity, and the foremost goal for the feminist translator was to make the feminine visible in the text. Feminist translators adopt existing translation strategies rather than invent new ones. These strategies are used to represent a woman's particular point of view presented in the source text. In "Towards a Redefinition of Feminist Translation Practice," Françoise Massardier-Kenney divides the feminist translation strategies into two categories: author-centered and translator-centered strategies and each strategy into six sub strategies. The translator has adopted author-centered strategies, including recovery, commentary and resistance, to make the texts more accessible for readers. The first author-centered strategy, recovery, is used to extend the canon through the translation of women authors. Since women writers have had little exposure in the field of writing over the centuries, there is an abundance of women writers whose works have been excluded, abandoned, and neglected for a long time. It is feminist translator's job to rediscover works by women writers and to make them available to the public through translation.

"Commentary" of translator-centered strategy serves a different purpose. The commentary in a translator-centered translation strategy is more like a translator's self-analysis, in which feminist translator reveals how her motive affects the result of translation and explains the
difficulties she encounters during translation. The translator has placed a list of transliterated words and other references unit-wise under a separate division in four pages that run from 63-66 pages at the end.

The second translator-centered strategy is the "use of parallel texts." According to Massardier-Kenney's definition, this strategy means "texts in the target language which have been produced in a situation similar to that in which the source text was produced" (1997). Before translating, feminist translators could search for a parallel text in the target language compatible with the source texts so as to target the translation to the domestic cultural constituencies more precisely in preface, T. Vinoda mentions *He Conquered the Jungle* as a text that can match up to the Bunyan's *Pilgrim Progress* (1856), Faulkner's *The Bear* (1935) and Hemingway's *The old Man and the Sea* (1952) However, there is no evidence to establish that the translator used these texts or any other parallel text as a model for her translation of *He Conquered the Jungle*.

The last strategy used by translators to achieve a feminist translation is "collaboration," which refers to a translator working with other translator(s) or even with the author to produce the translation. Massardier-Kenney believes that by collaboration translators may "avoid the traditional dichotomy between two subjectivities (author/translator) which seek control of the meaning" (1997) because translators have to constantly compare their interpretations of the same. Lastly, the
translator-centered strategy "collaboration" requires translator to work with other translator(s) or even the author. On the cover of the English translation, Jayaprada's name is shown as the exclusive translator. In the preface, although Jayaprada gives acknowledgements to Mini Krishnan, the editor of Macmillans and Ranga rao, the language editor for discussing the source texts with her; each of them plays the role of consultant and advisor, rather than a translator with whom the text collaborated. By doing so, Jayaprada, a feminist translator would be able to produce a more neutral and appropriate translation.

In translations of Telugu into English, issues of loss and gain are especially pertinent. Whether in translating honorific and humble forms or absent and inferred words, translators of Telugu are often faced with decisions on how to best fill in the large gap between the two languages, especially when translated text genres have not yet been clearly defined. The expressions like 'Ori, Oai, Gopala, and Sukkilam' that remain same come under this category. The translation of subject inference in Telugu and the passive sentence construction in target language text to translate such inferred subject constructions is common. For example, the sentence in page 25 'Jnapakam Ledu' is constructed as 'I can't recall.' in page 26. The tactics that were used to overcome the same cultural problems in a translation as one language cannot express the meanings of another; instead, there is a distinction between the meanings built in and the meanings that must be captured and expressed. For example, the
expression ‘circumambulating’ in page 26 can not express the sense of ‘pradakshana’ in page 25. In this sense, different languages predispose their speakers to think differently, i.e., direct their attention to different aspects of the environment. Translation is therefore not simply a matter of seeking other words with similar meaning but of finding appropriate ways of saying things in another language. Different languages, then, may use different linguistic forms. But these forms are only one of the aspects of the difference between the two language systems.

Legends are of a quite similar character. What is a legendary hero in one language, for example, Bhimasena in Telugu may not be known in another language, such as English. Without necessary annotation the target reader would be certainly at a loss. But if an English legendary figure like Hercules is loaned to serve the purpose of a courageous and brave man, the readers may be wondering if the Telugu people also have such a legend, which may result in misunderstanding. Translation from Telugu into English exhibits the same problem. The translator opted and transliterated the name of The Mahabharatha legendary hero, Bhimasena.

The following case shows how a translator's miscues and his/her strong assumption of the background knowledge can affect the translation. Under annexure, the translator, assumed the word ‘Ragi’ for ‘Raavi’ and gave the meaning of copper. Moreover, Raavi is a banyan tree where as fig tree is ‘medi’ in Telugu. From the discussion, it is
suggested that a competent translator should have an inquisitive mind constantly searching for encyclopedic knowledge (Hatim & Mason, 1990) so that he/she can acquire appropriate background knowledge to interpret the source language text without incurring in embarrassing errors.

Even proper names may cause problems for the receptor audience. Jayaprada has retained original Telugu words, ‘Baras, sastras, rahu, Yuga and kabodi’ because they are culture specific words whose nuances would be lost in English equipments. Retaining words of the source language that have certain cultural specificities and providing a glossary is indispensable for ‘foreignizing’ a text and serve as a strategy that will resist the temptations of fluency and transparency creating a sense of unfamiliarity that most translators wish to eliminate since it becomes an immediate stumbling block for the English language reader because this is seldom the practice in English. However, Jayaprada has not tried to smoothen but the rough edges altogether so that the reader is able to experience that s/he is encountering a translated work.

Information which is not present in the source language text may be added to the target language text. According to Newmark, information added to the translation is normally cultural, technical, or linguistic. The additional information may be put in the text by putting it in brackets or out of the text by using a footnote or annotation. Such additional information is regarded as an extra explanation of culture-specific
concepts. The text in translation as a whole is being considered and not just certain parts of it, with the consequence that the TL text is not being analyzed independently from the textual elements surrounding it since these elements contribute to its meaning and power. The objective is to, on the one hand, to bring to the fore Kesavareddy's *Athadu Adivini Jayinchaadu*; the original literary text, and, on the other hand, to confront with the translation of Jayaprada's *He Conquered the Jungle*.

Kesavareddy was no fan of morality. For him, an author should not tell people what to do; a book should not be explicitly didactic. On the surface Kesavareddy's *Athadu Adivini Jayinchaadu* is a successful application of these rules. Beneath the surface it expresses a very serious meaning. It denounces the man's war against fate. Using different strategies, Kesavareddy constantly reaffirms the humanity of the old man whose characterization is multidimensional. The oldman has many positive attributes- he is intelligent, perceptive, sensuous, kind and generous - all qualities which attest to his humanity. This characterization is shown both through his dialogue and through his actions. His speech is not standard but powerful and shows his social origins. He has authority over forest and what he says can carry an emotional charge. The English translation could be read based on the premise that every translation is, by the very nature, a transformation. This principle has been explained and demonstrated by many scholars in the field of translation studies, most notably Lawrence Venuti (1995) and Antoine Berman (1985).
Jayaprada attempts and is obliged to carry over *Atadu Adivini Javinchadu* from its original language Telugu into English as literally and accurately as possible. Jayaprada approached the problem of rendering the SL text by attending closely to the language of the original. It may be her desire to make her translated version as accurate and reliable as possible that led her to a close reading of the original, a systematic analysis for herself and a time consuming procedure of drafting, correcting and polishing the translation. The principal difficult she has had is the textual words which are figurative and therefore can not be rendered literally. Translator has to try and render into the second language the syntax, structure or design of the original text. Jayaprada sought to carry over not only meaning but also equally importantly its formal principles, it’s modulating of voice and tone and its combination of effects in the reader. Thus, at the level of syntax, Jayaprada attempted to translate the text phrase by phrase as each phrase articulates the total text.

Since its publication, *Atadu Adivini Javinchadu* has become one of the record- breaking sellers in the history of modern Telugu novel. In its enormous success the fact remains that *Atadu Adivini Javinchadu* gains its full significance in its English translation. Both the title and the very style and idiom of this novella can only be decoded within the Indo-English context. The title of the English translation is *He Conquered the Jungle*. 
Attempts to make the process of reading as difficult as to create an exotic ethnographic text by using Indian words and expressions for local colour may be marked out in the translation work of Atadu Adivini Jayinchadu that signals not only the hybridity of the post-colonial context, but also explodes the notion of the purity of the colonizing culture through the untranslated, transliterated and linguistic deviations.

There are problems in the translation of the four texts arising directly or indirectly from the nature of language itself in particular and interlingual communication in general. The translation of literary texts just necessarily entails a process of acculturation to ensure readability and acceptability of the Target Text in a different cultural milieu. It can therefore be asserted that the translation of four texts is successful by approaching the two ideals needed in literary translation, namely fidelity and authenticity. A rigorous word-for-word copy of the original would lose much of the impact of the writing not only because cultural differences would be ignored, but also because factors such as idioms would be trampled upon. For these reasons, word-for-word translations often result in nonsense as can be seen in translations generated by many machine translation systems. The translators actually adopt techniques such as transposition, explicitation, and modulation among others, which assist them in finding suitable contextual equivalents. The researcher has shown the translators to be faithful in the way they express in English
Telugu works, thereby showing that vital stylistic and semantic initiatives can be faithfully transferred into another language.