CHAPTER THREE
3. PROBLEMS OF LEXICAL EQUIVALENCE

Having a proper understanding of the source text, the letter and the spirit of it is to be represented in the target language. A word or a term in the target language that conveys the exact meaning or produces the same effect of the source language word or term is called an equivalence.

An equivalence may be a term in the target language that is socially or culturally parallel to the source language word. Thus, 'Devasthana' in Kannada may be taken as an equivalent term for 'church' in English; Namakarana for Baptism and Kagamma gubbamma kathe for cock and bull story in English.

It is not always easy to find equivalencies for all the terms of the source language. Cultural words, dialect, pun, idiomatic expressions are some such areas which pose special problems in finding equivalent terms during the process of translation.

This chapter studies a few such problem areas:

3.1. JARGONS:

Every subject has its own jargons which can be translated only when the target language has equivalent terms.

The phrase 'blue-book knowledge' translated as 'niła pustaka pariśna' does not convey anything to the readers of the target language text as that jargon is not in use in the TL culture. So a foot note is necessary which should describe as to what it actually means. Technical terminology must not be left to different individuals to evolve. It should be evolved
through the concerted efforts of an organized body and should be prescribed through a
standard glossary. Different equivalents for one technical term evolved by different transla-
tors will lead to confusion and make the task of translation difficult.

Translating technical pose problem of unavailability of equivalent terminology. The
language has to enrich its vocabulary by developing its technical terminology in a particular
subject by means of borrowing or adapting, or a new technical term may be created as well.
The terms that are used in the natural and social sciences as technical terms are most often
very brief. If they are very lengthy an acronym or an abbreviation of it is used.(ex; Electro
cardio-Gram as E.C.G) such terms can only be transliterated. The technical jargons used
there may be of three types 1) ordinary words used in the daily lives of a layman 2) words
borrowed from a different language and used more or less in a similar form 3) words
deliberately coined.

The main reason for the lack of an inventory of technical jargons in Kannada or any Indian
language is the absence of a suitable atmosphere. In fact we use several technical terms in
our daily usage without the technical allusions to them. Like; work, force, energy, base, etc.,
Science and technology has not developed indigenously in India. We import them along
with alien terminologies. In order to enrich our vocabulary, new terms can be coined,
Ex: Ingalada di-oxide, Reactorugalu etc.,

‘Register’ is a term very closely associated with jargon. It is a variety correlated with the
performer’s social role on a given occasion. Catford thinks that registers can ;be defined
with lesser or greater specificity. An equivalence between the same registers of the TL and
SL can be established. In case the TL does not have an equivalent register it may have to be
created.
Formal features help in differentiating one register from the other and in a work in which different registers have been used as a part of its design, it is necessary to transfer some of the formal features in translation. Ex if it is in the situation of a club, or an informal party, there might be some use of slang, incomplete sentence, fixed collocation etc., while in a lecture it may have altogether different features. A translation should reflect such formal distinctions. But such features should be according to the natural idiom and usage of the TL.

The choices that the translator makes when dealing with technical terminology are shown in the following diagram:

English has coined certain terms using the morphemes and root words of Greek and Latin. So, such a similar attempt may be made in Indian vernacular by the help of Sanskrit base words and affixes. Ex: Thermometer as ‘Tāpamāpaka’; Supersonic as ‘Śabdāṭeeta’;
The post-independent India has set up a commission for such an endeavour, called Commission for Scientific and Technical Terminology. But the only drawback in it is its over sanskritization. So in order to overcome this problem certain rules have been framed which are as follows:

1) Internationally used words must not be translated. The words that are used at least in three European Languages in more or less the same form may be considered international words.

2) Standard units of weights and measures must not be translated ex: meter, gram, erg, dyne, calory, litre etc.,

3) The terms coined on the basis of the name of the inventor or the scientist must not be translated. Ampere, volt, Fahrenheit, Watt...

4) Words that have been universally accepted must not be translated Ex; petrol, radio etc.,

5) The names of the elements and compounds must not be translated ex; oxygen, hydrogen, etc.,

6) The binomial nomenclature of the plant and animal kingdoms must not be translated. Ex; Felis tigris, Michaelia champaka, Cocos nusifera etc.,

7) Words of the local vernacular that are widely used as equivalents may be retained. Ex; añu (molecule), paramañu (atom)

8) The loan words that have been accepted as an integral part of the vocabulary may be retained. Ex. bus, ticket, police, engine, car etc.,

9) For the accuracy of the concepts the equivalents must be clearly differentiated.
The equivalent for ‘heat’ was ‘tāpa’ and later on it was replaced by the word ‘uṣṭa’ and the term ‘tāpa’ was used as an equivalent for ‘temperature’.

Since the term ‘valency’ is a concept, this can be translated as ‘samyoga samrathyā’. But the word has different inflectional forms like monovalent, and bivalent, such a change cannot be made in Kannada equivalent, so the word ‘valency’ has to be retained as it is and the affixes of Kannada must be used to get its different forms; like, ēkavālencya, dwivālencya...

The word oxygen actually means ‘acid producer’. Based on this meaning of the word, an equivalent term has been coined in Kannada as ‘āmaljanaḥ. But it is now universally accepted that it is hydrogen that produces the acid and not oxygen, but still the name continues to exist in both the languages.

The lexical equivalent for the word ‘symmetry’ in Kannada are ‘sowsṭava’, ‘samāṅgate’, ‘samapārśwate’... But any of these words cannot be arbitrarily used as synonyms. Because, the word ‘Isomerism’ may also mean the same if the word in TL are used without thought. ‘Isos’ in Greek means ‘equal’ and Meoros means ‘part’ so the most appropriate translation equivalent is ‘samāṅgate’. So this word cannot be used as an equivalent term of ‘symmetry’. ‘Symmetry’ means ‘with measure’. Just as English borrows words from Greek, we can borrow words from Sanskrit. ‘Sammiti’ in Sanskrit means ‘with measure’ so this can be used as an equivalent term.

3.2 USE OF PROPER NAMES AND DICTION:

As already mentioned in Chapter one, one of Savory’s contrasting pairs of theories is that a translation should read like an original text vs a translation should read like a translation. If the proper names are retained in the translation then the reader does not fine it like original
and if the translator wishes to change the proper names present in the source text, it does not read like a translation. So, let me take a few examples of the translations of B.M.Sri *, and observe how and when he has used the proper names. We can classify the use of proper nouns under three different categories.

a) Retaining the same name as in the source text

b) Replacing the name with a local hue

c) Avoiding the proper names without giving way to substitutes.


These poems are about ordinary folk who do not belong to a part of history. These incidents could happen anywhere. This is probably the reason why B.M.Sri has substituted these names with local hue. But look at the following translations he has made;

C Wolfe’s, ‘Burial of Sir John Moore At Cobunna’; Cowper’s ‘Loss of the Royal George’; Campbell’s ‘Ye mariners of England’. These poems have historical relevance and these were the characters who actually lived. In translating such poems the translator has not changed the names.

Robert Southey’s ‘After Blenheim’ is rendered as ‘Blenheim Kadana’. Only the name of the place is retained as it is in the original, while, the names that come in the poem are neither retained nor are they substituted. Those names are avoided as follows;

‘Old Casper’ becomes ‘muttaia” Wilhelmine and Peterkin become ‘mommagalu’ and ‘puṭṭa

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*B.M.Srikanthaiah, ‘English Geethagalu’
mommaga' respectively. Here kinship terms have been used to avoid the proper names. 'Robert Burns' 'Bonnie Lessley' is translated under the name 'Kamale'. But the other name in the poem is avoided very wisely. The allusion to 'Alexander' is made to compare his velour with bonnie lesley. In the translation, the poet has used it only as an adjective and used the term 'dhēranavōlu'. Again in the last stanza of the same poem, the name of a place is mentioned in the source text. 'Return to Caledonie' this has been made, 'Grige barele'. The name of the place 'Naples' is found only in the title of the poem 'Stanzas written in Dejection near Naples' so there has been no problem in avoiding that proper name at all.

A more fundamental doubt arises if we look at the theme of these poems and reader to whom the poem is intended to: 'Ye mariners of England', 'Rule Britannia' and 'Pro rege nostro'. These poems were written by the citizens of England and they exhibit their immense love to their motherland and it glorifies the achievements of England. Particularly in the poems like 'Rule Britannia', such lines surprise the reader of translations: ... All their attempts to bend thee down/will but arouse thy generous flame' B.M.Sri was no mean patriot, but he has selected to translate a poem with such a theme that Indians who were the 'slaves' of the British then, could not afford to tolerate. The persona of the poem is prepared to do anything for his motherland (beloved England). But why the translator? The intention of the source text poet and the intention of the translator are not the same. The theme of the poem should have had some bearing with the readers of the translation. Now the question arises why the translator has chosen this poem for his endeavour. Either the poetic qualities of the poem must be so excellent as to make the translator forget the theme of it for the sake of its aesthetic qualities or it should be an impersonal intellectual exercise of the translator. Reading too much between the lines might give us an idea that it was to kindle a spark of
patriotism among the Indians.

However, B.M.Sri, in his foreword to ‘English geethagaḻu’ says that he is no exception to the old saying that ‘Translators are murderers’. He openly declares that all the poems translated in his anthology are not the representative poems from the representative poets. He has translated only those poems which he has understood well. His intention in translating them was to show how English poets write poems on romantic topics without being bawdy and obscene. So any intentions of the translation other than this would be mere construing.

The translators in the pre- B.M.Sri period were wise enough to select poems which did not have any proper names at all. Only, a couple of such examples may be found in Hatti Angadi Narayana Rao’s poetry. Even this poet has been impressed by the poem ‘Rule Britannia’. While B.M.Sri uses the word ‘Britannia’, HN Rao, Indianises the name and calls it Biratane. The foot note tells us that ‘tana’ in sanskrit means progeny, and hence Biratane means the citizens of Britain. Though the pre - BM Shri period translators managed to avoid poems with proper nouns for their endeavour, their passion for scholarly, grand diction made their translations lose their purpose.

The translator should be aware of his target readers - to whom was the source text intended- and translate accordingly. A nursery rhyme should be translated as a nursery rhyme. Compare the famous nursery rhyme with Panje Mangesh Rao’s and S.G.Narasimhacharya’s translation in Kannada.
Twinkle Twinkle little star
How I wonder what you are
Up above the world so high
like a diamond in the sky.

Translation of Panje Mangesh Rao

Minugele minugele nakśhatra
nanagidu chōdyavu bahu chitra
ghana gaganadi balu dūradali
minuguve vajrākāradali.

S.G.Narasimhacharya’s Translation :

mirumiruguve ho
kiru tāregeye
ariyenu nānele nīnāro
dharegilīyade nī
nirutihe dūradi
nere hoḷeyuva vajrada teradi

These above two version convey the meaning of the source poem but the diction used is very difficult for whom it is intended. It is not as catchy and simple as the original. These two translations would be as tough to the children as the follows:

Scintillate Scintillate globule lucific
feign would I fathom thy nature specific

The above lines mean the same as the original. But the target reader is being ignored. So
also do we find the translation of:

Little drops of water, little gains of sand
make a mighty ocean and the pleasant land that
‘Unity is strength’, men will understand

Tunturvaniyilm bala
vantambudhi yakku malpa saikatakanadim
santasadileyakkum; jana
minthahudē sangha shakti; kaliyugakakkum

The manner, matter and style of the translation should be the manner, matter and style of the original.

B.M.Sri made a very selective usage of the Kannada vocabulary. He had certain strong conventions in adapting loan words to Kannada. The language had suffered considerably in the past when the poets of the older generation to B.M.Sri. ignored Kannada vocabulary considering it to be very simple and worn-out, they resorted to Sanskrit. B.M.Sri is of the opinion that the old Kannada which is tough could be used only at inevitably necessary situations. He resolved to use modern Kannada vocabulary to the maximum extent possible. He also warned to take care to see that rustic or non standard Kannada is not used in literature in an attempt to make it simpler and easier. The language of literature must be chaste refined and sound. Words must be borrowed from other languages only when it was desperately necessary and inevitable. Such words borrowed must be already accepted in the colloquial usage. When we are to choose a word either from English or from any other Indian languages his option was for a word from an Indian language. To the extent possible
the lexis of the local vernacular must be altered and used so as to give it new tones of meaning. Though generally the significance of a word does not depend on the length of it, he believed that shorter the word, more effective it would be.

B.M.Sri used the simple form of sentences in most of his translations and independent poems; example;

aru ninele harusa muruthy?

This could be written in prose as, ‘ele harusa murthy, ninu yaru?’. He does not wish to include unintelligible and difficult old Kannada vocabulary and sanskrit words into literature. Though this is what he preached or claimed to have done, such diction is used more in his translations and not in his original writings.

He strived hard to get the correct meaning of the source before he translated it. He chooses the most appropriate words from the available paradigm.

The translators usually fall prey to the fascination of using sanskrit words where they are not necessary. When we encounter words like sky, rainbow, old, child, etc., the equivalent words that come to our mind are akasha/gagana kamanabillu/ indrachapa; vrudhpaya/ sisu; but B.M.Sri uses simple but effective words like mugilu, malebillu, muppu and magu, which makes the poem livelier than the other way round.

Again, such choices are not just at the lexical level but also in the sentence level:

‘When my life began’ is not translated as, ‘nanna jivana ārambhagonḍāga’ but simply as ‘chikkandinalli’ so also, the other stages of man: ‘Now I am a man and when I grow old’ this is translated as; ‘yavvanadalli indu’ and ‘muppinali munde’ this shows the economy of
words. The lines from Wordsworth's 'Rainbow':

My heart leaps up when I behold a rainbow in the sky as:

Muglinalli maṭebilla käṇuthale nānu negedū
kuṇiyuvudu hrudayavu tānu

Examining only such examples as given above, translation appears to be very easy. So as a contrast, we shall examine certain translations of NS Lakshminarayana Bhatta from Chinnada Hakki (A collection of 50 translated poems of WB Yeats) where the diction and syntax have posed serious problems.

Successful translation are rare. The difficulty in translating a poem like yeats lies in his poetic technique. Yeats fuses harmoniously, the stability of the stanza structure with the flexibility of words into an organic whole. Achieving success in retaining both the factors in the process of translation is very challenging.

The translator has the advantage of going through certain versions of the translations already made by others before him. This is evident by comparing them with the other translations. Certain lines in the poem 'Tower' (Gopura) have a very close resemblance to the translation of Dr.M.Gopalakrishna Adiga.

We find similar instance in translating 'Sailing to Byzantium'. 'The artifice of eternity' is translated as 'Saswata silpa stithi' by Adiga which is not totally satisfying. Though it cannot be accepted as an efficient substitute, NSL has used the same term without toiling to reform it. But most of the poems in the anthology are translated for the first time in kannada and the influence of the other translators in minimal.

The language of a country invariably possesses the culture of the region. In the process of
cross cultural translations like this, it is difficult to find equivalent words or phrases in the target language. For instance the lines from the 'long legged fly':

That the topless towers be burnt
and men recall that face

has been translated as:

netti illada kōte hotti uriyali avala
mukhava nenpigē tarisi.

But yeats has an allusion here to ‘Christopher Marlowe’ oft quoted lines on Helen:

was this the face that launched a thousand ships
and burnt the topless towers of Ilium?

Such allusions can never be made up in the translation.

Besides such stumbling blocks, the flora and fauna restricted to a certain geographical area mark the limitation of translation. In such cases, the translator has to resort to the nearest or the most resembling object of his region or use the same term used by the original poet at the risk of leaving the translation unnatural. Yeats’ ‘linnets become Bhatta’s ‘kōgile’. The ‘laurel’ is translated as ‘Ashoka’ in one part of the poem and ‘āla’ in the another instance of the same poem. ‘Chestnut’ is translated as ‘Champaka’

The basic challenge to be faced by any translator is the contrast in the syntax of the two languages he is working with. The following is one of the best poetic lines of Yeats:

O Chestnut tree, great noted blossomer
are you the leaf, the blossom or the bore?
O body swayed to music, O brightening blance.

How can we know the dancer from the dance?

This has been translated as:

nīla champaka mahā vrukṣavē, hebbēra nemmi eddiruva sumajālavē
ninēnu leye, hōve, illa kāndave
gānakke tuyoottaliruva maimāṭavē, hoḷeva kannōṭavē
nartakāninda nirīya berpadisi noduvudu sadhya hege?

Yeats questions the might rooted chestnut tree if he were leaf or flower or stem. The translator should stopped at ‘mahāvrukṣhave’, but he continues to call it ‘sumajālave’ where the meaning of it gets spoilt. How can he ask the ‘sumajala’ (cluster of flowers) ‘are you leaf, or flower or stem?’ The translation turns prosaic and loses the meaning also. The actual intention of the poet here is to draw a parallel to prove that it is not just possible to separate the dancer from the dance.

The poet explains why he is ‘sailing to Byzantium’:

Nor is there singing school but studying
monuments of its own magnificence:
and therefore I have sailed the seas and come.

This has been translated as:

Swanta smārka mantra mugdha nela adu, alli
hāḍu kalisuva sāle yelli endē bande
kadalugal dāṭi na illige
Here the English syntax has pulled the translator’s ‘leg monuments of its own magnificence’ has a reference to Ireland (or rather this world) as this translation reads. But the actual intention of the source poet is different. This line describes Byzantium. The translator has to be well versed in both the languages. If he is not sure of either of the languages he lands up in trouble. Just as the English syntax has confused the translation here, we find the Kannada syntax also troubling him in the following lines:

Higguttiruva vruttaākaradalli suttutta suttutta,

kēlisadu ḍēgege ḍēgegārana kūgu

kalachikolūttide angānga.

Yeats’ ‘things fall apart’ has become ‘kalachikolūttide angānga’ which is confusing to the reader. The reader may think that it is the limbs of the bird that is falling apart. It remains him of ‘jaṭāyu’ which is out of context, irrelevant and confusing. Syntactically, the sentence is left incomplete and the first line can semantically never go with the second.

Dr. M.Gopalakrishna Adiga’s translation* of the same poem is free from this problem.

agalagalavāguttiruva tiruganiyalli sutti suttilēruttiruva

ḍēgege kēlisadu ḍēgegārana āgne. sandu kalachi

śidiyuttalide padārtha lōka.

In the translation of the poem ‘Easter 1916’, N.S.L, has failed to follow a simple and obvious rule of Kannada prose word order:

I have met them at close of day

coming with vivid faces

from counter and desk among grey

Eighteenth century houses

N.S.L's translation:

Kandiddēne hinde sanje ṝeḥeyalli
banku, officina kelasa mugisi
haḷeya hadinenṭaneya ṣatamānada
bili gappu baṇṇada manegaḷinda
horabaruttiddavara hoḷapu mukhava

The simplicity of the prose and its straight forwardness in the source text is not brought in the translation. When there are no inversions in the source text, why should the translator complicate the work unnecessarily and affect in conveying the letter and spirit of the original? 'I have met them' does not mean 'kanḍiddēne'. 'At close of the day' is not 'hinde sanje vele'. What yeats means by 'vivid' is not 'hoḷapu'. The connotative meaning of it is 'lively, free and frank faces'. The translation seems to have missed the trail of sacrifice and futility of the common folk which is so evidently found all over the poem.

The most essential paraphernalia of a translator venturing to translate yeats is the mastery over rhyme, rhythm and internal rhyme and the tactfulness of reflecting Yeats' agitation, in the target language.

The success of a poem depends mostly on the appropriate words used in the appropriate places. The effect of 'O deeply rooted blossoming chestnut tree'. The change in the word order, and the choice of the word 'blossomer' gives the tree a creative character which cannot be found in the latter sentence. Such neologisms cannot be easily translated.
The word ‘slouch’ in the last line of ‘the second coming’ seems to be more effectively translated by Dr. Adiga than Dr. NSL Bhatta:

Yeats:

And what rough beast, its hour come at last,
Slouches towards Bethlehem to be born?

Bhatta:

tanna jananada gałąje innehu bantendu
tügi chalisutideyō hēge ī ghōra mruga
Bethlehemmina kađege?

Dr. Adiga:

Yavudayya ī intha oratu mruga takka kāla bandittagi
addādići ołāđutta tonedāđuttalide Bethlehemmina
jananakkāgi ?

3.3 DIALECT

A dialect is a sub-division of a language spoken by a group of people who have some known linguistic characters in common. There are different varieties of dialects distinguished by the regional variations and social and educational standing. The standard variety of a language is also a dialect, which enjoys political and cultural importance and social prestige.

Catford says that these are three types of dialects distinguished by their space, time and
Geographical dialects: one of the dialects of a language used in a particular part of the linguistic region becomes standard or literary language in course of time. This may be called as an unmarked dialect. A SL text in an unmarked dialect should be translated in an unmarked dialect of the TL. When it comes to translate in other dialects of the SL, it is not always easy, to decide which dialect of the SL is to be matched with a particular dialect of the TL.

Catford says, in the selection of an equivalent, TL geographical dialect, one should select a dialect related to the same part of the country in a geographical sense. He makes it clear that geography is concerned with more than topography and spatial coordinates - and human geography is more relevant here than mere location.

English has several dialects. Besides the American, Canadian and Australian dialects, within the British isles it has Irish, Scottish, and Welsh dialects.

Kannada has three major geographical dialects: The variety spoken in Northern Karnataka (Dharwad Kannada); The variety spoken in the coastal belt (Mangalore Kannada); and the variety spoken in the old Mysore province (Mysore Kannada). Of these three, the Mysore Kannada has the status of the standard variety.

One can never established a one-to-one correspondence between the dialects of different languages. Especially when each language has so many dialects used by different classes of people.

One can at least make a distinction between the standard dialect used by the most educated people and the rest of the dialects that are confined to smaller areas and are mostly used by social class.
the uneducated or semi-educated people. This distinction can be built up in the TL text.

**Temporal dialect:** If a SL text happens to be a contemporary dialect it can be translated into a contemporary dialect of the TL although some times we find archaic words and expressions even in a contemporary dialect.

Take for example the poem 'Death be not proud' by John Donne and the translation of it done by me;

Mighty and dreadful, for thou art not soe,
For, those, whom thou think'st, thou dost overthrow,
Die not, poore death, nor yet canst thou kill mee;
From rest and sleep, which but thy pictures bee,
Much pleasure, then from thee, much more must flow,
And soonest our best men with thee doe goe,
Rest of their bones, and soules deliverie
Thou art slave to Fate, chance, kings and desperate men,
And dost with poysen, warre, and sickness dwell,
And poppie or charmes can make us sleepe as well,
And than thy stroake; why swell'st thou then?
One short sleepe past, wee wake eternally,
And death shall be no more, Death thou shalt die.

Compare this with:

Sorkadir mrityu ninnam arebar
agurium prabalendođe nīnantu altu
nīn patanageide nendu bagedātar
parajitharaltu. ennum nīn kedehalāre ......

The translation may look grand with rich vocabulary of old Kannada. The language used here is more or less as old as the language used by John Donne in his original poem. But the purpose of translation fails because the readers of the translation are our contemporaries and hence the language used should be their language.

The real difficulty arises in the case of an archaic SL text. Catford recognizes this difficulty when he says that, ‘as in the case of geographical dialects, equivalence of absolute location in time is normally neither possible nor desirable. The problem is that of intelligibility.

If the poems of Chaucer are translated into Kannada, it will have to be decided whether to translate them into a contemporary or a 14th century dialect of Kannada. If it is done in a contemporary dialect, most of the typical linguistic features of the SL text will be lost and with them will also be lost much of the aesthetic effect. But since the most important thing in translation is the transference of meaning and its intelligibility it should have priority over style and other peculiar dialectical features of the text. The meaning must have priority over the stylistic forms.

Class dialect: Very often standard dialect itself is the dialect of the upper and the middle class, and other dialects are left to be used by the lower classes. In the middle class, both the standard and non standard dialects are freely used. But here also the translator may have to

tence with any nonstandard class dialect of the source text.
In the Sanskrit plays, to show the class discrimination, Sanskrit is spoken by the aristocratic characters like the king and the ministers, while the common folk speak Prakrith. So also, Shakespeare, in his plays uses blank verse for the conversation of the royal courtiers while he employs prose for the speech of the common folk. So also in Kannada, textual variety of Kannada is spoken by the aristocrats and the colloquial variety by laymen. This discrimination established already by the existing texts helps the translator to choose the appropriate variety as the situation demands. Here is an extract from the play The Silver box by John Galsworthy, which shows the use of dialect of the working class:

Jones : It wasn’t their duty to take my wife, a respectable woman, that ’adn’t done nothing.

Magistrate : But I say it was. What made you strike the officer a blow?

Jones : Any man would’ a’ struck ‘im a blow. I’d strike ‘im again, I would.

Magistrate : You are not making your case any better by violence. How do you suppose we could get on if everybody behaved like you?

Jones : Well, wot about e’r, who’s to make up to ‘er for this? Who’s to give’er back ‘er good name?

There is a marked difference between the two characters involved in the conversation. The magistrate speaks the standard variety of English who happens to be an educated person in the upper rungs of the social class. Jones, the uneducated working class unemployee hailing from the lower stratum of the society speaks a (badly pronounced ungrammatical English) dialect of English marked by his class. During the translation of such a text the target language also must make use of a dialect:
Jones : ēnu maḍḍīra marvādiyarāṅgā nanna endranā arrest māḍiddu avra kartavyanā?

nyāyādiśa : Howdu. Adu avara kartavya āgittu. Adhikārige īṇu hoḍedeyantallā, adu yāke hāge māḍiddu?

Jones : Nanna jāgadalli yāvde ganḍsu iddidrū adnē māḍtidda. avange matte māḍtini taḍi, bittenā nanu?

nyāyādiśa : hīge krouya pradarśisuvudarinda ninna paristhiti ēnu sudharisuvudilla. ellarū ninna hāge naḍedukondare nāvu hēge nibhāyisabeku hēлу?

Jones : Sari, ādre avāla gati ēnu? avalīgāda anyaya yāru sari māḍtāre? avlīgidda oḷḷe esru yavanū vāpas tandkoḍtāne?

3.4. SOCIO-CULTURAL WORDS:

Each language segment experiences in its own unique way and operates in a distinct sociocultural environment which may have features in common with other environments. But it surely has some features not found else where. Each language has some lexical items the exact equivalents of which are not available in other languages. The more closely a text is related to a distinct sociocultural context, the larger may be the number of such items. That is why literary works, especially those of topical nature or those having an elaborate local setting, have a number of lexical items that cannot be translated into Kannada which has a different sociocultural setting, from its source language text. In such a situation, a translator has either to borrow or adapt such items and explain their meanings in foot notes. Each social science uses a set of technical terms whose equivalents may not be available in other languages.
Since the forms and meanings of expressions are part of the linguistic structure of the respective languages it may be difficult to translate them literally into Kannada. Some idioms may have an exact equivalent in the target language but others may not. A literal translation of such idioms will surely distort the meaning. As Nida says, the translator must not be a blind hunter of words but the careful explorer into the realm of equivalence of meaning. If an idiom is not translated with a corresponding idiom the target language text may not have the same stylistic value as the source language text.

Problems of particular references related to words like ‘orthodox’, Christiandom’, ‘crusades’ western Christiandom’, church of England should be treated as proper names and translated in a way that their proper reference is not lost.

Putting the Kannada phrase within inverted commas will surely help make the reference specific, but a foot note in addition will be useful for comprehension to make the reader known that particular reference of the term belongs to a different cultural context, though it is admitted that a foot note is not an integral part of translation. The word or phrase in English should be given in brackets until the Kannada equivalent becomes familiar to the reader.

3.4.1. Allusions And Cultural Words:

The problem of translating words with references to the already existing texts, or epics or history is a slight extension of the problem of translating proper names with no historical or cultural significance.

The allusion of ‘Muse’ in the poem ‘Rule Britannia’ has not posed any problem either to
B.M.Sri or H.N.Rao. It is because a culturally equivalent term is used here. As ‘Muse’ is the goddess of poetry, music and arts, ‘Vani’ is also the goddess of learning. With all the differences in the culture, the Indian and the Greek mythologies and epics have a lot in common. A translator can exploit this possibility of finding a culturally equivalent term which helps to make the translation read natural in the target language and also to retain the same force of the source text.

In his translation of Grey’s ‘Elegy’, H.N.Rao, has avoided using the allusions of ‘Hampden’, ‘Milton and Chromwell’. Only an explanation of what they did has been given.

N.S.Lakshminarayana Bhatta, in his translation of yeats’ poems, has used the technique of finding cultural equivalence. ‘Horn of plenty’ is an allusion to the Greek mythology which is a symbol of plenty and prosperity. In translating ‘The prayer for my daughter’, he has substituted this term with a culturally equivalent term, ‘Akśhaya pātre’.

At the end of the poem;

Ceremony’s a name for the rich horn

and custom for the spreading laurel tree

The laurel ‘tree’ is an evergreen shrub with smooth glossy leaves. Wreaths were made out of them by the ancient Greeks and Romans as an emblem of victory and honour. So the word has connotative meanings also. This has been translated as ‘āla’. ‘āla’ is actually banyan tree. Such a change is made because, the banyan tree, has its areal roots shooting down from its branches and anchoring in the soil to give extra support to the main stem. It is a symbolic reference to the tradition and cultural heritage of India.

A translator should be consistent in his method of translation. He has to decide whether to
retain the atmosphere of the source text as it is or to change it according to the atmosphere of the target language. But using both of them in the same poem would make the translation look very awkward. Observe the lines of ‘Two songs from a play’ (song1):

And then did all the muses sing

of Magnus Annus at the spring

this is translated as:

hādirārellā kalā dēviyaru

mahayugādiya chaitradali

The term ‘chaitra’ is from Hindu calendar, and ‘yugadi’ a Hindu festival. Though the actual meaning of the word ‘Yugadi’ is only the beginning of the year, it has the cultural connotations that immediately occur to the target reader. The Roman Empire and Dionysus in such setting would look out of place and incongruous.

In the lines:

Another Troy must rise and set

Another lineage feed the crow

... It dropped the reins of peace and war

are translated as:

mudi muluguvudu Troy innomme

vīraruṇisuvaru nārigalige

.... Shānti yuddha stūtrava ogedu

In these lines ‘another’ does not mean ‘innomme’ it should have been ‘mattomme’. The word ‘crow’ is translated as ‘nāri’; and ‘rein’ as ‘sūtra’. Though the words are wrongly used they do not distort the message of the original because they convey the same meaning. But
this choice of differing from the original just because there is a provision has not served the translator any purpose. Neither it has helped him in bringing rhyme nor has it influenced the meter of the poem.

Song 2, is full of allusions. Almost every line in the first stanza has an allusion; ‘Gallilean turbulence’, ‘Babylonian starlight’, assassination of ‘Christ’, ‘Platonic tolerance’, ‘Doric discipline’:

In pity for man’s darbening thought
He walked that room and issued thence
in Galilean turbulence;
The Babyloniah starlight brought
a fabulous, formless darkness in;
odour of blood when Christ was slain
Made all platonic tolerance vain
And vain all Doric discipline.

The Kannada rendering is:

mānavana mankugavisuva yōchanēge marugi
horahāridanavanu antarava kramisi
Galileean galabhe gondalagaalli
Babylonina nakṣṭhra prabhē sruṣṭisitu
ākārvirada kalpaka kattalanau;
satta kristana nettaria kampu kochchitu
ella daivika sahanaśhilateyanū
vyarthagoḷisitu Doric śistugalīnu
The translator has made a literal word-to-word translation and this has led to total confusion. A lay reader who does not know the source language can hardly make any sense out of it. Adjectives can be formed in Kannada by adding certain morphemes to it like ‘Babylonina’. This morpheme can be added either to a Kannada word or a proper noun or any word of a different language and make it a Kannada word. He could have Kannadicised the word ‘Galileo na’ but he has not. While all the words have been used as they are in the translation, ‘Platonic’ is made ‘deivika’. Platonic does not mean only ‘divine’. This noun based adjective has not been suitably replaced by an appropriate word. One of the meanings of the word discipline is ‘sistu’ but here in this context the word does not convey the meaning. By the choice of such words, it becomes evident that translator has not understood the poem clearly so as to express the ideas in his target language.

Being aware of the limitations of such a translation, a little note is given at the end of the text, to make the reader understand it, but the information given there is not sufficient for a comfortable reading of the translation. Does a really good translation need a foot-note at all? The answer to it seems to be surprising.

As only certain types of sentences can be passivised, and only certain types of sentences can be converted into negative, probably only certain types of poems can be efficiently translated. Of course, since the words can be replaced by its translation equivalents of target language, any sentence may be translated. But this effort loses its effectiveness. Most heterogenous words are yolked together by violence to make it look like a translation.

At least some effort is made to retain the original rhyme, and stylistic characteristics if the translation is from English to Kannada, but if it is a rendering from Kannada to English, no
such effort can be seen in it. The cultural words and allusions of Kannada are retained as they are in most of the translations into English. Let us look at the famous poem of Huyilugola Narayanarao:

Udayavāgali namma cheluva Kannada nāḍu
baduku baluhina nidhiyu sadabhimānada gūḍu
rājanyaripu parasurāmanammana nāḍu
ōjeyim meredarasugala sāhasada sūḍu
tējavanu namagīva vīrarvindada bīḍu
lekkiga mitakāhararu beḷedu merediha nāḍu
Jakkanna shilpa kaleyarchchariya karugōḍu
Chokkamatagāla sāridavarigida nelevīḍu
bokkasada kanajavai vidvatgala kāḍu
pāvaneyara Krishna Bhīmeyara taināḍu
Cāuvēri gōdeyaru maidoḷeva nalunāḍu
āvagam spīrtisuva kabbiigara naḍemāḍu
Kāva Gadugina Vīnmārāyaṇana bīḍu

is translated by K. Narasimha Murthy into Kannada as follows:

May the fair land of Kannada arise, flourish
That yields out life’s strength arouses our just pride
That gave birth to the mother of parasurama, that terror of Kings,
Where Hanuman was born who over leapt the sea
The land resplendent with the valour of kings
The glory of whose warriors shines, a beacon of inspiration
The land where Bhaskaracharya and Vignaneshwara of Mitakshara made their mark
Comparing these two texts, we learn that the source text is richly adorn with cultural words
and allusions that glorifies the state.

No foot note is given to explain the terms alien to a foreign reader. But this shortcoming
does not trouble the understanding of the allusions because of the appositional
constructions that give enough information. We see that a foreign reader learns Hanuman
as a character who leapt the sea, Parashurama as a terror of Kings, Jakkanna a sculptor,
Krishna, Bheema, Cauvery, Godavari as rivers,. Such explanations of the allusions within
the poem helps the translator to avoid foot notes.

3.5. Style:

Every SL text belongs to a particular variety of language which has distinct phonetic,
phonological, graphological lexical and grammatical features besides its contextual
features. A translator has to provide equivalents of the formal features as far as possible in
target language. Catford classifies ‘sub-languages’ or language varieties under idiolect,
dialects, registers, styles and modes. He further divides these into two major classes.
1) Those which are more or less permanent for a given performer or group of performers
and 2) those which are more or less transient in that they change with changes in the
immediate situation of utterance.

Idiolect and dialect are the ‘types related to permanent characteristics of the performer and
register and style and mode are the types related to the transient characteristics of the
performer and addressee.

Idiolect is a language variety used by particular individual. As the features of any particular
variety may be marked at any level, lexical, grammatical or phonological level, the idiolect of any person can be described at any of these levels.

Catford identifies the idiolect of a person with his individual style, when he says, ‘those features of what is often called the individual style of a particular author are idiolectal and in literary translation some attempt may have to be made to find TL equivalents for them’.

He stresses the need to supply TL equivalents for idiolectal features on literary translation, but he also says, that, ‘it is not always necessary to attempt to translate idiolects i.e., the personal identity of the performer is not an important feature of the situation. He thinks it necessary only when the performer’s identity is relevant. For instance, in a novel, idiolectical features in the dialogue of one of the characters may be worked into the plot ... and they may partly serve to identify the character.

Formal features are transferred from the SL to the TL text because they help arouse a response in the mind of a reader of the TL text similar to that in the mind of a reader of the SL text.

It is better to divide SL texts into those on the one hand, in which the structure of thoughts is all that is important, and the marked features of individual style are very few, and those on the other in which texture constituted of the marked features of the author’s style is as important as the structure of thought. A work of literary art has both textures and structures, while a text in a scientific or technical register has only structure. In a literary text, much of the identity of the author depends upon its equivalence at the level of texture in order to evoke the same kind of aesthetic response through the TL text as is done by the SL text. By style, Catford means a variety which correlates with the number and the nature of the
addressee and the performer's relationship to them. He draws a scale on which styles can be distinguished between formal, at one end and informal at the other. He follows Martin Joos who suggests five styles for English: Frozen, formal, consultative, casual and intimate.

Each style has certain lexical, grammatical and phonological features. A translator has himself to be a stylistician in order to identify the stylistic features of an SL text and then build them up as far as possible in the TL text.

The features stylistically relevant in one language may not be in another. An English youth may easily address his father in casual style, but an oriental youth may have to use honorific forms in such situations. Here stylistic differences are caused by cultural differences.

Ever since the period of the Anglosaxons, there have been examples of writers who wished to write in the language closer to real life. Wordsworth theoretically claimed that he wanted to use the language of the rustic, Donne used the colloquial language in his poetry most effectively, as E.E. Cummings did in this century. The colloquial style of writing reduces the gulf between the text and the reader. While translating such a text the target language should also be in the same temperament.

Different dialects, formal and colloquial styles all get neutralized in the process of translation. Probably, this may be done effectively, if we translate from English to Kannada but translating the dialect or a colloquial conversation of Kannada into English becomes very difficult or impossible.

Since most of the Indians are exposed to only one kind of English, this becomes impossible from Kannada to English, but it may be possible to translate the English dialects into Kannada as the translators are more exposed to the different dialects of Kannada.
The twentieth century produced a large bulk of literature in English. The major contribution is from the commonwealth countries. (That were once under the British rule) In the process many dialects of English have evolved. There have been several attempts to write literature in English with a syntax of a local language. I would like to give two such instances:

These are the lines of the poem ‘mahāmāye’ written by U.R.Anantha Murthy:

avaļļanu āḷtīrōdu tānu antā
ivanu tiḷiiddalli nijāmśhanũ ittu.
moda modalalli...

Such unconventional and informal diction of the text, and the code mixing (bilkul, jabardast - Hindi; appeal, market, stroke, traffic — English) cannot be translated into English. This has been translated by Dr.C.P.Ravichandra as follows:

At first

There was an element of truth in his belief

that it was he who ruled her ...

The language used in the source text is the colloquial kannada used in the cosmopolitan city influenced not only by English but also by Hindi which is evident by the code-mixing found in the poem. This creates an impression on the reader and gives the reader more details than what is actually said. Such details can never be found in a translation.

The translation above, is perfect as far as the syntax and message are concerned. Since Kannada is a left branching language and English, a right branching language, we find a perfect logical and grammatical shift of the phrases and clauses.

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2. Yathra (Writings from Indian Sub Continent), (Ed) Alok Bhalla Indus 1994. PP48
As we proceed further into the poem, we encounter certain words from the register of ‘yoga’ which is culture bound and which cannot be translated effectively. Words like ‘padmāsana’ ‘kunḍalini’ have been retained as they are in the translation, but the word ‘sahasrāra’ is translated as ‘a thousand and six’. It is interesting to note here that though the word ‘padmāsana’ is retained as in the original a foreign reader can understand it by the help of the words associated with it. He can understand that padmasana is a sitting posture knotting one’s thighs and kunḍalini is a force. But, ‘sahasrāra is not a thousand and six’ but only one thousand. ‘ara’ in sanskrit means the spokes of a wheel. The beams radiating from the centre of the circle towards its periphery are thousand in number. ‘Sahasra’ need not be one thousand in particular it many mean several or many also. The translation of this poem could have been more effective had the word been retained as it was in the original.

We have seen that the local colour, style, and diction cannot be translated into a foreign language. Now, we shall see if the syntax deliberately deviant from the normal structure, could be brought about in the translation. The experience that the translator gets while reading the source text, must be given to the readers of his translation also.

Here are a few examples of syntax, lexical items and idioms used by Gabriel Okara in his English novel ‘the voice’

Know nothing? .... your hair was black black be, then it.

You say you are a know-god man be come and enter my house.

These teaching words their ears entered and their insides entered.

You have a very dirty inside

The root of this Okolo knew not, as the root of many happening things in the town.
She blew, blew, blew, and blew but the embers only glowed out.

he laughed a laugh that did not reach his inside

'Doesn't shame fall on your head?

The reader does not feel that he is reading an English novel. The expressions and the syntax are strange. It gives an experience of reading a foreign tongue in English.

Though the novel is written in English, at a particular instance, we realize that all the conversation is going on in some local vernacular of Africa. The narrator says, ~you have your MA, Ph.D., but you have not got 'it'. Okolo interrupted him also speaking in English.~

This means, it is an exceptional case where these characters spoke English, and in the normal course they speak some native language. Okara tries to give the readers an impression that the story is not narrated by an alien English gentleman, indifferently looking at the people and characters but, it is narrated by a native, who has learnt English with ofcourse, the interference of his mothertongue. The un English idioms, phrases, proverbs and deviant syntactic structures and the connotative lexical codes, used through out the text show us that though the vocabulary used here is English, the underlying syntactic structure is of that local vernacular. All these features add a stylistic flavour to the text which is very difficult to translate. When the source text looks un English and unnatural, the translation of it into kannada must also be made to look unkannada, and unnatural. Suppose the novel in question is translated into the native language by which it is influenced, definitely the process of translation would be very easy and it would read very natural. It would read, something like, the kannada rendering of 'kanthapura'.

Raja Rao made a novel endeavour in his time, to retain the syntax of kannada and
translating the lexis into English, in his novel, ‘Kantapura’, way back in 1938. In his foreword, he says,

‘We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as a part of us. Our method of expression therefore has to be a dialect which will some day prove to be as distinctive and colourful as the Irish or the American. Time alone will justify it’.

Some of the expressions he has used are:

‘even a coconut-leaf roof will become a gold roof if the patel says it’
‘Corner-house-Narasamma’s son, Murthy’
‘Lover of a widow’
‘twentyfive tree mango grove’
‘nose scratching Nanjamma’
‘nobody will believe in such a crow and sparrow story’
‘to wear clothes spun and woven with your own god given hands is sacred’

In this sense both ‘Kanthapura’ and ‘The Voice’ have a similar style of expressing the syntax of an alien language in the lexis of English.

In my unpublished Kannada rendering of ‘The Voice’, I have tried to retain all those deviations of expressions to the extent possible. Because the strange un-English experience a reader undergoes while reading the source text should also be experienced by the reader of TL. So, deliberately the un-Kannada expressions are brought about there.

The translation of the above sentences are as follows:
1. Ėnu gottilva? Ėga ninna kūdalu kappup kappāgittu.

In Kannada and most other languages recursion is a common feature. The adjectives, adverbs and verbs are repeated to intensify the effect like, ‘hattirahattira’, ‘udduddada bashana’ etc., The syntactic model of language Okara follows also has a similar usage. So, the translation does not appear queer, as a deviation, though the source text language (English) has it. ‘Āga, adu’ (then it) is unnatural both to the SL and TL.

2. Nīnu dēvaru gottirnautā hējīyalā, bandu nanna mane prāvesisu (nōdōga)

The stative ‘be’ used at an unusual position in TL surprises the reader as it takes him to an unfamiliar frontier of syntax, but no such effect is attained in the TL due to the inherent syntactic structure of the language. Assertive sentences in English do not end with a verb as in this example. Though this is unnatural to English, it is very natural to Kannada syntax:

3. “I buddi mātugalū avara kivigalānnu hokku avara antarangavannu hokkitu”.

‘inside’ is used to mean mind. Words like ‘things’ and ‘roots’ are used consistently in the novel to mean differently at different instances. Hence one cannot find an equivalent term for it in Kannada that suits all the situations.

4. avalu ūdi ūdīlādārē bari kidīgalū mātra prakāshavādāvū.

Verbs are repeated several times, in Kannada, to show the intensity of the action. Even in English recursion is made use of but that is usually with a conjunction: she blew and blew

Raja Rao has used Kannada syntax in his English novel “Kantapura”.

This may give a very strange experience to a reader who does not know Kannada, but when it is translated into Kannada the stylistic deviations disappear and only the story remains in plain language.
For example:

‘ssh! Tuere hushed Okolo, cocking her head. ‘I hear coming footsteps.’ Okolo listened and he also heard the coming footsteps, the knowing nothing footsteps coming.’

The translation of such a deviant stylistic variation should not read bland with only the narration. The same passage can be written as follows:

Tuere hushed Okolo, cocking her head and said she heard coming this way, by his/her footsteps. Okolo also heard some one coming, the approach of some ignorant person.

If the translation fails to make any distinction between these two passages then the whole purpose of creative writing and stylistic significance loses its ground. The second version which I have tried is not ornate, while the original version is stylistically superior.

My translation of Okara in to Kannada reads as follows:

'baruttiruva hejje sappala keleisutide.'Okolo gamanavitru alisida.ätanigu baruttiruva hejje sappala keleisitu. enü tiliyada hejje sappalagalu baruttiddavu.

As the source text does not read natural the translation too, I feel, must not read natural to the syntax of Kannada:

....Somappa slept a sleep he had never slept before, forgetting every thing. So that now his soul got up and sat happily by somappa’s head. Now the bedstead was filled with joy though it pretended otherwise, sighing ‘ussa!’ and with its usual conquetry it lifted its head and looked around, so full of its own ego that it felt the soul must listen if it chose to speak.

‘Duncan Gray’ is written by Robert Burns in a Scottish colloquial style. While translating
that into Kannada, BMSri has made certain significant changes. In addition to changing the title to suit the Indian atmosphere, the following changes also have been made.

The Scottish colloquial form of narration is completely ignored and is translated as any other poem written in Standard English. The translator has dropped out two lines from the source: "On blithe yule night when we were fou". Yule night is the night of Christmas and 'fou' means 'drunk.' So both do not agree culturally, and hence is deleted. "Meg was deaf as Ailsa crag" is the other sentence left out. Ailsa is a mountain crag in Scotland. An equivalent to this could have been made use of, but it is dropped. He has taken the liberty of "toyyanodeye hallu kadi". These two lines have not distorted the source text, though it is not there. This shows how much liberty a translator can take.

In the novel 'Kusuma bale', Devanuru Mahadeva has used a regional dialect of Kannada, which is not very familiar to all Kannadigas. It has been commented that it should first be translated into intelligible kannada before it should be read and criticized:

This is not the first time that a dialect has been used in the history of kannada novels, but its peculiarity lies in the use of the dialect not for the conversation between the characters alone, but for the description and narration also.