

# Art of Translation

Dr. N. Ravi Vincent<sup>1</sup>, Regulagadda Rajesh<sup>2</sup>

<sup>1</sup>Assistant Professor, Department of English, Andhra University

<sup>2</sup>Research Scholar, Department of English, Andhra University

**Abstract**—‘Art of Translation’ aims at exploring ‘Translation’ in the world that always does a miracle of connecting languages and cultures; as well, deeply delves into how ‘Translation’ is done between two selected languages, viz. source language and target language; and how the theoretical underpinnings of the ‘translation processes’, and historical and philosophical perspectives can be profoundly studied and presented by Translator, who clearly conveys the meanings and assiduously examines the complexities involved in translation by vouchsafing motifs and methods to ensure the originality of the source text with the target audience; and the most principally, India abounds the linguistic richness with the long lasting tradition of translation, making ‘Translation Studies’, the most paramount field with the incalculable translation works such as the translations of Vedas, Indian Epics, Puranas and the most popular Indian texts from regional languages into many foreign languages to make the texts available to the wider public globally. ‘Art of Translation’ discusses ‘Translation’ within the context and the confines of Indian translations.

**Index Terms**—Faithfulness, Fidelity, Philosophical perspectives, Incalculable translation works.

## I. FIDELITY AND FELICITY AS EXCLUSIVE FEATURES OF TRANSLATION

Prof. I. V. Chalapati Rao writes in his forward to ‘Vemana Satakam In English Verse’ by Dr. C. Jacob, opines that “Even great writers had expressed misgivings about translation. There is an Italian adage which says, *Traduttori traduttori (Translation is a traitor)*.” 1. Fidelity and felicity like bosom friends are two most important characteristics in any translation, fidelity means ‘faithfulness’ and felicity means ‘transparency’. Fidelity is the extent to which a translation accurately renders the meaning of the source text without distortion. Transparency is the extent to which a translation appears to a native speaker of the target language to have originally been written in that language, and conforms to its grammar,

syntax and idiom. Any translator should have a very good knowledge of the language, written and spoken, from which they are translating, i.e, the source language. An *excellent* command of the language into which they are translating (the target language); familiarity with the subject matter of the text being translated; a profound understanding of the etymological and idiomatic expressions so as to avoid spurious equivalents.

## II. TRANSLATION TYPES

‘Literal Translation’, word-for-word translation, which aims to translate the text from the source language to the target language while preserving the original structure and word order as closely as possible. Translators focus on translating each word or phrase directly, without considering idiomatic expressions or cultural nuances. ‘Free Translation’, dynamic equivalence or sense-for-sense translation, which convey the meaning of the text rather than adhering strictly to the original wording. The translators have more flexibility to rephrase sentences, use synonyms, and adapt cultural nuances to make the translation more natural and understandable for the target audience. ‘Literary translation’ is the translation of ‘literary works’ such as novels, poems, plays, and short stories. To translate literary content, translators must be proficient in both languages and possess literary skills to capture the style, tone, and cultural nuances of the original work. ‘Audiovisual translation’ is the translation of audiovisual content such as movies, television shows, documentaries, and video games. Subtitling, dubbing, and voice-over are common techniques used in audiovisual translation. Audiovisual translators must consider factors such as timing, synchronisation, lip-syncing, and cultural adaptation to ensure that the translated content is natural and engaging for the audience. ‘Legal translation’ is the translation, which handles any legal

document such as contracts, court documents, statutes, and patents. Translators certainly need a deep understanding of legal terminology and concepts in both the source and target languages to ensure accuracy and precision. ‘Medical translation’ is again the translation, which deals with medical documents, clinical trials, patient records, pharmaceutical information, and healthcare-related content. In this connection, translators must be familiar with medical terminology, procedures, and regulations to produce accurate translations that meet industry standards. ‘Technical translation’ is the one, which covers a wide range of technical fields such as engineering, IT, automotive, aerospace, and manufacturing. Translators must needs have expertise in the specific technical subject matter as well as knowledge of specialised terminology and industry standards. ‘Financial translation’, is the translation, which includes the financial documents such as annual reports, financial statements, investment reports, and banking documents. Translators must be proficient in financial terminology and understand accounting principles and regulations in both languages. ‘Scientific translation’ deals with scientific research papers, academic journals, laboratory reports, and technical manuals in various scientific disciplines such as biology, chemistry, physics, and environmental science. Translators need a strong background in the relevant scientific field to accurately convey complex concepts and terminology. ‘Interpretation’, in this connection, we need to know the difference between ‘translation and interpretation’. While translation deals with written text, interpretation deals with spoken language. Translators convert written content from one language to another, while interpreters convey spoken messages in real-time between languages. ‘Transcreation’ is a portmanteau word, translation and creation. First time in India, Purushottama Lal did use it. “...In 1964, the Indian scholar Purushottama Lal wrote, regarding contemporary translations of the Sanskrit classics, that “the translator must edit, reconcile, and transmute; his job in many ways becomes largely a matter of transcreation”. In the Brazilian context, the term is associated with the work of Haroldo de Campos, who compared transcreation to the giving of a blood transfusion.” (Wikipedia)<sup>2</sup>The transcreator uses the source text as inspiration, but the output is a

complete reimagining of the content to convey the concept in a target language.

### III. TRANSLATION THEORIES

‘Sociolinguistic theory’: In the school of Tel Aviv, Anne Brisset, Evan Zohar and Guideon Toury have developed this approach in which a translator is indeed the product of his or her society and our own sociocultural background is by default, present in everything that we translate. Second important one is, ‘communicative approach’. This theory is referred to as interpretive. Scholars Danica Seleskovitch and Marianne Lederer have developed what they called “the theory of sense.” Third one is ‘hermeneutic approach’ is mainly based on George Steiner’s research. Steiner believed of any human communication as a translation. His book ‘After Babel’ shows that translation is not a science but rather an “exact art”: a true translator should be capable of becoming a writer in order to capture what the author of the original text “means to say.” fourth one is ‘linguistic theory’. Linguists such as Vinay, Darbelnet, Austin, Vegliante, or Mounin, who have interested in language text, structuralism, and pragmatics, also examined the process of translating. Fifth one is ‘Literary approach’. The literary approach does not consider that a translation is a linguistic endeavour but instead a literary one. Language has an “energy” revealed through words that the result of experiencing a culture. Sixth one is the semiotic approach. Semiotics is the study of signs and signification. A meaning is the result of a collaboration between a sign, an object, and an interpreter. Thus, from the perspective of semiotics, translation is thought of as a way of interpreting texts in which encyclopaedic content varies and each sociocultural context is unique.

### IV. INDOLOGY, DRAVIDOLOGY, REGIOLOGY AND SINDHOLOGY

The term *Indology* is derived from German, ‘*Indologie*’ which is often associated with German scholarship, and is used more commonly in departmental titles in German and continental European universities than in the anglophone academy. In the Netherlands. the term ‘*Indologie*’ was used to designate the study of Indian history and

culture in preparation for colonial service in the Dutch East Indies. ‘Classical Indology’ is quite different as it majorly includes the linguistic studies of Sanskrit literature, Pali, Tamil literature, as well study of Dharmic religions like Hinduism, Buddhism, Sikhism. Some of the regional specialisations under ‘South Asian studies’ include ‘Bengali studies’, the study of culture and languages of Bengal; Dravidology, study of Dravidian languages of Southern India; Tamil studies, Pakistan studies and Sindhology, the study of the historical Sindh region. Religious studies, also known as religiology or the study of religion, is the study of religion from a historical or scientific perspective. Max Muller studied in Berlin with Friedrich Schelling and began to translate the Upanishads for Schelling, and continued to research Sanskrit under Franz Bopp, who was the first systematic scholar of the Indo-European languages. Schelling led Müller to relate the history of language to the history of religion. At this time, Müller published his first book, a German translation of the *Hitopadesa*, a collection of Indian fables.

#### V. TRANSLATORS

Megasthenes who was of 3rd century, BCE, was an ancient Greek historian, Indologist, diplomat, ethnographer and explorer in the Hellenistic period. He wrote a beautiful book called ‘Indica’ with the vivid descriptions, which is now lost but has been partially reconstructed from literary fragments found in later authors that quoted his work. Megasthenes was the first person from the Western world to leave a written description of India. Friedrich Max Muller was a German-born British comparative philologist and orientalist, who was one of the founders of the Western academic disciplines of Indology and directed the preparation of the Sacred Books of the East. The *Sacred Books of the East* is a monumental 50-volume set of English translations of Asian Religious texts, which consists of the essential sacred texts of Hinduism, Buddhism, Taoism, Confucianism, Zoroastrianism, Jainism, and Islam.

Franz Bopp, a German linguist was well known for extensive and pioneering comparative work on Indo-European languages. As well, Karl Joseph Hieronymus Windischman drew his attention to the languages and literature of the East. Windischmann,

along with Georg Friedrich Creuzer, Joseph Gorres and the brothers Schlegel, have expressed great enthusiasm for Indian wisdom and philosophy. Moreover, Karl Wilhelm Friedrich von Schlegel's book, *On the Speech and Wisdom of the Indians*, had exerted a powerful influence on the minds of German philosophers and historians, and stimulated Bopp's interest in the sacred language of the Hindus. In 1845, Max Muller moved to Paris to study Sanskrit under Eugene Burnouf. Burnouf greatly encouraged him to publish the complete Rigveda making use of the manuscripts available in England. He moved to England in 1846 to study Sanskrit texts in the collection of the East India Company. He supported himself at first with creative writing, his novel *German Love* being popular in its day. Muller's connections with the East India Company, Brahma Samaj, and with Sanskritists based at Oxford University led to a career in Britain, where he eventually became the leading intellectual commentator on the culture of India. Ralph Thomas Hotchkiss Griffith, who was an English Indologist was a member of the Indian education service, and was among the first Europeans to translate the Vedas into English. He had lived in Oxford, Benares, and in Madras. Griffith took up this objective and translated the Vedic scriptures into English and produced translations of other Sanskrit literature, including a verse version of the Ramayana and the Kumara Sambhava of Kalidasa. Another most important author is, Arthur Berriedale Keith, who was a Scottish constitutional lawyer, scholar of Sanskrit and Indologist. At Oxford he took firsts Classical Moderations (1899), in Sanskrit and Pali (1900), and in Literae humaniores in (1901). Another most important is Maurice Bloomfield, who was an Austrian Empire-born American philologist and Sanskrit scholar and he did many valuable contributions to the interpretation of the vedas and he is best known as a student of the Vedas. He translated, for Max Muller's Sacred Books of the East, the *Hymns of the Atharva-Veda* (1897); contributed to the Buhler-Kielhorn *Grundriss der indo-arischen Philologie und Altertumskunde* the section *The Atharva-Veda and the Gopatha Brahmana* (1899); As well, he was the first one to edit the *Kausika-Sutra* (1890). In 1905 he published *Cerberus, the Dog of Hades*, a study in comparative mythology. *The Religion of the Veda* appeared in 1908; *Life and Stories of the Jaina Savior Parasvanatha* and a work on the *Rig Veda* in 1916.

## VI. CONCLUSION

Thus, the translation as an art plays a vital role through which, the source texts are translated into target texts so as to cater to the needs of the local readership making the riches of the source texts available to all. Several individuals, what have translated the Vedas into different Indian languages are: Swami Dayananda, who translated parts of the Vedas into Hindi. Raja Rammohan Roy, who translated the Vedas and Upanishads into Bengali. Jambunathan, a Tamil scholar, who translated the four Veda Samhitas into Tamil, Sri Venkateswara Institute of Higher Vedic Studies, which is making to make these available in Telugu. Another important phase to quote is, in the Vijayanagar Period, the court pundits were responsible for translating and interpreting knowledge from the Vedic corpus in the respective language of the region. In the main court at Hampi, two brothers, Sayana and Vidyananya were at forefront. And 'Veda samhithalu' was translated by Dasarathi Rangacharya and 'Chaturvedamulu' by k. Venkata Rao.

## REFERENCES

- [1] Vemana satakam, trans. by Dr.C.Jacob (2007): Print Plaza, Narasapur.
- [2] <https://en.wikipedia.org/wiki/Transcreation>