

ISSN 2348 - 7674

Research Innovator

International Multidisciplinary Research Journal

Vol II Issue V : October - 2015

Editor-In-Chief
Prof. K.N. Shelke

www.research-chronicler.com

A detailed still-life composition featuring a quill pen as the central element. The quill is positioned diagonally, with its tip resting on a scroll of aged parchment. The scroll is secured with a red wax seal and a red ribbon. In the background, a lit candle in a brass holder casts a warm glow. In the foreground, a glass inkwell with a quill inside and a red wax seal are visible. The entire scene is set on a dark wooden surface.

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ISSN 2395 – 4744 (Print); 2348 – 7674 (Online)

**A Peer-Reviewed Refereed and Indexed
Multidisciplinary International Research Journal**

Volume II Issue V: October – 2015

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With this aim Research Innovator, Multidisciplinary International Research Journal (RIMIRJ) welcomes research articles from the areas like Literatures in English, Hindi and Marathi, literary translations in English from different languages of the world, arts, education, social sciences, cultural studies, pure and applied Sciences, and trade and commerce. The space will also be provided for book reviews, interviews, commentaries, poems and short fiction.

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Single Copy	₹ 600	\$40
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Translation Theory: Componential Analysis of Mahesh Elkunchwar's Drama *Old Stone Mansion*

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Abstract

The translators are bringing out the regional literature into English. The textual selection for translating reflects the cultural and ideological problems in India. It seems that the translators in India are still confused about the various techniques for translating provided by the translation theory in the west. The translators can play a very important role in developing the national literature, culture and nation as a republic state.

Key Words: translation-culture- social change- identity- representation- equivalence

Mahesh Elkunchwar is a playwright in Marathi language. He wrote many plays and he has been awarded with Sahitya Academy Award in 2002. 'Wada Chirebandi' is one of his plays. It was first staged in 1985 at Mumbai in Maharashtra and it was first published in Marathi in 1987. Later, it was first translated in English by Sohag Sen in 1989 in Calcutta. It has been translated again by Shanta Gokhale from Marathi into English in 2004. Shanta Gokhale titled the translation as '*Old Stone Mansion*'. It has been prescribed by the academic body at undergraduate level in Savitribai Phule Pune University in India. This research paper is an attempt of analyzing the translation from Marathi into English. The analysis has been limited to the componential analysis, syntactical analysis and semantic analysis.

Componential Analysis:

The componential analysis includes the social, theological and circumstantial analysis of the translation. '*Old Stone Mansion*' is a play which emphasizes on the social change in a village called Dharangaon

in Maharashtra. Farming is the basic professions of villagers in India. After the independence, the process of modernization brought the social change in the professions of the villagers. The social change has been easily accepted by the other castes. They intend to reclaim the higher position in the society. Education and the business are the only mediums available to reclaim the higher position. They are changing with the time. However, the Brahmin family in the play is not ready to leave the traditional roles and do not accept the change. Bhaskar rightly says: "Other castes are doing fine"... "Times have changed, but our expenses remain unchanged- festivals, family rituals, annual death rites" (45).

The problem of the play lies in the religious cultural identity. The problem of Brahmin community is the problem of the age old caste system in India. It has remained unchanged. The Brahmin community is still following the age old traditions and rituals. Religion is the way of living life. Brahmins claims the top position in the caste system.

They represent themselves as the pundits in the society. It is their accepted identity. They have not any choice but to remain unchanged and preserve the age old identity. On the other hand, the other castes are denying their traditional positions in the caste system and accepting the new professions and social changes through the medium of education and business.

This caste system in India is not only victimizing to the other castes in the society but even to the Brahmin community itself especially to the women. Dadi, Aai and the young girl like Prabha have been victimized by the caste system. Aai generally goes to the dark room and sheds the tears. Prabha wants to graduate herself but the traditional minded Tatyaji didn't allow her to continue her education. She remains bachelor. The real problem lies in the religious culture. Prabha cried out: "I got a first in my matriculation. Twenty years ago. I wanted to be a doctor. But the Deshpande girls weren't supposed to live anywhere by themselves to study. All for family prestige and honour-never mind if my life turned to dust" (40).

The entire play is focused on the family called Deshpande from Dharangaon in Maharashtra. The play begins and ends in the old stone mansion. The play very rarely goes out of the family. It's a family drama belonging to Brahmin community. It is asking for the social and cultural change in the traditional roles. Bhaskar says: "There were seven Brahman families in this village. Three left long ago..." (44).

The play was first staged in 1985 in Mumbai and published in Marathi in 1987. It was immediately translated and produced by Sohag Sen in Calcutta. Shanta Gokhale

translated it from Marathi into English in 2004. The play depicts the family drama in Brahmin family toward the ending of twentieth century. In short, the play represents the Brahmin community in India. Not only the playwright but even the translator also represents the Brahmin community. Brahmins are intellectual and they cannot avoid representing the Brahmin community. The play and its translation don't represent the other castes in the society. There might be the worst situation in the society comparing to Deshpande family. Thus, the textual selection for translating becomes the ideological problem of representation in India.

Syntactical Component:

Eugene Nida pointed out the two different systems for translating from one language to another. The first system of translating consists the strict application of grammatical rules while translating from one language to another. The translator automatically selects the grammatical rules to be applied to the surface structure of language during the transfer. It may result into either natural translation or artificial translation. Nida (1969) writes: "This go-between language into which the source is translated and from which the finished translation is derived may be either another natural language or a completely artificial language" (33). On the other hand, the second system of translating is more elaborative process. This process includes the analysis of source text, the transfer of message and the restructuring of the message according to the needs of the source language. This is what Nida called dynamic equivalence: analysis-transfer-restructuring. Nida finds the second system

of translating more adequate technique of translation from one language to another than the first.

The message of the literary text must be transferred at any cost. Nida believes that the minimal adjustments are obligatory. If it is necessary, the translator must make the minimal adjustments to avoid unintelligibility and awkwardness in translation. The translator can bring out the minimal changes in the form of discourse, sentences or the words. Keeping the structural form the same may result into the awkwardness or the complete artificiality.

The translator in '*Old Stone Mansion*' has used the first system of translating in the translation. The strategies of word-for-word and sentence-for-sentence strategy have been used by the translator in translating. The translator tried to reproduce the form of the text. The result is not another natural language but awkward and artificial language. The translator has not used the sense-for-sense strategy. The message is not restructured according to the needs of the target language. Take for example the following Sudhir's dialogue:

Sudhir: Seven or eight hundred? Where will I suddenly produce that much from? We left in such a hurry when the telegram came, there was no time even to go to the bank. (2004: 24)

Sudhir: Seven to eight hundred? My valet is not full. We left in hurry as soon as we received the telegramme. I had no time even to visit the bank.

Semantic Component:

Semantic component deals with the analysis of the meaning in translation. Any translation shares the common components of the meaning. They reflect into the translation. The translator is not expected to pay more attention on the common components but on the distinctive components of the meaning. Distinctive components are more important than the common components. It is the distinctive components which help to the translator to differentiate between the meanings. They are additional components which specify the meaning. The translator must make it sure that the intentional specific meaning is transferred in the translation.

It seems that the translator in '*Old Stone Mansion*' did not pay attention to the distinctive components in the source text. The source text is in Marathi and the target language is English. Both languages have the different cultures. There are cultural differences. These cultural differences must differentiate the texts. They can be either avoided or must be crushed down to the principal meaning which is common in both cultures. Some cultural aspects even cannot be understood by the reader outside Maharashtra. Therefore, the text becomes strange. For example, lie down (11), puja room, sari, not me, bappa (11), paan-box (13), Ui bai (13), Nandi, Shiva temple (17), deshastha, (22), lota, konkanastha (27), warhadi (27), wallas (30), etc. Additions to this, most of Ranju's dialogues have not been translated from Hindi language to English language. The translator kept them as it is without transferring them from Hindi into English (2004: 32-33). They definitely prove to be the barriers in cross-cultural

communication not only at international level but even in India also. The cultural expressions make the text strange especially to those readers who are not familiar with them or to the foreign readers. Translation is a medium of cross-cultural communication and the communication must take place at any cost.

The entire drama takes place in Deshpande family. It's a family drama. Therefore, the translation should be titled as 'The Old Stone Mansion' instead of '*Old Stone Mansion*'. The absence of the article in title makes the meaning general or indefinite.

The intended meaning of the literary text has been transferred by the translator. Both the source text and the target text are asking for the social and cultural change in Brahmin community. The translator is successful in

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transfer at semantic level. I can say this because I know both the languages. There are certain problems arised from the strategy of translation. The language of text is artificial and awkward.

The job of a translator is to transfer the meaning from the source language to the target language at any cost. The transfer of absolute meaning is impossible even in the same language. However, the translator can transfer the natural close equivalent functional meaning sothat the readers' response of both the languages will be the same. Nida called it the dynamic equivalence. The purpose of translation theory is to provide the variety of ways available to the translator in translating. The translator must choose the most appropriate way of translating.

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