

**TRANSLATING DALIT LITERATURE:
AN ANALYSIS OF TELUGU NOVEL ‘aMtarAni vasaMwaM’
AND ITS ENGLISH TRANSLATION ‘UNTOUCHABLE SPRING’**

**DOCTOR OF PHILOSOPHY
IN
TRANSLATION STUDIES**

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DECLARATION

I hereby declare that this thesis entitled “**Translating Dalit Literature: An Analysis of Telugu Novel ‘aMtarAni vasaMwaM’ and its English Translation ‘Untouchable Spring’**” submitted to the Centre for ALTS, University of Hyderabad in partial fulfillment for the award of degree of Doctor of Philosophy in Translation Studies, is an authentic work carried out by me under the supervision of Prof. N. Krupanandam, Centre for ALTS, University of Hyderabad, and the same has not previously formed the basis for the award of any degree, diploma, fellowship or any other similar titles of recognition.

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CERTIFICATE

This is to certify that I, Mrs. Dasari Kejiya, have carried out the research work embodied in the present thesis entitled **“Translating Dalit Literature: An Analysis of Telugu Novel ‘aMtarAni vasaMwaM’ and its English Translation Untouchable Spring”**, for the full period prescribed under Ph.D. ordinances of University.

I declare to the best of my knowledge that no part of this thesis was earlier submitted for the award of any degree, to any other institution or university.

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ACKNOWLEDGEMENTS

I would like to thank Prof. N. Krupanandam, my supervisor, for his valuable assistance and unending patience and understanding throughout my research work. Surely this work could never have been completed without his help.

Grateful thanks are due to Prof. B. R. Bapuji for not only suggesting this research project but also offering valuable suggestions and improvements at every stage of the thesis.

My sincere gratitude to Prof. G. Uma Maheswar Rao for his valuable guidance, constant encouragement and support. It has been a pleasure to be associated with someone who has long been my conception of a model academician.

I thank Prof. Panchanan Mohanty & Dr. Raja Rama, members of my doctoral committee, have always found time for me whenever I need their opinion and feedbacks.

I express my heartfelt thanks to Prof. S. Padikkal, Prof. J. Prabhakar for their kind moral support.

I thank Prof. Alladu Uma and Prof. M. Sridhar, Department of English for their kind encouragement.

I am equally thanked to Dr. Venkateswara Rao, Controllor of Examination, University of Hyderabad and other staff of the University administration.

I thank Miss. Parameswari my friend and teacher at centre, for lending me some relevant information regarding my research.

I am also thankful to the non-teaching staff of the centre Mr. PVSR Murthy, Mr. Mallesh, Mrs. Chandra Kala, Mrs. Anuradha and Mr. Satish, have been quite supportive during present research.

I wish to thank and have benefited with many an insight, both as a person and a scholar, from the interactions with Dr. Bheemaih, Dr. Darla Venkateswarao, Dr. Hyma jyothi and Dr. Padmaja Florence.

I thank Dr. Seshagiri Rao anna, Mr. Pilli Yedukondalu anna, Dr. Thennarasu anna, Mr. Anthony anna, Mrs. Barathi akka, Mr. B. Ravikanth anna, Mrs. Sowjanya vadhina, Mr. M. Chistopher, Mr. Sreenu, Mr. Kalva Swamy, Mr. Bobby, Mr. Ch. Nageswara Rao, Mr. V. Ramesh Babu, Mr. M. Venkaiah, Mr. Murali Manohar, Mr. Raju and Mr. Ravi Kiran who encouraged me a lot.

My special thanks are due to uncle T. Devadanam, uncle Ch. Ravi Kumar, and M. Babu Rao garu who helped me a lot in various fields.

I also thank my uncle Kantha Rao, uncle Dayaratnam, brother-in-law Sarath Babu, sister Anila, my cute daughter Persis, my son Joseph Ravikanth and my son-in-law Suresh Babu.

I am greatly indebted to my parents, my brother and sister for their encouragement and support.

Words fall short to express my indebtedness to my husband Mr. Sampath Babu who always stood by me and supported me all through my research and life till now.

DASARI KEJIYA

Telugu Wx-notation Transliteration of Indian scripts into Roman Vowels:

అ-----ఆ-----ఇ-----ఈ-----ఉ-----ఊ-----ఋ-----ఌ-----ఎ-----ఏ-----ఐ-----ఒ-----ఓ-----ఔ

a-----A-----i-----I-----u-----U-----q-----eV-----e-----E -----oV-----o-----O

(-----o-----:

z----- M-----H

Consonants:

క-----ఖ-----గ-----ఘ-----జ

k K g G f

చ-----ఛ-----జ-----ఝ-----ఞ

c C j J F

ట-----ఠ-----డ-----ఢ-----ణ

t T d D N

త-----థ-----ద-----ధ-----న

w W x X n

ప-----ఫ-----బ-----భ-----మ

p P b B m

య-----ర-----ల-----ళ-----వ-----శ-----ష-----హ

y r l lY v S R h

How to key in syllable sequences:

క-----కా-----కి-----క్రి-----కు-----కూ-----కె-----కే-----కై-----కొ-----కో-----కౌ-----కఁ-----కం-----కః

K kA ki kl ku kU keV ke kE koV ko kO kaz kaM kaH

Keying Word Initial vowels require that they are typed with a preceding a (అ).

అ-----ఆ-----ఇ-----ఈ-----ఉ-----ఊ-----ఎ-----ఏ-----ఐ-----ఒ-----ఓ-----ఔ-----అం-----అః

a aA al al au aU aeV ae aE aoV ao aO aM aH

Keying of Consonant clusters require the typing of link key “_” between the consonants:

ex. అమ్మ-----అంత-----స్త్రి-----శ్వా-----భ్రాత-----రౌరవ-----కత్తె

am_ma aMwa s_w_rl k_R_vA B_rAwa rOrava kaw_weV

ABBREVAITIONS

SL:	Source Language
ST:	Source Text
TL:	Target Language
TT:	Target Text
DL:	Dalit Literature
DT:	Dalit Text
OE:	Official Equivalent
TCP	Translation Crisis Point

LIST OF CONTENTS

	Page No.
CHAPTER -1: Introduction	1-16
1.0 Introduction	01
1.1 Dalit Literature	02
1.2 History of Dalit Literature in India	07
1.3 Dalit Literature in Andhra Pradesh	10
1.4 Differences between main-stream Literature and Dalit Literature	12
1.5 The Necessity of Translating Dalit literature	13
1.6 Aims and Objectives	13
1.7 Relevance of the Study	14
1.7. 1 International Scene	14
1.7. 2 National Scene-India	15
1.8 Reasons for the Selection of the Novel	15
1.9 Methodology	15
1.10 Organization of the Thesis	16
CHAPTER -2: aMtarAni vasaMwaM: Themes and Perspectives	17-49
2.1 Introduction to the writer	17
2.2 The translators	18
2.3 An overview of aMtarAni vasaMwaM	18
2.3.1 Theme of Untouchability and Role of Caste	19
2.3.2 Theme of Hunger	22
2.3.3 Theme of conversions	24
2.3.3.1 Converting into Christianity	24
2.3.3.2 Adopting the Communist path	27
2.3.4 Role of Dalit woman in the Novel	29
2.3.5 Gandhi's Role in the novel 'aMtarAni vasaMwaM'	39

2.4 Characterization	42
2.5 Perspectives	48
CHAPTER -3: Concept of Literary Translation	50-76
3.0 Literary translation	50
3.1 Definition of Literature	50
3.2 History of Literary Translation	54
3.2.1 Geoffrey Chaucer	55
3.2.2 Marsilio Ficino	55
3.2.3 Edward FitzGerald	56
3.2.4 Benjamin Jowett	56
3.3 Theories behind Literary Translation	57
3.3.1 Nida Eugene A.	58
3.3.2 Venuti Lawrence	60
3.3.3 Christiane Nord	61
3.3.4 Newmark	63
3.4 Challenges of Literary Translation	65
3.5 Analytical Framework	68
3.6 Text Analysis in Translation	68
3.6.1 Important Factors in Translation Process	69
3.6.1.1 The Initiator and Brief	69
3.6.1.2 The Translator	70
3.6.1.3 The Receiver	71
3.6.2 Extra-textual Factors	72
3.6.3 Intra-textual Factors	73

3.6.4 Macro Strategies	74
3.6.5 Micro Strategies	74
3.7 The Role of Translator	75
CHAPTER -4: Translating Semantic Phenomena: An Analysis	77-106
4.1 Translation of title of the Novel	77
4.2 Translation of Semantic Phenomena	77
4.2.1 Figures of speech	78
4.2.1.1 Simile	80
4.2.1.1.1 Translation of Similes	81
4.2.1.1.1.1 Similes to Similes	82
4.2.1.1.1.2 Similes to Non-Similes	86
4.2.1.1.1.3 Non-Similes to Similes	87
4.2.1.2 Metaphor	91
4.2.1.2.1 The Translation of Metaphor	91
4.2.1.2.1.1 Metaphor Translated into Metaphor	92
4.2.1.2.1.2 Metaphor Translated into Simile	93
4.2.1.2.1.3 Metaphor Translated into Non-Figuratively	94
4.2.1.3 Idioms	95
4.2.1.3.1 Characteristics of Idioms	96
4.2.1.3.2 Translation of Idioms	96
4.2.1.3.2.1 Strategies for translating idioms	97
4.2.1.3.2.1.1 Idioms to Idioms	98
4.2.1.3.2.1.2 Idioms to Non-Idiom	103

CHAPTER -5: Translating Cultural Phenomena: An Analysis	107-174
5.1 Introduction	107
5.2 Culture	108
5.3 Language and Culture	109
5.4 Understanding of the English Literary Tradition	111
5.4.1 The influence of the English Social Tradition on its Literary Tradition	112
5.5 Understanding of Telugu Literary Tradition	112
5.5.1 Understanding of Dalit Culture	113
5.6 Analysis of Dalit Cultural Phenomenon	114
5.6.1 Food	115
5.6.2 Clothing	125
5.6.3 Religious Terms	131
5.6.4 Flora	146
5.6.5 Fauna	152
5.6.6 Abuses	157
5.6.7 Kinship Terms	162
5.6.8 Forms of Address	167
5.6.8.1 Forms of Address among the Family Members	168
5.6.8.2 Forms of Address among Communities	169
5.6.9 Measures, weights, Time and Money	170
5.6.9.1 Measures are categorized	170
5.6.9.1.1 Measures of Quantity	171

5.6.9.1.1.1 Liquid	171
5.6.9.1.1.2 Dry	171
5.6.9.1.2 Measure of Length	172
5.6.9.1.3 Measure of Area	172
5.6.9.2 Weights	172
5.6.9.3 Time	173
5.6.9.3.1 Years	173
5.6.9.3.2 Months	173
5.6.9.3.3 Days	173
5.6.9.4 Money	174
CHAPTER -6: Translating Grammatical Phenomena: An Analysis	175-191
6.1 Reduplication	175
6.1.1 Echo Formations	176
6.1.2 Onomatopoeia	177
6.1.3 Reduplication to Reduplication	178
6.1.4 Reduplication to Non-reduplication	179
6.2 Proper Nouns or Proper Names	180
6.3 Personal Pronouns	184
6.4 Sentence Types	188
6.5 Voice	189
6.6 Conjunctives	190

Observations and Conclusions	192-194
Bibliography	195-207
Appendix	208-265

CHAPTER – 1

Introduction

1.0 Introduction

Translations do not simply arise out of the personal inspiration of individual intellectuals or scholars but are largely inspired by social conditions/movements (Bapuji 1983). Similarly, the translation of Dalit literature in India into English is a leapfrogging transformation for providing a space for sharing the Indian Dalit's age-old stigma of untouchability with international readers. Especially translation of Telugu Dalit literature into English provided an opportunity to non-Telugu speakers, who may be readers across the world or non-Telugu readers within the country. Indian Dalit literature not only discussed current social discrimination, but also asserted their identities and proved their creative potentialities. In this process, the translations of Indian Dalit texts played a vital role in creating a historical awareness as well as historical sense through this inter lingual process.

In order to do the work in a correct manner, translators need to understand the culture of the original text, since text is "embedded" in culture. The more intensive is this "embedding," the difficult would it be to find equivalents for terms and ideas. The translator, who is the second writer of the intended translated text, plays a more responsible role than that of the original writer. One Indian in every four is a Dalit and caste is by itself an essential identity for all Indians. Yet Dalit literature, which represents the resistance of one-quarter of the Indian population and which seeks to pull down the oppressive, hereditary hierarchy of caste ascribed to each individual, is treated as the writing of a 'marginalized' minority. In fact, there is no proper reason for considering it as 'mainstream' because it engages with a question that is vital to identity formation in our nation. The translator who willingly or unwillingly takes up the translation of a Dalit text tends to become a cultural ambassador and he has to bear in mind the social commitment of rendering the literature of people who have been excluded in all

realms of society even before their birth. In this context, translations of Dalit texts assume a pivotal role in the process of transformation of the mindsets of people living in a country, which practices caste-based discrimination that denies even a dignified existence of millions of Dalits. Meena Kandasamy (2007) points out that the translator must also know the difference between resistant and conformist writing by women, must know the literary scene, must be able to recognize that which seems resistant in the space of English may be reactionary in the space of the original.

The process of translating (theorizing, practicing or equating an act of translation) requires not only the knowledge of the source and the receptor languages and their cultures but also the knowledge of the field of discourse. i.e. the subject matter of the text that is to be translated (Nida: 1947 and 1969). The realization of this aspect of the process of translating prompted us to attempt an understanding of Dalit literature.

1.1 Dalit Literature

Literature is a creative rational knowledge generated by an individual/author about collective/society. Indian society is a collective of heterogeneous human beings and this heterogeneity depends on a number of factors such as class, caste, gender, language, ethnicity, region, religion etc. These factors may become a source of knowledge on which the individuals or authors usually reflect upon. In the case of Dalits, the problem of caste has greatly influenced them. For Dalits, access to natural resources and opportunities for wellbeing, were denied naturally or socially, because of their caste. The denial to access restricts the Dalit individuals to a particular set of social relations for many generations and this forces them to struggle against such restrictions and change the oppressive relations. This is generally identified as a caste contradiction or the problem of caste. The conscious Dalit individuals responded to this kind of social situation and offered a creative solution to the problems. This creative ideal model takes the form of a story, a novel, a poem, or a song and was introduced back into the society. Dalit struggles around him/her influenced the Dalit writers and made

them conscious of their subjective positions and in objectively assessing the world around them.

Arjun Dangle has defined Dalit literature as “Dalit literature is one which acquaints people with the caste system and untouchability in India. It matures with a sociological point of view and is related to the principles of negativity, rebellion and loyalty to science, thus finally ending as revolutionary (Dangle, 2010: 265). According to Sharat Chandra Muktibodh, “An outstanding work of Dalit literature would be born only when Dalit life would present itself from the Dalit Point of view” (Muktibodh, 1992: 267). Calling Ambedkar, “the mythic giant of Dalit literature” Bagul feels that “Democratic socialism, the new science and technology and the revolutionary present, form the essence of Dalit literature” (Bagul, 1981: 288). He yet again says that “literature that makes the common man its hero and advocates socialism is the model of dalit literature” (Muktibodh, 1992: 288). Sharan Kumar Limbale has stated that, Dalit literature is precisely that literature which artistically portrays the sorrows, tribulations, slavery, degradation, ridicule and poverty endured by Dalits. This literature is but a lofty image of grief (Limbale, 2004: 30).

Historically, the social groups, which had acquired political and economic dominance, enjoyed the privilege over cultural production and others got silenced. Western influenced middle class, who later played a major role in moulding the nationalist struggles, involved in the production of literary writings. It is obvious that, the upper caste groups’ ideals and aspirations and their worldview reflected in literature too. In the post-independent India, modern state was unable to uphold the promised ideals of good life and better society to the vast number of the oppressed of this country. In the political writings of this time, there emerged an upper caste middle-class man as a protagonist. He was sympathetic to the lower classes and he articulated their needs and was seen to mobilize the oppressed masses.

There were very few writings which talked about Dalits and their lives. Those that exist come out as the sympathy of the upper caste writers towards laborers as a part of the class struggles. The protagonists in the literary writing were always

from the upper caste groups. They were portrayed as if they were shouldering the responsibility to reform/educate the Dalits. This upper caste writers have constraints to perceive the lives of other communities. These socially sensitive upper caste writers could not mobilize the support of their communities to their imagined ideals and many of them moved towards spiritualism. Most of the writers came from Brahmin middle class families.

In latter days, the intensified struggles inspired the communist ideals also failed to capture the Dalit imagination and the question of caste remained immune to their discourses. Till the 1980s, the entire literary discourse centered on the concept of the abstract human being, erosive of all cultural markers like caste, colour, religion, region and gender.

The contribution of the Dalit literary movement was to bring to the foreground the Dalit cultural experiences characterized by humiliation, insult and suffering based on the caste. By the 1980s, there emerged a considerable Dalit middle class which consisted of small jobholders like teachers, clerks, constables, nurses, gang-men, hamalies and attenders. Their exposure to education and economic security opened up new possibilities in politics and literature. In the Andhra politics, Dalit movement was known for its innovation of a new category called Dalit, making discrimination on the basis of caste explicit. In the left parlance, the amorphous landless masses, an agricultural coolie was being replaced by the category Dalit. In Gandhian terms, the word Harijan had been pushed aside.

In India, the condition of the Dalit was same across the regions. There was not much difference in their social suffering and economic status. At the ground level, the various forms of untouchability practiced by the upper castes were the same. They had to face humiliations, insults and discrimination in everyday life. In case of the Dalits, intervention by the state was minimal, whether it is police or judiciary, in protecting the rights of the Dalits. They have to struggle even for constitutionally guaranteed rights. There is no option left for them other than fighting against caste hegemony. From their struggles, a genre of literature came into existence. In the late eighties, the issue of caste came to the forefront in

Andhra Pradesh. This can be seen symbolically in the massacre at Karamchedu. As a consequence of the conscious mobilization of Dalits, the issue related to caste was articulated in literature in the late nineties. Many anthologies of poetry in the form of poem came into the limelight. The quest for the search of their own Dalit identity made them to broaden the literary horizons. Dalit writers questioned not only the basic premises of literature but also the epistemological positions of the existing writers. They supplied a new prism to perceive the crude reality of casteist society. With the well debated question of representation and subjectivity, the upper caste writers were either silenced or sidelined.

Song was the medium for the Dalit literary and cultural movements for so many generations. Their folk forms centered on songs. There exist a general opinion that Dalit literature came into existence in late eighties. It was true that Dalit literature or culture existed in the lives of Dalits. In history, struggles of Dalits were in various forms. Dalit literature was very much enriched in oral forms and transmitted from one generation to other. It was in the form of social memory and collective memories. The written culture or literature of Dalits may owe its existence to recent times. The pre-requisite for written culture was education. Most of the Dalits are illiterate even today. This was not their fault. They were not allowed to learn for generations. However, with limited opportunities, they have managed to enter educational institutions and have managed to get at least some small jobs. In post-independent India, a considerable Dalit middle class has emerged, though the number was small but it was significant in Indian history. This has paved the way for Dalit literature in the print media. Dalit writers have jolted the literary world. They raised many questions about the basic assumptions of literature on the question of authenticity and representation. Their entry dismantled all the literary canons. They declared that they would write about themselves. Telugu literary society has witnessed the silence of the existing upper caste writer, whether it was Brahminical or progressive. Any new struggle or literature brings new symbols and new language. It was same with the ideologies of alternative struggles in the issue of

caste. Here serious debates, confrontations and negotiations in civil society were taking place among different literary camps.

Mostly, the questions centered on who are Dalits? What is the meaning of Dalit? Dalit, a word which literally means ‘the suppressed ones’, is an endonym used widely even within the community. It simultaneously indicates the recognition of suppression as well as a strong urge to break free of the existing shackles, which exist in societal, cultural and economic terms. But some people labeled untouchables as: “Panchamas” (fifth caste – excluded from chaturvarna system), “Outcastes” (chased away and who are supposed to live outside a village), “Asprushya” (untouchables), “Avarnas” (casteless people), “Chandalas” (worst on the earth) “Harijans” (children of Hari/God – termcoined by Gandhi), “Depressed classes” (name given during the British period) “Scheduled castes” (as named by the Indian constitution) “Antyajas” (meaning the last and least ones).

One Dalit anthology of poetry named *cikkanavuwunna_pAta* (Laxmi Narasaiah & Tripuraneni Srinivas, 1995) came with a proposition that SC, ST, BC, and Minorities are also called Dalits. At the same time, another anthology named *Dalit Manifesto* (Kesava Kumar & K. Satyanarayana, 1995) proposed that, the labourers who are suppressed culturally, politically, and economically are called Dalits. They did not include Muslim writers in their anthology by justifying that though Muslims are victims of Hindu religion, they cannot be considered under the category of Dalits. Secondly, whatever is written by the Dalits were considered as Dalit literature. *Dalit manifesto* argues that, whatever was written with Dalit consciousness could only be considered as Dalit literature, but not the other way. The *Dalit Manifesto* became controversial by considering the latter and for inclusion of progressive upper caste writers who are conscious of Dalit problems. In course of time, this controversy resolved itself by considering whatever is written by the Dalits with their social experience is only qualified to be Dalit literature. The non-Dalit writings about Dalits may be treated as sympathetic for the cause of Dalits, but not considered as Dalit literature.

Later came the paxunekkinapAta (Laxminarasaiah.G, 1996) an anthology of poetry. It declared that Ambedkarism was the only ideology for the liberation of Dalits. In all these controversies, one can see the confrontation or negotiation with the then existing alternative political struggles. One of the responses was that Dalit literature was saying that it was a part of revolutionary literature (Satyanarayana, 1996 [Andhrajyothi Daily]).

The literary expression of Dalit writers started with poetry, which has enjoyed power over other forms. To suit the authentic expression of their lives they also selected the other forms like short stories, and novels. The inner urge or struggle within them has propelled them to write short stories and novels. This was a significant transformation of Dalit writers. At least, it created confusion in locating history. Novel and short story not only broadened the canvas of the writers and made them accountable to history. The Dalit writers probed the history and brought into the literary world many things, which were earlier not touched by the other upper caste writers. In fact, Dalit writers narrated the submerged culture and history of the Dalits. The raise of sub-caste consciousness among the Dalits helped the writers to speak about the concrete lifestyles of Dalits' sub-caste rather than political rhetoric and language of the given time. Dalit novel may be said to be the culminating point of all the political movements since Dalit novelist has internalized the essence of all these struggles.

1.2 History of Dalit Literature in India

Dalit literature is deliberately used as a weapon to fight for the human rights of Dalits. Though untouchability is constitutionally abolished and equality is a fundamental right to all citizens of India, unfortunately this is not in practice. This gave birth to various movements, including Dalit movement. The practices of untouchability, economic and social exploitation of Dalits are black spots in the history of Indian civilization. It is equally unfortunate to find the necessity for Dalit movements even in the electronic age. The movements started radically with the failure of constitutional remedies. The literature is used as one of the weapons in the struggle.

Dalit, for long considered “Untouchables” in India, have been categorized (according to the constitution) as scheduled castes and scheduled tribes from 1950. They have been socially subjugated, politically marginalized, economically exploited and deprived of even basic human dignity from ancient times to the present day (however there have been a change in the forms and degree of exploitation). Even today, majority of the Dalit population live in segregated colonies called “Veliwada” or “Dalitawada” at the outskirts of villages or in urban slums and most of the Dalits have no access to formal education and live below the poverty line. Generally they take up the professions like manual scavenging, street sweeping, removing human waste and dead animals, leather working and so on. Men, women and children of these communities in the villages remain as landless laborers and poor peasants.

Apart from the Buddhist revolution, there has not been any strong challenge by these “Untouchables” fighting against their oppressors in masses until the colonial rule. After the British invaded India, we can map a history of Dalit movements and struggles in the context of nationalist and Marxist movements. Colonial rule increased and modernized the power of Brahmins over Indian society and they exploited Dalits at many levels. It created some new landlord communities in India through Zamindari and Ryotwari systems. Kamma, Velama and Reddy castes in Andhra Pradesh, Nayar community in Kerala, Devar and others in Tamilnadu, Lingayats, Vokkaligas in Karnataka, Thakurs in Uttar Pradesh, Patels in Gujarat and similar powerful castes (Bhumi hars, Kashatriayas) in other Indian states became landowning communities in the colonial era. On the other hand, the colonial period brought some ideas of equality and some possibilities for participation of lower castes in public life. The British administrators however did not bother themselves about the conditions of Dalits; in fact they were indifferent towards Dalit exploitation as their goal was only to economically plunder India. Despite this, colonial policy provided new opportunities to Dalits. Dalits were hired in colonial army, in factories and mills run by the British, which never happened earlier. Following the pressure put forward by reformers like Jyothiba Phule as well as by Christian missionaries, the

British government declared the government schools in Bombay open to all castes including the “Untouchables”.

During 1810 and 1900, human rights movement in France (French Revolution) and anti-Brahmin movement in India became the basics for wide ranging efforts at social change. This social movement against the entrenched caste system was started by Jyothiba Phule in Maharashtra. He was inspired by the American philosophers of liberty and equality (especially by Thomas Paine) as well as by the French revolution, and worked to persuade the British administration to implement progressive anti-Brahminical social reforms. Phule was not only a reformer and but also a writer. He wrote many books which include:

1. Gulamgiri (Slavery) - 1873.
2. Brahmananche kasab – 1869.
3. Sarvajanik Satya Dharma Pustak – 1891.
4. Shatkaryacha Asood (Cultivator’s Whipcord) – 1883.
5. Akhandadi Kavya Rachana – 1891.

Phule through his writings vehemently and rigorously questioned Brahmanism and caste system. Phule was equally critical of the British colonial government and its policies – though the colonial government pretended to be concerned about the status of the Dalits, their policies actually developed Brahmins and upper castes and added to their dominance.

After Phule, social reformer, political thinker, great scholar, multi-faceted thinker, great visionary and eloquent writer Ambedkar fought for the cause of Dalits. The birth of Dalit poetry was to be found in the first outpouring of emotions after the Mahaparinirvan of Dr. B.R.Ambedkar on Dec 6th 1956. Before independence, he realized that the society, in which he and his friends had lived, was based on inequality and was a Hindu Society. He championed the cause of Dalits and fought extensively against inequality, discrimination and exploitation of Dalits. He fought for self-respect, self-reliance and self development of Dalits. Following are some of his writings which in later years shattered Indian academia and politics in India.

1. Why Go for Conversion? - 1987.
2. The Buddha and the Future of His Religion -1950.
3. Annihilation of Caste - 1944.
4. Annihilation of Caste: A Reply to Mahatma Gandhi - 1936.
5. Slavery and Untouchability: Which is worse? - 1989.
6. The Buddha and His Dhamma - 1987.
7. What Congress and Gandhi have done to untouchables? - 1945.
8. Who were Shudras? - 1946.

Ambedkar mostly dealt with Dalit issues and fought for their equality. Socio-economical struggle of Dalits, untouchability have been the main themes throughout his works. He also expressed his concern for Minorities and women. Despite this, he was considered to be the pioneer by Dalit community while women, backward caste communities and minorities have still not embraced Ambedkar writings. There was also a stream of Dalits who aware not much aware of Ambedkar and his works.

A new dimension began after the Ambedkarian era among the Dalit educated class and they poised to attack anything that contradicted with their rights. Many writers came out from Dalit community and they deliberately produced much literature for their Ideology. Therefore, the literature that saw light of the day became the literature of protest. It was the protest against the established order of the society that discriminated one man from another on caste and religious basis was an outdated concept in the changed circumstances.

Dalit literature being essentially a cultural movement, sought modernization of Indian society in the light of new values where man is viewed as occupying the central position.

1.3 Dalit Literature in Andhra Pradesh

In Andhra Pradesh, the powerful Dalit literature originated mainly from the atrocities on Dalits in Karamchedu (1985) and Tsundur/Chundur (1991). However, in the decade of the nineties, a good number of Dalit writers came to the forefront. Most of them were of the age group of 25-35 years. They have

touched all the spheres of life from a caste point of view. The Dalit movements sprouted when the constitutional remedies failed and when social democracy did not get realized. Before 1985 there was not much known Dalit literature in context of Andhra Pradesh. Even though the Dalit movement has emerged in different forms in Andhra Pradesh earlier, 'Andhra Pradesh Dalit Mahasabha' was officially formed in 1985. A large number of Dalit writers, intellectuals, educators and activists came out as a powerful Dalit force after the Karamchedu carnage. In this incident, the Christian Dalits were attacked and killed by the caste (Kammas) Hindus on July 17, 1985. Katti Padma Rao, Satya Murthy, Kolakaluri Enoch, Boyi Bhimanna, Boyi Jangaiah, Madduri Nagesh Babu, Pydi Teresh Babu, Lakshinarasaiah, Swamy, D.S. Ramulu, Kancha Ilaih, Gadhar, mastergee and Yondluri Sudhakar were the prominent writers and activists in Andhra Pradesh of this era.

The Dalit writers who are identified with this movement have tried to show how Telugu literature has by and large ignored the plight of Dalits and instead focused on the upper minority of the society. For example, early writings in Telugu considered the life of riksha pullers and prostitutes and treated them sympathetically for their low economic status. Dalit literature depicted the same from a Dalit point of view. Through literature, Dalit writers gave attention to concrete life experiences of Dalit lives that had so far not been touched by anyone in Telugu literature. Some of the newspapers have encouraged Dalit literature. In places where the Dalit movement was at a low profile, there the Dalit writers kept the Dalit issues alive. Dalit literature introduced fresh tones to Telugu literature. The idiom and expression was new to Telugu literature. They brought respect to native Dalit dialect. The Dalit writers shattered the constructed myths in literature both in form and content. Literature came close to their life. It occupied the political space and even tried to articulate all the problems.

The Madiga Dandora movement for the categorization of SC reservation proportionate to the population of sub-caste triggered a new kind of articulation in the Dalit movement as well as in Dalit literature. The logic of representing ones'

own self led to fragmentation in Dalit literature. It was understood that writings about ones' caste experience was the only authentic representation.

Dalit writers were forced to write or represent their own caste. In one way, this atmosphere enriched Dalit literature by representing themselves.

1.4 Differences between main-stream literature and Dalit literature

While dealing with the trends of Dalit literature, it can be said that Dalit literature questioned the mainstream literary theories and upper caste ideologies and explored the neglected aspects of life. Dalit literature was based on experience whereas main stream literature was not so and was mostly imaginary except in some cases. This experience (Dalit literature) takes precedence over speculation. Thus to Dalit writers, history was not illusionary or unreal as Hindu metaphysical theory may make one to believe. That is why authenticity and liveliness became hallmarks of Dalit literature. These writers make use of the language of the out-castes and under-privileged in Indian society. Shame, anger, sorrow and indomitable hope were the ingredients of Dalit literature. The expression of the Dalit writers became sharp because of the anger against the age-old oppression. But main stream literature was not like Dalit literature as its themes were different. If a detailed observation was made on the following definitions, it can be easily understood, "literature was a term used to describe written or spoken material". Broadly speaking, "literature" is used to describe anything from creative writing to more technical or scientific works, but the term was most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction." "Written works that are regarded as having artistic merit" were considered as literature. So the main themes of mainstream literature were usually on love, sex, death, God, beauty, nature and so on. Therefore, both literatures have different themes and their content drastically differs.

Some of the critics have been commenting that Dalit literature was a new phenomenon which doesn't have any historical baggage or tradition as similar to that of the mainstream literature. But on the other hand, there are proofs that Dalit

literature is not a new phenomenon and its roots can be traced back to Chokhamela of the 14th century, a Mahar poet. Or even back to 11th century Chennaiah, a Kannada poet. Chokhamela was a saint poet of the Bhakti tradition and he questioned the notion of pollution in his poems. But the protest was not as strong and vehement as that of the present day Dalits. So it was ridiculous to say that Dalit literature doesn't have any history.

1.5 The Necessity of Translating Dalit literature

The English translations of Dalit literature put the caste struggle on the map of international literature. Viewed in this perspective, translation is also an emancipatory device in the quest for identity. Aijaz Ahmed observes that the impact of globalization on cultural production has resulted in the commoditization of culture. Culture begins to function like capital when it is caught in the web of market pricing and advertising. When cultural products become a saleable commodity, there is an increasing demand for rural and ethnic cultural experiences in the global market (Ahmed, 2004: 105-06). The need for Dalit literature to be translated into English gains greater ground when viewed in the post-colonial context. "English, in India, is in the hands of the 'upper' castes that had greater access to education in the British times. Likewise, criticism is also in their hands and they decided what literary works were 'good' or 'bad'. "Often, they have used the English language for abusive criticism of Dalit writers," Kuttirevathi (2011) says in justifiable anger. She underlines the necessity of a medium to convey these ideas. "We have to reach that space which is a preserve of the few and make our work accessible in other languages."

1.6 Aims and Objectives

Through this study, the concentration would be on two major aspects: Linguistic and Extra-linguistic aspects of the selected Dalit text.

Linguistic aspects: Consisting of or related to language were called linguistic aspects, which were semantic, syntactic and grammatical issues and figurative expressions.

Extra-linguistic aspects: Lying outside the province of linguistics and that were not included within the realm of language were called extra-linguistic aspects like culture, tradition, food, clothing and information of the translator.

There is a need for study not only from the point of evaluation but from the point of understanding the procedures and mechanisms which the English translators followed. This study is expected to estimate their success in bringing the spirit of the original and in familiarizing as much of the original in the translated English text.

1.7 Relevance of the Study

1.7. 1 The international scene

When different world communities are coming closer together than ever before, for mutual benefits in all spheres of life, the importance of translation studies need not be overemphasized. At the threshold of the 21st century, the world seems to have shrunk so much that, people are in constant touch with one another across the globe. Such a situation has necessitated tremendous interaction among people of different nations in fields like trade, transfer of technology, bilateral relations and cultural exchanges. Thus most governments have made it their policy to strengthen such ties in order to form a world community.

As a major step towards this, UNESCO, a special agency of the United Nations, was set up in 1945. As it was stated, UNESCO is for the United Nations Community, the principal multilateral agency for developing the cultural aspects (educational, scientific and cultural exchanges, information, and technical assistance) in world relations. UNESCO continues its efforts to promote international exchange in the field of arts. Today, several national and international bodies engage a lot of translators to translate both literary and non-literary works so that a common pool of world literature would come into existence. Thus translation studies in the present world have gained both political and social importance.

1.7. 2 National Scene – India

Within the Indian sub-continent, every state is an isolated pocket separated by the language barrier. This phenomenon hinders the people of India from sharing each others' wealth of literature. In spite of the Union of India, it is actually English that continues to function as language of communication for the Government of India. English is used in all important circles for official correspondence, in courts of law, in higher education, in banking, in commercial establishments and in press. Thus it has become the only link language within the Indian sub-continent.

Thus translation of regional classics into English will enable people to share their neighbors' ideology and culture through literature, and also it will provide a new impetus to national unity. For this, the Indian Sahitya Akademi has taken up the responsibility to foster and co-ordinate literary activities in all the Indian languages and to promote through them cultural unity of the country.

1.8 Reasons for the Selection of the Novel

The first thing that has to be clarified is about the selection of the novel. The attempt to bring out the aspects of the translation of the Dalit novel from Telugu to English was based on an analysis of the novel written in Telugu and its translation in English. For this purpose, the famous Dalit novel 'antarani vasantam' has been chosen as it contains many themes and also the history of the Dalits of Andhra Pradesh was extensively discussed in the novel.

1.9 Methodology

The method of data collection and the techniques will be adopted in analyzing and interpreting the data. The semantic, cultural and grammatical phenomena would be compared with those of the original and also with the procedures and the parameters.

Figurative expressions such as similes, metaphors and metonymy and non-figurative expressions like idioms will be discussed. Flora, fauna, food, clothing,

forms of address, kinship terms, weights, measures, money, time, and abuses will be discussed under cultural phenomena. The rendering of proper nouns, various sentence types, voice, relative clauses and conjunctions will be discussed under grammatical phenomena.

The analysis of the semantic, cultural and grammatical phenomena will be carried out by comparing the translations with the Source Text. This study can be a pioneering work that bridges the gap between Dalit translated text and the English readers.

1. 10 Organization of the Thesis

The present thesis contains six chapters. First chapter is an ‘Introduction’. It deals with Dalit literature, history, Dalit literature in India, Dalit literature in Andhra Pradesh, and differences between mainstream literature and Dalit literature in one hand and on the other hand aim and objectives, methodology and organization of the thesis is discussed. The second chapter is ‘aMtarAni vasaMwaM: Themes and Perspectives’. In this chapter, the writer, overview of the novel, themes of the novels and characterization of the novel were discussed. Chapter three is ‘Concept of Literary Translation’. It tries to discuss the definitions of literary translation, characteristics of the literature, characteristics of literary translation, brief history, theories behind literary translation, challenges of literary translation, and some other important issues were discussed.

Chapter four presents ‘Translating Semantic Phenomena: An Analysis’. In this chapter translation of figurative expressions and non-figurative expression were discussed. Chapter five presents ‘Translating Cultural Phenomena: An Analysis’. It includes all cultural items and their explanation. Chapter six is ‘Translating Grammatical Phenomena: An Analysis’ and it is followed with ‘Findings and Conclusions’, Bibliography and Appendix.

CHAPTER – 2

aMtarAni vasaMwaM: Themes and Perspectives

2.1 Introduction to the Writer

G.Kalyan Rao is a distinguished Dalit writer in Telugu. He is the editor of ‘Arunataara’ magazine in Telugu, which portrays current and prevalent issues related to Dalits in Andhra Pradesh. He also holds an esteemed position in the *Virasam* (a Revolutionary Writers Association). Initially, the novel ‘aMtarAni vasaMwaM’ appeared in serialized versions in Aruna Taara magazine. Apart from this novel, he has written many plays like ‘woli poVxXu’ (Dawn), ‘Satire’, ‘kulaM’ (Caste), and ‘lAkapu (Lock up)’. He directed and acted in them. He has written many skits that include ‘A Night in Those Days’, ‘Jail’, ‘Aruna’, ‘sanniveSaM’ (Situation), ‘Parlament PayIKana’ (Latrine), ‘Idiyat’ (Idiot), ‘nIda’ (Shade), and ‘sAkshi’ (Witness). He wrote an anthology of short stories titled ‘neneVni adigAnani’ (What Did I Ask). He wrote a long narrative poem called ‘kAlaM’ (Time) also well. He had written critical analysis and explanation on the roots of Telugu Drama. In all his works we can see the question of Dalits and their struggle against caste oppression and women-s’ powerful role in social activities. He worked as a lecturer in English at Ongole for some time.

His writings portray the Dalits lives, their history and their problems before and after the independence. His works have greatly influenced the people in Andhra Pradesh especially Dalits. Recently, his famous book “aMtarAni vasaMwaM” was translated from Telugu to English and was titled as “Untouchable Spring”. This book was translated by Prof. Alladi Uma and Prof .M. Sridhar who are well known for their translations. For this present study, aMtarAni vasaMwaM was chosen out of all his writings because it has widely known in AP and also as it created waves in the academia and political arena in AP.

2.2 The translators

Alladi Uma and M. Sridhar teach English literature at the University of Hyderabad and have been doing collaborative work in translation. Their translations as well as articles on the subject have appeared in many journals. They published a translation of a collection of short stories by Volga entitled *The Woman Unbound: Selected Short Stories*. They won the Jyeshtha Literary Award and Katha Commendation Prize for their translations. They have helped the Sahitya Akademi bring out two special issues of Indian Literature on contemporary Telugu writing. Their translation of Rachakonda Viswanathasastry's *Govulostunnayi Jagratta* is being brought out by Sahitya Akademi. And they have translated the Dalit novel titled as 'Untouchable Spring'. Though they are from forward castes they have been dealing such content from long back because they are teaching all types of Literature at University of Hyderabad.

2.3 An Overview of AMtarAni vasaMwaM

In AMtarAni vasaMwaM, Kalyan Rao represents the saga of Dalits across generations through the voice of Ruth. The text comprises Ruth's memory of Ruben's memory. It is the story of his grandfather Yellanna, his father Sivaiah/Simon, his son Emmanuel, his grandson Jessie and their respective wives. This text uses 'genealogy' as a mode to voice the long oppressive cultural and historical silences. It focuses on the daily activities, intricacies and realities of Dalit life. In addition, this text describes the identity of Dalit community, rather than narrating individual lives of Dalits. This narrative is full of particularized experiences of people. Therefore it would be called it as, 'ethno-auto-biography'. The narrator presents an alternative history of Dalits. B.R. Ambedkar's 'Ambedkar's Autobiographical Notes' is also a similar memory text; but it does not offer a generational history of the Dalit community. Author speaks of writing of a new history through this ethno-autobiography or novel.

Through this novel the Author argues that in India, the upper castes had power over depressed castes where depressed castes didn't hold any power as such. As a result, these depressed communities were later branded as untouchables, criminals, cannibals, immoral, uncivilized, unintelligent, thieves, looters etc. This concept can appropriately be deployed to explain socio-cultural situation of the Indian Dalits in the contemporary society. Dalits are considered to be sub-human, inferior. They have been completely ignored in the construction of Indian history and culture.

In this novel, a general account of Dalits is followed by the cultural and historical background in particular of the Mala and Madiga communities as aMtarAni vasaMwaM which deals with these two castes in detail. Religious conversions are also one of the main themes in the novel. It outlines the lives of Dalits who got converted to Christianity from Hinduism. This is not just about religious conversion as there are other social changes like Christianity to Marxism and Marxism to Maoism which the author talks extensively in the novel. The author believes that the present society can transform from a religious one to an egalitarian one through social change. According to him, when religions disappear from the Indian society, a society with equality and fraternity will be established. In this particular issue, He is trying to highlight Marxism and Maoism as he is strongly influenced by both ideologies. This novel contains many sub-themes and we will give a brief outline of each in the following sections.

2.3.1 Theme of Untouchability and Role of Caste

According to Ghurye (1961), caste in India is a Brahminic child of the Indo-Aryan culture, cradled in the land of the Ganges country. Abbe Dubbois (1906) first propounded the political theory of the origin of Caste in India. The complex social structure based upon caste created the four Varnas. According to Hutton, the caste system originated in the religious customs and rituals of the non-Aryan group, particularly the theory of Manu. The traditions of endogamy, untouchability etc. has their roots in Manu. According to Majumdar (1951), caste

system was developed to save Aryan Race and culture from intermixing with other races. According to the traditional terminology, the caste Hindus are called *Savarnas* and the untouchables are called *Avarnas*. Castes appear impossible to change that the aim of caste system would have been to maintain the dominance of the Brahmin priests over Hindu society according to Majumdar (1951).

Untouchability is one of the major problems of our country. It has its roots in the Indian society that is based on the caste system. The castes are further divided into sub-castes. The people of the lowest caste are treated as untouchables. Nobody knows exactly about the origin of untouchability or the caste system itself. Some historians try to trace the origin of the caste system to the Vedas, the ancient religious books of the Hindus. The Purusa Sukta in the Rig Veda describes the creation of four Varnas namely, the Brahmin, the Kshatriya, the Vaishya and the Shudra. The indigenous people were outside the Varna system. They continued to fight against the invading Aryans. But they were subjugated in the long run. In order to preserve the purity of blood, social interaction was prohibited with the members of the vanquished group. Those who did not follow the rule or violated it were forced to live away from the dominating group. Such people became outcastes and later untouchables.

The practice of Untouchability is the worst of all social evils. In this novel, how particular people have been marginalized and condemned for humiliation, exploitation and discrimination for many generations is vividly portrayed. In the name of caste there were plenty of attacks on the Malas and Madigas, Kalyan Rao, the author of the present novel, rightly pointed out that there is no equality in the Indian society. At first Untouchability and discrimination started in the Indian Hindu hierarchal system and was called as Varna system. He says that there is a practice of untouchability, discrimination and inequality even among untouchables themselves. Upper caste people reside in the center of village whereas Dalits are subjected to stay away from village in the outskirts. The outcastes are commonly regarded as untouchables include Chamars, Busadh, Dom, Halalkor, Hari, Mala, Madiga, Mochi, Mushahar etc. Although they were

outside the pole of Hindus society, which recognizes only four classes namely, Brahmanas, Kshatriyas, Vaishyas and Shudras, they were reckoned as part of the Hindu society for political purposes

Yennela Dinni was not such a great place. That does not mean you can think of it as insignificant. There could be thirty houses of Reddys. Only one brahmin house. That was the karanam's house. Washerman, barber, balija, cowherd, potter – together all would probably make the same number of houses. Two on the Reddys' mound, two on the brahmins' lake bund- yanadi houses. At a distance, twenty mala houses. Further off the same number of madiga houses. The place where those who belonged to the four castes lived was ooru. The place where malas lived- malapalli, where the madigas lived—madigapalli. Amazingly, all those parts put together formed Yennela Dinni. (P: 6-7)

The village is divided into horizontally. On one side, the uppercastes live and on the other side the untouchables. The best side obviously belongs to the upper caste and the portion of land which is not so good (according to the local parameters) is left for the untouchables. Through this, anyone can clearly understand the stratification in Indian society.

In the novel we could see that not only are the Dalits discriminated inside the villages, they are brutally beaten up at working places; like for instance, at the construction site of Buckingham Canal. Though they are all workers, employed to construct the Canal, the upper caste workers do not allow workers from the Untouchable castes to work along with them. Upper caste workers dealt with Sivaiah and Seshirekha in a similar way just as they had done to many other Malas and Madigas who came there for their survival. Many Dalits lost their lives because of this treatment. For many centuries, several generations together, the Dalits were kept as slaves with no legal rights to claim justice. They were helpless depending solely on the mercy of the higher castes for their existence and livelihood and were harshly punished without any reason.

Even when an upper caste fellow visits a Dalit locality, all Dalits must stand and show respect towards him. The writer portrays this in his novel with the example of the character China Kapu, who belongs to upper caste as well as with some other characters. One of them is Chinnodu (Martin), who belongs to the

Madiga community and comes from a rural area of Kanigiri. His fathers' job as preordained and predestined by Manu was stitching and cleaning shoes (cobbler). In fact Chinnodu doesn't want to take up his caste profession. He defies the upper caste norms and challenges their hierarchy. Their way of treating and discriminating against the untouchables is very emphatically narrated in the novel.

The younger kapu came to the palle. People got up from wherever they were and stood up. Why should they stand up like that? Did not like it. Chinnodu did not like standing up like that. Those who got up, stood with folded hands. Stood with heads bent. The old woman with a stick got up with great difficulty, turned the cot upside down and slumped to the ground. The old man who was almost dying was shouting out to his grandson, Lift me up, the kapu's come. (P: 157)

As a rationalist, Chinnodu finds this difficult to tolerate. He decides not to surrender at any cost. He was determined and was like a staunch lion. Chinna Kapu frowns at him. Chinnodu gets beaten up severely. Nevertheless, Chinnodu still refuses to stand. This extract clearly describes the discrimination, inequality and violence in the practice of untouchability in Indian society.

2.3.2 Theme of Hunger

There are about 250 million Dalits in India. There is minor improvement in the socio-economic condition of Dalits in the past 50 years, compared to that of those of. With other issues, hunger is a common problem among the poor across the world. In the Asian, African and Latin American countries, well over 500 million people are living in what the World Bank has called "absolute poverty". But in India, this problem seems to be more prevalent among Dalits. There are lots of people in the country who even don't get food for single time in a day. This is the main reason why generally Dalits migrate from one place to another.

In this novel, the author portrays this issue to readers with the example of Sivaiah and his generation who have suffered for food. Sivaiah and his wife moves from place to place in search of food to survive. They walk many miles without any food like other migrant labourers from different villages. All of them had lost their kith and kin, as did Sivaiah. They shared their sorrows and

sufferings with one another. In the process of migration for survival, they are walking from the morning till the sunset and they continue to walk even after sunset. Observing some lanterns at a distance, they realized that they had come to a village and took a halt. They drank water from a ruined well and rested after many days of walking. Due to their long walking and wailing without food, they were completely tired out. As soon as they fell on the land they went into sound sleep. Jinkodu, hunting for the food, is an example of Kalyana Raos' realistic understanding of the feelings of those who were suffering for need of food, shelter and clothes. Jinkodu forces Sivaiah to steal food, which is a very practical response in the position in which he is.

Let us go to steal the food. All the women are sleeping deeply. We are very near to the village. All the villagers should have slept so that we can easily steal food. I know how to steal the food since my childhood. Come with me. (P: 123)

Sivaiah agrees at last, as a result of his hunger, and not because of Jinkodus' persuasion. Secretly, they enter the village at midnight, with a plan to steal some food. Some huts still had lanterns indicating that they were still awake while the other remained in darkness. They could only listen to the moaning sound of the dogs. They thought that the people in that village might have died like their kith and kin, or that they might have migrated somewhere like them.

They anxiously searched for the food in every house. But they could not find food anywhere. Sivaiah was tired but Jinkodu was not. He was still searching for the food and at last found a small quantity of food in a very old woman's house. At this juncture, the authors' broad analytical interpretation draws the attention and sympathy of the readers.

There was a lamp beside the central pillar in a house and a kukki mancham (half-spoiled-bed) was beside the lamp. Beside the bed, there was a plate of food. He held the plate with great eagerness and started at it. Somebody has eaten half a plate of food and left the other half. (P: 124)

When, Jinkodu finds the half plate of food, he feels delighted but his happiness is short-lived. He realizes a terrible incident in that house that the half

of the plate food was left by an old man who had just died before they entered the house. The old woman squeals “My husband...he died without eating the whole food.”

Sivaiah and Jinkodu look with fear and with astonishment in the direction where the words are coming from. There was a very old and ugly woman completely unclothed except Gocha (Loincloth), behind the shadow of the central pillar. “Great man. He kept this for us and died”. Jinkodu said with a laugh. Sivaiah and Jinkodu came to know that while the old man was eating, he died. His wife sat unmoved on her bed. At this terrible time, they did not even worry about the old man or woman. They simply focused on getting some food from the old woman. At one time, Jinkodu comments that there was no devil other than hunger. This is the situation in all over the India for many Dalits. Still Dalits are fighting for food and the writer portrays it for his readers as it is.

2.3.3. Theme of conversions

India is primarily a Hindu country and Dalits of this country also followed Hinduism though they are discriminated within Hinduism searched for an alternative religion where there is equality among all its members, and some of them converted to Christianity. Though they are converted into Christianity, they found it filled with upper caste people due to benefits from the British and the Church. After the entry of upper castes into Christianity, there too, they started practicing caste discrimination. In this regard, Dalits searched for alternative and some turned to communism. The Author himself is a communist and believed in the communist ideology. That’s why he introduced communist ideology in his novel. In this novel Dalits Hindus first convert into Christianity and later they turn to communism.

2.3.3.1. Converting into Christianity

Christianity has been at the centre of the lives of Untouchables, especially in Andhra Pradesh. It plays a remarkable role in the emancipation and redemption of the Untouchables in many ways. The author’s perspective on the Christianity is

entirely different from that of other writers. He presents a variety of situations in which we witness on the one side, love, redemption, liberation and mental emancipation and on the other hatred and discrimination. Untouchables were treated as human beings only because of Christianity and its dedicated service to the poor. There is equality in Christianity, one can find this through this statement from St.Pauls' letters in this word: "There is neither Jew nor Greek, there is neither bond nor free, there is neither male nor female; for ye are all one in Christ Jesus". (Galatians: 3:28)

Through the above statement, one assumes that in Christianity, there is no discrimination in the name of caste, race, religion and gender and for this reason, thousands of Dalits have embraced Christianity,. The Madiga and Malas gradually started forming new Christian communities as the villagers received Christianity with hope, courage and encouragement. In reality, they were rebelling against the Hindu religious system of Karma and caste. They were challenging the oppression, which had been prevailing for several thousands of years. They started to strive for gaining equal human rights, while the high castes tried in vain to keep them in a submissive position. The caste Hindu started to persecute the Christians at many places.

There was a huge increase in the conversion of Untouchables into Christianity, as most of Malas and Madigas are turning into Christianity and rejecting Hinduism. More conversions have resulted in more are attacks on Christians, especially on the mala and Madiga Christians.

There were no reports of attacks on the Kamma Christians in the Krishna district. There were no reports of attacks on the Reddy Christian in the Nellore district. There were no reports of attacks on the Brahmins who were doing their jobs in the govt. offices. What was happening was crime being committed on the Mala, Madiga and Untouchable Christians. (P: 168)

The writer opines that with the entry of upper castes into Christianity, the untouchables were once again forced to stay down in the ladder of social strata. The precise portrayal of the differences between untouchable Christians and the upper caste Christians is very realistic. Author's strong appeal to the reader is to

unravel hidden agenda and the opportunism of the upper castes who get converted into Christianity.

This is what the writer tries to opine through the character of Ruben. Ruben does not tolerate the Brahmins in the Govt. offices, courts and hospitals. He openly abhors the upper castes who get converted into other religions. He openly says,

He (upper caste) has not at all come for the sake of Christ but he came here to dominate”. When a Reddy is appointed as the head Mission School, Ruben raised his voice. He asked the authorities deliberately. “Have you not found out either Mala Christian or Madiga Christian for the post? (P: 178)

According to the Ruben, Reddys and all other upper caste people are converting/converted only for the power and benefits from the Government. So that's the reason why upper caste people are getting converted and are trying to maintain their dominance over the untouchables. But untouchables are still discriminated even in Christianity. Not only that, those who are converted into Christianity and those don't fall under the Varna system, are also being brutally beaten up by the upper castes. Many Reddys and Chowdarys got converted, but there is no equality among them. There is stratification among Christians in India based on their caste of origin before their conversion. If Reddy gets converted his name will be Paul Reddy, if Chowdary gets converted, his name will be John Chowdary. Here they retain their castes names, even when they change their religion. Their mindset isn't changed at all even after conversion into Christianity. This is the prime reason for their brutal attacks on Martin and Simon, on the Dec 14th evening, when they two were returning after they had delivered Christian messages in different churches. A group of upper castes attacked Martin and brutally murdered him on the outskirts of the village. Simon was terribly injured. The upper castes forced Simon to carry the bloodied dead body on his shoulders in a similar way as Christ was forced to carry the cross at the time of crucifixion. On the same day the whole Untouchables' colony was burnt down. They did not leave even the woman, kids and old ones. When Simon entered the colony, the colony resembled a burning graveyard. If Dalits are in Hinduism, they

are discriminated, if they convert to Christianity, the upper caste Christians attacked them and this made untouchables approach Communism. The writer tries to clarify the Marxist perspective in the Indian context. Without revoking the caste system, it will not be possible to ensure social equality, is what he strongly feels.

2.3.3.2 Adopting the Communist path

Communism is an economical configuration, of a society, in which the major resources and means of production are not individually owned, but are rather owned by the community. Such societies accord for equal sharing of labor and all benefits.

It may be a kind of nostalgia, that even after a generation gap, Ruben wants to live in his ancestral village, Yennela Dinni. Ruth also encourages him on this. They mingle with the other people in the village. They have a son, Emmanuel and a daughter, Rosy. Many changes occur after the independence of India. But still there is no hope in the plight of the Untouchables. They are still discriminated and oppressed. After the Communist movement entered Untouchables' colonies, they began to fight in self-defense, and began protesting steadily against the upper castes.

Kalyan Rao, tries his best to portray the protagonist as a sharp, educated, knowledgeable and independent individual who reacts and confronts any danger with immense courage through the character of Ramanujam. The alert and active aspect of Ramanujam is tremendous; he confronts all problems with courage. He fights against the caste discrimination of upper caste people, though he is a teacher by profession. He observes the society carefully and finally arrived at a conclusion that there are only atrocities, discrimination, attacks and inequality. He wants to change the society. He observed that Hindu Varna system and religion; at last he found that there is no equality in the Varna system as there is a horizontal line deviding the people based on caste. Upper caste people and Dalits were separated even in the villages where they lived. Where upper caste people

lived that was called village and where Dalits lived that was not called village as they lived only in the outskirts of the village. Even Dalits does not have permission for temple entry except in a Siva temple. So Ramanujam observed it and started thinking about this discrimination. When Christianity came to change the lives of the Dalits, many Dalits got converted, but upper caste people rushed in and occupied the hegemonic positions even in Christianity. They did not leave their caste, but they have changed their religion as they are opportunists. All government positions, land and missionary positions are occupied by them. There is no place for Dalits in those positions, which is why Ruben questions higher authorities when a Reddy got Missionary Head Master position in the school. The slogan of equality in Christianity was replaced by the slogan of discrimination.

Periyar gave a call asking people to observe August 15th as a day of mourning. As for me, I felt happy. He wanted freedom from Brahmin rule. I'm telling you the truth. I felt like hoisting a black flag. As there was a sooty cloth next to the pot in the house I lived, I picked it up with a stick and stood in the bazaar. That's it. There was trouble with the Congress people of that place. That place didn't change. Now I'm in the tenth school. This is now tied to my life. Life has become hard with experience. (P: 203)

Ramanujam clearly observed all this and decided to choose the communist path. He thought that without social change it is not possible for Dalit to get equality in the society. He preached communism to Dalits, educated them and encouraged them to fight against the discrimination and atrocities. At last Dalit lives were changed and now they were entering the village and getting water from the pond which once was used only by upper caste people. Earlier Dalits were beaten up by upper caste people when they entered the village as well as the pond for taking water from the well. Somehow communism has changed all this. Even Emmanuel, who is the friend of Ramanujam and son of Ruben, a teacher, turns as an active participant in the Communist party. Emmanuel also struggles for the social justice. He marries Mary Suvatha and they have a son named Jessie. Emmanuel keenly observes the evil practice of Untouchability, and the discrimination and exploitation of the untouchables. As he cannot find a way to expiate the stigma of untouchability, he leaves home and joins Ramanujam who

starts the Naxalite movement at Srikakulam. In the course of action, he is killed in an encounter. Ruben and Ruth refuse to mourn like other parents. Rather they felt proud of their martyr son who sacrificed his life for the poor. Even though Ruben was a pastor, he was not ashamed of his sons' death in the Naxalite movement. He declares in front of police officials, "Christ is my belief, but struggle is my need." Even Emmanuel's son, Jessie, joins in the movement like his father. His grandmother blesses him and wishes a tremendous victory that will emancipate the poor from all the social barriers.

The writer depicts the role of Christianity in the lives of Untouchables in different ways. Most important is the journey from untouchables to Christians, from Christians to Communists and from communists into Naxalites and Naxalites into Dalits. It seems to us from his perspective that even though Christianity, Communism and the Naxalite movements have abundantly and tremendously assisted in the lives of Untouchables, they still carried the phenomenon of casteism through which the Untouchables have been subjugated, stigmatized, ostracized and exploited.

2.3.4 Role of Dalit Women in the Novel

In Ancient India, the caste system was non-existent since even the most learned men were good householders and had varied occupations. The women of ancient India were just as superior as men in learning, education, and intellect. The choice for her mate was according to her own wishes and marriage was practiced after coming of age. She attended parties, competitions, and religious functions as she wished. The remarriage of young widows was also a common practice. The creation of a number of Hindu religious books including the Manusmriti, Atharva Vedas, Vishnu smriti, and many others like these and their strict compliance by the Brahmans (upper priestly Hindu caste), led to a society in which equality between men and women was far from existent.

Even the killing of a Dalit woman is explicitly justified as a minor offence for the Brahmins: equal to the killing of an animal (Manusmriti). If the killing of an untouchable was justified as a minor offence, one can only imagine the

treatment they received throughout their lives. In a male dominated society, Dalit women suffered unimaginable oppression, not only through caste, but gender too, from which there was no escape.

In this novel *aMtarAni vasaMwaM*, the author portrays women as intelligent, independent-decision-takers, and initiators in the protest against the injustice of Untouchability. He portrays Dalit women as powerful spirits and icons of the struggle for social justice. There were many woman central characters like Boodevi, Subhadra, Seshirekha, Ruth and Ruby, in his novel in which anyone can find out their living style, culture, tradition and their potential to confront the Upper Castes. The most interesting aspect is that the narrator of the novel is a woman, Ruth, who reminds us of the unforgettable by gone days where casteism dictated and imposed ruthlessness on their lives. Ruth very emphatically says, “My memory in not past but an untouchable spring”. She repeatedly wants to recollect her memories.

Boodevi:

Boodevi is one of the challenging characters in the memory of Ruth. Since she has no child, she brings up her brothers’ son, Yellanna. She leads an ordinary life at Yennela Dinni. She brings up the child by reciting songs and narrating plays. He plays rhythmically just hearing the songs. He eats listening to the song.... (P: 15). When Yellanna spontaneously imitates the stories and songs of Boodevi, she feels ecstatic. It is obvious that rapport, intimacy and affection between them are indestructible. She likes him more than anyone or anything.

Boodevi is found of watching the plays of Yerra Gollalu (Red Shepherds). Since the Dalits are not allowed to watch the plays of Red Shepherds, Boodevi, who is very keen on watching them perform, watches the play secretly along with her nephew, Yellanna and other members of the untouchable community. The writer very vividly displays the absolutely bestial, inhuman attitude of caste-hindus in practicing untouchability even on the children of the downtrodden. Yellanna, having strong a desire to look at the players from very near, goes there without letting it be known to anyone of his family members. When he enters

among the visitors, a man quickly asks him where he came from and which caste he belongs to. Very soon when they knew that Yellana is a Mala boy, son of Yerrankadu, an upper caste started kicking the little kid without any compassion.

The courage of Boodevi is evident in that when she comes to know what had happened to her beloved nephew, she becomes furious and abuses the upper castes calling each person by his name. What happened when the Red shepherd's marquee reached the Mala colony, who pursued them and how they pursued Yellanna, is also known. When Boodevi comes to know the incident she could not control herself. It is interesting to observe that while even untouchable men are scared to blame the upper castes, Boodevi is absolutely fearless in challenging them, and warning them with immense courage to and promises to end their life at any cost.

“She abused the ones who beat up Yellanna by name. When she abused the pedda mala, his pride was hurt. If she abused the people in the village, he would tremble with fear.” (P: 46).

It is evident that the untouchable men are afraid to question the upper castes on the account of Yellannas' disappearance. Her husband, Venkatanarasu beats her for her of aggressive abuse of the upper castes. The untouchable men fail to protest at the right time. All they do is beat their women without questioning the atrocities of upper castes.

It is due to Boodevis' strong voice of protest against the upper castes' attack on Yellanna, that the Dalit men are awakened to protest against the upper castes. Boodevi is the power behind the operation. Pittodu is aroused by rational words of Boodevi.

When the community meeting is held, he supports the anguish of Budevi and digs out the previous history in which Naganna mobilized the Dalits amidst of the village and Mataiah who secretly killed Karanam, the man responsible for the murder of Naganna. (P:)

What concerns us here is what is constraining the Dalit men from attacking? Why did they remain less conscious and responsive to the terrible situation? It is fear and frustration imposed on them for many generations. When

Yellanna is expelled to Pakkela Dinni he attracts a person with songs of Naganna who is known as the best thunder dancer. When Naganna comes to know about the boy, Yellanna and that he is from Yennela Dinni and belongs to Mala caste, he gets interested and wants to know about what happened to the boy.

The arrival of Yellanna baffles Naganna whose past he brings to the surface. The flood at the Yennela Dinni, his fathers' daring step to cross the ghetto, and eventually his fathers' murder and as a child giving up his village along with his mother, his mothers' re-settlement with Chandranna from whom he learns the skills of the art, all these rewind in his mind seriously. What is interesting is that Naganna brings back Yellanna to the Yennela Dinni and as he has a kindred heart, he is forced to settle in his homeland and brings up Subhadra, the daughter of Pittodu and Chinnammi. The more interesting thing is that Yellanna later gets married Subhadra. Like these, there are many women characters like Seshirekha, Ruth, Mary Suvatha etc.

Subhadra:

Another powerful woman character is Subhadra. She is genuine, gentle, docile and respectable. She never comes out of her house but keenly observes the social barriers, discrimination and exploitation. The writer selects art as an instrument to extirpate the hegemony of the upper castes and hierarchy of society. Subhadra's husband, Yellanna actively participates in the plays directed by Naganna in which they turn down the conventional and culture – bound methods.

The art and literature of the Dalits is delineated right at the beginning of the novel. The skills are born out of their real experience. Naganna teaches the stories in which he brings out the irony of the epics, and the culture and tradition of the Dalits. Naganna and Yellanna try their best to change the living style of Dalits though their dedicated participation in forming a social organization and eventually they acquire the Mala-dibba (occupied and waste land) from the Karanam and Achi Reddy. They struggle for the land, for their food and for their self respect. They unanimously and relentlessly struggle for their rights, and for

their primary needs. Sadly, Naganna dies without achieving his dreams and desires.

It must be the test of Subhadra to nourish the family when her husband renounces the family and wanders from place to place singing spontaneously songs on the nature of caste-exploitation and discrimination. Subhadra strives to feed and look after the old parents and her son, Sivaiah. She anxiously waits for her husbands' return. With lot of hopes she brings up her child, Sivaiah. Boodevi sees Yellanna in her son. Many years pass by Sivaiah is growing up and Subhadra is working harder than even before in order to feed the old members of her family.

It may perhaps seem to us now amusing, but the struggle was indeed necessary at every stage for their livelihood. The Dalits were made to struggle till the end of their lives irrespective of young or old and men or woman. Even though they acquire a piece of land, they were not allowed to cultivate their land or to use the water. They had to even steal water at midnight. The Hindu society forcibly made the Dalits to do everything stealthily. When Achi Reddy comes to know that Pittodu and some others exert water to cultivate their pieces of lands at midnight, he rages and beats Pittodu cruelly.

Nobody can tolerate humiliation. In fact, Subhadra who is a conservative, submissive and calm woman, who never crossed the threshold of the house, cannot digest the brutal attack on her father and on other members of her community. Subhadra deliberately takes a spade and walks boldly on to the fields where the upper castes men had beaten the Dalits. She challenges the upper castes to end their lives on the spot and symbolically stands like the Goddess Kali on the edge of the field.

The writer brings out the anguish concealed to remonstrate against the upper castes' barbaric and diabolic acts. It is an unimaginable that Subhadra has such audacity and even her own father could not imagine that his daughter has such intrepidity.

Subhadra is there amidst the blood. She is there amidst the tears. She takes the spade, which is aside. Everybody is looking. She tightens her sari and twists it into her waist. Everybody is staringShe looks like green gold coil in the sunshine. Her eyes look like burning oven. She moves into front by holding the spade (P: 115).

The author depicts the woman not as submissive but as aggressive and progressive. The psyche of upper castes is that when they are challenged literally they find it difficult to confront the Dalits directly. Instead they look for indirect ways to defeat them. Moreover, they find out some allegorical elements. Subhadra is narrated as the likeness of the Goddess Kali. Subhadra cuts the edge of kennel and stands there by raising the spade. Subhadra is a common woman of Mala community who challenges the upper castes with immense courage. Chukki Reddy strongly feels that untouchable Mala woman like Subhadra can only challenge upper caste people. He further believes she is filled with the divine spirit of Goddess Kali and he, moreover, advertises her in the village as the manifestation of the Goddesses.

Yellanna, her husband, wanders through different villages wherein he projects his thought provoking, radical and rational songs on the evils of social barriers. The interesting thing is that even the song of his, Subhadra hears from Seshirekha who had learnt the songs from Yellanna. She hopes that she would definitively meet him again. Unfortunately, she did not meet him in the time, but fortunately she gets Sashirekha as her daughter-in-law. The way Subhadra and Sashirekha meet is quite interesting.

Subhadra hears the songs being sung by the cookies in the field; the song begins with her name. Her name sounds in the rhythm. She hears the tune of the singing girl (Seshirekha). The girl sings as if Yellanna was singing it. (P: 122).

Soon, another set of problems beset Seshirekha. Boodevi, Subhadra and Seshirekha were leading their usual lives in Yennela Dinni. Sivaiah works hard to nourish his kindred. The devastation is in the form of a grim drought that strikes in Mala and Madiga communities.

Sivaiah starts digging ponds for his people. He buried Pittodu in the morning and Chinnammi in the evening and Boodevi on the second day. Venkatanarasu and sivaiah were digging the ponds even at the midnight. He dug for his kindred and for his neighbors. At every Subhadra is sitting like a terrible devil. She hopes not to die even if all are dying. She thinks, she must live until he (Yellanna) Comes back (P: 131).

In the aforesaid paragraph, we can witness the terrible state of starvation deaths on one side and the love and deep affection for their near and dear ones. Subhadra eagerly awaits her husbands' arrival at the lost moments. They struggle to live by overcome the hunger, the untouchability, segregation and prejudice.

When Seshirekha and Sivaiah abandon Yennela Dinni and join the migrant workers who plan to get the work at Buckingham canal, they face and taste once again the impact of the poisonous, bizarre and nefarious practice of untouchability. Even caste-Hindu workers do not accept Dalits to work along with them.

Christianity begins in the lives of Sashirekha and Siviaiah. Martin saves the lives of Sivaiah and Seshirekha when they were utterly at the verge of death. After having observed the way of Martin and his wife, Saramma, they enjoy the life more than ever before. Sashirekha and Sivaiah strongly believe, they have been liberated meticulously because of Christianity, all the more so as they mingle with and become part and parcel of Martins' family. Since Saramma has no children, she looks after Seshirekha as her own kindred. Siviaiah moves along with Martin to preach the Bible, is baptized and given name as Simon, symbolically to manifest him as Christian identity.

The writer elicits the revival of caste-discriminations in Christianity. In fact, the Dalits who convert into Christianity perhaps may get the mental emancipation but not the liberation from the shackles of Untouchability. Seshirekha gives birth to a son, Ruben, of whom Saramma brings up with more affection rather than his own parents. They have to confront another kind of segregation from the upper caste Christians. Martin and Simon could not bear out the conversion of upper castes into Christianity. They strongly oppose the attitude

of upper caste Christians'. The upper caste Christians support and instigate the upper caste against the Dalit Christians. Nevertheless, the Dalit Christians have absolutely radical and rational minds. They struggle for the wasteland in Valasapadu against the higher caste Christians. As a result Martin is brutally killed, Simon was terribly injured and the whole untouchable colony was burnt in which Sashirekha and Saramma also died.

Ruth

Ruth is the narrator of the novel and has the pivotal role. She has the capacity in the way of understanding and absorbing the complexity of society with a broad and analytical mind. In fact, the author projects, incorporates and presents his authentic, rational and radical ideas principally through Ruths' character. She is depicted as progressive, intelligent and keen-witted. She was born and brought up in a sophisticated Dalit Christian family. She therefore develops critical skills to observe society. Her father, Francis is a preacher of the Bible at Hanumakonda. She studied in Madras, speaks English fluently, and writes it effectively. She used to write poetry and short stories from her childhood days.

Ruth is undoubtedly a brilliant woman. After she married Ruben, she trains to be a nurse and joins the Mission Hospital where her husband was working as a preacher. She is polite and respects everybody. She wants to live along with her husband at Yennela Dinni, the ancestral home of her husband. Ruth and Ruben are not just adherents to Christianity. They actively participate in Communist movements. They in-fact, encourage Ramanujam who is a teacher as well as overt and strict follower of Communist ideology. Ruth prepares food for Communist party members when they hold meetings, usually at her house.

Ever after the independence, the plight of Dalits remains and goes on even without any marked change. They are not even mentally emancipated and moreover denied their due. Communist party enters and influences the lives of Dalits. A few of the upper castes are also attracted and joined the party in order to

make a casteless and classless society. Ramanujam now works in Aavalapadu village where the party conference is conducted in the center of the Malas' colony. Ramireddy makes a good speech. All the men and women of Malas' colony as well as few from Chakali (Washers) colony comes to attend the meeting. There are several Congress workers in the village. There is a ban on the communists. So, the meeting was conducted very secretly with huge audience. They decided to fetch the water from the pond, which was barred for Dalits for many generations,

The women who descended into the Cheruvu (pond) are going still further. They felt that they should go like that. Those who are on the edge of the outside pond are shouting not to go further. But the insider of the pond, are not stopping. They felt like through the whole pond... (P: 217)

The writer clearly portrays the suffering of Dalits from the upper castes as well as from the police. The police mingled with upper-castes and neglect the basic right of Dalits. The Dalit women under the guidance of Ramanujam succeed in fetching the water from the pond, the upper castes cannot digest this amazing and unexpected attack from the Dalits and file a case under the leadership of Venkat Chawdary against Dalits. As a result, the police create chaos in the Dalits' colony, they beat everyone irrespective of whether they are old, women or children. The cries of children and the burning of the huts are the pure symbol of independence. After all for a drop of water the Dalits have to lose their huts. The clumsy act of the police and Venkat Chawdary is that they even didn't exclude a pregnant who is just getting labor pains:

Sendri's pains increased. She was screaming. She had slumped to the ground. The midwife was looking only at Sendri silently. She did not remember the blows of the police. She did not take note of what they were asking. From the previous night an untouchable was struggling to fall on to this earth and to set his first sight at this violence. She was eagerly waiting for him. Definitely a male child. All the movements seemed to indicate it. Sendri was screaming sporadically The midwife asked everyone to stand around Sendri. That was it. All the women surrounded Sendri like a screen. Chettodu came there holding the petromax lamp. He was about to peep inside saying, 'Is she delivering?' The women saying, 'Chi!', swarmed around Sendri like a hut. Chettodu's lathi blows were falling on them. The police were hitting them on their hands and legs. But that human hut formed

around her did not crumble. Did not disperse. All their attention was on Sendri. The lathi blows that were falling on them did not trouble them. They did not hear the swear words by the police. In all that ghastliness, an earsplitting cry...a baby boy's shriek. The first scream of an untouchable. (P: 226).

Ruth is not only a preacher of social ideology but also an implementer of her words. Her son, Emmanuel who is a teacher is attracted towards the communist party. He keenly observes the discriminations being done to the Dalits on the basis of caste. He renounces his family and joins the Naxalite movement at Srikakulam. In fact, he is a humble son and usually sits in their family prayer and pays heed to the songs, verses and prayer. How could he become a Naxalite and who would be onus for his decision? As per the writer, it concerns to us that caste discrimination is the prime cause. We can realize the authors' intensively emotional and experienced harsh voice on the existence of caste in the following song:

In this country, the air that one breathes has caste
The water one drinks has caste
The field canal that flows and the land that yields harvest
have caste.
The school, the temple and the village square have caste.
The food one eats, the house one lives in and the clothes
one wears have caste.
The word one speaks has caste.
Literature and culture have caste.
Justice and the courts have caste.
The corpse and the cemetery have caste.
God has caste. Devil has caste. (P: 227)

Ruth does not scare her son and moreover she is ready to offer her son for the sake of Dalits' emancipation and amelioration. When Emmanuel is killed in an encounter, Ruth and Ruben exhibit great courage. They further admire the

sacrifice of their son for the poor. They feel proud of him to be killed for the Dalit cause. Ruth and Ruben now have their aspirations on Emmanuel's son, Jesse. When he grows up he also walks in the ways of his father and forefather. He dreams of fulfilling the aspirations of his grandparents through the Naxalite movement and so he joins in the movement at Srikakulam from where he runs the activities very effectively. When he gives up his mother and old grandparents, the old hearts eagerly wait for him. The following paragraph is one of the best narrations in the memories of Ruth.

Christmas came and was going away. The Christmas tree was being left alone Only Three shared the candlelight in that house. Ruth, Reuben and Mary Suvarta. That was it. Ruby would come to keep company. Reuben's voice was no longer heard in the church. Every Christmas day they would think. It would be so nice if Jessie came. Good if he came. Felt worried thinking like that. The night would pass by in worry and despair. But why this worry? Why these nights of despair? What did he do after all? Did he leave saying no to grandfather's love, mother's love or the love of one who loved him, no (P: 251).

The Dalit women have been really playing a great role in the emancipation of Dalits from the caste discrimination and exploitation for a long time. Author portrays the socio-historical importance of Dalit women whose participation had been invisible in the upper caste writers' writings. Kalyan Rao traces the real role of Dalit women as intelligent, independent, rationalist and revolutionary in the realm of Christianity, Communism, Naxalism and Dalit Movements.

2.3.5. Gandhi s' Role in the Untouchable Spring:

The author connects caste oppression with Brahminical cultural and feudal exploitation and notions of predestination that cultural and tradition imposes on the Untouchables. He also attacks hierarchical ordering of castes. What is more, author seems to be completely opposed to the Gandhian way in his novel.

The author uses a powerful central character, Ramanujam to express his criticism of Gandhi and his followers and his despair. He refutes the Gandhian

model of tackling the problems, plight, troubles and tribulations of untouchables. Ramanujam is an untouchable who becomes a teacher. He tries to educate his community and help his people to progress. He is attracted by communism and adroitly guides his community to counter the wily strategies of the upper castes. He is completely against the Gandhian ideology.

Ruben asks Ramanujam how does he feel about the term Harijana used by Gandhi? He is quite for a little while. He then asks, "In what way is the term Harijan better than Mala or Madiga?" He does not stop with that He goes on to declare that he detests the word Harijan. This Brahminical society made Malas and Madigas into untouchables. With the word 'Harijan' Gandhi makes us orphans as well also. (P: 169)

In the paragraph cited above we see the writers' utter antagonism to the Gandhian way, which he clearly feels is no improvement on Brahminical ideas of caste. This antagonism is born out of the writers' experience. Ramanujam is actually a contemporary to Ruben. But he is a colleague of Emmanuel, the son of Ruben. Ramanujam does not get married. In fact he never wanted to get married. His eyes are always starry with dreams, dreams of the progress of Untouchables.

On the advice of Gandhi, an all-India Organization with the name of "The All-India Harijan Sevak Sangh" was formed at New Delhi on September 30, 1932 to render services to the Depressed Classes. The President of this Sangh was G.D.Birla and its Secretary was A.V. Thakkar. The former was a multi-millionaire and he donated lot of funds to this sangh. The main aim of the Harijan Sevak Sangh was to uplift the Harijans economically and educationally and to request and persuade the caste Hindus to remove every vestige of untouchability. The strange thing is that the social reforms like the abolition of caste system and encouraging inter-dining and inter-caste marriages were kept outside the scope of the Harijan Sevak Sangh.

The hypocrisy and insincerity in the activists and the activities of Harijan Seva Sangh, whose work is inspired by Gandhian ideology, is emphatically displayed in the following paragraph:

Linga Reddy is a disciple of Gandhi. When Gandhi came to Andhra Pradesh, he moved along with him in attending meetings. He has another specialty: connections with the regional British admirers of Gandhi. As a result his relationship with the British puts him in the list of patriots. He has taken charge of “Harijan Seva Sangam” in Nellore. He is a very clever Congress leader. He knows Ramanujam. He tells him about the programmes of Harijan Seva Sangam in Ennela Dinne village in the coming days.

According to a schedule, the activists of Harijan Seva Sangam came to Yennela Dinni on the next day. All of them gathered at one place and started shouting slogans in favour of Gandhi. They picked up broomsticks and began to clean the Mala and Madiga colonies. The Malas and Madigas found it so strange that among the sweepers, Linga Reddy was also there, while they cleaned they also sang. The songs were incomprehensible to the untouchable audience. What they did was even strange.

The activists had drunk water from the untouchables. They put a big tub among the untouchable huts and collected a glass of water from each and every hut. They talked with and touched the untouchables with great respect and furthermore said that they were proud of drinking that water so that they were washing their heart by having the taste of untouchables’ water. They further begged untouchables to spit on it so that they could drink the spit and purify themselves.. Meanwhile some continued shouting slogans in favor of Gandhi. The programme of that day was over. After the completion of the programme Ramanujam came there. Linga Reddy embraced him in front of activists and untouchables. He asked Ramanujam to attend the temple-programme next day. (P: 170-177)

Ramanujam point out that, most of the untouchables in Yennela Dinni are devotees of Lord Siva. Parvathi is their Goddess. Then why do Caste-Hindus not allow these people to enter the temple of Lord Siva? Ramanujam is furious even to hear the word Harijan. He says Gandhi is not against the caste system. In fact Gandhi accepts the varna system of justice. He says there is nothing wrong with the Varna system, how can he eradicate untouchability? Ramanujam raises many more radical questions regarding the Temple Entry Programme proposed by Gandhi and his followers. He does not find any sincerity in their deeds. He does not believe in their vows or their activities.

Ramanujam says that this movement is not meant for either the upliftment of untouchables or for absorbing them into the so-called mainstream, but to protect the Hindu religion. The action is to stop a big section of the people from converting into Christianity; this is why followers move from place to place

among the untouchable streets and huts. At this juncture, he remembers and endorses Ambedkar. He quotes from Ambedkar who clearly speaks of the deceptive nature of Gandhian activists. As long as Malas and Madigas are like goats on the altar they will be killed. So they have to be like lions.

2. 4 Characterization

Reuben

He is the husband of Ruth and preacher while she works at a hospital. In the process of searching about his ancestors he went to Hanumakonda and married Ruth. In that place, he heard regarding his birth place where his ancestors lived together with great culture and tradition. His fore-fathers wove songs about their lives which were regarded as classics of Dalit culture. In this regard, he knows about his grandfather Yellanna who was also searching for roots of discrimination among the communities.

Then he went to Yennela Dinni along with his wife. There he built a house and given birth to a child who is the revolutionary character Emmanuel. He also searches for the root cause of discrimination on Dalits like his grandfather Yellanna. Though he is a preacher, he has more revolutionary qualities rather than preacher qualities.

That's why he moves closely with Ramanujam who is the leader as well as teacher and contemporary to Emmanuel. Though Emmanuel died in the Naxalite movement, he did not bother about it but he praised him like other Dalits in the rally. Even when Jessie and his friends talk about the present situation of the state, he silently joined and listened but did not speak anything and calmly went to his room. Then he started to write those things in his diary.

Reuben has hated and opposed to go to his son-in-law's (Devadanam) home because Devadanam is gaining some funds from missionaries. Through this issue anybody can understand his character that he is very straightforward as well as honest person.

Ruth found that her son will give an important place to self respect and land in his life when she saw his dairy. Rueben could not stop his son and his grandson when they went to Naxalite movement. Because he realized that they were fighting against the real cause of caste discrimination. When his son Emmanuel was arrested by police he did not ashamed but felt proud. The following lines can state his character:

C. I., Charles. He said, 'Aren't you feeling ashamed, Reuben, as a Christian for having given birth to a son like him?' What did Reuben say, what did he say to that? 'I'm proud. For having given birth to a son like him, 'I'm prouder than Joseph. Ruth is luckier than Mary, ' he said.

Throughout his life he succeeded as son, husband, father, grandfather and Dalit community member. He has given two persons for liberation of Dalits.

2. 4. 3 Yellanna

He was the main character in this novel. And he was a son of Yerrankadu and Lingalu. He was pet (son-in-law) of Boodevi who was the sister of Yerrankadu. He was the first person who searched for his identity. He started to search his identity when he brutally beaten up by upper caste people when he went to see Yerragolalu in the ooruu (Yennela Dinni).

He has a good talent to weave songs, Urumula dance and was a good actor. The following lines were the examples for this:

Yellanna left a mark on the crowd as Hiranyakasipu. He grew to such proportions that they beat the drum to advise pregnant woman not to come to the performance (P: 78).

He loved and married Subadhra who was the daughter of Pittodu. After the marriage they have a child, Sivaiah. He would perform plays along with Urumula Naganna. When Naganna died he felt that life was only fear and struggle. He wanted to know the real meaning of the life. Before leaving home, he spends a week with his family and his friends.

Then he started to weave a song and all Palle people were attracted towards his song. After completion of the song Pittodu revealed about Madiga Mathaiah how he killed the Pedda Karanam. After listening about Mataiah, he felt that their lives were not only for crying out, but was for also to fight against discrimination. Then he changed the style of weaving song and sang a song about Naraiah and Mathaiah. This song carried throughout the novel. In fact, what was happening within Yellanna without his knowledge, without his understanding, was just that turmoil, that agitation, that revolt. But they were not clearly visible to him. Narigadu, Mataiah, Naganna standing in front, touching his heart, water gushing out of the eyes, they were floating every second.

But how many such Narigadus, how many such Mataiahs, how many such Nagannas? That question was troubling him. He wanted an answer. He felt he ought not know where. That was where he made a mistake. If he stayed there, his protest would end with Naganna. It would become an utter chaos and confusion in that lack. That was why he went. He crossed Yennela Dinni and went beyond. Once when the upper caste arrogance had chased him he had run naked beyond Yennela Dinni. Now he went of his own accord. He went in search. He left chukkala muggukarra Subhadra behind. He forgot Sivaiah's smiles. He left Boodevi to Yennela Dinni itself. He was the role model for other like him, especially for his grandson who was also started to know about their root.

Pittodu

Pittodu was the father of Subhadra and father-in-law of Yellanna. Everybody in the Yennela Dinni thought that he was a firebrand. Even in the caste meeting, he questioned Pedda Mala on what he knows. When they beat him, it would have been good if he had come home. What would we have done had he come home? He remaineded them how Boodevi had beaten her own chest and mouth and cried the child was nowhere to be seen. He asked whether any of these elders had the courage to question those responsible for the boy's act once they knew what had happened. Through these words anyone can understand what type

of character Pittodu was. He was a brave and did not accept any kind of humiliation.

Urumula Naganna

Urumula Naganna was son the of Naraiah. He was the neutral observer of the meeting when Palle people were discussing critical issues. He did not talk but listened carefully. After the death of his father, he went to Darmaram with Urumula Chandrappa. He was his master as well as was like a father. Chandrappa revealed his secretes of Puranas to him and then he told everything to Yellanna.

Urumula Chandrappa

He was the master of Naganna. He preached the secretes of puranas to Naganna. He gave a new life to Naraiah's wife after her husband's death. He treated Naganna as his own son. When he was going to die, he asked Naganna to call him as a father and he did so. Chandrappa died happily.

Naraiah

He was the father of Naganna. He was a brave character. When both the Palles (Mala and Madiga) were washed away by flood, Naraiah found a safe place in the big mound and he started to go there along with Mataiah bravely. For the sake of his people, he stole provisions from Shavukaru's shop. When he went for material to construct the house at the mount where both Palles were living together, he was killed by the upper castes.

Madiga Mataiah

Though he belonged to Madiga caste, he supported Naraiah who belonged to the Mala caste. When both Palles were washed away by flood and Naraiah found the big mound, he started to go there along with Naraiah bravely. When Naraiah was killed by the upper castes, he found his dead body and took it to the mount where Malas and Madigas lived together. At that time, he cried out and shouted repeatedly that he did not die. Then he left the mount with his ox and

nobody knew where. After a long time, he came to Yennela Dinni and killed the Pedda Karanam at Jaddala Marri. He informed the Pedda Mala about the incident in total. In his character we can see a brave and friendly man.

Martin

His original name was Chinnodu. From his childhood he was abused because of discrimination. His parents thought that he would change if he gets married. That's why his parents selected Polamma as his wife. After marriage also he did not change his manner. One day China Kappu came to Palle and everybody stood before him but Chinnodu did not. He thought that there is no equality in the society. For this reason, he converted into Christianity. He changed his name as Martin and his wife became Saramma. He thought that there was equality there, but it was also filled with upper caste people who got converted to get some benefits from whites. Even there he fought against the upper caste people and was killed by them brutally at Valasapadu.

Ramanujam

He is also a major character in Untouchable Spring. He was a teacher and Dalit in the Yennela Dinni. He did not marry and thought only about the communist movement. He believed in the revolutionary path. He was attracted towards the Naxalite movement. He was the colleague of Emmanuel at school as well as in the Naxalite movement. He had close relations with Reuben and Ruth. That's why he shared many things with them about discrimination. He also participated in various movements along with Emmanuel. Our writer portrayed him as a successful leader in the communist movement.

Emmanuel

Emmanuel was the son of Reuben and Ruth. He married Mary Suvarth and became the father of Jessie. He worked as a school teacher. Basically he was a revolutionary character. He fought against the discrimination in the name of caste. For this reason, he selected the Naxalite path along with Ramanujam. He

went to Srikakulam to liberate his people from inequality. At last he scarified his life in the Naxalite movements.

Jessie

He was the son of Emmanuel and the grandson of Reuben and Ruth. He married Ruby who was also had same qualities like him. He was also attracted towards Naxalite moment like his father. He wanted to change the unequal society. For this reason, he chose to take part in the movement. He was blessed with weaving the folk songs like his fore father Yellanna. Yellanna did not know his goal but Jessie knew it was the liberation of his people from caste discrimination.

Ruby

The most energetic character in the novel is Ruby, the grand-daughter of Ruth and Reuben. She is highly educated and intelligent. Her parents, Rosy and Vandanam wanted to marry her off to a high standard person but Ruby, having a broad mind, married Jessie without even informing her parents. While struggling from the dense forest she started the woman-wing from her home in order to activate the women in that realm of society. Jessie and Ruby activated the Dalits to fight against oppression. Reuben waited eagerly to look at Jessie at his last moments but died without seeing his grandson and granddaughter devoted their lives for the poor and for constructing an equal society.

Pedda Karanam

He was the village elder of the Yennela Dinni. He could have been the Judge of the ooru. He had countless fields in Yennela Dinni, everybody must accept his rule. If somebody questioned him he has to kill brutally like Peddi Reddy who was the husband of Ragayi. Then he had illegal contact with Rangayi. He was such a cruel man even he killed his daughter. He knows how to separate the two Dalit castes Mala and Madiga. At last he killed by Madiga mataiah.

Pilla Karanam

He was the son of Pedda Karanam and he had same qualities like his father. He followed his father's tricks and techniques on all occasions. When Naganna and his followers went to cut the trees near the mala mount, the upper caste people opposed it. They called for meeting in the ooru in the presence of Pilla Karanam. At that time he observed everybody carefully and cleverly supported the Dalits. He was such a clever personality. When he knew the changes in the Yennela Dinni, he went to his daughter's house at Nellore. Throughout the novel if we observe his character, he is clever, witty and unique personality.

Atchi Reddy

He was the son of Peddi Reddy Subbi Reddy. He knew the illegal conduct of Pedda Karanam with his mother but he did not question anybody because he was witty. He cultivated the lands of Peddda Karanam. After death of Pedda Karanam, he was the next to Pilla Karanam in the village.

Rami Reddy

Though Rami Reddy belonged to upper caste, he supported the Dalits through the communist movement. Eventually, he lost everything for the sake of Dalits. These types of characters were rare in the novel.

In the above sections, we have presented the characters of Boodevi, Subhada and Ruth in the theme of woman roles the novel. For the sake of brevity many minor characters were not discussed in detail like Seshireka, Saramma and Lingalu etc.

2.5. Perspectives

There were many perspectives on the present novel 'Untouchable Spring'. Mainly there were two major arguments which were supporting and criticizing.

Some praised the novel and commented negatively. In this section, we two such perspectives are looked at.

Negative Perspective

Darla commented that Untouchable Spring was the spring of Malas, but not for all Dalit communities. He opined that the whole story portrayed only about Malas and their generations in the Andhra Pradesh region. The writer belonged to Mala community and he concentrated on only Malas but there were more backward communities than Mala. According to Darla, Madiga and other sub-castes were the real backward communities than Malas. He pointed that Kalayana Rao did not write anything about Madigas, even their history. (Venkateswara Rao, 2010: 93)

Positive Perspective

According to Saradha Untouchable Spring talks about Dalits in Andhra Pradesh- malas and madigas and gives us a realistic picture. Untouchable Spring depicts the miserable and neglected lives of Dalits. Rao being a Dalit himself has used the art of story-telling very effectively. Landless untouchables suffer at the hands of the feudal lords and other upper caste people. Their arts and tradition have also become untouchable for the rest of the society. Untouchable Spring as a piece of literature has definitely inspired many minds. (Saradha, 17 October, 2011) (A Study of Dalit Texts- 'Untouchable Spring' and The Prisons We Broke)

Chapter - 3

Concept of Literary Translation

3. 0 Literary translation

There are many different kinds of translations that comprise the field of translation. One of the areas of translation is literary translation. This particular area of translation is very vast and elusive, and in the following section we will make an introduction to literary translation by defining what literary translation is. Some of the theories behind literary translation will be discussed and we will also examine the challenges a literary translator could be faced with.

Before commencing on this section we have to clarify the scope of it. Literature and thus literary translation covers many different kinds of texts, from stories, poems and plays to academic texts on a subject (Macmillan, 2002: 834). In this section literature will refer to all any form of printed books in all shapes and sizes. Whenever we write about translators we are referring to literary translators, unless anything else is stated.

Translation of literary works (novels, short stories, plays, poems, etc.) is considered a literary pursuit in its own right. For example, notable in Canadian literature specifically as translators are figures such as Sheila Fischman, Robert Dickson and Linda Gaboriau, and the Governor General's Awards annually present prizes for the best English-to-French and French-to-English literary translations. Other writers, among many who have made a name for themselves as literary translators, include Meena kandaswamy, uma alladi, Sridhar, .

3. 1 Definition of Literature

Literature is a phenomenon which is difficult to define. If the word is looked up in a dictionary, such as the Macmillan English Dictionary, the

definition is this:

Literature:

1. stories, poems, and plays, especially those that are considered to have value as art and not just entertainment: great works of literature. She is studying Telugu language and literature.
2. Books or other printed information about a subject: Police discovered racist literature in his home. 2a. academic books and articles about a particular subject: and on Recent literature on cancer emphasises the importance of diet. (Macmillan 2002: 834).

According to Ida Klitgård literature is characterised by its non-commercial and fictional nature, its genre conventions as an art-form and the inherent “tension”, which is the central argument in the text, often constituting a conflict between an individual and the society. The essence of literature is when an author is telling an imaginative story, but actually tells another, more important underlying story by way of similarities (Klitgard, 2008: 249).

Based on these two definitions it seems there is an agreement that a work is believed as literature especially when it has a value of art. But who is to determine what art is? The Macmillan dictionary defines art as this:

Art:

1. Paintings, drawings, and Sculptures that are created to be beautiful or to express ideas: Do you like modern art? The art of ancient Hyderabad.
1a. something that people feel has value because it is beautiful or expresses ideas: Are these films art or entertainment?
2. Arts. (plural) subjects of study that are not scientific, such as history, literature, and languages: the Faculty of Arts. An arts graduate/degree/subject. The decorative/graphics arts. (Macmillan, 2002: 65).

It becomes clear that art, as literature, covers many forms. The definition given in 1 might be the key as to why and how literature can be defined as art. A novel can be both beautiful and express ideas of the author's. However, an even more important notion is evident in the definition: something that people feel has value. The perception of what art is, and thus literature, lies with the people who see, and read, it. This would suggest that the notion of literature is actually determined by the culture in which these people live. According to Gideon Toury that is exactly the case. Literature is first and foremost a cultural institution, he claims. In every culture there are certain features, models, techniques and text utilising them, which are regarded as literary. Their literariness is established in terms of a given cultural system (Toury, 1995: 170). By way of this definition another interesting aspect comes to mind. If literature is based on cultural systems, then is literature in one culture also considered as literature in another culture?

Throughout this research we have encountered numerous references to many of the great writers through time; Homer, Shakespeare, Dostoyevsky, Lewis Carroll and many more (See Schjoldager, 2008 and Weissbort, 2006 for examples). There seems to be an agreement among theorists and linguists that before novels can be considered as literature they need to be believed as art. However, in our opinion, that leaves out quite a few novels. Of course, some literary works are greater and deserve the praise and recognition they have already received, such as the works of the aforementioned authors. They have revolutionised the literary genre, they have contributed to the evolvement of the Human Race and changed lives. However, the definition of literature as set forth by, e.g., the aforementioned theorists does pose a problem. All the other novels, short stories, poems and plays, at any given time, written by unknown authors do not get the recognition they might deserve with this definition of literature hovering over the genre. Is what they have written simply a text that falls into forgetfulness to never get categorised or recognised by literary theorists?

Prior to the research we have done in connection with this thesis our definition of literature has always been that literature comprised any form of printed books in all shapes and sizes. This broad definition will have to be the basis for our discussion. If literature is only deemed as such due to the artistic quality inherent in the story, then there is much literature, by our definition, that goes undefined. One of our first thoughts after reading the aforementioned definition was that it would entail that the data we have chosen for analysis later in this thesis cannot even be defined as literature, and if it cannot be defined as such, how am we to base an entire thesis on that premise? Based on the two dictionary entries quoted above, there is a clear cultural element present. The Macmillan entry is English and the dictionary is printed in England. The entry shows the English perception of what literature is and how it is defined. As much of the research done in English and from English publications, the cultural element shines through and shows that there is in fact a difference. In England literature has to be of an artistic quality, while in Telugu we regard everything printed as being literature, and then have more sub-divisions into genres. Stephenie Meyer was at the time of publication a completely unknown author, and her story was unlike anything at the time.

In order for a translation to be deemed as literary it would mean that literature is being translated; that the Source Text (ST) is defined as literature in the ST culture. However, based on Toury's claim, the Target Text (TT) culture might not deem the ST to be literature in their culture. The TT culture might be using different features, models and techniques when it comes to literature. As he puts it, only rarely will two different systems fully concur. So, in order for a translation to be a literary translation the result of the translation must be acknowledged as literature in the target situation and culture, thus bearing the target literature requirements upon it (Toury, 1995: 170). The translation of literature then entails that the text conforms to models and norms which are deemed literary at the target end. The ST being conformed to the target culture entails that some of the features that determined the text to be literature in the source culture are suppressed, even those which marked it as literary in the first

place. It also entails the addition of other features that will enhance the acceptability of the translation as a target literary text (Toury, 1995: 171).

Based on Toury's claims, a broad definition of what a literary translation is now established; a literary translation is a translation of a text deemed literary in the source culture, which conforms – translates – to the requirements of a literary text in the target culture.

3. 2 History of Literary Translation

The first important translation in the West was that of the Septuagint, a collection of Jewish Scriptures translated into early Koine Greek in Alexandria between the 3rd and 1st centuries BCE. The dispersed Jews had forgotten their ancestral language and needed Greek versions (translations) of their scriptures (Cohen, 1986: 12.).

Throughout the Middle Ages, Latin was the lingua franca of the western learned world. The 9th-century Alfred the Great, king of Wessex in England, was far ahead of his time in commissioning vernacular Anglo-Saxon translations of Bede's Ecclesiastical History and Boethius' Consolation of Philosophy. Meanwhile the Christian Church frowned on even partial adaptations of St. Jerome's Vulgate of ca. 384 CE, (Cohen, 1986: 12-13) the standard Latin Bible.

In Asia, the spread of Buddhism led to large-scale ongoing translation efforts spanning well over a thousand years. The Tangut Empire was especially efficient in such efforts; exploiting the then newly invented block printing, and with the full support of the government (contemporary sources describe the Emperor and his mother personally contributing to the translation effort, alongside sages of various nationalities), the Tanguts took mere decades to translate volumes that had taken the Chinese centuries to render. (Wikipedia)

Large-scale efforts at translation were undertaken by the Arabs. Having conquered the Greek world, they made Arabic versions of its philosophical and scientific works. During the Middle Ages, some translations of these Arabic

versions were made into Latin, chiefly at Córdoba in Spain. (Cohen, 1986: 13) Such Latin translations of Greek and original Arab works of scholarship and science helped advance the development of European Scholasticism.

3. 2. 1 Geoffrey Chaucer

The broad historic trends in Western translation practice may be illustrated on the example of translation into the English language.

The first fine translations into English were made in the 14th century by Geoffrey Chaucer, who adapted from the Italian of Giovanni Boccaccio in his own *Knight's Tale* and *Troilus and Criseyde*; began a translation of the French-language *Roman de la Rose*; and completed a translation of Boethius from the Latin. Chaucer founded an English poetic tradition on adaptations and translations from those earlier-established literary languages. (Cohen, 1986: 13)

The first great English translation was the Wycliffe Bible (ca. 1382), which showed the weaknesses of an underdeveloped English prose. Only at the end of the 15th century did the great age of English prose translation begin with Thomas Malory's *Le Morte Darthur* - an adaptation of Arthurian romances so free that it can, in fact, hardly be called a true translation. The first great Tudor translations are, accordingly, the Tyndale New Testament (1525), which influenced the Authorized Version (1611), and Lord Berners' version of Jean Froissart's *Chronicles* (1523–25) (Cohen, 1986: 13).

3. 2. 2 Marsilio Ficino

Meanwhile, in Renaissance Italy, a new period in the history of translation had opened in Florence with the arrival, at the court of Cosimo de' Medici, of the Byzantine scholar Georgius Gemistus Pletho shortly before the fall of Constantinople to the Turks (1453). A Latin translation of Plato's works was undertaken by Marsilio Ficino. This and Erasmus' Latin edition of the New Testament led to a new attitude to translation. For the first time, readers

demanded rigor of rendering, as philosophical and religious beliefs depended on the exact words of Plato, Aristotle and Jesus. (Cohen, 1986: 13)

Non-scholarly literature, however, continued to rely on adaptation. France's *Pléiade*, England's Tudor poets, and the Elizabethan translators adapted themes by Horace, Ovid, Petrarch and modern Latin writers, forming a new poetic style on those models. The English poets and translators sought to supply a new public, created by the rise of a middle class and the development of printing, with works such as the original authors would have written, had they been writing in England in that day. (Cohen, 1986: 13)

3. 2. 3 Edward FitzGerald

The Elizabethan period of translation saw considerable progress beyond mere paraphrase toward an ideal of stylistic equivalence, but even to the end of this period, which actually reached to the middle of the 17th century, there was no concern for verbal accuracy. (Cohen, 1986: 14)

In the second half of the 17th century, the poet John Dryden sought to make Virgil speak "in words such as he would probably have written if he were living and an Englishman". Dryden, however, discerned no need to emulate the Roman poet's subtlety and concision. Similarly, Homer suffered from Alexander Pope's endeavor to reduce the Greek poet's "wild paradise" to order (Cohen, 1986: 14).

3. 2. 4 Benjamin Jowett

Throughout the 18th century, the watchword of translators was ease of reading. Whatever they did not understand in a text, or thought might bore readers, they omitted. They cheerfully assumed that their own style of expression was the best, and that texts should be made to conform to it in translation. For scholarship they cared no more than had their predecessors and they did not shrink from making translations from translations in third languages, or from languages that they hardly knew, or - as in the case of James Macpherson's

"translations" of Ossian—from texts that were actually of the "translator's" own composition (Cohen, 1986: 14).

The 19th century brought new standards of accuracy and style. In regard to accuracy, observes J.M. Cohen, the policy became "the text, the whole text, and nothing but the text", except for any bawdy passages and the addition of copious explanatory footnotes (St. Francis de Sales's). In regard to style, the Victorians' aim, achieved through far-reaching metaphrase (literality) or pseudo-metaphrase was to constantly remind readers that they were reading a foreign classic. An exception was the outstanding translation in this period, Edward FitzGerald's *Rubaiyat of Omar Khayyam* (1859), which achieved its Oriental flavor largely by using Persian names and discreet Biblical echoes and actually drew little of its material from the Persian original (Cohen, 1986: 14).

In advance of the 20th century, a new pattern was set in 1871 by Benjamin Jowett, who translated Plato into simple, straightforward language. Jowett's example was not followed, however, until well into the new century, when accuracy rather than style became the principal criterion (Cohen, 1986: 14).

3. 3 Theories behind Literary Translation

There are several approaches to literary translation, each with their own advantages and disadvantages. Literary translation is an elusive craft and it cannot be put into boxes or models where there are a set of approved or fixed terminology and layout, as seen in, i.e. translation of legal documents. That entails that there are no specific models or just one theory which literary translators can follow. Throughout our research into the field of literary translation we have not yet encountered an established theory that has been produced with the sole purpose of aiding literary translators in their work. However, within the field of literary translation there are many theorists with each their own views on what is best for any given translation and how literature is best translated. In the following we will outline the opinions and approaches of three influential theorists in translation studies.

3. 3. 1 Nida Eugene A.

Nida is one of the most influential theorists regarding literary translation. His *Towards a Science of Translating* (1964) is still very relevant and is still being discussed and further developed by other theorists. Though his focus of translation has primarily been on Bible translations he has developed a theory which can be applied to any type of translation. He emphasises the need of better models, resources and training for the translator. He designed an approach that would enable the translator to capture the meaning and spirit of the ST (Weissbort, 2006: 346), which is very relevant when it comes to literary translation. In literary translation one of the main challenges is to convey the spirit of the ST to the TT, and Nida's approach is a good tool for achieving that.

Nida has a linguistic approach to translation. A linguistic approach is based on the study of how a language works. The theorists working with this approach tend to focus on the micro structure of a text, words and units, which leads to a strong ST-orientation. This would then entail some opposition to the notion of "free translation" (Enghild, 2001: 4). In translation studies there is the never-ending discussion as to whether ST orientation or TT orientation is the better alternative. There are also many "labels" for either orientation, and in the dichotomy Nida works with the distinction is between literal and free translation. Nida is in favour of the notion of "free translation", despite the fact that translators working with the linguistic approach in normally in favour of literal translation (Enghild, 2001: 4). Nida has made his own formulation of the facets of translation strategy, where he has labelled the two opposites as "the letter vs. the spirit" (Nida, 1964: 2-3). Literal translation focuses on word-to-word translations and is, as such, very ST-oriented, which would mean that the translator focuses on the letter rather than the message of the text. As Nida has formulated it, adherence to the letter may indeed kill the spirit (Nida, 1964: 161), which leads us to the notion of spirit. The message, purpose or intention can also be named the spirit of a text, which is what Nida is referring to here. A literal translation with a word-to-word strategy can make a translation clumsy and unnatural in the target language, especially if the translator insists on making the TT comprise as many letters,

literally, as the ST (Enghild, 2001: 5).

One of the notions that Nida has really set forth is the notion of equivalence. There are two types of equivalence; formal and dynamic. If a translator works with a strategy of formal equivalence the focus is on the message in both form and content. The translator will attempt to reproduce as literally and meaningfully as possible the form and content of the original. The receiver will be able to identify himself as fully as possible with a character in the source culture and context and be introduced to thoughts, customs and means of expression (Nida, 1964: 156-160).

Nida is in favour of the dynamic equivalence, an approach which was designed to enable the translator to capture the meaning and spirit of the original language without the limitations of its linguistic structure (Weissdort, 2006: 346). While formal equivalence was based on structural equivalence dynamic equivalence is based on the principle of equivalent effect. Nida argued that in a translation based on the notion of dynamic equivalence “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida, 1964: 159). With this he is saying that the TT receivers should have the same experience as the ST readers, which could be interpreted as meaning that the function of the text is more important than the form and the words. There is no absolute correspondence between languages which means that there cannot be an exact translation of the languages either (Nida, 1964: 156). Of course, the notions of formal and dynamic equivalence are two poles, and there are varying degrees as to the application of these two strategies. It is difficult for a translator to only comply fully with one of these strategies and s/he will often make use of both in order to produce a naturalness of expression, but also stay loyal to the ST.

In high literature it might be appropriate to use the formal equivalence approach and stay loyal to the form and content of the ST. If the translator uses the dynamic equivalence approach it might entail that the author’s intentions do not come across in the translation.

3. 3. 2 Lawrence Venuti

Lawrence Venuti is also a very influential theorist in translation studies. He works as a translator and has also published influential works which have set their mark on translation studies, such as *The Translator's Invisibility – A History of Translation* (1995).

In the text sampled in Weissdort, 2006, *Translation as Cultural Politics: Regimes of Domestication in English*, Venuti makes rather harsh assertions about the actual act of translation. Based on a statement from Roland Barthes (2006: 546), Venuti compares translation to terrorism and violence committed on language and cultures. He states that “the power of translation to (re)constitute and cheapen foreign texts, to trivialise and exclude foreign cultures, and thus potentially to figure in racial discrimination and ethnic violence, international political confrontations, terrorism, war” (Venuti, 1995: 208-223). It seems that he is actually against the whole institution of translation, because it violates the original language of a text, and if a text is stripped of some of its cultural determiners in the course of translation it might actually lead to war. This statement does seem a bit far-fetched, but his views are at least worth considering because to a certain extent he is right. Translation is a violation of the original language, because it can never be reproduced with the exact same meaning, tension and significance as the author intended. As Venuti also states, translation is forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader (Venuti, 1995: 208-223).

To return to the topic at hand, Venuti brings another set of translation strategies to the mix. He has chosen to label the two opposite strategies domestication vs. foreignizing (Weissbort, 2006: 546). The domesticating method aims at the “ethnocentric reduction of the foreign text to target-language cultural values”. To put it in simpler terms, this means that the author is brought home to the reader. The context of the text is moved to the reader (Venuti, 1995: 208-223). This means that the translator makes the elements in the text relatable to the reader by familiarising them. So, to compare and relate this to the concepts

already discussed, this will be along the lines of TT orientation and, in Nida's terms, dynamic equivalence. The translator will minimise the original content of cultural values and replace them with cultural values from the target culture.

As a contrast there is the foreignizing translation strategy. When a translator works with this strategy s/he will put an "ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text". Also put in simpler terms, the reader is sent abroad to the author (Venuti, 1995: 208-223).

As can be concluded from the introductory statements about translation leading to war if the cultural differences are ignored or forcibly removed from a text, Venuti seems to be in favour of the foreignizing method. Based on the article mentioned above Venuti seems to be against the fact that, according to him, the domesticating method has been the preferred method of translating in the Anglo-American culture in many years. He even suggests that the foreignizing method should be promoted as a strategic intervention in the current state of world affairs (Venuti, 1995: 208-223). This is an interesting aspect in today's state of world affairs, where the Western world experiences continuous clashes with the Muslim society of the world. Had the literature always been translated with Venuti's views in mind there might not be such a big gap between the two worlds as they would have been introduced to each other through literature. If one culture was used to experiencing other, and many, cultures through literature they might not seem that different and scary when we encounter them in real life. Translated literature based on Venuti's views would lead to a better understanding of new cultures and religions, as well.

3. 3. 3 Christiane Nord

Christiane Nord is a German translation theorist, who believes in a functional approach to translation. The most important aspect of the functional approach is that there is set a function for the TT before it is translated and the translator will use the relevant translation strategies to make the TT fulfil the

intended function. Nord has produced models that are very functional in the translation process and which are designed to be of use in both translator training and for established translators, and which can be applied to any text type (Nord, 2005: 1-3).

Nord is primarily known for her further development of the skopos theory, as set forth by Hans J. Vermeer and Katharina Reiss (The skopos theory is based on the assumption that every translation has an aim and that the translator should choose translation strategies that will best enable the TT to fulfil that aim. Every translation should have a skopos (Schjoldager, 2008: 154)). One element of the skopos theory is the relevance of the ST. According to Vermeer and Reiss the ST is merely an offer of information, meaning that the focus should be on producing a functional TT not being bound by the restrictions presented by the ST, but Nord sees the ST as being of great importance in the translation process; “there can be no process of “translation” without a source text” (Nord, 2005, 32). She has developed the concept of loyalty, which means that the translator should always stay loyal to both the ST sender and the TT receivers. As the translator is part of both cultures s/he is bilaterally committed to staying loyal to both sides to the extent possible.

Nord also has her own macro strategies which will be the final pair poured into the strategy mix of literary translation in this thesis. She works with the concepts of documentary and instrumental translation. A documentary translation will focus on a word-for-word approach, which will entail an exoticizing of the text and a preservation of “local colour” of the ST. In other words, the ST is being reproduced for the new TT receivers (Nord, 2005: 80). An instrumental translation is a communicative instrument in its own right, where the message is being conveyed directly from the ST sender to the TT receivers (Nord, 2005: 80). There are three kinds of instrumental translation types. The first type is called equifunctional translation. This means that the TT can fulfil the same function as the ST did. The second type is called heterofunctional translation. This is used in case the TT receivers will not be able to understand the ST function(s).

The functions will then be adapted so that the TT receivers will be able to understand them, though the TT functions may not be in violation of the sender's intention and they must still be compatible with the ST functions. The third type is called homologous translation. Here the translator will reproduce the same effect the ST had in its own literary context in the TT literary context (Nord, 2005: 81).

Even though Nord claims that the ST is one of the most important factors in the translation process, she still disregards the importance of the ST when it comes to the actual process of translating. Theorists with a functional approach are often concerned with ensuring that the TT fulfils its intended function, and it seems as though that can be done regardless of what the ST contains or dictates. The focus on the function of the TT hints at the notion that Nord is in favour of an instrumental translation, where the translation functions as a communicative instrument in its own right. Nord states that loyalty is very important in translation, but it will prove rather difficult to remain loyal to the ST and the sender's intentions if the initiator of the translation sets forth a function for the TT that is in violation with the sender's intentions or demands a change of some form in the ST, be it in layout, a change in the presuppositions the author has made or in the intended effect of the TT.

3. 3. 4 Newmark

Newmark is also a very influential theorist in translation studies. When it comes to the role of culture in translation Nida's well-known statement comes to mind: "In fact, differences between cultures cause many more severe complications for the translator than do differences in language structure" (Nida 1964:130). Nida links culture and language in an equation that inevitably depends on the distance between them. "Operationally we do not regard language as a component or feature of culture" (Newmark 1988a: 95), with this statement Newmark defines clearly his attitude towards the indecisive arguments in the translation theories field on the relation between "language" and "culture". Nevertheless Newmark considers as cultural a word that forms a "cultural

overlap". "Frequently where there is cultural focus, there is a translation problem due to the cultural "gap" or "distance" between the source and target language (Newmark 1988a: 94).

In spite of their differentiated attitudes, Newmark (1988a: 95) sets the comprehensive cultural categories according to Nida's divisions. The first category is "ecology" which concerns the geographical surrounding of nature. The second is the "material culture", this category includes what is related to every day supplies for instance foods, drinks, clothes etc. The third category is the "social culture" and it concerns "work and leisure". The fourth category ranges through a large base of political, religious, artistic activists, concepts and activities. The fifth category is concerned with "gestures" and "habits". we adopt the above-mentioned cultural categories in our selection of units, the translation of which we will compare with all these Official Equivalent (OE), SL oriented, Retention (R), Complete, Marked (RM), Unmarked (RU), TL adjust, Specification, Explicitation, Addition, Direct Translation (D), Calque (DC), Shifted (DS), TL oriented, Generalization (G), Hyponymy, Other Substitution (STL), Cultural, Transcultural, Paraphrase, Sense transfer, Situational, Omission (O) are we need to consider wherever it is need.

Newmark's Approaches to Metaphor Translation

Each language has its own set of metaphors that emerges from many known and unknown cultural and linguistic sources. It could be cultural and universal. The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language (Newmark 1988a: 104).

Metaphor is categorized within the novel's cultural words. we analyse metaphoric cultural words according to Pedersen's strategies, in addition to this we adopt Newmark's metaphor translation terminology "Image", "Object", "Sense", "Metaphor" and the "Metonym" i.e. a one-word image which replaces

the object” (Newmark 1988a: 105). Practically, Pedersen (2007) does not consider Newmark’s strategies of translating metaphor as “actual strategies”, and states that “metaphor is another type of TCP (Translation Crisis Point) not a strategy” (ibid: 118). Newmark’s seven procedures of translating metaphors (Newmark 1988b: 88-95), are listed as follows:

1. Reproducing the same image in the TL
2. Replace the image in the SL with a standard TL image.
3. Translation of metaphor by simile.
4. Translation of metaphor (or simile) by simile plus sense.
5. Conversion of metaphor to sense.
6. Deletion
7. Same metaphor combined with sense.

3.4 Challenges of Literary Translation

The purpose of a literary text can be manifold and difficult to determine for someone other than the author. The author wrote the novel with the intention of accomplishing something with the readers, but who is to say what those intentions were? Usually, the author has something he wants to express and communicate to his audience. However, the translator is not guaranteed access to the author to question him about the intention behind his novel; he might be dead, or simply unavailable. The translators have to understand and transmit the purpose of a text in order to do a translation, where the intentions of the translator match those of the author (Klitgard, 2008: 250). The theme and purpose of the Twilight Saga is also manifold. The surface story is about Bella and Edward’s love for each other, which is a constant theme throughout the series. On a deeper level, Meyer could be communicating, or expressing her opinion on, how love conquers all, about eternal and unconditional love, but also love in spite of “race”

with Bella and Edward being two different kinds of “people”, and love in spite of complications and drama.

When working with literature there seems to be problems related to the analysis of the ST, which is made in order to establish the purpose and before beginning a translation. Andrew Bennett (2004) has identified the following pitfalls. The fallacy of singularity, which means that literary texts can be full of contradictory meanings and ambiguity, thereby not having a single unequivocal meaning. This leads to the next pitfall; the fallacy of comprehensive comprehension. There are several ways of understanding a text. “Similarly, it is often at points where the “meaning” appears to be obscure or complex that literary texts are working most intensively. Literary texts often appear to bend or distort “ordinary” language – but always for a purpose (even if that purpose involves an exploration or demonstration of purposelessness)”. This statement does not necessarily apply to the Twilight Saga. The meaning or purpose of Twilight does not seem to be complex or obscure, but to be a simple love story with many different scenarios. However, a story can be understood in many ways, depending on the reader’s own situation at the time of reading the story (Nord, 2005: 17). It is difficult, though, to know exactly what meaning or purpose the author intended the reader to conclude from the story, which leads us to this: the fallacy of authorial authority. It is impossible as a reader or translator to know what the author really meant when writing the text; what his real intentions were. A reader participates in creating meanings whenever reading a text, based on his or her own assumption and imagination, and the author might not even have intended the meanings some readers come up with. When a text can contain many different meanings it must be difficult for a translator to fully understand the layers of the text, and thereby being able to translate all of the layers as they were intended by the author, which means that the translator could experience difficulties in deciding how the translation is to touch or move the target reader (Klitgård, 2008: 250).

According to Thomas Harder (DAO, 1995:7) and the dissertation he has written in *Danske Afhandlinger om Oversættelse* (1995), there are many challenges combined with literary translation. One of the important issues is not necessarily what the translator does not know, but it is what the translator thinks s/he knows. False friends can put the translator in situations that could have been avoided, if the translator would stop and think about the situation at hand and not being too confident of their own knowledge (Harder, 1995: 11-12). From this can be inferred that it is very important to do research on the subject the novel is concerned with. If the translator does this s/he will be able to produce a translation that is more likely to create the same effect with the TT receivers as with the ST receivers. Another important issue to consider in translation is the extent to which the TT bears signs of the ST. This means that a translation can often bear signs of the original text and the grammatical structure inherent in the given ST language. According to Harder it is important for the translator to ask “what would one say in Danish?” There is a constant question of whether the translator should follow the structure of the ST unit, resulting in unnatural Danish sentences, or change the ST structure to a natural Danish structure, while compromising on a stylistic point made by the author. An extreme case of trying to be loyal to the ST structure can lead to the TT bearing signs of translationese. Translationese is a term used to define the situation where a translated text lacks the original smoothness or the text has a special awkwardness to it (Boase-Beier, 2006: 89). This usually happens when the translator tries to adapt the language of the ST to the TT, but ends up with a “third” language in between both languages, resulting in the translation having a language of its own (Boase-Beier, 2006: 25).

One of the biggest challenges for a literary translator is the whole cultural element inherent in every publication and text production. It can only be assumed how difficult it can be to detect every cultural element or reference. Some cultures will be very far apart, and it will be very difficult for the two cultures to understand the frame of references they each have. The translator will have a huge responsibility to basically act as a mediator between two cultures. The ideal situation for a translator is to not only be bilingual, but also bicultural. The

translator will know much about his/her own culture, the TT culture, while knowing preferably as much about the author's culture, the ST culture. This will enable the translator to make translation choices that will convey and adapt the ST cultural information into information that will make sense in the TT culture. The knowledge of the ST culture will enable the translator to reconstruct the possible reactions of the ST receivers, and their knowledge of the TT culture allows the translator to anticipate the possible reactions of the TT receivers (Nord, 2005: 12-13).

3. 5 Analytical Framework

Some theorists, such as Venuti, claim that the ST is the most important factor when translating, while others, like Nida and Nord, claim that the effect of the novel on the target audience is what should be focussed on most. However, all these theorists and translators disagreeing and not acknowledging anyone else's theories have led to a lack of a specific analytical model for translation. In the following section we will be examining the analytical framework as set forth by Christiane Nord. In the 2005 translated version of her 1988 book, *Text Analysis in Translation – Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Analysis*, Nord states how important text analysis in the process of translation, and she proposes a model suited for all kinds of text types. This model will be the basis of our analysis in section 5.

3. 6 Text Analysis in Translation

One of the most important aspects of translation according to Nord is the need of comprehensive analysis before and while translating. Nord, as mentioned in the previous chapter, believes in a functional approach to translation. When working with a functional approach focus is not on the ST and its effect on the ST receivers, nor its original function (Nord, 2005: 10). This is, however, what characterises the equivalence-based approach. The functional approach focuses on the intended function of the TT, which in another term is called the “skopos” of a text. The intended function of the TT is based on the needs of the initiator, which should be put forward in a translator's brief (Nord, 2005: 10). These terms will be

explained and defined later in this section.

3.6. 1 Important Factors in Translation Process

There are factors in a translation process that have to be present. In the following we will identify the two most important factors of translation, which are the initiator and the translator. Nord does not list the receivers as being one of the more important factors in the translation process, but she does imply that the process of text reception is of importance.

3. 6. 1. 1. The Initiator and Brief

Some people might be of the impression that the ST is the most important factor in the translation process. However, as important as it may be, it is not the most important factor. In order for a translation to even take place an initiator is needed. The initiator starts the process of translation and determines its course (Nord, 2005: 9). The initiator wants the translation for a specific purpose and s/he needs the TT as a communicative instrument. The translator will, ideally, receive a brief, where the intended function (skopos) of the TT is outlined, and where everything the translator needs to know about the assignment is stated (Schjoldager, 2008: 153). However, not all initiators are capable of defining a brief for the translator and cannot communicate to the translator what the function of the TT really is. In these cases the translator will have to decode the information given by the initiator about the target situation into a practicable definition of the TT skopos (Nord, 2005: 10). The initiator and the brief are crucial roles in the translation process. Without these the skopos of the TT is not defined, and an intended function of a translation cannot necessarily be derived from a comprehensive ST analysis. The TT has to have a purpose, in the functional approach point of view (Nord, 2005: 10-11). The TT situation helps define that purpose, and the translator should know as much as possible about the situational factors in the target situation. These factors can be possible receivers, time and place of text reception, intended medium etc. (Nord, 2005: 11). Information about the addressees is very important when establishing a function

of a text in the brief. So, if the translator knows as much as possible about the intended target group it will be easier for her/him to choose the correct translation strategies and adapt the text to them.

As has been established now, the initiator and the brief are of great importance to the translation process. But what would a translation process be without a translator?

3. 6. 1. 2 The Translator

Even though the initiator is the one requesting the translation, the responsibility of the translation lies with the translator. It is the translator who is the expert in this area, and thereby has the competence to work according to the brief from the initiator and make the text fulfil its intended function.

This might be stating the obvious, but the translator is the central element in a translation process. S/he is a part of both the ST culture and the TT culture. The translator receives the ST, although not necessarily as part of the intended target group, and also produces the TT for the target group. When stating that the translator is not necessarily a part of the intended target group, it means that the translator reads the ST for different reasons than the actual receivers. The translator does not read the ST because of their own personal interest or for their own entertainment. They read it because they have to translate it, which also leads to the translator reading the ST with critical eyes and with the purpose of translating the text in mind. The translator will presumably have received the brief before reading the ST, meaning that the translator is already somewhat influenced by the information given in the brief (Nord, 2005: 12).

The translator is ideally bi-cultural. Her/his knowledge of the ST culture and the ST situation will enable him to reconstruct the ST into a TT that will produce the same receiver-reactions as the ST receivers had, if this is what the intended function of the translation is. On the other hand, the translator's knowledge of the TT culture can enable him to predict or anticipate the reactions of the TT receivers, ensuring that the intended function of the translation is

fulfilled (Nord, 2005: 12-13).

Without either of these factors a translation process would not exist. In any case, there has to be an initiator who initiates the translation, and to complete the translation a translator is needed. However, the “roles” in a translation situation can be “played” by anyone. The receiver of the translation can also be the initiator, in case he needs the translation for his own personal purposes. Admitted, the translator-role cannot be played by just anyone; the translator will, at least, have to have command of the two languages involved, in order to even make a translation. However, the translator can be the ST receiver, initiator, translator and TT receiver; a Danish English teacher reads an English article about, say, translation theories in a magazine from a translators union and finds the article so interesting that she wants to translate it, which she does as a trained translator, in order for her to use it in one of her Danish classes in school.

3. 6. 1. 3 The Receiver

Information about the receivers is very important in the translation process. If the translator does not have any information about the receivers of the TT it can be very hard to achieve the intended function set forth in the brief. As mentioned earlier, the more information the translators have about the TT receivers, the better s/he can establish the function of the text and fulfil the initiator’s needs (Nord, 2005: 11). However well the brief is formulated and no matter how well the translator makes the text fulfil its function, it can never guarantee the way in which the TT receivers actually receive the text (Nord, 2005: 17-19). When an author writes a text he will have an intention which he wishes to realise through the production of the specific text. The intention will determine the text production strategies, such as elaboration of subject matter, choice of stylistic devices, non-verbal elements and so forth, thus influencing the function of the text (Nord, 2005: 17). However, it cannot be guaranteed that the author’s intention has been successfully realised in the text, meaning that the receivers will not necessarily be able to decode the intention of the author. On the other hand, the intention may have come across quite well, but the receivers have not

interpreted the intention as the author intended. This means that receivers cannot always be sure that what they render from a text is in fact the author's intention (Nord, 2005: 17). This is the case if the author's intention has not been successfully communicated or if the receivers read the text with their own expectations and inferred their own version of the author's intention. Text reception is based on individual expectations.

3. 6. 2 Extra-textual Factors

The extra-textual factors of a text are the factors of the communicative situation in which the ST is used (Nord, 2005: 41). These factors are part of the external structure of the text, and comprise the following:

Sender/Author: Who wrote the text?

Sender's Intention: What was this text written for?

Audience: Who is the text directed at?

Medium/Channel: By which medium is the text communicated?

Place: Where is the text produced and received?

Time: When is the text produced and received?

Motive: Why is the text produced?

Function: With what function was the text written? (Nord, 2005: 42)

All of these factors are interdependent. The sender of the text will have her/his own intention and motive with the text. The intention and motive will determine at which target group the text can be or will be directed. The audience determined by the sender's intention and motive also determines by which medium the text should be communicated, to some extent. The medium will both influence the time and place of text production, but they will also influence the medium; which medium is even possible to use? All of the abovementioned factors will then influence the function which the receivers of the text will infer

from reading the text. The intra textual factors will also be influenced by the extra textual factors.

3. 6. 3 Intra-textual Factors

The intra-textual factors of a text are concerned with the text itself, the internal factors, and they comprise the following:

Subject Matter: What is the text about?

Content: What content or information is presented in the text?

Presuppositions: What is not presented in the text?

Text Composition: What is the composition or order of the text?

Non-verbal elements: Does any non-linguistic or paralinguistic elements accompany the text?

Lexis: Which words are used?

Sentence Structure: What kinds of sentences are constructed?

Super segmental Features: In which tone is the text written? (Nord, 2005: 42)

The intra textual factors will also be interdependent to a certain extent. The subject matter will determine the content, be it factual or fictional. The content will in turn influence the presuppositions made by the author; if the content is factual the author will be bound by the real world and the presuppositions will be more natural. On the other hand, if the content was fictional presuppositions might not be used to a great extent as the fictional world might not correspond to the real world, and the reader cannot be expected to understand the possible presuppositions. The composition of the text will also influence the lexis and the sentence structure, where the non-verbal elements will accompany the text in one way or another.

3. 6. 4 Macro Strategies

The concept of macro strategies is an important aspect in translation, especially in relation to the functional approach presented by Nord. The macro strategy is the translator's overall plan (Schjoldager, 2008: 89). Using the right macro strategy will enable the translator to make the right adjustments to the text in order for it to fulfil its intended function. In this section we will briefly outline the two main macro strategies as set forth by Anne Schjoldager in her 2008 book, *Understanding Translation*. we will use her dichotomy of source-text oriented macro strategy and target-text oriented macro strategy. This dichotomy resembles those of Nida, who uses the terms functional equivalence and dynamic equivalence, Venuti, who uses the terms foreignizing and domesticating translation, and Nord, who uses the terms documentary and instrumental translation.

A source-text oriented macro strategy enables the translator to stay close and loyal to the form and content of the ST. It also entails an overt translation, where the receiver is aware that s/he is reading a translation (Schjoldager, 2008: 71). A target-text oriented macro strategy enables the translator to focus on the effect of the TT. The translator will adapt the TT to the TT receivers, which means that they might not be aware that they are in fact reading a translation, or in other words, they are reading a covert translation (Schjoldager, 2008: 71).

3. 6. 5 Micro Strategies

Micro strategies deal with problems at the micro level, which is in connection with words, phrases and sentences. Schjoldager has also provided a dichotomy of micro strategies, which we will use to identify what the translators have done in the translation.

Schjoldager's taxonomy of micro strategies comprises the following:

Direct transfer: Transfers something unchanged.

Calque: Transfers the structure or makes a very close translation.

Direct translation: Translates in a word-for-word procedure.

Oblique translation: Translates in a sense-for-sense procedure.

Explication: Makes implicit information explicit.

Paraphrase: Translates rather freely.

Condensation: Translates in a shorter way, which may cause impication (making explicit information implicit).

Adaptation: Recreates the effect, entirely or partially.

Addition: Adds a unit of meaning.

Substitution: Changes the meaning.

Deletion: Leaves out a unit of meaning.

Permutation: Translates in a different place (Schjoldager, 2008: 92).

These strategies complement the macro strategies, and can be divided as such. Direct transfer, calque, oblique and direct translation all help the translator working with a source-text oriented macro strategy. The rest of the micro strategies will complement the target-text oriented macro strategy, as they all, in varying degree, change the ST to accommodate the TT receivers.

3. 7 The Role of the Translator

This is how, when the translation proves to be a very complex process involving various factors, the translators have to be well-aware of all the factors which would ultimately have an impact on translation quality and readability. The translator plays a crucial role in placing himself as the nexus between the source text and the target text. Thus the translators' attitude and what he does and what he is, will surely show themselves up in the translation. Apart from being well-

versed in translation procedures and problems, it is expected that a translators have to have a awareness of dalits' and their culture.

First the translators have to have a sound knowledge of both the languages in question. This language potentiality enables him to make the translation sound accurate, natural and idiomatic and thus translation acquires an impressive flavor. The translators have to be also well-versed in both the cultures he is dealing with. He should know the references, implications and significance of the things being talked about in different cultures and transfer them in the most subtle way as and when the circumstances demand. Thus the translator becomes rooted in the proper environment of time, culture and tradition and strikes 'native'.

Besides being an adept in linguistic and cultural transfer, he has to be very creative and innovative. Since translation is a dovetailing of a network of different linguistic, literary and cultural patterns, the translators have to be a creative and innovative genius so that he could always find ways and means of remaking the original without any loss of beauty and significance. And also, the translator needs to be a good critic. Any work of art and especially dalit text is struggle, experiences and emotions of the authors' own. If this has to be caught and transferred to the other language, it has to be meticulously studied first. Thus the translator is also a critic and interpreter but it has to be very objective.

Last but not the least is the translators' self identity. He has to be loyal to the subject matter as well as to the author of the original. He should be able to feel with the author of the original and experience what all the author of the original passed through and then finally give them form and the shape. Thus faith to the feeling and the subject of the author of the original becomes one of the most important criteria in translation.

CHAPTER-4

Translating Semantic Phenomena: An Analysis

In this chapter, we attempt to analyze the semantic phenomena in which we observe, how the figurative and non-figurative phenomena are been translated. Before analyzing the semantic phenomena, we need to observe the title of the novel how the translators have translated it. Because sometimes the title itself will reveal what type of text, it is.

4.1. Translation of title of the Novel

‘aMtarAni vasaMwaM’ is the title of the novel in Source Language whereas “Untouchable Spring” in the Target Language. Here, Translators have translated literally. The title itself is revealing that there is growth or rise of the Dalits in terms of culture, tradition good poetic sense and rich in folk tradition, which are been neglected by the present touchable society knowingly or unknowingly. The Society is showing only the negative part of the Dalit’s life but there are positive shades. Through this novel, the author portrayed the complete picture concerning the Dalit’s life, tradition, culture, struggle, history and art.

4.2. Translation of Semantic Phenomena

Language is a system of communication used by a particular community of speakers, which has literal and figurative meanings. While the literal meaning is the direct reference of words or sentences to objects, the figurative sense is has used to give an imaginative description or a special effect. Therefore, the meaning of individual words in an expression and it has nothing to do in the comprehension of the whole meaning. Such a meaning characterizes notions like metaphors, similes, proverbs and idioms (Claudia Leah) are called figurative expressions or figure of speech. For semantic phenomena such as similes, metaphors, idioms and phrases were discussed.

4.2.1. Figures of speech

There were several figures of speech in the novel “aMtarAni vasaMwaM”. Before going into the analysis of this novel, we can see the outline of the figurative language. McArthur (1992: 402) explained that figurative language is the language in which figures of speech such as metaphors freely occur. He also states that figures of speech are a rhetorical device using words in distinctive ways to achieve a special effect. McArthur classified figures of speech into four main groups; they are as follows:

1. Phonological figures, which include alliteration, assonance and onomatopoeia.
2. Orthographic features; they are visual forms created for effects.
3. Syntactic figures; they may bring the non-standard into standard language.
4. Lexical figures; they extend the conventional so as to surprise or entertain.

Even though some linguists have different classifications of figures of speech, the concept and principle are almost the same.

The Collins English Dictionary (2006) defines figure of speech as "an expression such as a simile, in which words do not have their literal meaning, but are categorized as multi-word expressions that act in the text as units" (As cited in Alhasnawi 2007: 3). The language that uses figures of speech is called 'figurative language' and "its purpose is to serve three elements of clarity, forth of beauty in the language." (Tajali 2003: 100) However, as any figure of speech has a figurative meaning, it may cause ambiguity which influences the clarity.

Perrine (1982) defined figures of speech as a way of saying one thing but meaning different thing. She argued that figures of speech should not be taken literally only and that they serve function of giving extended meanings to words, phrases or sentences from their literal expressions. She also claimed that figures

of speech could be more effective of saying what we mean rather than direct statements. Further, she proposed seven classifications such as simile, personification, metonymy, paradox, overstatement, understatement, irony and allusion.

In his discussion of metaphor, he described metaphor as rhetorical figures with two senses, namely wider sense that is more specific. In its wider sense, it includes all figures of speech that achieve their effect through associations, comparison, and resemblance, and in that way, this type includes such figures as antithesis, hyperbole, metonymy, and simile. Moreover, for any form of expression in which the normal use of language is manipulated, stretched, or altered for rhetorical effect.

The description of the figurative expressions below is derived from some theorists: McArthur (1992) and Larson (1998) etc. and will be presented in alphabetical order for some practicality. The following definitions for the figures of speech have been collected from different e-resource.

- **Antithesis:** Antithesis is a construction in which words are been opposed but balanced in opposition.
- **Euphemism:** It is the use of a mild, comforting, or evasive expression that takes the place of one that is taboo, negative, offensive, or too direct.
- **Hyperbole:** Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally.
- **Idioms:** Idioms are expressions of at least two words, which cannot be translated literally and which function as a single unit semantically.
- **Irony:** Irony refers to words with an implication opposite to their usual meaning. Ironical comment may be humorous or mildly sarcastic.
- **Metaphor:** Metaphor is a figure of speech, which concisely compares two things by saying that the one is the other.
- **Metonymy:** It is a word, which is used for something related to that which it usually refers to.

- **Paradox:** Paradox is a term in rhetoric for a situation or statement that is or seems self-contradictory and even absurd, but may contain an insight into life.
- **Personification:** Personification is the assigning of human characteristics to non-humans.
- **Pleonasm:** Pleonasm is the use of more words than necessary; either for effect or more usually as a fault of style.
- **Sarcasm:** It is a term in rhetoric and general use for sneeringly ironical remarks.
- **Simile:** Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison was made using like or as.
- **Synecdoche:** It is a figure of speech concerned with parts and wholes.

4.2.1.1. Simile

Simile is a figure of speech used in general language as well as specialized language, in everyday conversation as well as literary, journalistic and promotional texts. The word simile is derived from the Latin word ‘Simile’, meaning ‘resemblance and likenesses’, technically it means the comparison of two objects with some similarities

The following definitions of simile, which can be found in various e-resources (google.com):

- Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made using like or as (McArthur 1996).
- One thing is liken to another, dissimilar thing by the use of ‘like’, ‘as’, etc.; distinguished from Metaphor in that the comparison is made explicit: “My love is like a red, red rose.” (Lanham 1991)
- Similes... limit the resemblance of the ‘object’ and its ‘image’ (vehicle) to a single property ‘cool as a cucumber’ (Newmark 1981).

- A special kind of metaphor [created by] the explicit use of the word ‘like’ (Booth and Gregory 1987)
- Shamisa has said simile is the claim of likeness of two things in one or two attributes.
- "Simile is fundamentally a figure of speech requiring overt reference to source and target entities, and an explicit construction connecting them" (Gibbs, 1994).
- A figure of speech comparing two unlike things that is often introduced by ‘like’ or ‘as’ (Merriam-Webster 2011)
- A comparison between two things essentially unlike but still having at least one feature in common (Bredin 1998 ; Lehtsalu et al. 1973)
- A simile compares two different things in order to create a new meaning. ... a comparison is being made due to the use of ‘like’ or ‘as’ ... a simile is a type of metaphor (Clark 2011)
- An explicit comparison, often (but not necessarily) employing ‘like’ or ‘as.’ (Silva Rhetoricae 2011)

Through the above definitions, we may come to conclude that similes stand for comparison. They may be compared with birds, animals, colors and parts of the body. In the following sections, we can see deeply such type of comparisons in the both SL and TL texts.

4.2.1.1.1. Translation of Similes

In this section, we can see that how source language similes are translated (Nida 1964: 219) to identify the three strategies of translating similes from one language to another language as follows bellow:

1. Similes to Similes
2. Similes to Non-Similes
3. Non-Similes to Similes

The target language translators have made use of all the three types while translating similes from source language to target language.

4. 2. 1. 1. 1. 1. Similes to Similes

The translators have translated all SL similes into TL similes. They replaced SL similes sometimes by closest equivalent or directly corresponding TL similes and sometimes indirectly corresponding TL similes. In addition, our translators have done some adjustments while translating the SL similes whenever is possible. Let us analyze the similes, which are there in the present novel.

Ex: 1. SL: appudu rUbenu cinna pillAdila cUsevAdu. (P: 8)

TL: E: Then Reuben would look at her like a child. (P: 2)

Context: Ruth, the wife of Reuben is several times called him as ‘O my beautiful untouchable man’. Whenever she called him like that, his eyes would be filled with innocence and the Reuben would look at her like a child.

Description: The SL simile replaced with TL directly corresponding simile. Here ‘cinna pillAdila’ is translated as directly corresponding TL simile ‘like a child’. In the above context Reuben compared with child.

Ex: 2. SL: accu alAge xAxApu eVnneVlapittalAge aracadu. (P: 10)

TL: He cried out almost like the yennela pitta. (P: 5)

Context: When the Reuben portrayed and completed the mythological story about their birth, at that time Ruth was searching for Yennela pitta because she saw it before he narrates the story, which is not there at present. She felt it would be nice if it went by making a deafening noise. She said this to Reuben. He replied that he would call out to the yennela pitta. He cried out almost like the Yennela pitta.

Description: The SL simile ‘accu alAge xAxApu eVnneVlapittalAge aracadu’ is translated as ‘He cried out almost like the yennela pitta’. Here, ‘like the yennela pitta’ is the simile in both SL and TL, it is rendered from SL to TL because there is no such word ‘yennela pitta’ existed in the TL. Yennala pitta is an imaginary

bird in the SL which is created by our author. In this regard, our translators have rendered the SL simile in TL simile.

Ex: 3. SL: eVnneVtlo caMxamAma parugu wappa viSAlamEna yisuka eVdAri lAMti oVMtariwanaM weVIIxu. (P: 22)

TL: he never knew loneliness that was like a vast sand desert. (P: 17)

Context: Yellanna was beaten up by the Upper caste people when he went to ooruu to watch the Yerragollalu. At that time he run away from the Yennela Dinne to protect himself from them. He went near to Pakkela Dinni but he did not know that it was Pakkela Dinni and that time Ganga Jatara festival was taking place over there. Except for lamplight in a house nothing was there, the brightness of the stars in the sky and the voyage of the moon above, he never knew/felt the loneliness, which was like a vast sand desert.

Description: The SL simile ‘eVnneVtlo caMxamAma parugu wappa viSAlamEna yisuka eVdAri lAMti oVMtariwanaM weVIIxu’ is translated as ‘he never knew/felt loneliness that was like a vast sand desert’. Here ‘viSAlamEna yisuka eVdAri lAMti’ is a simile in SL and our translators have replaced by a corresponding simile in TL.

Ex: 4. SL: SabxAlu maXya veVluwurlu paguluwunna meGAla maXya paruguleVwwe meVrupulla vunnAyi. (P: 23)

TL: The light in the midst of sounds was like speeding lightning amidst breaking clouds. (P: 18)

Context: When Yellanna heard the sound in between lights were producing near the outskirts of Pakkela dinni, it looks like the light in the midst of sounds was like speeding lightning amidst breaking clouds.

Description: The SL Sentence ‘SabxAlu maXya veVluwurlu paguluwunna meGAla maXya paruguleVwwe meVrupulla vunnAyi’ has been translated as ‘The light in the midst of sounds was like speeding lightning amidst breaking clouds’. Here ‘paguluwunna meGAla maXya paruguleVwwe meVrupulla’ is a

simile in SL. And it is translated with directly corresponding simile ‘like speeding lightning amidst breaking clouds’.

Ex: 5. SL: valayAkAraMgA vuMto, reVMdu kAlYIYanu
peVnavesukoVMto, SarIrAnnaMwA vUpuwo, eVguruwo,
vIrulla, gaMganu BUmmIxiki xiMce SrAmikulla. (P: 24)

TL: Like heroes in the shape of rings, with entwined legs,
the entire body swaying, and jumping - like labourers
bringing down Ganga to the earth. (P: 19)

Context: Near Pakkela Dinni the great dance is going on and it appears like heroes in the shape of rings, with entwined legs, the entire body swaying, and jumping- like labourers bringing down Ganga to the earth.

Description: The SL sentence ‘valayAkAraMgA vuMto, reVMdu kAlYIYanu peVnavesukoVMto, SarIrAnnaMwA vUpuwo, eVguruwo, vIrulla, gaMganu BUmmIxiki xiMce SrAmikulla’ is translation as ‘Like heroes in the shape of rings, with entwined legs, the entire body swaying, and jumping - like labourers bringing down Ganga to the earth’. In the SL sentence ‘gaMganu BUmmIxiki xiMce SrAmikulla’ is simile and it replaced with directly corresponding simile ‘like labourers bringing down Ganga to the earth’ in TL.

Ex: 6. SL: kallAllo AdAlYIYa wagAxA pallevllo bajArla wagAxAgA
mArenxi. (P: 29)

TL: The women's fight at the threshing floor would turn
into something like the bazaar fights in the palles. (P: 31)

Context: Dalits in the Yennela Dinni would go for grain on the threshing floor. At that time, for the empty ears of grain that remained on the floor, for the hard grains hidden in the cracks of the earth, these people would vie with each other. They would go to the extent of drawing lines with their family names on the threshing floor. Even then, fights would not cease. They would not remember the bonded labour they had done during the whole year. The fight for the leftover

grains on the floor would not stop in a day. The women's fight at the threshing floor would turn into something like the bazaar fights in the palles.

Description: The SL simile ‘kallAllo AdAlYIYa wagAxA palleVllo bajArla wagAxAgA mArexi’ is replaced as ‘The women's fight at the threshing floor would turn into something like the bazaar fights in the palles’. The SL simile is replaced by directly corresponding TL simile.

Ex: 7. SL: ayya adugu muMxukeSAdo lexo janaM varaxalAge
lecaru. (P: 34)

TL: No sooner had father taken a step, than the people got up
like a flood. (P: 32)

Context: When Naganna looked at Yellanna and enquired about him. He found that he is from Yennela Dinni, which is native place of Naganna too. At that time, he remembered about one incident that is Malas and Madigas palle covered with flood. But his father Narigadu moved forward towards safe place with brave heart. At the moment then the people got up like a flood.

Description: The SL simile ‘ayya adugu muMxukeSAdo lexo janaM varaxalAge lecaru’ is replaced by the direct corresponding simile in TL ‘No sooner had father taken a step, than the people got up like a flood’.

Ex: 8. SL: vaMxa goVMwulu oVke goVMwulA palikAyi. (P: 43)

TL: Hundred voices sounded like one voice. (P: 42)

Context: Malas and madiga woman were singing song to forget hunger, to forget the child crying out for milk, to forget the pain of the bent back, the pallavi was heard from the silent voice. Distributed charanams through toil. A coolie mother, a mala mother, a madiga mother. Hundreds repeated after that pallavi.

Description: The SL sentence ‘vaMxa goVMwulu oVke goVMwulA palikAyi’ has been translated as ‘hundred voices sounded like one voice’. In the SL sentence ‘oVke goVMwulA’ is a simile in SL and it is replaced with direct corresponding simile ‘like one voice’ in the TL.

4.2.1.1.1.2. Similes to Non-Similes

Ex: 1. SL: guMdeV rAyilA mAripoyiMxi. (P: 214)

TL: Her heart had turned into stone. (P: 246)

Context: Though Ruth's son Emmanuel died in the communist movement for the sake of Dalits liberty, she controlled herself because she would wipe the tears for the sake of her daughter-in-law. She would make sure the tears in her eyes were not visible for the sake of her grandson. Her heart had turned into stone.

Description: The SL sentence 'guMdeV rAyilA mAripoyiMxi' is a simile and it has been translated as 'Her heart had turned into stone' which is a non-simile. In the above TL sentence, there is no simile though SL is a simile.

Ex: 2. SL: rARtraM o clkati koVttulA mAripoyiMxi. (P: 218)

TL: The state turned into a dark dungeon. (P: 250)

Context: When Jessie and his friends were talking about the present situation going on in the state, at that time Ruth, the grandmother of Jessie also heard about it, she would not be able to sleep. Her eyes would go searching somewhere. An emotion she could not lay her finger on would come in front of them. Once she closes her eyes, an ocean is in front her. Surging waves, brushing the shore, cleaning the sand on the shore. Why did she feel like that? That scene would remain like that. Ruth did not imagine that those conversations, those meetings, those dreams, those words in sleep, those moments of getting up in the middle of the night, that ocean with waves would not remain like that with her for long. However, learning was prohibited. Speaking were prohibited not only that but also knowledge, speech, movement, breath, the political struggle too. The State turned into a dark dungeon.

Description: The SL sentence 'rARtraM o clkati koVttulA mAripoyiMxi' is translated as 'The state turned into a dark dungeon'. Here 'clkati koVttulA' is a simile in SL and it could be translated, as 'dark dungeon' is non-simile in TL.

4.2.1.1.1.3. Non-Similes to Similes

Ex: 2. SL: ippudaMxulo eVMwamaMxi kalYIYamuMxu rAlipoVyyAro,
eVMwamaMxi maMcAniki awukkoVni rojulu
leVkkabeVttukuMtunnAro, eVMwamaMxi wanalAge AtapAtallo
vuMdipoyyAro weVIIxu. (P: 29)

TL: He did not know how many among them had died by now in front
of People's eyes, or got stuck to their beds counting their days,
and continued singing and dancing like him. (P: 26)

Context: When Yellanna met Naganna in Pakkela Dinni after the closing section of Urumula dance and heard about Yellanna also from Yennela Dinni which is also the native place of Naganna. He remained about his village and childhood. And he did not know how many among them had died by now in front of People's eyes, or got stuck to their beds counting their days, and continued singing and dancing like him.

Description: The SL sentence 'ippudaMxulo eVMwamaMxi kalYIYamuMxu rAlipoVyyAro, eVMwamaMxi maMcAniki awukkoVni rojulu leVkkabeVttukuMtunnAro, eVMwamaMxi wanalAge AtapAtallo vuMdipoyyAro weVIIxu' is translated as 'He did not know how many among them had died by now in front of people's eyes, or got stuck to their beds counting their days, and continued singing and dancing like him'. The SL non-simile is replaced by TL simile.

Ex: 2. SL: praNayaM, SqMgAraM, hAsyaM, karuNa, mahA kavulu
rAsanattu kqwrmaMgA kAkuMdA cAla sahajaMgA gAli, nIru,
sUryudu, caMxrudu, cukkalu unnaMwa sahajaMgA
palikiMcAru. (P: 44)

TL: They made them voice love, sexuality, humour, compassion, not
artificially like great poets wrote, but very naturally like air,
water, sun, moon and stars. (P: 42)

Context: Ruth was saying that all folk songs come out of that life roll out vibrantly. Planting the saplings, they sang the sowing songs. Plucking the weeds,

they sang the plucking songs. Reaping the harvest, they sang the harvest songs. They hid life in those songs. They made them voice love, sexuality, humour, compassion, not artificially, as if great poets wrote, but very naturally like air, water, sun, moon and stars.

Description: The SL sentence ‘praNayaM, SqMgAraM, hAsyaM, karuNa, mahA kavulu rAsanattu kqwrImaMgA kAkumda cAlA sahajaMgA gAli, nIru, sUryudu, caMxrudu, cukkalu unnaMwa sahajaMgA palikiMcAru’ is translated as ‘They made them voice love, sexuality, humour, compassion, not artificially like great poets wrote, but very naturally like air, water, sun, moon and stars’. Here the SL non-simile ‘mahA kavulu rAsanattu’ could have been replaced by TL simile ‘like great poets wrote’. Our translators used the technique as non-simile to bring the effectiveness to translation.

Ex: 3. SL: bUxevi Adabidda kAxu. Kadupuna puttAlsina bidda kAkapowe wanani kanAlsina walli. (P: 47)

TL: Boodevi was not just her sister-in-law. Like her unborn child or like a mother (P: 46)

Context: Yellanna run away from the Yennela Dinni to escape from the upper caste people. When Boodevi knew about this incident, she shouted on upper caste people who are beaten up to Yellanna brutally. When she was shouting like that the elder of the mala feared and suggested Yenkatanarsu to control his wife. Hence Boodevi beaten up by Yenkatanarsu to control her. At that time, Lingalu who is the sister-in-law of Boodevi came forward and said that Boodevi was not just her sister-in-law. Like her unborn child or like a mother.

Description: The SL sentence ‘bUxevi Adabidda kAxu. Kadupuna puttAlsina bidda kAkapowe wanani kanAlsina walli’ is translated, as ‘Boodevi was not just her sister-in-law. Like her unborn child or like a mother’. The SL non-simile ‘Kadupuna puttAlsina bidda kAkapowe wanani kanAlsina walli’ is replaced by ‘like her unborn child or like a mother’ a simile in the TL. Here our translators used it for effectiveness in the TL.

Ex: 4. SL: vIrudu eVppudu attAge naduswAdu. vIrudu eVppudu attAge naduswAdu. AkASaMlo meVrupu wArAdinattu, BUmmIxa sUrIdu parucukoVnnattu, peVnuwuPAnu reVMdu kRaNAllo wana pani wAnu pUrwicesinattu. (P: 55)

TL: A brave man always walked like that. Like the lightning flash across the sky, like the sunbeam spreading over the earth, like the typhoon completing its job in seconds. (P: 56)

Context: When Mathaiah killed elder karanam and shared to elder mala. That night, the two of them came to a decision. They decided to keep the information between the two of them. If it came to be known that Mataiah had committed that act, both palles would be reduced to dust. That is why they came to that decision. After coming to that decision Mataiah got up. The pedda mala felt uneasy as Mataiah was leaving. He felt like spending hours with Mataiah but the morning's scene stood before his eyes. It was not safe for Mathaiah to remain there so he got down from the stream bank and walked towards lake. Wading through the waters of the lake, Mathaiah went, turning back and looking often. The pedda mala stood staring after him and it appeared as if the entire light was walking on the other side of Yennela Dinni's stream. A brave man always walked like that. Like the lightning flash across the sky, like the sunbeam spreading over the earth, like the typhoon completing its job in seconds.

Description: Here our translators have been translated SL non simile 'AkASaMlo meVrupu wArAdinattu, BUmmIxa sUrIdu parucukoVnnattu, peVnuwuPAnu reVMdu kRaNAllo wana pani wAnu pUrwicesinattu' is replaced by a simile 'Like the lightning flash across the sky, like the sunbeam spreading over the earth, like the typhoon completing its job in seconds' in TL.

Ex: 5. SL: buxXigA awwa pakkalo padukoVMxi. (P: 140)

TL: She slept next to her mother-in-law like a good girl. (P: 156)

Context: The uncle who gave his daughter in marriage to Chinnodu felt something had possessed him. He told Chinnodu's mother repeatedly that the ghost would squeeze the life out of him. He did not stop at that time but later he brought some charm and gave it to his daughter. He asked her to tie it to his wrist when he was sleeping. He asked her not to sleep with him on the same cot after she tied it. He asked her to sleep next to her mother-in-law for a week. Polamma poured water over her hair and used incense for her hair and the charm. She tied it to the right hand of the sleeping Chinnodu. She slept next to her mother-in-law like a good girl.

Description: The SL sentence 'buxXigA awwa pakkalo padukoVMxi' is translated as 'She slept next to her mother-in-law like a good girl'. Here 'buxXigA' is a non-simile in SL and our translators have translated it as 'like a good girl' a simile in TL. Hence, for the purpose effectiveness our translators have translated non-simile by simile.

Ex: 6. SL: cOxari yAlaM xaggara AdAlYlani katteSArane vArwa palleVlo
guppumaMxi.(P: 189)

TL: The news that they had tied up the women near the Choudhary's
granary spread like wildfire in the palle. (P: 216)

Context: When communism was increasing and spreading over the Avalapadu village the upper caste people were waiting to stop it. At that time Dalit women have stolen grass. They have a chance and tied the woman near the Choudhary's granary and the news that they had tied up the women near the Choudhary's granary spread like wildfire in the palle.

Description: 'guppumaMxi' is a non-simile in SL and it replaced by 'like wildfire', which is a simile in TL.

4.2.1.2. Metaphor

Metaphor is a figure of speech, which concisely compares two things by saying that the one is the other. It is considered as implied comparison; without using ‘like’ or ‘as’. King (2000: 216) considers that metaphors are beautiful due to their ability to explain a complex vague expression making it more understandable and clear.

Newmark (1988) distinguishes six types of metaphor:

1. *Dead metaphors*, whose images are highly unmarked, e.g. at the *mouth* of the river.
2. *Cliché metaphors*, which refer to the use of cliché expressions in text, e.g. *Long time, no see*.
3. *Stock or standard metaphors*, which he defines as “an established metaphor [...] not deadened by overuse.” (ibidem: 108)
4. *Adapted metaphors*, where the ‘fixedness’ of a stock metaphor has been adapted or personalized in some way.
5. *Recent metaphors*, where an anonymous metaphorical neologism has become generally used in the SL.
6. *Original metaphors*, which are created by the writer or speaker usually to make discourse more interesting and often used to highlight particular points or as reiteration.

However, for the present study we are not going to describe the metaphors as if above stated but here we are following the Nida and Larson’s classification and theory of translations of Metaphors.

4.2.1.2.1. The Translation of Metaphor

The difficulty in discovering the meaning of metaphors in the source language and the misunderstanding makes the translators must give careful consideration whether a metaphor is found in the source language. Larson stated

that a metaphor could be translated into some strategies. The first strategy is metaphor translated into metaphor, the second is metaphor translated into simile and the last is metaphor translated non-figuratively.

Those three types are namely: (1) Metaphor that was translated into metaphor, (2) Metaphor translated into simile, and (3) Metaphor translated non-figuratively.

4.2.1.1.1.1. Metaphor Translated into Metaphor

Larson (1998: 272) emphasized that a metaphor of one language can be kept in the target language if the target language permits. However, she further adds that one of the significant problems in translating metaphors into the target language is the fact that the topic of metaphor is not always clearly stated. In order to be able to master the metaphor well, it is necessary to recognize the topic, image, and point of similarity. Unfortunately, the image used in a metaphor may be unknown in the target language.

As mentioned in the early, investigating whether or not there is something semantically anomalous in the sentence can be done to identify the existence or inexistence of metaphor in a sentence. The sentence cannot be constructed word-for-word or literally. By recognizing three elements of the comparison, it is then possible to infer that the sentence has a metaphor or not. Metaphors in one language can be transferred into metaphor in the target language as long as the receptor language permits, provided it sounds natural and is understood correctly by the readers (Larson, 1998: 279).

The following is the metaphor which is translated into metaphor in the target language text.

Ex: 1. SL: pAre nItipEni sUryudi walYukulu A baMgAru oVMtimIxa

nAtyaM ceswuMte hawASuleV cUswunna accireVddi

manuRulakesi kAlYilA cUswoMxi. (P: 116)

TL: She looked like Kali at Atchireddy's men who were looking wonderstruck at the sunshine over the flowing water dancing on her golden body. (P: 106)

Ex: 2. SL: eVluggoVddu. (P: 141)

TL: A bear. (P: 157)

Ex: 3. SL: eVMwa axBuwamEnavAdu A aMxamEna aMtarAnivAdu. (P: 8)

TL: What a wonderful person- that beautiful untouchable! (P: 2)

Ex: 4. SL: vunnaxallA spaMxiMce guMdeV, paMcagalige anuBavaM, varRiMce kalYIYu vuppoVMge narAlu, allakallolamEna neVwwutinaxi (P: 12)

TL: All he had was a feeling heart, a shareable experience, tear-shedding eyes, swelling nerves, a turbulent blood-stream. (P: 6)

In the above-cited SL metaphors have been translated by directly corresponding metaphors in TL.

4.2.1.2.1.2. Metaphor Translated into Simile

As Larson (1998: 279) stated that the metaphor in a language can be translated into simile in the target language by using 'like' or 'as'. It is also supported by Miller (1979: 220) that simile is a comparison statement that involves two different things that can be recognized by the use of copula of similitude 'like', in order to transfer the message of the source language metaphor into the target language text; a metaphor can also be translated into simile by adding 'like', 'as'.

According to Nida (1964: 219) "if semantically exocentric expression in the source language are translated literally, they are generally interpreted as endocentric, unless practical or linguistic clues signal that the expression used involves an unusual extension of meaning. For this reason one often finds that a simile is the most effective way of rendering a metaphor. Words such as 'like'

and ‘as’ immediately cue the reader to the fact that the words in question are to be taken in a special sense.”

Our translators have also followed the same thing, which is proposed, by Nida and Larson while translating SL metaphors by similes in TL to avoid the confusion. Let us examine the following:

Ex: 1. SL: akkada mAIAdu xayyamE wiruguwunnAdane pukAru
cAlAkAlaM vuMdexi. (P: 38)

TL: For a long time it was rumoured that a mala was roaming around
there like a ghost. (P: 37)

Ex: 2. SL: eVxxaMti maniRi (P: 52)

TL: He was a bull like man (P: 52)

Ex: 3. SL: xevudalle kanpiMcAdu (P: 52)

TL: He appeared like God (P: 52)

Ex: 4. SL: raMgAyi mUgawanaMlo mAWayya rUpaM xevuda rUpaMlo
vuMxani mAWayyaki weVIIxu. (P: 53)

TL: in Rangayi’s dumbness, Mataiah figure seemed like the figure
of God. (P: 54)

Ex: 5. SL: jamudu kAki raMgu walakattu. (P: 58)

TL: His hair was reddish like the colour of a jamudu crow. (P: 60)

Ex: 6. SL: kowulla ceVtla mIxa paddAru. (P: 121)

TL: They fell on the trees like monkeys. (P: 135)

Ex: 7. SL: gaxxamukku (P: 141)

TL: Eagle-like nose (P: 157)

Ex: 8. SL: AdAlYIYaMwA seVMxri cuttU xadi kattAru. (P: 197)

TL: All the women surrounded Sendri like a screen. (P: 226)

In the above SL metaphors are replaced by similes in TL and proved that they are the closest equivalent for SL metaphors.

4.2.1.2.1.2. Metaphor Translated as Non-Figuratively

There are other possibilities that the receptor language does not make comparisons of the type, which occur in the source text metaphor. We should not assume that every metaphor must be translated into metaphor, or simile into the target language. Larson (1998:279) proposes that metaphor of one language can also be translated without keeping the metaphorical imagery. A metaphor is translated non-figuratively when the translation does not apply figures of speech. According to Nida (1964: 220) “Metaphors, however must often be translated as non-metaphors, since the particular extensions of meaning which occur in the source language have no parallel in the receptor language.” The examples of the data in which the metaphors are translated non-figuratively can be seen in the following data:

Ex. 1. SL: prakqwi aMwa mAyalAdi maroVkati lexu. (P: 34)

TL: Nothing is more of a cheat than nature. (P: 33)

4. 2. 1. 3. Idioms (Non-Figurative Semantic Phenomena)

There are many phrases in Telugu, which can be very confusing to people trying to learn the language, especially phrases which we try to understand literally, but actually mean something very different. These phrases are known as idiomatic phrases, or idioms. “An idiom is a combination of words that has a meaning that is different from the meanings of the individual words themselves. It can have a literal meaning in one situation and a different idiomatic meaning in another situation. It is a phrase which does not always follow the normal rules of meaning and grammar”. (ispeakhindi.com)

An idiom is “an expression whose meaning cannot be predicted from the usual meaning of its constituent elements.” (Websters’ Dictionary)

- “An idiom can have a literal meaning, but its alternate, figurative meaning must be understood metaphorically.” (Cooper: 1999)
- “Frozen patterns of language which allow little or no variation in form and [...] often carry meanings which cannot be deduced from their individual components.” (Baker 1992: 63)

- An idiom is usually described as "a constituent or series of constituents for which the semantic interpretation is not a compositional function of the formatives of which it is composed" (Nagy 1978).
- "A speech form or an expression of given language that is peculiar to itself grammatically or cannot be understood from the individual meanings of its elements, as in keep tabs on". (dictionary.com)

Idiomaticity of language plays an essential role in both foundation and comprehension of every language. In other words, all languages have idioms - a string of words whose meaning is different from the meaning conveyed by the individual words. The combinations of idioms are fixed as to form and their meaning comes from the combination.

4.2.1.3.1. Characteristics of Idioms

- We cannot normally change the words, their order, or the grammatical forms in the same way as changing non-idiomatic expression. In other words, idioms are basically fixed expressions (Berman 2000).
- The meaning of an idiom is metaphorical rather than literal. It is not a result of the compositional function of their parts.
- The grammatical form of an idiom is invariable and fixed. The process of substitution is not allowed and passive constructions cannot be formed. (edict.comhk/vic/idioms/default.htm)
- Idioms are a great deal on how metaphorical and invariable they are. In other words, idiomaticity (the quality of being idiomatic) is a matter of degree or scale. (edict.com.hk/vic/idioms/default.htm)

4.2.1.3.2. Translation of Idioms

Idioms vary in their fixedness at both syntactic and semantic levels but, when used formally, tend to comply with the five conditions given by Baker (except for effect, writers cannot usually (1) change the order of the words (2)

delete a word (3) add a word (4) replace a word with another (5) change the grammatical structure (Baker 1992: 63).

According to Nida (1964: 238) “When there is no readily corresponding idiom in the receptor language a slight adjustment in the source language expression may make it acceptable in the receptor language.”

Baker has summarized the difficulties involved in translating idioms (1992: 68-71) as follows:

- a. An idiom or fixed expression may have no equivalent in the TL.
- b. An idiom or fixed expression may have a similar counterpart in the TL, but its context of use may be different; they may have different connotations or not be pragmatically transferable.
- c. An idiom may be used in the ST in both its literal and idiomatic senses at the same time and this play on idiom may not be successfully reproduced in the TT.
- d. The convention regarding idioms in written discourse, the contexts in which they can be used and their frequency of use may be different in the SL and TL.

4.2.1.3.2.1. Strategies for translating idioms

Baker proposes the following strategies for translating idiom (1992: 72-78)

- a. Using an idiom of similar meaning and form.
- b. Using an idiom of similar meaning but dissimilar form.
- c. Paraphrasing, where the expression is often reduced to sense and translation loss occurs.
- d. Omission, if the idiom has no close match and paraphrase is either difficult or results in clumsy style.

Here our translators did three types of adjustments while translating Idioms from source language to target language: 1. Idioms to Idioms. 2. Idioms to Non-Idioms. 3. Non-Idioms to Idioms.

Idioms to Idioms

Our translators have translated SL idioms into TL idioms almost in all the places. They tried to translate idioms though they do not have directly corresponding or equivalents. However, every SL idiom is replaced by TL idiom.

Ex: 1. SL: wadisina kalYIYu. guMdeVlni piMduwAyi. (P: 8)

TL: Wet eyes wrench the heart. (P: 1)

Context: When Reuben said about his ancestor story, his eyes got wet. Ruth hid that sparkle in her eyes. She smeared that wetness on her eyelids. In truth, they are not just the memories he shared and wet eyes wrench the heart.

Description: The SL sentence ‘wadisina kalYIYu, guMdeVlni piMduwAyi’ is translated into TL as ‘Wet eyes wrench the heart’. In the SL ‘guMdeVlni piMduwAyi’ is an idiom and it has been replaced by ‘wrench the heart’ in the TL. Both SL and TL are same in meaning and form. It is the one of the strategies of translating idioms by Baker (1992: 72-78). Here our translators have followed this technique while translating the above idiom.

Ex: 2. SL: eVnneVla pitta, eVppudU aMwe. exo muMcukoVccinattu aruswuMxi. (P: 8)

TL: yennela pitta'. Always like that. It shrieks as if something catastrophic has happened. (P: 2)

Context: Reuben wanted to say a story to Ruth who is wife of him. He had not yet begun the story. For a moment, they did not know what happened. A night bird darted in from the side making a horrendous noise. In the moonlight, they kept looking at it as long as it was visible. Its cry kept ringing in their ears. Yennela Pitta always like that which shrieks as if something catastrophic has happened.

Description: The SL idiom ‘eVnneVla pitta, eVppudU aMwe. exo muMcukoVccinattu aruswuMxi’ has replaced by ‘Yennela Pitta always like that which shrieks as if something catastrophic has happened’. Here ‘muMcukoVccinattu’ is the SL idiom and it is translated as ‘catastrophic has

happened’ in TL. However, our translators have translated SL idiom into TL with same meaning but from has changed. It is the one of the strategies of translating idiom, which was proposed by Baker (1992: 72-78).

Ex: 3. SL: eVlannaku eM jaruguwuMxo arWamayyelopu akkada

vunnavalYlaMwa wana mIxa virucukupaddattu anpiMciMxi.

(P: 17)

TL: Before Yellanna could understand what was happening, he felt as

if all those at that place were about to pounce on him. (P: 13)

Context: When Yellanna wanted to see the Yerragolalu in ooru. But his aunt Boodevi rejected and suggested him to eat food which is kept fried dry fish in the pot in the sling hung from the roof. She had shut the thatched door and asked him to lie down under the pandal. Had asked him not to go anywhere until she came back. However, he had not listened to his aunt's words. He thought of going to the Yerra Gollalu and coming back by the time his aunt returned. He did just that near the Yerra Gollalu's tents there were many like him.

They were looking, fascinated, at the crown that were being repaired. He, too, made his way into the crowd that was looking with interest. Really, those crowns appeared strange. In the meanwhile, he noticed someone looking in his direction. That person did not simply look at him. He struck up a conversation, aren't you a mala? I'm Yerreenkadu's son. All those around him started at Yellana. The one who asked did not stop at that time. He started lashing him on his back with a palm frond. Before Yellanna could understand what was happening, he felt as if all those at that place were about to pounce on him.

Description: The SL sentence ‘eVlannaku eM jaruguwuMxo arWamayyelopu akkada vunnavalYlaMwa wana mIxa virucukupaddattu anpiMciMxi’ is translated into TL sentence as ‘Before Yellanna could understand what was happening, he

felt as if all those at that place were about to pounce on him'. Here 'virucukupaddattu' is a SL idiom and it is replaced by 'to pounce' in TL idiom. The both meaning and form are the same in the SL as well as TL.

Ex: 4. SL: wana jFApakAllo **prANAlu cewullo pattukoVni** parugeVwwe

eVllannalu. (P: 19)

TL: Yellanna in her memories who run **with their lives in their**

hands. (P: 14)

Context: Through this context, author was portraying about Ruth's thought what she wants. She does not need all these philosophies, deceits, parrots, puppets, stages - not necessary. What she wants are lives and realities. Yellanna in her memories who run with their lives in their hands.

Description: 'wana jFApakAllo prANAlu cewullo pattukoVni parugeVwwe eVllannalu' has replaced by 'Yellanna in her memories who runs with their lives in their hands'. Here the SL idiom is 'prANAlu cewullo pattukoVni' and it has been translated as 'with their lives in their hands' into TL idiom. The meaning and the form are the same in SL and TL. Hence our translators have followed the Baker's one of the translation strategies of idiom that is "Using an idiom of similar meaning and form" (Baker 1992:72-90).

Ex: 5. SL: eVllanna **guMdeV oVkkasAri AgiMxi**. (P: 23)

TL: Yellanna's **heart seemed to stop suddenly**. (P: 19)

Context: When Yellanna escaped from upper caste people who are brutally beating him. He went to near the Pakkela Dinni where he found the fire around the croud? Their attire was impressive. Colourful towels tied around the heads necklaces of coins around their necks. Shawls covering them and some red, green, long jubbass on the membranes of the thunder that had tensed up the moving kaduru sticks. On the other side, friction caused by a cane. An immense roar forming. A circular movement and an horrendous sound. The urumula nityam of

the malas Yellanna's feet were moving. His legs were shaking and the feet refused to remain on the ground. Some rage, turmoil somewhere else, the sound ceased, Yellanna's heart seemed to stop suddenly.

Description: The SL sentence ‘eVllanna guMdeV oVkkasAri AgiMxi’ have been translated into TL as ‘Yellanna's heart seemed to stop suddenly’. Here ‘guMdeV oVkkasAri AgiMxi’ is SL idiom and it could have been replaced by ‘heart seemed to stop suddenly’ in TL idiom. In both form and meaning is the same in the SL and TL.

Ex: 6. SL: eVllanna rAka awanlo exo alajadi repinattuMxi. (P: 26)

TL: Yellanna's arrival seemed to have caused some turmoil
in him. (P: 22)

Context: After completion of the urumula natyam Naganna found Yellanna is from Yennela Dinni which is also a birth place of Naganna, along with Naganna went to Pakkela Dinni and went for sleep. At that time, Yellanna was sleeping soundly. Urumala Naganna was not able to sleep. Yellanna's arrival seemed to have caused some turmoil in him. Because he memorizing his childhood at Yennela Dinni.

Description: The SL idiom ‘alajadi’ is replaced with TL idiom ‘turmoil’. In Both SL and TL are the same in both meaning and form as Baker proposed as “Using an idiom of similar meaning and form” while translating an idioms (1992: 72-90).

Ex: 7. SL: Aginappudu prakqwi sWaMBiMcinattu exo vUhakaMxani

BayaM veVnnAduwoMxi. (P: 32)

TL: When it stopped, it appeared as if nature stood still and as if some
unimaginable fear was haunting the people. (P: 30)

Context: Naganna was recollecting his childhood incident at Yennela Dinni. The rain was pouring down on the hearts of the poor in Yennela Dinni. The wind was

blowing over their huts. The poles of the houses were swaying due to the wind. The mud walls were collapsing. The roofs were blowing off, twirling in the wind and falling somewhere. There was no sign of the rain stopping soon. The wind had increased and had not come down. However, in fact, it was stopping, and blowing hard. When it stopped, it appeared as if nature stood still and as if some unimaginable fear was haunting the people.

Description: The SL sentence ‘Aginappudu prakqwi sWaMBiMcinnattu exo vUhakaMxani BayaM veVnnAduwoMxi’ have been translated in the TL as ‘When it stopped, it appeared as if nature stood still and as if some unimaginable fear was haunting the people’. Here the SL idiom is ‘veVnnAduwoMxi’ and it has replaced into TL idiom as ‘was haunting.’ The form and meaning are the same in both SL and TL idioms.

Ex: 8. SL: guMdeVlu bAxukoVnnAru. (P: 38)

TL: They beat their hearts. (P: 36)

Context: When Naraiah was killed by upper caste people brutally, Madiga Mataiah has taken the body into the mount where Malas and Madigas lived together. At that time Madiga Mataiah was crying and shouting that he did not die... while hearing his shouting, all people who were there kept beating their hearts too.

Description: ‘guMdeVlu bAxukoVnnAru’ is a SL idiom and it has been translated as ‘beat in their hearts.’ It is also same like the above idiom both form and meanings are same in SL and TL.

Ex: 9. SL: vAdi mAtalu peVxxalaki miMgudu padalexu. (P: 48)

TL: The elders could not swallow his words. (P: 48)

Context: Boodevi was shouting against upper caste people in front of pedda mala. However, he warned Yenakatanarsu to stop shouting against upper caste people. That time Pittodu, who had come forward, looked directly at the pedda

mala. He looked at others as if to greet them. He remained they how Boodevi had beaten her own chest and mouth and cried the child was nowhere to be seen. All had asked why he had gone near the tents but why had no one tried to find out what happened, he questioned.

They had come to know how he went and why he ran. He responsible for the boy's act once they knew what had happened. He asked whether any of these elders had the courage to question those responsible for the boy's act once they knew what happened. He berated them and asked them how it was wrong of the woman who had lost her nephew to abuse them. Pittodu spoke sharply. The elders could not swallow his words.

Description: The SL sentence 'vAdi mAtalu peVxxalaki miMgudu padalexu' is translated as 'The elders could not swallow his words'. Here SL idiom is 'miMgudu padalexu' and it has been replaced with 'could not swallow'. In both SL and TL idioms meaning and the forms are same as proposed by Baker (1992: 72-90).

Idioms to Non-Idioms

Ex: 1. SL: Adabiddani cUswe kadupu warukkupoyiMxi. (P: 47)

TL: She felt bad at seeing her sister-in-law beaten. (P: 46)

Context: Boodevi abused the ones who beat up Yellanna by name. When she abused the pedda mala, his pride was hurt. If she abused the people in ooru, he would tremble with fear. This problem reached its height right in the middle of the palle. Yenkatanarsu felt there was no enraged and kept beating her. Actually, Yenkatanarsu was not angry with Boodevi. He was scared as to what would happen if the elders of the ooru heard these words. That fear made him crazy and Yerrenkadu remained watching until now. Boodevi has never beaten up, but now, she received a beating and what did she do to get that beating? His eyes filled with tears. He was a coward.

Actually, he should have uttered words she did. If he could, he should have done something to those who had chased away his child. If someone from his caste had done this, how angrily he would have responded to that family! What indignation he would have demonstrated! He felt disgusted with himself and bent his head down. Yenkatanarsu's crazy rage had not abated yet and did not know what he would have done if Lingalu had not prevented him. Lingalu stood between them. She felt bad at seeing her sister-in-law beaten up.

Description: The SL sentence 'Adabiddani cUswe kadupu warukkupoyiMxi' is translated into TL as 'She felt bad at seeing her sister-in-law beaten up'. Here the SL idiom 'kadupu warukkupoyiMxi' by TL non-idiom 'felt bad'. Hence our translators did not find any relevant idiom in TL for SL idiom they deleted the idiom and given general translation. This process is called as omission. It was proposed by Baker that it is also one of the strategies while translating the idioms.

Ex: 2. SL: veVMtane **BayaM veVnnAdiMxi.** (P: 54)

TL: Immediately fear overcomes him. (P: 55)

Context: Madiga mataiah left palle when Naraiah killed brutally by upper caste people. After few days, he came back to Yennela Dinni and killed Pedda Karanam in front of Rangayi and went to met pedda mala. Then Mataiah narrated all that what had happened. The pedda mala listened to Mataiah's words and felt fear in him. Mataiah's words infuriated him appeared as if they had tugged at his nerves and let them go. Did not know why but they made him cry out aloud. He hugged Mataiah and wept. The sounds of fish against the current jumping at one's go. The endless noise of the water flowing in the midst of the hearts of the pebbles. The pedda mala felt like suddenly getting up and shouting aloud so that the people of malapalli and madigapalli could hear him. Our Mataiah killed the elder karanam and the brave man is next to me. Get up and come but he could not shout out. He remembered the houses in the palles he wanted to shout out. Remembered the people and immediately fear overcome him.

Description: The SL idiom 'veVMtane BayaM veVnnAdiMxi' is replaced with TL non-idiom 'Immediately fear overcomes him.' 'BayaM veVnnAdiMxi' is a

SL idiom and it have been translated into non-idiom ‘fear overcomes’. Here our translators have omitted the idiom while translating the SL idiom may be they did not get any idiom in TL for SL.

Ex: 3. SL: A warvAwa A pAwre eVllanna peruwo cuttupatla

mArumrogiMxi. (P: 70)

TL: From then on that role was talked about in the neighbourhood as

Yellanna's. (P: 73)

Context: Yellanna and his friends from Yennela Dinni wanted to perform a play at Chenchulakshmi. They could not keep the written play of Chenchulakshmi in front of them. Whatever Naganna said were Chenchulakshmi's words and song, the same for other roles too. It took them two months to learn the text. Everyone ought to know the entire play. Each one would have to be in a position to take on any role. Another month took to learn the steps. Overall, the play was ready to be performed in three months. At first Naganna asked Yellanna to perform Chenchulakshmi's role but they could not find anyone for Narasimhaswami's role. So, Yellanna learnt that role from then on that role was talked about in the neighborhood as Yellanna's.

Description: ‘mArumrogiMxi’ is a SL idiom and it has been replaced by TL non-idiom ‘was talked’. Here our translators have not translated idiom to idiom but translated as idiom to non-idiom due to unavailability in the TL but meaning is carried the same though it has not translated as idiom.

Ex: 4. SL: bAdava xAnaM jarigAka accireVddiki **kadupu maMdiMxi.**

(P: 102)

TL: After the fallow land was donated, Atchireddy was seething with

anger. (P: 111)

Context: Naganna had diverted that water towards the mala's mound. They turned the water on the bullock cart track and the ground water into the pits. They made the pit large. They placed a water lift on that pit. From the water lift to the mala's mound they made a waist-high sand mound. They turned that into a canal.

The water from the water lift would reach the mala's mound through that high sandy canal. They would operate in turns. After the fallow land was donated, Atchireddy was seething with anger.

Description: The SL sentence 'bAdava xAnaM jarigAka accireVddiki kadupu maMdiMxi' is replaced by 'After the fallow land was donated, Atchireddy was seething with anger'. Here 'kadupu maMdiMxi' is a SL idiom and it could have been translated as 'with anger' non-idiom in TL. Though it is not translated as an idiom, it carried the meaning what the author wanted to say.

Ex: 5. SL: I bidda kadupu paMdiwe cAlu. (P: 147)

TL: She would be content if this girl conceived. (P: 164)

Context: As for Saramma, the bond that grew with Sasirekha and the affection that grew towards the children of coolies bound her to that place. Until now, they had roamed in many places and she felt that it would be good if her last days were spent here. She felt that Sasirekha had come here searching for her. It was Christ who responsible for this bond. She had not conceived a child. She thought this girl was her child. She would be content if this girl conceived.

Description: The SL idiom 'I bidda kadupu paMdiwe cAlu' is translated into TL as 'She would be content if this girl conceived'. Here our translators have translated the SL idiom 'kadupu paMdiwe' by non-idiom in TL 'conceived'. Maybe our translators did not get any TL idiom for SL that is why they translated non-idiom. It is also one of the strategies to translate an idiom, which was proposed by Baker (1992: 72-90). Though the idiom is not translated as idiom the meaning of the original has carried out through the translation that the girl has conceived.

CHAPTER - 5

Translating Cultural Phenomena: An Analysis

Translators must constantly make decisions about the cultural meanings which language carries and evaluate the degree to which the two different worlds they inhabit are the 'same'... in fact the process of meaning transfer has less to do with finding the cultural inscription of reconstructing its value

Simon, 1996

5.1 Introduction

Every person, every society, every group and every sub-group has a culture of its own, similar and common in many respects with the proximate people, or the group of which they are a sub-group. That is the Social Reality World over. But, if there are strong cultural differences between any two proximate groups, that means those groups are not only distinctly different, but have come together from altogether different geographical and hence differing racial, ethnic, religious, ritualistic, social and cultural backgrounds.

Likewise, each literary creation is rooted in a particular culture. A work rooted in a particular background, reflects its own peoples' ideology, outlook and their values. And these notions and values are specific to every culture and different from one culture to another. Thus a thing having some meaning and value in a particular culture may not have the same value in a different culture.

Translation is a cultural phenomenon and thus everything associated with translation is connected to culture (Peter Torop: 2002). The concept of translation has indeed been treated as central to discussions on the philosophy of culture

(Ogawa 1995), but also for interpreting the various phenomena of national culture by using academic concepts, by translating them into academic language. On the other hand, there have been publications of cultural introductions to translation studies (Katani 1999), and analyses of the impact of the so-called cultural turn (Bassnett 2007). Approaching literary translation from a cultural-oriented perspective is never a constraint-free process. Lou Wei in an article titled 'Cultural Constraints on Literary Translation' states that it is generally taken for granted that any work of literature is nurtured by culture. The subject matter, the topic, the way the author reveals himself, are products of certain circumstances of a certain age. Before going into indepth analysis of the cultural phenomenon let us have a glimpse on the outline about culture and Dalit culture in particular.

5.2 Culture

Culture has many definitions, and it affects everything people do in their society because of their ideas, values, attitudes, and normative or expected patterns of behavior. Culture is not genetically inherited, and cannot exist on its own, but is always shared by members of a society (Hall, 1976: 16). Hofstede (1980: 21-23) defines culture as "the collective programming of the mind which distinguishes the members of one group from another", which is passed from generation to generation, it is changing all the time because each generation adds something of its own before passing it on. It is usual that one's culture is taken for granted and assumed to be correct because it is the only one, or at least the first, to be learned. Edgar Schein says that "Culture is the deeper level of basic assumptions and beliefs that are shared by members of an organization, that operate unconsciously and define in a basic 'taken for granted' fashion an organization's view of itself and its environment."

According to famous anthropologist Edward B. Tylor (1924), culture is "that complex whole, which includes knowledge, belief, art, moral, law, customs, and other capabilities and habits acquired by the man as a member of society" (as

cited in Muller, 2005). Culture, on the other hand, has also been defined as a “design for living” and as the “shared understanding that people use to coordinate their activities” (Gelles and Levine, 1995). Members of the society must share certain basic ideas about the world around, what is important in life how technology is used, and what their actions and artifact mean. In recent years the definition of culture that is preferred by many anthropologists is that culture is “an abstraction from behavior”. Culture models are a “great variety of human institutions that are the projections of conventional understandings of reality set in time space, for all to experience as artifacts of a community’s life” (Shore, 1996). For example, the palpable entities, such as an idea of material culture in the world. On the other hand, conventional styles of speech exist in the minds of people which are impalpable. Newmark defined culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (1988: 94).

Culture is a complex concept, and no single definition of it has achieved consensus in the literature. So, out of the many possible definitions examined, the following definition guides this study: Culture is a set of shared and enduring meaning, values, and beliefs that characterize national, ethnic, or other groups and orient their behavior (Mulholland, 1991).

5.3 Language and Culture

Language is a difficult task and plays an important role in it. On the other hand, language is influenced and shaped by culture. Language is generally accepted as a system of arbitrary vocal symbols used for human communication. “Language is in the nature of man” (Benveniste, 1971: 223-224) and “provides the very definition of man” (Adams and Searle, 1986: 729). Edward Sapir claims that human beings are at the mercy of the language that has become the medium of expression for their society and culture; language habits of the group of people determine experience generally and every disjointed structure signifies a separate authenticity. And there is a most widely accepted definition of culture: Culture is

the total accumulation of beliefs, customs, values, behaviors, institutions and communication patterns that are shared, learned and passed down through the generation in an identifiable group of people. The definitions of language and culture imply that the two are closely connected to each other. On one hand, culture seems so inclusive, it permeates almost every aspect of human life including languages people use. On the other hand, when people need to share a culture, they communicate through language. In a broader sense, language is the symbolic representation of people and it comprises their historical and cultural backgrounds as well as their approach to life and their ways of living and thinking.

Wierzbicka (2008: 7) points out that “the meaning of words provides the best evidence for the reality of cultures as ways of speaking, thinking and living.” Since lexicon is the most active component of a language, due attention must be given to the analysis and comparison of the cultural connotation of words. “Language is the heart within the body of culture, and it is the interaction between them which results in the continuation of life-energy. In the same way, a surgeon operating on the heart cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at his peril” (Bassnet, 1980, 14).

Words that people utter refer to common experiences. Words reflect their authors’ attitude and beliefs. In both the cases language expresses cultural reality. If we consider culture as a variable in the process of abstracting meaning, the problems become more critical because culture teaches us both the symbol and what, the symbol represents. When one communicates with someone from his or her own culture, the process of using words to represent one’s experiences is much easier as within a culture people share many similar experiences. But when communication is between people from distinct cultures, different experiences are involved and the process is more acute. Even in the same language with different cultures, there may arise a cultural gap, for example if a Dalit can use abusive term like ‘idiot’ it looks like an abusive term but his or her intention to use this word with love and affection.

Whereas, generally it can be used in an abusive sense in other communities (Forward castes). Thus we can see that cultural gap hinders the process of understanding things which are very integral to a particular culture. Intercultural awareness cannot grow naturally. It has to be trained. When a child grows up in India and learns the word 'Dog', he will normally learn the cultural meaning of dog; faithful and mans' friend. A child brought up in the Chinese culture may be taught that the dog is dirty and dangerous animal. So people, who have thus been initiated into the culture associated with their mother tongue are naturally inclined to interpret things with their own culture references. So it is important to be familiar with the cultural background of the words. When creating an artistic image, a writer not only takes the description and portray of the image but also projects his own thoughts and feelings into the image. Before going to analysis the cultural phenomenon we have to see the literary tradition of both the languages.

5.4 Understanding of the English Literary Tradition

Though it is said that English language lacks early indigenous literature, it has a very rich literary tradition. In its early days, many classics from Greek and Latin were translated into English and thus it started its onward march. After this take-off, one notices steady and unhindered periods of literary activity resulting in an enormous amount of literary output of every sort. Today, English language abounds in every form of literature- prose, poetry, drama, scientific and miscellaneous writing.

In the course of its literary development, religion, revolt, different movements and politics have played their own role in influencing the literary products and thus have provided chances for variety in form and content. Today, it is not only the native writers but also many others who write in English (Indian writings in English, African Literature etc). Thus English language continues to keep up its high literary tradition.

5.4.1 The influence of the English Social Tradition on its Literary Tradition

For many social-political reasons, the English have had connections with almost every part of the globe. These connections have borne out some ever-standing implicating, especially in case of language and literature. This has led the English to a free exchange of language and literature resulting in diversity and variety.

Due to these trends in language use, English has overtaken all the classical languages of the world, and it is the only international language that plays a major role in education, research, communication, literary writing and so on. And most of the writings, when compared to any single language in the world, are written only in English. It is a fact that only writing in English would be able to reach millions and millions of people around the world. And it is only in this context, as it should be emphasized, Translation Studies in English with reference to any other language becomes more and more relevant.

5.5 Understanding of Telugu Literary Tradition

The earliest origins of the history of Telugu Literature, like most of the modern Indian languages that draw from Sanskrit as well as Dravidian roots, established its literary traditions and history between the eleventh and the fourteenth centuries. Telugu society might be said to have had a rich cultural and literary tradition. Many classics were written in the early centuries. There was also evidence to show that great scholars of the time often came together and had discussions on several important issues both literary and non-literary. Often poets and musicians assembled in the courts of kings and chieftains had grand galas of declamation of poetry. An unflagging encouragement was shown by the rulers, and the poets were rightly rewarded on all occasions. Thus the rulers were the custodians of a high literary heritage.

The Telugu society had also given a mystic touch to their language and literature. Many rulers themselves were great scholars and participated in many literary activities and sometimes composed poems of their own. All these instances show the serious and ideal literary pursuit of the Telugu society and their attitude and interest towards their language and literature. The Tradition continues till today where the recent governments have set up societies and even a separate university for developing Telugu language and literature and encourage artists in order to promote Telugu culture and Tradition.

5.5.1 Understanding of Dalit Culture

In India, culture plays a vital role because it contains different languages, religions and cultures. Likewise Dalits has their own culture but not Hindu culture, but, some are arguing that Hindu culture is the Dalits' culture because Dalits are also part of India.

Dalits and caste Hindus in this Country are two such groups living in proximate places all over the Country for nearly three millenniums, but still are different, looking diametrically in different directions in many respects, opposed, antagonistic and cannot digest or accept the presence of each other, even though social necessities make the Dalits not only necessary but absolutely essential for the caste Hindus survive. For everything essential for human survival, right from food everything is produced only by the Dalits. Others live in this Country, only on the labor, work, produce and creations of the Dalits. That makes the Dalits an absolute necessity for the Hindu society for their very existence, particularly the dominant caste Hindus like the Brahmins, Kshatriyas and Baniyas.

The Culture of the Dalits is one of hard work and rest, honesty and simplicity, achievements and celebrations. Dalits are always creative and productive, celebrations and enjoyments. There arose with that freedom, frankness, open heartedness, songs, steps, beats, drums, dance and drama; food, feasting, festivals, thanks giving, worship, prayer, struggle, discrimination,

emotions, expressions and sacrifices. Apart from these, there are common cultural features in almost all the stages of human life. They include childbirth, puberty, marriage, pregnancy, festivals, religion, kinship, agriculture, ornament, housing, dressing, sports and games.

5.6 Analysis of Dalit Cultural Phenomena

There are thousands of culture-bound terms, deeply rooted in culture, which the translators have to deal with. Cultural words may cause translation problems for a number of reasons. Newmark refers to culture –specific items as cultural words (Newmark 1988, 94). In 1958, Vinay and Darbelnet gave some examples of areas of culture such as time division, jobs, positions and professions, food, drink, baking, particular aspects of social life, etc. In 1964, Catford talks about measurements, coins, institutions, clothing, etc. All these terms differentiate a community from another and are difficult to translate. Santoyo adds certain sports, dances, musical and artistic terms, “specific areas of activity which correspond in the end to actions which are unique to a person or social group, subject to very specific place and time” (Santoyo, 2010: 15). All these labels cover specific objects which may be defined as words and combination of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another (Florin, 1993: 123).

Words encoding cultural information are difficult to translate since they involve cultural knowledge and a cultural background (Isabel Negro Alousque, 2009). Through this context we have to know about the background of Dalit culture and what is involved in it. A person, who translates Dalit literature, also has to know about Dalit culture and cultural bounded vocabulary. In the present novel ‘Untouchable Spring’, we can see Dalit culture and their vocabulary. If we want to analyze the novel we have to understand the cultural terms and their translation. In this context we are going to analyze the following data as cultural

phenomena. They are mainly food, clothing, flora, fauna, abuses, religious terms, kinship terms, forms of address, measures, weights, time and money, and households.

While translating Dalit cultural terms there are definitely a difficulty to translate them. The author of 'A Text book of Translation' noted that "The literary genres which in translation necessarily suffer varying degree of meaning are poetry, sonorous prose, texts with a large proportion of word-play or cultural content and dialect"(Newmark, 1988: 194). Newmark pointed out that the translation of culturally marked words is a problematic issue that has been explored by a number of authors (As cited in Inchaurrealde, 2003; Newmark, 1988). A range of translation procedures have been suggested to transfer the cultural information encoded by the SL vocabulary to the TL.

5.6.1 Food

One of the difficulties in the translation lies in dealing with cultural aspects regarding food. Both experience and anthropology have it that food serves substantial role in defining identities. Out of all the significant aspects of community life, food is arguably one that most forcefully binds people together. Culinary defines social hierarchies, and is a driving force behind attitudes and behaviors. Food speaks out loud of social ranking, economic status and origin. Cooking, eating and the rituals attached to these activities are a motivating factor that propels action on the part of an individual, a community or an entire society as 'Untouchable Spring' shows. Newmark pointed out that "food is for many, the most sensitive and important expression of national culture; food terms are subjected to the widest variety of translation procedures" (Newmark, 1988: 97). In these circumstances, Nida, (1947: 168) has suggested a solution: "if it is possible, one should make the closest approximation possible to both the form of the food and the functional significance of this food in the society". Let's discuss the examples which are found in the selected novel.

Ex: 1. SL: eVMdu cepa. (P: 21)

TL: dry fish. (P: 16)

Description: The food item ‘eVMdu cepa’ is favorite food item for Dalits in Andhra Pradesh. They can prepare curry as well as fry with dry fish. The SL is translated as ‘dry fish’. It is the literal translation of the source term. It is also one of the major methods of literary translation and it is the most commonly used method wherever it occurs.

Ex: 2. SL: nalla (P: 57)

TL: nalla (P: 58)

Description: The above SL term ‘nalla’ was transliterated into TL as ‘nalla’, as there is no corresponding equivalent for source term in the target language that’s why our translators have transliterated the source term. It means the process of rendering the character of one alphabet in terms of the characters of another with a different alphabetical system. It is commonly used method, when the SL term cannot be neither substituted nor translated literally in to the TL. Not only transliterated SL term and our translators had given footnotes to it, so that readers can easily understand the term.

Ex: 3. SL: mAMsaM mukka (P: 10)

TL: piece of meat (P: 4)

Suggested Translation: beef piece, beef meat piece and piece of beef meat.

Description: The SL ‘mAMsaM mukka’ is translated as ‘piece of meat’. It is a literal translation of the SL food item. It is not contextually corresponding equivalent it should be replaced with beef piece or beef meat piece or piece of beef meat. Why necessarily adding word ‘beef’, because contextually it need to be mentioned because ‘piece of meat’ may be chicken piece or mutton piece or beef piece. So it should be specifically translated into TL, then only the reader can easily understand the translation.

Ex: 4. SL: saccina goVddu mAMsaM (P: 143)

TL: meat of dead cattle. (P: 160)

Description: The above term ‘saccina goVddu mAMsaM’ is translated as ‘meat of dead cattle’. The SL food item is translated with directly corresponding TL. In olden days Dalits can eat meat of dead cattle. It is a tradition in the society and if they do not eat then they can be brutally beaten up by the upper caste people. So, willingly or un-willingly they have to eat the meat of the dead cattle.

Ex: 5. SL: wamala pAku (P: 14)

TL: betel leaf (P: 8)

Description: Chewing the mixture of areca nut and betel leaf is a tradition, custom or ritual which dates back thousands of years from India to the Pacific. Prominently, Dalits (especially un-educated) in India, they usually take it with tobacco. But in the English culture we cannot see such type of traditions. The above translation is the directly corresponding equivalent for SL term which is proposed by Nida.

Ex: 6. SL: saxxi (P: 17)

TL: food & saddi (P: 12)

Suggested Translation: Stale food

Description: The SL ‘saxxi’ is translated as ‘food’ as well as ‘saddi’ but it is not corresponding translation. There is a nearest corresponding equivalent ‘stale food’ for SL. It means food cooked in the previous night and eaten in the morning. Usually Dalits worked in the fields, and they go to the fields early in the morning. Generally, they cannot prepare food freshly in the morning or do not take breakfast. Instead of that they take stale food.

Ex: 7. SL: vakka paluku (P: 14)

TL: betel nut (P: 8)

Suggested Translation: areca nut

Description: Seed of betel palm; chewed with leaves of the betel pepper and lime as a digestive stimulant and narcotic in southeastern Asia. Our translators have translated SL as ‘betel nut’ which is also an equivalent but we did not find any nut

form betel. They can come from areca. So, ‘areca nut’ is the direct corresponding equivalent for SL.

Ex: 8. SL: wAti muMjalu (P: 27)

TL: kernels (P: 24)

Suggested Translation: Palm Kernels

Description: Generally, the inner and edible part of a seed or grain or nut or fruit is as Kernel, SL is not only kernel but it is kernel of palm fruit. So, our translators have replaced the SL specific term with TL generic term. Along with that translation which is given by our translators, we can suggest the following translation ‘palm kernels’ for SL. Here our translators have used the literary technique deletion of SL (wAti) which is proposed by Newmark (1988).

Ex: 9. SL: wAti kAya (P: 29)

TL: palm fruit (P: 26)

Suggested Translation: un-ripe palm fruit

Description: The SL ‘wAti kAya’ is translated as ‘palm fruit’. The present translators have used the generic term ‘palm fruit’ for specific term. But it could be translated as ‘un-ripe palm fruit’ because there are other palm fruits which can be edible after the ripening but not before ripened ones like dates, Jelly Palm etc.

Ex: 10. SL: nawwa gullalu (P: 28)

TL: snail shells (P: 24)

Description: The SL ‘nawwa gullalu’ is replaced by ‘snail shells’. It is the nearest equivalent for the source term. Our translators have rightly translated the term SL to nearest TL.

Ex: 11. SL: eVMdrakAyalu (P: 28)

TL: crabs (P: 24)

Description: The above SL ‘eVMdrakAyalu’ is replaced by nearest TL ‘crabs’. It is an directly corresponding equivalent of the SL.

Ex: 12. SL: pacci mAmidi kAya (P: 29)

TL: raw mango (P: 25)

Description: The SL ‘pacci mAmidi kAya’ is translated as ‘raw mango’. The descriptive term SL is replaced by TL Descriptive equivalent.

Ex: 13. SL: wAti kalakaMda (P: 29)

TL: palm sugar crystals (P: 25)

Suggested Translation: palm sugar candy

Description: The above SL ‘wAti kalakaMda’ is translated by our translators as ‘palm sugar crystals’. In this term, crystals mean a solid substance formed by the solidification of a chemical and having a highly regular atomic structure. Which means, a rich sweet made of flavored sugar and often combined with fruit or nuts. So the SL could be translated as ‘palm sugar candy’.

Ex: 14. SL: beVllaM pAkaM (P: 29)

TL: jaggery-like syrup (P: 25)

Suggested Translation: treacle or molasses or boiled sugar cane juice

Description: The SL ‘beVllaM pAkaM’ is translated by our translators as ‘jaggery-like syrup’, here our translators have given a descriptive equivalent. Some nearest equivalents for SL are ‘treacle’ which means cane syrup, and ‘molasses’, which means thick dark syrup produced by boiling down juice from sugar cane. In other hand, we can give a descriptive equivalent like ‘boiled sugar cane juice’.

Ex: 15. SL: wegalu (P: 29)

TL: sprout (P: 26)

Suggested Translation: palm sprout

Description: The SL ‘wegalu’ is translated as ‘sprout’ which means a newly grown bud especially from a germinating seed. Here, our translators have used the

generic form of the SL. Along with this translation, we can use ‘palm sprout’ which clearly reveals the sense of the original term.

Ex: 16. SL: kUtikAvilYYu (P: 30)

TL: lunch baskets (P: 28)

Suggested Translation: food yokes, lunch yokes, food poles, and food baskets

Description: The above SL ‘kUti kAvilYYu’ which stands for lunch baskets with food baskets or other items hung on either end and carried on shoulder by men. And it has been translated as ‘lunch baskets’, along with this translation we can add the following translations: ‘food yokes’, ‘lunch yokes’, ‘food poles’, and ‘food baskets’. Generally, most of the illiterate Dalits work in the fields. They take their food along with them for brunch, lunch and as well as dinner. In the above translation, translators have given equivalents which do not take the above things into consideration.

Ex: 17. SL: kallu (P: 13)

TL: toddy (P: 7)

Description: The SL drink ‘kallu’ is translated as ‘toddy’. It is the directly corresponding equivalent for the SL drink. It is a traditional drink for the Dalits during their festivals, special occasions, and parties. In some places all family members sit together and to take a drink.

Ex: 18. SL: saMkati muxxa (P: 63)

TL: morsel of sangati (P: 65)

Description: ‘saMkati muxxa’ has been translated as ‘morsel of sangati’. Morsel means a small amount of solid food, and in this case of ‘sangati’ the translators have adopted the original. In olden days, Dalits took ‘saMgati’ as their food. Because of their poor economically conditions.

Ex: 19. SL: nawwa mAMsaM (P: 28)

TL: snail meat (P: 25)

Description: The SL ‘nawwa maMsaM’ is translated as ‘snail meat’. It is literal translation of the original term. Literal translation is one of the strategies or methods of literary translation and our translators have used it.

Ex: 20. SL: wAti pAgu (P: 29)

TL: palm syrup (P: 25)

Suggested Translation: Palm treacle

Description: ‘wAti pAgu’ was translated as ‘palm syrup’. But ‘palm treacle’ is near equivalent translation for SL than TL term which is given by our translators.

Ex: 21. SL: wAti sAru (P: 29)

TL: palm juice (P: 25)

Description: ‘wAti sAru’ has been translated as ‘palm juice’. It is a directly corresponding equivalent for the original term.

Ex: 22. SL: geVNiseV gaddalu (P: 52)

TL: sweet potatoes (P: 52)

Description: The SL ‘geVNiseV gaddalu’ is translated as ‘sweet potatoes’. Generally, ‘geVNiseV gaddalu’ are sweet in taste and they are potatoes. So our translators have taken this into consideration and translated it.

Ex: 23. SL: maMsaM kuvva (P: 57)

TL: heaps of meat (P: 58)

Suggested translation: heaps of beef meat or heaps of beef

Description: ‘maMsaM kuvva’ is translated as ‘heaps of meat’. This means a collection of meat laid on top of each other. It is the literal translation of the SL. But the writer’s intention to use the word meat is not specific as it is neither the goat meat nor the sheep meat but the meat of beef. So, the appropriate equivalent of the original is ‘heaps of beef meat’ or ‘heaps of beef’.

Ex: 24. SL: eVMdoVrikalu (P: 63)

TL: Yendorikalu (P: 65)

Suggested Translation: dried beef meat pieces and dried pieces.

Description: The above SL ‘eVMdoVrikalu’ have been translated as ‘Yendorikalu’. Due to unavailability of this food item in TL culture, our translators have transliterated the SL into TL. But if they wanted to give transliteration it then they should have given a note for it. Otherwise it can be given a descriptive equivalent like ‘dried beef meat pieces’ or dried pieces. Generally, Dalits’ favorite food item is ‘eVMdorikalu’. They removed the moisture from the meat and died the beef pieces. Hence, they called it as ‘eVMdorikalu’.

Ex: 25. SL: soVMTi (P: 91)

TL: dried ginger (P: 99)

Description: The SL ‘soVMTi’ is translated as ‘dried ginger’. Since ‘soVMTi’ is not found in TL, our translators have given a descriptive equivalent which was proposed by Newmark (1988).

Ex: 26. SL: wAti geVlalu (P: 96)

TL: palm fruit bunches (P: 104)

Description: In the above SL term ‘wAti geVlalu’ has been translated as ‘palm fruit bunches’. It is the literal translation of the original term. It is one of the techniques of literary translation.

Ex: 27. SL: teVMkAya (P: 98)

TL: coconut (P: 107)

Description: ‘teVMkAya’ has translated as ‘coconut’, which is an directly corresponding equivalent of the SL food.

Ex: 28. SL: pasupu (P: 107)

TL: turmeric (P: 118)

Description: The SL ‘pasupu’ is translated as ‘turmeric’. It is a directly corresponding equivalent of the SL item. Turmeric is used for all occasions of the Dalits as an auspicious symbol.

Ex: 29. SL: joVnna roVtteV (P: 132)

TL: jowar roti (P: 146)

Suggested Translation: millet bread, cholam bread and jowari bread,

Description: The above SL ‘joVnna roVtteV’ is translated as ‘jowar roti’. In the TL culture ‘roVtteV’ is used widely as ‘bread’, so there is no need to recreate the word which already exists in the TL culture. In this context, Newmark has pointed out that cultural equivalent is the replacing of a cultural word in the SL with a TL one (Newmark: 1988). So, ‘millet bread’, ‘jowar bread’ and ‘cholam bread’ are the appropriate equivalents were proposed by our translators.

Ex: 30. SL: wunakala goMgUra (P: 135)

TL: gongura with pieces of meat (P: 150)

Suggested Translation: gongura with pieces of beef meat

Description: The SL ‘wunakala goMgUra’ is translated as ‘gongura with pieces of meat’. The SL specific term has replaced by TL generic descriptive term. Here, our translators have follow this strategy as Newmark pointed out that ‘descriptive equivalent is the explanation of the cultural specific concepts meaning in several words’. Along with the above translation, ‘gongura with pieces of beef meat’ is a more relevant descriptive equivalent for SL. This curry is one of the favorite foods of the Dalits.

Ex: 31. SL: roVyyala kAraM (P: 135)

TL: prawn powder with chilies (P: 150)

Suggested Translation: prawn hot stuff, and prawn pungency

Description: ‘roVyyala kAraM’ is translated as ‘prawn powder with chilies’. It is a descriptive equivalent of the SL but there are some translations for SL as

follows: ‘prawn hot stuff’, and ‘prawn pungency’. These are the nearest translations for the original term. And also it is a famous food item for Dalits.

Ex: 32.

SL: rAgi saMgati (P: 135)

TL: ragi sangati (P: 150)

Suggested Translation: natcheny porridge and porridge of natcheny

Description: The SL ‘rAgi saMgati’ was translated as ‘ragi sangati’. Our translators have used a technique of transliteration which is proposed by Devy (devy, 1998: 84). Transliteration is commonly used when the SL term neither substituted nor translated literally into TL. So, the above SL term is not there in the TL culture, that’s why our translators transliterated the term into TL. But as a researcher, we found the equivalents for the SL as follows: natcheny porridge and porridge of natcheny.

Ex: 33. SL: newi boVttu (P: 135)

TL: drop of ghee (P: 150)

Description: The SL ‘newi boVttu’ is translated as ‘drop of ghee’. It is a literal translation of the original SL.

Ex: 34. SL: vaddlu (వడ్డలు) (P: 138)

TL: paddy (P: 154)

Description: ‘vaddlu’ is translated as ‘paddy’ which means rice in the husk either gathered or still in the field. Our translators have given a generic term of the TL for the generic term of SL.

Ex: 35. SL: biyyaM nUka (P: 165)

TL: broken rice (P: 187)

Description: The above SL term ‘biyyaM nUka’ has been translated as ‘broken rice’. This is a directly corresponding equivalent to the SL term. Dalit would not

get rice, because they don't have opportunities like upper castes to earn money so they have to be satisfied with broken rice which is very cheap when compared with rice

Ex: 36. SL: pAnakaM (P: 171)

TL: pAnakaM (P: 193)

Description: 'pAnakaM' is translated as 'panakam'. The SL term was not found in the TL culture so that our translators have used the technique of transliteration which is commonly used when the SL term can neither substituted nor translated literally into TL. So, the above SL term is not there in TL culture, that's why our translators transliterated the term into TL.

Ex: 37. SL: wiripeVM beVllaM mukka (P: 202)

TL: tiny piece of jaggery (P: 232)

Description: The SL 'wiripeVM beVllaM mukka' is translated as 'tiny piece of jaggery'. Our translators have given a descriptive equivalent for the source descriptive term which means the SL is elaborated in the TL with many words as proposed by Newmark.

5.6.2 Clothing

Recent studies of material culture in early modern Dalit literature have revealed the significance of dress as an identity for both individuals and collective entities. In some societies, clothing may be used to indicate rank or status. In material, design, and accessibility, dress provided a legible symbol of identity categories such as class, gender, and lineage. Given this immediate legibility, it could be argued that clothing functioned as a valuator and perpetuator of the existing social hierarchy in Indian society. People wear clothes in order to protect their bodies from natural conditions. Heat, extreme cold weather, humidity, and strong sunlight, are some of the reasons why people have begun wearing clothes in the first place.

But human clothes have over the years evolved into a symbol in itself. Conveying a social message to a variety of decoders, clothes, accessories, and decorations have become a reliable way to denote social status, occupation, economic situation, ethnicity, marital status, sexual orientation and religious affiliation. Thus, for different people around the globe, clothes have become one of the most crucial parts, if not the only one of a person's appearance. So clothes show their cultural background, status, gender and class in the society. Clothes as cultural terms may be sufficiently explained for the target language. In the following clothing can be analyzed in two prospective, one is translation and on the other hand cultural perspective.

Ex: 1. SL: gosi gudda (P: 15)

TL: loin cloth (P: 10)

Description: The SL clothing term 'gosi gudda' is translated as 'loin cloth'. It means a single piece of cloth wrapped around the hips, typically worn by men in dalit society as their only garment in old ages or a garment that provides covering for the loins. There is no such term in TL culture, our translators have replaced this term with TL specific domains like breech-loin. Both senses are same as a garment that provides covering for the loins. 'gosi gudda' is a garment worn by the Dalits in the olden days and that is the only garment but afterwards illustrate working Dalits are using it.

Ex: 2. SL: ceVkka xuvveVna (P: 65)

TL: wooden comb (P: 68)

Description: The above SL 'ceVkka xuvveVna' has been translated as 'wooden comb'. In Western culture, wooden combs have often been cast aside as the stepchildren of "real" hair ornaments. Mostly, wood was used to make functional items for personal grooming and forgotten when artists chose materials to create decorative hair jewelry. They preferred finer materials, such as tortoiseshell, silver, horn or rhinestone-studded plastic. Though it is not use now a days it existed earlier.. In Dalit houses we can see these types of old cultural items and

they are bound with culture in the rural areas. This translation is the directly corresponding equivalent for SL.

Ex: 3. SL: wuMdu gudda (P: 88)

TL: towel (P: 96)

Description: The SL clothing term ‘wuMdu gudda’ has been translated in TL as ‘towel’. It means a rectangular piece of absorbent cloth for drying or wiping but for Dalits, they use it as a very important cloth wherever they are whatever they are, and they use it especially in the fields. They use it to cover their head against heat. So, it is nearest corresponding equivalent of the original term. Though they rarely use it for different purpose, our translators have translated it with generic form of the SL.

Ex: 4. SL: paMcalu (P: 99)

TL: panchas (P: 107)

Description: The SL clothing term ‘paMcalu’ has been translated as ‘panchas’. It is the transliteration of the original term. It could happen where the SL is not in the TL culture. The Pancha is considered formal wear all over the country. In addition to all government and traditional family functions, the Pancha is also considered acceptable at country clubs and at other establishments that enforce strict formal dress codes. The same is true across the Indian subcontinent, particularly in Bangladesh, Sri Lanka and the Maldives.

In many of these countries, the garment has become something of a mascot of cultural assertion, being greatly favored by politicians and cultural figures. Thus, the panchas for many has taken on a more cultural nuance while the suit-and-tie or, in less formal occasions, the ubiquitous shirt and pants, are seen as standard formal and semi-formal wear. In some places it is called as ‘dhoti’. Generally old age group people in rural areas wear it. Especially Dalit wear it as traditional wear as well as in the field where they work.

Ex: 5. SL: koka (P: 105)

TL: saree (P: 115)

Description: The above SL clothing term ‘koka’ is translated as ‘saree’. It is a Sanskrit origin word which means strip of cloth. The SL is replaced by the nearest corresponding equivalent. A sari or saree worn by women is a strip of unstitched cloth, ranging from four to nine yards in length that is draped over the body in various styles which is native to the Indian Subcontinent. Saree wear culture not seen in the western culture. It is a purely Indian culture. Dalit woman wears regularly these types of clothes.

Ex: 6. SL: pavita (P: 105)

TL: fringe (P: 115)

Description: The SL clothing term ‘pavita’ has been translated as ‘fringe’. Here our translators have replaced the original with contextually corresponding equivalent ‘fringe’ which means the outside boundary or surface of something in the saree.

Ex: 7. SL: mukkupudaka (P: 108)

TL: nose ring (P: 119)

Description: The SL clothing term ‘mukkupudaka’ is replaced with ‘nose ring’ by our translators. The specific nose ornament has been replaced by generic nose ornament. Generally, it is an ornament for woman in India. It is a ring worn on the nose as an ornament of a woman. Especially Dalit women wear it and they feel it as their tradition.

Ex: 8. SL: wAtakula topi (P: 126)

TL: palm leaf hat (P: 140)

Suggested Translation: leaf hat

Description: The SL clothing term ‘wAtakula topi’ is translated as ‘palm leaf hat’. It is a directly corresponding equivalent of the original term. Though SL term is specific term it could be replaced by generic term ‘leaf hat’. Hats are made up of with palm leaves and generally cowboys wear it. In olden days, Dalits cover

their heads with palm leaf hat to protect them from heat of the sun where they are working in the fields.

Ex: 9. SL: wolubeVltu (P: 126)

TL: leather belt (P: 140)

Description: ‘wolubeVltu’ is translated as ‘leather belt’. It is a directly corresponding equivalent of the original term. Some of the Dalits (Madiga) occupation is to make leather items, in the process of making leather, they make belts with leather. It is a creation of the Madiga people in India.

Ex: 10. SL: Kaxxaru paMcalu (P: 170)

TL: khadi panchas (P: 193)

Description: The SL clothing term ‘Kaxxaru paMcalu’ has been replaced with ‘khadi panchas’. It is a term for handspun and hand-woven cloth in India. Some Dalits occupation is to weave the cloths with hands. So these types of woven panchas are very attractive. Our translators have translated ‘Kaxxaru’ with ‘khadi’ which is an etymological meaning of the original and transliterated the SL.

Ex: 11. SL: PEjAma (P: 170)

TL: pyjamas (193)

Description: The SL clothing term ‘PEjAma’ has been translated as ‘pyjamas’. There is no corresponding equivalent of the SL in TL culture and that’s why our translators have transliterated the term with original term.

Ex: 12. SL: mukku besara (P: 185)

TL: nose ring (P: 211)

Description: ‘mukkubesara’ is translated as ‘nose ring’. Here the specific nose ornament is replaced with generic nose ornament. Generally, women in India wear it. There is no such culture of wearing nose ring in the west. It is a tradition of the Dalit women to wear nose rings.

Ex: 13. SL: rAIYYAkamma (P: 185)

TL: stone studs (P: 211)

Description: The SL clothing term ‘rAIYYAkamma’ has been replaced with ‘stone studs’. It is a directly corresponding equivalent for original term. It is an ornament that woman in India wear.

Ex: 14. SL: guddalu (P: 186)

TL: dress (P: 212)

Description: The SL clothing term ‘guddalu’ was replaced with ‘dress.’ Here ‘guddalu’ is generic form and it was replaced by specific word dress in the TL. Dalits could be called ‘guddalu’ for dress only.

Ex: 15. SL: derAlu (P: 17)

TL: tents (P: 12)

Description: ‘derAlu’ are translated as ‘tents’. It is a directly corresponding translation of the original term. Making tents is an occupation of some Dalit in India. It is a much familiar term in Dalit’s community.

Ex: 16. SL: kaMduvAlu (P: 23)

TL: towels (P: 18)

Description: ‘kaMduvAlu’ have been replaced with corresponding equivalent in TL ‘towels’. Dalits use them to protect themselves from sun’s heat when they work and also for household purposes.

Ex: 17. SL: niluvu aMgllu (P: 23)

TL: long jubbass (P: 19)

Description: The SL clothing term ‘niluvu aMgllu’ are translated as ‘long jubbass’. It is not a corresponding equivalent but functionally equivalent term. Generally, religious people especially Christian priests wear them.

Ex: 18

SL: SAluvAlu (P: 23)

TL: Shawls (P: 19)

Description: The SL clothing term ‘SAluvAlu’ is translated as ‘Shawls’. Our translators have translated the term with its etymological term of the TL which means cloak consisting of an oblong piece of cloth used to cover the head and shoulders.

Ex: 19.

SL: kAsula xaMdalu (P: 23)

TL: Necklaces of coins (P: 18&19)

Description: The SL clothing term ‘kAsula xaMdalu’ is translated as ‘Necklaces of coins’. Our translators used one of the method or technique of the literary translation, literal translation.

5.6.3 Religious Terms

Dalits have two religious cultures, before independence they have followed Hinduism, after Independence most of the Dalits have converted into Christianity. So, Dalit literature contains both religious terms, especially ‘aMtarAni vasaMwaM’ contains these two types of religious terms. We can analyze religious terms under this section.

If culture-bound elements are foreignized the story can serve as a tool for learning about foreign cultures, times and customs and intrigue readers to find out more about them. So, religion plays an important part in shaping the language and life of a society. Though Nida (1964) and Newmark (1988) have suggested a similar classification for culture, neither of them has given a separate definition for social or religious culture. This complexity lies in the fact that whatever is considered religiously acceptable to a group of people can be regarded as social to another. Religion is generally held to be the most forceful promoter and expression of cultural identity, unity and specificity (Budick, 1996).

Therefore religious culture is associated with actions, rituals, customs and traditions that may distinguish the believers of one religion from other religions.

The present novel contains rich usage of religious vocabulary because in this novel both the Hindu and Christian religions and their cultures are mentioned by the author. In case of Christian words there is no much difficulty as they easily correspond in both SL and TL but whereas in Hindu religious terms there is a great difficulty to translate with corresponding meaning of SL. In this context Nida pointed out that “the reception of a text depends on the individual expectations of the receivers, which are determined by the situation in which they receive the text as well as by their social background, their world knowledge and their communicative needs. In such cases our translators need not bother about anything except to take SL into TL, and for this he replaced these religious terms by functional, Descriptive equivalents and transliterated wherever necessary. Through this technique the translators have succeeded in translating these cultural bounded terms and filled the cultural gaps. The clear analysis is given below:

Ex: 1. SL: SAswraM (P: 9)

TL: sastra (P: 3)

Description: ‘sastra’ is a word which was used when referring to a scripture. Extending this meaning, the sastra is commonly used to mean a treatise or text written in explanation of some idea, especially in matters involving religion. In Hinduism, ‘sastra’ is nothing but Vedic Scripture. But in English culture we cannot find this type of equivalent words, instead of translating the word our translators have given Shifts or transpositions (Peter Newmark, 1988: 82-91), a technique which involves a change in the grammar, for instance the change from singular to plural or the change of a source language noun group to a target language noun etc.

Ex: 2. SL: rAM maMxiraM (P: 14)

TL: Rama temple (P: 9)

Description: The SL religious term ‘rAM maMxiraM’ is translated as ‘Rama temple’. There is no such culture in TL but ‘maMxiram’ has an equivalent in TL

as ‘temple’ and ‘raM’ is proper name rendered here, so our translators have translated it as ‘Rama temple’. Some of the Dalits are still Hindus and this vocabulary exists in their society now also.

Ex: 3. SL: mAlacci ceVttu (P: 15)

TL: Malachi tree (P: 10)

Description: The SL religious term ‘mAlacci ceVttu’ has replaced with ‘Malachi tree’. Malachi is a proper name and is rendered as it is into TL and ‘ceVttu’ has a corresponding equivalent in TL culture as ‘tree’. So, our translators have translated it as ‘Malachi tree’. Hence if two strategies are used it could be called as couplets, triplets and quadruplets which means combine two, three or four of the strategies are followed in the process of translation for dealing with a single problem. They are particularly common for cultural words. It was proposed by Newmark (1988: 91).

Ex: 4. SL: muMgamUramma (P: 15 & 32)

TL: Mungamooramma (P: 10)

Description: The SL religious term ‘muMgamUramma’ has been rendered in TL as ‘Mungamooramma’. This process is called as transference. It includes transliteration which involves the conversion from one alphabet into another (Newmark, 1988: 81). It is a proper name of local Deity in villages. So, our translators have rendered as it is into TL.

Ex: 5. SL: kirItaM (P: 17)

TL: crown (P: 12)

Description: The SL religious term ‘kirItam’ is translated as ‘crown’. It is already there in the TL culture. Hence it is a directly corresponding equivalent of the SL into TL.

Ex: 6. SL: kAmaXenuvu (P: 9)

TL: Kamadhenu (P: 3)

Suggested Translation: holy cow, sacred cow,

Description: The SL religious term ‘kAmaXenuvu’ is rendered as ‘Kamadhenu’. It is purely Hindu religious term and it has different stories in different writings in Hindu mythologies. There is no appropriate equivalent for SL in the TL culture and that’s why our translators have transliterated the SL in to TL and also has given a clear note for it. This process is known as couplets, which means combine two, three or four of the strategies followed in the process of translation for dealing with a single problem (Newmark, 1988: 91).

‘Holy cow’ or ‘Sacred cow’ is also an equivalent for SL contextually. So it can be translated like this with a note as suggested by Newmark.

Kamadhenu, also known as Surabhi, is a divine bovine-goddess described in Hindu mythology as the mother of all cows. She is a miraculous "cow of plenty" and provides her owner whatever he desires and is often portrayed as the mother of other cattle as well as the eleven Rudras. In iconography, she is generally depicted as a white cow with a female head and breasts or as a white cow containing various deities within her body. All cows are venerated in Hinduism as the earthly embodiment of the Kamadhenu. As such, Kamadhenu is not worshipped independently as a goddess, and temples are not dedicated to her honor alone; rather, she is honored by the veneration of cows in general throughout the observant Hindu population.

And there is another story about Kamadhenu, the "cow of wishes or desires," has a bovine body, a female head, polychromatic wings like a tropical bird, and a peacock's tail. Her milk is streaming over a Shiva linga, only to be channeled by the yoni to become a sacrificial oblation in the sacred fire. Various Brahmins in the foreground (center photo) pour ghee (clarified butter), another common offering, into the fire. The spiritual significance of the cow is readily apparent in the use of milk, butter, and ghee in Vedic ritual ceremonies. Shiva and Parvati look on from above, surrounded by waves of light, making gestures of blessing, protection and assurance. There are other stories on Kamadhenu in Hinduism.

Ex: 7. SL: sanyAsulu (P: 19)

TL: Sanyasis. (P: 13)

Description: The SL religious term ‘sanyAsulu’ are translated as ‘Sanyasis’. This term does not exist in the TL culture so that our translators have transliterated SL into TL.

Ex: 7. SL: pravakwalu (P: 19)

TL: prophets. (P: 13)

Description: The SL religious term ‘pravakwalu’ has been translated as ‘prophets’. This term already existed in the TL. So, our translators have given TL culturally corresponding for SL cultural term which was proposed by Newmark (1988: 26).

Ex: 8. SL: wawvavewwalu (P: 19)

TL: Philosophers (P: 13)

Description: ‘wawvavewwalu’ is translated as ‘Philosophers’. Here the SL has been replaced by directly corresponding equivalent in TL. It already exists in the TL culture.

Ex: 9. SL: xeVyyaM (P: 20)

TL: devil (P: 15)

Description: The above SL religious term ‘xeVyyaM’ has been replaced with ‘devil’ which is an evil supernatural being. Almost all cultures have this term and that’s why our translators have translated with directly corresponding equivalent in TL.

Ex: 10. SL: bApanolYlYu (P: 26)

TL: Brahmins (P: 23)

Description: The SL religious term ‘bApanolYlYu’ has been translated as ‘Brahmins’. The SL cultural term does not exist in the TL culture and that’s why

our translators rendered the term from SL into TL as it is. In the Smriti view, there are four "varnas" or classes based on person's skills, behavior and aptitude: the Brahmins, the Kshatriyas, the Vaishyas and the Shudras. According to Manu Brahmins are from head. So they feel that they are the dominant personalities and they suppressed the Dalits in the society and treat Dalits as chandalas (outcastes). In Dalit literature, all writers opposed the Brahmins' attitude for their dominant mentalities.

Ex: 12. SL: narasiMhasvAmi (P: 23)

TL: God Narasimha (P: 18)

Description: The above SL religious term 'narasiMhasvAmi' is translated as 'God Narasimha'. This SL does not exist in the TL culture, so that our translators have transliterated and added some information about the God to the TL reader. Our translators wanted to show the SL as supernatural element and that's why narasiMhasvAmi is translated as God Narasimha. It is very helpful to TL readers to understand the SL. Here our translators used two strategies known as Couplets.

Ex: 14. SL: caMdAludu (P: 20)

TL: chandala (P: 15)

Description: The SL term 'caMdAludu' is rendered as 'chandala'. There is no caste system in foreign culture like in Indian culture. So, our translators did not find any equivalent term in TL culture. It needs a note otherwise TL reader cannot understand the sense of the original. It needs proper definition or note according to Newmark "which is an additional information may be added to the translation by a translator because of differences between SL and TL culture". (Newmark, 1988: 81-91) 'Chandala which means casteless people in India or not belonging to or having been expelled from a caste and thus having no place or status in society are called Dalits'. Our translators did not give any explanation about this term and without a note the TL reader cannot understand the meaning of the original term.

Ex: 15. SL: Sivudu (P: 24)

TL: Siva (P: 21)

Description: The Supernatural element of the SL religious term ‘sivudu’ is rendered as ‘Siva’. It is a proper name and God of Hindu religion. There is no corresponding equivalent of the SL into TL. For this reason our translators have transliterated the term.

Ex: 16. SL: xevawalu xevulYIYu (P: 9)

TL: gods and goddesses (P: 3)

Description: The SL religious term ‘xevawalu xevulYIYu’ is a generic term in SL culture and it is translated as ‘gods and goddesses’ in TL generic term. Christianity has only one God but there are thousands of Gods and Goddesses Hinduism. Hence SL cultural term has replaced with TL cultural term.

Ex: 17. SL: SapiMcadaM (P: 10)

TL: curse (P: 4)

Description: The SL religious term ‘SapiMcadaM’ is translated as ‘curse,’ which exist in the TL culture. Here the SL term has replaced with TL cultural term. Dalits feel that their suffering and discrimination is a curse of Manu srmuthi which leads to Dalits being an oppressed community.

Ex: 18. SL: kulapeVxxa (P: 13)

TL: caste elder (P: 7)

Description: ‘kulapeVxxa’ is translated as ‘caste elder’. Our translators have used one of the techniques of literary translation, literal translation. ‘kula’ means ‘caste’ and ‘peVxxa’ means ‘elder’. Generally, in Dalit community there is a caste elder to deal with community activities whether they belong to Hinduism or Christianity.

Ex: 19. SL: Sivudu mUdo kannu (P: 25)

TL: Siva's third eye (P: 21)

Description: The SL religious term ‘Sivudu mUdo kannu’ has been translated as ‘Sivas’ third eye’. It is also literally translated which means the supernatural being Siva has three eyes. He is often depicted with a third eye with which he burned desire to ashes. When he is angry with someone, he can open his third eye and burn them ashes. There is no such culture in TL. It needs a note as Newmark pointed out additional information may be added to the translation by a translator because of differences between SL and TL culture” (Newmark 1988, P. 81-91)

Ex: 20. SL: gaMgamma jAwara (P: 26)

TL: Gangamma Jatara (P: 22)

Description: ‘gaMgamma jAwara’ is rendered as ‘Gangamma Jatara’. The SL cultural religious term does not exist in the TL culture. So, it needs a description or note as Newmark said but our translators did not give any note or description for this item. It is like big masses gathering to worship the goddess Gangamma. On this occasion they offer any animal or bird as a sacrifice to the Goddess and they eat and dance together.

Ex: 21. SL: vibUxi (P: 45)

TL: sacred ash (P: 44)

Description: The SL religious term ‘vibUxi’ is translated as ‘sacred ash’. So far it is not existed in TL culture, our translators have translated with descriptive equivalent which is giving elaborate sense of the SL. ‘vibUxi’ means that has several meanings in Hinduism. Generally, it is used to denote the sacred ash which is made of burnt dried wood in Vedic rituals. The Hindu devotees make a paste by mixing it with water and smear it as three horizontal lines across the forehead and other parts of the body to please Lord Shiva. Sacred ash smeared across the forehead to the end of both eyebrows is called Tripundra.

Ex: 22. SL: mAluccamma ceVttu (P: 32)

TL: Maluchamma tree (P: 30)

Description: The SL religious term ‘mAluccamma ceVttu’ is translated as ‘Maluchamma tree’. Half part of the term ‘mAluccamma’ of the SL term has transliterated as it is into TL. Because there is no such cultural term in TL and for ceVttu there is a directly corresponding equivalent ‘tree’. Here our translators have used two strategies to translate the SL, this process is called copulates. Maluchamma is local deity in Hinduism in AP.

Ex: 23. SL: mAlabeVrAgi (P: 97)

TL: Mala bairagi (P: 106)

Description: ‘mAlabeVrAgi’ has rendered as ‘Mala bairagi’. No one can find corresponding equivalent culture of SL into TL. So, that our translators have transliterated the term. It means one who lives in solitude or a male member of a religious or caste order that originally relied solely on alms.

Ex: 24. SL: wAlYapawragraMWAlu (P: 89)

TL: palm-leaf manuscripts (P: 97)

Description: The above SL ‘wAlYapawragraMWAlu’ is translated as ‘palm leaf manuscripts’. The SL corresponding term has replaced with descriptive equivalent by our translators. Palm leaf manuscript is one of the oldest medium of writing in India especially in Southern India. They served as the paper of the ancient world in parts of Asia as far back as the 5th century BCE. It is also the major source for writing and painting in South and Southeast Asian countries including Nepal, Sri Lanka, Burma, Thailand, Indonesia and Cambodia (Agrawal, 1984: 24).

Ex: 25. SL: purANewihAsAlu (P: 89)

TL: puranas and histories (P: 97)

Description: The SL religious term ‘purANewihAsAlu’ is translated as ‘puranas and histories’. Half of the term ‘purANa’ is rendered as it is, because there is no existing equivalent for it in TL but remaining half ‘iwihAsAlu’ is translated as ‘histories’. Puranas are by definition, the narrations of incidents that occurred

in the remote past. The Itihasas (the epics) on the other hand, are by definition, the narrations of incidents that occurred during the life time of the narrator.

Ex: 26. SL: kASI purANAlu (P: 90)

TL: Kasi Puranas (P: 97)

Description: The SL religious term ‘kASI purANAlu’ is rendered into TL as ‘Kasi Puranas’ because it is purely Hindu religious term and it is not existed in the TL culture that’s why our translators have rendered the term .

Ex: 27. SL: viRNU purANAlu (P: 90)

TL: Vishnu Puranas (P: 97)

Description: The SL religious term ‘viRNU purANAlu’ is rendered into TL as ‘Vishnu Puranas’. It is not existed in the TL culture so that our translators have transliterated the term. It belonged to Hindu religion and one of the eighteen Mahapuranas. It is considered as one of the most important Puranas and has been given the name Puranaratna (gem of Puranas). Vishnu Purana includes many stories well known in Vedic tradition, including the various avatars of God Vishnu and the life of his complete incarnation, Krishna. Presented as a dialogue between Parashara and his disciple Maitreya and divided into six parts, the major topics discussed include creation, stories of battles fought between asuras and devas, the Avatars (divine descents) of God Vishnu and genealogy and stories of legendary kings. Vishnu Purana ascribes its authorship to Veda Vyasa.

Ex: 28. SL: sUrya wanaya pariNayIlU (P: 90)

TL: Suryatanaya Parinayam (P: 97)

Description: The SL ‘sUrya wanaya pariNayIlU’ is rendered as ‘Suryatanaya Parinayam’ which does not exist in the TL so far and our translators have replaced it as it is into TL.

Ex: 29. SL: maMwrawaMwrAlu (P: 90)

TL: cast spells (P: 97)

Description: The SL religious term ‘maMwragAIYIYu’ is translated as ‘cast spells’. Our translators have translated SL with corresponding equivalent of the TL.

Ex: 30. SL: powana BAgavawaM (P: 90)

TL: Potana's Bhagavatam (P: 97)

Description: The SL religious term ‘powana BAgavawaM’ is translated as ‘Potana’s Bhagavatam’. The SL term has transliterated into TL because there is no such term in TL culture and that’s why our translators have transliterated the term.

Ex: 31. SL: vinAyakudu (P: 91)

TL: Vinayaka (P: 99)

Description: The SL ‘vinAyakudu’ is translated as ‘Vinayaka’. Here our translators have transliterated the term because he is a Hindu God and people called him the Lord of Wisdom. The son of Ishwara and Parvati, Ganesha saved the gods when they were in trouble and were helpless, by killing Talasura and outwitting Ravana. He is also worshipped as the God who grants success. In this book our author compared Manu with Ganesh who has elephant’s head and mans’ body. Through this image author revealed his agony.

Ex: 33. SL: poleramma, aMkAIYamma, muMgamUramma attA vaMxalAxi
amma xevawalunnAru. (107)

TL: There are hundreds of mother goddesses like Poleramma,
Ankamma and Mungmooramma. (P: 117)

Description: The SL religious term has been translated with numbers because there are thousands of Gods and Goddess in Hinduism. For this reason, our translators have transliterated the term Hindu Goddess, Poleramma along with the number. But in Christian or other western religions they have only one or two Gods and Goddesses.

Ex: 34. SL: nAmAlu (P: 126)

TL: vertical lines (P: 140)

Description: The SL religious term ‘nAmAlu’ is translated as ‘vertical lines’. There is no existing term in TL culture but our translators have translated with corresponding equivalent.

Ex: 35. SL: bAptistu miRanm (P: 131)

TL: Baptist Mission (P: 140)

Description: The SL religious term ‘bAptistu miRan’ is translated as ‘Baptist Mission’. This SL term already exists in TL culture and it has been rendered in the SL culture and that’s why our translators have given TL appropriate cultural corresponding equivalent to SL term. It is a Christian missionary organization and printing was probably first introduced into India by Jesuit missionaries sometime in the sixteenth century. But of the establishment they set up and. of those founded later in the time of the East India Company little is known and none exist today. Most of the Dalits converted into Christianity today. It is the first missionary organization who worked in India.

Ex: 36. SL: krIswu (P: 135)

TL: Christ (P: 150)

Description: The SL religious term ‘krIswu’ has been translated into TL as ‘Christ’. The SL term already existed and rendered to SL culture long back, so, there is no difficulty to find equivalent for SL. In English, in its first translation from the Hebrew, the Messiah is used as a title for Jesus in the New Testament. And it is translated into Telugu krIswu. So, the author of the present novel has used this term and our translators have given English cultural corresponding equivalent for SL.

Ex: 37. SL: aMwraM (P: 140)

TL: charm (P: 156)

Description: The SL religious term ‘aMwraM’ is translated as ‘charm’. Our translators have translated the SL term with nearest equivalent of the TL. Charm means a verbal formula believed to have magical force. The SL and TL terms have the same sense.

Ex: 38. SL: mAlAmAxigalu (P: 105)

TL: malas and madigas (P: 115)

Description: The above religious term ‘mAlAmAxigalu’ has rendered into TL as ‘malas and madigas’. There is no such terminology in TL culture and our translators have directly rendered the term from SL to TL. They are treated as Dalits who are deprived socially diploid socially and economically in the Indian society.

Ex: 39. SL: harijana (P: 169)

TL: Harijan (P: 192)

Description: The SL religious term ‘harijana’ is translated as ‘Harijan’. In TL culture this term does not exist and so our translators have transliterated the SL into TL. Harijan belongs to the lowest strata of social and ritual class in India. It was a term used by Gandhi for Dalits. Gandhi said it was wrong to call people 'untouchable', and called them Harijans, which means children of God. It is still widely used in India especially in Gandhi's home state of Gujarat. Dalits are opposed to the usage of this term in modern days because almost all the Dalits are converted from Hinduism which leads to inequality.

Ex: 40. SL: pUjArulu (P: 175)

TL: priests (P: 199)

Description: The SL religious cultural term ‘pUjArulu’ is translated as ‘priests’. Here, our translators have replaced the SL cultural corresponding term with TL corresponding cultural equivalent which is already existed in the TL culture (cultural equivalent) as proposed by Newmark (1988).

Ex: 41. SL: bAnisa (P: 179)

TL: slave (P: 204)

Description: The SL term ‘bAnisa’ is translated as ‘slave’. The SL corresponding term replaced with TL corresponding term. Slave means someone entirely dominated by some influence or person. It exists in both cultures in different forms.

Ex: 42. SL: SUxra (P: 179)

TL: sudra (P: 204)

Description: The SL religious cultural term ‘SUxra’ is rendered into TL as ‘sudra’. It does not exist in the TL culture and so our translators have transliterated the SL term into TL. Manu smriti comprises of codes of Hindu life. They are based on the teachings of Vedas. Manu in the second chapter proclaims that ‘whatsoever dharma was proclaimed by Manu for anyone is all directed in the Vedas’ 1. Further, he says that ‘Veda is the supreme authority’ 2. Now it is clear that the content of Manu smriti has its base in Vedas. While propounding the doctrine of Chaturvarna Manu takes the help of the ninetieth Hymn of the tenth Mandal of Rig-Veda known as Purusha Sukta. It belongs to the later Vedic period. It is a theory of the origin of universe. While giving the origin of Chaturvarna it says: ‘Brahmin was his mouth, Rajanya was made by his thighs and Shudra sprang from his feet’. This theory of the origin of Chaturvarna has been accepted by Kathaka Samhita. But Dalits are opposed to this varna system which lead to caste discrimination. In Dalit literature, all the writers are opposed to Manu smriti. There is no equality for downtrodden people. This Varna system has given Sudra as the lowest of the four varnas: the servants and workers of low status.

Ex: 43. SL: yajFaM (P: 179)

TL: Ritual sacrifice (P: 204)

Description: The SL religious term ‘yajFaM’ is translated as ‘Ritual sacrifice’. Our translators have given descriptive equivalent of SL term to TL term. yajFaM means to offering sacrifice to a deity.

Ex: 44. SL: jAwakaM (P: 189)

TL: lifeline (P: 216)

Description: ‘jAwakaM’ is translated as ‘lifeline’. There is no such term in TL culture but our translators have translated with nearest corresponding equivalent for SL.

Ex: 45. SL: gopuraM (P: 190)

TL: tilted (P: 217)

Description: The SL religious cultural term ‘gopuram’ is translated as ‘tilted’. The SL corresponding is replaced by TL corresponding equivalent.

Ex: 46. SL: Xarmakarwa (P: 190)

TL: Trustee (P: 217)

Description: ‘Xarmakarwa’ is translated as ‘Trustee’. Our translators have given nearest equivalent to SL term. Trustee means members of a governing board.

Ex: 47. SL: Siluva (P-7)

TL: Cross (P: 1)

Description: The SL religious term ‘Siluva is translated as ‘Cross’. This term already exist in TL culture, so our translators have given exact corresponding equivalent for SL. Cross, is a representation of the structure on which Jesus was crucified; used as an emblem of Christianity or in heraldry. Dalits especially use this term frequently in their daily life whenever their work in the field becomes harder and they feel that they are carrying the cross. So, there is some similarity of SL and TL culture.

5.6.4 Flora

Geographical features can be normally distinguished from other cultural terms in that they are usually value-free, politically and commercially. Nevertheless, their diffusion depends on the importance of their country of origin as well as their degree of specificity. Especially flora related terms may differ from one nation to the other. In this section we can see the terms related to flora. As Nida observed, “the classification of plants according to size and general habits of growth may be expected to be different in different languages.”

Translating SL flora into TL may not possible at all places as our translations are between unrelated continents with different natural environment. Some plants are confined only to some particular geographical locations. To overcome the problems in translating environment specific terms, Nida suggested a solution: “The translator must determine the exact meaning of the word used in the text and then find out that equivalent term in the receptor culture”.

Another translation theorist Gregory Rabassa comments on the difficulties in translating the exotic flora and fauna of Latin America and being thankful for the ability to place the English word tree after names from other languages when his searches of the botanical lexicon proved unsuccessful. His comparisons with the French translation showed the simplification necessary in a target language that does not allow the addition of tree to modify borrowed names (Rabassa, 2005: 67-68, 76). We can see how our translators have translated the flora related terms in this novel. The whole analysis is followed on Nidas’ concept of translating flora.

Ex: 1. SL: reVMdu mAmidi wotalu. (P: 15)

TL: two mango groves (P: 9)

Description: The SL flora ‘reVMdu mAmidi wotalu’ is translated as ‘two mango groves’. Our translators have used literal translation. ‘reVMdu’ means ‘two’, ‘mAmidi’ means ‘Mango’ and ‘wotalu’ means ‘groves’ in TL.

Ex: 2. SL: verusenaga (P: 15)

TL: groundnut (P: 9)

Description: ‘verusenaga’ has been translated as ‘groundnut’. The SL corresponding word ‘verusenaga’ was replaced with TL corresponding word ‘groundnut’.

Ex: 3. SL: wAtiwopu (P: 15)

TL: palm groves (P: 9)

Description: ‘wAtiwopu’ is translated as ‘palm groves’. The SL flora ‘wAtiwopu’ is translated by nearest equivalent of the TL flora ‘palm groves’.

Ex: 4. SL: wAtimAnu (P: 16)

TL: palm post (P: 11)

Description: The SL flora term ‘wAti mAnu’ has been translated as ‘palm post’. For SL ‘wAti’ is replaced with generic form ‘palm’ and ‘mAnu’ is replaced with ‘post’ which means an upright pole consisting of a piece of timber or metal fixed firmly in an upright position.

Ex: 5. SL: mAlacci ceVttu (P: 15)

TL: Malachi tree (P: 10)

Description: The SL flora term ‘mAlacci ceVttu’ is translated as ‘Malachi tree’. The SL flora does not exist in the TL culture and so our translators have rendered the term ‘mAlacci’ as it is in TL ‘Malachi’ and ‘ceVttu’ has its equivalent. Wherever our translators did not find any equivalent in TL culture he rendered the terms with SL.

Ex: 6. SL: wAti ceVttu (P: 27)

TL: palm tree (P: 24)

Description: ‘wAti ceVttu’ was translated as ‘palm tree’. Our translators have replaced the SL term with nearest equivalent of the TL flora.

Ex: 7. SL: wummala wopu (P: 28)

TL: tumma grove (P: 25)

Description: The SL flora ‘tummala wopu’ is translated as ‘tumma grove’. The word ‘tumma’ was rendered into TL and ‘wopu’ is replaced with corresponding equivalent of the word with ‘grove’. Wherever it possible our translators have translated and incase he did not find any equivalents in TL he rendered the term.

Ex: 8. SL: jadalamarri (P: 51)

TL: banyan tree (P: 51)

Description: The SL flora term ‘jadalamarri’ has been translated as ‘banyan tree’. So far there is no equivalent for SL our translators have given nearest equivalent of the SL. ‘jadalamarri’ is an East Indian tree whose aerial shoots grow down into the soil forming additional trunks. It is a spreading tree and in India many people call it as banyan tree that’s why our translators have chosen this term to SL.

Ex: 9. SL: gaMgiregi ceVtu (P: 97)

TL: gangiredu trees (P: 105)

Description: The SL flora term ‘gaMgiregi ceVtuu’ is translated as ‘gangiredu trees’. There is no corresponding equivalent of the TL culture and so our translators have transliterated the term into TL and wherever it is possible translated them.

Ex: 10. SL: saMpeVMga moVkka (P: 97)

TL: sampenga sapling (P: 105)

Suggested translation: Champa sapling, Joy Perfume Tree

Description: The SL flora term ‘saMpeVMga moVkka’ is translated as ‘sampenga sapling’. Though it does not exist in the TL culture our translators have rendered the SL term ‘saMpeVMga’ into TL. The other word ‘moVkka’ is translated as ‘sapling’ with a nearest corresponding equivalent. ‘saMpeVMga’ is native to Indonesia, India and other neighbouring areas. It occurs naturally in the eastern Himalayan region. It is a large evergreen tree with a long straight bole of

18-21 m with a close tapering crown composed of ascending branches. It should be the Champa flower. Since it is native to the Himalayas, it doesn't have a proper English name - some call it the Joy Perfume Tree. saMpeVMga or saMpanga is a modification of the original Sanskrit name Champaka. Poo generally means flower in Malayalam. The most interesting part of the tree are its flowers which are not very showy with few narrow yellowish white petals, but have an extremely heady fragrance. This fragrance has made Champa flowers very popular and they have been part of the culture in India from time immemorial. They are used in religious offering in various parts of India. On a warm humid night, the scents can easily be enjoyed several hundred feet away. Champa flowers are used to make the world's most expensive perfume 'Joy' in America.

Ex: 11. SL: gogunAra (P: 99)

TL: GOGu skein (P: 108)

Suggested Translation: Flax

Description: The SL flora 'gogunAra' is translated as 'Gogu skein'. It is the Indian plant and with its leaves curry is prepared and its skein is made into thread and woven into linen fabric. Our translators have rendered the term due to unavailability of the SL in the TL culture. It can be replaced with 'flax' because it is already being used in many dictionaries for example Tamilcube online dictionary.

Ex: 12. SL: gamiti ceVttu (P: 103)

TL: gamiti tree (P: 112)

Description: 'gamiti ceVttu' the SL flora term has been rendered into TL 'gamiti tree'. Due to lack of existence in the TL culture our translators have transliterated the original term.

Ex: 13. SL: watiboVMwalu (P: 104)

TL: palm trunks (P: 113)

Description: The SL flora ‘watiboVMwalu’ is translated as ‘palm trunks’. ‘watiboVM walu’ come from the main stem of a palm tree; usually covered with bark; the bole is usually the part that is commercially useful for lumber. Our translators have translated the SL by the corresponding functional equivalent TL.

Ex: 14. SL: puvvaku (P: 139)

TL: tobacco (P: 155)

Description: The SL ‘puvvaku’ has been translated as ‘tobacco’. The SL cultural term already exist in the TL culture, our translators have replaced the SL functional corresponding term with TL functional corresponding equivalent which are identical in the form and content. ‘puvvaku’ means leaves of the tobacco plant dried and prepared for smoking or ingestion. Naturally, uneducated Dalits from rural areas mostly chew tobacco as a habit or a tradition.

Ex: 15. SL: kaMxi (P: 188)

TL: Bengal gram (P: 215)

Description: The SL flora ‘kaMxi’ is translated as ‘Bengal gram’. Though it is not a seed from the English culture, it is famous in TL culture with SL term. Because of that, our translators have given functional equivalent of the TL term. ‘kaMxi’ is called Chickpea or Gram in South Asia and Garbanzo bean in most of the developed world. Bengal gram is widely appreciated as health food. It is a protein-rich supplement to cereal-based diets, especially to the poor in developing countries, where people are vegetarians or cannot afford animal protein. It offers the most practical means of eradicating protein malnutrition among vegetarian children and nursing mothers. It plays a very important role in the human diet of our country.

Ex: 16. SL: kaMceV (P: 189)

TL: fence (P: 215)

Description: The SL flora ‘kaMceV’ has been translated as ‘fence’. Our translators replaced the SL functional corresponding with TL functional

corresponding equivalent. Generally a Dalit does not build walls as fencing but they plant small shrubs as fencing.

Ex: 17. SL: mulYIYa kaMca (P: 189)

TL: thorny brambles (P: 216)

Description: The SL ‘piccimulYIYa kaMpa’ is translated as ‘thorny brambles’. Our translators have translated the SL term with functional corresponding equivalent. The term itself shows its meaning as any of the various rough thorny shrubs or vines.

Ex: 18. SL: neredu ceVtlu (P: 121)

TL: neredu trees (P: 135)

Suggested Translation: Black berry

Description: ‘neredu ceVtlu’ have been rendered as ‘neredu trees’. There are no corresponding equivalent for SL flora that’s why our translators have rendered the SL ‘neredu’ into TL ‘neredu’ and remaining SL generic form ‘ceVtlu’ has been translated with TL generic equivalent ‘trees’ which existed in the TL culture. Neredu trees are Asian tree having clusters of usually white blossoms and edible fruit resembling the peach. It may be translated as ‘apricot trees’ which are same in form and function. But there is a nearest tree in the TL for SL flora that is ‘black berry’. Both have same qualities in form and fruits are also similar.

Ex: 20. SL: moVgali poVxalu (P: 133)

TL: mogili bushes (P: 148)

Suggested Translation: pandanus or pandanus bushes

Description: The SL flora ‘moVgali poVxalu’ is translated as ‘mogili bushes’. There is no such flora in the TL culture and it is purely from Asia so that our translators have rendered the term into TL. ‘mogVgali poVxalu’ are any of various Old World tropical palm-like trees having huge prop roots and edible cone like fruits and leaves like pineapple leaves. Here, we are replacing the SL

with same functionally corresponding equivalent ‘pandanus or pandanus bushes’ in the TL. It has huge prop roots and edible cone like fruits and leaves similar to pineapple leaves same as in SL.

Ex: 21. SL: gaddi (P: 138)

TL: grass (P: 154)

Description: ‘gaddi’ was translated as ‘grass’. The SL flora is replaced by TL flora which already exists in both cultures. Grass is narrow-leaved green herbage: grown as lawns; used as pasture for grazing animals; cut and dried as hay. So, the form and function is the same in both cultures.

Ex: 22. SL: reVllugaddi (P: 94)

TL: reeds (P: 103)

Description: ‘reVllugaddi’ is translated as ‘reeds’. ‘reVllugaddi’ is tall woody perennial grasses with hollow slender stems and our translators have chosen the translation ‘reeds’ as their form and function are the same like SL. So he has given exact translation for SL.

5.6.5 Fauna

India is home to a rich diversity of wildlife supplemented by an equally rich variety of fauna. Translating SL fauna into TL is not possible in the caste of translation between unrelated continent and cultures. Moreover, some animals are confined only to some particular regions according to climatic conditions. Nida (1947: 162) stated that “When there is no immediately corresponding animal in the receptor environment”. And he suggested five strategies while translating the fauna into TL from SL.

1. One may employ the name of another, somewhat related animals.
2. One may employ the name of another, entirely different animal, but one which has the same function in the culture.

3. One may qualify the name of the indigenous animal by some such expression as ‘like’.
4. One may describe the animal briefly.
5. One may employ an entirely foreign name, usually with a footnote.

In almost all place our translators have translated the fauna except in some cases. Let us examine how our translators have translated the fauna.

Ex: 1. SL: Avu (P: 9)

TL: cow (P: 3)

Description: The SL fauna ‘Avu’ is translated as ‘cow’. In Vedas and Smritis the word “Go”, which stands for the English word ‘cow’, has a broad meaning. It includes not only the male and female and calves of the cow but also cow-milk, cow-urine and cow-dung. Our translators have translated the SL with appropriate corresponding equivalent from TL.

Ex: 2. SL: cilaka (P: 19)

TL: parrot (P: 14)

Description: The SL term ‘cilaka’ was translated as ‘parrot’. It is usually brightly colored zygodactyl tropical birds with short hooked beaks and the ability to mimic sounds. Our translators have replaced the SL ‘cilaka’ with an appropriate corresponding equivalent in the TL.

Ex: 3. SL: pApa cilaka (P: 19)

TL: baby parrot (P: 14)

Description: ‘pApa cilaka’ is translated as ‘baby parrot’. It is a literal translation of the SL. ‘pApa’ literal meaning is ‘baby’ and ‘cilaka’ is replaced with ‘parrot’ which is a functional corresponding equivalent of the original.

Ex: 4. SL: jamudu kAki (P: 58)

TL: jamudu crow (P: 60)

Suggested Translation: Shrike, Crow-pheasant and King-crow

Description: ‘jamudu kAki’ is rendered as ‘jamudu crow’. There is an equivalent term for SL in the TL culture but our translators have transliterated the original term into TL and wherever it is possible he has given an equivalent. But we can replace the SL with the following terms: Shrike, Crow-pheasant and King-crow. So far there is no corresponding equivalent in TL we can replaced the term with another somewhat related term which was suggested by Nida. Generally ‘jamudu kAki’ has a strong hooked bill that feeds on smaller animals. So, here TL equivalents also have a similar quality that’s why we replaced it.

Ex: 5. SL: kodeV xUda (P: 26)

TL: young calf (P: 22)

Suggested translation: Bull calf

Description: The SL fauna ‘kodeV xUda’ is translated as ‘young calf’. Our translators have translated the SL ‘kodeV’ with ‘young’ but it is not an appropriate translation as calf itself is the young of domestic cattle, so it is like giving extra word for it. There is a specific term for SL in the TL culture that is ‘bull calf’ which is a functionally corresponding equivalent for the SL.

Ex: 6. SL: koVmmulabarreV (P: 51)

TL: buffalo with horns (P: 52)

Description: The SL fauna ‘koVmmulabarreV’ was translated as ‘buffalo with horns’. Here, our translators have given descriptive equivalent which is suggested by the Newmark when there is no appropriate equivalent in the TL, the meaning of the SL term should be explained in several words. Nida said that when there are no animal names in the TL culture it should be described briefly. For this reason, our translators have explained the animal here.

Ex: 7. SL: eVxxu (P: 99)

TL: bullock (P: 108)

Description: ‘eVxxu’ was translated as ‘bullock’. The SL animal is replaced with exact corresponding equivalent ‘bullock’. Here our translators found the exact translation for SL.

Ex: 8. SL: rAbaMxulu (P: 118)

TL: vultures (P: 131)

Description: The SL fauna ‘rAbaMxulu’ is translated as ‘vultures’. Here our translators have translated the SL corresponding term with an appropriate corresponding equivalent bird name. It is generally a bird or any of various large diurnal birds of prey having naked heads and weak claws and feeding chiefly on carrion. In this case, both SL and TL have same qualities.

Ex: 9. SL: kodipillalu (P: 126)

TL: chicken (P: 140)

Description: ‘kodipillalu’ is translated as ‘chicken’. The SL is replaced in the TL with an exact equivalent. In both SL and TL they are the same in form and function.

Ex: 10. SL: gaxxalu (P: 126)

TL: vultures (P: 140)

Description: The SL Fauna ‘gaxxalu’ is translated as ‘vultures’. The SL fauna ‘gaxxalu’, means any of several small graceful hawks of the family Accipitridae having long pointed wings and feeding on insects and small animals but vultures have different meaning like any of various large diurnal birds of prey having naked heads and weak claws and feeding chiefly on carrion. So it is not an appropriate equivalent for the SL, should be a ‘kite’. It is an appropriate functional corresponding equivalent of the original term.

Ex: 11. SL: minnAgulu (P: 133)

TL: minnagulu (P: 148)

Description: ‘minnAgulu’ is transliterated as ‘minnagulu’. The SL fauna does not exist in the TL and so our translators have transliterated the original term into TL.

Ex: 12. SL: weVllagurraM (P: 141)

TL: white horse (P: 158)

Description: The SL fauna ‘weVllagurraM’ is translated as ‘white horse’. Horse is a directly corresponding fauna and white also the same and so it is a literal translation of the SL fauna. Here, our translators have used one of the literary translation techniques that are literal translation.

Ex: 13. SL: wodelu (P: 141)

TL: wolf (P: 157)

Description: ‘wodelu’ is translated as ‘wolf’. Wolf is a direct corresponding of the SL fauna. If there is a directly corresponding equivalent in TL it should be replaced with SL fauna by Nida (1947).

Ex: 14. SL: poVnnaMgi pittalu (P: 165)

TL: Ponnangi birds (P: 187)

Description: The SL fauna ‘poVnnaMgi pittalu’ is translated as ‘Ponnangi birds’. ‘poVnnaMgi pittalu’ are the Indian birds with different colors and depending on the environment they change their color. So, we cannot find any corresponding equivalent for the SL fauna and so our translators have rendered ‘poVnnaMgi’ directly into TL and given equivalent for ‘pittalu’ as ‘birds’ which is a direct corresponding equivalent.

Ex: 15. SL: gaMdA beruMda pakRulu (P: 161)

TL: eagles (P: 182)

Description: The SL ‘gaMdA beruMda pakRulu’ is translated as ‘eagles’. So far there is no equivalent in the TL fauna, it was replaced by another fauna in TL. In this context Nida proposed that a fauna may employ the name of another, entirely different animal, but one which has the same function in the culture. Basically, the

SL stands for any of the various large keen-sighted diurnal birds of prey noted for their broad wings and strong soaring flight. Likewise, the given translated term has the same qualities in the TL culture and that's why our translators have replaced the nearest equivalent functional corresponding instead of a directly corresponding equivalent.

Ex: 17. SL: koVMgalu (P: 192)

TL: stocks (P: 219)

Suggested Translation: cranes

Description: Our translators have translated the SL fauna 'koVMgalu' as 'stocks' which is a special variety of domesticated animals within a species. It is a corresponding equivalent for SL, and there is a direct corresponding equivalent for SL that is 'cranes' which is widely using by the readers in the English language.

Ex: 18. SL: kolYIYu (P: 194)

TL: hens (P: 222)

Description: The SL fauna 'kolYIYu' is translated as 'hens'. Here our translators have given specific equivalent for generic form. Hens are adult female chicken but in SL text there is no gender variation given.

5.6.6 Abuses

Abuses are used to insult the hearer or a third person. Use of abusive expressions is common when there are unequal social relations of domination and subordination and oppressed. It is true that dominant persons can use abuses to insult the subordinates likewise forward castes can insult the backward castes to show their dominance. But within the community or in the family, Dalits can use abusive words to show their love and affection as well as in direct sense. Translators have to understand this issue while translating Dalit literature. So, Dalits can use abusive words to show their love and affection as well as to insult

somebody. We can see below some examples which are used in the novel ‘aMtarAni vasaMwaM’.

Abuses to Abuses

The following abusive terms are translated as abuses. Let us examine how our translators have rendered the SL abuses into the TL.

Ex: 1. SL: xAni notto poVyyarA **eVxava.** (P: 15)

TL: Pour it into her mouth, **wretched.** (P: 10)

Suggested Translation: Fool, and rascal

Context: When there is an occasion to offer uncles’ pancha to Yellanna, who is the only child of Yerrankadu, Lingalu and who is a pet of Boodevi (Yellannas’ aunt and sister of Yerrankadu) he poured a few urine drops on Yekatanarsu (Boodevis’ husband and uncle of Yellanna). At that time, Yekatanarsu with love and affection abused as ‘pour it into her (Boodevi) mouth, wretched’. So, through this context we can come to the conclusion that Dalits can use abusive language to show their love and affection within the family.

Description: In the above SL ‘eVxava’ is translated as ‘wretched’. Along with the translation of SL which was given by our translators there are some direct corresponding equivalents as fool, and rascal.

Ex: 2. SL: aprAccuNNi (P: 92)

TL: outcast (P: 100)

Description: The SL abusive term ‘aprAccuNNi’ is translated as ‘outcaste’. Here, the SL abusive term ‘aprAccuNNi’ is replaced by a contextual equivalent ‘outcaste’ though it does not exist in the TL culture. Our translators have translated based on contextual consistency. Outcaste means not belonging to or having been expelled from a caste and thus having no place or status in society. So, Dalits are exploited through Manu caste system, according to which Dalits do

not have caste and they are eliminated by Indian upper caste society and brutally discriminated.

Ex: 2. SL: eVxava nAyAlYIYu (P: 36)

TL: Wretched rascals. (P: 34)

Description: ‘eVxava nAyAlYIYu’ is translated as ‘Wretched rascals’. The SL abusive term was translated with direct corresponding equivalent of the TL ‘wretched rascals’. ‘eVxxava’ is translated as ‘wretched’ though it has some other equivalents as above mentioned and ‘nAyAlYIYu’ is replaced with ‘rascals’. ‘eVxava’ could be translated either with ‘wretched’ or ‘rascals’ but here our translators want to differentiate the ‘eVxava’ as well as ‘nAyAlYIYu’. So, that’s why our translators have used wretched for ‘eVxava’

Ex: 3. SL: pillaxAniki pattukeVIYIYarA eVxavanAyAla ani poladu annAdu. (P: 57)

TL: You rascal, why don’t you take it for your wife? Said Poladu. (P: 58)

Description: The SL abusive term ‘eVxava nAyAla’ has been translated as ‘you rascal’. We may understand the term in SL and TL as a deceitful and unreliable scoundrel or one who is playfully mischievous. So, the above translation is the nearest contextually corresponding equivalent for SL. In the present novel, Poladu a madiga fellow who cutes the beef, asked the Mala fellow Pittodu as to why he came so early to Madigapalli, as he was surprised to see him. At that time, Pittodu replied mischievously that he came just to bring beef but that is not true.

Usually, Poladu’s wife would come to Malapalli with heaps of meat in the basket. So, there was no need to come to Madigapalli for beef. That’s why Poladu questioned Pittodu. Through this context we can see the use of abusive words with love and affection between Poladu and Pittodu though they are from different communities. The above lines prove that Dalits use abuses for not only in an abusive manner but also to show their affection and love.

Ex: 4. SL: raMda. raMdrA piriki nA koVdakallAra. (P: 34)

TL: Come, come, you coward bastards (P: 32)

Description: The SL abusive term ‘piriki na koVdakallAra’ is translated as ‘you coward bastards’. Here our translators have translated the SL abusive term with contextual corresponding equivalent. When Narigadu’s family was scared about the floods, Narigadu asks them to go to a safe place but his community get scared. In that context Narigadu abused them as raMdra. raMdra piriki nA koVdakallAra. And our translators have translated SL with contextual corresponding equivalent ‘come, come you coward bastards’ as Nida mentioned.

Ex: 5. SL: magalYlaMwA piriki goVdlayiwe nA bidda mAtlAdiraxi. (P: 47)

TL: when all the men are cowardly, my child spoke. (P: 46)

Description: The SL ‘piriki goVdlayiwe’ is translated as ‘cowardly’. This SL is translated with some elements in the message being changed. This process is known as ‘additions’, which means changing some elements in the message from implicit to explicit status but does not add to the content; it simply changes the manner in which the information is communicated (Nida 1964: 227-231).

Ex: 6. SL: rAMde nA savuwullArA. (P: 105)

TL: Come, my co-wives. (P: 116)

Description: The SL ‘savuwullArA’ has been translated as ‘co-wives’. It is also contextual corresponding equivalent for SL. It is a general abusive term among the Dalits.

Ex: 7. SL: I mAlakoVdukki yikkada panikAvAlta. (P: 126)

TL: This son of a mala wants a job here, I believe.(P: 140)

Context: Sivaiah wants some work where the upper caste people are doing working. He doesn’t know their caste but when he found work at Buckingham canal. As a new comer without knowing about their caste he requested them for work and they brutally beat him up and abused him as son of mala when they

knew about his caste. And then Sivaiah and Seshireka run away from the upper caste workers at Buckingham canal.

Description: The above SL ‘mAlakoVdukki’ is translated as ‘son of mala’. Though these types of abuses do not exist in the TL our translators have rendered as it is into TL. Definitely there is a lack of original sense when there is no elaborate note to these types of translations. In this regard, Newmark (1988) suggested a strategy called notes, additional information may be added to the translation by a translator because of the differences between SL and TL culture.

Ex: 8. SL: CI eVxavabawuku’ anukoVnnAdu. (P: 140)

TL: Chi, what a wretched life, he thought. (P: 156)

Context: Chinnodu (who is later changed his name as Martin) is the young Dalit boy and did not like to work with his parents under the upper caste people where they are discriminated brutally. But his parents were working there and at that time he himself moaned him about his life through the above sentence.

Description: ‘CI eVxavabawuku’ is translated as ‘Chi, what a wretched life’. The above abusive term ‘eVxavabawuku’ was translated into TL as ‘what a wretched life’ but ‘CI’ was transliterated it as ‘Chi’. When there is no exact expression in the TL, it should be rendered as it is. This type of strategy is known as Couplets which occur when the translator combines two different procedures (Newmark 1988). Here, our translators have rendered where he needs and translated where it is possible. So, he followed the two approaches while translating the above abusive term.

Abuses to Non-abuses

Ex: 1. SL: Adni winnI xAnikeM xoVbbudAyile ani poladu BArya aMxi. (P: 57)

TL: Let him eat. Why for her? Said Poladu’s wife. (P: 58)

Description: The SL abuse ‘xAnikeM xoVbbudAyile’ has been translated as ‘why for her’. In the above SL sentence, there is an abusive expression but when

it was translated into TL there is no abusive expression. It has slightly changed. This process is known as ‘Reduction’. It means reducing the SL word component. Our translators have reduced the meaning of the original while translating into TL because of lack of expression in the TL for SL.

Ex: 2. SL: AgaMwu I gadapaloki geVMwiwe xInabba soVmmu
eM poyiMxani. (P: 65)

TL: she would think what could be lost if she jumped over this
threshold. (67)

Description: The SL abusive term ‘xInabba soVmmu’ has been translated into TL as non-abusive term ‘think’. If we observe the TL term, there is no abusiveness in that. It has been modified as a non-abusive term. Here, our translators have translated the abusive term as non-abusive term due to lack of same expression in the TL culture.

5.6.7 Kinship Terms

Kinship terminology refers to the various systems used in languages to refer to the persons to whom an individual is related through kinship. Different societies classify kinship relations differently and therefore use different systems of kinship terminology. Kinship is commonly based on genealogy. One’s relatives, in effect, are those with whom one has a genealogical connection. This notion of kinship as being based on genealogy was made explicit by W. H. R. Rivers who defined “kinship ... as relationship which is determined, and can be described, by means of genealogies” (1924: 53). More recently, Scheffler and Lounsbury used the same idea in their comment that “[w]here the distributional criteria are genealogical and egocentric, we speak of relations of kinship” and refer to “[r]elations of genealogical connection” as “kinship proper” (1971: 38, 39), thereby making central, in their view, the role of genealogical connections as the basis of kinship relations (cited in the Dwight. Read, 2000: 1-2).

Kinship terms, according to Leach (1958) are ‘category words by means of which an individual is taught to recognize the significant groupings in the social structure into which he is born’ (143).

Titiev’s study of Hopi kinship terms reveals that kinship terms have nothing to do with genealogical connections (Titiev, 1967: 37).

Thomas’s study of the Australian kinship terms suggests that kinship terms do not necessarily always indicate ties of blood but might be used to express status or to refer to matters of obligation and privileges (cited in the Pedzisai Mashiri, 2003). “A close connection marked by community of interests or similarity in nature or character relatedness or connection by blood or marriage or adoption” (Online English WordNet)

Every language have kinship terminology such as ‘father’, ‘mother’, ‘bother’, ‘mother-in-law’etc. Kinship terminology changes widely among languages. Translating kinship terms is very difficult as our texts of study belong to structurally unrelated languages and unrelated cultures. The structure of SL (Telugu) is different from the TL (English). In SL (Telugu) has different (specific) terms but for TL (English) there are no separate terms for different groups like ‘annA’ (elder brother), ‘wammudu’ (younger brother), ‘akka’ (elder sister), ‘ceVlli’ (younger sister), ‘maraxalu’ (a woman’s younger brother’s wife and wife’s younger sister), ‘marixi’ (husbands younger brother and younger sister’s husband), ‘bAva’ (husbands elder brother, elder sister’s husband, mother’s brother’s son and father’s sister’s husband), ‘bAbAyi’ (father’s younger brother and mother’s younger sister’s husband), and ‘peVxanAna’ (father’s elder brother and mother’s elder sister’s husband). But TL (English) has only sister and brother though they are elder or younger. The following are the terms found in the SL and TL which we will examine.

Ex: 1. SL: wAwa (P: 12)

TL: grandfather (P: 5)

Description: The father of one’s father or mother.

Ex: 2. SL: wAwA (P: 9)

TL: Thatha (P: 3)

Description: The SL Kinship term ‘wAwA’ is transliterated as ‘thatha’. Generally the SL can be translated as ‘grandfather’ but our translators did not translate like this. But he want to show the difference between thatha and grandfather. In the novel Chennaiah called Jambavantha as ‘wAwA...mahA...’ but there is no corresponding relation between chennaiah and Jambavantha. It is a mythical story and so our translators did not translate it.

Ex: 3. SL: menawwa (P: 13)

TL: father's sister. Paternal aunt (P: 7)

Description: The SL kinship term ‘menawwa’ is translated as ‘father’s sister’ and ‘paternal aunt’. Here our translators have translated the term with descriptive equivalent which is proposed by Newmark. If there is no specific equivalent for SL into TL, the meaning of the term should be described in several words. In TL culture ‘menawwa’ and ‘awwa’ both do not have different words but they can use only ‘aunt’ but in SL there is a specific terminology for both the terms. That’s why our translators have given a description to SL.

Ex: 4. SL: ceVlleVlu (P: 13&14)

TL: sister (P: 7)

Description: A female person who is younger than the other person and who has the same parents. In this novel, Budevi is the younger sister of Yerrankadu and who has the same parents. There is only one younger sister for Yerrankadu and that’s why our translators did not mention it specifically. In English culture there are no different terms for ‘ceVlleVlu’ and ‘akka’. For both they can use only the term sister but in SL culture both have different terms as mentioned before.

Ex: 5. SL: wobuttuvulu (P: 14)

TL: sisters (P: 7)

Description: The SL kinship term ‘wobuttulu’ has been translated as ‘sisters’. The SL generic term was replaced by contextually corresponding specific term. Generally, ‘wobuttuvulu’ means a person having the same parents as another person. So, there is no specific gender in SL but our translators have provided specific female gender based on the context.

Ex: 6. SL: bAvamarixi (P: 14)

TL: brother-in-law (P: 8)

Description: Younger sisters’ husband. Yenkatanarsu is the brother-in-law of Yerrankadu (Budevis’ husband).

Ex: 7. SL: pilla bAguMxirA **annA** aMxi. (P: 14&15)

TL: She said, "The girl is good, **anna**. (P: 9)

Suggested Translation: brother

Description: The SL kinship ‘annA’ is translated as ‘anna’. The SL is transliterated by our translators though there is a direct corresponding equivalent in TL culture as ‘brother’. ‘annA’ means a male with the same parents as another same like brother. Here, Boodevi called her brother asking about Lingalu. But our translators consciously or unconsciously mistranslated the SL.

Ex: 8. SL: kodalu (P: 15)

TL: daughter-in-law (P: 9)

Description: The wife of one’s son.

Ex: 9. SL: menalludu (P: 15&29)

TL: nephew (P: 9)

Description: The son of one’s brother or sister and father’s sister’s son or mother’s brother’s son. In this novel, Yellanna is the nephew of Boodevi (Boodevi, brother’s son).

Ex: 10. SL: abba (P: 15)

TL: Father (P: 9)

Description: ‘abba’ is translated as ‘father’. In the SL culture ‘nAna’ and ‘abba’ are the same, and it means the male parent. So, it was translated as ‘father’ which is a direct corresponding equivalent in the TL.

Ex: 11. SL: suBaxra **awwaperA** (P: 115)

TL: She asked, 'Is Subhadra **attha**'s name? (P: 127)

Description: The SL kinship term ‘awwa’ is translated as ‘attha’. Here, our translators have transliterated the SL into TL though there is direct contextual equivalent in the TL as ‘mother-in-law’.

Ex: 12. SL: menamAma (P: 15)

TL: maternal uncle (P: 10)

Description: Father’s sister’s husband. In the present novel, Yenkatanarsu is the maternal uncle of Yellanna (son of Yerronkadu and Lingalu). Budevi is the sister of Yerrankadu and wife of Yenkatansu.

Ex: 13. SL: aMwakannA eVxaMtAdrA **alludA** annAdu. (P: 81)

TL: he said, 'What else could he say other than that, **alludu**?' (P: 87)

Description: The SL kinship ‘alludA’ is translated as ‘alludu’. Though it has direct corresponding equivalent in the TL as ‘son-in-law’, our translators have transliterated the SL into TL.

Ex: 14. SL: bidda (P: 13)

TL: child (P: 7)

Description: The young person of either sex.

Ex: 15. SL: nArAyi **mAmavuMte**, saccinA AnA koVdukulni addaMgA
narikevodu. (P: 7)

TL: If Narayi **mama** were alive, he would have hacked those bastards to death.

Suggested Translation: father-in-law or uncle

Description: The SL ‘mAma’ is transliterated as ‘mama’. Though, it has two equivalents in the TL as ‘father-in-law’ or ‘uncle’.

Ex: 16. SL: koVduku (P: 17)

TL: son (P: 13)

Description: One's male child. For example Yellanna is the son of Yerrenkadu and Lingalu.

Ex: 17. SL: walli (P: 27)

TL: mother (P: 23)

Description: A woman who has given birth to a child. For example, Lingalu is the mother of Yellana and Ruthu is the mother of Emmanuel in the present novel.

Ex: 18. SL: sinnabbA ani pilcAdu. (P: 27)

TL: He called him only sinnabba. (P: 23)

Description: ‘sinnabbA’ means a brother of one’s father or mother and the husband of one’s aunt. It is transliterated as ‘sinnabba’ though it has a specific term in TL culture, there is a generic form like ‘uncle’. In English there is no separate term for sinnabbA and peVxanAna both are same. But our translators transliterated the term into TL though there is an equivalent for SL.

5.6.8 Forms of Address

Forms of address are important for effective and successful communication and have long been considered a very salient indicator of status of relationships. One can use different forms of address to show his respects or fondness towards other people, or to insult or depreciate them. How to appropriately address people requires the consideration of several factors, such as the social status or rank of the other, sex, age, family relationship, occupational hierarchy, transactional status, race, caste or degree of intimacy.

The unique text like ‘aMtarAni vasaMwaM’, a Dalit novel has rich forms of address. They may be among the family, among the community and among the upper and lower communities different from one another. Let’s examine the forms of address in the present novel.

5.6.8.1 Forms of address among the Family members

Forms of address sometimes differ depends upon the social class positions of the speakers or the mood or emotion. A sister or the brother of the family though he or she may be younger or older would address his or her family member in-honorifically ‘rA’ (hey), ‘piriki nA koVduku’ (coward bastard). Not only brother or sister of the family, other family members also use the same kind of address form. The high social class family members would add an honorific suffix ‘gAru’ while addressing their family members. The following examples demonstrate forms of address among the family members.

Ex: 1. SL: pilla bAguMxirA annA (P: 14)

TL: E: She said, 'The girl is good, anna'. (P: p)

Description: The SL form of address ‘annA’ is transliterated as ‘anna’ though it is a specific form it should be replaced with generic form ‘brother’ in TL.

Ex: 2. SL: eVllanna “kanpiMcalexe awwA”’aneAdu. (P: 17)

TL: Yellanna would tell his aunt, 'I can't see'. (P: 11)

Ex: 3. SL: “biddaMte Idene pillA” (P: 28)

TL: 'That's what a son means! (P: 24)

Ex: 4. SL: kAwwa nalla winiporA alludA (P: 57)

TL: Why don't you eat a bit nalla before you go? (P: 57)

Ex: 5. SL: Idiki siMwaseVttu eVkkatame rAxu. (P: 70)

TL: He can't climb a tamarind tree. (P: 74)

Ex: 6. SL: mI wAwa paxAlrA cinnA. (P: 154)

TL: Those are your grandfather's songs. (P: 174)

Ex: 7. SL: o kaWa allave amammA. (P: 161)

TL: why don't you weave a story, ammamma? (P: 182)

Description: In some cases, forms of address among the family member sometimes can use honorific or in-honorific words, it depends on the class, gender, caste and age.

5.6.8.2 Forms of Address among Communities (Dalit Vs Dalit & Dalit Vs Non-Dalit)

There are two types to forms of address among the communities, either between Dalit to Dalit or between Dalit to non-dalit. Sometimes, the addressee may use honorific, sometimes may not use honorific. Let us see the different forms of addressing found among the communities when addressing one another.

Ex: 1. SL: alagA gAdixallArA. (P: 31)

TL: you riff-raff donkeys. (P: 29)

Description: Here the speaker is karanam the elder of the village and he is un-honorifically addressing Dalits among the masses.

Ex: 2. SL: gaMdi padakuMdA cUdAlrA subbA (P: 33)

TL: We should see to it that it doesn't breach, Subba (P: 31)

Description: Without some specific expression there are no in-honorific addresses in the English language. The above example 'rA' which is bold one in the SL is the witness for this.

Ex: 3. SL: raMda. raMdrA **piriki na koVdakallAra**. (P: 34)

TL: Come, come, you **coward bastards**. (P: 32)

Description: Here the addressee addressing is addressing the upper caste people in an uncontrolled and emotional state.

Ex: 4. SL: yika veVIYIYavoy reVddI (P: 51)

TL: Now, you may go, Reddy (P: 51)

Description: The same class people (upper caste) Karanam addressing the reddy with his caste name. It is also a kind of honorific addressing because in Indian culture different upper caste people address each other with their caste name and they feel that that is an honor.

Ex: 6. SL: krismas xAkA vuMdarAxatoy (P: 160)

TL: Why don't you stay on till Christmas? (P: 181)

Description: ‘oy’ is an un-honorific address to addressing equal status people especially in the Dalit community. But in the English Translation of the above example there is no such expression, because English does not have such specific expressions.

5.6.9 Measures, Weights, Time and Money

The translation of units of the metric system and others (say the Russian *verst*) will depend on their setting and the implied readership. While translating newspaper and periodical articles into English, they are normally converted to the (so-called) Imperial system, i.e. miles, pints, pounds, etc. In translating specialized articles, professional magazines, etc., they are usually transferred (i.e., the metric system is retained) but for cookery articles they are both transferred and converted to the Imperial system (Newmark 1988: 217).

He also suggested that ‘when approximate figures are given in the SL text, translate with correspondingly approximate figures’ (thus 10 km would be 6 miles, not 6.214 mile) (Newmark 1988: 218).

5.6.9.1 Measures are categorized into:

- Measures of Quantity
- Measures of Length
- Measures of Distance
- Measures of Area
- Measures of Width
- Measures of height

- Measures of Thickness

5.6.9.1.1 Measures of Quantity:

1) Liquid 2) Dry

5.6.9.1.1.1 Liquid: In translating liquids, our translators reproduced the SL terms.

Let us see the examples bellow:

Ex: 1. SL: reVMdu mUdu bAnalu (P: 29)

TL: two or three cauldrons (P: 25)

Ex: 2. SL: paxI paxihenu ewAM bAnalu (P: 102)

TL: ten or fifteen tubs (P: 111)

Ex: 3. SL: wUmu nIlYYu (P: 102)

TL: culvert water (P: 111)

Ex: 4. SL: wotteVdu kudiwi (P: 138)

TL: tubful of kuditi (P: 154)

Ex: 5. SL: muMwa kallu (P: 29)

TL: potful of toddy (P: 25)

Description: In above examples, there is no mention of measurement of the dry subjects in SL. Hence, it does not require any discussion here.

5.6.9.1.1.2 Dry

Ex: 1. SL: mUdu muMjalu (P: 28)

TL: three kernels (P: 24)

Ex: 2. SL: mUdu cAtala vadlu (P 31)

TL: three baskets of paddy (P: 28)

Ex: 3. SL: vAteVdu gaddi (P: 138)

TL: little grass (P: 154)

Ex: 4. SL: nalapE ayixucAtala vadlu (P: 138)

TL: forty-five baskets of paddy (P: 154)

Description: These are some natural measurements in the Telugu language especially Dalits measure like this in their lives. They could not use exact measures to measure dry items except in some cases.

5.6.9.1.2 Measure of Length:

In the following examples, our translators reproduced the SL terms.

Ex: 1. SL: yiravE bArla wAtiwopu (P: 15)

TL: twenty arm-lengths of palm groves (P: 9)

Ex: 2. SL: mUreVdu xUraM (P: 36)

TL: elbow length (P: 35)

Ex: 3. SL: mElu xUraM (P: 75)

TL: mile-long (P: 79)

Description: In the above examples, though our translators have reproduced the SL terms into TL. Here, our translators have rendered literally as well as translated directly.

5.6.9.1.3 Measure of Area:

Ex: 1. SL: yABeV eVkarAla mAgANi (P: 15)

TL: fifty acres of wet land (P: 9)

Ex: 2. SL: ayixu eVkarAla verusenaga xibba (P: 15)

TL: five acres of groundnut mound (P: 9)

Ex: 3. SL: pAwika eVkarAlu (P: 153)

TL: twenty-five acres (P: 172)

Description: In the above examples our translators have reproduced the SL measure of area with TL measure of area. At almost all places they did the same..

5.6.9.2 Weights

Ex: 1. SL: seru vakkalu (P: 73)

TL: seer of betelnuts (P: 77)

Ex: 2. SL: reVMdu serlu (P: 73)

TL: two seers (P: 77)

Description: Weights of the SL were not existed in the TL that's why our translators have transliterated them. Yet no other term is more convenient if a translator decides to use a SL word in his TL text. When the translators have to

decide whether or not to transfer a SL cultural word whose referent is peculiar to the SL culture and which does not have a familiar component or equivalent in the TL, they usually complement it with a second translation procedure. Basically, the names of SL objects, inventions or devices should preferably be creatively translated. (Newmark, 1988: 81)

5.6.9.3 Time

According to Nida (1964: 218) “problems of time presents fewer difficulties than weights and measures. The language of primitive people often possesses quite a full system of time measurements.”

5.6.9.3.1 Years

There are special names for years in SL but here our translators did not mention here. They have influenced by English. Let us examine the years below:

Ex: 1. SL: yinni saMvawsarAla warvAwa. (P: 21)

TL: after all these years. (P:)

Ex: 2. SL: yugaM (P: 23)

TL: era (P: 19)

5.6.9.3.2 Months

Ex: 1. SL: neVla rojulu (P: 30)

TL: month (P: 27)

Ex: 2. SL: saMvawsaraMlo reVMdu mUdu neVllu (P: 14)

TL: two or three months a year (P: 8)

5.6.9.3.3 Days

Ex: 1. SL: vAraM rojulu (P: 30)

TL: week (P: 28)

Ex: 2. SL: oVkaroju (P: 31)

TL: a day (P: 29)

Ex: 3.SL: reVMdu gaMtalulu (P: 87)

TL: two hours (P: 95)

Ex: 4. SL: I roju (P: 27)

TL: this day (P: 23)

Ex: 5. SL: sAyaMwraM (P: 28)

TL: evening (P: 24)

Description: In the above examples our translators have translated them with directly corresponding equivalents which are already available in the TL culture.

5.6.9.4 Money

According to Nida (1964: 217) “A borrowed word, e.g. denarius, talent, shekel, etc., identified in terms of buying power on some easily calculable base. They may be done, for example, by relating all biblical currencies to the denarius and explaining the denarius as equal to one day’s wage of a common laborer”.

It seems that our translators have aimed at enabling the TL reader to know about SL economy. Let’s examine the following examples:

Ex: 1. SL: yAbE bedalu (P: 27)

TL: yAbeV bedalu (P: 23)

Ex: 2. SL: muppE aNAlu (P: 27)

TL: muppayi aNAlu (P: 23)

Ex: 3. SL: mUdu vaMxala xammidllu (P: 27)

TL: mUdoVMxala xammidllu (P: 23)

Ex: 4. SL: rUpAyalu (P: 14)

TL: rupee notes (P: 8)

Description: In the above examples, our translators have tried to render as it is to show SL economy to TL readers. That’s why they transliterated them.

Chapter-6

Translating Grammatical Phenomena: An Analysis

In this chapter various kinds of grammatical phenomena have been discussed. This chapter would also deal with the procedures to handle various words while rendering from Telugu into English.

6.1 Reduplication

Reduplication has always attracted the attention of linguists, perhaps especially because speakers of Indo-European languages are not familiar with the phenomenon, but they can find it in almost every non-Indo-European language. Sapir noted that "Nothing is more natural than the prevalence of reduplication, in other words, the repetition of all or part of the radical element" (Sapir, 1921: 76).

“Reduplication, by definition stands for repetitions of all or a part of a lexical item (word) carrying a semantic modification.” (Abbi, 1994: 14)

“Reduplication is a morphological process in which one or more elements were copied from the base.” (Zainab Kadim Igaab, 2010)

“Reduplication is among the processes that commonly exist in English and some other languages, and it is one of six main kinds of grammatical processes mentioned by Sapir in addition to word- order, composition, affixation, internal modification of the radical or grammatical element and accentual differences. It is used with various forms to achieve various purposes: lexical, morphological, and grammatical. (Dineen, 1967: 228)

“In the literature, there are other terms which are sometimes used interchangeably with reduplication like 'cloning, doubling, duplication, and repetition' but the standard term is 'reduplication' (Wikipedia).”

"A common morphological process in some languages involves reduplication, which marks a grammatical or semantic contrast by repeating all or part of the base to which it applies." (O'Grady, Archibald, 2000: 131)

The phenomena of reduplication may be divided into morphological reduplication and lexical reduplication. Morphological reduplication refers to the minimally meaningful and semantically invisible morphemes which are constituted of repeated syllables. Onomatopoeic constructions, imitatives, sound symbolism, mimic words are all examples of morphological reduplications.

Lexical reduplication is constituted of two identical words, e.g., 'maYYi-maYYi' in SL (Telugu). Partial lexical reduplication of a word involves reduplication of phonological elements, examples include such as echo words 'eVgA-xigA'.

6. 1. 1 Echo Formations

Echo word constructions are characteristic of colloquial speech throughout the Indian subcontinent. Echo words result from a partial reduplication of words where an initial consonants or syllable is replaced in the reduplicated word. The base of an echo formation, which in the vast majority of cases appears first, is always a lexical item with its own right. But the reduplicated part follows the sound pattern of the first word and as a separate entity may not necessarily carry any meaning. It is usually used to sound casual, or in a suggestive manner.

Throughout the Indian languages echo expressions are predominantly restricted to colloquial speech. It often occurs in informal conversations, which is not controlled by any rule. Our author of the present novel efficiently uses the conversational style in his novel 'aMtarAni vasaMwaM', but we have not found any echo word expressions in the novel.

6.1.2 Onomatopoeia

Onomatopoeia is a special language expression because its phonological form appears to be more directly associated with its meaning. Onomatopoeic words can convey imaginative, animated, and picturesque meanings that ordinary (i.e. non-onomatopoeic) words do not indicate.

Onomatopoeia to Non- Onomatopoeia

Ex: 1. SL: valavalA (P: 8)

TL: downpour (P: 2)

Ex: 2. SL: jala jalA (P: 8)

TL: rapid (P: 2)

Ex: 3. SL: peVIYa peVIYa (P: 34)

TL: horrifying noise (P: 32)

Ex: 4. SL: gala galA (P: 60)

TL: roar (P: 62)

Ex: 5. SL: nakki nakki (P: 71)

TL: unseen (P: 74)

Ex: 6. SL: veVkki vekki (P: 116)

TL: loudly (P: 125)

Ex: 7. SL: kara kara (P: 196)

TL: heat (P: 225)

Description: In non-Indo-European languages have these types of constructions whereas Indo-European languages are not familiar with these phenomena. In this reason, our translators are replaced onomatopoeia by non-onomatopoeia.

Reduplication to Reduplication

Ex: 1. SL: wappukoMdi wappukoMdi (P: 13)

TL: move aside move aside (P: 7)

Ex: 2. SL: xEvarAya xEvarAya (P: 16)

TL: Daivaraya - Daivaraya (P: 10)

Ex: 3. SL: rojurojukU (P: 78)

TL: day by day (P: 83)

Ex: 4. SL: guMpulu guMpulugA (P: 122)

TL: crowds and crowds (P: 135)

Ex: 5. SL: malYI malYI (P: 127)

TL: again and again (P: 141)

Ex: 6. SL: pori pori (P: 140)

TL: over and over (P: 156)

Ex: 7. SL: kaWalu kaWalugA (P: 159)

TL: stories after stories (P: 180)

In the above examples reduplications have been translated as reduplications. Here our translators have tried to translate reduplications to reduplications without losing any meaning.

Reduplication to Non-reduplication

Ex: 1. SL: malYYI malYYI (P: 12)

TL: recollected (P: 6)

EX: 2. SL: appudappudU (P: 13)

TL: now and again (P: 7)

Ex: 3. SL: paxe paxe (P: 13)

TL: repeatedly (P: 7)

Ex: 4. SL: maXya maXya (P: 16)

TL: middle (P: 10)

Ex: 5. SL: veVwiki veVwiki (P: 21)

TL: searching (P: 16)

Ex: 6. SL: warawarAla (P: 23)

TL: generations (P: 18)

Ex: 7. SL: paxe paxe (P: 27)

TL: kept (P: 23)

Ex: 8. SL: Agi Agi (P: 32)

TL: stopping (P: 30)

Ex: 9. SL: kumili kumili (P: 47)

TL: heart out (P: 46)

Ex: 10. SL: gabagabA (P: 49)

TL: rushing (P: 49)

Ex: 11. SL: miNuku miNuku (P: 54)

TL: twinkling (P: 54)

Ex: 12. SL: powU powU (P: 65)

TL: ran (P: 67)

Ex: 13. SL: parigeVwwi parigeVwwi (P: 69)

TL: running (P: 72)

Apart from the above examples, it may be noted that in a sentence a reduplication word of SL is replaced by a non-reduplication word in TL while translating them without losing any meaning.

6. 2 Proper Nouns or Proper Names

"An ordinary personal name is, roughly, a word, used referring, of which the use is not dictated by any descriptive meaning the word may have. (As cited in Alireza Sadeghi Ghadi- Strawson 1971: 23)"

In the real world, proper names may be non-descriptive, but they are obviously not non-informative: If we are familiar with the culture in question, a proper name can tell us whether the referent is a female or male person (Alireza Sadeghi Ghadi, 2010).

"A proper noun (sometimes called a proper name) is used for a particular person, place, thing or idea which is, or is imagined to be, unique (Alexander, 1988: 38)"

Some problems may arise while translating cultural specific terms like proper names. To overcome the problems of translating proper names Nida (1964: 194) has suggested three types of solutions:

1. A complete adaptation of the borrowed word to the phonological system of the receptor language.
2. Simple borrowing of the orthographic form of the proper names from the source language, without reference to the sounds or the orthographic 'strangeness' in the receptor language.
3. A comprise. By a comprise, Nida means that the familiar names should be written as pronounced in the receptor language.

Not only followed the above strategies proposed by Nida to transfer proper names, but also have sometimes translated them wherever possible.

Let's examine the examples provided below in order to understand which are of the three strategies proposed Nida (1964: 194).

The following proper nouns fall under the third solution suggested by Nida i.e. a complete adaptation of the borrowed word to the phonological system of the receptor language.

Source Language (Telugu)	Target Language (English)
rUwu	Ruth
rUbenu	Reuben
Sivudu	Siva
JAMbavaMwudu	Jambavanta
sUwraXArudu	Sutradhara
arjunudu	Arjuna
immAnuyelu	Immanuel
krIswu	Christ
sImonu	Simon

PilAwu

Pilate

yAkobu

Jacob

While translating the proper names our translators have followed second solution suggested by Nida i.e. ‘Simple borrowing of the orthographic form of the proper names from the source language, without reference to the sounds or the orthographic ‘strangeness’ in the receptor language’.

Source Language (Telugu)

Target Language (English)

pArvawi

Parvati

eVllanna

Yellanna

mArtin

Martin

yAnAxi ramaNayya

Yanadi Ramanaiah

brOn

Brown

suBaxra

Subhadra

cinaraMgadu

Sinarangadu

siMpiri

Simpiri

cinnammi

Chinnammi

ravi varma

Ravi Varma

vemana

Vemana

subbayya

Subbaiah

HiraNyakaSipudu

Hiranyakasipu

mAxiga mAwayya

Madiga Matiah

muwwayya	Muthaiah
rAmulu	Ramulu
pittodu	Pittodu
raMgAyi	Rangayi
poladu	Poladu
nalleVMkadu	Nallenkadu
basavadu	Basavadu
ceVMcu lakRmi	Chenchulakshimi
narasiMhasvAmi	Narasimhaswami
liMgAlu	Lingalu
bUxevi	Boodevi
eVrreVMkadu	Yerrenkadu
eVMkatanarsu	Yenkatanarsu
gaMga	Ganga
urumula nAganna	Urumula Naganna
urumula caMxrappa	Urumula Chandrappa
laccimi	Latchimi
nArigAdu	Narigadu
ceVnnayya	Chennaiah
eVrra goVllalu	Yerra gollalu

In the following examples, our translators have translated the proper names (nouns) wherever possible. It is his own style and he could not follow Nida.

Telugu	Equivalents of English replacements
peVxxa karaNaM	Elder Karanam
maMgali rAmulu	The barbar, Ramulu
kummari peVxakoteSvarudu	The Potter, Pedakoteswarudu
cAkali veVMkAyi	Washer woman Venkayi
cinakApu	The Younger Kapu

6. 3 Personal Pronouns

Pronouns are often traditionally described as substitute words. They substitute the noun in a sentence. In particular, personal pronouns (PPs) substitute the ‘person’. The ‘person’ is said to be one of three possible ‘people’; the first person (the person speaking: nenu-I), the second person (the person listening: mIku/mIru-you), or the third person (the person or thing spoken of: awanu-he, AmeV-she, axi-it). The reason that the ‘person’ in a sentence can be replaced (or indeed omitted altogether) by a pronoun is context.

It is obviously necessary to take into account the social aspects as well as the strictly linguistic aspects of language, as language has developed as a tool for society and as an integral part of society itself. Telugu personal pronoun usage is no exception to this necessity. In fact, Telugu personal pronouns usage reflects the complex ‘class’ structure in society. Especially in Dalit literature, the use of personal pronouns is unique. Personal pronouns reflect the power relations or solidarity relations that exist between speaker and addressee.

Relation of Power: One person may be said to have power over another in the degree that he/she is able to control the behavior of the other. Power is a

relationship between at least two persons and it is nonreciprocal in the sense that both cannot have power in the same area of behavior. The power semantics is similarly nonreciprocal; the superior addresses the subordinate using non-honorific pronouns and receives honorific pronouns. Power relations are based on physical strength, wealth, age, sex, the state, within the family (Brown and Gilman, 1972: 187).

But in Indian context, caste plays the major role in the society, based on the caste one may get honor or dishonor. Likewise superior (upper caste person) addresses the subordinate (Dalit) using non-honorific pronouns (vAdu/ vIdu) and receives honorific pronouns (mIru wamaru). Let us examine how our translators have translated personal pronouns from Telugu into English in the present novel ‘aMtarAni vasaMwaM’.

Ex: 1. SL: ceVtlukoVttAka mIwo ceVbuxAmanukoVnnAM (P: 79)

TL: We wanted to inform you after chopping (P: 85)

Description: Here the speaker is a Dalit (Naganna) and addressee is an upper caste person (Younger Karanam). Generally Dalits could use honorific and receive non-honorific. Likewise, here also Naganna was addressing Younger Karanam with honorific pronoun as ‘mIru’. But there is no distinct word for respect in second person as SL. Hence our translators have understood the context and replaced the SL honorific pronoun ‘mIru’ by TL second person singular ‘you’. In TL (English), there are no honorific pronouns.

Ex: 2. SL: ‘eVppudU leMxi yippudu mIku kAkuMdA’ poxxA ani mAIA

mAxigalannAru. (P: 102)

TL: The malas and madigas said, ‘Anyway, what has never been there, how can you get it now?’ (P: 111)

Description: Here again the speakers are Dalits (Malas and Madigas) and the addressee is a upper caste person (Atchi Reddy). Generally the Dalits can use honorific terms to the upper caste people. In same manner Dalits are addressing upper caste person with honorific pronoun ‘mIku’ and our translators have replaced by ‘you’ which is second person singular in TL. Because, TL do not have honorific pronouns like SL.

Ex: 3. SL: nuvvu mAlAdivikaxarA (P: 17)
L: Aren't you a mala? (P: 13)

Description: In the above sentence, the speaker is a upper caste person and the addressee is a Dalit boy. Generally upper castes use non-honorific terms to address lower castes, who on the other hand address them using honorific pronouns. As there is no distinctive respect word in second person, the translators have replaced the SL pronoun ‘nuvvu’ by ‘you’.

Relation of Solidarity

The solidarity dynamic reigns when speakers address each other in the same way; both use non-honorific (for example, children or close friends with each other) or both use honorific for example professors or doctors who do not know each other well or who are in a formal meeting (Brown and Gilman, 1972: 188).

Ex: 1. SL: kAni mIru nAku gurwoVccAru. (P: 179)
TL: But I thought of you. (P: 203)

Description: Here the speaker is the Dalit (Ramanujam) and the addressee is also a Dalit (Reuben). Equals have the options of using both honorific and non honorific forms. Since there is no specific honorific pronoun in TL, our translators have only option to use available second person ‘you’ for honorific personal pronoun ‘mIru’ in SL.

Ex: 2. SL: kAni mimmalni kaliswe ceVpxAmanukoVnnAnu. (179)

TL: But I thought I would tell you if I met you. (P: 203)

Description: Here also the speaker is the Dalit (Ramanujam) and the addressee is a Dalit (Reuben). There is an option to use honorific or non-honorific forms between the power equals. Here both speaker and the addressee have the equal status and they can use any form whether honorific or non-honorific. Here in SL is a honorific pronoun and it is replaced by available pronoun ‘you’ in the TL because English does not have honorific pronouns like Telugu language.

Ex: 3. SL: “vAdu I rAwri vaswe bAguMdu” ani kodaliwo aMxi. (P: 219)

TL: She told her daughter-in-law, 'It'd be good if he came

tonight. (P: 252)

Description: Here the speaker is mother-in-law (Ruth) and the addressee is her daughter-in-law (Mary Suvatha). In SL culture there are two options to call blood relatives with honorific and non-honorific. Here the speaker chooses non-honorific pronoun and our translators have replaced with TL pronoun ‘he’. It is indicating neither the honorific nor the non-honorific because English does not have honorific pronouns like Telugu.

Ex: 4. SL: yimmAnuyelu mI koVdukA ani saMbarapaddAdu. (P 169)

TL: He was thrilled saying, ‘Is Immanuel your son?’ (P: 191)

Description: Here the speaker is a Dalit (Ramanujam) and the addressee is also the Dalit (Reuben). The conversation is between same community people. Reuben is elder to Ramanujam that is why he uses honorific pronoun to address him. Therefore our translators have only an option to use pronoun ‘your’ in TL. Though, it is not indicating honorific, because English does not have honorific pronouns like Telugu.

6. 4 Sentence Types

Our translators have translated simple sentence as simple sentences and compound sentences as compound sentences because they simply followed the SL sentence structure into TL sentence structure. They have not made any changes or adjustments such as compound to simple or simple to compound. Let us examine the following examples:

Simple sentences to simple sentences

Ex: 1. SL: AmeV boleVdu kaWalu rAsiMxi. (P: 7)

TL: She has written innumerable stories. (P: 1)

Ex: 2. SL: malupu malupuku o jFApakaM pUsinattu, pUsirAlinattu eVnno
ceVppAdu. (P: 7)

TL: He narrated how a memory blossomed at every turn and withered
away. (P: 1)

Compound Sentences to Compound Sentences

Ex: 1. SL: puttinappude I maniRi jIviwaM yittA vuMtuMxani A maniRi
moVhaM mIxa rAsi vuMtuMxani, rAsinatte jaruguwuMxani,
marolA anukoVnnA kuxaraxani. (P: 19)

TL: That at birth itself what a man's life will be like is written on his
face, that things will happen only according to what is written,
that nothing will change even if he thinks otherwise. (P: 14)

Ex: 2. SL: sUryudu nadineVwwiki eVppudu vaccAdo, eVppudu
aMcukiMxiki jAri axqSyamayyAdo weVIIxu. (P: 20)

TL: Did not know when the sun came right above his head, when it
slid down the horizon and vanished. (P: 14)

Ex: 3. SL: Akalini marcipovadAniki, pAlaki kekapeVtte biddani

marcipovadAniki, voVMgina nadumu noVppini

marcipovadAniki mUga goVMwuloMci pallavi

vinpiMciMxi. (P: 43)

TL: To forget hunger, to forget the child crying out for milk, to forget

the pain of the bent back, the pallavi was heard from the silent

voice. (P: 42)

Ex: 4. SL: horugAlilo, kuMdapowa vAnalalo prANAlu guppeVtlo

peVttukoVni , brawakataM kosaM, wana vAlYIYani

brawikiMcukovadaM kosaM vayassuwo saMbaMXaM

lekuMdA wAti xuMgalu koVttAru. addaM peVttAru.

gaddimopulu kukkAru. ceVyyAlsina panulannI ceSAru. (P: 33)

TL: In the roaring wind, in the heavy downpour, holding their lives in

their fists, to live, to save the lives of their people, without

reference to age, they chopped palm logs and placed them across

as barrages, stuffed hay stacks and did all they could. (P: 31)

6.5 Voice

Voice is a grammatical category of verbs that is related to what thing or person is acting and what thing or person is being acted upon (As cited in Methven, 2006 -Crystal, 1997). In Telugu language, passive constructions are rare and our translators have translated passive sentences in to active sentences in TL.

Passive form to active form

Ex: 1 SL: wanaku weVliyakuMdAne wana jIviwaM marovEpu

neVttabaduwuMxanukunnadu. (P: 76)

TL: He thought that his life was being pushed in another direction
without his knowledge. (P: 80)

Ex: 2 SL: Ayana annattu mAlAmAxigalu mekalugA vunnaMwakAlaM

balipITaM mIxa narakabaduwUne vuMtAru. (P: 172)

TL: So long as malas and madigas remain lambs, they'll be
slaughtered on the altar. (P: 196)

Ex: 3 SL: guMdrani maniRi kalYIYu eVrrabaduwunnAyi. (P: 126)

TL: The eyes of the rotund man were reddening. (P: 140)

Description: In the present work there are only three passive sentences among the whole novel, even they are replaced by active constructions.

6. 6 Conjunctives

A **conjunction** is a word used to link or 'conjoin' words or phrases into a coherent whole. Baker (1992) states that conjunction "involves the use of connective devices to relate clause, sentences and paragraphs. She argues that conjunction supplies no additional information, however, it " relates what is about to be said to what has been said before". In the present study our translators have replaced Telugu conjunctives by English conjunctives (kUda-too, kAni-but and ayiwe-if) but in some cases lengthening of the final vowel in SL is replaced with conjunctives:

Lengthening of the final vowel in SL is replaced by and in the TL:

Ex: 1. SL: mAlAmAxigalu varasagA kUrcuMte jIwagAIYIYu
wAtAkurekallo vaddiMcevAIYIYu. (P: 30)

TL: When the malas **and** madigas sat down in a line, trusted workers
would serve them on palm leaf plates. (P: 28)

Ex: 2. SL: Ayana annattu mAlAmAxigalu mekalugA vunnaMwakAlaM
balipITaM mIxa narakabaduUne vuMtAru. (P: 172)

TL: So long as malas and madigas remain lambs, they'll be
slaughtered on the altar. (P: 196)

Description: In the above two examples 'lengthening of the final vowel of the preceding word, phrase or clause' is replaced by conjunction 'and' in the TL.

Observations and Conclusions

In this dissertation, we made an attempt to explore the possibility of transferring Dalit literature from one language to another, particularly when the languages involved are genetically and structurally different, like Telugu and English.

In the present work it has been observed that Dalit literature is based on experience. This experience takes precedence over speculation. Thus to Dalit writers, history is not illusionary or unreal as Hindu metaphysical theory may make one to believe. That is why authenticity and dynamism have become hallmarks of Dalit literature. In our view, Kalyana Rao wrote this novel, ‘aMtarAni vasaMwaM’ [*Untouchable Spring*] based on experience involving incidents which took place around him. He wrote the novel in a conversational and colloquial but controlled style. This style made the novel as one of the masterpieces of the Dalit texts.

The novel *Untouchable Spring* has many themes like untouchability on the basis of caste, theme of hunger, theme of conversions and many more. The role of Gandhi and the role of Dalit women are elaborately discussed in the novel

In our study, we held the view that translating literature is to transfer a work that is deemed literary in the source culture to the target culture. A very interesting aspect here is the cultural differences of the source and target cultures. A work that is deemed literary in one culture cannot necessarily be deemed literary in another culture, based on the new culture’s literary requirements. In fact, the process of adapting the ST to the TT culture and the requirements of literature in the TT culture is the core of literary translation. The ST will fulfil TT requirements by way of the translator’s process and strategies, even though the translator will be disregarding some of the elements that defined the work as being literature in the ST culture. It can be concluded that literature in one culture is not necessarily considered as literature in another culture, which is why the translator’s role and process is of great importance. This is also why literary

translation is so challenging to work with. Not only must the translator translate the content, but s/he must also bear in mind the literary requirements of the TT culture and ensure that the TT fulfils these requirements.

In our analysis of the translation of semantic phenomena, we have observed that the translator may come across some problems because there are no readily corresponding terms for SL term in the TL. As the translators of the present text have thorough knowledge and capacity for literary expression, they reproduced the spirit of the original in their translations. In most of the cases our translators came up with appropriate equivalents of the same category. However, this is violated only in case where SL betrayed, especially in figures of speech as well as idioms, in most of the cases the translators found equivalents in the following manner: a simile to a simile, a metaphor to a metaphor, an idiom to an idiom. In some instances, some adjustments were made, for example, a simile to a non-simile, non-simile to a simile, metaphor to a non-metaphor, non-metaphor to a metaphor, non-figurative expression idiom to a non-idiom, non-idiom to an idiom etc.

It has been observed that most of the problems arise in translating cultural phenomena since our translators are between two different cultures. In translating food items, our translators have adopted the closest approximation possible to both the form of the food and the functional significance of this food in the society. Clothing terms are replaced by folk-etymological terms, specific terms by generic, culturally corresponding terms and descriptive functional equivalents. The religious terms are replaced by functional, descriptive equivalents and transliteration wherever necessary. For the translation of flora terms, Nida suggested that the translator must determine the exact meaning of the word used in the text and then find out that equivalent term in the receptor culture. In this regard, our translators have adopted three types of translations: specific terms by generic terms, specific terms by functionally equivalent terms and generic terms by specific terms. For translating fauna, our translators have followed five principles and three possible kinds of correspondences mentioned. Kinship terms

are replaced by the corresponding, literal, socio-linguistic and generic equivalents. Measures, weights, time and money of SL are replaced by correspondingly approximate figures, specific terms by generic terms and generic terms by specific terms.

It is observed that echo formations are abundant in South Asian languages including Telugu (SL) whereas they are very rare in English. But there are no such formations in the present novel 'aMtarAni vasaMwaM'. The SL onomatopoeias are replaced by non- onomatopoeias in TL. In translating proper names our translators have followed the simple borrowing of the orthographic form of the proper name from the source language, without reference to the sounds or the orthographic strangeness in the target language and sometimes they followed a complete adaptation of the sound of the borrowed word to the phonological system of the target language. In Telugu (SL), there are honorific pronouns like 'mIru' (you), 'wamaru' (you), Ayana (he) and Avida (she), but in English (TL) there are no such honorific pronouns. Hence, our translators understood it and replaced by 'you', 'he' and 'she' wherever possible. As passive forms sound awkward in Telugu, so that our writer wrote only three passive sentences all over the text. Even those three sentences are replaced with active form by our translators. In SL lengthening of the final vowel of the preceding word, phrase or clause is replaced by conjunction 'and' in the TL.

The present work conclusively shows that even when the source and target languages show a lot of difference in structure, it is possible to trans-cultrate with certain constraints. The constraints are due to cultural gap, semantic differences, translator's lack of equal competence in both SL and TL, or inability to understand the SL text fully. It is not possible to grade the Dalit Literature in order of difficulty or translatability in order to determine which are the texts that require special handling such as transliterating with footnoting or adaptation, of SL terms with minor modification or paraphrasing or deletion compensated by round about statements or explanation whichever may apply in particular context.

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