

A Linguistic and Extra-Linguistic Analysis of Kolakaluri Enoch's Self-Translated Novel '*Anantajeevanam*' (Awakened Soil)

A thesis submitted to the University of Hyderabad in partial
fulfilment of the award of a **Ph.D degree** in
Translation Studies

by

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CERTIFICATE

This is to certify that the thesis entitled **A Linguistic and Extra-Linguistic Analysis of Kolakaluri Enoch's Self-Translated Novel 'Anantajeevanam' (Awakened Soil)** submitted by Mohan Banothu, bearing Reg. No. 14HAPT04, in partial fulfillment of the requirements for the award of Doctor of Philosophy in Translation Studies is a bonafide work carried out by him under my supervision and guidance which is a plagiarism free thesis.

The Thesis has not been submitted previously in part or in full to this or any other university or institution for the award of any degree or diploma.

Parts related to this thesis have been

A. Published in the following publications:

1. "THE SUFFERINGS AND LIVELY STRUGGLE OF DALIT PEOPLE IN KOLAKALURI ENOCH'S 'ANANTAJEEVANAM': A CRITICAL STUDY", DeshVikas publications 2018: ISBN 2397-1782. Page No. 104-109.
2. "FROM ANANTAJEEVENAM TO AWAKENED SOIL: AN INSTANCE OF SELF-TRANSLATION, Journal of Advanced Research in Humanities and Social Science", Journal of Advanced Research in Humanities and Social Science: Volume 5, Issue 3, Page No. 7-11.

B. Presented in the following conference:

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2. "TRANSLATING ANANTAJEEVANAM INTO AWAKENED SOIL: THEMES AND STRATEGIES OF TRANSLATION DEPLOYED BY KOLAKALURI ENOCH", National conference of Telugu Linguistics Forum (TeLF), Bhava veena, Journal of Telugu Literacy, Culture & Language, Mysuru, 28-29 January 2019.

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TS-805 Language Culture and Critical Theory	4	Pass

Signature of the Supervisor
(Prof. J. Prabhakara Rao)

Signature of the Head of Department

Signature of the Dean

DECLARATION

I, Mohan Banothu, hereby declare that this thesis entitled “**A Linguistic and Extra-Linguistic Analysis of Kolakaluri Enoch’s Self-Translated Novel ‘Anantajeevanam’ (Awakened Soil)**” is a record of bonafide research work, free from plagiarism, carried out by me under the guidance of Prof. J. Prabhakara Rao. I also declare that it has not been submitted previously in part or in full to this University or any other University or Institution for the award of any degree. I hereby agree that my thesis can be deposited in Shodganga/INFLIBNET.

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Contents

	Pages
Title	I
Declaration	II & III
Certificate	IV & V
Acknowledgements	VI
Contents	VII
Chapter I Introduction	
1.1 Introduction	1-7
1.2 Aims and Objectives	7-9
1.3 Methodological Framework	9-12
1.4 Research Questions	13-14
1.5 Scope of the Research	14-15
1.6 Chapterization and Scheme of the Thesis	15-17
Chapter II Awakened Soil: A Brief Analysis of Themes, Narrative Form and Characterization	18-44
Chapter III Contextual Translation and Its Dilemmas: Exploration of Eugene Nida's Theories	45-67
Chapter IV Relationship between the Original and the Translation: Going beyond Dynamic Equivalence	68-91
Chapter V Socio- Cultural and Linguistic Analysis of Words in <i>Anantajeewanam</i> and Awakened Soil	92-126
Chapter VI Conclusion	127-132
APPENDIX (About the writer: Kolakaluri Enoch)	133-142
REFERENCES	143-144

CHAPTER - I

INTRODUCTION

1.1 Introduction: The first chapter will serve as an introduction to the current research, laying down the aims, objectives and the scope of the research and discuss the major questions and concerns which shall take the research forward. Following this, the chapter shall also explore prior academic work done on the field. This will include theories of translation studies as well as interdisciplinary approaches put forward by writers in the field of subaltern and Dalit studies. This will be followed by a section which outlines the methodology followed in the course of the research, demonstrating how various theoretical formulations have been applied in analyzing the text.

J. C. Catford defines translation as “an operation performed on languages: a process of substituting a text in one language for a text in another.” (1) However, translation is not the mere substitution of words in a certain language with their linguistic equivalent. Rather, translating a text is more semantic than literary. The primary aim of translation is to preserve the meaning of the source text, its sense or essence, and to reproduce it in a suitably universal fashion available to readers outside its original socio-cultural context. This task is rendered particularly difficult due to the rootedness of language within the social and cultural dynamics of its originary region and society. Language, as Catford further elaborates, is a form of “patterned human behaviour” which is shaped by specific objects, events and situations. (2-4) Furthermore, language often by-passes literary meaning, producing innovative and often contradictory uses of words and meanings which are drawn from analogies and symbolisms very specific to the source culture. This use of *parole* – especially in the form of idioms, metaphors, hyperboles and allusions – are often very culture-centric and therefore resist easy translation. A literal translation would fail to convey the meaning

implied by such statements while any attempt to universalize such usages would inadvertently displace the textual language from its native culture.

From the 1960s onwards, with the emergence of post-colonial literature in translation, there has been a shift from literal translation to an attempt to replicate the ‘authentic’ language of the text – a shift from the fixedness of written language to the fluidity of the spoken. Earlier translation theorists like Nida and Taber, who called for dynamic equivalence which looked for the closest natural equivalent in the target language, were criticized as such an approach qualitatively reduced the cultural specificity of the original text. From the 1970s onwards, there has been an increasing emphasis on cultural orientation within translation studies. (166)

The problems of translating non-English postcolonial literature were further augmented by the emergence of diverse strands of literary production from these regions over the past few decades. This has particularly been the case in Telugu literature from the 1980s onwards, which saw the rise of large number of writers emerging from socially marginalized backgrounds. The rise of Dalit literature, as noted by K. Purushotham, has introduced a new idiom in contemporary Telugu writing. From a cultural and thematic standpoint, these new writings “provided the much-needed jolt to Telugu literature by re-linking literature to society. Their concerns [were] poverty, unemployment and political indifference.” (163) Perhaps more significantly, contemporary Dalit writing engendered a shift from pedantic and Sanskritized Telugu, which had dominated the pre-independence literary sphere, to a simpler ‘spoken’ language replete with regional idioms and localized dialects.

This linguistic shift produces a new set of problems when it comes to the translation of Dalit literary works. The use of spoken vernacular language has led to the increasing cultural and regional specificity of the idioms, metaphors and other representational strategies deployed by these writers. As Purushotham further notes, “[From the 1970s onwards,] Telugu short fiction underwent a transition when the writers of the two backward regions [Telangana and

Rayalaseema] questioned the tenets of the coastal region's writing as the canon. The de-centring and regionalisation of the genre thus legitimised the use of dialects and sociolects thus paving the way for the emergence of "dalitness" in literature.” (59) The subsequent use of highly regionalized tropes and dialects produced the further difficulty in adequately translating them and making them ‘universally’ available to readers in English.

This was one aspect which was not lost on Kolakaluri while translating his novel *Anantajeevanam*. In the translator’s note at the beginning of the novel, he states that he had to make significant changes to the framework of the novel, as well as include further additions and deletions of sentences to “facilitate its meaning” and in order to “make it more clear to the English reader.” (*Awakened Soil*, 9) This admission is not by any means an anomaly; rather, Kolakaluri had, throughout his literary career, mentioned the difficulty of translating his lived experience as a Madiga, narrated through the many downtrodden characters who inhabit his books and plays, in order to make it available to the broader literary public.

Kolakaluri Enoch is one of the pioneering writers of modern Telugu literature. During a prolific career spanning over 6 decades, he gained repute as a short story writer, novelist, dramatist, poet, literary critic, translator and an academician. Born in an impoverished Madiga family in 1939 near Guntur, he rose to prominence following the publication of the short story *Uttaram* in 1954. Following this, he produced an enviable repertoire of work – with over 180 poems, 180 short stories, 30 plays and 9 novels to his name. As an academician, he served in the Executive Board and Council of several universities, served as Vice Chancellor of S. V. University and held chairs in the A.P. state board and the University Grants Commission. He was also an advisory member of the Sahitya Akademi. He was awarded the A. P. Sahitya Akademi Award on three occasions. For his wide range of literary production as well as his contribution to education and social reform, he was conferred the Moorthidevi Award of the Bharatiya Jnanpith in 2015 and the Padma Shri title in 2014.

Kolakaluri's literary productions were centered on narratives of ordinary people – the untouchables, the downtrodden, the women, the backward castes, the tribals and the minorities. His writings, apart from depicting the everyday discrimination and suffering of these communities, also showcase their resilience, their will to affect change, and their hopes and aspirations for a better egalitarian future. This investment in the everyday life of the untouchable castes, their everyday experience of discrimination and their spirited resistance to oppression, lies at the root of Dalit literature which, as B. M. Puttaiah argues, forces us to transform our very understanding of literature, literary appreciation and epistemology. He defines Dalit literature as “the literature which captures the desires, dreams, belief, agony, suffering, violence, humiliation, impatience, dissatisfaction, rage and resistance of dalits.” (351)

The novel *Anantajeevanam* follows the tragedy unfurled upon the coastal town of Anantapur following the cyclone of 1996 which lashed its shore for three consecutive days. However, over and beyond the immense humanitarian tragedy, Kolakaluri's work is perceptive towards the hardships faced in particular by the disenfranchised sections of the society – the Dalit boys, the scavengers, the old women, auto drivers, tank occupants, etc. These are the people who are most affected by the vicious ferocity of the cyclone, whose huts are torn apart, and whose corpses line the streets. However, in the midst of this tragedy, there still sprouts a few new tendrils of hope. The Reddy bungalow, the palace and the fort which had for long remained the bastions of power in the village – the architectural remnants of historical violence and oppression – are toppled during the storm, to be replaced by a string of huts and Dalit hamlets. Like these monuments of casteist power, the upper caste landlords and zamindars also meet unnatural deaths, signalling the end of the feudal era and the possibility of a more just and egalitarian future. Nature, though initially the antagonist, emerges as the redeemer of the downtrodden.

Kolakaluri's writing is replete with local terms, idioms, metaphors and tropes, firmly rooting his narrative within the cultural, historical and ecological background of Anantapur. Furthermore, his nuanced representations of social relations and dynamics reveal his close and direct understanding of caste and communal relationships in the region. His entrenched investment in the Dalit question, as well as the immediacy of his representation, is born from his own position as a Dalit writer. As Sundar Sarukkai notes in *The Cracked Mirror*, the immediacy of "lived experience" is imperative for producing literary and theoretical texts which can closely reflect the personal and subjective experience of caste discrimination. He points out that, when non-Dalit authors write about Dalit subjectivity, their representations tend to be simulated experience, a temporary encounter with the subaltern which they can choose to set aside according to their convenience. He notes that the violence of Dalit subjectivity lies in its everyday subjection, being the 'owners' rather than the 'authors' of one's experiences. As he succinctly states,

You cannot have a Dalit experience unless you are a Dalit yourself or at least experience what it means to be a Dalit subject with *no choice to be otherwise...* The lived experience of Dalits is not about sharing their lifestyles, living with them, and being like them, but *being them* in the sense that you *cannot* be anything else. Or, in other words, to be a Dalit is not to share all that they have but to share what they cannot have. Lived experience is not about what there is but is about what there is not. *Lived experience is not about freedom of experience but about the lack of freedom in an experience.* (emphasis original, 36)

This leads us to one of the fundamental questions which shall recurrently occur throughout the current research. How can one translate what is essentially a subjective lived experience into a universal literary narrative? How can one transform the modalities of a nuanced and

localized experience of subject-hood into a language, which is not only geographically and culturally displaced, but due to such distance lacks the lexical and representational tools to categorically depict such experiences? The process of translation is necessarily an act of mediation and displacement of semantic meaning and contextual sensibility. The source text (ST) has to be read by the translator, for whom the source language (SL) might be received rather than native, who then interprets the sensibility of the text, before rendering the text in the receptor's language. The translated text (TT), therefore, necessarily goes through a double process of displacement – the linguistic displacement due to the transition in language, as well as the cultural displacement due to the foreign-ness of the translator. This displacement through translation is particularly pernicious in the case of Dalit literature which attempts to retain the essence and authenticity of experience through unmediated subjective narrative representations.

Dalit literature often employs tactics of “performance”, explicit narratives which serve to heighten the experience of trauma and violence they are subjected to. However, the explicit nature of such descriptions – whether they are graphic depictions of violence, use of derogatory slurs, etc. – are often diluted in the process of narration. As Nalini Pai notes, “When a sanitized text is translated, it reads like any other text – that is, without bringing across the flavour of the Dalit lived experience. The sanitization of the language used by the characters leads to the loss of what is culturally specific, and could be interpreted as a censorship of sorts.” (82-82)

This may be one of the primal reasons which persuaded Kolakaluri to extensively translate his own literary works. Through the process of self-translation, he could evade the cultural displacement of translation, attempting to retain the sense and sensibility implied within the original text. Kolakaluri had constantly expressed that he wished to reach out to all sections of readership through his literary works. (Sahitya Akademi: Web) However, to do so, while

retaining the originality and authenticity of his Telugu work, he had to translate his texts himself. In the translator's note in *Awakened Soil*, the English translation of the novel *Anantajeevanam*, he notes how he had to adopt various strategies so as not to "sacrifice the spirit and complex texture of the original work". (*Awakened Soil* 9) He implores the reader to visualize the setting of the novel, its abundant landscape, the severity of the storm and the catastrophe wrought upon its inhabitants. His unflinching descriptions, he regretfully concedes, will "dishearten", "distress" and "cause anxiety to the reader". (3) However, he also promises that by the end, the novel will "delight", provide "some relief to" and even "please" the reader, as he "would present Anantapur in varied colours to you". (3-4) This affective reception of the text, the emotional charge which the translated text will bring to the reader, is what Kolakaluri attempts to bring forth through his act of self-translation. He wishes the reader's reception to be immediate, affectual and undiluted; he wishes his experiences to be read, understood and digested in his own words. The affectual urgency of his translations comes to the fore when he concludes, "The novel 'Anantajeevanam' 'Awakened Soil' – is the roar of my soul, the distress of my heart and the throne of my hope." (5)

1.2 Aims and Objectives of the Proposed Study

The current research attempts to critically examine the linguistic and cultural limitations of translation from Telugu to English as observed in Kolakaluri Enoch's epochal novel *Anantajeevanam*. While contemporary research on translation studies have largely focused on the various cultural and linguistic barriers in translating a source text, the proposed research will also remain critically aware of the further difficulty in translating the lived experience of a Telugu Dalit writer and representing this specific and particular everyday reality as a universally available and relatable narrative of human experience. Kolakaluri Enoch's novel, apart from being a seminal text in modern Dalit literature in Andhra Pradesh, also offers the

advantage of being self-translated –rendered in English through the words of the author himself. Through the close reading and critical analysis of the text, the current project shall attempt to identify the various social, cultural and linguistic factors which determine the process of self-translation in Telugu Dalit writing. The research shall undertake a detailed study of various aspects of, as well as problems arising from, the textual translation from Telugu to English. Of particular interest would be the difficulties encountered by Kolakaluri while attempting to preserve the authenticity of the source text during the process of translation.

The novel *Anantajeevanam* was selected for the study as it presents several factors which require closer academic enquiry in the field of translation studies. There are three prominent aspects which will form the core of the research project.

Objectives

1) As a work of translation, the translated text will be qualitatively analysed for its adherence to linguistic similarity. The encumbrance of language and the limitations of lexical equivalence are problems primarily faced by most translators. The section dedicated to linguistic analysis will largely deal with the close study of structural and lexical aspects of the language in the TT, including but not restricted to the use of stylistic elements like metaphors and figurative, rhythmic expressions, tonality and semantic connotations. The research will also determine how the use of local idioms and dialects have been represented or compromised during the course of translation.

Secondly, as the novel is set in a rural village in Andhra Pradesh and deals with the everyday life of its humble residents, it is far removed from the contextual setting of the English language and the imagined reader of the translated text.

2) How extra-linguistic factors have been affected in the process of translation. Here, the social, cultural, material and historical context of the novel takes primal importance. This includes the culture of the characters, their mannerisms, their social relationships as well as their food and clothing. How have such contextual and highly localized elements been rendered within the TT? This question will remain the basis of the extra-linguistic enquiry.

3) The novel offers itself for study as an exemplary work of Dalit self-translation. This opens up two significant trajectories for the current project.

4) The novel will be analysed as a work of self-translation by the author, Kolakaluri. The thesis will look into how the process of self-translation mitigates the textual and semantic displacement engendered during the process of translating a text. Furthermore, the research will also remain attentive to the various problems and concerns such an undertaking shall encounter. The current project shall further analyse the text as a seminal work of Dalit literature in translation. The research will attempt to analyse and evaluate how the process of self-translation enables the retention and representation of subjective experiential elements which might otherwise get lost in translation. The research will primarily enquire into how self-translation, particularly in Dalit writing, amounts to an attempt to translate one's self.

1.3 Methodological Framework

As outlined in the previous section, the critical analysis of the translated novel will be along three distinct paradigms, each of which would require its own methodological framework. The primary objective of the research, nonetheless, would be to identify and familiarize oneself with the problems arising in self-translation from Telugu to English in the case of Dalit literature, as evidenced in the English translation of *Anantajeevanam*.

The research will, therefore, require a close reading of the primary texts – the original source text (ST) in Telugu as well as the translated text (TT) in English. The practice of close

reading – the sustained and immersive reading of a text, paying close attention to the lexical, syntactical as well as semantic elements – cannot be underestimated as a methodological tool, particularly in the case of translation studies. As Sujit Mukherjee observes, “Translation of a literary text demands close reading, the degree of which is more intense than the close reading done for any other literary purpose except perhaps for textual emendation.” (140) The process of translation, in itself, is mediated by the gaze of a reader (i.e. the translator), and research on translation studies would therefore require a meta-reading of the translated text.

As had been mentioned previously, the research would analyse the translated text for both linguistic as well as extra-linguistic phenomena. For this purpose, the current research shall draw from various existing theories within the field of translation studies. Vinay and Darbelnet’s theories on translation shift continue to be relevant in understanding lexical and semantic shifts which the ST undergoes during translation. They observe that translators usually depend on two strategies – direct translation and oblique translation. Direct translation refers to literal translation from the source language to the translated language and is essentially lexical, while oblique translation involves non-literal translations which sacrifice the literal-ness to preserve the sense and meaning of the text. Of the many processes of translation, the act of “borrowing” or reproducing words in the SL in the same form within the TT is particularly relevant in the case of translation from Indian languages. Furthermore, translations from Indian languages to English also employ “equivalence” whereby local idioms are rendered comprehensible by substituting them with more terms commonly available in the target language. (Munday 56-60)

The linguistic problems arising during translation have been discussed in depth by J. C. Catford. He notes that textual equivalence during translation necessarily causes a syntactical shift in the TT. (27-30) He also identifies two kinds of shifts which occur in this fashion. A level shift occurs when a term in the SL has its equivalent at a different linguistic level in the

TL. Secondly, he identifies four forms of category shifts whereby formal correspondence between the SL and the TL is disrupted. Of these, structure shifts (the change in syntactical and grammatical structure) as well as class shifts (where one part of speech in the SL is substituted with another part in the TL) are particularly relevant in understanding linguistic issues encountered while translating texts from Indian languages to English. (Catford 73-81)

The thesis will also remain aware of the criticisms raised against dynamic translation methods advocated by theorists such as Nida and Taber. Nida suggests using terms in the target language similar to those in the source language so that they are similarly received by the reader. However, this often happens at the expense of the cultural and linguistic specificity of the ST. The *skopos* model, promoted by Reiss and Vermeer, lays emphasis on the purpose of the translation, and states that the ST should be read, interpreted and translated keeping in mind the purpose of the ST and the function of the translation. For Reiss and Vermeer, the act of translation, apart from being determined by the *skopos* or intent, also recognizes itself as a process of transmitting information from the SL to the TL. For this reason, the fundamental principles of the ST should be communicated adequately in the TT. (Munday 76-80)

The non-linguistic cultural aspects of translation are more clearly defined in the critical works of interdisciplinary and postcolonial translation studies. Andre Lefevere observes how the process of translation is always mediated by issues of power and dominance. He notes that people in positions of power ‘re-write’ literature through translation and govern their consumption by the larger public. This leads to the purportedly superior translator taking liberties with the ST with the aim to ‘improve’ the original, and thereby misrepresenting the subjects, issues and ideologies contained within the text. (Lefevere 2-8) This is a particularly pertinent issue when it comes to Dalit literature in India which has largely been translated and published by dominant non-Dalit writers. Similar views are expressed by postcolonial

theorists like Gayatri Spivak. Spivak notes that when literature for the Third World is translated to English, the language of power, the identity of less powerful individuals and cultures are eliminated and replaced by a flat and shallow “translationese” culture which homogenizes Third World experience. Translation is closely related to processes of colonization and produces ideologically motivated representations of colonized subjects as inferior and backward. (Munday 133-134)

However, as a translated work by a Madiga writer, Kolakaluri Enoch’s *Anantajeevanam* should most significantly be read and interpreted as Telugu Dalit literature in translation. As Abraham and Misrahi-Barak observe, Indian literature in translation has largely been dominated by “postcolonial” or “Commonwealth” literature which has invisibilized as well as denounced the presence of Dalit literary voices. They opine that the literariness of Dalit writing revolves around its purpose and conviction, its *skopos*, to be a political statement of intent. (3) The translation of Dalit texts, embedded in the immediate and subjective experience of caste violence,

does not mean only linguistic translation. It also means a ‘transfer between contexts’. The translator is also engaged in bringing the Dalit world to the world at large. Thus, it is common to have introductions, prefaces, lists of unfamiliar words, and so on, provided by both translators and Dalit writers at the beginning of the text... These suggest a social context as well as a collaboration between Dalit and non-Dalit ‘agents’, and authenticate the text by conveying to readers that the translation – both linguistic and cultural – has been approved by the Dalit protagonist. (Pai 77-78)

To this extent, the proposed study will also take into account various literary, critical and cultural theories on Dalit experience, aesthetics, literary production and appreciation put forward by scholars such as Gopal Guru, Sundar Sarukkai and Purushotham K.

1.4 Research Questions

The current research shall attempt to identify and analyse the various linguistic and extra-linguistic issues emanating from the Telugu to English translation of Kolakaluri Enoch's novel *Anantajeevanam*. The research shall also critically examine the text as a work of Dalit literature in self-translation. The following questions shall, therefore, recurrently arise in the course of the work and shall guide the critical enquiry into the subject.

- 1) What are the various linguistic problems arising from the translation of *Anantajeevanam* from Telugu to English? How does the translation address and accommodate various syntactical, grammatical and lexical deviations from the ST?
- 2) How does the translation engage with extra-linguistic factors – including the social, cultural, historical and material context of the novel? How does the translation find equivalences in the TL to maintain the cultural specificity of the ST?
- 3) In what manners are highly localized linguistic components such as dialects, tropes, idioms and metaphors translated? How far has the English translation done justice towards conveying the dialectical variant of Telugu used in the ST? How does the “borrowing” of terms from the SL facilitate the preservation of authenticity and originality in the TT?
- 4) What is the role of distinct material and cultural markers – like social relationships, architecture, dress code and food habits – in conveying the sense and meaning of the ST?
- 5) How far do the translational strategies adopted by Kolakaluri concur with existing theories in translation studies?
- 6) What is the intention – or *skopos* – of Dalit self-translation? How far is it successful in conveying the Dalit world or lifestyle to the larger reading public?
- 7) How does the ST as well as the TT address the question of Dalit lived experience? What strategies are adopted to convey the experience of subjective and affectual relationships with

hierarchical power structures in a universalized literary narrative? Following this line of enquiry, how far can Dalit self-translation be considered, apart from the translation of the text, a translation of one's self?

1.5 Scope of the Research

The research proposed envisages itself as a seminal project that shall provide new insight and impetus for studies on translations from Telugu language. Despite the diverse and prolific literary production within the language, translation of Telugu literary works had largely been neglected. As Nidadavolu Malathi had expressed, "Telugu fiction had been conspicuous by its absence on the international literary scene. Very little Telugu fiction was available in the media and on the Internet, though there was considerable amount of fiction from other Indian languages." (142) As a result, apart from a few isolated doctoral research projects, the field of Telugu literary translation has received scarce academic attention.

The current thesis shall aim to contribute to and take forward the various debates on Telugu translation studies which have emerged over the past decade or so. The question of linguistic and extra-linguistic substitution remains a glaring concern in contemporary discourses on Telugu to English translation. There is a nascent interest in conveying the authentic lived experience of local settings within translated works through the retention of regional idioms and cultural forms. Purushotham had already pointed out how "translators are now preoccupied with the representation of culture, nativity, idiom and other inherent features of the source text. Regarding the nature of translation itself, there has been a debate whether translations should be in reader-friendly, standard/global English or be localized with regional inflects representing the native idiom." (n.d. 18) The research will shed further light on how such negotiations – both linguistic and extra-linguistic – are made in the course of translating Telugu literary texts to English.

Finally, the project also aims to analyse the novel *Awakened Soil* as a seminal work of Dalit self-translation. This is a field which, despite its urgency and significance in Indian translation studies, has not been previously been explored much in academic circles. The research shall attempt to critically engage with questions and concerns such as lived experience, Dalit aesthetics and literary production with the aim of understanding how these factors, so central to Dalit writing, have been extrapolated through self-translated works. This would also lead to a deeper and more nuanced understanding of the *skopos* of Dalit writing and self-translation in India.

1.6 Chapterization and Scheme of the Thesis

The thesis shall be divided into five chapters. The first chapter introduction will serve as an introduction to the current research, laying down the aims, objectives and the scope of the research and discuss the major questions and concerns which shall take the research forward. Following this, the chapter shall also explore prior academic work done on the field. This will include theories of translation studies as well as interdisciplinary approaches put forward by writers in the field of subaltern and Dalit studies. This will be followed by a section which outlines the methodology followed in the course of the research, demonstrating how various theoretical formulations have been applied in analysing the text.

The second chapter *awakened soli*: a brief analysis of themes, narrative form and characterization of the thesis will largely consist of a critical evaluation of the novel *Anantajeevanam*, both in its original Telugu form as well as its translated English version. The chapter shall also briefly introduce the reader to the emergent field of Dalit literature in Telugu. It will then trace the literary career of Kolakaluri Enoch and his contribution to Telugu Dalit writing. Kolakaluri's distinct literary style – his narratives about the everyday life of downtrodden and marginalized characters, the depth and intensity of his melodramatic tension and his dedicated use of local dialects and other linguistic variants – will be discussed

in detail. Finally, the chapter shall discuss how these formal, stylistic and thematic elements have been incorporated in the text of the novel *Anantajeevanam*.

The third chapter contextual translation and its dilemmas: Exploration of Eugene Nida's theories shall engage with the linguistic aspects of the English translation of the novel. The chapter will largely follow the guidelines provided by Catford as well as Vinay and Darbelnet. The various linguistic shifts that occur while translating the novel from Telugu to English will be closely analysed. The analysis will further point out how category shifts and level shifts can affect the semantic integrity of the TT. The research would attempt to understand how lexical and syntactical displacements will affect the tone and meaning of the TT compared to the ST.

The fourth chapter relationship between the original and the translation:going behind dynamic equivalence , on the other hand, shall critically examine the non-linguistic aspects of translation. How have highly localized cultural and material practices been represented in the TT? How does the retention of local terms and terminology allow the translator to maintain the sense of the local context? The chapter will try to analyse the strategies adopted by Kolakaluri to reproduce the region of Anantapur in its authentic richness in the English translation. This would further enable us to understand how dynamic equivalence in translation remains largely inadequate in conveying the sense of local customs, traditions and everyday life, particularly in non-English speaking Third World contexts.

The fifth chapter socio-cultural and linguistic analysis of words in 'Anantajeevanam' and "Awakend" soil will be a critical enquiry into the field of Dalit self-translation. Contemporary research on self-translation has largely focused on the dialectical relationship between the author as translator and the text. This phenomenological approach has remained evasive of the questions of power as well as the authorial intent of the translator. The chapter shall attempt to pay close attention to these two particular aspects. Drawing from Lefevere

and Spivak, the chapter shall illustrate how hierarchical power structures mediate the translation of the text. It shall further explain the *skopos* of the Dalit writer in translating his own literary work, a process which aims to bring the lived experience of a writer to a wider readership while preserving the authenticity of such a narrative. The chapter shall thereby point out the centrality of experience in Dalit literature and translation.

The final chapter conclusion would provide concluding remarks and observations following the research. The chapter shall provide a summary of the findings as well as suggest new avenues of research on the field.

CHAPTER - II

AWAKENED SOIL: A BRIEF ANALYSIS OF THEMES, NARRATIVE FORM AND CHARACTERIZATION

As mentioned earlier the through the close reading and critical analysis of the text, the current project shall attempt to identify the various social, cultural and linguistic factors which determine the process of self-translation in Telugu Dalit writing.

The aim of the current research is to critically analyse the novel, *Awakened Soil*, by Kolakaluri Enoch as work of Telugu to English literary translation. The research shall undertake a detailed study of various aspects of, as well as problems arising from, the textual translation from Telugu to English. Of particular interest would be the difficulties encountered by Kolakaluri while attempting to preserve the authenticity of the source text during the process of translation.

The novel *Anantajeevanam* was selected for the study as it presents several factors which require closer academic enquiry in the field of translation studies. There are three prominent aspects which will form the core of the research project. Firstly, as a work of translation, the translated text will be qualitatively analysed for its adherence to linguistic similarity. The encumbrance of language and the limitations of lexical equivalence are problems primarily faced by most translators. The section dedicated to linguistic analysis will largely deal with the close study of structural and lexical aspects of the language in the TT, including but not restricted to the use of stylistic elements like metaphors and figurative, rhythmic expressions, tonality and semantic connotations. The research will also determine how the use of local idioms and dialects have been represented or compromised during the course of translation.

Secondly, as the novel is set in a rural village in Andhra Pradesh and deals with the everyday life of its humble residents, it is far removed from the contextual setting of the English

language and the imagined reader of the translated text. The second aspect taken up for study will be how extra-linguistic factors have been affected in the process of translation. Here, the social, cultural, material and historical context of the novel takes primal importance. This includes the culture of the characters, their mannerisms, their social relationships as well as their food and clothing. How have such contextual and highly localized elements been rendered within the TT? This question will remain the basis of the extra-linguistic enquiry.

Finally, the novel offers itself for study as an exemplary work of Dalit self-translation. This opens up two significant trajectories for the current project. Firstly, the novel will be analysed as a work of self-translation by the author, Kolakaluri. The thesis will look into how the process of self-translation mitigates the textual and semantic displacement engendered during the process of translating a text. Furthermore, the research will also remain attentive to the various problems and concerns such an undertaking shall encounter. Secondly, the current project shall further analyse the text as a seminal work of Dalit literature in translation. The research will attempt to analyse and evaluate how the process of self-translation enables the retention and representation of subjective experiential elements which might otherwise get lost in translation. The research will primarily enquire into how self-translation, particularly in Dalit writing, amounts to an attempt to translate one's self.

The current research shall attempt to identify and analyse the various linguistic and extra-linguistic issues emanating from the Telugu to English translation of Kolakaluri Enoch's novel *Anantajeevanam*. The research shall also critically examine the text as a work of Dalit literature in self-translation. The following questions shall, therefore, recurrently arise in the course of the work and shall guide the critical enquiry into the subject.

What are the various linguistic problems arising from the translation of *Anantajeevanam* from Telugu to English? How does the translation address and accommodate various syntactical, grammatical and lexical deviations from the ST?

How does the translation engage with extra-linguistic factors – including the social, cultural, historical and material context of the novel? How does the translation find equivalences in the TL to maintain the cultural specificity of the ST?

In what manners are highly localized linguistic components such as dialects, tropes, idioms and metaphors translated? How far has the English translation done justice towards conveying the dialectical variant of Telugu used in the ST? How does the “borrowing” of terms from the SL facilitate the preservation of authenticity and originality in the TT?

What is the role of distinct material and cultural markers – like social relationships, architecture, dress code and food habits – in conveying the sense and meaning of the ST? How far do the translational strategies adopted by Kolakaluri concur with existing theories in translation studies?

What is the intention – or *skopos* – of Dalit self-translation? How far is it successful in conveying the Dalit world or lifestyle to the larger reading public?

How does the ST as well as the TT address the question of Dalit lived experience? What strategies are adopted to convey the experience of subjective and affectual relationships with hierarchical power structures in a universalized literary narrative? Following this line of enquiry, how far can Dalit self-translation be considered, apart from the translation of the text, a translation of one’s self?

The research proposed envisages itself as a seminal project that shall provide new insight and impetus for studies on translations from Telugu language. Despite the diverse and prolific literary production within the language, translation of Telugu literary works had largely been neglected. As Nidadavolu Malathi had expressed, “Telugu fiction had been conspicuous by its absence on the international literary scene. Very little Telugu fiction was available in the media and on the Internet, though there was considerable amount of fiction from other Indian

languages.” (142) As a result, apart from a few isolated doctoral research projects, the field of Telugu literary translation has received scarce academic attention.

The current thesis shall aim to contribute to and take forward the various debates on Telugu translation studies which have emerged over the past decade or so. The question of linguistic and extra-linguistic substitution remains a glaring concern in contemporary discourses on Telugu to English translation. There is a nascent interest in conveying the authentic lived experience of local settings within translated works through the retention of regional idioms and cultural forms. Purushotham had already pointed out how “translators are now preoccupied with the representation of culture, nativity, idiom and other inherent features of the source text. Regarding the nature of translation itself, there has been a debate whether translations should be in reader-friendly, standard/global English or be localized with regional inflects representing the native idiom.” (n.d. 18) The research will shed further light on how such negotiations – both linguistic and extra-linguistic – are made in the course of translating Telugu literary texts to English.

Finally, the project also aims to analyse the novel *Awakened Soil* as a seminal work of Dalit self-translation. This is a field which, despite its urgency and significance in Indian translation studies, has not been previously been explored much in academic circles. The research shall attempt to critically engage with questions and concerns such as lived experience, Dalit aesthetics and literary production with the aim of understanding how these factors, so central to Dalit writing, have been extrapolated through self-translated works. This would also lead to a deeper and more nuanced understanding of the *skopos* of Dalit writing and self-translation in India.

In this chapter, we will undertake the analysis of the English translation of the novel *Anantajeevanam* (“Awakened Soil”) without going into a detailed comparison between the structures of the Source Text (ST) and the Target Text (TT). This chapter will primarily

engages with the structure of the novel, the characterizations, its primary themes and means of executing these themes, the nature of iconography, symbolism and figurations used by the author. One of the attempts will be to understand the ways in which the author Enoch has attempted to enrich the readability of the text to his English readership. Readability includes familiarizing the reader to social, cultural and linguistic contexts of a narrative that they may not be acquainted with. The author, we will see, has retained some of the Telugu words and terminology. On encountering these in the course of reading the novel, we question the relevance of retaining the original terms. In some instances the author has explained the meanings of the original terms, while in others he has not. Are some of the Telugu words then untranslatable? Would this mean that the English language is 'inadequate' in 'accurately' depicting the thematic and sensitivity of the Telugu words used? Or would it mean that by retaining some of these words the author 'intends' to assert the specificity of the social, cultural and the linguistic context within which these words not only make the most amount of sense but remain 'truly' emotive and communicative? Enoch, as we know has himself translated the novel from Telugu to English, which one may presume has given him the autonomy and freedom to determine the process of translation. We therefore encounter Enoch in a dual capacity, that of author as well as translator. Does having a text that is translated by the author himself put to rest some of the anxieties regarding 'authenticity'? Cultural elitism normally attributes greater value on the ST than the TT. The TT is generally considered a derivative and therefore a lesser form of the 'original'. The politics of 'authenticity' prevents the TT from being considered an autonomous text with its own literary and market value. Often, the TT is considered a means to expand the circulation of the ST. Although this may largely be true within a capitalist economy, it is also important to consider the TT as an autonomous work of literature. Any text exists within contexts of socio-political and cultural history, thereby drawing on pre-existing systems of knowledge,

norms of narration, characterisation, thematics etc. Every work of literature in that sense exists within a context, history. Therefore, every work of literature is an adaptation and a translation, especially in contemporary circumstances of global connectivity where we reading, consuming and drawing on literatures, themes, narrative styles and politics from across the world. Autonomy in the field of literature therefore does not preclude what is grossly described as derivativeness and what we understand as socio-political, cultural and historical located-ness. We therefore attempt to understand the form and content of Enoch's novel *Awakened Soil* and the politics of its construction.

As author-cum- translator, Enoch has both an advantage as well as a limitation. He is in a position to determine the nature of the translation, what should be translated, how and why. He is familiar with the local culture, history, politics, social norms and practices in addition to being rooted in and well-versed in the specificity of the language and its idioms. The limitations he faces are the limitations that are imposed by the norms of the language that he is translating it into, i.e. English. Here I quote from the translator's note, where Enoch specifies the ways in which he is enabled and limited:

While translating my Telugu novel, *Anantajeevanam*, I took liberty with its framework. In doing so, I faced both advantages and disadvantages and I enjoyed both of them. I deleted some sections and incorporated few others to facilitate its English rendering. In view of its complexity, I divided each chapter into three sections for achieving a vivid presentation. To clarify the portrayal of a character or of an incident, I added a sentence or two. I enjoyed the unhindered freedom to include the changes I felt necessary to make it more clear for the English readers (Translator's Note).

Enoch clarifies that he has made alterations to the 'original' structure of the Telugu novel to facilitate the meaning of the text in English. For readers who are proficient in both the Telugu

and the English languages, the additions, deletions and alterations produce the ST and the TT as two texts with similarities in theme as well as content and narrative. The author-translator has also restructured the form of the chapters (divided them into three sections) for a more “vivid presentation”. The author then treats the two languages (Telugu and English) not only as means of communication but as ‘processes’ that both embody as well as produce contextual specificities. The knowledge of a language, as we know, also entails the knowledge of the society and the culture within which the language is produced. It would therefore appear that Enoch is not only shifting the location of the narrative from one language to another but he is recontextualizing (not so much the text) but the readership, so that the new readership may be able to access the specific meanings and ‘innuendoes’ of the text. As a result, we will see that the English text comes across as descriptive, because the author has taken the effort to ‘explicate’ certain things to a readership that is not familiar with the nuances of the source language i.e. Telugu.

The chapters of the book are classified into separate sections. Enoch follows a specific pattern. His narrative, unlike, the usual form of novels does not centre itself around a specific protagonist. In one way, we may describe the narrative as dispersed across several characters, their life histories and experiences of the devastating flood that struck Anantapur town. The novel describes the struggles of the people of Anantapur. The narrativization of these struggles is made complex by the diversity of experiences of people belonging to different caste and class positions. If one were to abstract from the novel its primary objective then one may describe it as a narration of the downfall of caste feudalism, brought to its completion by the natural disaster of the cyclones, the rains and the floods. The narrative is multi-layered in the way it combines not only the incidents of the flood and the cyclone but becomes a rich history of the town and its people. Enoch gives us a complex picture of a society and how it has come to acquire the form that it has. No two people and their histories are the same,

although all are enjoined in their suffering by the flood. The author weaves in to the narrative historical myth, fact and oral practices. Although it would appear that the novel is about a specific event, Enoch artfully draws in narratives of everyday life, anecdotes of familial and communitarian intimacy and trajectories that link the past to the present. As much as this is a story of human struggles, it is also a story of the relationship between humankind and nature. It is also a story of oppression. On the one hand, it narrates the ways in which people in positions of power take for granted and exploit others who are in marginalized positions. On the other hand, it also narrates the rage evoked in nature, when it is taken for granted and left unattended by man.

The following passage, quoted from the *Awakened Soil* is an interesting example of the ways in which Enoch has gone into detailed descriptions of adjectives used in the Telugu language. For a Telugu readership, this description would not have been necessary because one may largely assume that members of this readership would be able to grasp the idiomatic nuances, the multiple implications of an adjective and the local specificity of words and phrases used:

The people used to call him Rampu Roddy, or Rampe Roddy or Rompi Roddy, but not Ram Paramdhama Reddy which was the name given to him in his early childhood. Roddy was the colloquial form of Reddy but Rampu, Rampe and Rompi were derogatory words in Telugu, the mother tongue of the people of the area. Rampu meant squabble, wrangle, scrape and plague, whereas Rampe meant the cobbler's knife, while Rompi meant mud or mire and figuratively refers trouble or to struggle. Neither Ram P. Reddy nor anybody objected or corrected innocent vile utterances of the people. Hence his name in these disgusting words became popular. (*Awakened Soil* 11)

This passage has a specifically explanatory quality as it goes to great extents to explain the different adjectives the locals had given to the landlord Ram P. Reddy. These adjectives

describe to us the nature of the relationship between Ram P. Reddy and his subjects. They clearly abhorred him and feared him. And feudal power is such that it does not need to heed or resist the derogatory terms that its own subjects are using against them.

The territorial limits of this dynasty extended up to Penugonda in the south; Kadiri and Hindupur in the west; Dharmavaram in the east; and Anantapur in the north. Taxes were regularly collected and Karnams were obedient and hence the treasury was always full. The word of the Nelagallu rulers was taken as an 'order' and the ruler was looked upon as god. (13)

As we have seen in the earlier passage, Enoch uses various tropes to describe the measure of the feudal power exercised by the three Reddy brothers and their families. In this passage taken from page 13, he describes the geographical expanse of the Reddy regime and how they sustained their financial power through taxation and by enforcing obedience from the "karnams".

Now the past glory of the bungalow was a part of history. Devoid of any honour or respect, it stands isolated. Urchins call the bungalow as 'Booth bungalow' to show that it had been a residence of ghosts and devils. Some called it 'Butu bungalow' to indicate that it used to be a bungalow for sexual obscenity and others named it 'Boot bungalow' to express their contempt. The bungalow and its surroundings were evidences of utter neglect. Ram P. Reddy lived with his wife in this dilapidated structure in his old age. (15)

Yet again, Enoch deploys strategies of explanation in his process of translation. What is also interesting is how he shifts the 'agency' of description from himself (as narrator) to others who are part of the text. He writes, "some called it 'Butu bungalow'" and the "urchins call the bungalow as 'Booth bungalow'". (13) It reflects his knowledge of the people's language

and their feelings. Additionally, it positions him as one of the people. His gaze is one that is originates from the people and is directed towards ones who obviously occupy the position of power. This narrative strategy is ‘unusual’ in the way it breaks from ‘normative’ narrative styles, especially those that are deployed in the genre of novels. The literary tradition of novels, especially those emerging from the West, privileges a singular protagonist, whose location often coincides with that of the narrator. In novels where the protagonist and the narrator occupy distinct positions, the hierarchization of the characters continues. In such instances the sensitivities, emotions and feelings of the central characters are prioritized. A binary separation of subject and object is produced and reproduced. Within this structure, the action and voice emerges from the subject and is ‘subjected’ to others. Enoch however effectively dismantles the predominant and pre-existing model of the novel. *Awakened Soil* does not have a singular subject or protagonist. The narrative is constructed through the experiences and agencies of multiple characters across the narrative. One could maybe argue that the purpose of the ‘omniscient’ narrator is created in this novel to enable the diversification of narrative voices and agencies. The truth about the Reddy bungalow lay not with its feudal occupants, but also with the people, some of whom ‘knew’ it was a residence of ghosts, others ‘knew’ of its history of sexual obscenities and excesses while the narrator was one of those who recognized in its dilapidated state the degeneration of the feudal and cruel power of those who occupied it.

Cyclones of this nature in this region were very rare. In the 600 years long history of the tank, cyclone of this type had occurred only twice. On both the occasions the northern bund of the tank had breached. Fearing death, people moved out terrified. They tried to close the breach, but could not. They started praying to all gods, including of river Goddess Ganga, the river goddess in vain. When they contemplated human sacrifice, a young lady by the name

Musalamma came forward to offer her life as sacrifice. She stood in the opening of the breach and people filled the breach with branches of trees, boulders and stones and earth and closed the breach, burying the young lady, Musalamma. (23)

In this passage, Enoch describes a history of the Musalamma tank, a significant ‘character’ of the novel. The author deploys subjectivity to both human and non-human characters. The history, cited in the narrative is not only ‘factual’ but also combined with ‘myths’ passed down through generations via oral discourses. Enoch therefore does not make a distinction between written history and oral narratives. He does not privilege written truth over that which is told, spoken or sung. For him, it would appear that the history of Anantapur is as much in what is ‘said’ as it is ‘written’, if not more. Enoch effectively recognizes the importance of oral histories as histories of the people. Contemporary historical studies have failed to take into account the multiple narratives of history, produced by the people, in the process prioritizing only written records that have been compiled by the ruling classes and castes, the colonizers, state agencies etc. Most of these historians were far removed from the experiences, struggles and achievements of the people they were ruling, governing over and exploiting. Having been written down, printed out and circulated, these narratives and records have gained a primacy that oral narratives have lost with time and the passing away of generations. Enoch, through this novel has done the significant work of writing down some of the oral discourses that constitute the history of the town of Anantapur. The fact that Enoch is proficient in both Telugu and English, in the skills of writing history and fiction is an important factor that must be taken into consideration when we consider the function of translation and translated works. *Awakened Soil* makes available to us a history that would otherwise be lost under the baggage of written documents that silence the rich oral culture of the town of Anantapur and its people. It is the people’s Anantapur that we are introduced to.

The rain water from Raptadu, Engineering College, SBI colony, Tarakarama nagar and the Housing Board would have joined the flow of Pandameru near the Collector's office, but the heavy flow of Pandameru, instead of allowing it to merge with its flow, disturbed it, and raised the level of the stagnant water. The rise in water levels caused the low lying areas to submerge in the water. The downstreams from Kripananda Nagar, Jesus Nagar, Vidyut Nagar, Sai Nagar and Asoka Nagar were to join the canal but the level of the canal was rising and forcing itself against the rushing streams. So the level of the water logging increased and nearby houses faced the threat of submersion. The water flowing from Rama Nagar, Sita Nagar, Lakshmana Nagar and Maruthi Nagar moved along Kovvur Nagar dividing itself into two streams-one encircling the house of Neelam Sanjiva Reddy, which was built on a hillock, and another encircling the P.T.C. and it joined again to form a single stream of Nadimivanka near the Bellary road. It crossed Yuvajana colony and Santhi Nagar to move forward via Rajaka Nagar into Tadikaleru. The rain water of Aravinda Nagar, cleared the Government HQ Hospital and Collector's camp office before it crossed police quarters and Gulzarpet. The flow was obstructed in Kamala Nagar, as it was full with west canal water of the tank. As the level of the water was rising, it seeped into the closed doors and windows of the houses in Gulzarpet and Kamala Nagar. It was raining unabated. The water flow was continuous and the level of the water logging was increasing. The rain water that was flowing from Prabhakar Street, Ambedkar Nagar, Gandhi Road, Niruganti Street stagnated in Rani Nagar causing destruction to the houses. (34)

One of the significant aspects of Enoch's narrative is his skill in visual depiction of the landscape and demography of Anantapur town. When one reads this passage, it appears to locate the reader on an aerial paradigm from which she looks down at a 'live' map of the town and its residential areas. The flooding water is depicted as a force of nature, as if with a life of its own, rushing and seeping through the smallest of available spaces, as if intruding into and destroying the life-worlds of the people residing in and around the town. Enoch appears to give nature a similar agency of action and resistance as he gives to the human residents of Anantapur who appear as characters in the novel. If we acknowledge the 'liveness' of nature, then the question to ask would be "why would nature want to harm the people of Anantapur?" Enoch in his novel addresses the havoc done by modernity to nature, and constructs the destructions caused by the floods as an enraged reaction. At the same time, the flood is a moment of death as well as rejuvenation; the death of feudal power and the possibility of revival of people's power and life in a drought-afflicted terrain.

Would the new Manager of the Udipi Hotel bring black coffee or send it through one of his servers? When a lion could not hunt, a deer could dance in front of him. If he was willing, it would be well and good. If he was not, it would be humiliating. How to face such a humiliation? No. Then, what was the option? He decided to check his position with the Udipi Hotel vis-à-vis his powerless old age. He lifted the hand-set and dialed the number. His hands were shaking, not out of old age, but of doubt and anger. There was no reply. He tried again, in vain. Now, he realized that the phone was dead. He was happy that his honour remained intact. The dead phone had saved him from speaking to a lowly person but at the same time he was also unhappy that his coffee was not served to him. (49)

This passage is a great narrative example of what happens to feudal rulers when they are weakened by the unstoppable force of age, a natural disaster, which is not only swallowing up the already decrepit bungalow that Ram P. Reddy and his wife are living in but have made unavailable the only human company that people with cruel pasts such as him can afford, his servants. Due to the cyclone and the floods, Ram P. Reddy's trusted servants have not been able to make it for work. After a difficult night of avoiding rain water seepages, he finds no one to make him and his wife a some black coffee and breakfast. He then attempts to call up the only service he can recall that can provide them food. Ram is completely incapable of grasping the magnitude of the natural disaster, still hoping (and unrealistically so) that someone would be available to serve him. This shows the absolute insulated conditions that the privileged and the elite like him live their entire lives. Having nurtured themselves on the backs of marginalized people, Ram and the likes of him neither have the skills to survive the kind of onslaught of nature that he was being forced to encounter, nor did he have the humane-ness to think what others might be undergoing. His entire train of thought and worry is self-centered. When other people of the town are struggling to survive, this old man is stuck in the cycles of his daily habit—his breakfast and black coffee. Even as he calls the Udupi hotel, he is struck with “doubt and anger”. His feudal pride will not be able to take a refusal, no matter what the circumstances. Ram would have found it difficult, if not impossible to understand why a hotel would refuse him service when people outside were dying, losing their homes, livelihood and loved ones. In one way, he was relieved that no one from the Udupi hotel had received his call, which meant that neither would he have to personally interact with them and express his need of the hour nor would he have to deal with a refusal.

The rich people of Anantapur were used to living in Middelu (flat roofed houses) and thirubanda illu (wood-stone slab houses). The Reddy bungalow

was a thirubanda house. Concrete structures with iron and cement pillars and slabs were unheard of during the early decades of this century. The poor lived in Kottalu (pent roofed houses). The walls of these huts were constructed of Kadapa bandalu (Kadapa slabs) or kalupu bandalu (slabs of quarry or rock slabs). They normally covered the roofs with Mangalore penku (Mangalore tiles). These houses protected the people from the hot sun and the mad wind but not from the heavy rain. The roofs of middelu and thiruband houses were made of gara (lime paste) or Chavudu (greasy soil) or Kadapa slabs or wooden flanks. These were normally square or rectangle houses. The Gavakshas (mirror ventilators for light and wind fixed on the roof of the house) were preferred to windows. (51)

In this passage, Enoch describes the different kinds of houses owned by people belonging to different states of financial mobility. The houses owned by the rich were stronger and more capable of braving the forces of the cyclone, while those owned by the poor were weaker and therefore susceptible. The author introduces the local terms of description for the materials used to make the houses. This adds a visual aspect to the local and everyday specificity of the living conditions of the people of Anantapur. It enriches the narrative further. Here, we add a short note on the ways in which such translation modifies and reproduces the English language itself. Enoch could have used the bracketed terms (refer to the above cited passage) for the purposes of his description. Instead, he allows both the Telugu and the English terminology to co-exist. This is also because some of the materials used for the different houses have significance in terms of their geographical and cultural origins. The Mangalore tiles for instance have their origins in Mangalore, in the state of Karnataka. The English language reproduced by Enoch therefore acquires the flavours of the local culture and dialect.

Though he was interested in various women, he never gambled, smoked or drank. He married all the women he liked. By midday he would be back to one of the five houses after the rounds of inspection were completed. He took his lunch and after a nap, he pedaled his bicycle for evening duty. He never rebuked or humiliated a worker, even if he or she committed a mistake but corrected him or her and trained them. As such the workers felt happy to work and learn work skills from him. He had sixty five years of work experience. He had joined this service as a child labourer and learned the work. Initially he was only an unskilled worker. Later he became a skilled worker. Observing all aspects of house construction, he turned out to be a maistry and later a supervisor. He earned the confidence of the owners and the workers. (56)

This passage is about Yeddirappa, a Madiga man who had built his life and livelihood as a construction worker. On the night of the cyclone, the house he was living in with his fifth wife collapsed. In spite of the destruction of his own home, he takes out his cycle to visit the other houses that had been built under his supervision and to ensure that they were safe and still standing. Enoch's characters are not constituted not only in response to the cyclone and the damage it wreaks but also as complex human beings with pasts, histories, human errors as well as goodness. Many would consider Yeddirappa a moral aberration for marrying five women. But Enoch posits him as a man who did justice by marrying (and therefore taking responsibility of) all the women that he fell in love with.

The riff-raff around the colonies spoke contemptuously about him accusing him of marrying five women of their communities. Today they murmured behind his back about his Madiga caste. They also questioned themselves. "Is a Madiga fellow a hero to marry five women of our castes?" "This Madiga rascal spoiled five of our ladies". Though he heard the words, he could not see

the people. He wanted to reply to all those who thought on the lines. “They loved me and I married them”. That was to be his curt reply. (58)

He was a hardworking man, having had the experience of working as hard as the men that he now employed. Unlike most men who by virtue of their work occupied positions of superiority, he treated his subordinates and colleagues with respect and humility. He took their advice and suggestions into account. He was trusted by his clients, who entrusted him to construct their homes. Enoch, himself a Madiga is highly conscious and sensitized to the politics of caste and the ways in which it humiliates and allows men to assume superiority over other men. People of the town criticized Yeddirappa for his polygamous lifestyle but not without referring to his caste identity, as if it was a quality of his caste identity (that of being a Madiga) which was responsible for what Enoch depicted as a drawback in his other upright character. The same people who referred to Yeddirappa by his caste identity did not associate his positive qualities with that of his caste location. Enoch writes:

Except succumbing to the charms of women, he had been a nice fellow. A work-minded man, a good person, an intelligent supervisor, a rule minded maistry, a helpful worker, a dignified man with good health, a kind heart and generous nature. He was abused on the grounds of his caste into which he never craved to be born. It was by chance, not by choice, desire, or selection that he was born a Madiga. But he chose the five women to be his wives to protect them and their children. If he did not like the woman, he would never respond to the advances. (58)

Enoch has organized his chapters, alternating between narratives about the three Reddy siblings, who embody the feudal past and rapidly disintegrating feudal present of Anantapur, and through depictions of the people’s struggles with the cyclone and the flood. The three Reddy brothers are the only characters whose stories keep returning in the novel as their lives

and deeds constitute the brutal history of caste oppression encountered by the marginalized people of Anantapur.

Once it so happened that the prince, Govinda Reddy sent a word to Station Master of Dharmavaram to wait for him. Then he went into the bathroom to take bath. He leisurely completed his head bath, took meals, dressed himself and got into a horse drawn cart to catch the train to Bangalore at Dharmavaram. As it was already two hours late and immediate train that was bound to Bangalore had already left Anantapur and it would reach Dharmavaram in about fifteen minutes time, the Station Master gave line clear to the waiting train to move out. By the time the horse drawn cart of Nelagallu fort reached the Railway Station, the train had started to leave. But the Station Master was vigilant and stopped the train after he saw the prince fuming. He was shaking with anger as he felt insulted. He felt that the train should move only after he entered into it. What an audacity! What an arrogance! What a disrespect! (63)

This passage is an instance of the feudal power that the Reddy brothers wielded in the past. Even modern public service amenities that had been introduced by the British colonizers (such as the train) were controlled by the Reddy brothers. Enoch points to how feudal arrogance could afford to conduct itself almost in absolute contradiction to logics and rationalities of modernity. In addition to that the feudal upper caste sense of entitlement of the Reddy brothers made them completely self-centered and inured to the needs and concerns of the rest of the public. They has the arrogance to feel that they owned time, their own as well the people's. They had no respect for amenities that were meant not just for them but for the public in general. They were part of a time when they failed to grasp the fact that modernity and the concept of modern time had levelled out older hierarchies in to the broader notion of

the 'public'. They felt that by virtue of their aristocratic birth, they could consider public service amenities their personal property. Govinda Reddy's eventual apprehension by the police, that too by a policeman belonging to a lower caste, whom the former had wronged in the past, is an event of reckoning and humiliation of the feudal arrogance and cruelty that for generations had oppressed and wronged the people. Enoch goes on to depict how upper caste feudal structures had the ability to readjust itself, divesting from long-standing traditions and yet would retain the oppressive powers of their caste identity. Ram P. Reddy fell in love with a British woman who went by the name Elizabeth. Govinda Reddy, in his patriarchal stubborn-ness and pride refused to accept her as a part of the Reddy dynasty. As a result, until their old age, Ram and Elizabeth could not be married. However, they lived together as man and wife in the Reddy bungalow. The narrator waxes eloquent about their love that apparently withstood the anger of Ram's oldest brother and head-of-family Govinda Reddy. Govinda Reddy was unwavering in his decision to not accept Elizabeth as a part of their family. His perceptions of her bodily freedom, unabashed-ness and lack of 'shame' displays the expectations from an ideal Reddy woman. Interestingly, for all of Ram Reddy's devotion towards his wife, he never challenged his brother to legally marry her and make her a part of the family, and by extension his community. He abided by his brother's adamant wishes. And Elizabeth also did not resist the perceived 'illegitimacy' compelled upon her although she was equally devoted to Ram.

The European lady, a Briton by birth, Elizabeth was not married to Ram P. Reddy. She had been a friend, companion, guide, servant, teacher and of course a wife. They lived together in India for more than seventy years. She never wore a Tali, bangles and bindi except saffron on her forehead past the parting of her hair. Elizabeth had been his heart and soul and more than a wife,

a goddess. Now such a great lady was taking rest, covered by a thick blanket looking like a bag of skin and bones. (70)

Elizabeth's compliance allowed Ram to continue to relate to his family without any difficulties or compromise. In a way, apart from the considerations of love and adoration, one may conclude that even a White woman with a presumably privileged and educated upbringing was compelled to defer to the feudal powers of the Reddy brothers. One can therefore understand the feelings of intimacy, closeness, devotion and fidelity that Ram Reddy continues to nurture towards Elizabeth till the end of their lives.

They could not keep the old lady's dead body in any house. The house owners nearby did not allow to keep a dead body in their house. Besides it was a Madiga woman's dead body. Madigas were not touched either alive or dead. (73)

Enoch's narrative is extremely conscious of the politics and sociality of caste that determined by the life-worlds of the people of Anantapur. He recognizes the depths to which the roots of caste had penetrated the social foundations of the people that even during a natural disaster whose force had the capacity to bring all of mankind to its knees, people could not undo or unlearn the entrenched casteism within themselves. In this passage, Enoch shows to what extent caste has corrupted the soul of mankind that people were not ready to 'keep' the dead body of an old woman from the Madiga caste. Here, the author points to an important philosophy that lies at the core of Hinduism, which does not distinguish between humans, their bodies and dirt. In fact, Hinduism distinguishes human beings as pure or polluted, as clean or dirty. The dead body, no matter, if till yesterday was one's nearest and dearest, following death, became an impure and polluted object that had to be done away with as soon as possible. No one wants to associate with or touch a dead body. The body of the untouchable man and woman is treated in a likewise manner. What may one expect from

Hindu society when they are encountered with the body of an untouchable woman? It does not matter that she was old. Her age does not affect the levels of irreverence that Hindu society has nurtured towards dead bodies and lower caste men and women. It does not matter that the cyclone and ensuing floods have produced extraordinary circumstances. No one wants to touch an untouchable body. It is interesting to see how humanity dehumanizes itself in the process of dehumanizing the other.

Enoch continues his investigation in to the casteist nature of human society with the story of a young man from the Madiga caste, who has made his life and livelihood through honest and transparent trade. His name is Naganna. In spite of the fact that he was doing well for himself, Naganna was referred to by his caste name in a derogatory manner. This takes place when he politely refuses to abide by the unfair demands for credit from his upper caste customers who had come to do business with him. The “ryots of Narpala”, his clients, were appalled by his strict policy to not sell timber on credit. He explained to them that he needed the cash upfront to for further purchases. The ryots perceived his ethics as arrogance, and one that was especially not suited to a man from a Madiga caste, the lowest of the low. As upper caste Hindus they expected to be treated with reverence and they had taken it for granted that Naganna would comply to their wishes and conditions.

He would never forget the trouble he faced earlier with the ryots of Narpala, his native place, who had come to his depot to purchase timber. It was ready and he was willing to sell it. But they wanted credit and he was not ready for it. When they were prepared to mortgage their lands, he explained his policy of business at which they were upset and had said “You are a boy of our village, you should believe us and extend the facility of credit”. He said “I need money immediately to purchase timber for my ongoing business. Please pay cash and take the timber. That is all”. They were angry. “What an adamant

fellow you are! What an obstinacy for this Madiga rascal. We are caste Hindus, you are an outcaste. You Madiga bastard, you have no respect for the upper caste gentleman of your village” they said. (82)

Prior to this passage, Enoch introduces the readers to Naganna’s life and his struggles to a successful and content life. And yet, how his caste identity, which he had born into and did not choose, created difficulties and setbacks that he through sheer hard work and sincerity overcame and moved forward. What Enoch shows to us is the sheer determination of human will. He makes us think about how Hindu society in particular, and Indian society in general, because of its entrenched casteism has come to revere and respect those who have been born in to the privileges of wealth and caste, and derides those who have been born in to poverty and marginalization. The latter because of their marginal caste identities fail to earn the respect of society even when they work hard and make their own life without having to exploit others and live on the backs of others.

Ten years ago the width of the Morava canal was almost a furlong. But gradually it shrank to a width of not more than ten yards as the poor people built their houses on both the sides of the canal.

All through the last ten years the canal had become a dust bin. The people threw all types of waste into the canal. It had been a urinal, a lavatory and pigs and swines gathered in hundreds along with the herds of cattle. The canal banks were rest rooms for the poor, guest houses for the beggars, battle fields for mentally retarded and the physically challenged and play grounds for antisocial elements and prostitutes, both women and men. (96)

Enoch not only depicts the corruption of the human soul in relation to one another, but also in the ways that they have treated nature. Just as men belonging to the upper castes have

ruthlessly exploited and taken for granted others who they consider lower than themselves, similarly, people from across caste and class configurations have thoughtlessly exploited nature, seeking to control it, deplete it and modify it solely for their own needs. Man has underestimated the power of nature and her capacity for excess. In the above passage, Enoch narrates how over years and generations men have corrupted the flow and inhabitation of nature, forcing it to retreat, degenerate and die. In a span of only a decade, human habitation has drastically reduced the breadth of the Morava canal. It has been polluted irreparably with human and plastic waste, while the lowest of the low of humanity were forced to occupy the stench-filled, dirt infested banks of the canals. It should be noted that this passage is not altogether about the ways in which man has been responsible for the destruction of nature. It is also about how the poorest and the most marginalized of society are then forced to fend for themselves amidst an environment that the rest of humanity has discarded i.e. an environment of waste. While the relatively well-to-do live in better conditions, on higher land, prostitutes, the disabled and the anti-social become one with that part of nature that is left behind and thrown away. And when nature pushes back and resists, these are the people who would be the first to face the brunt of it. With the floods, when the Tank filled up and spilled over, the poor people and their settlements on the bank of Morava lost whatever little they owned before anyone else. And this includes their life and their families.

C. Rajagopalachari was a Brahmin and Nelagallu Zamindars were Reddies. The Reddies disliked the tricks of the Brahmins and the Brahmins hated the autocratic behavior of this family of Zamindars. It was rumoured that C. Rajagopalachari had taken an oath to destroy the family of Nelagallu Zamindars. (148)

C. Rajagopalachari was the last Governor-General of India under the British rule. Enoch historicizes the political conflict between Rajagopalachari and the Nelagallu Reddys as

fundamentally a conflict of caste interests. Though both belonged to the upper castes, Rajagopalachari being a Brahmin and the zamindars belonging to Reddy community, each held deeply-rooted prejudices from the other. The Reddys perceived the Brahmins as cunning while the Brahmins were intolerant of the autocratic regime of the former. Enoch makes it clear that the conflict between the two caste formations was more personal in nature. Rajagopalachari's perceived agenda of vengeance had little to do with freeing the public from the autocratic rule of the Reddys. His resolve to destroy the Reddys had more to do with his caste resentment. In one way Enoch displays how upper castes may have prejudices against each other but they continue to wield positions of power in their own right. In fact, if one upper caste community is invested in destroying another upper caste community, it is only so that they can displace the other from power to relocate themselves instead. Neither is interested in the good of the people. The war between two upper caste communities or individuals emerges as a war over possession of resources.

Where were they? What had happened to the essence and cream of his ninety five years of fruitful life? Why was he friendless, not needed or wanted by anybody? Why was he alone among the multitudes of human beings? Where were those friends, relatives, professional followers who used to throng to his residence, spend their evenings, had drinks and received gifts. Where were they? Did not he love people? Himself? Were they not his kith and kin? Was he not one among them? Where did he go wrong? Who was responsible for the loss of his face? Did not he do his duty well? Had it not been sufficient? Why did the people hate him, fear him, run away from him, dislike him or disown him? Was it due to his murderous nature? Murders? Killings? Saving murderers? Punishing innocent? Was it due to power mongering? What more

a prince would wish to achieve, accomplish and enjoy? Those who unduly enjoy more in life, may face misery in the end. (160)

In this passage, Enoch delves in to the thoughts of Ram P. Reddy, now a lonely, old and decrepit man, made particularly helpless by the absence of his trusted servants. He appears completely ignorant about why he does not have people around him during his time of need. In fact, Ram Reddy's loneliness is in stark contradiction to the coming together of the people of Anantapur in the face the cyclone. No man or woman, whether in their struggle for survival or their grief in loss is forced to be alone the way the Reddy couple are. He is forced to wonder why no one has come to his aid. Why no one has displayed any concern for his well-being? It is finally when he is confronted with his complete helplessness in the absence of any human company that he begins to wonder about the cruelties and oppressions of his past. It is only then that he understands that the undue privileges that he had enjoyed in his lifetime, exploiting others, protecting criminals and murderers and oppressors (his own brothers and family members) are the reasons that remains alone in his misery towards the end of his life. Finally his trusted servant Uthappa appears at his doorstep, seeking his master and his mistresses well-being. On seeing him Ram Reddy is overwhelmed with emotion and embraces him.

Uthappa choked with uncontrollable emotion at his master's rare gesture of love and affection. He had never imagined that his master would embrace him one day. He felt like the God of Heaven himself had lifted him bodily to bestow on him unimaginable happiness. (164)

This again is a telling narrative of the utter 'pathos' of those who exploit the poor and the marginalized for their services, never realizing that their entire life and well-being is dependent on the labor that others do for them, whether physical or emotional. The privileged

self-righteously continue to believe in their right over the bodies and minds of others until they are faced with utter loneliness and their own uselessness in such circumstances.

Ram P. Reddy was happy to look at Uthappa who was weeping for him. His sympathy was wonderfully consoling. Any amount of words would not have given him such a solace. The tears had the power which words cannot convey.
(207)

Uthappa was also overwhelmed by the unprecedented show of emotions from his master. He was also weeping. In a way, it would have been cathartic for Uthappa to witness the vulnerability of his master in a time of crisis. It appears that for the first time Uthappa's unrelenting and loyal services were being acknowledged by his otherwise un-emotive master Ram P. Reddy. In the end Ram Reddy had left most of his property with Uthappa and his family with directions never to sell them, which meant that the latter's family and the generations that followed them would forever be linked to the Reddy family, 'indebted' to this grand gesture and favour in the end of their life.

Conclusion:

This chapter has been a brief but detailed analysis of the themes and narrative style that Enoch adopted in translated the Telugu novel to English. It has attempted to refer to some of the issues of human dignity and suffering, the politics of social relationships, emotions and histories. It is also a rich history of how the town of Anantapur came into being and continued to transform through generations. The event of the cyclone marks an end, that of the brutal but degenerating feudal power of the Reddys, while marking a simultaneous beginning, the possibility of a more egalitarian people's society. A town that is usually parched for rain water is washed away of the burdens of its past, bringing with it the possibility of newer and better harvest (in all human aspects). The work of translation and the

way it continually reminds us of the existence of the Telugu ‘original’ and the local specificity of the place and history from which the story emerges locates the author (himself from Anantapur) firmly as an agent in the history of the making and unmaking of the town. Therefore, by choosing to translate the work himself, Enoch does the work of self-translation, where his self and the history of Anantapur and its inhabitants merge together.

CHAPTER - III

CONTEXTUAL TRANSLATION AND ITS DILEMMAS: EXPLORATION OF EUGENE NIDA'S THEORIES

For translation studies, context has been a very important concern. For readers who are not familiar with the process of translation, it may appear that translation merely involves transference of text from one language to another. For many, translation then involves word for word communication in to a different language. However, Eugene Nida and this chapter discusses the ways in which translation involves greater considerations of context in which the author, the translator and the reader is placed. Moreover, it makes important linkages between culture and language. Nida talks about language as not only something that is a means of communication but also something that involves its own limitations. Context is therefore not only outside of language but also in language. Translators therefore have to make contextual translations to communicate meaning. This chapter will engage with the theoretical concerns of contextual translation or non-literal translation. Some of these concerns have been treated with examples from the target text in the next chapter, which is the fourth chapter. We discuss in the fourth chapter the ways in which translation is a political process and while studying translation, we must take into consideration contexts and how they affect the process of translation.

This chapter extensively refers to Eugene Nida's work on translation and language. It attempts to explore the various factors that are activated during the work of translation. One of the central factors about translation is located in the nature of language itself; i.e. the ability of language to be self-referential. Language can be used to talk about itself and to describe itself. The rules of language can be described by language itself. And more importantly, while the primary function of language is to signify, in combination with other factors, language is capable of being mis-signified or differently signified. This is described

in the following passage elucidated by Nida, where he talks about the ways in which the specific nature of language itself creates the peculiar conditions of translation. Moreover, this passage acts as an entry-point in to the issue of the ways in which language interacts with its contexts, or factors that may as well act as contexts.

Language is not only a distinctive feature of a group of people, but it is also different from other codes in that it can be used to speak about itself. This means that language can be used to describe its own structures. Written codes, whether alphabetic, syllabic, or ideographic (as in the case of Chinese), are all secondary in the sense that they are codes to represent language. The DNA, however, is also a primary code, but it is not able to be used to analyze itself. Language is also structurally linear in that it moves in one spatial direction, although it may combine with gesture codes (movements of face, hands, head, shoulders, and stance) to reinforce and even to negate the meaning of words, as in the case of a screamed utterance of “I love you!” while twisting the face into a picture of hate. (*Contexts* 23)

In the following passage, Nida writes about the ways in which language is able to produce meaning but only through context. He points to the specific quality of language moving in a linear direction, and yet the meanings and significations produced by it may not only deviate to mean something else, but also that multiple sets of it may be constructed at a time. Nida, through examples, ensures we understand that the reading process itself takes for granted the contextual nature of language. Towards this end, the process of speed reading is referred to in the following passage. Here, it is described the ways in which a readers speeds through a text and acquires the meanings given in a passage by virtue of by-passing the contextual usages of conjunctions and prepositions and other such formal markers. Readers often focus on the specific vocabulary used in the text i.e. the vocabulary that is responsible for the meanings

‘intended’ in and by the text. The reader will also need to notice the negatives and modal probabilities because they add to the quality of the meaning of the text. However, speed reading is successful when a reader is familiar with the topic discussed in the text, otherwise speed reading may throw up mis-significations. It is in the condition of lack of familiarity that a reader is expected to read slowly and much more deliberately.

Although language is rightfully described as structurally linear, the understanding of language does not precede in merely one direction. The real meaning of a word may depend on a context that occurs on a following page. Furthermore, fast reading of a text using a system described as “speed reading” depends on assimilating the meaning of a passage by reading successively different portions of a page containing three or four lines at a time. Moreover, in reading narrow-column texts, as in most newspapers and popular magazines, a reader does not look back and forth for each line, but simply glides rapidly down the text while concentrating on the content vocabulary and passing over many formal markers, such as prepositions and conjunctions, since the meaning of such linking words is usually predictable from the contexts. At the same time, however, close attention must be given to negatives and modals of probability, for example *may*, *could*, *possibly*. This process of reading is essentially based on the principle of reading by contexts rather than by lines, since so frequently the meaning of words depends on what follows rather than on what precedes. Understanding oral language precedes very much the same way. In general, a hearer does not tick off the meanings of words one at a time, but assimilates a language by chunks, as much as twelve seconds at a time. This process usually works quite well as long as a person understands clearly the topic of the discourse. Otherwise, a

series of comments, without a topic to which to relate the comments, can be very frustrating. (24)

In the following passage, Nida talks about the relationship between language and culture. It is indeed important that this linkage or interaction between language and culture be made clear because culture is one of the primary determinant contexts of language. Nida lays down the ways in which language becomes a referent and therefore a representative of culture, but how for various reasons this linguistic representation is never complete, not even to the speakers of a given language or the inhabitants of a particular culture. He defines this relationship in terms of time. One of the reasons why language can never really harness or contain the nuances of a given culture is because of how it temporally lags behind. Anything new appearing or emerging in culture takes some time for language to represent. Moreover, certain cultural elements are so taken for granted that people often do not linguistically represent it, because the need to talk or write about it is not really felt. Nida talks about how this particular 'lack' of language is deployed for the purposes of 'insinuation' and suggestion, thereby leaving the reader a broader space to interpret accordingly. Nida gives examples of how the advertising sector and politicians use language in a broad spectrum, thereby allowing readers to interpret in multiple ways. In fact, he also talks about the ways in which we no longer look to language to speak the truth. This is because in modern society lies have as much, if not more economy than truth, and we more often than not do not care to make the distinction. It is after all an accepted notion that we often are impressed with the usage of language rather than the accuracy or the specificity with which it represents things.

Language represents the culture because the words refer to the culture, as the beliefs and practices of a society, but the representation is never complete or perfect. Changes in language inevitably tend to lag behind changes in culture, but there are also aspects of culture that are so taken for granted that people

simply do not feel the need for terminology to talk about what is completely obvious. For certain aspects of experience there may be a significant shortage of specific terms. For example, the verb *lie* refers to saying or writing something that is not true, and a person can use *prevaricate* (with the usual implication of oral language) or *falsify* (often related to documents). But what about *white lies* (those that generally do no harm to anyone, other than to the liar) and *black lies* (those that are obviously untruths and harmful). But there are also exaggerations that cross the line into lies, and there are understatements that do the same. There are also political promises that everyone, including the speaker, realizes can never prove true, and there is also slanted advertising, justified because it offers the audience “a chance to decide for themselves.” Perhaps so much of modern life is a lie that we are numbed to the distinctions that constantly assail us on television, bill boards, newspapers, magazines, internet, and books. (27)

In the following passage, Nida makes a significant case about the ways in which the process of meaning-making through language is largely dependent on contexts. He argues against the misconception that any given word, or sets of words “fit together neatly” in different semantic contexts to mean the same things. Considering the fact, that a single word can mean different things in different contexts, and that one thing or action can be represented variously by different words or phrases, context plays a significant role in the ways that language produces meaning. He specifically takes the instance of the various words that refer to the act of running such as *sprint*, *dash*, *race* etc. and, how although they all encompass the act of running, they do so very differently.

Anyone attempting to understand the meaning of words in context should probably first consider some of the serious misconceptions about their

meanings, especially the idea that the words of any language constitute a rich mosaic of terms that fit together neatly into various semantic domains or fields. There are no neat verbal mosaics, because the meanings of words constantly overlap with one another and the boundaries of meaning are fuzzy and poorly defined, for example, the series *love, like, adore, worship, be crazy about, be head over heels in love with*. Even in the short series of *sprint, dash, race* there is considerable overlapping in referring to the act of rapid running. *Sprint* seems to focus more on the rapid and effective movement of the legs, and *race* suggests competition, while *dash* appears to emphasize simply fast movement in space, without regard to style. The real clues to meaning depend on contexts. (29)

In the following passage, Nida discusses the reasons why most people take language and its meanings to be consistent, irrespective of context. He argues that it has to do with the ways in which dictionaries and grammar books through their focus on the rules and the laws of a language give the impression “that languages are essentially regular and completely rule governed”. Nida however goes on to argue that what is usually an orthographic regularity, i.e. the regularity in spelling often does not correspond with the expected pronunciation. And it is this orthographic regularity that often masks the irregularity of pronunciations. Through the instance of irregular pronunciations, Nida makes a claim about how the lack of standardization is itself an aspect of language, and that exceptions are as much significant to the usage and learning of language, as are the rules. One therefore does not learn language only through rules, but through contexts as well.

Because both dictionaries and grammars seem to focus on the rules and laws of a language, they suggest to many people that languages are essentially regular and completely rule governed. In fact some of the most interesting

aspects of language are swept away by some linguists as mere subcategorizations. But for English even the regularities of the orthography largely mask the irregularities of the pronunciations. Past tense verb forms such as *judged*, *clipped*, *grabbed*, *picked* are all monosyllabic, pronounced as *jujd*, *clipt*, *grabd*, *pikt*, in which the final consonant is voiced or voiceless depending on the preceding consonant, but a word such as *landed* consists of two syllables in which the second syllable consists of a central vowel followed by a *d*. The doubling of the medial consonants and the regularity of the written form of words (an aspect of graphemics, rather than phonemics) is probably an advantage for the average reader of English. (31)

Eugene Nida, in the following passage shows how through the usage of syntagmatic words such as *out* and *soft*, people's vocabulary is not only expanded but enriched. He argues that the significance of context in translation is not only for readers but also for the work of translation as well. It is only through contextual understanding that translators would know how to translate certain phrases in other languages. Nida takes the example of the syntagmatic words "*out*" and "*soft*" and talks about the ways in which they add meanings to words differently. It is through such usage that people often increase their own vocabulary, he argues. Syntagmatic contexts are then one kind of context through which meanings are made and translations are undertaken.

The context not only determines how a word is to be understood, but also how it is to be translated. For example, in Chinese terms for "*fish*" and "*water*" do not "*run*." When a "*fish runs*" it "*disappears*," and when "*water runs*" it "*leaks*." Some people find it helpful to study distinctions in meaning in sets of words having the same initial component, for example, the element *out-* in the series *outcast*, *outclass*, *outcrop*, *outdo*, *outline*, *outlook*, *outfit*, *outlast*,

outlaw, outpost, outrank, outsell, outvote, outwit, in which there are two quite different semantic functions of *out-*: (1) beyond certain limits, either physical or sociological, *outcast, outcrop, outlook, outlaw, outpost* and (2) beyond an expected degree: *outclass, outdo, outrank, outsell, outvote, outwit*. But the terms *outfit* and *outline* do not seem to fit either category. Other people find it interesting and helpful to study series of phrases having one component the same, but with quite different meanings for the key combinations. An excellent set of examples of molecular units includes *soft egg* (only partially cooked), *soft music* (low volume of sound), *soft touch* (either touching a surface lightly or a person who can be easily appealed to for help), *soft spot* (an area that yields readily to touch), *soft drink* (an effervescent, non-alcoholic beverage), *soft focus* (a photograph with somewhat indistinct lines), *soft heart* (generous attitude), *soft pedal* (to understate certain differences), *soft sell* (selling without putting on pressure to buy), *soft spoken* (low volume of speech), *software* (computer program), *soft wood* (wood from non-deciduous trees, which may actually be harder than the wood of some deciduous trees) These various types of syntagmatic contexts represent the principal means by which most people learn the meanings of at least 95% of their active and passive vocabulary. In fact, many people have a vocabulary of 25,000 words or more, without ever having looked up a word in a dictionary. But these syntagmatic types of contexts are only one of several kinds of contexts that are relevant for understanding the meaning of a text. (35)

Nida also talks about the ways in which differences of cultural values are important factors in understanding and translation. He specifically takes up the usage of historically derogatory terms such *nigger* and *negro*. We know that in the American context, the usage of such terms

that socially demean groups and individuals is not encouraged and in fact avoided. However, Nida through the example of how the term janitor has been replaced by the more 'respectable' term building engineer shows that such translation can also be misleading. On the one hand, Nida displays how translation is also undertaken as such. On the other hand, he shows the ways in which such translation entails erasures of history and the facts of historical injustices. In this context, the instances of *nigger* and *janitor* of course have very different locations. However, the replacement of *negro* to *black* may have successfully taken away the derogatory implications. At the same time, it is able to retain the racial or skin color based politics that is a determining factor in the American society. However, the translation of janitor to building engineer is completely misleading because it does not encapsulate the exact nature of the work entailed, and moreover, it erases the hierarchy of social capital that in actuality exists between a janitor and a building engineer as we understand it. However, this erasure takes place only at the level of language and not in reality. Such translation therefore is misleading and apolitical in its function. He also points out that it is important to remember the specific language used by professionals to reassert their status and social capital. Translators must therefore translate accordingly keeping such contextual factors in mind. While translating therefore, one should be aware of the professional terminology used in both the source and the target language. Another significant point that Nida makes is about how the correctness of language displays the knowledge of the author and in the circumstances of translation, that of the translator. It becomes a part of the skills of the author and the translator.

Variations of cultural meaning are essential factors in understanding a set of related terms, for example, *nigger*, *negro*, *coloured*, *black* and *Afro-American* rendering in every instance a passion to avoid or to operate culturally insulting expressions. Regrettably, however, in some instances

replacements are deceiving. For example, *janitors* in universities are often called *building engineers* to avoid minimising the movement of people who seldom make more money than do professors. But the terminology can also be misleading. The standard vocabulary of several professions also offers extensive information about status and behaviour, for example, the acknowledged languages of doctors and lawyers, who frequently seem to use words to strengthen their social status rather than to communicate important information to clients. But the dialects of the Mafia in Europe and the Triads in Asia have an added purpose of not being understandable to persons that are not a part of the group. Dialects are often described as being horizontal if they refer to people living in different areas, for example, Cockney vs. Midlands dialect in Great Britain and New England *Bah Hahbah* for *Bar Harbor*. Such differences are often employed in novels to highlight distinctions in social class. In many respects the vertical sociolinguistic dialects are even more significant since they carry so much information about the education and social class of participants. Contrast, for example, southern Appalachian *you unhand you all* in regular English. Sociolinguistic dialects are extremely important in some novels since the deviations from standard usage often serve to mark more honest, reliable characters. In legendary American society farmers are usually regarded as more upright than city dweller. Suitable technical terminology also serves to mark a report as authentic and the writer as knowledgeable, for example, terms in computer technology, *enhanced mode, double click, memmaker, online help, laptop, notepad, erase command, antivirus, compressed drives, menu default, mouse, back-up files, cartridge fonts, antivirus, autoexec.bat files, compressed drives, directory tree, double-*

click, floppy disks (even when disks are no longer floppy), *laptop, optimizing windows, program manager, scrolling, keyway file*. But correct terminology also serves as a context for highlighting technical content and providing a basis for recognizing the possible technical meanings of other words. Some terms may simply serve to suggest emotive responses. For example, in American English such words as *nation, apple pie, mother, stars and stripes* provide a positive emotional setting, while for most people words such as *junky, garbage, bastard, punk, slut* are emotively negative, but speakers may differ radically about the emotive values of such words as *communism, socialism, free enterprise, homosexual*. (38)

Translation, Nida explains, has more to do with understanding the source text, rather than analysing its grammatical structure. Translators often do not pay attention to the grammatical structure of the receptor language either. The primary anxiety for a translator is the ability to thoroughly understand the source text. If clear and thorough understanding is there, then the translator does not have to worry about grammatical structure, order of words, phrases and sentences, nouns, adjectives etc. The work of translation then takes place almost spontaneously, without any deliberate effort. The desired combination or the order is often not something that requires thought or deliberation. In translation, the order and the combination sort themselves out. As a result, an argument can be made for translation not being different from different.

Professional translators are usually so concerned with the meaning of a text that they seldom give much thought to the grammatical structures of source or receptor languages, because their task is to understand texts, not to analyse them. If, as already mentioned, translators thoroughly understand a source text, they do not need to worry about whether to use nouns, verbs, and

adjectives in a particular order so as to represent the meaning. These decisions are made almost automatically. Similarly, when people wish to express some complex concept in their own mother tongue, their brains quickly and in a largely automatic manner sort out the appropriate kinds of words and arrange them in effective combinations. If a translator adequately controls both source and receptor languages, translating is essentially no different from writing.

(53)

An important aspect of translation is consideration for discourse. Discourse is often not accounted for in literal translation, or as Nida calls it “word for word” translation. What Nida does not specifically mention in the following passage is that discourse has its own characteristics of language and linguistic usage. Language is not used uniformly and in the same manner to discuss a diversity of topics and areas. Language, we know, is topical. The subject of computers, to be conveyed and understood adequately, must be discussed in the language specific to the study of computers. Similarly, the medical sciences has, over the years, developed its own set of scientific language to study and communicate the details of the area. Moreover, there are further classifications in the field of medicine itself. Allopathy, homeopathy, Ayurveda and unani (to name some of the divergent disciplines in the medical sciences); each one of them has developed their own language. They may borrow from each other, but they have language that is specific to their own study. Therefore, while translation, it is important to note the area of discourse that is being translated, and its specific rules and quirks. Translation should be made accordingly.

Nida here clarifies an important misconception in translation. Translation, many people consider, is translation of a language and not a text. What does this entail or imply? How do people consider the work of translation, when they think it involves the translation of language and not that of a text? It would mean that language is capable of producing meaning

without context. The nature of discourse, as we have discussed earlier, is entirely specific to the context within which it is produced. And language is inextricably linked to the discourse it represents.

Nida criticizes those schools of translation that attempt to enumerate “different semantic domains” and their corresponding grammatical structures. Translators belonging to this school also take it upon themselves to analyse the grammatical structure of the language, because grammar takes the center-stage of translation work in this school. Nida argues that this is not the work of a translator. He says that this is the work of a linguist, and is necessarily the work of an “outsider”. The work of analysis then necessarily transforms language in to an object, which an outsider takes upon herself to characterize through analysis and categorization. The work of a translator is however different. A translator is not an outsider, and language is not her object of analysis. The translator’s relationship to the source language and the receptor language should be intimate. One may go as far as to say that the source and the target language are a part of the consciousness of the translator. A translator therefore does not have to deal with the formal aspects of a language. Instead, she directly needs to engage with meaning and the ways in which meaning may be translated in to another context. Nida argues that such a process requires conceptualization. When a translator encounters a text, she at the same time encounters a concept which then she has to translate or explain in to another language. Conceptualization is therefore a key factor in translation.

What then do we understand as conceptualization? The process of conceptualization is itself multi-fold. When we come across a phenomenon, there are ways in which we make sense of it. This understanding itself needs to take into account historical, cultural, social and political specificities. Without such knowledge, our understanding of a concept remains incomplete or limited. For instance, if we are to conceptualize the category of *freedom*, we will need to

study the ways in which freedom means different things in different contexts. This means to engage with how different societies, communities and individuals have struggled for their freedoms and the nature of the configurations that they have had to struggle against. Freedom for instance does not mean the same thing for white women and colored women. Historically, women of color have struggled for freedom from the oppressions of not only patriarchy but also race, which would include struggle for freedom from more privileged women, such as white women. The conceptualization of freedom therefore requires not only knowledge but a nuanced understanding of the different kinds and meanings of freedom and their histories. In the work of translation, such conceptualization is essential to be able to convey the meaning in to another language. An important point remains that language and culture are deeply interconnected. Therefore, concepts specific to one language and its context may not be available in another language. A good translator will have to acquire the skills to translate concepts to the receptor language. Sometimes, people talk about the impossibility of translating certain concepts in to another language, or the difficulty of a complete translation. It is from this that we must understand that translation is a dynamic and often a creative process, and not just a mechanical transfer of meanings in to another language. We can never really expect a complete translation. What we can expect is that concepts be adequately expressed and communicated in the receptor language.

Many translators, nevertheless, concern characteristics of speech as implying unrelated to their assignment as translators, because they assume that all they need do is to reproduce the judgments more or less any problems of the discourse will be automatically accounted for. But this is not the way actual translating is done. For example, a true version of the proverb, “They locked the barn door after the horse had been stolen” would be absurd in most of the regional languages in the equatorial band across Africa. Few people have

horses, barns, or locks, nevertheless they do ought a more intelligent and sophisticated proverb referring to the chief's son, "They built a bridge over the stream after the chief's son fell in the water." Some books on translation, however, give the impression that translating means translating languages, rather than texts. They describe the meanings of different semantic domains, list the corresponding grammatical structures, and analyze the distinctive stylistic devices in the respective languages, but this is essentially the linguist's task who analyzes a language from the outside, while a translator needs an insider's view that cuts through the formal differences and deals directly with the meaning of a text to be translated. The foreign words are transformed into concepts, and these concepts become the basis for a translator's producing essentially the same meaning in another language. (67)

In the following passage, Nida writes about the ways in which a translator may actually improve on the style and organization of a given discourse. Examples such as this go to prove that the work of translation is not necessarily a mirroring or direct transference of meaning from one language to another. Translation, in some instances, and in fact in a lot of instances may entail improving upon the stylistics and structure of the original discourse. Part of translation therefore also includes the work of editing, to qualitatively improve upon the given text and discourse. Translators, as we have discussed earlier are usually intimated with well with both the source and the receptor language. As a result, during the process of translation, they can make formal changes. According to Nida, often when the original and the translated texts are compared, the former is found to be qualitatively inferior.

Many skilful translators enhance the method and system of a speech in the method of translating because they are nearly forever more proficient in stylistic elements than are the primary writers of the documents presented for

translation. For example, when administrators in the translation program of the European Union have occasion to compare the same document in various languages, they often find that in one language the form of the document is conspicuously inferior to what it is in the other languages. In such circumstances, the stylistically inferior document is almost always the original. (68)

In the above quoted passage Nida has talked about how translation includes qualitative transformations made by the translator. To improve upon a text is often the function of an editor. A similar task is then undertaken by the translator. However, such ‘improvement’ often becomes difficult when the source text is highly structured, as in the case of certain forms of poetry. When it comes to poetry, translators have to keep in mind that the form be retained, and this often becomes difficult, and in some cases even impossible due to the limitations of the receptor language. When form is of primary importance, the work of translation is required to follow a parallelism of not just content but also of form. Nida takes up the example of Ezra Pound’s translation of Chinese poetry that refused or failed to replicate the form and the translation was undertaken on the basis of the themes given in the Chinese poetry. Nida also talks about poems that cannot be translated at all, and one may surmise that this is because the theme and the contents of the poems are closely integrated with the form of the poetry given. He cites the instance of a Japanese to English translator who refused to translate all the poems of a highly recognized Japanese poet. This was not only because of formal limitations but because many of the cultural references (and this itself may include the form of the poem) could not be translated in to another language. The translator also felt that introducing extensive notes that describe cultural differences etc. may interfere with the intended quality of the poem,

The translation of highly structured literary productions is always a problem because the very process of translation seems to require a rather high degree of parallelism in both form and content. Ezra Pound's translations of Chinese poetry were more like musical "variations on a theme" rather than actual translations, but Pound's artistry with words produced results that attracted considerable praise. But some poetry simply defies close or even loose translation. One professional translator of Japanese literature into English was asked to translate all of the poems of a noted Japanese poet, but he refused. He did, however, offer to translate all the poems that could be poems in English, because he recognized that many of the cultural allusions could not be satisfactorily translated into English, and introducing extensive notes about cultural differences would destroy the remarkable poetic character of the original poems. (77)

Nida makes a number of arguments about the factors that determine translation decisions. Why do certain texts get translated and not others. He takes the example of a disaster that claims thousands of human lives, and the news of a next door armed robbery. In comparison, the former news has more relevance to the global context. However, the armed robbery will become of relevance if one of the characters of the news belongs to the receptor context. Nida, in this example talks only about the translatability of a text in terms of social or cultural relevance but he does not make any arguments about the marketability of news. Interests in texts often have more to do with the whether a text can be marketed to a given cultural or social context or not.

Relevance for receptors of language is an important determinant in conversation, but connection depends on several factors: the coherence of the contents of a text, the length to which a receptor believes he or she can serve

from the contents, and the concrete and rational proximity between the receptor and the contents. A notice regarding the death of above ten thousand persons drowned in a tidal wave and flood in Bangladesh may seem much less relevant than the armed robbery of a house next door, unless, of course, a family member happens to have been in Bangladesh at the time. (78)

Although Nida is clearly aware of the extent to which context plays a determining factor in the work of translation, he places an almost equal emphasis on the skills, creativity and judgement of a translator. In the following passage, he talks about what makes an efficient translator. He also brings his awareness that the knowledge of readers is also important for a translation to be successful. He argues that often readers may be able to clearly read the language that a text has been translated in to. However, certain figurative expressions may not be readable because readers are not aware of figurative expressions or the contents that make up a figurative expressions. According to Nida, the ability to translate the contents of a figurative expression displays the creative abilities of a translator. Therefore, to literally translate a figurative expression is not enough. A translator must be able to effectively translate the meanings invoked in a figurative expression belonging to a specific culture to another language. And this is where one must seek out the abilities of translator to make the right kind of judgment with regard to her translation. Nida therefore makes an argument about the how the process of translation is located at the complex intersection of multiple social, cultural and political factors, and which also involves the decisions and the skills of the translator.

An article on *Secret Lives of Squirrel Monkeys* explains a male Pacino monkey in Surinam as an animal who *brawls hard and dusty, and he stoically gets his licks. Uniform no-holds-barred conflicts have left nasty injuries on his mouth and nose...the indisputable champ of regular tooth-and-claw oppositions* But

the social patterns of Pacino and his threatened crowd in Surinam are as diverse from those of Costa Rican squirrel monkeys *as the street gang's code of conduct is from Amish etiquette*. Moreover, Peruvian squirrel monkeys take *another path altogether, emphasizing what some might call "girl power."* None of the above underlined expressions is particularly obscure in meaning for a person who has a reasonable command of English, but the extent to which such figurative expressions can be translated directly into another language depends on the creativity of the translator and on the presumed knowledge of the intended readers. Most readers are likely to know a "street gang's code of conduct," but they may not know anything about "Amish etiquette," and a footnote about the Amish people might seem overdone, although it might be useful to employ in the text "the behavior of those who refuse to employ force to defend their rights." Here is precisely where the knowledge and judgment of translators are crucial, and this is precisely why exceptional translators produce unusually good translations.

(81)

One of the most significant things about translation in the contemporary world is how it has become a part of university disciplines. Courses and degrees are offered in translation studies. Some courses are vocational in that that they teach students the nuances of translation. Courses such as these are therefore meant to produce good translators who are employable. The purpose of such courses is directly linked to the market. Professional translators directly move in to the market where they are expected to produce marketable translations. In the areas of humanities and social sciences, translation studies however is offered as a critical studies discipline. Such disciplines produce scholarship on the politics of translation. A large part of the scholarship produced in this area takes translated and original texts as objects and

studies them through parallelisms. Scholars engage with the differences and similarities in theme and content in the source and the receptor texts, and analyse the different processes of translation. Students make important observations about contexts, political, social and cultural factors and how they become a part of the experience of translation, whether as readers or translators. A lot of the work also takes into consideration the ways in which translation is itself a work of autonomy. Nida talks about how translation has emerged as an autonomous discipline in academia. He lists out a set of terminology that has developed as a part of the discipline and remarks that this in one way marks its place in academic scholarship. This in one way indicates the kind of centrality that translation studies has not only in humanities and social sciences thought but also in terms of its place in the publishing industry and the book market.

In a number of academic institutions translating and interpreting have evidently become academic disciplines in their own right, especially if one regards the development of technical vocabulary as an index of professional status. Consider, for example, the following representative English terms employed in speaking and writing about translating and interpreting: *conceptual paradigms, polysystems, skopos, poststructuralism, computerized corpora, postcolonialization, globalization, subspecialties, cultural studies, literary theory, culturally oriented research, competing paradigms, conceptual and disciplinary divisions, abstract category of verbal communication, minimal processing effort, Hallidayan linguistic theory, interpersonal pragmatics, audiovisual synchronization, systematic loss of politeness phenomena, computerized corpora, explicitation hypothesis, sanitization, computer-discovered regularities in translation strategies, poststructuralist translation theory, discursive self-definition, confrontation with alien*

discourses, transdiscursive texts, the rhetoricity of language, gendering, Gricean mechanism. If specialized vocabulary is a sign of a separate, emerging discipline, there is no doubt that translating and interpreting are creating a good deal of academic autonomy, static, and status. (88)

One of the obstacles that translators often have to face is the complexity of the source text itself. Sometimes source texts themselves are practically unintelligible. The intelligibility problem often forces translators to consider word for word translation, believing that a close literal translation may be able to capture certain meanings which would otherwise be lost in a free form loose translation. Some translators may even feel that a word for word translation may be able to expose the readers to the feeling of reading the original text, and maybe even its original context, as in the case of the literal translation of the Hebrew Bible, undertaken by Buber and Rosenzweig. However, there are other translators who are more concerned about communicating the most important information within a text. Such translators believe that their greatest success lies in evoking responses from the readers of the receptor culture. For them the readers hold a significant position, and so does their culture and context.

Most of the translators experience the challenge of literary texts, still those that are almost on the border of clarity, for example, the deeply illustrative writing of James Joyce. Others like the complexity of Faulkner's judgments, and they may also conclude that a strict word-for-word translation carries several hidden theories that looser translations view. For example, Buber and Rosenzweig executed a real translation of the Hebrew Bible to give German users a "feeling" of how ancient Hebrew talkers might have conceded the text. Chouraqui has endeavoured to do this in French, and a relative word-for-word translation of Genesis 1.1–2 into English would be: "Heading, Elohim was producing the heavens and the earth, the earth was *tohu-bohu*, darkness was on

the faces of the abyss, but the breath of Elohim spread out over the faces of the water.” Other translators find the greatest challenge in the intellectual task of communicating significant information so as to produce important responses in the activity and beliefs of people in other language-cultures. Their concern is for the ways in which receptors understand, appreciate, and respond to a translation. They regard translating and interpreting as communication, and what counts for them is the correctness with which the messages are received.

(92)

Conclusion

While the other chapters of the thesis have attempted to closely engage with the translated text by Enoch, this chapter and the fifth chapter are close theoretical considerations on the work of translation. In this chapter, we have engaged with one of Eugene Nida’s seminal texts *Contexts in Translation*. The question of context and how it determines the work and quality of translation is of significant importance to this thesis, and Nida has been one of the foremost theorists to put forth on the notion of dynamic equivalence, a process of translation that deeply recognizes the influence of context not only for the text but also for the translator and the reader.

In this book, *Contexts in Translation*, he engages closely with the issues confronted by translators, especially with regard to context. In the process, his work necessitates defining the various kinds of contexts that a work may have to encounter. He looks at contexts that may be cultural in nature, and some others that have to do with the specificities of language itself. He also discusses the different methodologies that translators have adopted for contextual modes of translation. Nida’s study helps us formulate our own framework to understand Enoch’s methodology of translation.

His primary concern is to think of different ways of translation while taking in to consideration the limits of contexts. He not only places the source text in specific context, but also the reader and the translator himself. Many of these factors will be taken in to consideration in the following chapter. This chapter therefore presents itself as a backdrop to the specific issues being raised in the following chapter.

CHAPTER - IV

RELATIONSHIP BETWEEN THE ORIGINAL AND THE TRANSLATION: GOING BEYOND DYNAMIC EQUIVALENCE

The primary focus of this chapter will be to study the ways in which the author has retained some of the terms and phrases from the original text. We will attempt to understand the reasons underlying the author and the translator's decision to retain the Telugu terms in the eventual English text. It is important to remember that in the case of *Anantajeevanam*, the author and the translator are one and the same. As a result of which, one might imagine that the work of translation could be undertaken with lesser constraints and more understanding by Enoch. He has attested to this in the introduction of the novel. Before we embark on the specific textual instances and the purposes of retaining the original terms, we will attempt to explore the politics of translation as it exists in the contemporary world of literature and the publishing industry. In popular imagination, translation has largely been considered a lesser work in relation to the literary value of the original text. Works of adaptation in general and translation in specific exist only with reference to the work that is identified as the source or the original. Such a binary is part of the ways in which we conceive the function and the existence of the original. In general, we think of the original as an artifact that as if emerges from nowhere and in its pristine quality reflects the genius of the author. But does an original work really emerge from nowhere? We must take in to consideration the rich and varied sources of knowledge that an author refers towards putting together their work of literature. An author has access to diverse forms of culturally and socially validated knowledge, which may often not be taken out of a written text. Moreover, even when novelists and poets draw their knowledge of a certain topic or area from a written source, how many texts are we aware of that offer a detailed citation of their sources of knowledge? It is only in the academia that we are familiar with practices of citation. Therefore, we need to think more

carefully about what it implies to describe an author as genius or her work as original. Maybe, it refers to the detail of accuracy and diversity of historical knowledge. It may also be about the complexity of human characters that an author is able to reproduce. The nuance of skills through which she constructs a plausible and complex narrative that enables diverse readerships to engage with it and find different reasons to be interested in it. It may even have to do with the deftness with which an author is able to interrupt stereotypical notions and ideas. And all of this, a writer is required to put together within the pre-existing limitations of the publishing industry. Originality may in fact be a function of modernity; the ability to break from traditional forms of narratives, themes and styles and yet to successfully negotiate with certain norms (and usually those are the ones that the market insists upon). All ‘original’ work is largely dependent on other sources and the ‘originality’ of the author then is also constituted on the basis of how well-read she is. If that is indeed the case, then what is the basis for the imposed hierarchy between the ‘original’ novel and its adaptation or its translation?

A work of translation entails a change of language, from one to another. It is largely understood that translations are commissioned towards specific purposes, that of expanding the scope of circulation of the original text. Such an understanding compromises the aesthetic value of the translated text, unlike the original, whose value is often marked by its literary appeal. The important question that this chapter attempts to explore is the limitations placed on translations as a work of art. Because of the norms of the publishing industry, adaptations and translations are usually considered derivative work, where the focus remains on the source text i.e. the Original. Translators are usually commended on their ability to retain the form and content of the source text, and their ability to convey with lucidity the contexts deployed in the writing of the original. Bi-lingual readers often remark that they found the original text to be better than the adaptation, whatever medium it is transferred to, or the

translation. Translations are often found wanting in their inability to convey the exact meanings meant to be expressed in the source text. One aspect of such an understanding is the assumption that the meanings implied by the author in the source text are conveyed in their entirety and in their original intent to the reader. Translations therefore become secondary or derivative work because the change in language entails a compromise in the intended meanings of the author. However, such an understanding does not take in to account that a simple and singular relationship of communicability does not exist between the author and her readers. A text, its form and its narratives often produce meanings that transcend (in their difference or their measure) whatever may have been intended by the author. In that way, the author is not the sole creator of a work of literature. In various degrees, the readers, equipped with their own socio-cultural locations and dispositions implant their own meanings to the given text. Moreover, the formal restrictions placed on a work of literature by the commercial demands of the publishing industry, entail that meanings be conveyed differently or in a more precise and in certain circumstances be censored. The contemporary form of the novel entails that it be restricted to a number of pages, be chapterized and for that matter be sale-able to a global readership means that an author narrativizes her story within several limitations. We cannot by any means, reduce the significance of the reader. One may suppose that a commercially and critically successful novel is one that is able to draw in readership that is at the same time divergent as well as contemporary. And yet, awards for excellence in writing are given only to the author. Separate categories are in place for other agents who have significant contribution in the way that the final form that a work of literature appears before us.

There are therefore several complex factors that must be taken into account when we consider the ‘originality’ of a novel. All of these same constraints also function in the case of a translation. The work of translation is made even more difficult because within given formal

limitations the so-called meaning of the original has to be transferred in to a different language. However, is this exactly how translation is undertaken? When the language of the source text is converted in to another, the translator also has to keep in mind the socio-cultural and linguistic specificities of the readership for which the translation is intended. We must recognize that meanings are produced within given socio-cultural context. Without knowledge of historical and cultural specificities, narratives will make very little or no meaning. Language deploys a certain affective force that only those who are able to converse in it will be able to engage with it effectively or in a nuanced manner. Having taken this into consideration, it becomes significant to recognize that translation requires making meaning legible in a different context. This would imply that in the process of translation meanings intended or produced as such in the original language end up being altered or complicated within the new linguistic norms. A translator therefore has to do the work of producing a relatively different text from the source text that deploys itself according to the limitations put in place by the new socio-cultural context. It is true that for readers in the new context, the source text is accessible only due to the translated work and one cannot deny this significant function of the work of translation. Yet, for those who are able to access the text only in the translated language, the source exists only the way it presents itself in translation. Therefore, just the way that a translation cannot exist without its source, a source cannot exist in many contexts without translation. This relationship between the source text and the target text in many ways is analogous or mirrors the relationship between a text and its sources. In many instances, works of literature draw on cultural mythology and oral narratives, which it may be claimed are brought in to ‘existence’ by the written form of contemporary literary works. Yet, we cannot but acknowledge that the particular work of literature could only come into existence because of the prior circulation of other material and yet, this is something that many are reluctant to acknowledge. We must therefore further complicate the imposed

hierarchy between the ‘original’ and the ‘translated’, and realize that it works rather in favor of the publishing industry to create this distinction.

In the Indian context, translators are paid very little money for their work. They do not have access to the profits made either by the source text or their own translation. They are usually given a one-time payment. In many instances, they are not appropriately credited for the work. It is only in the case of renowned scholars and writers that big publishing houses even commission the task of translation and the popularity of the translator is deployed for the purpose of profits. In some instances, the translator may be more famous than the author. Then, it is not surprising that the translation gains more social and economic capital than the original. This is the case especially when a text is translated from a regional language (in the context of India say) to English. The politics of translation must therefore take into consideration the capital that the participant languages embody. An award-winning English language novel can be translated into multiple languages for multiple markets and however small these markets, cumulatively they generate profit for the publishing industry. A novel written in a regional language however when translated in to English will garner greater publicity. The translation will profit yes, but so will the source text by association. When we study the politics of translation, we need to take all of these factors into account.

In 2017, Man Booker Prize awarded David Grossman for best fiction in translation. The award money was to be shared between Grossman and his translator Jessica Cohen. On the one hand, there is still popular opinion that translations occupy a secondary position. Yet, in recent times with publishers capitalizing on the growing popularity of contemporary non-English writers, translations have become somewhat a rage. There is a certain logic of political economy at work here that we need to explore. In India, we are aware of the practices of small-time publishers who commission translations of English literary works in to regional languages. We are aware of the kind of popularity that Latin American literature,

for instance has had with the Kerala literary public sphere, and Russian communist literature with the reading public in West Bengal. Translations historically have played a major function in transnational circulation of literary works and such practices existed even before neo-liberalization and the globalization of the publishing industry. British colonialism in India and the Christian missionary work that came with it popularized certain canonical texts of English origin. Shakespeare for instance is one of them. Because of the ways in which English education was made a central part of our education, we certainly gained access to much of this literature in its source language i.e. English. However, it also entailed a lot of English works being translated to regional languages enabling further access. However, what came with global capital was the centrality given to a particular kind of flow; one that was towards the West, its cultures and its practices of consumption. As a result we see the growing popularity of writers such as Haruki Murakami, whose works have been circulated across the world, primarily because of their English translations. This is of course part of a neo-colonial logic, at whose basis is the need to accumulate and capitalize on knowledge produced elsewhere. Therefore, the one striking thing about post-globalization publishing is the magnitude of translations taking place from non-English to English. The publishing industry therefore greatly depends on translations to English for its profits. This also explains why awards such as the Man Booker Prize have a separate category for fictions in translation. In one way, the publishing industry is ready to recognize the work of translation. In another way, they are reticent to recognize translations as autonomous works of literature. This segregation suits the capitalist purposes of the publishing industry because then they can simultaneously profit from the originals they publish as well as the translations to English that they commission. It is through this logic that we must understand why Jessica Cohen and David Grossman are expected to share the credits for the translated work. However, the question remains will Grossman be expected to credit the sources that he has relied upon to

produce his novel? That has clearly not happened because till date although such questions have been repeatedly raised, instances of recognizing ‘invisible’ sources remain unheard of.

The instance of *Anantajeevanam* and its English translation are a rare one, because the author has chosen to translate the text himself. In this chapter we will attempt to understand the different issues related to self-translation and the implications of such a process. The translated text, contains an introductory note by the author and his decision to translation and the ways in which it has afforded him freedom of interpretation and language, which may have otherwise been a cumbersome process if an external translator was involved. He also writes perfunctorily on how he has chosen to explain certain terminology for better communication and expression to an English readership and instances in which he has retained the original terminology, as it exists in Telugu. Before we directly engage with different instances in the translated text, where it is evident that explanatory strategies have been used by the author, and in other places where he chooses to retain the original, we will discuss a few general questions in relation to self-translation.

One of the things that we need to understand as scholars of translation is how the process does not involve only a communication of language but also that of social, historical and cultural contexts. I have mentioned earlier that many of us who are able to read both the source and the target text often complain that the translated text is not able to capture the true essence of the meanings generated in the source text. Such an understanding is largely part of a commercial logic where a text and its meanings are expected to circulate and be profitable in multiple contexts of culture and marketability. Most of us read a translated text to access the content and in some ways the form of the ‘original’. However, one element is clear that to be able to understand or access the ‘original’, one has to be not only proficient in the language but the cultural specificity within which a text is produced and the historical and social elements that an author deploys to produce her text. Depending on the variabilities of

familiarity and proficiency there are innumerable ways in which readers engage with literary writings. Therefore, for those who are not familiar with the language or the cultural linkages, the expectation to be able to 'read' the original through another language is rather misplaced. As this chapter and this thesis has attempted to establish, a work of translation has to necessarily be understood as an autonomous work that can only to a limited extent be able to convey the content and structure of the 'original'. This issue needs to be explicated with a specific example. For instance, *Anantajeevanam* deploys the issue of caste that has historically been a problem specific to Indian history and society. Even within the Indian social context, caste and untouchability have been deployed and formulated differently across the country. Dalit communities are not homogeneously or similarly identified in Kerala, Karnataka, Andhra Pradesh or in any of the North Indian states. Enoch writes about characters from the Madiga sub-caste, whose specific history of oppression and struggle may not be familiar to people from other states. Therefore, when he writes the stories of Madiga people in English without further annotating their social, cultural and historical location, readers will only have a limited understanding and identification of what or who he is talking about. And this is specifically in the case of Indian readers, who still through local and regional media may have some knowledge the historical specificities of caste. We should therefore try to imagine the extent of unfamiliarity through which a non-Indian, globally located readership will access the narrative themes and topics of a translated text. Also, the specific example that we have discussed only takes in to account the issue of thematic specificities. Elements of style, aesthetic dispositions etc. are also aspects of literary works that readers need to be familiar with. Many of these things cannot be conveyed through translation. How will then non-Indian readers engage with the questions of power and social relationships and the ways in which they specifically manifest through inter-caste dynamics? Readers of the translated text will be able to draw parallels with their own experiences and

cultural contexts but will not necessarily be able to grasp the sensitivity of the issues depicted. This chapter has therefore made some general explorations towards studying the translated text as an autonomous work of literature but also one that involves significant skills that negotiate with the 'original'.

In the following sections, this chapter cites sections from Enoch's work and studies the ways in which the author chooses certain strategies of translation, for this is an instance of self-translation. Before engaging with specific references, we would explore some of the general strategies of translation deployed by Enoch and their implications. He makes it clear in the translator's note that his translation is not only literal but is also meant to engage the visual imagination of the reader. He explains that words and descriptions in the original have both literal and metaphorical significance. In doing so he also draws attention to the English language in which he translates the 'original', where it is not possible for him to deploy the same kind of metaphorical strategies as is in the case of his mother language telugu. Enoch chooses to translate certain locally specific terms through the methodology of definition and description. In some instances, he chooses to elaborate on contexts and meanings. In other instances, he chooses to retain Telugu words as it is without further explication. There may be a couple of reasons for this. One may be the difficulty of translation and the other may be informed by a deliberate choice to retain the 'essence' of the 'origin'. Enoch also does something that often third party translators are not able to do i.e. directly refer to the relationship between the work and the author, or what the work means to the author. In one way, the translation therefore also functions as a kind of afterthought to the 'original', where the author as well as the translator have the occasion to look back, interpret and transmit, each according to their locations. The work of translation is therefore a work of interpretation as well. In most cases, translations and originals do not appear in the market at the same time, until or unless the work belongs to a popular author and a relatively big publishing house is

involved. The particular instance of self-translation offers certain freedoms to the author. However, these freedoms themselves can become limitations on the creative potentials of the translation as a literary text on its own. For instance, the author, who is now also a translator can choose to make certain alterations to the plot and the narrative. These choices maybe determined by several factors, and the specificity of the new language may be one of them. For the author-translator, the work of translation often functions as an afterthought. In the case of adaptations, especially to a different form or even genre, the author or the adaptor has to make ‘alterations’ according to the specificities of the form being adapted to. Similarly, the language that a text is being altered to presents its own kinds of norms that the author-translator will have to take in to account during the process of translation. We also have to remember that self-translations are necessarily about the linguistic prowess and proficiency of the author-translator. When we read *Awakened Soil*, it gives us a sense of the extent to which Enoch can comfortable express himself and craft his narrative in two different languages. It also shows his understanding of what an English readership expects as he is able to formulate the structure and content of the translation accordingly. *Awakened Soil* is replete with historical details and descriptions specific to the town of Anantapur. In any literary work, descriptions play an important role. They enable the reader to imagine the mis-en-scene within which the narrative is taking place. They complicate the emotional dimensions of the characters. Descriptions are a means through which historical, social, political and cultural contexts are constructed for the reader. In the specific instance of translations, descriptions have an additional explicatory function. While in the ‘original’, certain elements may not require description or explanation, because readers will already be expected to be familiar with some of these things. Descriptions in translations may have the function of explanation. Nevertheless, they become part of the literary quality of a given text.

In the following sections, this chapter will refer to specific sections of the novel *Awakened Soil* and study the ways in which the author has deployed certain strategies of translation. Before the start of the novel, he includes a translator's note where he briefly explains certain translation strategies he has had to necessarily deploy. In the section quoted below he talks about the meanings he wishes his novel, including its title to signify, especially for his new readership, those that will read *Anantajeevanam* as *Awakened Soil* in English.

Enoch writes:

I would be pleased, if you the *Anantajeevanam* means one, the life of 'Anantapur' and two, the endless journey of life. I would also be glad if you visualize it to be a reference to abundant water in Anantapur. (*Awakened Soil* 4)

Here, Enoch directly addresses his readers with his intent. It is as if he speaks to them about the desires and thoughts that have gone into the writing of *Anantajeevanam* and the translation *Awakened Soil*. He sets the premise of some of the themes that the novel will deal with; firstly, that it would be about the life of Anantapur and secondly, that it would be about life itself and how it progresses in a cyclical fashion through birth and death, regeneration and decay, youth and age etc. He also wants his readers to think about the abundance of water that appears in Anantapur when the floods happen. The translated title, *Awakened Soil* clearly is not able to contain the rich signification that Enoch produced through *Anantajeevanam*. Consequently, he directed his readers towards the intended meanings. This section shows that there are a number of significant implications when a writer, such as in the instance of Enoch, decides to translate his own work. We understand that due to varied practices of reception, a work may undergo multiple interpretations, where the diverse locations and the agencies of the readers have a major role to play. Once, a work of literature or for that matter a work of

art is in circulation, it is practically impossible to control the dissemination of what may have been the original intent of the author. What Enoch has attempted to do however through the above quoted passage is harness his own meaning and intent in the text. The question here is, “what difference would it have made if he did not offer this explanation?” An equally important question then is, “what difference does it make that he has included the above-quoted passage?” One may argue that without the passage, the reader would have been able to interpret the title and the contents of the novel with complete freedom except the limitations of literary norms, conventions and other contextual elements. However, the inclusion of the passage functions as a provocation towards a particular kind of reading.

In the following quoted lines, Enoch firmly locates himself in the narrative and the context of the novel.

The novel “Anantajeevanam” “Awakened Soil” - is the roar of my soul, the distress of my heart and the throne of my hope. (2)

He tells us what this novel means to him. In a way, he undertakes a significant effort against his own erasure i.e. the author. Roland Barthes, in 1967, published the seminal essay “The Death of the Author” where he criticized the norms of traditional literary criticism that attempted to incorporate the intentions and the biographical context of the author in the process of interpreting the text. In the process, Barthes was seeking to decenter the role of the author in literary production. He instead placed her amidst the complex of elements that contribute in the production and signification of a work of literature. Most authors are now aware that they cannot really control the process of interpretation and signification since the reader, editor and other factors deploy their agency on the form and content of writing. However, authors still deploy certain strategies such as extra-textual commentaries that seek to harness the meaning of a given literary work. In contemporary times, the release of a new book is accompanied by media discussions that pretty much replicate the mediated energy

created around a popular film release. Prior to the book release, posters will be circulated through social media, newspapers etc. The author, who still in popular imagination occupies a certain centrality with respect to her writing acquires immense visibility through interviews on television, news, the internet etc. Authors respond to questions about their new work, what it means to them and in what context it has been produced. These events continue well in to the release of the book, thereby generating an advertising buzz meant to entice readers to purchase the book. These mediated events constitute a part of the circulation of a book, and also give the author the opportunity to guide her readers towards contexts, meanings and interpretations. They allow the author to communicate to her readers directly in some ways. In Enoch's case, the introductory note on translation appears to carry out a similar function, of communication with the readers. It also displays the kind of anxiety an author may have towards translation. It shows the awareness that translations are capable of taking on a life of their own and can completely take the work out of the control of the author. Such an anxiety, surprisingly works even when the author himself has the occasion to translate their own work. Enoch may have complete control over the language (English) (or so we imagine), and knows how to maneuver the language in such a way that he is able to communicate and express to a satisfactory extent what he hopes to. However, he cannot predict the ways in which readers will interpret his work or to what extent he will be able to communicate his ideas.

In the following passage, we explore how Enoch has retained the term "Morava"

The river 'Pandameru' on the head of 'Anantapur', the river 'Tadikaleru' under its feet and the tank called "BukkarayaSamudram" in the centre of the town with its 'moravas' to release excess water and the canals to channelize it, if filled with silt and the flow is obstructed, it would dishearten you. (5)

Here the word morava appears to refer to a technology that releases water from dams. Enoch, instead of using the word dam, retains the more locally validated reference Morava. This should be understood in the context of the historicity he reproduces, for instance in the passage itself. He talks about the river Pandameru flowing at one end of the town Anantapur and the river Tadikaleru that is flowing at the other end. He talks about the Bukkaraya Samudram tank that is located at the centre of the town and its design comprising of moravas and canals to channel excess water. He describes their current condition because of modernity and the human habit of waste and destruction because of which the canals have been blocked. We have to understand the nature of literary strategies that he has deployed here. This is a novel at whose center is a devastating flood and the town that it ravages. The rivers that get flooded are therefore central characters in the narrative. Through this passage then, Enoch is introducing the characters to the readers. Since, the novel is based on historical facts, it is necessary that the actual names of characters be retained (at least of historical figures) and their personalities be described with some semblance of authenticity. By retaining the word Morava, on the one hand, Enoch displays his intimate knowledge of not only the town but its people and the language they use. He is someone who has lived in Anantapur, and is therefore aware of the word Morava. On the other hand, it could also mean that Enoch has done his research well and is deeply aware of the historical and cultural specificities of Anantapur. Either way, it is through such strategies that Enoch locates himself in an intimate relationship with the subject of his novel. Additionally, it is a means to bring the readers close to the locatedness of the world described in this novel. The readers must also be made aware of Anantapur, its language and sociality. It has been argued that the English language has a way of erasing cultural and social specificities of another language. English is understood to be a colonizing language, in the sense that the history of contemporary globally accepted English as we know it has also developed through descriptions of the other, of

cultures and histories that the Western English speaking world was colonizing. The language developed from colonization therefore is not able to engage with certain nuances. Enoch's translation however appears to struggle with this tendency of erasure that English threatens to impose on the original. And one of the ways in which he does this is by retaining original Telugu terminology such as Morava. By doing so, he makes the work of translation, a mutually engaging process, where the readers are not just consuming through a language that they are familiar with but are also learning new culturally specific words. Also, by using the word Morava, he draws attention to the fact that technological terminology is not something that has solely been devised in English, as is generally understood, but that regional and 'othered' languages have also produced their own technological terminology.

In the following passage, Enoch talks about his personal investment and the necessity to transform the framework of *Anantajeevanam* while translating to *Awakened Soil* in English. We learn that he has to delete a few sections and make a number of additions to facilitate the translation. It is therefore clear that the structures of the source text and the translated text are not the same, primarily due to the necessities of translation. Enoch says that "took liberty with its framework", and from the passage quoted later we learn the kind of restructuring he had undertaken for the translation. As both the translator and the author, he embraces the freedoms of restructuring and interruption that a separate and distinct translator may not have had to have. He mentions in passing the "disadvantages" he "faced" in transforming the structure of his novel. However, he does not go in to the details of the kind of decisions he had to take. He does not talk about the negotiations he had to make with himself as both author and translator, the compromises and the creative choices to achieve the desirable effect. He also does not mention why he took the decision to translate the work himself, because in most instances, even when authors are proficient in the target language, the work of translation is done by someone else. One of the significant things we have to remember is

that *Awakened Soil* is self-published, which means that in addition to being the author and the translator, he also has the additional responsibility of being the publisher. Enoch therefore functions with an immense amount of autonomy which is reflective of his skills and knowledge of not only literature but also the economics of the publishing industry. The passage quoted here also speaks of his endurance and courage to independently take on a multi-faceted task of writing, translating and publishing:

While translating my Telugu novel, *Anantajeevanam*, I took liberty with its framework. In doing so, I faced both advantages and disadvantages and I enjoyed both of them. I deleted some sections and incorporated few others to facilitate its English rendering. (9)

In the below-quoted passage, he briefly describes the nature of changes he made to the structure of the source text and why:

In view of its complexity, I divided each chapter into three sections for achieving a vivid presentation. To clarify the portrayal of a character or of an incident, I added a sentence or two. I enjoyed the unhindered freedom to include the changes I felt necessary to make it more clear for the English readers. (9)

Although not visibly clear, Enoch has formally divided his chapters into three sections each for a more “vivid presentation”. He clarifies that he has on occasion added sentences with the specific function of explanation and description of characters and incidents. He also reasserts the nature of freedom he had in making changes (i.e., unhindered). Enoch’s work is therefore also a celebration of artistic and entrepreneurial freedom, and we must recognize this as he recognizes it for himself. He also assures the readers that while freedom is one of the logics that has governed the changes, in that that he has been largely unencumbered by the

commercial and normative logics of the publishing and literary worlds, he has also kept in mind the needs of his readers to understand what he has written. In the following quoted line, Enoch also claims that he has not made any compromises or compensations in sustaining the “spirit and the complex texture of the original work”, which doing so, I did not sacrifice the spirit and the complex texture of the original work. (9)

The following passage is of particular interest to this chapter because of the number of times that Enoch has insisted on using the word “Morava”, and yet without explanation of what it means or what it could possibly translate to in English. Almost each sentence in the passage includes “morava” at least once, and yet for those of us who are not familiar with the Telugu language and its local specificities, we can only vaguely gather what the word implies in this context.

The people of the town were talking very pleasantly about the rain, the moravas and the water. The two moravas of the tank on eastern and western sides were overflowing as the tank was full. The people gathered near the morvas to watch the flow of water its speed and volume. Children were stopped from entering the Morava flow. If they entered they would drown. Even the great swimmers could not cross the stream of the moravas. Swimming in the tanks, rivers and oceans was much easier than in the swollen Morava streams.(31)

One may argue that here Enoch adopts the method of contextual explanation as a strategy of translation, where he retains the source word or phrase. He does not resort to direct translation. Neither does he explain the function of the terminology used. He places it contextually and allows for a visual imagination of it to emerge. For instance, the moravas are an integral part of the tank, and everyone in town knows of its usage. It is implied that the moravas have a specific function in relation to the level and flow of water in the tank, and are

possibly similar to dams. The passage also shows that the people of the town, including the children used to enter in the Morava, which was no longer possible due to the increased flow caused by the flooding. By repeated usage of the word Morava, Enoch contextualizes it as a part of the town and the lives of the people who live there. Simultaneously and effectively, he describes its function. All of this he is able to do without actually resorting to descriptions, definition and normative translation. Additionally, he is able to contribute to the literary richness and value of the novel by constructing a narrative around it. He displays ways in which the work of expression and communication in translation is enabled and further enriched through means other than literal translation.

In the following passage, we see another strategy Enoch deploys in his work of translation. He allows terms from both the source language and the target language to co-exist, thereby familiarizing the readers to the origins. He uses words and phrases such as “middelu”, “thirubandaillu”, “kottalu”, “Kadapa bandalu”, “kalupubandalu”, “Mangalore penku”, “garu”, “chavudu”, “gavakshas” etc. Alongside he enters their English definitions in brackets. This enables the readers to immediately refer to the definitions of each word or phrase and simultaneously be familiarized with local terminology. “Kalupubandalu” for instance means “slabs of quarry or rock slabs”. The passage in concern is quoted below:

The rich people of Anantapur were used to living in Middelu (flat roofed houses) and thirubandaillu (wood-stone slab houses). The Reddy bungalow was a thirubanda house. Concrete structures with iron and cement pillars and slabs were unheard of during the early decades of this century.

The poor lived in Kottalu (pent roofed houses). The walls of these huts were constructed of Kadapa bandalu (Kadapa slabs) or kalupubandalu (slabs of quarry or rock slabs). They normally covered the roofs with Mangalore penku

(Mangalore tiles). These houses protected the people from the hot sun and the mad wind but not from the heavy rain.

The roofs of middelu and thiruband houses were made of gara (lime paste) or Chavudu (greasy soil) or Kadapa slabs or wooden flanks. These were normally square or rectangle houses. The Gavakshas (mirror ventilators for light and wind fixed on the roof of the house) were preferred to windows.

Mud was used to join the stones of walls. Normally heavy stones were used to erect the walls. Even if the mud dissolved the stones held the walls, during the heavy rains. (51)

This passage is particularly an instance of how Enoch has preserved sensibilities of the local language and customs. It is not that the descriptions in the brackets do not adequately describe the Telugu terminology. But something is missing from the descriptions that only the words in the source language can contain. Part of the familiarity that one feels while reading something in their own language, or a culturally specific language is a sort of affective force, which English as a translating language cannot convey. This affective force is also context specific. One who is not aware of the ways in which language functions and communicates within a given cultural locale, will not feel this affective force. However, for the purposes of the readers of the translated text, the retention of the original terms serves a two-fold purpose; one for the author, of conveying local specificity, and one for the readers that may be considered educational.

The following quoted passage is an example of how translation enriches the literary text through descriptions, and that translation is not only limited to the language. Often, translation requires explanation because largely a readership belonging to a completely different context is involved. Certain cultural rituals that may have been self-evident to

readers familiar to the given social and cultural context need to be explained and described during the work of translation. We look at the passage below:

The reception was a ritual.

A group of elderly married women washed their feet, garlanded them and pasted sandal wood paste along with the tilak on their foreheads. They also placed marks of collyrium on the chins and cheeks of both of them, tied a cord around their waists and sprinkled saffron water on both their sides. This ritual was performed to drive away the bad effects of evil eyes. Then they gave way for Ram P. Reddy and his European lady to move further.

A pumpkin with saffron powder and turmeric powder inserted into it was broken on the ground in front of Bar-at-Law and his friend.

The blood red colour of the pumpkin indicated human sacrifice. They had broken ten coconuts to satisfy the gods of ten directions. (66)

The ritual described in the above quoted passage is something to Hindu upper caste religious families and most would be familiar with the function of purification involved in such a practice. In fact, most people in India would be familiar with the signification and meanings of such a practice because of its wide representation across various media, especially the visual media of television and cinema. However, for a non-Indian readership, such rituals and their functions would be quite alien. If Enoch had chosen to use only the culturally specific terminology, it would have been difficult for the readers to understand the implications of such a practice, especially in an upper caste Hindu household. Enoch could have also conveyed the event through more condensed descriptions such as ritual purification etc. However, he chooses to graphically explain each element of the ritual and the objects involved for the benefit of the understanding of his readers. Along with it, he contributes

greatly to the literary enrichment of the novel. The translation therefore acquires complex layers through such descriptions and enables the reader to visualize to a great extent the cultural practices of a different sociality.

A significant part of translation work, especially when it requires the translation of texts produced in third world contexts is that of writing about local histories. This passage quoted below is an example of such writing:

When Satya Sai Baba had started a college for women on the Kadiri Road further down, a temple, without anybody's involvement, cropped up. The worship by the college students helped the temple to grow. The students, while going to the college and returning from it, prayed at the temple, daily.

During its early stages, an ascetic used to sit nearby. Gradually, he started to give saffron powder to the students which they decorated on their foreheads.

One day a stone pasted with saffron and vermilion was placed there. Nobody knows who sculpted the face on the stone. It was a sculpture of a god. Which god? Aryan? Or Dravidian? Or a folk deity? May be it was a local god, god of the tank. In fact, the women students made the rock, a God.

They also did not know whether this god was a male or female. The students, at this juncture also decided, to apply saffron powder on the forehead of the sculpture. It then turned out to be a goddess. But they need a name for it. Ankamma? Polamma? Chowdeswari? But finally they settled for Peddamma as a name for the goddess.

Soon Cuddapah slabs were transported to erect the wall. Almost immediately, they put a slab on them to form a roof. Now the temple was pukka and goddess was ready to be worshipped properly.

The worship of the goddess increased with the strength of the students increasing in the college. When the Hundi box was placed and the devotees were blessed with lighted camphor, the offerings multiplied.

The old ascetic became a priest and when the work increased he recruited two more ascetic priests. Prayers, bhajans and worship continued all through the day and night. A loud speaker was installed and announcements were made through it.

The drivers of the vehicles that plied on the road, who would go to Madras or Bangalore, invariably stopped their vehicles near the temple to offer and break coconuts.

Such a wonderful activity came to a halt as the temple submerged in the tank water. The priests vacated the temple. (153)

In this passage Enoch writes about the ways in which local temples of ‘unknown’ gods and goddesses crop up. He writes that often such temples come up as if because of no one’s involvement. He uses an interesting turn of phrase, “without anyone’s involvement”. He brings to his reader’s attention that local religious practices are often institutionalized over time and habit and not necessarily through involved agency of an individual or a group. He describes how religion is often necessitated by context. In this case, it is necessitated by the college and its students for whom it becomes a site of prayer. He goes on to describe how the initial identity of the deity was almost amorphous. People were not aware of its gender, its Aryan or Dravidian identity etc. All that existed was a sort of faith. Eventually, the process of institutionalization began with the naming of the deity, as happens with human beings. Finally, walls were erected around the piece of rock that was meant to signify the deity and full-fledged temple stood in its place. Through this passage, Enoch makes an important point

that history is not often the history of man, but that of a society and one that is produced through the every day. No one individual can be attributed credits for the making of such a history. He therefore draws attention to the fact that history in the third world context in general, and in regional contexts in India are often made of small histories such as this that are forgotten and often signified in the language of major histories. To write such histories in English, which itself is the language of major histories, transforms the norms and conventions of English itself.

Conclusion

In this chapter, He have made a general exploration of the politics of translation and the various extra-literary factors that are involved in the work of translating a text. We have also take up certain sections from the novel and analyzed the ways in which the author Enoch has restructured the framework of his novel for the smooth calibration of his translation. He has used a number of methods such as restructuring of the chapters, added descriptions and definitions and explanatory sentences for the purposes of translation. In the process, it cannot be denied that he has also enriched the literary value of the translated text. Enoch's work throws up certain issues that are pertinent in third world literary contexts. He makes oblique references to the difficulties of translating cultural specificities, and he deploys certain strategies to resolve these difficulties. He has evidently taken on a doubly difficult task. On the one hand, he wants to retain the essence and spirit of the original. On the other hand, he wants to clearly communicate the content of his text without having to make a sacrifice of the essence.

This chapter began by arguing that dynamic equivalence is not enough in translation. We know that dynamic equivalence, according to the definition offered by Eugene Nida, is a sense for sense translation, as opposed to formal equivalence, which entails word for word translation. We understand that the scope of dynamic equivalence is greater than that of

formal equivalence. The process of formal equivalence is particularly limited because certain words or phrases just cannot be translated in to another language. Language is integrally related to context and texts draw their meaning and significance from these contexts. Therefore, a word by word translation, in most cases, is extremely limited in its scope. On the other hand, it is possible to make a sense for sense translation. However, dynamic equivalence itself also has limitations, especially on the literary value of a text. It erases the local specificity of language and the culture of which it is a part. Enoch, we see deploys a different method where he incorporates and preserves local and customary terminology to retain the spirit of the ‘original’.

CHAPTER - V

SOCIO-CULTURAL AND LINGUISTIC ANALYSIS OF WORDS IN *ANANTAJEEVANAM* AND *AWAKENED SOIL*

The present chapter examines the socio-cultural and linguistic elements employed in the novel *Anantajeevanam* and its English translation, *Awakened Soil* by Kolakaluri Enoch. The description embodied in the terms is based on culture, as various terms evolve from social relations and cultural environments of the people. *Anantajeevanam* and its English translation, *Awakened Soil* by Kolakaluri Enoch are chosen as case studies in this chapter. The main reason for choosing these is that both the source and target texts are written by Kolakaluri Enoch – the very translation involving English from Telugu is undertaken by the author himself. In the present chapter, initially the socio-cultural aspects represented in *Anantajeevanam* are identified and later both the source and target texts, i.e., “*Anantajeevanam*” and *Awakened Soil* are compared to find out how the socio-cultural and linguistic aspects presented in *Anantajeevanam* is manifested in the target text/translation and to what extent it is translated into the target language. Further, this chapter also talks about the other issues of translation with reference to *Anantajeevanam* and *Awakened Soil*.

It has been claimed by Edward Sapir that a language communicated by a group of people is a guide to their socio-cultural reality. People express their customs, habits, value systems etc. through their language. They learn about their culture through language, as socio-culture is transmitted through language. Consequently, language and socio-culture of a given society turn out to be interwoven. Edward Sapir along with Benjamin Lee Whorf identifies the close connection amid language and culture, summarizing that it was not probable to recognize or realize one without knowledge of the other. (Wardhaugh 2002, p. 220)

The aspect of socio-culture has various definitions. It has been defined that “Culture . . . is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” (Tyler 1; cited by Avruch 6) Further, it has been interpreted that

Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievements of the human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action. (Kroeber & Kluckhohn 18; cited by Adler 14)

Schwartz articulates that “Culture consists of the derivatives of experience, more or less organized, learned or created by the individuals of a population, including those images or encodements and their interpretations (meanings) transmitted from past generations, from contemporaries, or formed by individuals themselves.” (Avruch 17) And Hofstede recognizes that “[Culture] is the collective programming of the mind which distinguishes the members of one group or category of people from another.” (Hofstede 1994:5) Furthermore, it has been enunciated that “. . . the set of attitudes, values, beliefs, and behaviors shared by a group of people, but different for each individual, communicated from one generation to the next.” (Motsumito 1996:16) And, Spencer views that “Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioral conventions that are shared by a group of people, and that influence (but do not determine) each member’s behavior and his/her interpretations of the ‘meaning’ of other people’s behavior.” (Spencer-Oatey 3)

It may be observed that inter-lingual translation comprises two languages – Source Language (SL) and Target Language(TL). The process of translation undertaken from a language to the other, in addition, engages the transmission of the socio-cultural elements of a Source Text into Target Text. At this point, it becomes obvious that there is a certainty of translation loss in dealing with cultural transposition or in transferring of contents from one language into other. For example, the translation of the French expression “Bon appétit”, which is location based, turns out to be untranslatable, when the Target Language does not have a corresponding term for that situation. Certainly, it may be identified that one translates it as “Guten Appetit” into German, although there is no English expression which fulfils the same purpose as the French. Correspondingly, it may be noted that in Telugu language also there is no equivalent phrase for it.

Subsequently, it may be observed that the caste names from Telugu language or from other chief Indian languages are untranslatable into English language. At times they turn out complex to translate even among major Indian languages when a specific caste or sub-caste does not subsist in the Target Language. Eventually terms have meaning in accordance to the socio-culture of the people communicating that language. It has been noted by Neubert that Shakespeare’s poem “*Shall I compare thee to a summer day?*” cannot be semantically translated into a language where summers are unpleasant is perfectly proper, just as the concept of God the Father cannot be translated into a language where the deity is female.(Susan Bassnett, *Translation Studies*, 3rd Ed., p. 31)

Furthermore, it has been mentioned by Eugene Nida that in one of the languages spoken in southern Venezuela, Guaica, has the terms for ‘good’, ‘bad’, ‘ugly’ and ‘beautiful’. However, they cover a very different area of meaning. This language does not follow a dichotomous classification of good and bad but a trichotomous one as follows:

1. Good includes desirable food, killing enemies, chewing dope in moderation, putting fire to one's wife to teach her obey, and stealing from anyone not belonging to the same band.
2. Bad includes rotten fruit, any object with a blemish, murdering a person of the same band, stealing from a member of the extended family and lying to anyone.
3. Violating taboo includes incest, being too close to one's mother-in-law, a married woman's eating tapir before the birth of the first child, and a child's eating rodents. (Susan Bassnett, *Translation Studies*, 3rd edition, p. 38)

In addition, the large number of words for variations of 'snow' in Finnish language, for factors of 'camel behavior' in Arabic language, for 'light' and 'water' in English language, for 'varieties of bread' in French language, demonstrates the untranslatable predicament for the translator. Following this, it may be observed that Eugene Nida in his *Contexts in Translating*, mentions that

knowing the appropriate meaning of a nonlinguistic event also depends on the context of who does what, when, where, and for what reason, just as the meaning of the word *run* depends largely on contexts: *the dogs were running, the salomon are running, he is running into debt, his nose is running*. In fact, the term *run* combines with a number of diverse contexts to provide distinct concepts. (39)

Nida emphasizes that the terms of any language do not comprise a rich variety of words that suit together neatly into various semantic domains or arenas. The meanings of words

continuously intersect with one another and the parameters of meaning are unclear and inadequately defined.

The terms are *like*, *adore*, *be crazy about*, *love*, *be head over heels in love with*, *worship* are some examples. In addition, among the words *dash*, *sprint*, *race* there is significant overlapping in adding to the act of fast running. The critique contends that *sprint* centers further on the fast as well as efficient movement of the legs, and *race* indicates competition, whereas *dash* stresses basically fast movement in space, with no consideration to style. As a result, it may be mentioned that the actual indications to meaning rely on circumstances. The category and functionalities of the circumstance assist the translator in comprehending the texts. Several face-to-face situations as well result in rather diverse forms of language similar to formal, informal, ritual, intimate, and casual. Ritual mode of language is employed in ceremonies as well as rites, formal language is employed in communicating to outsiders or people one is not familiar with, informal language is employed in speaking with business associates and intimate form is employed in a family.

Eugene Nida enumerates various instances connecting various nations to underline the unevenness in socio-cultures. For instance, in America remarkably good friends belonging to opposite gender, whilst making salutations to each other, kiss once and generally near the mouth although without touching the lips. In Spain, such people kiss twice, initially on the right cheek and then on the left cheek, while in Belgium, people in general kiss three times – right, left and right, however in France, people regularly kiss four times – right, left, right, left. Another instance, at feasts in Chinese universities, the distinguished guest is generally seated opposite to the doorway to the dining room, and other people seat themselves in accordance to their academic rank, but a government representative, regardless of rank, takes antecedence over all except the honoured guest. Concerning business communication, the critic mentions that American business letters are generally short and precise to the point. The

literal translation of these letters into Spanish gives the Latin Americans the impression that North Americans are unfriendly.

Alternatively, the business letters of the Latin Americans are so demonstrative with praise that the writers give the impression of artificiality. Hence, the bilingual rapporteurs ought to rectify such shortcomings by removing the exuberant praise from the letters coming from the Latin Americans and adding phrases to the American letters and make their American bosses look more amiable to businessmen in Latin America. Additionally, the Eugene Nida elucidates that the translator ought not to rely completely on the dictionaries for meaning. He contends that encyclopedias are much more useful to translators than dictionaries, because by the time a dictionary is compiled and published it is almost always at least twenty-five years out of date, particularly in the listing of idioms. He adds that while language can usually be acquired within a period of ten years, it takes a lifetime to understand and become an integral part of a culture.

Following this, it may be observed that Smith in his article titled “Some difficulties of a translator” asserts on the problems faced while translating the Hebrew Old Testament into English. He mentions that no two languages are precisely the same at all points. The field of thought is unevenly organized in two different languages. One language may gather up a certain section of thought into a word ‘A’ and another section of thought content into a word ‘B’. The second language may neither have ‘A’ nor ‘B’. Rather it may have ‘A+’ and ‘B+’ or ‘A-’ and ‘B-’ or ‘A-’ + ‘B-’, or some similar combination. He states that under such situations, the translator must be content to lose something in the conveyance of the thought from one language to the other, or to use more general and inclusive terms which lack clear-cut precision. He emphasizes that the Hebrew mind and the English mind are specialized in different spheres of thought. He mentions a few instances to prove this. For instance, the

English language comprises a very limited number of names for the 'lion' – lion, lioness and cub.

Nevertheless, the Hebrew language has a more extensive list of eight terms for lion. These terms describe lion in accordance to his age, functions, sex or some outstanding feature. All these profound depictions are lost in the entirely colorless English word 'lion'. He as well refers the instance of the vocabulary for 'darkness'. He asserts that we are confined to two terms in English – 'darkness' and 'gloom'. However, conversely, Hebrew has eleven terms for the same. For that reason, facts like this make quite obvious the absurdity of the effort to signify any particular Hebrew expression by one English expression on every circumstance of its manifestation. He mentions that the Hebrew expression covers a wide proximity of meaning – at one time it underlines a specific section of the field, as well as at another time another category. A new English expression is anticipated in each instance. As this condition seems to keep a translator modest, the best he/she can do is bound to be inadequate. He also warns that there is a danger of the translator becoming discouraged, as the obstacles in the way of a full and satisfying rendition multiply. At the same time, he also says that the very difficulty of the task is an element in its attraction and this makes translation perennially interesting.

Socio-culture and language are so inextricably linked that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language" (Juri Lotman 13). It is for this reason that translation becomes a cultural phenomenon and involves the transplantation of the source text in the target culture. When there is a wide gap between the source culture and the target culture the translation presents a number of problems. In the case of literary translation there are additional problems that are created by the fact that the form and content are not distinct in literary texts. As Widdowson puts it "... An understanding of what literature communicates

necessarily involves an understanding of how it communicates: What and how are not distinct. It is for this reason that literary works cannot be satisfactorily paraphrased or explained by any single interpretation” (70).

The open-endedness of the literary texts, if coupled with the diverse linguistic and cultural patterns of the SL and TL, makes the job of a literary translator an extremely tough and challenging one. This is precisely the case with a translator trying his hand at translating literary texts from Telugu to English. The otherness of the SL text which is alien to the target culture does not lend itself easily to translation. Further, since readability and salability are generally the overriding factors that determine the nature of translation, the cultural component of the SL text is relegated to background and the elements of the target culture creep in. The translator who is obliged not to test the intelligence of the uninformed reader prefers a fluent translation to a resistive translation.

There is an old aphorism that translation is comparatively simpler when compared to creative writing and that the source text is somehow ineffable and unalterable and any endeavor at taking freedom with it is almost violation to the original text. But the truth is that the translator’s job is equally difficult and sometimes even more challenging than that of the writer. Translation will never be exactly like the original work as it must prove itself to be a translation. Translation in literature is actually a retranslation or what might be treated transformation. It is a form of adaptation making new metaphors fit the original metaphors while in a bad translation the results are disastrous. It establishes the communication between the author and the reader, without which literature has no justification. Happy union of author and translator is a must in translation, apart from the audience.

Translator becomes rewriter in the target language. Closeness of the original text with the translated text makes this journey better and pleasant. Lefevere explain that:

Translation of literature is therefore essentially retranslation: it becomes necessary when the expression of the interpretation of the theme, the summation of “variations” which were originally designed to establish communication between author and reader, no longer fulfils that task, but owing to changes in language, time, place and tradition achieves exactly the opposite effect. The translation becomes vital in that it restores the communication between author and reader without which literature does not exist (Lefevere 19).

Efficiency is an extra factor which unites grace to the translation. It is a necessary measure of translation. To acquire efficiency in the aim language it is not mandatory to perform word for word, but the sense and power of the language should appear. Efficiency can be won by correct alteration of information according to a particular connection, and the translators accurately provide the same impression on the target language readers as the original would have done on the suitable language readers. This shows that matching of sense between languages can help us in making exactness.

Translator seldom practices his struggles and beliefs to translate a text. This could cripple document's efficiency and impact. His focus needs to be on his basic needs. Although practice may determine productive in some moments, but to persist essentially dependent on practice is not good decision on the role of translator. Activity as well as enduring rules of translation would make translation accurate. Experience and consistent enhancement in language abilities can help in tackling the difficulties endured in translation. This conveys us to the serious issue of how much freedom a translator can take. For assessing literal interpretations and literary interpretations, unusual patterns have to be operated. If it is the literal version of a proper document, administrative act or news report, verbal precision and authenticity are to be surely adhered to; that gives only insignificant right to the translator. But

there is greater freedom and subjectivity in interpretation in the case of the translation of a literary text. A literal translation will be documentary in nature, never tolerating deviation, never indulging in sub-textual exploration. In other words such a translation has no independent existence. On the other hand, a literary translation, (aesthetic in nature), is an independent text because it tolerates, and encourages deviations, interpretations, additions and omissions. Hence the literal translation of a literary text will not be faithful to its spirit, for the life of the literary text is its subtext or “in speech”. In a literary translation the sub-text comes to the surface and the surface text may go under, and in order to affect this process, the translator must have the freedom to transcreate at times. This does not amount to unfaithfulness, for the translator is being faithful to the spirit of the text. Translator’s job thus is accompanied by an enormous responsibility and has to pass through a lot of risk. In the process he falls, as Newmark points out, “a victim of a constant tension between the acts of over translation and under translation”. (Newmark 28) If a translator fails in his responsibility he should become victim of both under translation as well as over translation. Translator’s task is like a tight-rope walking and involves a continuous balancing act. Prafulla Kumar Mohanty says, “If the presence of the translator is felt the original author dies. To save the original author in the target language, the translator must make himself invisible”. (Rajeshwar 96-101)

In this translation of the novel *Anantajeevanam* from Telugu to English, *Awakened Soil*, the SL and the TL represent two diverse cultural groups. As two languages have a socio-cultural responsiveness or closeness, translation is less challenging; the closer the languages, the lesser the problems in their translation. But when the languages find no genetic relationship, like Telugu and English, it is imminent on the part of the translator to take extra care of changing the order of the sentence; he/she also faces more syntactic problems while

translating, besides taking appropriate decisions belonging to linguistic and socio-cultural issues involving lexis, gender, and kinship terminology.

In *Awakened Soil*, the author-cum-translator appears to have taken every care to faithfully reproduce the concern expressed in the Source Text, regarding the issues of socio-culture. The socio-cultural issues that the natives come across are depicted from the very beginning of the story. For instance, the lines

“*Meesammeedanimmakaya,* *dabbakaya,*
danimmakayanilabettinapotumogodumonagadu” (*Anantajeevanam* 2)

“His moustache was legendary. He could keep not only a lime, citron, but even a pomegranate on his thick and dark whiskers. This had become a source of fear to the people. It created awe in his enemies hearts” (*Awakened Soil* 13)

indicate very subtly that the words employed in the above lines have their contextual and cultural meanings apart from their primary meanings or referential meanings. More often than not, it is difficult to find TL equivalents which match the SL words in every respect. It may be remembered that one cannot have one-to-one correspondence in words across languages.

This makes Enoch, the author-cum-translator of the texts taken for the present study, to consider all the possible options that are available to him and then choose the most appropriate equivalent in any given context. The translator appears to have tried his best to successfully bring out the essence of the SL in the TL. Similarly, the author’s conceptual love and contemplative concern for the weak, the downtrodden and the common man are remarkably depicted in the novel. He further succeeds in presenting the human struggle vividly during the dreaded cyclone. The cultural issues are translated in such a manner that the reader will have less difficulty in understanding the theme of the novel that revolves

around the fall of the feudal forces and the liberation of human spirit in the historical backdrop of the region. The presentation appears to be entirely dependent on the socio-cultural factors for everything presented in the Target Language from the Source language. But if the target reader is a non-Telugu reader, then the problem of realizing the names of the castes arises. There are many such terms interspersed throughout the story.

As mentioned earlier, the translation of the novel taken up for the present study is based on the Telugu original, which is written by the translator himself. The author, Kolakaluri Enoch portrays the lives of the Dalits and their problems in the Anantapur region. It may be remarked that the process of translation of a novel is very difficult because since the source language (Telugu) and the receptor language (English) are ‘genetically’ as well as ‘culturally’ unrelated and ‘structurally’ different. The differences in syntax (grammar) and the semantics (vocabulary including culture specific words) of these two languages pose certain problems to the translators.

In general, the grammatical features that pose problems are articles, prepositions, auxiliaries, tense, and aspect, voice, tag questions, conjunctions, word order, sentence length and sentence types. One specific feature of the original is that it does contain a very few passive-voice sentences whereas the translation, at several places, is not free from the passive voice. The problems usually faced in the sphere of vocabulary are Collocations, figurative expressions such as irony, idioms, metaphors and proverbs, forms of address, abuses, onomatopoeic words, reduplication words, religious and mythological terms, use of adjectives and adverbs, units of measurements and weights, the numbers and numerals, proper names, flora, and fauna, birds and animals, and such other culture specific words.

The figurative expressions do pose a major problem in the translation. Wherever there are equivalents, direct or indirect, in English, have been used. And, whenever the translator could not find equivalents, he is found to have restored to literal translations of some peculiar,

language specific expressions, with a view that the conceptual world of speakers of different languages overlap at least in certain areas and hence the literally translated source language expressions will be comprehensible to a reasonable extent. Yet, in some ‘difficult’ situations, the author-cum-translator has substituted the figurative expressions of the Source language by non-figurative expressions of the Receptor language.

In the case of rainfall, canals and water, which frequently appear in the original text, have introduced the source language names since water related terminology may not be intelligible to non-specialist readers. In such cases and in the specific cultural contexts the author-cum-translator has reproduced the source language words in normal format, however has given a related term in brackets. Following this, it may be emphasized that there is one extremely serious problem that the reader comes across while he/she closely analyses the depiction in translation of various elements of humour: irony, ridicule, sarcasm, and wit, which the original text contains in abundance. The loss of these features of the original in the translation is obvious to those who read both the Telugu and English versions.

In addition, there has been a considerable ‘loss’ when the author could not translate the dialect of some of the characters. There are many cultural terms, deeply rooted in a culture, which the translators should be worked with. Cultural terms may be the reason of translation problems for a number of factors. Newmark denotes the cultural terminology as culture-specific items (Newmark 94). In 1964, Catford discusses about coins, measurements, clothing, and institutions, etc. Such terminology segregates a community to another, and these specific cultures are challenging to translate. In 1958, Vinay and Darbelnet drew some examples of cultural terms such as positions and professions, jobs, time division, baking, food, particular aspects of social life, and drink, etc.

Even, Santoyo brings certain, sports, musical, artistic terms and dances, “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 15). All of these marks handle particular objects which could be characterized as terms and mixture of terms signifying concepts and objects distinctive of the path of life, a culture, a historical and social evolution of a particular nation and alienates to another (Florin 123). As stated above, the terms encrypting cultural data are challenging to translate because these terms may imply cultural cognition and a cultural reference (Isabel Negro Alousque 172).

Nevertheless, it may be said, that through this context, one comes to know about the background of the region (Anantapur), feudal society and the downtrodden people and the issues and aspects involved in it. It may be regarded that when a person, translating issues pertaining to the downtrodden, also has to know about Dalit culture and cultural bounded vocabulary. In the present novel, one can observe Dalit culture and their vocabulary. If one tries to analyze the novel, he/she has to understand the cultural terms and their translation. Keeping this in view, an analysis of the cultural phenomena is undertaken. They are mainly food, clothing, flora, fauna, abuses, religious terms, terms related to rainfall, dams, channels, rivers, kinship terms, measures, weights, time and money.

It may be observed that Theo Hermans used the phrase “Paradigm Shift”, the ‘Cultural turn’ in the discipline of translation theory. This has made a significant impact in considering translation as a form of intercultural communication. Gender and cultural motifs are important topics in the modern Literature. They demand a communication globally, involving and disseminating communication of cultures. When these are not heeded in translation, they raise problems that are not merely at the verbal level or at the linguistic level, but also at cultural level. Moreover, Talgeri and Verma rightly point out that a word is, ‘essentially a cultural memory’ in which the historical experience of the society is embedded (*Literature in Translation* 3).

When a classifying word is added to the foreign term, that is source term, though the foreign term itself is not familiar to the target readers, since it is supported by the word which does have some meaning, they will come to know the foreign term to be the name for some type of recognizable object. The zero significance of the name itself therefore would not be a problem. H.C. Trivedi observes that while translating from an Indian language into English one is faced with two main problems: first one has to deal with concepts which require an understanding of Indian culture and secondly, one has to arrive at TL meaning equivalents of references to certain objects in SL, which includes features absent from TL culture (*Cultural and Linguistic Problems* 3).

The awareness that one does not look for merely verbal equivalents but also for cultural equivalents, if there are any, goes a long way in helping the translator to decide the strategies he has to use. Translation then is no longer a problem of merely finding verbal equivalents but also of interpreting a text encoded in one semiotic system with the help of another. The notion of ‘intertextuality’ as formulated by the semiotic Julia Kristeva is extremely significant in this regard. She points out that any signifying system or practice already consists of other modes of cultural signification. A literary text would implicate not only other verbal texts but also other modes of signification like names of castes (Madiga, Boya, Kuraba, Reddy and Kamma in this story), kinship terms (Akkayya, Bavagaru, Nannagaru, etc), traditional and conventional narratives like mythical characters, as well as literary conventions like genres, literary devices, and other symbolic structures.

According to her, it would be almost tautological to state that the elements of the text, which are specific to the culture and the language, would be untranslatable. The whole enterprise of finding cultural equivalents raises awareness of the difference and similarities between the cultures. It also brings into focus the important question of cultural identity. So the act of translation is intimately related to the question of cultural identity, difference and similarity.

The translation of “Anantajeevanam” is completely justified if the work is viewed from this argument. But the question of understanding persists, and it is —understanding that matters to the target reader, and not the cultural aesthetics of the Source.

It may be observed that the issues of translation with reference to a thorough examination of the source and target has yielded a number of issues that need to be considered in terms of conveying the essential meaning of the source text. There are variations between the Source text and Target text right from place names, names of characters, use of the pronominal system, lexical deviations, and even structural deviations.

Food:

One of the problems 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. Comprehensively the remarkable prospects of community life, food is arguably only one that most forcefully holds people together. Culinary defines social paradigms and is a dynamical effect behind attitudes and behaviors. A food speaks out loud of social ranking, economic status and origin. Cooking, eating and the rituals attached to these activities are a causative element that impels process on the part of a single, a group or a whole community as ‘Awakened Soil’ shows. It has been stated by Newmark 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 97). In these circumstances, Nida 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” (168). For instance,

SL: *mudda*

TL: meal

Description: The above SL term '*mudda*' was translated into TL as 'meal', as there is no corresponding equivalent that is why the translator seems to have translated 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 into the TL. Not only translated SL term, further the translator has not given footnotes to it, so that readers could have easily understood the term.

SL: *kooraku*

TL: mutton

Suggested Translation: a curry made with leaves

Description: The SL '*kooraku*' is translated as 'mutton' but it is not a corresponding translation. There is a nearest corresponding equivalent 'leaf curry' for SL. It means curry cooked with leaves. Usually the downtrodden work in the fields, and also as labour. Most of them prepare rice and curry that is made out of leaves.

SL: *jaava*

TL: gruel

Description: The above SL '*jaava*' has been translated as 'gruel'. Due to unavailability of this food item in TL culture, the translator has translated the term from SL into TL in a broad sense. But if he wanted to give a precise word then he should have given a note for it. Otherwise it could have been given a descriptive equivalent like 'gruel made out of finger millets' or finger millet soup. Generally, the native people of Rayalaseema region consume it as a nutritional food.

SL: *ganji*

TL: soup

Description: ‘*ganji*’ is translated as ‘soup’. Though the SL term can be found in the TL culture, ‘porridge’, the translator has used the term ‘soup’ instead of ‘porridge’ as he is found describing and elaborating on the term ‘gruel’. In general, when the SL term can neither be substituted nor translated literally into TL, then a footnote could have been better. The above SL term is there in TL culture, however, the translator appears to be more focused on the situation.

Clothing

Modern researches of relevant culture in recent literary translations have observed the impact of clothing as recognition for both independent and mass entities. In some societies, clothing may be used to indicate rank or status. In stuff, accessibility and design, clothing obtained a clear representation of uniqueness – classifications such as gender, class and lineage. Presented this prompt distinctness, it may be emphasized that attire has played as an appraiser and accessory of the present civic structures in Indian society. Human apparel dresses in order to prevent the bodies from seasons. Extreme cold weather, heat, strong sunlight, and humidity are a particular factor that is why human beings generally have started wearing dresses in the priority first.

Merely people dresses have since transformed into a symbol in a particular society. Demonstrating a social content to a variety of accessories, clothes, decorations and decoders became an authentic way to refer social status, economic situation, occupation, ethnicity, sexual orientation, religious affiliation and marital status. Indeed, clothes indicate their cultural background, gender, class and status in the communities. Clothes as cultural terminology can be properly discussed for the target language.

Source term

Target term

gosigudda	<i>loin cloth</i>
wumdugudda	<i>towel</i>
pamcalu	<i>panchas</i>
koka	<i>saree</i>
pavita	<i>fringe</i>
mukkupudaka	<i>nose ring</i>
kaxxarupamcalu	<i>khadipanchas</i>
pejama	<i>pyjamas</i>
guddalu	<i>dress</i>
deralu	<i>tents</i>
kamduvalu	<i>towels</i>
niluvuamgilu	<i>long jubbas</i>
saluvalu	<i>Shawls</i>

Religion:

The downtrodden have three religious cultures: before independence they have followed Hinduism, after Independence most of the dalits have converted into Christianity. In Modern era, like Ambedkar many were converted into Buddhism. The present novel contains religious terms; especially “Anantajeevanam” contains mainly two types of religious terms, i.e., Hinduism and Christianity.

If cultural terms are ‘made foreign’, the narration could be represented as an instrument for learning about other cultures, customs, times and fascinate users to determine more about

them. Thus, religion represents an essential role in shaping a language, culture and life of a civilization. Though Nida and Newmark 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 mostly carried out the almost assertive promoter and aspect of unity, cultural identity and specificity (Budick 128).

Therefore religious cultures are correlated with traditions, rituals, customs and actions that could be distinguished the followers of religion from another religion. The present novel contains usage of religious vocabulary because in this novel the Hindu, Christian and Muslim 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 and Muslim religious terms there is a great difficulty to translate with corresponding meaning of SL. In this context Nida (2006) pointed out that “the response of a text rely 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 the translator 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 translator has succeeded in translating these cultural bounded terms and filled the cultural gaps. The clear analysis is given bellow:

<u>Source term</u>	<u>Target term</u>
saswram	<i>sastra</i>
rammamxiram	<i>Rama temple</i>
malaccicevttu	<i>Malachi tree</i>

kiritam	<i>crown</i>
kamaxenuvu	<i>Kamadhenu</i>
sanyAsulu	<i>Sanyasis.</i>
pravakwalu	<i>prophets.</i>
wawvavewwalu	<i>Philosophers</i>
xevyyam	<i>devil</i>
bapanolylyu	<i>Brahmins</i>
narasimhasvami	<i>god narasimha</i>
camdaludu	<i>chandala</i>
Sivudu	<i>Siva</i>
kulapevxxa	<i>caste elder</i>
gamgammajawara	<i>gangammajatara</i>
vibuxi	<i>sacred ash</i>
malabevragi	<i>Mala bairagi</i>
walyapawragramwalu	<i>palm-leaf manuscripts</i>
puranewihasalu	<i>puranas and histories</i>
mamwrawamwralu	<i>cast spells</i>
vinayakudu	<i>Vinayaka</i>
krIswu	<i>Christ</i>
harijana	<i>Harijan</i>
pujarulu	<i>priests</i>

bAnisa	<i>slave</i>
suxra	<i>sudra</i>
yajFaM	<i>Ritual sacrifice</i>
jawakam	<i>lifeline</i>
Siluva	<i>Cross</i>

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 be 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 67-76). One can see how the translator has translated the flora related terms in this novel. The whole analysis is followed on Nidas' concept of translating flora.

<u>Source term</u>	<u>Target term</u>
revmdumamidiwotalu	<i>two mango groves</i>
verusenaga	<i>groundnut</i>
watiwopu	<i>palm groves</i>
watimanu	<i>palm post</i>
malaccicevttu	<i>Malachi tree</i>
waticevttu	<i>palm tree</i>
wummalawopu	<i>tumma grove</i>
jadalamarri	<i>banyan tree</i>
gamgiregicevtu	<i>gangiredu trees</i>
sampevmgamovkka	<i>sampenga sapling</i>
gogunAra	<i>gogu skein</i>
gamiticevttu	<i>gamiti tree</i>
watibovmwalu	<i>palm trunks</i>
puvvaku	<i>tobacco</i>
kamxi	<i>Bengal gram</i>
kamcev	<i>fence</i>
mulylyakamca	<i>thorny brambles</i>
nereducevtlu	<i>neredu trees</i>

movgalipovxalu

mogili bushes

gaddi

grass

revllugaddi

reeds

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 case of translation between unrelated continent and cultures. Moreover, some animals are confined only to some particular regions according to climatic conditions. Nida stated that “When there is no immediately corresponding animal in the receptor environment” (162). 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 places the translator has translated the fauna except in some cases. Let us examine how the translator has translated the fauna.

SL: avu

TL: cow

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. The translator has translated the SL with appropriate corresponding equivalent from TL.

SL: *kaaki*

TL: *cow*

It is a literal translation of the SL ‘*kaaki*’. The translator has translated the SL with appropriate corresponding equivalent in TL.

SL: *pittalu*

TL: *birds*

As there is an equivalent term for SL in the TL culture. Hence, The translator has translated the SL with appropriate corresponding equivalent from TL.

SL: *kodevxuda*

TL: *young calf*

Suggested translation: Bull calf

Description: The SL fauna ‘*kodevxuda*’ is translated as ‘young calf’. The translator 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.

SL: *kovmmulabarrev*

TL: *buffalo with horns*

Description: The SL fauna 'kovmmulabarrev' was translated as 'buffalo with horns'. Here, the translator has 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, the translator has explained the animal here.

SL: *evxxu*

TL: *bullock*

Description: 'evxxu' was translated as 'bullock'. The SL animal is replaced with exact corresponding equivalent 'bullock'. The translator has translated the SL with appropriate corresponding equivalent from TL.

SL: *pakshulu*

TL: *birds*

Description: The SL fauna 'pakshulu' is translated as 'birds'. Here the translator has translated the SL corresponding term with an appropriate corresponding equivalent term. The term 'birds' stands in general for birds as the translator was making a passing reference about birds in SL and also in TL. In this case, both SL and TL have same qualities.

SL: *kukkalu*

TL: *dogs*

Description: The SL Fauna '*kukkalu*' is translated as 'dogs'. The SL fauna '*kukkalu*', means any of several small stray dogs and pet dogs of the family. The translator has translated the SL with appropriate corresponding equivalent from TL.

SL: *todelu*

TL: *wolf*

Description: ‘*todelu*’ 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 says Nida (1947).

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 literature related to the downtrodden. So, downtrodden 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 ‘*aMtarAnivasaMwaM*’.

Source term

Target term

evxava

wretched

apraccunni

outcast

evxavanayalylyu

Wretched rascals.

evxavanayala

rascal

pirikinakovdakallara

coward bastards

nasavuwullara

my co-wives

evxavabawuku’’

what a wretched life

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" (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" (38-39), thereby making central, in their view, the role of genealogical connections as the basis of kinship relations (Read 1-2). Kinship terms, according to Leach 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 (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 PedzisaiMashiri, 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 has kinship terminology such as 'father', 'mother', 'brother', '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.

<u>Source term</u>	<u>Target term</u>
wawa	<i>grandfather</i>
wawa	<i>Thatha</i>
menawwa	<i>father's sister, Paternal aunt</i>
cevllevlu	<i>sister</i>
wobuttuvulu	<i>sisters</i>
bAvamarixi	<i>brother-in-law</i>
annAanna.	
kodalu	<i>daughter-in-law</i>
menalludu	<i>nephew</i>
abba	<i>Father</i>
awwa	<i>attha</i>

menamama	<i>maternal uncle</i>
alluda	<i>alludu</i>
bidda	<i>child</i>
kovduku	<i>son</i>
walli	<i>mother</i>
sinnabba	<i>sinnabba.</i>

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 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) (218).

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

Measures of Quantity

1) Liquid 2) Dry

Liquid: In translating liquids, the translator reproduced the SL terms. Let us see the examples bellow:

<u>Source Term</u>	<u>Target Term</u>
banalu	<i>cauldrons</i>
ewambanalu	<i>tubs</i>
wumunilyyu	<i>culvert water</i>
wottevdukudiwi	<i>tubful of kuditi</i>
mumwakallu	<i>potful of toddy</i>

Dry

<u>Source Term</u>	<u>Target Term</u>
three kernels	<i>mudumumjalu</i>
muducatalavadlu	<i>three baskets of paddy</i>
vatevdugaddi	<i>little grass</i>
nalapeayixucatalavadlu	<i>forty-five baskets of paddy</i>

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.

Measure of Length:

Source Term

Target Term

yiravebarlawatiwopu

twenty arm-lengths of palm groves

murevduxuram

elbow length

meluxuram

mile-long

Description: In the above examples, though the translator has reproduced the SL terms into TL. Here, the translator has rendered literally as well as translated directly.

Measure of Area:

Source Term

Target Term

yabevevkaralamagani

fifty acres of wet land

ayixuevkaralaverusenagaxibba

five acres of groundnut mound

pawikaevkaralu

twenty-five acres

Description: In the above examples the translator has reproduced the SL measure of area with TL measure of area. At almost all places he did the same.

Weights

SL: seruvakkalu

TL: seer of betelnuts

SL: revmduserlu

TL: two seers

Description: Weights of the SL were not existed in the TL that is why the translator has translated them as above. Yet no other term is more convenient if a translator decides to use a SL word in his TL text. When the translator has 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, he usually has to complement it with a second translation procedure. Basically, the names of SL objects, inventions or devices should preferably be creatively translated. (Newmark 81)

Time

According to Nida “problems of time presents fewer difficulties than weights and measures. The language of primitive people often possesses quite a full system of time measurements.” (218)

Years

There are special names for years in SL but the translator does not mention here. He is influenced by English. Let us examine the years below:

Source Term

Target Term

yinnisamvawsarala

all these years

yugam

era

Months

Source Term

Target Term

nevla

month

Days

Source Term

Target Term

varamrojulu

week

ovkaroju	<i>a day</i>
revmdugamtalu	<i>two hours</i>
I roju	<i>this day</i>
sayamwram	<i>evening</i>

Description: In the above examples the translator has translated them with directly corresponding equivalents which are already available in the TL culture.

Money

According to Nida “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”. (217)

It seems that the translator has aimed at enabling the TL reader to know about SL economy.

Let us examine the following examples:

<u>Source Term</u>	<u>Target Term</u>
bedalu	<i>bedalu</i>
analu	<i>analu</i>
xammidllu	<i>xammidllu</i>
rupayalu	<i>rupee notes</i>

Description: In the above examples, the translator has tried to render as it is to show SL economy to TL readers.

Conclusion

It has been observed that most of the problems arise in translating cultural phenomena since the translator is between two different cultures. In translating food items, the translator has 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, the author-cum-translator has 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, the translator has 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.

CHAPTER – VI

CONCLUSION

This thesis has focused on an attempt to critically engage with the linguistic and cultural aspects involved in translating a text from Telugu to English, with specific reference to the seminal novel *Anantajeevanam* by the author Kolakaluri Enoch. Contemporary scholarship in the area of translation studies has demonstrated that various cultural and linguistic blockages present themselves in the process of translating what is considered the source text. This research however, has further attempted to explore the problematics of translating the experiences of a Telugu Dalit writer within the framework of asemi-fictional, semi-autobiographical narrative.

A second objective of the thesis has been to understand how everyday realities of a particular kind resonate with universal narratives of human experience. *Anantajeevanam* is not only an important moment in the literary history of modern Dalit Literature in Telugu, it is also one of the rare textual instances of self-translation. One of the questions that the thesis keeps having to engage with is the extent to which translations and sources texts related to each other. Are the source and destination texts each independent entities with their autonomous narratives?

A third objective of the thesis has been to qualitatively analyse the translated text and seek out linguistic parallels with the source text. What has been of particular interest is the fact that both the source and the destination text have been produced by the same individual; in the sense that the work of writing and translation are both attributed to Kolakaluri Enoch. Given that each language has its own peculiarities and present limitations in terms of lexical equivalences, translators need to circumvent a number of problems. The section dedicated to linguistic analysis has focused on the close study of structural and lexical aspects of the

language in the TT, including but not restricted to the use of stylistic elements such as metaphors and figurative, rhythmic expressions, tonality and semantic connotations.

A significant objective of the research has been to explore the ways in which local idioms and dialects have been re-narrativised in the process of translation. Given that a rural backdrop and the modest lives of its residents inform the setting of the novel, the research has paid special attention to this particular context and how it may be represented to the imagined readers of the translated text, those that may be identified as largely urban and English educated.

The research questions that the thesis has attempted to address may be listed as follows: how extra-linguistic factors have been affected in the process of translation? Since the social, cultural, material and historical context of the novel has taken primary focus in this research, the study has taken in to consideration the culture of the characters, their mannerisms, their social relationships as well as their food and clothing. What are the ways then in which the translated text renders the localised and contextual elements? Such a question has been one of the primary driving forces in the consideration of the extra-linguistic elements that inform the process of translation.

As an instance of Dalit self-translation, *Anantajeevanam* has opened up two significant trajectories for the current project. The thesis has looked into how the process of self-translation works in tandem with the textual and semantic displacement produced during the process of translating a text. Furthermore, the research has focussed on the various limitations that such a work has to deal with. In addition, the thesis also recognises that *Anantajeevanam* is an important piece of work in the corpus of Telugu Dalit literature. Having made a distinction between translation and self-translation, this research has then attempted to analyse and evaluate how the process of self-translation has enabled the retention and

representation of subjective experiential elements as opposed to a lot of translation work, which is often criticised for misrepresenting or diluting meaning and representation. The research has also attempted to draw metaphorical parallels between the work of self-translation and that of the translation of the self.

The translation of Dalit texts then is an integral part of the immediate and subjective experience of caste within the Dalit subjectivity. Taking these in to consideration, the proposed study has taken in to account various literary, critical and cultural theories on Dalit experience, aesthetics, literary production and appreciation put forward by scholars such as Gopal Guru, Sundar Sarukkai and Purushotham K. It has also attempted to identify and analyse the various linguistic and extra- linguistic issues emerging from the Telugu to English translation of Kolakaluri Enoch's novel *Anantajeevanam*. The research also critically examined the text as a work of Dalit literature in self-translation. Some of the questions that it attempted to address are enlisted below:

What are the various linguistic concerns arising from the translation of *Anantajeevanam* from Telugu to English? How does the translation address and accommodate various syntactical, grammatical and lexical deviations from the ST? How does the translation engage with extra-linguistic factors – including the social, cultural, historical and material context of the novel? How does the translation find equivalences in the TT to maintain the cultural specificity of the ST? In what manners are highly localized linguistic components such as dialects, tropes, idioms and metaphors translated? How far has the English translation done justice towards conveying the dialectical variant of Telugu used in the ST? How does the “borrowing” of terms from the SL facilitate the preservation of authenticity and originality in the TT? What is the role of distinct material and cultural markers – such as social relationships, architecture, dress code and food habits – in conveying the sense and meaning of the ST? How far do the

translational strategies adopted by Kolakaluri concur with existing theories in translation studies? What is the intention – or *skopos* – of Dalit self-translation? How far is it successful in conveying the Dalit world or lifestyle to the larger reading public? How does the ST as well as the TT address the question of Dalit lived experience? What strategies are adopted to convey the experience of subjective and affective relationships with hierarchical power structures in a universalized literary narrative? Following this line of enquiry, how far can Dalit self-translation be considered, apart from the translation of the text, a translation of one's self?

Despite the diverse and prolific literary production within the language, translation of Telugu literary works had largely been neglected. As Nidadavolu Malathi had expressed, “Telugu fiction had been conspicuous by its absence on the international literary scene. Very little Telugu fiction was available in the media and on the Internet, though there was considerable amount of fiction from other Indian languages” (142). As a result, apart from a few isolated doctoral research projects, the field of Telugu literary translation has received scarce academic attention.

The research in this thesis will contribute to the various debates on Telugu translation studies which have emerged over the past decade or so. One of the most important concerns in the area of translation studies, specifically one that pertains to the Telugu language is that of textual and extra textual parallels and their adequacy in the ST and TT. There is a newly emerging interest in re-narrativising the authentic lived experience of local settings and languages through translated works and this happens through the retention of regional idioms and cultural forms. Purushotham had already pointed out how “translators are now preoccupied with the representation of culture, nativity, idiom and other inherent features of the source text. Regarding the nature of translation itself, there has been a debate whether

translations should be in reader-friendly, standard/global English or be localized with regional inflects representing the native idiom” (n.d. 18). This research has then shed light on the ways in which representations – both linguistic and extra-linguistic – are produced in the course of translating Telugu literary texts to English. As mentioned earlier, the project has also aimed to analyse the novel *Awakened Soil* as a significant work of Dalit self-translation. This is a field which, despite its urgency and significance in Indian translation studies, has not been explored much. The research has attempted break new ground by critically engaging with aspects related to Dalit lived experience, Dalit aesthetics and literary production with the aim of understanding how these factors, so central to Dalit writing, have been extrapolated through self-translated works. This thesis has then tried to produce a deeper and more nuanced understanding of the *skopos* of Dalit writing and self-translation in India.

The thesis has finally concluded that the kind of open-endedness that characterises literary texts, in addition to the diverse as well as specific social and cultural elements of the Source language and Target Language, makes the work of a literary translator a very difficult and challenging role. This is precisely the case with a translator trying her hand at translating literary texts from Telugu to English. The otherness of the SL text which is alien to the target culture does not lend itself easily to translation. Further, since readability and salability are generally the overriding factors that determine the nature of translation, the cultural component of the SL text is relegated to background and the elements of the target culture creep in. The translator who is obliged not to test the intelligence of the uninformed reader prefers a fluent translation to a resistive translation. The thesis has also looked at factors such as the efficiency, beliefs and struggles of the translator and how much they affect the quality of translation and whether they are “visible”. Nevertheless, it may be said, that through this context, one comes to know about the background of the region (Anantapur), feudal society and the downtrodden people and the issues and aspects involved in it. It may be regarded that

when a person, translating issues pertaining to the downtrodden, also has to know about Dalit culture and cultural bounded vocabulary. In the present novel, one can observe Dalit culture and their vocabulary. If one tries to analyze the novel, he/she has to understand the cultural terms and their translation. Keeping this in view, an analysis of the cultural phenomena is also undertaken in the thesis. They are mainly that of food, clothing, flora, fauna, abuses, religious terms, terms related to rainfall, dams, channels, rivers, kinship terms, measures, weights, time and money.

It has then been observed that most of the problems arise in translating cultural phenomena since the translator is between two different cultures. In translating food items, the translator has 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, the author-cum-translator has 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, the translator has 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.

Appendix

ABOUT THE WRITER PROF. KOLAKALURI ENOCH

Kolakaluri Enoch was admitted in I class in A.B.M. Elementary school, Vejendla (1944). After passing through III class he was forced to discontinue his schooling. Mr. T. Devadas coached him and admitted him in I form (1948 – 49). He joined A.C. College, Guntur, to study Intermediate course (1954 – 56) and Andhra University, Vishakhapatnam, to do his B.A. (Hons) with Telugu main (1956 – 59). Encouraged by the opportunity to teach Telugu in A.C. College, Guntur, he served it (1959 – 61). He taught Telugu in Govt. Colleges, Chittoor, and Kakinada, (1961 – 62) before joining Govt. Arts college, Ananthapur, where he worked for 10 years (1962 – 72).

He did his Ph.D Degree as teacher candidate (1968 – 72) and post-doctoral work (1972 – 74) in S.V. University PG Centre, Ananthapur. He joined S.V. University, as Lecturer in Telugu (1974), and as Vice-chancellor (1998) after serving S.K University, Ananthapur as a Reader in Telugu (1977) and Professor of Telugu (1983), HOD and BOS of Telugu, Director and Secretary of SKIAD, Dean of Arts and Dean of Languages and Principal of S.K. University Colleges, Ananthapur.

The themes – plots – of his creative works centered around the lives known to him or experienced by him or provoked him. Once he maintained that his writings had been the results of his tears. That means his troubled soul of agony and anxiety, when he was helpless at a social, economic, political situation which was beyond his ability to solve, he would embark on an inevitable plane and cry. This would result in penning down a work of art, a creative writing.

All his writings are inclined towards helpless lot of our society. Their life had been the content of his writings. He, as an author, had been sympathetic to socially, economically, politically neglected, deprived and ill-treated sections of our society.

Neither the grandeur nor the romanticism of the affluent would get glorified in his works. But the poor, the segregated, and the people looked down upon would be showed up and portrayed. Even his critical and research activity would project a slant or a dent towards the suppressed social populace. The scholars, critics and readers alike labeled him-a writer of the underdog, the under privileged, the poor, the under privileged, the poor, the untouchables and the ill-treated- who had been continuously denied the human dignity.

When someone asked him “why he did not concentrate on a single genre of a single line of thinking i.e., a movement or a particular ism without embarking on so many forms of expression and many social problems and movements?” He said that he wished to reach all sections, or as many sections as possible.

An interviewer questioned him “Do you think all those who read your writings appreciate you and like you?” He answered, “Whether they like or dislike my writings, they cannot disown the problems I raised in those writings. If I make them alive to a situation, I feel successful. Liking or disliking are the observe or converse of the same coin. When once the coin is mine, I am satisfied and encouraged”.

In his writings, as he unfurls the flag of revolt, unhappiness, pain and agony of the people who had been looked down upon through the ages, he keeps his cool as writer. He never provokes a section and fools the other, but he remains composed and controlled. He always aims at projecting a social problem, and suggesting a solution and allowing some space and time to people to thing and realize.

Kolakaluri Enoch started his literary career with a short story – Uttaram (1954) and so far he has published 87 works. Critics labeled him as a Dalit, Feminist, Bahujan, Tribal and Minority writer at different stages of his writing career. While accepting all these views, he thinks himself to be a Telugu writer.

Literary personalities opined him to be a great short story writer, an inspired poet, a popular novelist, a talented playwright, a sensitive critic and a keen researcher besides being a good biographer and autobiographer. Prof. K. Enoch has been one among many good poets, playwrights, short story writers, novelists, critics and researchers. A bilingual writer Prof. Enoch is known to English Readers through his poetry collections and dramas. He translated literary works from Telugu to English and vice versa.

His works are translated into English, Hindi, Tamil, Kannada, Malayalam besides French and German. Many of his writings are prescribed as lessons and text books at UG and PG levels. His works are consulted by Telugu, Hindi and English scholars as source material. 13 Ph.D. and 17 M.Phil. Degrees were awarded to scholars of Telugu, Hindi and English who worked on his writings in Indian Universities. Still many scholars are in the process of finalizing their theses. Some major and minor research projects of UGC including PDF works in Telugu and English are in progress.

Universities like Telugu Osmania, Sri Krishnadevaraya, Sri Padmavathi Mahila autonomous colleges like Andhra Christian (Guntur) held UGC National Seminar on various themes of his works. In all there were 11 National seminars on his works in the departments of Telugu in Andhra and Karnataka.

He had been either a member or chairman of Boards of studies of 11 Indian Universities at different periods of time besides being at HOD or chairman or member of BOS in S.K. University, Ananthapur. He participated in the deliberations of academic councils, academic

senates or senates of 6 universities. He worked as a member of syndicate, Board of Management, Executive Board and Executive council of 7 Universities. He was the chairman of Board of Governors, Residential institutions society and member of Board of Intermediate Education, Govt. of AP.

He assisted the UGC as chairman to select private Universities, Deemed Universities, Autonomous colleges and colleges with potential for excellence. He served many committees of various Universities and UPSC to select Professors, Readers and Lecturers in Telugu and to AIR and DD to select announcers, producers and production assistants.

Kolakaluri Enoch is a life member of Dravidian Linguists' Association, Trivendrum, and Indian Institute of public Administration, New-Delhi. He is president for life of Ambedkar Vijnana pitham, Ananthpur.

He served Sahitya Akademi, New-Delhi, as member of General Body (1998 – 2002) and advisory committee (1993 – 1997) and (2003 – 2007), and Sahitya Akademi, Hyderabad as member of General Body (1978 – 1982), Advisory Body (1973 – 1977) and Executive Board (1982 – 1984).

He was a member of SC/ST advisory committee of University Grants Commission, New-Delhi, (1997 – 2003), and of National council for Teacher Education, New-Delhi (2002 – 2005).

He served on number of committees of Centre and State Sahitya Akademi AIR, CIIL, SIIL, adjudication boards (1975 – to date) including the Jury of Nandi Awards of AP Government.

FAMILY MAN

Prof. Kolakaluri Enoch, eldest son of Mrs. Visranthamma and Mr. Ramaiah, was born on 01.07.1939 and brought up in Vejendla, Guntur Tq & Dt of composite Madras Presidency. Mrs. K. Bhagirathi, Liaison officer in the office of District Woman & Child Welfare Office,

Ananthapur, married Mr. K. Enoch and retired as Ananthapur District officer of the same department.

The couple is blessed with four children, two daughters and two sons, Dr. K. Asha Jyothi (Prof. of Telugu, Shri Padmavathi Mahila University, Tirupati), Mr. K. Sri Kiran (AGM, Vizag Steel Plant, Hyderabad branch) and Dr. K. Sumakiran, (Prof. of English, S.V. University, Tirupati). Their spouses are well placed.

A MULTI FACETED PERSONALITY

Prof. Kolakaluri Enoch had been a Telugu writer of eminence. He had been a valued teacher and a honoured orator. He is a gifted writer, a rational academic, a shrewd administrator and a disciplined NCC officer. It is amazing to find a person in whom so many rich attributes were amalgamated with right blend.

KOLAKULURI ENOCH AND HIS WORKS

A reputed creative writer with a mission and social purpose, Prof. Kolakaluri Enoch had enriched modern Telugu Literature with his rare insights into the lives of the poor, the neglected, the deprived, the segregated and the under preveiled.

He enjoys a great following of readers and writers who had honoured his writings by conducting research leading to M.Phil. and Ph.D. degrees and seminars in institutions of higher learning and research besides prescribing them as text books and reference works at university level and critically evaluating them.

Prof. Kolakaluri Enoch's writings have three significant aspects.

The first aspect being the content of his works which had been laid on a vast canvases of varied dimensions.

His writings centered around the life, characters and incidents of people, their aspiration and hopes belonging to the untouchables, the women, the backward classes, the tribals and the minorities who had undergone suffering, deprivation and agony leading to the inhuman conditions and dehumanization.

He would not end his writings with mere depiction of the suffering of the masses of the underdog, but he would find ways and means of better survival for them surpassing the suffering, escaping the death with hope to anticipate and expect a better dawn and future.

He would mould his plot, story, and theme to suit to the aspirations of his characters and plead with them, to live, to live a life to satisfaction with dignity as equals with all others, as only equals neither more equal, nor less equal to any one of our society.

Humanism not advocate hatred toward the oppressor, but would advocate the rise of the oppressed from the fallen place to attain the brotherhood and fraternity of the people by all efforts available to them even if they are minute and negligible.

The content of his writings would convey to the weaker sections of our society to work more, to overcome the conditions of the handicapped state of affairs and to fill the gaps between the haves and the havenot's. His works induce haves to allow the havenot's, to come up in life which would be beneficial not only to the havenot's but also to the haves.

He never showed, in his writings, o the weak and the dumb sections of our society, the path of violence. At the same time his works would caution the oppressor about the possibility of an upsurge which would likely to demolish the citadels of arrogance of the rich.

Discriminations disturb and destroy. Equality stabilizes and satisfies. His works aim at diminishing the discriminations and establishing the equality in social, political, economic and all other fronts.

The second aspect of this creative writer had been the genres he had cultivated.

He is one of the few best writers of short story in Telugu. His short stories were translated into English, Hindi, Kannada & Tamil. Sahitya Akademi, New Delhi selected his work Oorabavi as a classic for translation into English & Hindi and other India Languages and his story Oorabavi for translation into German, French and Spanish. He had published tenanthologies of short stories. Oorabavi was awarded by the State Sahitya Akademi.

His novel Anantha based on the village festival of local gods was awarded by Andhra Pradesh weekly (1961). All his nine novels were seilized in literary journals. His latest novel “Anantha Jeevanam(2007) is translated to English and Hindi. It is hailed as one of the best novels in Telugu.”

He had penned more than 10 plays and 15 playlets both of classical and modern genres. His dristi (1958) won the prize of all India Radio, New Delhi., while his play Jaihind (1963) was awarded by the State Government of A.P.

The State Sahitya Akademi award winning Munivahanudu (1979) was prescribed drama text for Intermediate classes and later on to the B.A. & M.A. Degree courses. It was staged by the State Government troupe in all district Head. Quarters of A.P. and was translated into English, Hindi, Kannada, Tamil and Malayalam.

His eleven political works in the forms of classical, modern, free verse and song reveal his command on traditional and experimental poetry. His dhwani and satire besides images and symbols attracted the attention of readers and scholars alike.

His Adi-Andhrudu a classical epic, cheppulu, a free verse and Tridrava Pathakam, a poem which unfurled the flag of blood, sweet and tears are very remarkable contributions to enrich Telugu poetry.

His musical dance plays for children were enacted in various functions of schools and cultural organizations.

He had translated Bible New Testament into modern Telugu for International Bible translators, Dallas, Texas, USA. He also had translated his stories novel poetry and play into English besides being a bi-lingual writer. He had translated with ease from English to Telugu and vice-versa.

His Literary criticism and reviews were compiled into the anthologies. His critical approach. Nibidatha (inclusiveness) was his innovation prior to the conception of Inclusive Budget and Inclusive Education of the UGC. This work, the principal of Modern Literary Criticism was awarded by the State Sahitya Akademi.

His research works numbering about 15 were substantial to support the new trends in Modern Telugu research, some are even path breaking. None worked on Telugu essay after he had published his Development of Essay in Telugu 40 years ago. His work Janapadula Sahitya Vimarsha is an eye opener to the world folklorists. He declared that the literary criticism by folks was in existence since a long time in Telugu. This would create a niche for folklore criticism in the Bogg's classification.

He had successfully cultivated the genres like short story, novel, play, poetry, literary criticism and research besides children's plays and translations. We are yet to come across a creative writer of his stature in Telugu who had cultivated so many genres.

The third aspect of Prof. K. Enoch, the creative writer had been the use of Telugu Language. He exploited the language in many shades of its expression.

Though each genre have a particular way of expression; the language of research and criticism differs from the language of creative writing; the language of the prose differs from

the poetry and drama; many ways of expression are combined in unique blend in Enoch's writings.

He is at ease with Telugu writing in the styles of Granthika, Vyavaharika and dialect. As such his Telugu acquired extraordinary simplicity, clarity and brevity to appeal the commonman.

His prose imbibed the language of native speakers who speak Telugu without the influence of Sankrit or English.

His prose writings like short story and novels and even poetry & drama richly reflect his feature. His research and critical works had been remarkable with his element. He was first Madiga researcher to do Ph.D. in Telugu and first scheduled caste scholar to enter the teaching department of Telugu in a University and eventually first Readers and first Professor and first to be appointed as Vice Chancellor of a University in A.P. from Madiga Community.

The entry of this new blood the University bodies had caused numerous changes in Telugu Syllabus. During the last fifty years Telugu was modernized in almost all Universities in India and in the UGC. Prof. Kolakaluri Enoch's Telugu Language had a flavor of the soil and the soul of the sons of the soil. His diction, his style, his expression, his brevity, his clarity and his simplicity of language are remarkably down to the earth and are out of bounds for imitation.

The freshness he breathed into the content of his work, his genres, and the Telugu language and been novel, vital and significant. His efforts to exploit the strength of Telugu to suit to various shades of expression, to modernize the forms to perfect the sweet flow of the diction and to unveil the masks on the lives of the masses who were forgotten and hidden had been considerably successful.

Form the point of view of his range of content, genres and language, his works stand out significantly.

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The Sufferings and Lively Struggle of Dalit People in Kolakaluri Enoch's 'Anantajeevanam': A Critical Study

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ABSTRACT

Kolakaluri Enoch's novel, apart from being a seminal text in modern Dalit literature in Andhra Pradesh, also offers the advantage of being self translated rendered in English through the words of the author himself. Through the close reading and critical analysis of the text, the current project shall attempt to identify the various social, cultural and linguistic factors which determine the process of self translation in Telugu Dalit writing. Here, the social, cultural, material and historical context of the novel takes primal importance. This includes the culture of the characters, their mannerisms, their social relationships as well as their food and clothing.

Key words: Linguistic, seminal text, Dalit literature, analysis, self-translation.

Introduction

The current research attempts to critically examine the linguistic and cultural limitations of translation from Telugu to English as observed in Kolakaluri Enoch's epochal novel *Anantajeevanam*. While contemporary research on translation studies have largely focused on the various cultural and linguistic barriers in translating a source text, the proposed research will also remain critically aware of the further difficulty in translating the lived experience of a Telugu Dalit writer and representing this specific and particular everyday reality as a universally available and relatable narrative of human experience. Kolakaluri Enoch's novel, apart from being a seminal text in modern Dalit literature in Andhra Pradesh, also offers the advantage of being self-translated rendered in English through the words of the author himself.

Aim of the study

The aim of the current research is to critically analyse the novel, *Awakened Soil*, by Kolakaluri Enoch as work of Telugu to English literary translation. The research shall undertake a detailed study of various aspects of, as well as

problems arising from, the textual translation from Telugu to English. It also contributes to and takes forward the various debates on Telugu translation studies which have emerged over the past decade or so.

Objectives

The objective of the current research is to attempt critically examining the linguistic and cultural limitations of Kolakaluri Enoch's translation from Telugu to English.

Research Questions

The research shall undertake a detailed study of various aspects of, as well as problems arising from, the textual translation from Telugu to English. Of particular interest would be the difficulties encountered by Kolakaluri while attempting to preserve the authenticity of the source text during the process of translation.

Hypothesis

There are three prominent aspects of hypothesis which will form the core of the current research project, what are the various linguistic problems arising from the translation of *Anantajeevanam* from Telugu to English? How does the translation address and accommodate various syntactical, grammatical and lexical deviations from the ST, How does the translation engage with extra linguistic factors including the social, cultural, historical and material context of the novel? How does the translation find equivalences in the TL to maintain the cultural specificity of the ST, The translated text will be qualitatively analysed for its adherence to linguistic similarity. The encumbrance of language and the limitations of lexical equivalence are problems primarily faced by most translators.

Research Methodology

While translating the source text (Dalit literature) into English, the translator should try to understand the culture of the Dalit community very clearly, and then try to provide equivalent meaning in the target language without distorting the meaning of the source text. In the process of translation, a translator must set up equivalences between a source text and a target language. This process can be expressed as interpreting the meaning of original text and re-encoding this meaning in the target language.

If we take some words from the novel *Anantajeevanam* we cannot find exact equivalent English words in translation. It is highly impossible to translate the

Dalit culture-specific words which do not have equivalents in English. Here, I would like to look at the problems encountered by a translator. Because of these problems, sometimes, the translator fails to keep up the originality of source text in the process of translation into other language. These problems can be avoided by the following methods.

Communicative Translation

For this research, study has taken communicative translation, is usually adopted for culture specific clichés such as idioms, proverbs, fixed expression, etc. In such cases the translator substitutes SL (Source language) word with an existing concept in target culture. In cultural substitution the propositional meaning is not the same but it has similar impact on target reader. The literal translation here may sound comic. The degree of using this strategy sometimes depends on the license which is given to the translator by commissioners and also the purpose of translation.

Coining words

Even after using the above method, if equivalent words are not found, then translator may take a step to coin a word in the target language, only if it is essential.

Tools

The following tools are proposed to be used in this study.

- Texts which are already translated
- Dictionaries [eg: 'Aadunika vyavahara kosham (2000)']
- Internet (Machine translation)

Data Sources

The study uses both primary and secondary source materials

Scope of the study

The scope of the study will be limited to Kolakaluri Enoch's novel *Anantajeevanam* and its translation '*Awakened Soil*' and the available literature on Dalit issues in English articles and books on the process of translation and problems involved in it.

Problems of translation

This research paper discusses variety of problems which was encountered in translation of the text. The first and foremost problem this paper mention here is of the dialect. The book happens to speak about the village community and

the atrocities committed against them. The language used in the book is rich with the native flavor. The kind of language used in the book is very much indigenous to the village community of Andhra Pradesh. Most of the times, the translators tried to keep the original words as they are in the text. Though some of them had equivalents in English, translators tried to stick to the indigenous terms in order to retain the soul and tried to deliver some of its flavor. For instance, the equivalent of the word "Dora" in English can be a lord. But the connotations carried by the word Dora cannot be equaled by the word lord. Hence, the translator used the word as it is throughout the text.

The most challenging task of translating this book is to convey the local flavor of the words. The language the writer used in the book is not the standard Telugu. It is the language spoken by the Village/complete hill and agency people, a dialect which is special to them, which is not a very polished one.

About the author

Kolakaluri Enoch was born in a madiga family with meagre financial resources, on 1 July 1939, to Ramaiah and Veeramma, in the small village of Vejandla, in Guntur district, in the present day Andhra Pradesh state of India. His higher education was at the Andhra from where he secured BA (Hons) in 1959. During his college days, he received the first prize for short story, poem, and play in the annual competitions for three years consecutively, from 1957 to 1959. Subsequently, he joined Sri Venkateswara University, in the temple town of Tirupati, and obtained a PhD.

Kolakaluri Enoch started his career by joining Andhra University as a faculty member. He had a notable career which took him to the post of the Vice Chancellor of the Sri Venkateswara University, Tirupati, the institution from where he secured his doctoral degree.

Annotations

His narrative, unlike, the usual form of novels does not centre itself around a specific protagonist. In one way, we may describe the narrative as dispersed across several characters, their life histories and experiences of the devastating flood that struck Anantapur town. The novel describes the struggles of the people of Anantapur. The narrativization of these struggles is made complex by the diversity of experiences of people belonging to different caste and class positions. If one were to abstract from the novel its primary objective then one

may describe it as a narration of the downfall of caste feudalism, brought to its completion by the natural disaster of the cyclones, the rains and the floods.

The narrative is multi-layered in the way it combines not only the incidents of the flood and the cyclone but becomes a rich history of the town and its people. Enoch gives us a complex picture of a society and how it has come to acquire the form that it has. No two people and their histories are the same, although all are enjoined in their suffering by the flood. The author weaves in to the narrative historical myth, fact and oral practices. Although it would appear that the novel is about a specific event, Enoch artfully draws in narratives of everyday life, anecdotes of familial and communitarian intimacy and trajectories that link the past to the present. As much as this is a story of human struggles, it is also a story of the relationship between humankind and nature. It is also a story of oppression. On the one hand, it narrates the ways in which people in positions of power take for granted and exploit others who are in marginalized positions. On the other hand, it also narrates the rage evoked in nature, when it is taken for granted and left unattended by man.

In the present study will undertake an analysis of the English translation of the novel *Anantajeevanam* (Awakened Soil) without going into a detailed comparison between the structures of the Source Text (ST) and the Target Text (TT). This chapter will primarily engage with the structure of the novel, the characterizations, its primary themes and means of executing these themes, the nature of iconography, symbolism and figurations used by the author.

Conclusion

The conclusion of the study is narrated from Enoch's work which has translated from Telugu to English. The study has focused and will be focuses' in struggles, suffering, emotion and history of the Dalit village people in the present day's society. Enoch's novel particularly discuss about Dalit peoples lively hood of Anantapur district of Andhra Pradesh in particularly. And the study also discussed about Reddy cast people's domination on Dalit people. And finally this study discussed about Kolakaluri Enoch's source text and his self translation as well as Dalit peoples struggles in Anantapur district.

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Translating Anantajeevanam into Awakened Soil : Themes and strategies of translation deployed by Kolakaluri Enoch

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Abstract :

This paper will briefly examine the strategies deployed by Sahitya Akademi winner author-translator Kolakaluri Enoch in translating his work *Anantajeevanam* from Telugu to English, wherein it is known by the title *Awakened Soil*. Such a study is incomplete without at least a partial engagement with the themes that form the basis of the text and the nature of the translation undertaken here. This research has several implications for the mutually entangled fields of literary and translation studies. It enables us to understand the entrenched relationship between language and contexts, whether they be social, historical, political or cultural. The paper also engages with the political implications of the various translation strategies deployed, for instance the relationship between the author, text and translator, especially when the author and the translator are embodied by the same. We also deal with the adjustments made in the structure of the novel to ensure of 'ease' of expression and narrativization for an English readership. Finally, Kolakaluri's work as both author and translator establishes both the located nature of his knowledge upon which such a novel is written in the first place, and his ability to shape it in terms of a new and different readership, that is very likely removed from the social and cultural contexts of the place and history, which forms the core of his work.

Key word :

linguistic, seminal text Dalit literature, analysis, self-translation.

Introduction :

A literary text is an important cultural artefact because it emerges out of complex socio-political contexts. The study of a novel may be significant to us for many reasons. It may be taken as a reflection of not only the historical context that informs its existence (which itself has multiple entry-points for an informed engagement) but as a cumulative product of the political economy that goes in to the production of a literary text. The study of a work of translation therefore throws up further possibilities of research in terms of identifying the strategies involved in recontextualizing the Source Text in to a different language, its readership and its multifaceted cultures. This paper studies some of the themes and strategies of translation deployed by Kolakaluri Enoch in translating his original *Anantajeevanam*, a Telugu language novel in to its English version i.e. *Awakened Soil*. It briefly engages with the political implications of the specific strategies of translation.

This paper will attempt a brief textual analysis of the English translation of the novel *Anantajeevanam* (*Awakened Soil*) written by Sahitya Akademi writer Kolakaluri Enoch. The sections that follow will primarily engage with the structure of the novel, the depictions of the characters, its primary themes and modes of executing these themes, the form of

iconography, symbolism and figurations deployed by the author Enoch. One of the attempts will be to understand the ways in which he has attempted to make an 'alien' theme, context, society and culture 'legible' to his English readers. The author, we will see, has retained some of the Telugu words and terminology. On encountering these in the course of reading the novel, we, as readers and critics, study the possible relevance of retaining the original terms. In some instances the author has explained the meanings of the original terms, while in others he has not. This then raises some questions. Are some of the Telugu words then untranslatable? Would this mean that the English language is 'inadequate' in 'accurately' depicting the themes and sensitivity of the Telugu words used? Or would it mean that by retaining some of these words the author 'intends' to assert the specificity of the social, cultural and the linguistic context within which these words not only make the most amount of sense but remain 'truly' emotive and communicative? Enoch, as we know has himself translated the novel from Telugu to English, which one may presume has given him the autonomy and freedom to determine the process of translation. We therefore encounter Enoch in a dual capacity, that of author as well as translator. Does having a text that is translated by the author himself (I.e. self-translation) put to rest some of the anxieties regarding 'authenticity'? Cultural elitism, and elitism amongst readers of literary texts normally attribute greater value on the Source Text than the Target Text. The TT is generally considered a derivative and therefore a lesser form of the 'original'. The politics of 'authenticity' prevents the TT from being considered an

autonomous text with its own literary and market value. Often, the TT is considered a means to expand the circulation of the ST. Although this may largely be true within a capitalist economy, it is also important to consider the TT as an autonomous work of literature. As students of the social and political relevance of translation we are aware that any text exists within contexts of socio-political and cultural history, thereby drawing on pre-existing systems of knowledge, specific norms of literature, such as prior conventions of narration, characterisation, thematics etc. Every work of literature in that sense exists within a context and a history including the specificities of literary production itself, and a history that may be considered to 'exist' outside the processes of literary production itself. Therefore, every work of literature is an adaptation and a translation, especially in contemporary circumstances of global connectivity where we are reading, consuming and drawing on literatures, themes, narrative styles and politics from across the world. Autonomy in the field of literature therefore does not preclude what is grossly described as derivativeness and what we understand as socio-political, cultural and historical located-ness. We therefore attempt to understand the form and content of Enoch's novel *Awakened Soil* and the politics of its construction.

As a self-translating author, Enoch has both an advantage as well as a limitation. He is in a position to determine the nature of the translation, what should be translated, how and why. He is familiar with the local culture, history, politics, social norms and practices in addition to being rooted in and well-versed in the specificity of the language and its idioms.

The limitations he faces are the limitations that are imposed by the norms of the language that he is translating it into, i.e. English. Here I quote from the translator's note, where Enoch specifies the ways in which he is enabled and limited:

While translating my Telugu novel, Anantajeevanam, I took liberty with its framework. In doing so, I faced both advantages and disadvantages and I enjoyed both of them. I deleted some sections and incorporated few others to facilitate its English rendering. In view of its complexity, I divided each chapter into three sections for achieving a vivid presentation. To clarify the portrayal of a character or of an incident, I added a sentence or two. I enjoyed the unhindered freedom to include the changes I felt necessary to make it more clear for the English readers (Translator's Note).

Enoch explains the alterations he makes to the 'original' structure of the Telugu novel to facilitate the meaning of the text in English. For readers who are proficient in both the Telugu and the English languages, the additions, deletions and alterations produce the ST and the TT as two 'distinct' texts with similarities in theme, content and narrative. The author-translator has also restructured the form of the chapters (divided them into three sections) for a more "vivid presentation". It is clear from the treatment of the two related texts that the author treats the two languages (Telugu and English) not only as means of communication but as 'processes' that both embody as well as produce contextual specificities. The knowledge of a language, as we know, also entails the knowledge of the society and the culture within which the language is produced. It would therefore appear that Enoch is not only

shifting the location of the narrative from one language to another but he has to re-contextualizing and re-narrativize the text for his 'new' readership, so that the 'new' readership may be able to access the specific meanings and 'innuendoes' of the story he is trying to tell. As a result, we will see that the English text comes across as descriptive, because the author has taken the effort to 'explicate' certain things to a readership that is not familiar with the nuances of the source language i.e. Telugu.

Themes and Form :

The chapters of the book are cut out into separate sections. Enoch follows a specific pattern. His narrative, unlike, the usual form of novels does not centre itself around a specific protagonist. In one way, we may describe the narrative as dispersed across several characters, their life histories and experiences of the devastating flood that struck Anantapur town. The novel describes the struggles of the people of Anantapur. The narrativization of these struggles is made complex by the diversity of experiences of people belonging to different caste and class positions. If one were to abstract from the novel its primary objective then one may describe it as a narration of the downfall of caste feudalism, brought to its completion by the natural disaster of the cyclones, the rains and the floods. The narrative is multi-layered in the way it combines not only the incidents of the flood and the cyclone but becomes a rich history of the town and its people. Enoch gives us a complex picture of a society and how it has come to acquire the form that it has. No two people and their histories are the same, although all are enjoined in their suffering by the flood. The author

weaves in to the narrative historical myth, fact and oral practices. Although it would appear that the novel is about a specific event, Enoch artfully draws in narratives of everyday life, anecdotes of familial and communitarian intimacy and trajectories that link the past to the present. As much as this is a story of human struggles, it is also a moment in the history of the relationship between humankind and nature. It is also a story of oppression. On the one hand, it narrates the ways in which people in positions of power take for granted and exploit others who are in marginalized positions. On the other hand, it also narrates the rage evoked in nature, when it is taken for granted and left unattended by man.

The following passage, quoted from the *Awakened Soil* is an interesting example of the ways in which Enoch has gone into detailed descriptions of adjectives in the Telugu language and that he has retained in the English translation. For a Telugu readership, this description would not have been necessary because one may largely assume that members of this readership would be able to grasp the idiomatic nuances, the multiple implications of an adjective and the local specificity of words and phrases used:

The people used to call him Rampu Roddy, or Rampe Roddy or Rompi Roddy, but not Ram Paramdhama Reddy which was the name given to him in his early childhood. Roddy was the colloquial form of Reddy but Rampu, Rampe and Rompi were derogatory words in Telugu, the mother tongue of the people of the area. Rampu meant squabble, wrangle, scrape and plague, whereas Rampe meant the cobbler's knife, while Rompi meant mud or mire and figuratively refers trouble or to

struggle. Neither Ram P. Reddy nor anybody objected or corrected innocent vile utterances of the people. Hence his name in these disgusting words became popular.

This explanatory aspect of the passage goes to great extents to explain the different adjectives the locals had given to the landlord Ram P. Reddy. These adjectives describe to us the nature of the relationship between Ram P. Reddy and his subjects. They clearly abhorred him and were terrified him. Nevertheless, by the use of such derogatory adjectives, they were also making fun of him amongst themselves. Although Ram P. Reddy was aware of his subjects using these descriptions for him. Feudal power is such that it does not need to heed or resist the derogatory terms that its own subjects are using against them.

The territorial limits of this dynasty extended up to Penugonda in the south; Kadiri and Hindupur in the west; Dharmavaram in the east; and Anantapur in the north. Taxes were regularly collected and Karnams were obedient and hence the treasury was always full. The word of the Nelagallu rulers was taken as an 'order' and the ruler was looked upon as god.

As we have seen in the earlier passage. Enoch uses various tropes to describe the measure of the feudal power exercised by the three Reddy brothers and their families. In this passage taken from page 13, he describes the geographical expanse of the Reddy regime and how they sustained their financial power through taxation and by enforcing obedience from the "karnams".

Now the past glory of the bungalow was a part of history. Devoid of any honour or respect, it stands isolated. Urchins call the bungalow as 'Booth bungalow' to show that it

had been a residence of ghosts and devils. Some called it 'Butu bungalow' to indicate that it used to be a bungalow for sexual obscenity and others named it 'Boot bungalow' to express their contempt. The bungalow and its surroundings were evidences of utter neglect. Ram P. Reddy lived with his wife in this dilapidated structure in his old age.

Yet again, Enoch deploys strategies of explanation in his process of translation. What is also interesting is how he shifts the 'agency' of description from himself (as narrator) to others who are part of the text. He writes, "some called it 'Butu bungalow'" and the "urchins call the bungalow as 'Booth bungalow'". (13) It reflects his knowledge of the people's language and their feelings. Additionally, it positions him as one of the people. His gaze is one that originates from the people and is directed towards ones who obviously occupy the position of power.

The narrative strategy deployed in this novel is 'unusual' in the way it breaks from 'normative' narrative styles, especially those that are deployed in the genre of novels. The literary tradition of novels, especially those emerging from the West, privileges a singular protagonist, whose location often coincides with that of the narrator. In novels where the protagonist and the narrator occupy distinct positions, the hierarchization of the characters continues. In such instances the sensitivities, emotions and feelings of the central characters are prioritized. This effectively produces a binary separation of subject and object. Within this system, the action and voice emerges from the subject and is 'subjected' to others. Enoch however effectively dismantles the predominant and pre-existing model of the novel.

Awakened Soil does not have a singular subject or protagonist. The narrative is constructed through the experiences and agencies of multiple characters across the narrative. However, the history of the feudal Reddy family and the three Reddy brothers are a returning story across the novel. The prior feudalism therefore forms a rich tapestry to the novel. One could maybe argue that the purpose of the 'omniscient' narrator is created in this novel to enable the diversification of narrative voices and agencies. The truth about the Reddy bungalow lay not with its feudal occupants, but also with the people, some of whom 'knew' it was a residence of ghosts, others 'knew' of its history of sexual obscenities and excesses while the narrator was one of those who recognised in its dilapidated state the degeneration of the feudal and cruel power of those who occupied it.

Cyclones of this nature in this region were very rare. In the 600 years long history of the tank, cyclone of this type had occurred only twice. On both the occasions the northern bund of the tank had breached. Fearing death, people moved out terrified. They tried to close the breach, but could not. They started praying to all gods, including of river Goddess Ganga, the river goddess in vain. When they contemplated human sacrifice, a young lady by the name Musamma came forward to offer her life as sacrifice. She stood in the opening of the breach and people filled the breach with branches of trees, boulders and stones and earth and closed the breach, burying the young lady Musamma.

In this passage, Enoch describes a history of the Musamma tank, a significant 'character' of the novel. The author deploys subject-

tivity to both human and non-human characters. The history, cited in the narrative is not only 'factual' but also combined with 'myths' passed down through generations via oral discourses. Enoch therefore does not make a distinction between written history and oral narratives. He does not privilege written truth over that which is told, spoken or sung. For him, it would appear that the history of Anantapur is as much in what is 'said' as it is 'written', if not more. Enoch effectively recognizes the importance of oral histories as histories of the people. Contemporary historical studies have failed to take into account the multiple narratives of history, produced by the people, in the process prioritizing only written records that have been compiled by the ruling classes and castes, the colonizers, state agencies etc. Most of these historians were far removed from the experiences, struggles and achievements of the people they were ruling, governing over and exploiting. Having been written down, printed out and circulated, these narratives and records have gained a primacy that oral narratives have lost with time and the passing away of generations. Enoch, through this novel has done the significant work of writing down some of the oral discourses that constitute the history of the town of Anantapur. The fact that Enoch is proficient in both Telugu and English, in the skills of writing history and fiction is an important factor that must be taken into consideration when we consider the function of translation and translated works. *Awakened Soil* makes available to us a history that would otherwise be lost under the baggage of written documents that silence the rich oral culture of the town of Anantapur and its people. It is the people's Anantapur that we are introduced to.

The rain water from Raptadu, Engineering College, SBI colony, Tarakarama nagar and the Housing Board would have joined the flow of Pandameru near the Collector's office, but the heavy flow of Pandameru, instead of allowing it to merge with its flow, disturbed it, and raised the level of the stagnant water. The rise in water levels caused the low lying areas to submerge in the water. The downstreams from Kripananda Nagar, Jesus Nagar, Vidyut Nagar, Sai Nagar and Asoka Nagar were to join the canal but the level of the canal was rising and forcing itself against the rushing streams. So the level of the water logging increased and nearby houses faced the threat of submersion. The water flowing from Rama Nagar, Sita Nagar, Lakshmana Nagar and Maruthi Nagar moved along Kovvur Nagar dividing itself into two streams-one encircling the house of Neelam Sanjiva Reddy, which was built on a hillock, and another encircling the P.T.C. and it joined again to form a single stream of Nadimivanka near the Bellary road. It crossed Yuvajana colony and Santhi Nagar to move forward via Rajaka Nagar into Tadikaleru. The rain water of Aravinda Nagar, cleared the Government HQ Hospital and Collector's camp office before it crossed police quarters and Gulzarpet. The flow was obstructed in Kamala Nagar, as it was full with west canal water of the tank. As the level of the water was rising, it seeped into the closed doors and windows of the houses in Gulzarpet and Kamala Nagar. It was raining unabated. The water flow was continuous and the level of the water logging was increasing. The rain water that was flowing from Prabhakar Street, Ambedkar Nagar, Gandhi Road, Niruganti Street stagnated in Rani Nagar causing destruction to the houses.

One of the significant aspects of Enoch's narrative is his skill in visual depiction of the landscape and demography of Anantapur town. When one reads this passage, it appears to locate the reader on an aerial paradigm from which she looks down at a 'live' map of the town and its residential areas. The flooding water is depicted as a force of nature, as if with a life of its own, rushing and seeping through the smallest of available spaces, as if intruding into and destroying the life-worlds of the people residing in and around the town. Enoch appears to give nature a similar agency of action and resistance as he gives to the human residents of Anantapur who appear as characters in the novel. If we acknowledge the 'live-ness' of nature, then the question to ask would be "why would nature want to harm the people of Anantapur?" Enoch in his novel addresses the havoc done by modernity to nature, and constructs the destructions caused by the floods as an enraged reaction. At the

same time, the flood is a moment of death as well as rejuvenation; the death of feudal power and the possibility of revival of people's power and life in a drought-afflicted terrain.

Conclusion :

This paper has then engaged very briefly with the translation strategies of Kolakaluri Prasad and the literary form deployed in the TT *Awakened Soil*. Kolakaluri's work as both author and translator is clearly reflected in the TT, where the form of the text and the style of narration itself reflects the nature of the work that has gone in to appropriately contextualising the themes and idioms to a non-Telugu readership. Effectively, it shows the ways in which translation involves not only a conversion of language but that of cultures and contexts as well, which further becomes a commentary on the function of language as not only a medium of communication but that of expression and as a living artefact of cultures, societies and politics.

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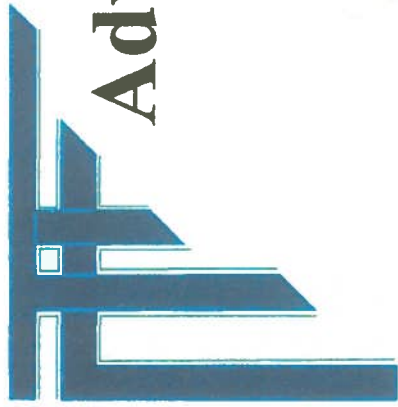
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