
LITERATURE & TRANSLITERATION

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Abstract: For centuries man believed that religious and literary writings alone deserved to be preserved. What was precious in one country was considered equally precious in the neighbouring countries, which made careful translations of the writings and preserved them. The early translations were bound to be crude imitation of the original, but as the art of writing effectively and beautifully developed in all the countries of the area, translators began endeavouring to capture the beauty, elegance and music of the original SL in their translations into TL.

Hundreds of new words are being created and absorbed daily into a language like English. Its is impossible to sit down and translate all these words. Moreover, they are international words and get into every modern language. New words can be coined by having enough symbols to represent the sounds of English for example, instead of sitting down and devising new letters which is neither feasible nor acceptable to the message, we can use diacritical marks. The single aytham consists of three small circles in anuwasam and to standing up vertically is the visargam. You see the possibility now. Think of the permutation and combination, one, two, three - two vertically is the visargam. You see the possibility now. Think of the permutation and combination, one, tow, three - tow vertically or horizontally - place above, below or on the sides. Think of also a device to distinguish between the voiced and the unvoiced forms. The aspirated form can be totally ignored. (Actually on the T.V. when a special report is being read. We hear 'thirty', and 'thousand' with initial aspirated consonants which is completely un English. The Newscasters use R.P. but local reporters torture the English language, biting the words, aspirating consonants, using palatal sounds and having their own pronunciation, accent, and intonation). Addressing in 1994, Dr.S.Kanakaraj said in his introductory comments, on the topic "Translation and Transliteration".

Introduction: For centuries man believed that religious and literary writings alone deserved to be preserved. What was precious in one country was considered equally precious in the neighbouring countries, which made careful translations of the writings and preserved them. The early translations were bound to be crude imitation of the original, but as the art of writing effectively and beautifully developed in all the countries of the area, translators began endeavouring to capture the beauty, elegance and music of the original SL in their translations into TL.

To translate the content or convey the message is easy but literature makes use of form the structure of cultural items, of metaphorical language and a poet uses such prosodic features as rhythm, rhyme, alliteration assonance, metrical pattern, rhyme scheme, and so on. What should a translator do? It is clear that communication of the content is the first step. He should give his translate many artistic features associated with poetry, even if they do not correspond exactly to the features of the SL. In a line of poetry, the beauty of the word and the smooth musical flow of the line are to be captured by the translator and if an image or metaphor makes the line, it should also be equalled by something corresponding to it. The original image, metaphor or figure of speech cannot be translated. As Newmark says the image can be sensory, sensuous, sensual, sensitive and perhaps even sensational to liven up the language. It leaves the translator baffled and search or strategies to balance theses.

A poet writes not to convey a message to the head but an emotion or feeling to the heart. what does the poet do to reach the receptor's heart? Then there are images so culture-bound words. That the translator has to go when he lives in a place where Narcissus (the fable and the flower) are unknown? 'Dragon' means one thing to the European and a very different thing to the Chinese as also 'jade'.

In the case of experimental fiction, modern and post-modern writings which make fragmentation not only of its subjects matter but of the main feature of this structure, the translator tends to get confused. The confusion brought on by the first reading is dissipated by the second or third reading. Moreover the translator should go through such writings in his own language to get at the tricks of the trade.

Literary art is supreme among the arts of the world and the finest specimens in this field produced in every part of the world should be permanently preserved and made available to every citizen of the world. The other achievements of man are evanescent but literature has permanent value and if every one shares the joy afforded by it can only be through translations. Translations of the world classics should be made a special branch of the discipline of translation. Indeed the study of the masterpieces of the world in the original or in the translation should be made a compulsory subject for the students of literature. The benefit for the student is manifold; the difficulty for the translator is also manifold. The translation of the classics does indeed pose a hermeneutic problem of conveying the essence of the original language which is firstly, alien and, secondly belongs to different part. To convey the sense in a modern language is one of the most crucial aspects of literary translation.

In the absence of equivalence the translator resorts to transference in both SL and TL have the same alphabet. When the alphabets are different the strategy followed is transliteration. Even in transliteration there should be enough alphabetical letters / graphological symbols in the TL. to represent all the phonemes in the S.L. For example, Devangari, the alphabet syllabary used by Sanskrit and Hindi has a Plethora of Symbols. Its Consonants have for symbols each, the unvoiced, unaspirated, the unvoiced aspirated one, the voiced, unaspirated and the voiced aspirated one. But though it has three sibilants, there is no symbol to represent the voiced form /Z/ for which unfortunately their scholars took J. and put a dot underneath it, so that its is not uncommon for people to say 'bijines' for 'business' and 'jindiage' for 'zindagi' .it only goes to show that when you use diacritical marks to create a new symbol to represent a new phoneme, you should be quiet careful.

Tamil has, on the other hand a limited number of alphabetical letters. A single letter stands for the voiced and the unvoiced form. The Tamil boast is that when Tamil is spoken you can hear almost all the speech sounds in the world. But they are context bound and a voiced consonant is heard in intervocalic context and so on. And speaking technically, there are no fricatives in the Tamil alphabet. Grammar books say that aytham, a diacritical mark can soften by the use of the aytham. Evidently it was used more extensively in olden days.

In the tamil alphabet there are six 'hard' consonants, six 'medium' consonants and 'soft' or nasal consonants. The pattern is admirable and in olden days served its purpose well. But, it is high time Tamil became a modern language and the Tamil alphabet was modernised without any further delay. There are purists who do not like the alphabet. For the convenience of the typewriter, shapes and forms of the Tamil alphabetical letters were changed.

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Everyday hundreds of things are being discovered or invented, new concepts in every sphere of knowledge are being formulated. For all these, one has to create suitable new words and thus increase the vocabulary at his command continuously (161).

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