

Editorial

The Editorial Board is pleased to place in the readers' hands this print-based version of the online journal, **Translation Today**. As the reader can see, the issue covers a wide variety of topics on translation.

In his "Translation: Certain Posits and Praxis", Ravichandra talks about certain postulates of translation and their praxis. Translation, which 'is transgression of the unchanging essence of the original', strives towards the end of the commonwealth where people can converse with each other without the barrier of language. An important function that he proposes for the translator is that he is to provide the necessary tool through his act for people to belong in the politically correct process of sympathizing. In his "Archives, Arcades and the Translation of Neologisms", Probal Das Gupta lays bare and lights up the dynamics of the whole field of neologisms. In her disquisition on "Translating Mantras", Anjali Gera Roy sheds light on the problems of translation of phonocentric texts, arguing how the linguist's conception of the sign is inadequate and relating problems of classical translation to the difference in the perception of the sign in phonocentric and scriptocentric cultures. E.V. Ramakrishnan in his "Translation as Literary Criticism" makes the interesting point of when translation could function as literary criticism. Arguing that for translation to perform the role of literary criticism the language should already have a clearly defined literary field with its own internal dynamics, and that the literary translations that intervene in culture and project alternative strategies of reading and writing, in effect, function as literary criticism as they force open the very boundaries of what is considered 'literary'. Somsukla Banerjee in her paper, 'Beyond the Literary and the Literal', tries to find out some solutions to the problems in the translation of creative fiction and some principles to help improve the translation by making a tentative exploration of the stylistic equivalents in translation of modern Hindi fiction. She undertakes this venture by analyzing two English versions of a short story by Mannu Bhandari titled *Nayak Khalnayak Vidushak* and discusses the deceptive equivalence in the two English versions. In his essay "Overtranslation, Undertranslation and Loss of Meaning", Udaya Narayana Singh discusses the problems and obstacles that often mar the joys of reading literary texts in translation either because the text generated has fallen far short of expectations resulting in a process of 'undertranslation' or because it has overshot the target resulting in overtranslation. The essay tries to make one aware of the fact that it is not at all unusual to enjoy literary creativity of authors writing in distant socio-cultural environments in one's own language, but

that one must be aware of the inherent difficulties with such third literatures. T.S Sathyanath, in his paper “Translation and Reception as a Cultural Process”, argues for a need to understand translation as a process of cultural production and consumption rather than as a literary one by going through different modes of representations attempted in the history of modern Kannada literature, particularly during the period 1920-50, which constitutes the formation period for the genre. This paper problematizes the emergence of the genre tragedy in Kannada in the form of translations and adaptations and the reception and controversies that surrounded it during the early phase of its experimentation. In his paper “An On-line Lexicographic tool for Translation”, G.S. Mohapatro proposes a new outlook for translation mechanism in Indian languages by suggesting a two-staged development of a lexicographic tool for translators. He lists the steps and the procedures to construct an online lexicographic tool.

Madhavi Apte’s paper, “Translating Poetry: Interface with Emily Dickinson’s Poems” presents three aspects of her translation experience with Emily Dickinson’s poems namely, linguistic, cultural and managerial. In the process of writing this paper, she reviews many recent theories of translation. In addition to subscribing to Malena’s views regarding the negotiation of the texts and their meanings, her own theory relies on her awareness of the concepts in modern Linguistics, Sociolinguistics and takes into account the practical constraints the translator has to face. In his paper, “From Devaki to Yashoda: The Intra-Authorial mediation in translating one’s plays”, Ramesh Prasad Panigrahi endeavors to study the process of translation that takes place within the individual author-translator, a playwright and director in Oriya and a translator into English. The focus of his paper is to attempt a hermeneutical approach to translation and his arguments are based on his personal experience. In his paper T.R.S Sharma discusses the problems usually faced by the translator in terms of four overlapping Indian aesthetic categories, that is, categories that characterize the four major schools of criticism in Sanskrit, which flourished in India during the first millennium AD: Rasa, Riti, alamkara and dhvani. In her article on the “Translator’s Style”, Aditi Ghosh argues that author ‘style’ is clearly distinguishable. She outlines the various aspects and reasons for the style of a translated text not being considered as the translator’s style by discussing Mohanty’s Oriya novel Harijan. She concludes that the ‘style’ of the translator reflected in the translated work is in fact the translator’s style, not that of the author of the original. In the paper, “Writer-Translator Discourse” Suneetha Rani points out the difficulties involved in translating an aboriginal text. She discusses some of the issues that she faced while translating two texts written by

aboriginal women, one autobiography, *Wandering Girl* by Glenyse Ward and another autobiographical novel *Karobran* by Monica Clare in connection with translation as a writer-translator negotiation and translation as research.

Giridhar throws up a thought for public debate on translation theory.

In the 'Translations' section there are translations of some Telugu poems by Alladi Uma and Sridhar.

We will have special guest-edited issues on topics like Translation and Power, Postcolonial Translation and so on in the future.

Udaya Narayana Singh & P.P. Giridhar