

**A Study of Composite Translation with Reference to Rajathi  
Salma's *கேரணம்* and Rizio Yohannan Raj's *Perspective***

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Translation is an art. The art will complete perfectly when the translator must have the familiarity in Source Language (SL) and Target Language (TL) to complete the work. It's a tough job to transfer the same idea from Source Language to Target Language with same Literal, cultural, and artistic effect. According to Newmark, "Translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message or statement in another language." (7)

Language is the main source for translation. According to Kanakaraj. S., and Samuel Kirubahar, "Language is 'coding' and literature and art are 'recodings' and translation of its kind is re-recoding." (11) The re-recoding has its own task. The problems faced by translators different when they take different genres. Problems in poetry translation differ from prose translation and drama translation. Poetry translation needs to retain the rhythm and the metre. It's a tough job to preserve the beauty of the original text. This paper focuses on how the beauty of the poem in SL is maintained in TL. Rajathi Salma's *கேரணம்* and Rizio Yohannan Raj's *Perspective* are taken for the study of Composite Translation.

The well-known theorist of translation is Theodore Savory. He classifies translation into four types. They are Perfect translation, Popular translation, Composite translation and Scientific and Technical translation. Composite translation is a work of Classical Translation. All translations of literature come under this category. It includes the translation of poetry into poetry, of prose into prose and of poetry into prose. Rajathi Salma's *கேரணம்* and Rizio Yohannan Raj's *Perspective* come under this category.

Salma is an Indian Tamil Muslim author, columnist, social worker and speaker. She is currently head of the village council of Thuvarankurichi, near Trichy. She has published two

volumes of poetry and one novel. Her Poem *கோணம்* speaks about the common activities of the female and how it is observed by others. It has hidden realities. The lines of *கோணம்* are as follows.

*கோணம்*

நான்  
தலைகீழாகத் தலைவாரிக் கொண்டிருப்பதை

தலைகீழாக சமைப்பதை  
தலைகீழாக உணவருந்துவதை  
தலைகீழாக அமர்ந்து குழைந்தைக்குப்  
பாலூட்டுவதை

தலைக்கீழாகப் புத்தகம் வாசிப்பதை

தலைகீழாகவே நின்று  
தன்னை உற்றுப்பார்ப்பதை  
அச்சத்துடன் வியந்து பார்த்தபடியிருக்கிறது  
தோட்டத்து விருட்சத்தில்  
காய்த்துக்கிடக்கும்  
வெளவால்

*கோணம்* is the apt title for this poem. Perspective must differ from person to person. When the perception is pure and clear, it will not lead any complications. Otherwise subalterns are caught in the hands of domination. This Tamil poem is translated into English by Rizio Yohannan Raj. Yohannan Raj is a writer, educator, translator and political thinker. The lines of *Perspective* are as follows.

*Perspective*

I stand upside down  
and comb my hair.  
I cook topsy-turvy,  
and eat thus, too.  
I squat inverted  
to feed my child;  
heels upward,  
I read my books.  
Upside down,  
I gaze at myself.

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Terrified, stunned, and staring at me,  
a bat,  
hanging ripe on the tree in the garden.

The Composite Translation of the poem gives the same feel when it is read by SL. It is simple and clear. The poet conveys the biggest problem of the society through the simple lines which has lots of valued inner meaning. The writer and the translator have done their job well. The special arrangement of lines and the line-ending are important in a poem. In the structural level, the poem *Perspective* has the perfect word -order, word-ending and the sentence length.

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### Works Cited

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