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Dr. Babasaheb Ambedkar
Open University
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NAAC ACCREDITED A++ GRADE 3.55/4

Diploma in Comparative Literature
Semester - 2
DCL 10
Comparative Literature and Translation

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On the occasion of the birth anniversary of Babasaheb Ambedkar, the Gujarat government secured a quiet place with the latest convenience for University, and erected a building with all the modern amenities named 'Jyotirmay' Parisar. The Board of Management of the University has greatly contributed to the making of the Univer-sity and will continue to this by all the means.

Education is the perceived capital investment. Education can contribute more to improving the quality of the people. Here I remember the educational philosophy laid down by Shri. Swami Vivekananda:

> *"We want the education by which, the character is formed, strength of mind is increased, the intellect is expand and by which one can stand on one's own feet".*

In order to provide students with qualitative, skill and life-oriented education at their threshold, Dr. Babasaheb Ambedkar Open University is dedicated to this very manifestation of education. The university is incessantly working to provide higher education to the wider mass across the state of Gujarat and prepare them to face day to day challenges and lead their lives with all the capacity for the upliftment of the society in general and the nation in particular.

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Vice Chancellor

Dr. Babasaheb Ambedkar Open University

Ahmedabad

Diploma in Comparative Literature
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Diploma in Comparative Literature

***Paper-* DCL 10**
Comparative Literature and Translation

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UNIT : 1

COMPARATIVE LITERATURE AND TRANSLATION STUDIES

:: STRUCTURE ::

1.0 Objectives

1.1 Introduction

1.2 Comparative Literature

1.3 Translation Studies

1.4 Relationship between Comparative Literature and Translation

1.5 Various Scholars on Translation Studies and Comparative Literature

1.6 Conclusion

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1.0 OBJECTIVES

In this unit we will discuss,

1. An overview of the discipline of Comparative Literature
2. An overview of the discipline of Translation Studies
3. The relationship between the two disciplines

4. Views of various scholars on Translation Studies and Comparative Literature

1.1 INTRODUCTION

Each of us have studied (or at least read about) the works of Plato, Aristotle, Dante, Goethe, Kalidasa, Chaucer, Shakespeare, Tolstoy and so many other great writers in our literature classrooms. Did you ever think that many of them are not the original ones but the translations of it that you have referred to? Think about it.

As it has been rightly claimed Comparative Literature tries to break the walls among the nations. It is impossible for anyone to learn all the available languages of the world. It would be possible for one to read and compare the literatures written in the known languages but when one attempt to go beyond it, they have to take the support of translations available in the known language/s. There is a long debate over the years on these two newly emerging and yet not fully developed disciplines. First we will explore the basic concepts related to these two emerging disciplines and then we should explore the relationship between them in this chapter.

1.2 COMPARATIVE LITERATURE

To understand the concept of comparative literature, one also has to understand what is world literature. Goethe first used the term 'Weltliteratur' which gives equal attention to all kind of literature. World literature deals with the literatures written in major languages such as French, German, English. Hence, the works of Goethe, Shakespeare, Kalidasa are considered as world literatures as they are available in most of the major languages.

Comparative literature deals with the literatures written in major as well as minor languages as it aims to analyze the relationships among different literatures. When one attempts to study literature written in minor languages, the need of translation arises. For an example, in European Countries not many would be familiar with Gujarati culture but when someone attempts to explore and compare between the representation of European customs, traditions and, culture with Gujarati customs, traditions and, culture in their literatures, the European comparatist might not be familiar with Gujarati language. In this crucial situation, he or she can refer the translation of famous novels such as 'Seven Steps in the

Sky' originally written in Gujarati by Kundanika Kapdiya. Hence translation plays a significant role when one goes beyond to explore literatures, cultures, traditions and, poetics etc. of minor languages.

Rene Welleck claimed that comparative Literature is against nationalism. He states that "Comparative Literature arose as a reaction against the narrow nationalism of much nineteenth century scholarship, as a protest against isolationism of many historians of French, German, Italian, English etc. literature." (Wellek 165). To understand this, we will explore the historical sense of Comparative literature discussed by Andre Lefevre in our next section on relationship between Comparative Literature and Translation Studies.

Check your Progress 01:

Fill in the Blanks

1. Goethe first used the term '_____' to describe literature that gives equal attention to all kinds of literature.

Answer: Weltliteratur

2. Comparative literature attempts to break the walls among _____.

Answer: nations

3. Comparative literature deals with the literatures written in _____ languages.

Answer: major and minor

4. According to Rene Welleck, what did Comparative Literature arise as a reaction against _____ .

Answer: Narrow nationalism

1.3 TRANSLATION STUDIES

Translation studies is an academic discipline that delves into the intricate art and science of translating written or spoken content from one language into another. It encompasses a wide array of interdisciplinary approaches, combining elements of linguistics, literature, cultural studies, history, technology, and more. The discipline aims to explore, analyze,

and comprehend the complexities and challenges associated with rendering meaning across linguistic and cultural boundaries.

The primary purpose of the discipline is to investigates the principles, theories, and methodologies that underlie the process of translation. It seeks to understand how meaning is conveyed, adapted, and sometimes transformed when moving from the source language to the target language. The ultimate goal is to ensure that the translated text faithfully represents the original while being contextually appropriate and comprehensible to the target audience.

One fundamental aspect of translation studies is the exploration of translation theory. This involves examining various theories and models that help explain the nature of translation and guide translators in their work. Equivalence, a key concept, is central to translation theory, striving to strike a balance between staying faithful to the original message and effectively communicating it in the target language. Translators employ diverse strategies and techniques to achieve this balance, considering linguistic, cultural, and contextual factors.

Linguistics plays a crucial role within translation studies, as understanding the linguistic structures of both the source and target languages is essential. Syntax, semantics, pragmatics, and discourse analysis are key linguistic areas that influence how words, sentences, and ideas are translated. It's not just about finding equivalent words; it's about capturing the essence and intent of the message in a culturally appropriate and linguistically accurate manner.

Cultural studies are also a significant component, recognizing that languages are deeply intertwined with their respective cultures. Translators must navigate cultural nuances, idiomatic expressions, and societal norms to convey the intended message effectively. Historical and social contexts are vital to this understanding, as meanings and connotations may evolve over time and vary from one cultural setting to another.

In addition to linguistic and cultural considerations, translation studies are increasingly integrating technology into the discipline. Translation technology, including computer-assisted translation (CAT) tools and machine translation (MT), has become an indispensable part of the modern translation process. These tools assist translators in improving efficiency, consistency, and accuracy, though human expertise remains irreplaceable in ensuring high-quality translations.

Ethics and professionalism are central pillars within the field of translation studies. Translators are entrusted with the responsibility of accurately conveying information, preserving confidentiality, and upholding ethical standards. Ensuring the integrity and credibility of the translated work is essential for building trust and maintaining the reputation of the profession.

Hence, translation studies is a comprehensive academic field that scrutinizes the intricate act of translating content from one language to another. It encompasses linguistic, cultural, technological, and ethical dimensions, aiming to improve our understanding of the translation process and enhance the quality of communication across linguistic and cultural boundaries.

Check your Progress 02:

True or False

1. Translation studies is an academic discipline that explores the practice and theory of translating content from one language to another.

   Answer: True

2. Translation studies incorporates elements from diverse fields such as linguistics, literature, cultural studies, history, and technology.

   Answer: True

3. Equivalence is a central concept in translation theory, aiming to balance faithfulness to the original text with effective communication in the target language.

   Answer: True

4. Understanding linguistic structures only in target language is crucial for effective translation, encompassing syntax, semantics, pragmatics, and discourse analysis.

   Answer: False

5. Cultural studies within translation studies focus on navigating cultural nuances, idiomatic expressions, and societal norms during the translation process.

   Answer: True

6. Translation technology, such as computer-assisted translation (CAT) tools and machine translation (MT), is not considered as a part of the translation process, aiding in efficiency and accuracy.

   Answer: False

7. Ethics and professionalism are fundamental aspects of translation studies, encompassing responsibilities like accurate conveyance of information and maintaining confidentiality.

   Answer: True

8. Historical and social contexts are considered in translation studies to comprehend how meanings and connotations may vary over time and across different cultures.

   Answer: True

9. The ultimate goal of translation studies is to ensure that the translated text accurately represents the original while being contextually appropriate and comprehensible to the target audience.

   Answer: True

10. The use of translation technology, while beneficial, can entirely replace the need for human expertise in the translation process according to translation studies.

    Answer: False

Check your Progress 03:

Multiple-Choice Questions (MCQs):

1. What is the main goal of translation studies?

A) To explore cultural history

B) To analyze literary techniques

C) To investigate translation principles, theories, and methodologies

D) To understand linguistic evolution

Answer: C) To investigate translation principles, theories, and methodologies

2. Equivalence in translation refers to:

A) Achieving a word-for-word translation

B) Striking a balance between faithfulness to the original and suitability for the target audience

C) Replacing words in the source language with synonyms

D) Adapting the translation to suit the source language's context

Answer: B) Striking a balance between faithfulness to the original and suitability for the target audience

3. What role does technology play in modern translation studies?

A) Replacing human translators completely

B) Enhancing efficiency, consistency, and accuracy

C) Eliminating the need for linguistic expertise

D) Compromising translation quality

Answer: B) Enhancing efficiency, consistency, and accuracy

4. Within translation studies, ethics and professionalism are important to:

A) Ensure accurate linguistic analysis

B) Preserve confidentiality and uphold ethical standards

C) Prioritize technology over human expertise

D) Speed up the translation process

Answer: B) Preserve confidentiality and uphold ethical standards

5. What does the concept of equivalence in translation aim to achieve?

A) A literal translation of the source text

B) A translation that reads fluently in the target language

C) An interpretation based on the translator's creativity

D) A translation with heavy emphasis on cultural adaptation

Answer: B) A translation that reads fluently in the target language

6. What is the role of linguistics in translation studies?

A) To only provide vocabulary options for translation

B) To analyze the historical evolution of languages

C) To understand the linguistic structures of both source and target languages

D) To prioritize semantics over syntax

Answer: C) To understand the linguistic structures of both source and target languages

1.4 RELATIONSHIP BETWEEN COMPARATIVE LITERATURE AND TRANSLATION

To understand the relationship between comparative literature and translation studies, it is significant and necessary to understand the historical development of the relationship between these two disciplines. In an introduction to the text Comparative literature and translation studies, Andrew Lefevere draws the historical picture of the discipline. He has discussed the history of the coming together of Comparative Literature and translation Studies from the point of view of translation. Since the beginning of the literary discussions of translation, the translation has been considered as an inferior activity of the writing.

While tracing the history of the school of Comparative literature, Lefevere states that the debate on the idea of Comparative Literature first started during Romantic period. He states that the first generation European thinkers and writers of Romantic Period were cosmopolitan in outlook unlike their predecessors. The second generation scholars were more constrained within the boundaries of national literature and while dealing with the concept of national literature, translation becomes insignificant as one will not have to deal with various variety of languages. Hence, from there is a shift from cosmopolitan to nationalism that is a sense of belonging to certain people. Affiliation to this national identity was decided by birth and hence the person has no role to decide for his belongingness. He further states that for the thrust of national

identity, one always preferred to belong to the 'superior' culture and so, the national language was not the means in which to read world literature in translation instead it was 'the' language of the culturally elite class.

When the European universities started to develop the course/s on national literature of the continent it replaced the primary position of the quite older discipline i.e classical literatures which written by foreign authors taught in these universities which relegated to the secondary position.

Due to the university needs of having world literature in curriculum, though translation was inessential in theory it flourished in practice. But this too had to contend with the age old study of the classics. How could the glory of the classics be demeaned by letting them be translated? And yet, students have been using glossaries and bilingual editions over the centuries but the fact is this was an unacknowledged use of them. No one could proudly say 'Yes, I read so-and-so classic in translation'.

Hence as a result, when the young discipline of Comparative literature came in the picture, it had to face double competition because of this rivalry. The discipline consisted more of a methodology. During its initial days, the discipline was Eurocentic and the scholars focused on or limited the discipline to the literatures of Europe. But when they tried to go beyond Europe, they couldn't resist to rely on translation.

One should note that the Comparatists who limited the discipline to the Eurocentric were those who resisted the inclusion of translation. This conservatives denounced the merits of translation to maintain the 'purity' of a text. To understand this negative attitude for translation, the roots lie in deep for the devotion of word. Since the Platonic thought of 'logos' the truth is unchangeable means no words can substitute the other. And later, during the time of Bible translations, considering it as the holy words of God, it would be sinful to change it which later gave the birth to the attitude of word-for-word translation. The problem of word-for-word translation was its agrammaticality. The translation rather than being read as on its own, it was read side-by-side along with the original text.

On the other side, the critic was considered as a priest interpreting the text whereas the translator who interprets the text was treated with distrust and disrespect because he or she was seen to disfigure the text. Comparatists long preferred to write books in language A about use of metaphors in books written in language B and C without being concerned

about the book written in language A. In this way conservatism led to a certain elitism. It makes no sense to talk of the beauty of the metaphors in Shakespearean plays if one can never read it for oneself.

The Romantics bestowed a concept of genius. Only a genius could undertake the translation of the works of a genius much like the similar concept of only a poet ought to critique a poet. This concept of 'genius' was vague as there wasn't any real checkpoint besides the work that ascribed it. If one looks at translation in this light it would indeed be difficult to assume the responsibility of being genius enough to translate a work written by a genius!

Amusingly when influences of one literature upon another were studied it was assumed that the author had read the original work as was the case in Byron's influence of Faust. Bryon did not know German and so could not read the original version by Goethe and had to make do with Madame de Stael's French version. This translation combined the main scenes of the play with a plot summary at times. But the more interesting aspect is the Madame de Stael omitted some part of the play which she felt did not suit her French audience. Translations were seen as a shameful branch of study for they were not the perfect substitutes for the original work which was haloed.

In the first two decades of the Twentieth century, Walter Benjamin and Ezra Pound's claimed the status of translations of the new lease of life or afterlife. Benjamin focused on how agrammaticality can lead to 'pure' language whereas Ezra Pound considered translation as 'organon' of literature in a sense that it contributes to the development of literatures. Through his own example Pound makes the convincing case that translations that take their place as works of literature in the receiving literature can play a major role in that literature and convince other writers to write in a similar manner. The translator is now seen as a 'giver of life' as for texts to be more widely read and passed on they need to be available in more languages than one. Due to this, the translator did not turn traitor but instead turned mediator.

In the late 1970s and early 1980s the study of literature began to focus more on the reception of texts than their mere production and deconstruction too followed this premise. Because of this an interest was created in the process of translation and the new reception theory focused on the reception of a text propagated by translators. Even if it was genius that created the work its propagation in another language is owed to the

translator. Deconstruction also brought to the forefront that translations serve as the yardstick that demarcates the original from being merely a text and it is the translations that are more important in the culture they focus on than the original work example: Fitzgerald's Rubaiyat.

Middle of the twenty first century witnessed both a long retreat from accuracy and, mirroring it, a slow progress beyond the level of the word the horizon of both production of and thinking about translation, the new concepts emerged for translation. New dilemmas and the questions emerged from this whether to consider a text as a translation, an imitation, a version, a paraphrase which bore more confusion than clarity of the concept.

With the emergence of reception theory claimed that the impact of a translated work of literature depends not just on the image of it created by critics, but primarily on the image of it created by translators. Deconstruction theory questioned the hierarchical relationship between original and translation according to which the text comes an original only when it has been translated.

Lefevere suggests that now there is a new relationship possible between translation and comparative literature for which he makes three fundamental distinctions. **(1) Translating and translation**: Translating is the process while the translation is the product. In the process of translating we move from the source language (ST) to the target language (TT). In this it is how the translation is being done that is the prime focus whereas in the latter, the product is the translated work in itself and is the study of various translated works in their cultural, social, economic, historic and the like context. **(2) Normative and Descriptive:** The normative approach focuses on the norms or the best way one is to do or study a translation and demarcates it on the lines of good and bad through this. The descriptive method on the other hand eschews such evaluation and judgment and instead is more interested in the reception – why people consider a translated work good or bad rather than what are the norms that can make it good or bad. **(3) Analysis and Production:** The activity of producing is seen to be very different from the theory. You may be a good critic but that does not make you a good poet. Study of a subject may not result in the proficiency that can make a translator practically engage with the work and do it well.

Thus, considering the methodology of comparative literature it would be very interesting to study the intercultural exchange in translations through

its context. The increasing acceptance and in-flow of translated works when studied through the comparative perspective may help boost the diminishing hold in the literary circuit that comparative literature features today.

Check your Progress 04:

Short questions

1. **How did the shift from cosmopolitanism to nationalism impact the role of translation in Comparative Literature during the Romantic period?**

Answer:The shift to nationalism narrowed the focus to national literature, diminishing the perceived significance of translation, as it was deemed unnecessary when dealing primarily with one language and culture.

2. In what ways does the concept of 'genius' during the Romantic period complicate the act of translation?

Answer: The concept of 'genius' made translators hesitant to take on the responsibility of translating the works of perceived geniuses, as it set a high standard and added pressure to maintain the original's essence.

3. How does the devaluation of translation as an 'inferior' activity impact the appreciation of diverse literary works?

Answer: By considering translation as inferior, diverse literary works in other languages are marginalized, limiting the exposure and appreciation of a rich array of cultures and ideas.

4. What role did early European universities play in shaping the perception of translated works in Comparative Literature?

Answer: Early European universities, by relegating classical literature to a secondary position, inadvertently elevated translated works, making them more prominent in the curriculum and fostering their acceptance.

5. How has the evolving view of translation impacted the identity of Comparative Literature as a discipline?

Answer: The changing perception of translation, from being seen as an inferior activity to a crucial mediator of intercultural exchange, has broadened the scope and relevance of Comparative Literature in a global context.

6. In what ways has the transition from a word-for-word translation approach to a more fluid and contextually sensitive approach influenced the understanding of translated texts?

Answer:The shift to a contextually sensitive approach has allowed for a deeper understanding of translated texts, appreciating them as creative works in their own right rather than strict replicas of the original.

7. How does the normative versus descriptive approach in translation studies impact the evaluation and understanding of translated works?

Answer:The normative approach might impose predefined criteria on translations, potentially restricting creativity, while the descriptive approach emphasizes understanding the reception and impact of translations in their specific cultural and social contexts.

8. How does the evolving role of the translator from being perceived as a 'traitor' to a 'mediator' affect the appreciation of translated works?

Answer: Recognizing translators as mediators enhances the appreciation of their role in making literary works accessible to a broader audience, promoting cross-cultural understanding and enriching global literary conversations.

9. What challenges and benefits arise from considering translation as an essential aspect of Comparative Literature?

Answer: While acknowledging translation's importance enriches Comparative Literature by incorporating diverse voices and cultures, challenges such as maintaining fidelity to the original while ensuring cultural relevance arise, highlighting the complexity of this relationship.

10. How does the study of translations from a reception theory perspective provide a more nuanced understanding of the impact and influence of translated works?

Answer: Reception theory allows for a deeper exploration of how translated works are received and interpreted in different cultural contexts, shedding light on their significance and influence beyond linguistic boundaries.

Check your Progress 05 :

Multiple-Choice Questions (MCQs):

1. **During the Romantic period, what was the shift in focus regarding literature and translation?**

A) From nationalistic to cosmopolitan

B) From agrammatical to grammatical

C) From translation to original works

D) From elitist to inclusive

Answer: C) From translation to original works

2. **Walter Benjamin emphasized which aspect of language in translations during the early 20th century?**

A) Grammaticality B) Agrammaticality

C) Syntax D) Semantics

Answer: B) Agrammaticality

3. **What approach did Comparative Literature initially adopt in its study of literature?**

A) Eurocentric B) Cosmopolitan

C) Multicultural D) Global

Answer: A) Eurocentric

4. **What was the perception of translation during the Romantic period regarding 'genius' authors?**

A) Only a genius could translate a genius' work

B) Any proficient translator could translate a genius' work

C) Geniuses were discouraged from translating other geniuses

D) All authors were considered geniuses

Answer: A) Only a genius could translate a genius' work

5. **How did the Romantics view the role of the national language in reading world literature?**

A) As the preferred means to read world literature

B) As an inferior language for literary appreciation

C) As a tool for translation

D) As irrelevant to literary understanding

Answer: A) As the preferred means to read world literature

6. During the Romantic period, the perception of translation shifted due to:

A) Increased use of machine translation

B) A desire for nationalistic cultural identity

C) The rise of a universal language

D) Greater acceptance of linguistic diversity

Answer: B) A desire for nationalistic cultural identity

7. Walter Benjamin emphasized the potential of agrammatical translation to achieve:

A) Verbatim accuracy B) Clarity and coherence \

C) Purity of language D) Cultural adaptation

Answer: C) Purity of language

8. Ezra Pound views translation as:

A) An irrelevant practice

B) Detrimental to literature

C) An organon contributing to literature's development

D) A practice only for linguists

Answer: C) An organon contributing to literature's development

9. Comparative Literature, during its early days, primarily focused on the literatures of:

A) Asia B) Europe C) Africa D) South America

Answer: B) Europe

10. The emergence of reception theory emphasized understanding the impact of a translated work based on:

A) The original author's intention

B) The image created by translators

C) The work's popularity in its original language

D) The quality of the translation

Answer: B) The image created by translators

1.5 VARIOUS SCHOLARS ON TRANSLATION STUDIES AND COMPARATIVE LITERATURE

Now let's discuss what different scholars think about comparative literature and translation studies.

Walter Benjamin: He is a German translator and critic. In his seminal text, ***The Task of the Translator*** **(1923)** He upholds the necessity of translation in comparative literature. He believes that translation makes literary works alive. As long as the texts are translated, they will survive. He says a translation is an after life of any text. He believed that translations can create a space for dialogue and understanding between diverse literary traditions, fostering a richer appreciation of world literature.

George Steiner: He is a Franco-American literary critic, essayist. In his text ***After Babel: Aspects of Language and Translation*** **(1975)**, explores the challenges and intricacies of translation. He emphasizes how translation is essential for the comparative study of literature, acting as a bridge between cultures and enabling meaningful cross-cultural literary analysis.

Itamar Even Zohar: He is an Israeli scholar of cultural studies and translation studies. In his text ***The Position of Translated Literature within the Literary Polysystem*** **(1978)**, he discusses his polysystem theory, a fundamental framework in translation studies. In his polysystem theory, he explores the dynamics of literary systems and how literature circulates within and across languages and cultures. He emphasizes that literature does not exist in isolation but is part of a broader cultural and sociopolitical system. The theory examines the

relationships between different literary and cultural phenomena, shedding light on how translations influence literary and cultural development. The poly system includes high and low literatures, different styles and genres, canonized or un-canonized works, different studies. They influence each other. He claims that if we divide this poly system into two parts as primary and secondary; high, canonized and popular works of literature are seen as primary while low, un-canonized works are seen as secondary or peripheral. So, what is the position of translated literature in this poly system? In fact, translated literature has both a secondary and primary position in this poly system and the translation has changing position in the poly system. Translation studies are essential in comparative literature, it is because through translations, literatures influence each other, and people understand others better.

Gayatri Spivak: She is an Indian Theorist and critic. In her seminal text ***The Politics of Translation (1992)*** says that if one wants to make the translated text accessible, one should try doing it for the person who wrote it. She prioritizes the target audience(receiver) while translating a text. According to her, learning the target language that you will compare is the key for comparative literature. If you read just the translation of a work of literature, you won't understand how the "other" is. In her another text, ***Death of a Discipline*** **(2003)** delves into the challenges and transformations facing humanities disciplines, including comparative literature, in a rapidly changing global academic landscape. She also claims that in near future the discipline of Comparative Literature may die because everything is getting translated and no original texts will left to compare it with.

Maria Tymoczko: She is a Professor of Comparative Literature at the University of Massachusetts, Amherst. In her seminal work, ***Translation in a Postcolonial Context: Early Irish Literature in English Translation*** **(1999)**, examines the intersection of translation and comparative literature, particularly within a postcolonial framework. She analyzes how translation can be a tool for understanding the impact of colonization on literary traditions.

Susan Bassnett: She is an FSRL scholar, Professor and a well known translator. While exploring the relationship between comparative literature and translation studies in her book ***Translation Studies*** **(2002)**, Bassnett discusses how translation can be seen as a fundamental aspect of

comparative literature, as it allows for the exploration and comparison of literary texts across different languages and cultures.

Emily Apter: She is a professor of French and Comparative Literature. In her text, ***The Translation Zone: A New Comparative Literature (2006)***, She claims translation as a way of denationalization of literature. She say that language first belongs to humanity then nation. She is of a view that it is because of the translation of a text, we can find similarities between their languages and the translated text. She advocates for a reconceptualization of comparative literature through the lens of translation.

Check your Progress 06:

Match the following A (Author) with B (The text)

A	B
Walter Benjamin	The Position of Translated Literature within the Literary Polysystem
George Steiner	The Task of the Translator
Itamar Even-Zohar	The Translation Zone: A New Comparative Literature
Gayatri Spivak	Translation in a Postcolonial Context: Early Irish Literature in English Translation
Maria Tymoczko	The Politics of Translation" (1992) and "Death of a Discipline
Susan Bassnet	After Babel: Aspects of Language and Translation
Emily Apter	Translation Studies

1.6 CONCLUSION

In this unit, we have learnt about what is Comparative Literature and Translation Studies, the relationship between the two discipline and what different scholars have discussed o Translation Studies and Comparative Literature.

1.7 REFERENCES

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UNIT : 2 TRANSLATION AS RECEPTION

:: STRUCTURE ::

2.0 Objectives

2.1 Reception Theory: An Introduction

2.2 Hans Robert Jauss and Wolfgang Iser

2.3 Translation as Reception

2.4 Let us sum up

- **Check your progress**

2.5 Books suggested

2.0 OBJECTIVES

- In this unit, you will get a brief introduction to key ideas of the Reception Theory
- You will also learn about two notable scholars associated with the Reception Theory: the German literary critics Hans Robert Jauss (1921-1997) and Wolfgang Iser (1926 -2007). A brief overview is also provi\ded of their various theoretical frameworks.
- The chapter provides arguments to read and understand the process of translation as reception.

2.1 RECEPTION THEORY: AN INTRODUCTION

The term 'reception' is associated with fields such as Cultural Studies, Media Studies, and Classical and Biblical Studies. These disciplines offer

different perspectives and require newer methodologies for assessing a text. This unit will focus on the idea of reception in terms of a literary text. Reception theory is a form of reader-response theory proposed by the German literary critic Hans Robert Jauss (1921-1997) in "Literary History as a Challenge to Literary Theory" (in New Literary History, Vol. 2, 1970–71). Like other forms of reader-response theories, reception theory focuses on the reader, who creates meaning from the text. It is the reader who is at the centre of the meaning-making process. A text doesn't have an "objective meaning", as theorised by Jauss, and hence the response of a particular reader to a text constructs meaning for them. It is an interpretation by the reader/ audience that provides value to a text.

The rise of the reception theory has to be understood as a reaction to the subjective theories of the nineteenth century. It also reacted against the broader tenets of formalism and New Criticism. The formalists studied those aspects of the text that make a text literary, i.e. devices, poetics, tools and techniques. They aimed to establish literature as a scientific and autonomous realm, where the subjective reactions of a reader and the text's broader social and cultural context were conveniently sidelined. The formalists viewed the study of literature as an objective activity, and the literary object itself serves as a storehouse of meaning. They asserted that the literary artefact's "objective" word structure should be analysed, and its literary merits should be identified rather than any potential moral, religious, or other meaning.

As discussed in the previous paragraph, the reader-response theory initially reacted to such formalism and objectivism. However, it was also a continuation of a long and varied tradition that has recognised the reader's or audience's vital role in the general structure of any given literary or rhetorical situation. The theoretical writings of Virginia Woolf, Louise Rosenblatt, and Wayne Booth contain elements of a reader-response approach. The author of any literary text employs specific techniques to produce particular effects and reactions in their readers. It is also important to note that poststructuralist movements such as deconstruction have already criticised the focus on the objectivity of the text by the formalists and the New Critics. However, a systematic elaboration of the reader-response or "reception theory" did not emerge until the 1970s. Several critics at the University of Constance in Germany (the "Constance School") began to theorise the reception theory with newer perspectives and methodological challenges after the 1970s. They believed that texts do not produce meaning by themselves. The two

important proponents of the "Constance School" were the German critics Wolfgang Iser (1926 -2007) and Hans Robert Jauss (1921-1997).

2.2 HANS ROBERT JAUSS AND WOLFGANG ISER

The German critic Hans Robert Jauss (1921-1997) was a pioneering theorist in reception theory. He is credited with developing the concept of 'aesthetics of reception' that caused a paradigm shift in literary studies because it emphasised the role of the reader. Jauss suggested that the interaction between the reader and the text was a type of communication that culminated in reading and interpreting the text. He argued that a text's meaning can only be constructed via the "progressive process of its reception." Hence, the text would thus not fully exist until it is read or interpreted by an individual or a group of readers. According to the ideas of information theory, the concept of reception involves a sender (an author), a message (a text), and a receiver (a reader). Apart from these, it also needs a communication system that can facilitate the sending and receiving of the message.

According to Jauss, the communication system is rooted in a specific historical and cultural context, and, as a result of this, the interpretation of a given work changes depending on the time and place in which it is read by the readers/audience. This aspect is crucial when we study different versions of translations of a particular text. Lawrence Venuti (1935), the American translation theorist, argues that a text is translated multiple times, having different versions of translations, as it has a specific cultural authority. It is also a hint that different readers in the receiving system interpret the source text differently and hence attempt to apply their own values, i.e., the constraints of the receiving system to the text. A typical example that helps us to understand the changing nature of reception could be provided by the evolving interpretation of *Don Quixote* (1605) in different literary cultures. The hero of *Don Quixote (1605)* is widely read as a pathetic hero posing satirical fun by the Spanish readers; the eighteenth-century German Romantics read it as a perfect symbiosis of reality and fantasy, while the nineteenth-century French writers read it as a tale of a tragic but romantic figure. Hence, such a disparity highlights the importance of each reader's reception or interpretation in the construction of meaning from a literary text, and how meaning changes across times and cultures, mediated through various translations of the source text.

Jauss is also known for introducing the term 'horizon of expectations'. It relates to the social and cultural context of the readers that play an active role in constructing meaning while reading any text. The 'horizon of expectations' are associated with the cultural norms, cultural assumptions, and criteria that help the readers interpret a literary work at any given time in history. Any literary text's value depends on the reader's reception and not merely on the text itself. Jauss has argued that a literary work cannot be regarded as an object that stands by itself and offers the same meaning to each reader in each period. The meaning of a text is not constant. In such a scenario, what can be the 'horizon of expectations' of the reader of a translated text and its different versions of translations in various languages and mediums?

As argued by Jauss, the horizon obviously keeps changing and evolving over time. It can also drastically change due to the modifications of the author's status in the target culture. Due to prior information and experience gained from reading other works, perhaps by the same author or from the same literary source culture, the reader will approach a literary text/translation with a preconceived idea. It is crucial to remember that various translations of a source text can also affect how a text or author is actually and potentially received in the target culture as the different translations of a single source text adopt foreign aesthetics, literary devices, genres, literary conventions or styles, images, myths, conceptions, or philosophical thinking, all of which will then manifest themselves in the target literature. Theoretically, the reader's prior readings/experiences will elicit a certain familiarity and/or predisposition that derives from their shared cultural expectations and the implicit and supposedly recognised conventions governing the genre and style.

The second important German scholar associated with the *Constance School of Reception* is Wolfgang Iser. He has introduced several influential theoretical frameworks within the broader approach of the reception theory. One of his important concepts in relation to the reception theory is that of 'textual gaps'. Iser states that any literary text provides reader with many unsolved questions, unsolved mysteries and unknown outcomes. It is the reader, who at the time of reading the text, fills such gaps and hence constructs the meaning of the text in a subjective and imaginative way. Hence, one can say that the reception theory asserts that a literary text can have no meanings without its multiple readers, actively using their imaginations, previous experiences and associations to fill the 'textual gaps' of the text.

There cannot be one hegemonic reading or meaning of a literary text but multiple, distinct, and even conflicting and contradicting readings construct a variety of meanings of the literary text. In terms of translation, it becomes the task of the translator to fill in the textual gaps of the source text on the basis of their interpreations and generate new textual gaps for the readers of the receiving culture. As a result, the different translations of the source text offers multiplicity of meanings in the receiving culture.

2.3 TRANSLATION AS RECEPTION

The reception theory, as dicussed in the previous sections, puts the onus of constructing meaning from a written or translated text on the reader. It shifts the focus from the source text and also from the author/translator to the competent reader. Many critics such have associated this phenomenon with the idea of "death of the author" as propounded by Roland Barthes in his seminal essay with the same name, published in 1967. Apart from this, the specific role played by the translator acting as a communicatuive agent between the text and the reader has also been highlighted by various scholars. In a way, the death of the author leads to the visibility of the translator from the viewpoint of Translation Studies. Many western writers such as Barthes and Derrida have been translated into English but their translators gain no visibility even after brining the complex theoretical frameworks into English. But if such translations are studies with the tools of reception theory and Translation Studies, one can locate the entangled history of translations, and provide visibility to the translator.

The translator plays a dual role as s/he is the reader/receiver of the source text and at the same time also the author/transmitter of the target texts. Thus, what goes into the target culture depends on the readings and interpretations of the translator. Translation, in this sense, can be considered as an interpretative and communicative process that reformulates a text therough the means of different languages and mediums. At the same time, it is important to note that translations are the result of translator's decisions/choices and individual styles. They are impacted by the then social and political events as well as aesthetic and literary movements. All these aspects associated with the process of translation are similar to those used by reception theory.

It is clear that the various theories of reception can conceptually enhance translation studies. It is possible to examine reading and reception across time by comparing different translations of the same literary text. Each

translator interprets the literary text in his or her own unique way and within his or her own unique socio-historical and cultural context, hence the act of translation itself is an act of reception. Bassnett and Lefevere, in their preface to *Translation, Rewriting and the Manipulation of the Literary Fame* (1992: vii) argued that translation must be considered as a form of rewriting of the source text and therefore, it always implies a manipulation of this source text in order to facilitate its reception by the target cultural system. Lefevre considered translations to be "the most influential form of rewriting as they project the image of an author and his or her work(s) in another culture and condition the subsequent reception".

The translator's reading and interpretation of the text, as well as its depiction in the target language and culture, should be interpreted as "manipulation" when interpreting these assertions from the viewpoint of reception. In this process, translators act as the intermediary between two cultures, two languages, and two literary systems and have a significant influence on how both the source culture and the original author are perceived. Therefore, the close study of various translations of the same source text provides us an opportunity to understand how literary works have been transmitted through time in different contexts. Every translated text has to be understood as a part of the reception process as the individul translator projects his or her version of the text in another language and, at the same time, the specific socio-historical and cultural moment influences this translator's decisions.

2.4 LET US SUM UP

Reception theory focuses on the role of the reader in creating meaning from a literary text, emphasizing that texts do not have an objective meaning and that the response of individual readers constructs meaning. The theory emerged as a reaction to formalism and objectivism, recognizing the vital role of the reader in literary and rhetorical situations. The contribution of Hans Robert Jauss and Wolfgang Iser to reception theory is of crucial importance. Jauss developed the concept of the "aesthetics of reception," emphasizing that a text's meaning is constructed through the progressive process of its reception by readers. The "horizon of expectations" refers to the social and cultural context of readers that influences the interpretation of a text, which can change over time and due to different translations. Wolfgang Iser introduced the idea of "textual gaps," where readers fill in the unsolved questions and mysteries

of a text, leading to diverse and conflicting interpretations. Both scholars highlight the dynamic and interactive nature of meaning-making in literary texts.

Translation is viewed as a form of reception, shifting the focus from the source text and the author/translator to the competent reader. The translator acts as a communicative agent between the text and the reader, reformulating the text through different languages and mediums. Translations are influenced by the translator's individual decisions, social and political events, and aesthetic and literary movements, making them a form of rewriting and manipulation of the source text to facilitate its reception in the target cultural system. Each translator's interpretation is unique, contributing to the diversity of meanings a literary text can have in different cultures and times.

The study of various translations of the same source text allows us to understand how literary works have been transmitted through time in different contexts. Translators play a dual role as receivers of the source text and transmitters of the target texts, impacting how both the source culture and the original author are perceived in the target culture. Overall, reception theory enhances translation studies by considering the active role of the reader and translator in shaping the meaning of literary texts.

Check your progress

1. What is reception theory primarily concerned with?

A) Objective meaning of a literary text

B) Subjective reactions of readers

C) Autonomy of literature

D) Poststructuralist movements

2. Who proposed reception theory as a form of reader-response theory?

A) Wolfgang Iser

B) Virginia Woolf

C) Hans Robert Jauss

D) Wayne Booth

3. Reception theory emerged as a reaction to which theories from the nineteenth century?

A) Formalism and New Criticism

B) Poststructuralist movements

C) Cultural Studies and Media Studies

D) Classical and Biblical Studies

4. What term introduced by Hans Robert Jauss refers to the social and cultural context of readers that play a role in constructing meaning while reading any text?

A) Reception theory

B) Textual gaps

C) Horizon of expectations

D) Aesthetics of reception

5. Who is credited with developing the concept of 'aesthetics of reception' in reception theory?

A) Roland Barthes

B) Virginia Woolf

C) Hans Robert Jauss

D) Wolfgang Iser

6. How does the interpretation of a literary work change according to Jauss?

A) It remains constant across time and cultures

B) It depends on the reader's prior readings and experiences

C) It is determined by the author's status in the target culture

D) It is influenced by the translator's choices

7. What does Wolfgang Iser's concept of 'textual gaps' in reception theory refer to?

A) Unintelligible parts of a literary text

B) Missing sections in a translated text

C) Unsolved questions and unknown outcomes in a text

D) Errors in the author's writing

8.In the context of translation, what role does the translator play according to the passage?

A) Only a reader of the source text

B) Only an author of the target text

C) Both a reader and an author

D) A critic of the source text

9.According to Bassnett and Lefevere, what is translation considered in relation to the source text?

A) An act of rewriting

B) An act of duplication

C) An act of deletion

D) An act of replication

10. How do translations influence the perception of the original author and their work in another culture, as per the text?

A) They obscure the image of the author

B) They maintain the original image of the author

C) They project the image of the author in a new light

D) They have no impact on the author's image

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UNIT: 3 COMPARATIVE TRANSLATION

:: STRUCTURE ::

3.0 Objectives

3.1 Comparative Translation: An Introduction

3.2 Multiple Translations and Retranslations

3.3 Possibilities of Comparison

3.4 Comparative Translation: What do we compare ?

3.5 Comparative Translation of a poetic text

3.6 Keywords

3.7 Let us sum up

- **Check your progress**

3.9 References

3.0 OBJECTIVES

- To get introduced to the concept of Comparative Translation and thereby trying to understand the typical relationship between Comparative Literature and Translation Studies.
- To get familiarized with the terms such as Multiple Translations and Retranslations and understand the ambiguity in categorizing translations.

- To know different possibilities of comparing translations, and what to be actually compared.
- To think of further research possibilities in order to find solutions to central issues of Translation Studies.

3.1 COMPARATIVE TRANSLATION: AN INTRODUCTION

In Comparative Literature, we carry out a parallel study of two or more texts across different languages and cultures. The texts that are to be compared, can be chosen based on a common underlying theme, influence and imitation on one another, their reception in respective cultures, etc. Similarly, in Comparative Translation Studies, or simply Comparative Translation, we carry out a parallel study of different translations of the same source text. The theories and methods of Comparative Literature inevitably influence the concept of Comparative Translation. It is better to illustrate these two concepts with two exemplar texts:

A – *Saraswatichandra* (A Gujarati novel by Govardhanram Tripathi, 1887)

B – *Saraswativijayam* (A Malayalam novel by Potheri Kunjambu Vakil, 1892)

Now, a parallel study of these two novels can be mapped under Comparative Literature.

Further, the Gujarati novel Saraswatichandra is available in two different English translations:

A1 – *Saraswatichandra* (Translated by Tridup Suhrud, 2015-2016)

A2 – *Saraswatichandra* (Translated by Vinod Meghani, 2017)

Now, a parallel reading of these two English translations of the Gujarati novel *Saraswatichandra* is Comparative Translation. But, a mere comparison of two or more translations of the same source text is not just what Comparative Translation is all about. In Translation Studies, comparing the translated text with the source text, though primitive, is a basic research interest. Similarly, in Comparative Translation, the act of comparison basically starts between a source text and the target text, which is no way different from the work that any bilingual scholar in

Translation Studies does. But In their introduction to the special issue of the journal *Translation and interpreting studies* titled 'Towards Comparative Translation and Interpreting studies', Sergey Tyulenev and Binghan Zheng noted that "apart from comparisons between Source Text (ST) and Target Text (TT), translated texts are compared with non-translated texts, or a particular TT is compared with other TTs of the same original, or with TTs of other texts of the same period, or by the same translator, or of the same original author, and so on."

Here, comparison of a translated text with non-translated text can be best considered under Comparative Literature, not Comparative Translation. We often compare two literary works, one written in a particular language and the other translated into that language, that share a common theme. In such cases, in spite of involvement of the translated text, we don't carry out any translation study, so this comparison doesn't fall under Comparative Translation. Comparison of a particular translated text with other translated texts of the same original is obviously Comparative Translation. Comparison of translations of different works of the same period again best fits under Comparative Literature than Comparative Translation, but it may add some knowledge about the standardization of translational norms during that period. Comparison of different translated works of different writers by the same translator reveals whether the translator has followed different linguistic and stylistic expressions vis-a-vis respective writers or only translator is uniformly visible in all the translations even when translating different writers.

The practice of Comparative Translation is not at all new, while the name may seem to be. Scholars of Translation Studies and readers have been practicing it under different names such as comparative study of translations, comparative analysis of translations, parallel reading of translations etc. But Comparative Translation, as a discipline, is almost a barren land as of now with respect to theoretical discourse. Moreover, it has never been treated as a field of study rather than a methodology confined to discuss the problems in translating a particular text by studying the multiple translations and never going beyond. In her seminal text, *Translation Studies,* Susan Bassnett has dedicated a separate chapter for discussing the 'Specific problems of Literary Translation' where she, instead of comparing the translation against the original, compared two different translations of same poems, prose-pieces and dramatic texts and discussed the specific problems involved in translating these literary genres.

Thus, the systematic study of different translations of a same text closely and comparatively (either into the same language or different languages) in terms of their form, content and style, thereby marking the linguistic, cultural and contextual differences and figuring out the significance of such differences is termed as Comparative Translation. In Comparative Translation, one can also study how one translation (earlier translation) will have its influence on the later translation. One can also carry out a reception study of different translations of a same text over the period of time, in different geographical units.

3.2 MULTIPLE TRANSLATIONS AND RETRANSLATIONS

Most of the literary classics, irrespective of what language they are written in, celebrate the privilege of getting translated into other languages of the world. Among them, few classics, besides their first translation in a given language, often get translated again and again into the same language by different translators from time to time. These more than one translations of the same source text translated by different translators into a particular target language across time are known as multiple translations.

Multiple translations are the mainstay for Comparative Translation. It is the existence of yet another translation for any pre-existing translation that makes the activity of comparison possible. But what necessitates the emergence of this *another* translation is an interesting feat to ponder upon. In very few cases, it happens when the translator is completely unaware of the pre-existing translation. In a few other cases, it happens when a translator is greatly interested in translating it again, being aware of pre-existing translation, irrespective of its quality. In some other cases, it happens because of the translator's dissatisfaction with the quality of the pre-existing translation. And in most other cases, it happens if one feels the need to revise the linguistic outdatedness of the pre-existing translation. In addition to these possibilities, there may be chances for a new translation to happen if the pre-existing translation is an Indirect translation. Also, these days, publishers are commissioning translators for the new translations of the literary classics.

Every translation often reflects the poetics of the period during which it is produced. With the passage of time, due to modifications in language and change of target readership, the old poetics doesn't cope with the poetics of the present day. Then the pre-existing translation, in one or the other sense, gets outdated, calling for a new translation to happen. The new translation thus emerged will have the privilege of making pre-existing translation as its secondary source text besides the original. Antoine Berman, a French translation scholar, has termed this new translation that emerges as a reviving rendition of the previous version as 'retranslation'. Retranslation is the process of translating a work that has previously been translated into the same language. It happens when one feels a need to update obsolete language, in order to improve the quality of the pre-existent translations. Through the Retranslations, translators wish to present a new interpretation or add their creative response to a text. But the term 'retranslation' should not be confused with Back-translation (Translation of the translated text back to its source language) and Relay translation (Translation of a translated text into another target language; Indirect translation) which, in one sense, are also re-translations i.e translation of translation.

In their preface to the 1611 edition, the translators of the authorized version, known popularly as the King James Bible, mentioned that "it was not our purpose to make a new translation...but to make a good one better." implying that they were dissatisfied with the earlier translations and thus carrying a retranslation. Similarly, most of the translators, if they are translating a text again into the same target language, often comment on the previous translations and add how their new translation is undoing the mistakes of the previous translations. Besides this, translation critics also compare the earlier translations with retranslations and comment on the inadequacies of the earlier, though being popular. For instance, Constance Borde and Sheila Malovany-Chevallier's 2009 retranslation of Simone de Beauvoir's *The Second Sex* is much more appreciated than H. M. Parshley's earlier translation, published in 1953. Beauvoir herself noted in a 1985 interview given to Margaret Simons that "I would like very much for another translation of The Second Sex to be done, one that is much more faithful; more complete and more faithful." Similarly, Richard Pevear and Larissa Volokhonsky's Retranslations of classic Russian novels such as Dostoevsky's *The Brothers Karamazov* and *The Idiot*, and Leo Tolstoy's *War and Peace* and *Anna Karenina* are hailed as best translations compared to the earlier famous translations by Constance Garnett. There is no limit to such examples.

According to Lawrence Venuti, "Retranslations are designed to challenge a previous version of the source text, they are likely to construct a more dense and complex intertextuality so as to signify and call attention to their competing interpretation". He perceives translation as a value creating phenomenon like any other cultural practice. Then re-translation, according to him, must be re-creating the values against the established old values. Anthony Pym suggests that when there are disagreements over translation strategies, there are likely to be several translations of the same text, especially when the text is complex enough to admit widely divergent versions.

In his famously known 'Retranslation hypothesis' (1990), published in a special issue of the journal *Palimpsestes*, Berman argued that the debut translation of a text is always an incomplete act, it is retranslation that completes the process. According to him, earlier translations of a text are largely target orientated while the series of retranslations are source oriented. If we go by Berman's argument, there must be a gradual shift of domestication to foreignization and contemporization of language among the translations that appear chronologically. But this cannot be entirely true. There will certainly be few cases where the earlier translations are much closer to source than the latter retranslations. Koskinen and Paloposki argued that "the first translations are not always domesticating, and neither are all subsequent ones progressively more foreignizing". Earl Fitz, coming to a similar argument, observes that "Too often, we automatically assume a new translation is superior to an existing translation. It might be, but it also might not be; to decide, the prudent critic must first read the new translation against the original text and then against the earlier translation, or translations".

The difference between the multiple translations and retranslations is that retranslations are always the subset of multiple translations. All retranslations are multiple translations but all multiple translations are not necessarily retranslations. The debut translation among the multiple translations cannot be a retranslation. For instance, if the teacher has assigned twenty students to individually translate a particular piece of writing, all the twenty translations so produced, irrespective of their quality, are better known as multiple translations but not retranslations. Anthony Pym distinguishes retranslations under two different categories: 'Passive retranslations' are separated by geographical distance or time

and do not have a bearing on one another, whereas 'Active retranslations' share the same cultural and temporal location and are indicative of 'disagreements over translation strategies', challenging the validity of previous translations. But there are retranslations that cannot be grouped under either Passive retranslations or Active retranslations. These retranslations are neither separated by any appreciable geographical distance or time nor challenge the validity of the pre-existent translations, but these can be better treated as a special case of Passive Translations. For instance, Out of the five translations of the classic Odia novel *Chha Mana Atha Guntha* by Fakir Mohan Senapati, the first two appeared in the same year, implying that neither of the two translations are Passive or Active retranslations (See Table I).

Berman opines that "while originals remain forever 'young', translations will age with the passage of time, thus giving rise to a need for new translations". However, not all translations are equally affected by the passage of time, and not all translations will necessarily 'age'. Those that stand the test of time and match the endurance of the original may be thought of as 'great translations'. Berman's notion that 'originals' remain forever 'young' is nothing more than downplaying the 'translation' over the ever superior 'original'. When we relook Berman's argument in terms of Walter Benjamin's assertion that translation gives afterlife to the original, it can be understood if the originals really remain young, it is translations that keep the originals young. It is translations that give originals a series of rebirths, when they are made available in different languages and in the same languages via multiple translations. Though it is indisputable that translations become old and outdated over the passage of time, it cannot be agreed that originals stay forever young. It is the writer who will have authority over his work to alter it in a substantial way of his choice at any time. However, most of the old classics are now being retold and rewritten in the light of the present day, implying that the original version of the text is no longer relevant to contemporary reading. It has been noted that Samuel Richardson altered his epistolary novel *Clarissa* hundreds of times in its successive editions.

No translation to any text is ultimate, a translator will continue to produce 'new' versions of a given text, not so much to reach an ideal 'perfect translation' but because each previous version, being context bound, represents a reading accessible to the time in which it is produced, and moreover, is individualistic. But the question is, At what age does the existing translation call for a new translation ? If we observe the list of retranslations of Flaubert Gustave's *Madame Bovary,* it can be seen that

the translations appeared rather aperiodically and sometimes simultaneously (see Table II. Then it is questionable whether all the multiple translations are necessarily retranslations, particularly Active Retranslations, to use Pym's term or independent of each other. If they are Active Retranslations, are they retranslations of the debut translation or the immediately previous translation.

3.3 POSSIBILITIES OF COMPARISON

The possible ways of comparing translations are broadly classified into three types based on the Intralinguality and Interlinguality. They are – SL - SL type (Source Language - Source Language type), SL - TL type (Source Language - Target Language type) and TL - TL type (Target Language - Target Language type). They comprise various layers of Comparison:

1. SL - SL type (Source Language - Source Language type)

A. Source language text and its intralingual translation (SLT1 – SLT2), Comparison of a classical text with its prose rendering. Comparison of a story with its play rendering. Comparison of source language text with its abridged versions, retellings, children versions, graphic versions etc.

B. Source language text and its adaptation/intersemiotic translation in the same language (SLT - SLA), Comparison of a story/novel and drama/film based on it.

2. SL - TL type (Source Language - Target Language type)

A. Source language text and its adaptation/intersemiotic translation in a target language (SLT - TLA), Comparison of a story/novel and drama/film based on it in another language.

B. Source language text and its interlingual translation (ST – TT), Comparison of a translated text with its source text.

C. Source language text and its different translations (SLT – TL1 – TL2…), Comparison of multiple translations of the same text against the original.

D. Source language text and its translations in different target languages (SL – 1TL - 2TL…), Comparison of Marathi and Hindi translations of a Gujarati text against the original.

3. TL - TL type (Target Language - Target Language type)

A. Different translations of the same source text (TL1 – TL2 – TL3…), Comparison of multiple translations of the same source text among themselves, when the original language is unknown.

B. Translations of the same source text in different target languages (1TL – 2TL – 3TL…). Comparison of Gujarati, Marathi and Hindi translations of a Tamil text when Tamil is unknown.

3.4 COMPARATIVE TRANSLATION: WHAT DO WE COMPARE ?

The comparison of Multiple Translations or Retranslations of the text opens up new perspectives in approaching the number of central issues in Translation Studies. Such comparisons can enlarge the translator's understanding of the text. In Comparative Translation, We compare:

1. Translation strategies employed by different translators and the translation norms of the times and places that apply to them. When we comparatively read multiple translations against the source text, we will come to know that they are characterized by various translation strategies such as foreignization, domestication, metaphrasing, paraphrasing, imitation, appropriation, deletion etc., employed by different translators.

2. Linguistic and Cultural expressions. It is always a challenge for the translators to overcome linguistic and cultural barriers that are very strange and unfitting to their target language. Dialectical tones and language blends are often neglected and muted in the translations.

3. Structural and Stylistic elements among the translations. Original writing always comprises a definite structure and style used by the writer. It is again a challenge to maintain the structure of the SL text and style of the writer.

4. Relative Untranslatability. All the linguistic, cultural, structural and stylistic barriers create a situation, what we term as Untranslatability.

The degree of Untranslatability is different from one translator to another translator and from one target language to another target language.

3.5 COMPARATIVE TRANSLATION OF A POETIC TEXT

Now, let's have a Comparative Translation Study of Akkamahadevi's Kannada vachana and its three English translations:

Hasivādaḍe ūroḷagina bhikṣānnagaḷuṇṭu.

Tṛṣeyādaḍe kere haḷḷa bāvigaḷuṇṭu.

Aṅgaśītakke bīsāṭa arivegaḷuṇṭu.

Śayanakke hāḷu dēgulagaḷuṇṭu.

Cennamallikārjunayyā,

ātmasaṅgātakke nīnenaguṇṭu

- Akkamahadevi, 12th Century

The Three English translations, of the Vachana are by:

TT-1: A. K. Ramanujan

TT-2: Jane Hirshfield

TT-3: Maithreyi Karnoor

TT-1

Fore hunger,

There is the town's rice

In the begging bowl.

For thirst,

There are tanks,

Streams, wells.

For sleep,

There are

ruins of temples

For soul's company

I have you, O lord

White as jasmine.

(Tr. A.K.Ramanujan, 1973)

TT - 2

When I am hungry,

The villagers

Fill my begging bowl with rice.

Thirsty,I turn toward

The cattle troughs, wells, And streams.

For my sleep,

temples

Are blanket enough.

And when I am lonely,

O white jasmine Lord

My soul deepens

With you.

(Tr. Jane Hirshfield, 1995)

TT-3

My hungry belly

is by alms fed.

By wells and ponds,

my thirst quenched

In ramshackle temples

I make my bed

Lord Mallikarjuna,

with you alone,

Lies my heart and head.

(Tr. Maithreyi Karnoor, 2021)

Here A.K.Ramanujan and Jane Hirshfield have rendered the Vachana closely to the original, While Maithreyi Karnoor has done a free translation. Ramanujan and Hirshfield's translations can be considered as blank verse translations. Maithreyi Karnoor tried to retain the rhyme of the original and hence her rendition is a rhymed translation. The tone in the Vachana is not of first person, except the last line. This nuance is well maintained by Ramanujan, while Hirshfield and Karnoor have inserted first person tone throughout the Vachana. All the three translators omitted the line line '*Aṅgaśītakke bīsāṭa arivegaḷuṇṭu.'* in their translations. While Ramanujan and Hirshfield have translated the name *Cennamallikārjunayyā* as 'lord White as jasmine' and 'white jasmine lord' respectively, Karnoor has retained it as 'Mallikarjuna', omitting the 'Chenna'. Both Ramanujan and Karnoor are well versed in Kannada and have directly translated the Vachana from Kannada. Jane Hirshfield who is an acclaimed American poetess doesn't know Kannada. It is interesting how she translated the Vachana. She might have taken help from a Kannada speaker and translated what they have dictated to her in English. The other possibility is that she might have revised Ramanujan's translation. If it is so, then Hirshfield's translation can be called an intralingual translation of Ramanujan's version.

3.6 KEYWORDS

Comparative Translation: the systematic study of different translations of a same text closely and comparatively (either into the same language or different languages) in terms of their form, content and style, thereby marking the linguistic, cultural and contextual differences and figuring out the significance of such differences.

Multiple Translations: different translations of the same source text translated by different translators into a particular target language across time.

Retranslation: The new translation that emerges as a reviving rendition of the previous translated version (usually first translation).

Passive Retranslation: The translations that are independent of the earlier published translations of the same text.

Active Retranslation: The retranslations that are published as revising editions in response to the earlier translations of the same text.

3.7 LET US SUM UP

Irrespective of the dominance of one over the other or subservience of one to the other, Comparative Literature and Translation Studies are in a continuous dialogue with one another for a long span. While the necessity of parallel readings across cultures witnessed the vitality of translation in Comparative Literature, Multiple translations of the same text paved the way to comparativity in Translation studies. As a systematic study accounting for close and critical reading of multiple translations of the same source text, Comparative Translation emerges as a new field of interdisciplinary study by hybridizing Comparative Literature and Translation Studies. Etymologically hovering between these two disciplines, Comparative Translation puts us in a new confrontation of approaching the translations. Counting on the basic notions of Translation criticism, Comparative Translation questions the politics behind multiple translations; analyzes varied approaches of different translators in deciding their translational strategies.

- **Check your progress**

1. *Translation Studies* is a seminal text by

A. Susan Bassnett

B. Andre Lefevere

C. Gayathri Spivak

D. A. K. Ramanujan

2. Retranslation Hypothesis is proposed by

A. Anthony Pym

B. Susan Bassnett

C. Antoine Berman

D. Lawrence Venuti

3. The distinction of passive and active retranslations is made by

A. Lawrence Venuti

B. Susan Bassnett

C. Antoine Berman

D. Anthony Pym

4. What is Comparative Translation? Give an account of its significance in the Translation Studies research.

5. What are the possible reasons behind Multiple Translations?

6. What are the possible ways of comparing translations?

7. List out multiple translations of the literary texts into the languages you know. Figure out the retranslations out of such multiple translations.

Answers: 1. A 2. C 3. D

3.9 REFERENCES

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Appendix

Table I - Multiple Translations of *Chha Mana Atha Gunta*

Sr.No	Translated text	Translator/s	Year	Time difference w.r.t Original and current translation (in Years)	Time difference w.r.t preceding translation (in Years)
1	The Stubble under the Cloven Hoof	C.V.N Das	1967	71	-
2	Six Acres and a Half	A.M.Senapati and B.M.Senapati	1967	71	0
3	A Plot of Land	Nauri Mishra	1969	73	2
4	Six Acres And a Third	Satyaprakash Mohanty et al	2005	109	36
5	Six and a Third Acres	K K Mohapatra et al	2021	125	16

Table II - Multiple Translations of *Madame Bovary*

Sl	**Translator**	**Year**	**Time difference w.r.t Original and current translation (in Years)**	**Time difference w.r.t preceding translation (in Years)**
1	George Saintsbury (partial Translation)	1878	21	-
2	Eleanor Marx	1886	29	8
3	Henry Blanchamp	1905	48	19
4	J. Lewis May	1928	71	23
5	Gerald Hopkins	1948	91	20
6	Joan Charles	1949	92	1
7	Alan Russel	1950	93	1
8	Francis Steegmuller	1957	100	7

9	Mildred Marmur	1964	107	7
10	Paul De Man	1965	108	1
11	Geoffrey Wall	1992	135	33
12	Margaret Mauldon	2004	147	12
13	Lydia Davis	2010	153	6
14	Christopher Moncrieff	2010	153	0
15	Adam Thorpe	2011	154	1

UNIT : 4 TRANSLATING FICTION INTO FILMS

:: STRUCTURES ::

4.0 Objectives

4.1 Novel vs Film: An Introduction

4.2 What is an Adaptation

4.3 Types of Adaptation

4.4 Theories of Adaptation

4.5 History of Adaptation as a discipline

4.6 Conclusion

4.7 Recommended Readings

4.0 OBJECTIVE

In this unit we will be discussing:

1. Introduction to the discipline of Adaptation
2. Types of Adaptation
3. Theories of Adaptation
4. History of Adaptation as a discipline

4.1 NOVEL VS FILM: AN INTRODUCTION

Deborah Cartmell in "A Companion to Literature, Film, and Adaptation" says "*since the beginning of cinema, adaptations have been a staple of the business of film.*"

In the Introduction to The Literature/Film Reader: Issues in Adaptation, James M. Welsh and Peter Lev said,

"*After a century of cinema, movies have changed substantially, both technologically and stylistically, but after a hundred years, 2 mainstream cinema is still telling and retelling stories, and most of those stories are still being (or have been) appropriated from literary or dramatic sources, as much as 85 per-cent by some calculations and accounts. Adaptation has always been central to the process of filmmaking since almost the beginning and could well maintain its dominance into the cinema's second century"*

Thus the history of cinema has strong ties with literature, often the former relying on the latter for inspiration and ideas. The binary of novel-film relationship is often known as filmic or cinematic adaptations. Initial adaptations go back to the biblical recreation by Lumiere brothers namely Vie et Passion de Jesus Christ and La Vie de Christ by Alice Guy in 1899. While the adaptation from novels was a practice, it was often seen as "impure cinema" much like the translation of works was seen against the word of God. Virginia Woolf too saw Cinema as an abomination. While the relationship between the novels and the films was seen as a folly, discussions around the dynamics between the two continued. Early debates centered on the disparity of the two mediums. Brian McFarlane echoes this sentiment and says, "*the novel draws on wholly verbal sign system, the film variously, and sometimes simultaneously , on visual, aural, and verbal signifiers".* This statement can be re-interpreted as a novel 'describing' something and the film 'depicting' the same. While there are inherent and essential differences between the two mediums, the fact that binds them is that both of them are storytelling mediums.

4.2 WHAT IS AN ADAPTATION?

Defining adaptation is a difficult endeavor, so much so that Kamilla Elliott in her work Theorizing Adaptation (2020) spent over 300 pages in doing so. Linda Hutcheon in her 'Theory of Adaptation' defines adaptation as "announced and extensive transposition of a particular work or works". We can say that the rewriting or rendering of a text within the same language,genre or medium or in another language, genre or medium, adapting it to the new thematic or structural requirements, or to the characteristics of the target language, culture, genre, or medium and/or the requirements of its potential audience is an adaptation.

Roman Jakobson in his essay "On the Linguistic Aspects of Translation" talks about three types of translation: Interlingual, Intralingual and Intersemiotic. When we talk about translation of novels into films (film

adaptations), it can be considered inter-semiotic. Novels are composed of verbal sign systems and films are embedded in audio- visual sign systems.

Kamilla Elliot in her work Theorizing Adaptations(2020) says,

"*In 2006, Julie Sanders and Robert Stam located alternative terminologies for adaptation in prior scholarship and generated more of their own. These included borrowing, stealing, inheriting, assimilating, influence,inspiration, dependency, indebtedness, haunting, possession, homage, mimicry,travesty, echo, allusion, and intertextuality variation, version, interpretation, imitation, proximation, supplement,increment, improvisation, prequel, sequel, continuation, addition,paratext, hypertext, palimpsest, graft, rewriting, reworking, refashioning, revisioning,re-evaluation, bricolage, and pastiche reading, rewriting, critique, translation, transmutation, metamorphosis,recreation, transvocalization, resuscitation, transfiguration, actualization,transmodalization, signifying, performance, dialogization, cannibalization,re- envisioning, incarnation, and re- accentuation"*

These commentaries depict the dynamic and fluid nature of adaptations and setforths a ground for critical debates in the discipline of adaptation.

❖ **CHECK YOUR PROGRESS.**

What is an adaptation? Discuss in detail.

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4.3 TYPES OF ADAPTATION

Geoffrey Wagner in his work "The Novel and the Cinema" claims that all adaptations can be categorized into three categories:

1. **Transposition**: Here the novel is directly translated into the film with minimum interference or changes and thus is very close to the source text. BBC's film versions of Charles Dickens and Jane Austen can be considered transpositions as they are very close or 'faithful' to the source text.

2. **Commentary**: Here the original work is purposefully or inadvertently changed/altered. Philip Shafer calls it ‘re-emphasis’ or ‘re-structure'. The following can be considered examples of American Psycho (Mary Harron, 2000), A Clockwork Orange (Stanley Kubrick, 1971), Fear and Loathing in Las Vegas (Terry Gilliam, 1998), The Fixer (John Frankenheimer, 1968) The Shining (Kubrick, 1980) and both Stanley Kubrick’s (1962) and Adrian Lyne’s (1997) versions of Lolita.

3. **Analogy:** In the words of Cartmel and Whelan, “a film that shifts the action of the fiction forward in time or otherwise changes its essential context; analogy goes further than shifting a scene or playing with the end, and must transplant the whole scenario so that little of the original is identifiable”. Hence in analogy, there is a significant departure from the source text which thereby can be considered a new work or art and was traditionally considered a ‘violation’. Clueless (Amy Heckerling, 1995), the film re-imagines Jane Austen’s Emma in the contemporary 1990’s Los Angeles. Bollywood film Aisha (2010) falls in the same category as Emma is re-imagined as a modern, elite Indian woman.

These categories though appear to be a simple classification, were problematized by Cartmell and Whelehan as “privileging the notion of ‘closeness to origin’ as the key business of adaptation studies”.

Linda Cahir in “The Nature of Film Translation: Literal, Traditional and Radical” provides a similar classification of adaptations:

1. **Literal Translation**:This follows the source text very closely and reproduces the plot with almost similar details.

2. **Traditional Translation**: Here the overall details of the book (plot, character, settings, etc) are maintained in the film but certain aspects are recreated or transformed.

3. **Radical Translation**: as the word radical suggests, the sharp departure from the novel which makes film making and interpretation of the source text an independent work.

Novelization: Often known as Reverse Adaptation, Novelization is the process (also a product) of turning films into novels. When the plot, characters, settings are closely or even loosely inspired or adapted from a film, it becomes Novelization. Following are the examples of

Novelization which proved to be a profit making endeavor: King Kong, E.T the Extra-Terrestrial, Star wars, Star Trek, Indiana Jones, The Blade Runner,etc.

❖ **CHECK YOUR PROGRESS**

In how many categories can you divide adaptations? Discuss in detail.

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4.5 THEORIES OF ADAPTATION

1. Descriptive Adaptation Studies

Robert Nichols decries the lack of "presiding poetics" in the field of adaptation studies. This means there is a lack of unified theory to study adaptations. Due to this, the adaptations scholars draw from the discipline of translation for evaluation.

Scholar Patrick Cattryysee, builds on this issue and brings forth the subjective nature of evaluations that is rampant in the field of Adaptation. He argues that because of the lack of scientific nature of inquiry, the evaluations of adaptation are subjective and heavily value judgemental. He goes to build a theory of adaptation which is called "Descriptive Adaptation Studies' '. The theory is built on the polysystem (Descriptive Translation Studies) approach developed by Gideon Toury in the 1980s. As the name suggests, the theory moves away from a prescriptive approach (which suggests how an adaptation should be made and thereby works on the notion of fidelity) to a descriptive one. Here the researcher will focus on the product and process of adaptation, working with questions like why a particular strategy is incorporated and why certain changes are made in the film. Cattrysee suggests that such a theory will be objective for it depends a lot on corpus (also discuss his interview with TL who contests his approach)

2. The Seven Steps Topology

Philip Shafer in his research raises similar concerns as Patrick Cattrysse. He mentions that there is a "lack of interpretive framework(s) that could be termed as adaptation theory". He laments that subjective and

individual/personal readings of popular works are rampant. So in his research he works out an "objective apparatus" for the evaluation of films. Thus, the focus moves successful and unsuccessful adaptations to the "functional practices" that an adaptation engages. He set forth the following seven categories that even film adaptation engages in. Inclusion, Exclusion, Compression, Extension, Substitution, Re-sequencing and Invention. Let's try to understand these in detail.

Inclusion: When certain recognisable features are included from the novel to the film, this process is called inclusion. For example,"characters,settings, actions,events,situations,plot sequences, themes and so on". The important thing to note is that these elements are not copied from the source text per se but "re-interpreted". Let's understand this with an example. A novelist paints a female character as beautiful. The idea of beauty is abstract and it is up to the director to interpret beauty.

Exclusion: This classification focuses on the elements that are not included in the film. One constraint in adapting film from a novel is time. The creative liberty that a novelist can take to explain, detail and characterize, similar liberty cannot be taken by a filmmaker. Making films is an expensive affair and every minute costs a significant amount. Hence if certain elements of the novels are ancillary to the meaning of the text, they are more often than not excluded from the film so as to limit the length of the film.

Compression: In this category, certain narrative elements or storyline is adopted from the film but is incorporated into the film in reduced, abbreviated or compressed manner. This is the most common technique that a filmmaker adopts, again to work within the length constraint. Compression suggests how an adaptation summarizes the source text.

Extension: This category stands in contrast to compression. Certain narrative elements are expanded, amplified and augmented in the film. This method is generally used to portray the importance of a particular scene or character which are important to the overall plot of the story.

Substitution: This category is relatively more complex than the previous ones. Shafer puts this as "identification of the intentional exchanges of representations of individual characters, settings, events, and the like by the adapting filmmaker for specific cinematic, narratological, and/or aesthetic purposes. He supplements this category with an example. In the film Harry Potter, the character of Dumbledore was portrayed by two

actors, Sir Richard Harris and Sir Michael Gambon respectively. This was due to the former's death that Sir Gambon had to take on this role.

Re-sequencing: In this category, the story-telling sequences are reconfigured and chronologically altered.

Invention: This involves creation or addition of story-telling elements like character, setting,events etc, that are not found in the source text.

- **CHECK YOUR PROGRESS**

What are the different theories of Adaptation?

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4.5 HISTORY OF ADAPTATION STUDIES AS A DISCIPLINE

Thomas Leitch in his work " The Oxford Handbook of Adaptation Studies" delineates the journey of adaptation studies as a discipline and divides them in four phases on the basis of the coherent features that each phase shares.

In **Adaptation Studies 0.0** he suggests that the leading figures argued about the "possibility and advisability of turning novels or plays into movies". Prior to this the attempt of making films from novels had received severe backlash from many critics and scholars, including Virginia Woolf. In her essay "The Cinema" she denounces adaptations from novels to films as "as ambitious and penetrating as Anna Karenina". In the essay "Dickens, Griffith, and the Film Today" Sergei Eisenstein suggests that Cinema is the logical successor to novels. He argued that most of the cinematic techniques were already employed by Dickens in his 19th Century novels. Alexandre Astruc in his 1948 essay " The Birth of a New Avant Garde: La Camera-Stylo" draws a comparison between the novelists and the filmmakers. He says that like a novelist uses a pen to write, filmmakers use cameras and hence they both are artistic counterparts. To summarize, in the first phase, the scholars tried to establish a relation between films and novels instead of critically analyzing or evaluating any particular work.

During the phase of **Adaptation Studies 1.0,** adaptation studies was established as a field and a methodology. The debates and discussions during this phase were "medium-specific". It identifies films and novels as fundamentally different modes of representation and thereby pose challenges for adaptors of novels. George Bluestone takes this contention further and suggests that the "two modes are impossible to compare" and thereby making adaptation an unfruitful endeavor. But the other scholars that followed him did not share his viewpoint.

Moving from medium-specificity, **Adaptation Studies 2.0** explored the question of intertextuality. Imelda Whelehan and Deborah Cartmell in their collection "Adaptation: From Text to Screen, Screen to Text" presented three new arguments.

- Firstly, in the words of Thomas Leitch "The popular culture that popular culture could be just as profitably mined as the literary canon by adapters and adaptation scholars".
- Secondly, that the texts that had been repeatedly adapted and recreated, would be worthy of investigation.
- Thirdly, they talk about Novelization and how adaptation is a dynamic process. Like films can be adapted from a novel similarly a novel can be inspired from film.

The above arguments cast adaptation in a state of fluidity. One which is flexible with relatively freer boundaries. The fundamental concept of Adaptation Studies 2.0 was intertextuality. In A Companion to Literature and Film and Literature Robert Stam and Alessandra Raengo re-imagined adaptation studies through the concept of intertextuality, discussions on which was earlier done by Mikhail Bakthin, Gerard Genette and Julia Kristeva. Intertextuality facilitated in establishing adaptation studies as a dynamic and fluid discipline and encouraged in asking critical questions like "What? Who? Why? How? Where? When?"(Linda Hutcheon) in contrast to the medium specific questions.

Adaptation Studies 3.0 is relatively battling two issues. One is negotiating the rise of digital technologies and the other is re-evaluating intertextuality. Henry Jenkins argues that the previous scholars were highly uncritical in accepting and defining the boundaries/limits of intertextuality. If this issue is not addressed, it problematizes distinguishing adaptations from other intertexts. This pitfall will dissolve the discipline of adaptation studies into intertextual studies.

- **CHECK YOUR PROGRESS.**

1. Briefly summarize Adaptation Studies 0.0

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2. What was the major concern of Adaptation Studies 1.0

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3. What are the three arguments given by Linda Hutcheon

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4. What is adaptation studies 3.0 about?

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Answer the following questions:

1. **What does adaptation studies primarily focus on?**
   A) Transforming movies into novels
   B) Analyzing the process of transforming literary works into other forms
   C) Studying ancient texts
   D) Creating new adaptations of classic literature
   Answer: B) Analyzing the process of transforming literary works into other forms

   2. Who coined the term "intertextuality," a key concept in adaptation studies?
   A) George Bluestone
   B) Julia Kristeva
   C) Jane Austen
   D) Stephen King
   Answer: B) Julia Kristeva

3. Which of the following is an example of a loose adaptation?
A) A movie that follows the original book's plot and characters faithfully
B) A film that does not closely follow the plot of the novel and creates additional scenes not present in the source material
C) A TV show that uses the exact dialogue from the book
Answer: B) A film that includes additional scenes not present in the source material

4 .What is the term for an adaptation that takes inspiration from the themes of a source text but creates an entirely new story?
A) Fidelity adaptation

B) Loose adaptation

C) Theme adaptation

Answer: B) Loose adaptation

5. **Who is the author of the book "Adaptation and Appropriation," a significant work in adaptation studies?**
A) Julie Sanders

B) Brian McFarlane

C) Henry Jenkins

D) Dudley Andrew

Answer: A) Julie Sanders

4.6 CONCLUSION

In this unit we holistically discussed Adaptation Studies as a discipline, tracing its history, definitions and theories. The field of adaptation is still dynamic and there are new discussions on its definition and methodology.

4.7 RECOMMENDED READING

1. Adaptation and Appropriation by Linda Hutcheon
2. A Theory of Adaptation by Linda Hutcheon
3. The Oxford Handbook of Adaptation Studies by Thomas Leitch

4. Theorizing Adaptation by Kamilla Elliot
5. A Companion to Literature, Film , and Adaptation by Deborah Cartmell
6. Novel to Film: An Introduction to the Theory of Adaptation by Brian McFarlane
7. Novels into Film by George Bluestone

UNIT : 5

TRANSLATION AS A CULTURAL STUDIES

:: STRUCTURES ::

5.0 Objective

5.1 Introduction

5.1.1 Cultural Translation

5.1.2 Role of Translation in Culture

5.1.3 Cultural Factors in Translation

5.1.4 Theory of Cultural Translation

5.1.5 Concept of Translation Studies

5.1.6 Role of Translation in India

5.2 Cultural Studies

5.2.1 Translation as Cultural Studies

5.2.2 Importance of Translation as Cultural Studies

5.2.3 Purpose of Translation as Cultural Studies

5.2.4 Scopes of Translation as Cultural Studies

5.2.5 Process of Translation as Cultural Studies

5.4 Let Us Sum Up

5.5 Key Words

5.6 Suggested Reading

- **Answers**

5.0 OBJECTIVE

In this unit, you will learn

- to explore the cultural implications of translation
- to promote intercultural understanding and dialogue
- to challenge cultural stereotypes and biases
- to preserve and promote cultural diversity
- to analyse the power dynamics of translation
- to examine the role of translators as cultural mediators
- to contribute to the development of translation theories and methodologies
- to inform language and cultural policy

5.1 INTRODUCTION

Translation is the process of converting a written or spoken text from one language (source language) into another language (target language), while preserving its meaning, style, tone, and intention. It involves transferring the meaning of a text from the source language to the target language, taking into account the cultural and linguistic nuances of both languages.

5.1.1 Cultural Translation

Cultural translation refers to the process of translating not only the words and meaning of a text but also the cultural elements, nuances, and references embedded within it. It involves capturing and conveying the cultural context, connotations, and social implications of the source text in the target language and culture.

5.1.2 Role of Translation in Culture

Translation plays a significant role in culture by facilitating communication, promoting cultural exchange, and contributing to cultural understanding. Here are some key roles of translation in culture:

1. **Cross-Cultural Communication:** Translation allows people from different linguistic and cultural backgrounds to communicate and

understand each other. It serves as a bridge between cultures, enabling the transfer of ideas, information, and cultural expressions across linguistic boundaries.

2. **Preserving Cultural Heritage:** Translation helps preserve and transmit cultural heritage by making important texts, literature, historical documents, and artistic works accessible to a wider audience. It ensures that cultural knowledge and expressions are not lost or limited to a specific language or culture.

3. **Cultural Exchange and Enrichment:** Translation facilitates cultural exchange by making literature, films, music, and other cultural works available to audiences beyond their original language and culture. It promotes the sharing and appreciation of diverse cultural perspectives, fostering cultural enrichment and understanding.

4. **Representation of Cultural Diversity:** Translation contributes to the representation of cultural diversity. By translating texts from different cultures, it showcases the richness and plurality of human experiences, promoting cultural inclusivity and challenging mono-cultural narratives.

5. **Bridging Cultural Gaps and Overcoming Language Barriers:** Translation bridges cultural gaps and overcomes language barriers that hinder cross-cultural communication. It allows people to engage with and understand cultural content that would otherwise remain inaccessible due to linguistic differences.

6. **Cultural Adaptation and Localization:** Translation plays a crucial role in adapting cultural content for different audiences and contexts. It involves considering cultural sensibilities, norms, and expectations to ensure that the translated text resonates with the target culture while retaining the core cultural elements.

7. **Mediation and Negotiation of Cultural Differences:** Translation serves as a mediator and negotiator of cultural differences. Translators navigate the linguistic and cultural gaps between the source and target cultures, making decisions that balance cultural sensitivity, accuracy, and effective communication.

8. **Promoting Intercultural Understanding and Dialogue:** Translation fosters intercultural understanding and dialogue by enabling people to engage with different cultural perspectives. It promotes empathy,

respect, and appreciation for cultural differences, leading to increased intercultural harmony and cooperation.

9. **Cultural Innovation and Hybridity:** Translation can spark cultural innovation and the emergence of hybrid cultural forms. Through the translation and adaptation of cultural elements, new expressions, ideas, and artistic styles can evolve, blending different cultural influences and creating novel cultural phenomena.

5.1.3 CULTURAL FACTORS IN TRANSLATION

Cultural factors play a significant role in translation as they influence the way translators' approach, understand, and convey the meaning of a text. These factors include:

1. **Cultural Norms and Values:** Cultural norms and values shape the way people think, communicate, and express themselves. Translators must be aware of the cultural norms and values of both the source and target cultures to ensure that the translated text aligns with the cultural expectations and conveys the intended meaning appropriately.

2. **Socio-Historical Context:** The socio-historical context of a culture influences its language, literature, and cultural expressions. Translators need to consider the historical events, social movements, and cultural references embedded in the source text to accurately convey its cultural significance and contextual meaning.

3. **Linguistic Structures and Idiomatic Expressions:** Each language has its own linguistic structures, idiomatic expressions, and cultural connotations. Translators must navigate these differences to find equivalent expressions and convey the intended meaning effectively while preserving the cultural nuances and idiomatic richness of the source text.

4. **Cultural References and Allusions:** Cultural texts often contain references to historical events, folklore, literature, or popular culture that may be unfamiliar to readers from different cultures. Translators must identify and convey these cultural references in a way that the target audience can understand and appreciate, adapting or providing cultural explanations when necessary.

5. **Gender and Identity:** Cultural factors, including gender roles and identity, influence language and communication patterns. Translators need to be aware of the gender-related aspects of the source culture and navigate any potential gender biases or gender-specific expressions during the translation process.

6. **Religious and Ethical Beliefs:** Religious and ethical beliefs shape cultural practices, values, and ways of thinking. Translators should be sensitive to religious and ethical aspects present in the source text, ensuring that the translation respects and accurately reflects the cultural and moral dimensions associated with those beliefs.

7. **Power Dynamics and Cultural Hegemony:** Cultural factors influence power dynamics and cultural hegemony, where certain cultures or languages dominate over others. Translators must be conscious of the potential biases and imbalances of power in the translation process and aim for equitable representation and cultural diversity.

8. **Cultural Sensitivity and Appropriation:** Cultural factors inform considerations of cultural sensitivity and appropriation. Translators need to navigate the fine line between respecting cultural differences and avoiding the appropriation or misrepresentation of cultural elements, ensuring that translations are culturally sensitive and respectful.

5.1.4 Theory of Cultural Translation

The theory of cultural translation explores the complex interplay between language, culture, and translation. It examines how translation serves as a means of cultural exchange, negotiation, and representation. While there is no singular theory of cultural translation, several approaches and scholars have contributed to its development. Here are some key theories and perspectives related to cultural translation:

1. **Homi Bhabha's Theory of Hybridity:** Homi Bhabha's theory of hybridity emphasizes the transformative potential of cultural translation. He argues that translation involves the blending, negotiation, and hybridization of cultures, leading to the emergence of new cultural forms and identities that challenge fixed notions of culture and identity.

2. **Lawrence Venuti's Theory of Foreignization and Domestication:** Lawrence Venuti's theory highlights the role of translation in mediating between foreign and domestic cultures. He introduces the concepts of "foreignization" and "domestication," where translators can choose to either preserve the foreignness of the source text (foreignization) or adapt it to the target culture (domestication). Venuti advocates for the visibility of foreignness in translation to disrupt dominant cultural norms.

3. **Itamar Even-Zohar's Polysystem Theory:** Itamar Even-Zohar's Polysystem Theory explores the role of translation in the dynamics of cultural systems. He argues that translation functions as a means of importing and exporting cultural elements between different systems, contributing to the circulation and enrichment of cultural repertoires.

4. **André Lefevere's Theory of Translation as Rewriting:** André Lefevere's theory emphasizes the creative and ideological aspects of translation. He argues that translation is not a neutral process but involves rewriting the source text according to the cultural and ideological preferences of the target culture. Lefevere emphasizes the role of translators as agents of cultural transformation.

5. **Walter Benjamin's Theory of Translation as Reproduction and Afterlife:** Walter Benjamin's theory views translation as a form of reproduction that carries the original text into a new linguistic and cultural context. He argues that translation has an afterlife, shaping the reception and interpretation of the source text in the target culture, while reflecting the cultural and historical context of translation itself.

6. **Edwin Gentzler's Theory of Translation as Intercultural Communication:** Edwin Gentzler's theory highlights the role of translation as a form of intercultural communication. He emphasizes the importance of cultural competence, empathy, and negotiation in translation, recognizing that translators play a critical role in facilitating understanding and dialogue between different cultures.

5.1.5 Concept of Translation Studies

Translation studies is an interdisciplinary field that examines translation as a linguistic, cultural, social, and cognitive process. It encompasses the study of translation theory, translation history, translation practice, and

the impact of translation on language, culture, and society. Key concepts within translation studies include:

1. **Translation Theory:** Translation theory involves the study of the principles, concepts, and approaches that inform and guide the practice of translation. It encompasses various theoretical frameworks, such as equivalence, functionalism, skopos theory, descriptive translation studies, and postcolonial translation theory, among others.

2. **Translation History:** Translation history examines the historical development of translation practices, the evolution of translation theories, and the impact of translation on cultural, literary, and intellectual traditions. It explores the cultural, political, and technological factors that have shaped translation throughout different historical periods.

3. **Translation Practice:** Translation practice focuses on the actual process of translating texts from one language to another. It involves analyzing translation strategies, techniques, and challenges, and considering the linguistic, cultural, and situational factors that influence translation decisions.

4. **Translator Studies:** Translator studies explore the role, skills, and expertise of translators. It examines the professional identity, training, and ethical considerations of translators, as well as the impact of individual translators' choices and perspectives on translation outcomes.

5. **Translation and Technology:** Translation studies also consider the intersection of translation with technology, such as machine translation, computer-assisted translation (CAT) tools, and other technological advancements that have influenced translation practices and processes.

6. **Translation and Culture:** Translation studies emphasize the cultural dimensions of translation, including the role of culture in shaping translations, the impact of translation on cultural exchange, and the representation and negotiation of cultural identities through translation.

7. **Reception and Translation**: Translation studies investigate the reception and interpretation of translated texts in different cultural contexts. It examines how translations are received, evaluated, and

interpreted by readers, and explores the influence of translations on the target culture's literary, cultural, and intellectual landscape.

8. **Translation and Power:** Translation studies also analyze the power dynamics inherent in translation. It considers the impact of dominant languages, cultural hegemony, and political and economic factors on translation processes, representation, and access to translation resources.

5.1.6 Role of Translation in India

Translation plays a significant role in India due to its linguistic diversity, rich cultural heritage, and multilingual society. Here are some key roles of translation in India:

1. **Language Accessibility:** India is home to numerous languages, including Hindi, Bengali, Tamil, Telugu, Marathi, Urdu, Gujarati, and many more. Translation helps bridge the language barriers, making knowledge, literature, and cultural expressions accessible to speakers of different languages across the country.

2. **Cultural Preservation:** Translation contributes to the preservation and promotion of India's diverse cultural heritage. It allows for the translation of classical texts, religious scriptures, folktales, and regional literature, ensuring that cultural knowledge and artistic expressions are passed down to future generations.

3. **Language Standardization:** Translation plays a role in standardizing languages and creating a common language register. It facilitates the translation of texts from regional languages into more widely understood languages, contributing to linguistic unity and national integration.

4. **Literary Exchange:** Translation facilitates literary exchange and the sharing of literary works across different Indian languages. It allows readers and writers to engage with diverse literary traditions, fostering cross-cultural understanding and appreciation of literary creativity.

5. **Multilingual Media and Publishing:** Translation enables the translation of media content, such as books, newspapers, magazines, films, and television programs, into different languages. It helps

disseminate information and cultural products to a broader audience, contributing to a more inclusive and diverse media landscape.

6. **Government and Administrative Functioning:** Translation is essential for effective communication in government and administrative functions. It involves the translation of laws, policies, official documents, and public announcements into different languages, ensuring access and understanding for citizens across linguistic communities.

7. **Education and Knowledge Sharing**: Translation plays a vital role in education and knowledge sharing. It facilitates the translation of textbooks, academic materials, research papers, and educational resources, enabling students and scholars to access knowledge in their native language and promoting inclusive education.

8. **Promotion of Regional Literature:** Translation helps promote regional literature and authors by making their works available to a wider readership. It enhances the visibility and recognition of regional languages and literature, contributing to the cultural diversity of Indian literature.

9. **Intercultural Understanding:** Translation fosters intercultural understanding and dialogue in India. It allows for the exchange of ideas, perspectives, and cultural expressions between different linguistic and cultural communities, promoting empathy, mutual respect, and a deeper understanding of the country's diverse cultures.

❖ CHECK YOUR PROGRESS – 1

i) Multiple-Choice Questions:

1. Cultural translation involves more than just linguistic translation because:

   a) It requires adapting cultural references and symbols

   b) Cultural elements are inherently untranslatable

   c) It involves converting cultural practices into universal concepts

   d) Linguistic translation is sufficient to convey cultural meaning

2. Cultural translation aims to:

a) Eliminate cultural differences in communication

b) Foster understanding between different cultures

c) Promote one dominant culture over others

d) Preserve cultural purity without any changes

3. Translating cultural texts can contribute to cultural exchange by:

a) Facilitating dialogue between different cultures

b) Reinforcing cultural stereotypes and biases

c) Restricting cultural diversity and uniqueness

d) Limiting access to cultural knowledge

ii) Answer the following questions

1. What is the role of translation in culture?
2. Write the concept of translation studies

5.2 CULTURAL STUDIES

Cultural studies are an interdisciplinary field of academic inquiry that examines various aspects of culture, including its production, consumption, and meaning within society. Key characteristics and areas of interest within cultural studies include:

1. **Cultural Production and Consumption:** C ultural studies investigates how cultural artifacts, practices, and representations are created, circulated, and consumed. This includes studying various forms of media, literature, art, music, film, popular culture, and everyday practices that shape individuals' identities and social interactions.

2. **Power, Ideology, and Hegemony:** Cultural studies examines the power dynamics and social inequalities inherent in culture. It analyses how dominant ideologies and cultural practices shape and maintain social hierarchies, and how marginalized groups resist, challenge, and negotiate these power structures.

3. **Identity and Subjectivity:** Cultural studies explores how cultural practices and representations contribute to the construction of identities, including gender, race, ethnicity, class, sexuality, nationality, and other forms of social identity. It examines how individuals navigate, contest, and perform their identities within cultural contexts.

4. **Cultural Theory and Analysis:** Cultural studies draws upon various theoretical frameworks and methodologies to analyze cultural phenomena. This includes critical theory, poststructuralism, postcolonial theory, feminism, queer theory, semiotics, and other approaches that provide tools for understanding the complexities of culture.

5. **Globalization and Transnationalism:** Cultural studies investigates the impact of globalization and transnational flows of culture on local and global dynamics. It examines how cultural practices and identities are transformed and interconnected across borders and how global forces shape local cultures.

6. **Popular Culture and Subcultures:** Cultural studies places emphasis on the study of popular culture and subcultures as significant sites for understanding societal norms, resistance, and cultural change. It examines how popular culture reflects and influences social values, ideologies, and forms of collective identity.

7. **Cultural Policy and Cultural Industries:** Cultural studies examines the institutions, policies, and economic dimensions of culture. It analyzes the relationships between cultural production, cultural industries, and broader socio-political contexts, including the impact of neoliberalism and commercialization on cultural practices.

5.2.1 Translation as Cultural Studies

Translation plays a significant role in cultural studies by facilitating the exchange of ideas, knowledge, and cultural expressions across different languages and cultures. Here's how translation intersects with cultural studies (*Figure: 3.1 Translation as Cultural Studies*):

1. **Cultural Exchange and Understanding:** Translation enables the transfer of cultural texts, literature, and ideas from one language to another. It allows individuals from different cultural backgrounds to

access and engage with diverse cultural expressions, fostering understanding and appreciation of different cultures.

2. **Cultural Representation:** Translating literature, films, and other cultural artifacts helps represent and promote the cultural heritage of a particular community or country to a wider audience. Through translation, cultural works can reach readers or viewers who may not have had access to them otherwise, thus contributing to cultural diversity and preservation.

3. **Power Dynamics and Cultural Hegemony:** Translation can reflect power dynamics and cultural hegemony, as certain languages and cultures dominate over others in the translation process. This raises questions about the selection and promotion of texts for translation, the visibility of marginalized cultures, and the potential for linguistic and cultural imperialism.

4. **Adaptation and Localization:** Translation involves not only linguistic transfer but also adaptation and localization of cultural content to suit the target culture. Translators make decisions regarding idiomatic expressions, cultural references, and nuances to ensure the translated work resonates with the target audience. This process reflects the negotiation between different cultural contexts.

5. **Intercultural Communication and Hybridity:** Translation facilitates intercultural communication and the creation of hybrid cultural forms. It allows for the exchange and blending of ideas, concepts, and artistic expressions, resulting in the emergence of new cultural phenomena and cross-cultural collaborations.

6. **Cultural Studies in Translation Studies:** Translation itself is a subject of study in cultural studies. Scholars analyze the socio-cultural, historical, and political implications of translation, examining how translations shape and are shaped by cultural discourses, identities, and power relations.

7. **Resistance and Subversion:** Translation can be a tool for resistance and subversion, challenging dominant cultural narratives and bringing marginalized voices to the forefront. Translators can intentionally translate works that challenge societal norms or provide alternative perspectives, fostering cultural diversity and inclusivity.

Figure: 3.1 Translation as Cultural Studies

5.2.2 Importance of Translation as Cultural Studies

Translation plays a crucial role in cultural studies for several reasons:

1. **Access to Cultural Diversity:** Translation allows people from different linguistic backgrounds to access and engage with cultural expressions, ideas, and knowledge from various societies. It broadens cultural horizons and promotes understanding and appreciation of diverse cultural perspectives.

2. **Cultural Exchange and Dialogue:** Translation facilitates cultural exchange and dialogue by enabling the sharing of ideas,

narratives, and artistic creations across different cultures. It encourages interaction, collaboration, and mutual learning, fostering cross-cultural understanding and empathy.

3. **Preservation of Cultural Heritage:** Translation helps preserve and transmit cultural heritage by translating literary works, historical texts, folklore, and oral traditions. It ensures that valuable cultural knowledge and artistic expressions are passed down to future generations and safeguarded from the risk of being lost or forgotten.

4. **Representation of Marginalized Cultures:** Translation can give voice to marginalized cultures and communities by translating their literature, art, and cultural productions. It helps bring attention to underrepresented perspectives, challenging dominant cultural narratives and promoting cultural diversity.

5. **Critical Examination of Cultural Assumptions:** Translation in cultural studies involves analyzing the choices and strategies employed in translating cultural texts. It prompts critical reflection on the cultural assumptions, biases, and power dynamics embedded in the translation process, shedding light on issues of representation and cultural hegemony.

6. **Intercultural Mediation:** Translation acts as a bridge between cultures, facilitating communication and understanding. It involves navigating linguistic and cultural differences, making decisions about cultural references, idiomatic expressions, and nuances to convey meaning accurately. This process of intercultural mediation enhances cultural studies' understanding of the complexities of cultural exchange.

7. **Transnational and Global Perspectives:** Translation is particularly relevant in the context of globalization and transnational flows of culture. It enables the circulation of cultural products and ideas across borders, highlighting the interconnectedness and interdependence of cultures in a globalized world. Translation studies within cultural studies contribute to the examination of transnational cultural dynamics and processes.

8. **Resistance and Transformation:** Translation can be a site of resistance and transformation within cultural studies. Translating works that challenge dominant cultural norms, subvert power structures, or provide alternative perspectives fosters critical engagement, promotes social justice, and contributes to cultural change.

5.2.3 Purpose of Translation as Cultural Studies

The purpose of translation within cultural studies is to deepen our understanding of the role of translation in shaping, representing, and mediating cultural dynamics. It involves examining how translation influences cultural exchanges, power relations, identity constructions, and the dissemination of knowledge and ideas across different linguistic and cultural contexts. Here are some key purposes of translation as cultural studies:

1. **Critical Examination of Translation Practices:** Translation as cultural studies aims to critically examine the choices, strategies, and implications involved in translating cultural texts. It questions the cultural, social, and political factors that influence translation decisions and explores the impact of these decisions on the representation and reception of cultural content.

2. **Interrogation of Cultural Assumptions:** Translation as cultural studies seeks to uncover and challenge cultural assumptions, biases, and stereotypes embedded in translation processes. It explores how translations can reinforce or disrupt dominant cultural narratives, identities, and power structures, fostering a critical understanding of cultural diversity and inclusivity.

3. **Analysis of Cultural Representations:** Translation as cultural studies analyzes the role of translation in shaping cultural representations and meanings. It investigates how translations can impact the portrayal of cultural identities, values, and perspectives, and examines the potential for misrepresentation, appropriation, or cultural erasure in the translation of cultural texts.

4. **Promotion of Intercultural Understanding:** Translation as cultural studies aims to promote intercultural understanding and dialogue. It recognizes the role of translation in facilitating cross-cultural communication, empathy, and appreciation of diverse cultural expressions. It emphasizes the importance of accurate and culturally

sensitive translations in fostering mutual respect and reducing cultural barriers.

5. **Exploration of Cultural Hybridity and Transnationalism:** Translation as cultural studies explores the role of translation in cultural hybridity and transnational exchanges. It investigates how translations contribute to the blending, negotiation, and transformation of cultural forms, identities, and practices in a globalized world. It emphasizes the interconnectedness of cultures and the potential for cultural innovation and exchange through translation.

6. **Advocacy for Cultural Diversity and Social Justice:** Translation as cultural studies advocates for cultural diversity, inclusivity, and social justice. It recognizes the power dynamics and inequalities inherent in translation processes and aims to address them through conscious translation practices that amplify marginalized voices, challenge dominant narratives, and promote equitable representation.

7. **Ethical Reflection on Translation Practices:** Translation as cultural studies engages in ethical reflection on translation practices. It examines the ethical responsibilities of translators, such as respecting cultural differences, avoiding cultural appropriation, and maintaining fidelity to the cultural and social context of the source text. It promotes ethical translation practices that prioritize cultural sensitivity, accuracy, and respect.

5.2.4 Scopes of Translation as Cultural Studies

Scopes of translation as cultural studies

The scope of translation within cultural studies is broad and encompasses various areas of inquiry. Here are some key scopes of translation as cultural studies:

1. **Cultural Adaptation and Localization:** Translation as cultural studies explores the adaptation and localization of cultural content for different audiences and contexts. It examines how translations of literary works, films, advertisements, or digital media are modified to resonate with the cultural values, norms, and expectations of the target audience.

2. **Cultural Representations and Stereotypes:** Translation as cultural studies investigates how translations shape cultural representations and perpetuate or challenge stereotypes. It analyzes the impact of translation choices on the portrayal of cultural identities, including gender, race, ethnicity, and nationality, and examines the power dynamics involved in the translation of cultural texts.

3. **Cultural Politics and Ideology:** Translation as cultural studies explores the political and ideological dimensions of translation. It investigates how translations can be influenced by and reflect dominant ideologies, power structures, and cultural hegemony. It also examines instances where translation is used as a means of resistance, subversion, or cultural activism.

4. **Translating Cultural Concepts and Values:** Translation as cultural studies delves into the challenges of translating cultural concepts, values, and expressions that may not have direct equivalents in other languages. It examines the strategies employed by translators to convey the nuances, cultural connotations, and socio-historical contexts embedded in these cultural elements.

5. **Intercultural Communication and Miscommunication:** Translation as cultural studies examines the complexities of intercultural communication and the potential for miscommunication and misunderstanding. It explores how cultural differences, linguistic structures, and translation choices can impact the interpretation and reception of translated texts, leading to cultural gaps or conflicts.

6. **Translation and Cultural Identity:** Translation as cultural studies explores the relationship between translation and cultural identity. It investigates how translations contribute to the construction, negotiation, and representation of individual and collective identities within cultural contexts. It also examines how translators' identities and positions influence translation practices and outcomes.

7. **Translation Ethics and Cultural Responsiveness:** Translation as cultural studies addresses the ethical considerations involved in translation, such as issues of cultural appropriation, fidelity to the source culture, and the responsibility of translators towards cultural accuracy and respect. It examines the ethical dilemmas faced by translators when navigating cultural differences and power imbalances.

8. **Translation and Cultural Hybridity:** Translation as cultural studies explores the role of translation in the formation of cultural hybridity. It investigates how translations can facilitate the blending and fusion of cultural elements, leading to the emergence of new cultural forms and identities that transcend traditional boundaries.

5.2.5 Process of Translation as Cultural Studies

The process of translation as cultural studies involves a multidimensional and interdisciplinary approach to understanding and analyzing the cultural implications of translation. While the specific steps may vary depending on the research or analysis being conducted, here is a general overview of the process (*Figure: 3.2 Process of Translation as Cultural Studies*)::

1. **Research and Contextual Understanding:** The translator/researcher begins by conducting research and gaining a comprehensive understanding of the cultural context, including the source culture and the target culture(s). This involves studying the cultural norms, values, historical background, social dynamics, and linguistic features of both cultures.

2. **Selection of Text and Translation Material:** The translator/researcher selects the text(s) or cultural artifacts to be translated and analyzed. These texts may include literature, films, advertisements, media content, or other cultural products that reflect significant cultural elements.

3. **Textual Analysis:** The translator/researcher engages in a detailed analysis of the source text to identify cultural references, idiomatic expressions, metaphors, symbols, and other elements that carry cultural meaning. They examine how these elements contribute to the overall cultural context and message of the text.

4. **Translation Process:** The translation process involves making linguistic and cultural decisions to transfer the meaning and cultural nuances from the source language to the target language. The translator/researcher considers various strategies, such as adapting cultural references, translating idiomatic expressions, and conveying cultural connotations effectively.

5. **Cultural Critique and Interpretation:** The translator/researcher critically reflects on the translation choices made, considering their implications in terms of cultural representation, power dynamics, and cultural norms. They analyze the impact of translation on the reception and interpretation of the cultural text, questioning how it reflects or challenges cultural assumptions, stereotypes, or ideologies.

6. **Comparative Analysis:** The translator/researcher engages in comparative analysis, comparing the source and target texts to assess how the translation maintains or transforms cultural elements. They examine the cultural shifts, adaptations, or modifications that occur during the translation process and evaluate the impact on cultural representations and meanings.

7. **Reflection on Ethical Considerations:** The translator/researcher reflects on the ethical dimensions of the translation process, considering issues such as cultural appropriation, fidelity to the source culture, respect for cultural differences, and the potential impact on cultural identities and power dynamics. Ethical considerations play a crucial role in shaping translation practices within the framework of cultural studies.

8. **Interpretation and Conclusion:** The translator/researcher interprets the findings of the analysis, drawing conclusions about the cultural implications of the translation. They reflect on the ways in which translation influences cultural exchange, representation, intercultural understanding, and the negotiation of cultural identities. The conclusions may contribute to broader discussions within the field of cultural studies.

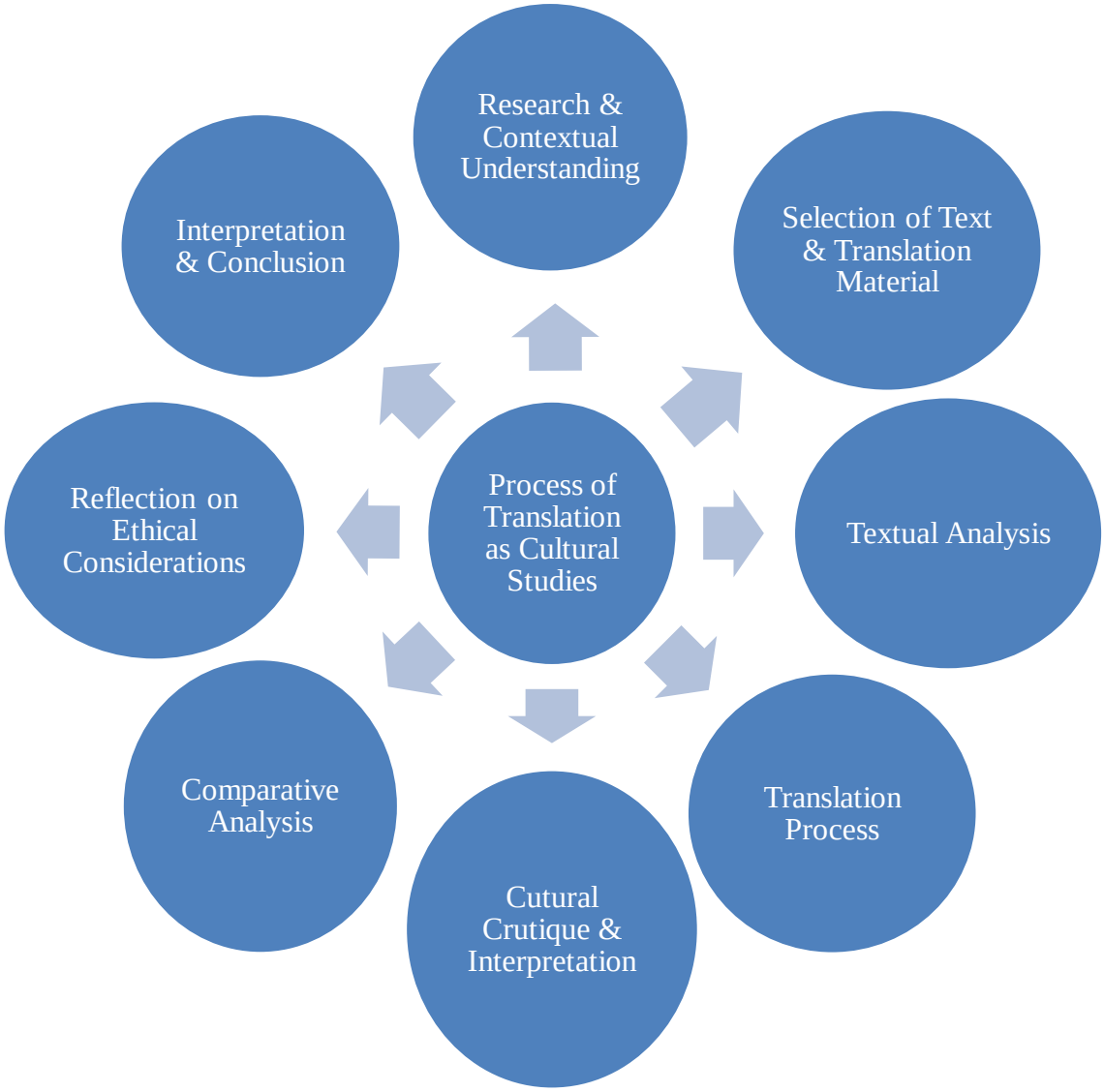

Figure: 3.2 Process of Translation as Cultural Studies

❖ **CHECK YOUR PROGRESS – 2**

i) Multiple-Choice Questions:

1. What does translation as cultural studies involve?
   a) Examining the linguistic aspects of translation
   b) Analysing the cultural implications of translation
   c) Studying the historical development of translation
   d) Focusing on the technicalities of translation techniques
2. What is the purpose of translation as cultural studies?
   a) Facilitating linguistic communication
   b) Promoting cultural diversity

c) Ensuring grammatical accuracy
d) Standardizing language usage

3. What is the significance of translation in cultural studies?
   a) It enhances cultural assimilation.
   b) It perpetuates cultural stereotypes.
   c) It fosters intercultural understanding.
   d) It promotes linguistic exclusivity.

ii) Answer the following questions

1. What is the importance of translation as cultural studies?
2. Write the scope of translation as cultural studies.

5.4 LET US SUM UP

In this unit, you have learnt

- translation
- cultural translation, theory and concept of cultural translation
- role of translation in culture
- cultural factors in translation
- role of translation in India
- cultural studies
- translation as cultural studies
- importance, purpose, scope and process of translation as cultural studies

5.5 KEY WORDS

1. Intercultural Communication: The exchange of ideas, information, and cultural expressions between individuals or groups from different cultural backgrounds.

2. Cultural Hybridity: The blending, fusion, or mixture of cultural elements, practices, and identities, resulting in the emergence of new cultural forms.

3. Cultural Diversity: The presence and coexistence of multiple cultures, languages, and cultural expressions within a particular society or global context.

4. Cultural Heritage: The cultural artifacts, traditions, knowledge, and practices passed down from previous generations, representing the collective identity and history of a particular culture.

5. Cultural Hegemony: The dominance or influence of a particular culture, language, or set of cultural values over others, often resulting in unequal power relations.

5.6 SUGGESTED READING

1. Bassnett, S. (2014). Translation. Routledge.

2. Hermans, T. (Ed.). (2010). The Manipulation of Literature: Studies in Literary Translation. Routledge.

3. Even-Zohar, I. (2000). The Position of Translated Literature within the Literary Polysystem. In L. Venuti (Ed.), The Translation Studies Reader (2nd ed., pp. 192-197). Routledge.

4. Munday, J. (2016). Introducing Translation Studies: Theories and Applications (4th ed.). Routledge.

Answers

Check Your Progress – 1

i) Multiple-Choice Questions:

1. a) Translating cultural texts into different languages

2. b) Foster understanding between different cultures

3. a) Facilitating dialogue between different cultures

ii) Answer the following questions

1. Please refer: 3.1.2 Role of Translation in Culture
2. Please refer: 3.1.5 Concept of Translation Studies

Check Your Progress – 2

i) Multiple-Choice Questions:

1. b) Analysing the cultural implications of translation

2. b) Promoting cultural diversity

3. c) It fosters intercultural understanding

ii) Answer the following questions

1. Please refer: 3.2.2 Importance of Translation as Cultural Studies
2. Please refer: 3.2.4 Scopes of Translation as Cultural Studies2

BAOU
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યુનિવર્સિટી ગીત

સ્વાધ્યાયઃ પરમં તપઃ
સ્વાધ્યાયઃ પરમં તપઃ
સ્વાધ્યાયઃ પરમં તપઃ

શિક્ષણ, સંસ્કૃતિ, સદ્‌ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેંકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેંકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ

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