

Diploma in Translations Studies

DTS-06

Literary Translations

Rewriting English
अनुवदति भाषा
Translation
भाषा
अनुसर्जन Refraction
अनुवाद हिन्दी
गुजराती अनुसर्जन Langunge भाषांतर
Adaptation **Transcreation**

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Vice Chancellor

Dr. Babasaheb Ambedkar Open University

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Paper: 06 Literary Translations

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Dr. Babasaheb Ambedkar Open University
(Established by Government of Gujarat)

Diploma in Translation Studies

Paper-06

Literary Translation

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1.0 OBJECTIVES

In this Unit, we shall learn about

- * the concepts of literary translation
- * chief characteristics of literary translation
- * techniques of literary translation
- * skills required for a literary translator

●
On completion of this Unit, you should be able to understand
The basic concepts of literary translation, its chief characteristics,
techniques of literary translation, skills required for a literary
translator

1.1 INTRODUCTION

Literal translation and literary translation are not synonyms.
Literal translation occurs when a text is translated word-for-word
from one language to another. It does not pay much attention to the
meaning of the text as a whole. Such direct translation could result in
unintelligible sentences and poor grammatical structures. On the other
hand, literary translation is the process of translating creative prose
and poetry into other languages. The primary aim is to make literature
accessible to a wider audience base. This literature could be from

ancient literature to contemporary ones. It is crucial because it helps people understand the world around them. It is important for the translator to be faithful to the original.

Literal translation, as stated earlier, refers to direct translation or word-for-word translation of a text done by translating each word separately without even looking at how the words are used together in a phrase or sentence. In translation theory, another term for literal translation is metaphrase (as opposed to paraphrase). It is also to be distinguished from interpretation. One serious drawback of literal translation is that it could lead to mistranslation of idioms.

Interestingly, the term 'literal translation' often appeared in the titles of 19th century English translations of the classical Bible and other texts.

Literal translation can also denote a translation that represents the precise meaning of the original text but does not attempt to convey its style or poetry.

Often literal translation is cited as an example of how wrong it can be and the original meaning is totally lost. If one knows both the languages—the source and the target, as a reader, one can appreciate the pitfalls of literal translation. An oft-quoted example is: The spirit is willing, but the flesh is weak”, was translated into Russian and then back into English it read: The vodka is good but the mutton is rotten.

❖ CHECK YOUR PROGRESS 1

State whether True or False:

- i) Literal translation and literary translation are synonyms.
- ii) Literal translation is also called metaphrase.
- iii) Literary translation attempts to make literature available in other languages.
- iv) Literal translation does not convey the style of the source text.
- v) English translations of classical Bible often contained the term 'literal translation'.

1.2 INTERPRETING THE CONCEPT OF LITERARY TRANSLATION

We should keep in mind at the outset that all translations are not literary translation. We know very well that the translation of a weather report, the interpretation of a witness statement in court, or a translation of the leaflet supplied with a medication – these were not instances of literary translation. Now, the question arises - what constitutes a literary text? It is difficult to define what constitutes a literary text, but there are three qualities that we might reasonably expect literary texts to have. Firstly, we generally expect literary

works to be fictional, which means they are created from the imagination, and not presented as bare fact, though they may be based on a true story/stories or situation/s. Secondly, we expect these works to employ “literary devices”, such as rhyme, meter, and figurative language, as well as techniques like repetition, alliteration, and symbolism, to a greater degree than non-literary texts. Next, we might want a literary text to have the potential to have certain cognitive effects on its readers, such as evoking emotions like joy, happiness, sadness, anger, or empathy, bringing about pleasure, helping the readers to organisation their thoughts about a situation or an entity. Having outlined these three broad qualities that constitutes a literary text, we must also keep this in mind that all these qualities can be found in non-literary texts as well.

The translation of literary texts serves as a useful model for translation theory more generally because there is no body of writings that is as comprehensive, intricate and reflective of writing practices of different cultures as the body of literary works generated by humanity. Another reason for the central role that literary works have played in the development of translation theory is offered by cognitive poetics scholars such as Mark Turner, who held the view that the human mind is inherently literary, since the ability to use metaphor, or to be ambiguous, or to reflect what we say in how we say it (a literary device known as iconicity), are fundamental to all human thought. In this view, the human mind is by nature a “literary mind”.

Literary Translation is a sub-discipline of Translation studies which is concerned with the translation of literary texts, and also the translation of any text in a literary way. A translation is usually considered to be literary translation based on the nature of the source text. Thus, the translation of poems, plays, or novels are naturally understood to be obvious examples of literary translation. However, as we have suggested above, it is also possible to consider the translation of advertisements, songs, religious or philosophical texts as literary. To decide whether a translation of a text is indeed done “in a literary way”, we must analyse the literary qualities of the source text. Texts that are literary on the basis of fictionality, stylistic devices, or effect on readers, or a combination of these qualities, are likely to be translated in a literary way.

Literary translators have sometimes been termed ‘double agents’ as they seem to serve two masters: like spies who work for both sides, the original author and the reader in the target language. Just as a double agent will make likely compromises in his or her work, a translator must strike a balance as a text is ushered from one language into a new one.

That brings us to another important point in literary translation: the concept of 'best translation'. We should remember that there is no best 'literary translation'; there are different translations that work for different readers, depending on their interests and goals. The best translation for you is the one that meets your needs and preferences. When you understand the context and the goals of the translation, you are better able to see the choices the translator has made and how the translation may work, or fail to work, for you. Another important aspect of literary translation is that they are affected by the era and place in which they are done. These could be elements that are not a part of the original text like cultural or social views, a political slant and sometimes even religious language.

For many works, particularly ancient ones, there may be many translations available. An ancient work may be translated in a way that sounds modern, or sometimes in a way that seems to capture ancient speech and rhythm. Some translations seek literal accuracy, possibly even at the cost of readability. On the other hand, some may take poetic license. Some translators keep epic poetry in verse form while there are others who prefer to turn it into prose. Translations may also vary greatly in the amount of supporting material that they provide in the form of introductions, glossary, footnotes etc.

❖ CHECK YOUR PROGRESS 2

Fill in the blanks with appropriate words/phrases:

- i) _____ are generally fictional.
- ii) _____ have been dubbed as double agents.
- iii) Literary translation is accepted as a sub-division of _____.
- iv) Human mind by nature is a _____.
- v) Rhyme, meter, figurative language etc. are known as _____.

1.3 CHARACTERISTICS OF LITERARY TRANSLATION

- It is one of the most rigorous and demanding categories of translation.
- It is a combination of linguistic/structural patterns or stylistic features and the implied meanings or functions produced by them.
- It is read as if it is the original.
- It has the same style and contains the meaning and mood conceived by the author.
- Literary translation places emphasis on form and expression.
- It has to create a literary interpretation of the original work.
- The ability to reinterpret is essential to producing a coherent, cohesive and meaningful literary translation.

- The literary translation should read natural in the target language.
- As literary translation is a complex task, the translator is often viewed as a second author.
- Difficulties in the process of literary translation are posed by linguistic complexity, cultural untranslatability and human interference.

❖ CHECK YOUR PROGRESS 3

Answer the following in one sentence:

- i) What does literary translation place emphasis on?
- ii) What does literary translation have to do?
- iii) Why is the ability to reinterpret essential?
- iv) How should literary translation read in the target language?
- v) In literary translation, who is viewed as the second author?

1.4 THE LITERARY TRANSLATOR

The literary translation theorist Nabokov says, “The person who desires to turn a literary masterpiece into another language has only one duty to perform, and this is to reproduce with absolute exactitude the whole text, and nothing but the text”.

Dryden argues that the literary translator “ought to process himself entirely and perfectly comprehend the genius and sense of the author, the nature of the subject, and the terms of the art of subject treated of”.

Schleiermacher writes: “The translator must therefore take as his aim to give the reader the same image and the same delight which the reading of the work in the original language would afford any reader...”.

Literary translation requires a fast pace. The literary translator has to often work against the clock. Literary translators have to be highly experienced. The literary translator must follow the author’s style. He should be able to preserve the ‘essence’ of the original work. It has been said that a literary translation is halfway between conveying the original message and creating a new text. This clearly means that the translator has to juggle between the literal meaning of the source and the style and poetic elements in the target language. The literary translator is responsible for striking a balance that allows the reader to enjoy a seamless translation while simultaneously reflecting the character of the original book.

Let us try to list the skills required for a good literary translator:

- **Excellent Cultural Knowledge:** Required to bridge communication gaps between people from different backgrounds, especially when

slang, references or idioms are used as they may change meaning depending on the context.

- Excellent Writing Abilities: Required to be able to work with different kinds of text styles--- formal, informal, poetic etc.
- Fluency in source and target language: This can be developed by interacting with native users of both languages and will ensure appropriateness.
- Sound Translation Judgement: Translation-related decisions should come instinctively.
- Reading and Research Abilities: Reading in both source and target language as research in latest background information as well as changing jargon and vocabulary will ensure good literary translation.
- Computing Skills: With a fast-growing technological world, this becomes essential at every stage.

Every literary translator is likely to face one or some or all of these challenges:

- i) Idiomatic expressions and word play
- ii) voice and style
- iii) poetry and rhythm
- iv) untranslatable concepts
- v) time and setting
- vi) literal vs. creative translation
- vii) cultural equivalents and adaptations
- viii) footnotes and annotations

❖ **CHECK YOUR PROGRESS 4**

❖ Give one reason about the importance of each of the following:

- i) Computing skills
- ii) Reading and research ability
- iii) Cultural knowledge
- iv) Writing ability
- v) Fluency in source and target language

1.5 TECHNIQUES OF LITERARY TRANSLATION

As with every other form of translation, literary translation too relies on certain specific techniques. A good translator would have theoretical knowledge of these techniques and then apply them appropriately.

A leading Translation specialist, Professor Amparo Hurtado Albir, defines five literary translation techniques. They are:

- i) Adaptation “whereby one cultural element is replaced by another which is typical of the receiving culture”. This can be useful when translating slogans, advertisements etc.
- ii) Linguistic Amplification where “new linguistic elements are added in the target text”. This would mean using a paraphrase to explain a word which has no equivalent in the target language.
- iii) Compensation where “a piece of information or stylistic device is moved to another location in the text, because it does not have the same effect if retained in the same place as in the original text”.
- iv) Elision involves “removing items of information in the original language text so that they do not appear in the target text”. Literary translators are often compelled to do this as this elision improves the stylistic quality of the translated work.
- v) Borrowing is a translation used in literary translation where the translator in “using a word or expression in the original text and placing it as it is, with no modification, in the target text”.

Most literary translators do employ these techniques for a good literary translation. The reader may not be aware of each one of them but the total effect of the translation depends to a great extent on the optimum and appropriate use of these techniques.

❖ CHECK YOUR PROGRESS 5

Match the words in Column A with appropriate words/phrases in Column B:

A	B
i)Adaptation	a)stylistic device moved to another location
ii)Linguistic Amplification	b)one cultural element replaced by another
iii)Compensation	c) removing elements from original text
iv)Elision	d) using a word from original text with no modification
v)Borrowing	e) new linguistic element added in target text

1.6 LET US SUM UP

In this unit, you have learnt:

- i) The basic concepts of literary translation,
- ii) its chief characteristics,
- iii) techniques of literary translation,
- iv) skills required for a literary translator

1.7 KEY WORDS

adaptation, source language, target language, jargon, vocabulary, literary devices, skills, adaptation, elision, interpretation,

1.8 SUGGESTED READING

1. Boase-Beier, Jean, et al. The Palgrave Handbook of Literary Translation. Palgrave Macmillan, 2018.

1.9 ANSWERS

Check Your Progress 1

i) False ii) True iii) True iv) True v) True

Check your Progress 2

i) Literary texts ii) translators iii) translation studies iv) literary mind
v) literary devices

Check your Progress 3

i) It places emphasis on form and expression
ii) It has to create a literary interpretation of the original work
iii) It is essential to produce a coherent, cohesive and meaningful literary translation
iv) It should read natural in the target language
v) The translator is viewed as the second author

Check your Progress 4

i) a fast-growing technological world
ii) to keep pace with changing jargon and growing vocabulary
iii) to bridge communication gaps between people from different backgrounds
iv) to work with different kinds of textual styles
v) to ensure appropriateness

Check your Progress 5

A	B
i) Adaptation	a) one cultural element replaced by another
ii) Linguistic Amplification	b) new linguistic element added in target text
iii) Compensation	c) stylistic device moved to another location
iv) Elision	d) removing items from original text
v) Borrowing	e) using a word from original text with no modification

:: STRUCTURE ::**2.0 Objectives****2.1 Introduction****2.2 Definition and Kinds--- Methodology I****2.3 Methodology (contd.) II****2.4 Definition and Types—Approaches****2.5 Let's sum up****2.6 Key words****2.7 Recommended Reading****❖ Answers**

2.1 INTRODUCTION

As we already know, literary translation involves translating creative works from one language to another, which helps to promote shared values and revitalize literary sources. It also plays a role in shaping a reader's understanding of the world. Despite this, there is currently no widely accepted theory of literary translation. However, both theorists and practitioners agree that a translator should be able to preserve the author's style, meaning, and tone while translating the writer's creativity. It is worth noting that some theorists and practitioners use the terms technique, strategy, and methodology interchangeably. One way to approach this is by considering the purpose of the specific translation in terms of both the text and its function.

❖ CHECK YOUR PROGRESS I

Fill in the blanks with appropriate words/phrases:

- i) It is accepted that the translator of a literary text should be able to translate the style of the author.
- ii) Literary translation helps to revitalize literary sources.
- iii) It is necessary to preserve the author's style.
- iv) Technique and strategy are sometimes used interchangeably.

Literary translation involves translating creative works.

2.2 METHODOLOGY I

Methodology is the systematic, theoretical analysis of the methods applied to a field of study. In the context of translation, there are several well-known methodologies that have been accepted, including those pertaining to literary translation.

As mentioned earlier, there are many theorists and theories. We shall look at a couple of the important ones, beginning with simple ones like borrowing. Jean-Paul Vinay and Jean Darbelnet suggest that there can be either oblique or direct methods of translation. They can be:

i) Borrowing: This is used when an unknown concept or a new technical process is not yet available in the lexicon of TL. They could even be food items (eg, the Tamil 'kanji' or 'koozhu',) and do not have a Gujarati/Hindi equivalent. Translators may choose to retain the original Tamil and have a glossary of such terms.

ii) Calque: In this form of borrowing, the translator may decide to borrow an expression or a compound word and then literally translate each of its elements. For example, 'Adam's apple' is from French and 'beer-garden' is from German. Other common words in English from European languages include 'superman', 'hot dog', etc. They are also referred to as 'loan words'. Over time, some of these may become accepted in the target language.

iii) Literal translation: This sounds correct only if both SL and TL belong to the same family. This may be difficult with idiomatic expressions or verbal phrases from Hindi to English or vice versa. (eg idiomatic expressions like 'let the cat out of the bag', 'pull a rabbit out of a hat'; verbal phrases 'give in', 'give out', 'give away') As we do not have conceptual dictionaries, our traditional dictionaries will not serve the purpose. The translator will not find ready-made solutions and will have to address the totality of the message to see if the translation is adequate.

iv) Transposition: in this method, the translator replaces one word class with another without changing the meaning. It involves changing the sequence of parts of speech when translating. For example, the sentence structure is different in English and Hindi, with English following the SVO pattern while Hindi follows the SOV pattern. To illustrate, let's translate the sentence 'I teach English' into Hindi, and the difference becomes evident. In this case, it is crucial for the translator to understand that it is possible to replace a word category in the target language without altering the meaning of the source text. However, there is no fixed theory to guide this process, so

translators must rely on their judgment to determine what sounds better and results in a more literary translation.

v) Modulation: This variation in the form of the message may be dictated by the fact that a literal translation sounds awkward or is grammatically incorrect in TL. They can be free or fixed with the former suggesting that they have to be thought anew each time. Through modulation, the translator generates a change in the point of view of the message without altering the meaning of SL. Moreover, it may be done so that it does not sound awkward in TL. The reader in TL should be able to accept it as being natural.

vi) Equivalence: these equivalences are usually fixed, such as the sounds of animals. For example, the English cow says 'moo' while the Tamil cow says 'amba'. Similarly, if one were to hit their toe against a piece of furniture, most Indian language responses would be addressed to one's mother as 'amma' in Tamil or 'oh ma' in Hindi, but it can never be 'oh mother' in English. It is more likely to be 'Oh god'. It is probable that within languages of the same family or in culturally similar regions, these equivalences would be the same.

vii) Adaptation: This is often situational and would be related to the culture of the SL. In most Indian languages the expression of 'page laagoon' (Hindi) would be there because of the shared culture. In non-Indian languages 'touch your feet' (which may be a literal translation of 'page laagoon') would convey nothing. The translator would need to adapt it if he is to make any sense in TL.

viii) Compensation: This method is employed when certain elements cannot be directly translated and some meaning may be lost in the process. For instance, in many Indian languages, there are two forms of the pronoun 'you' - 'aap' which conveys respect or a more formal address, and 'tum' which is used among peers and is more informal. This distinction is deeply rooted in culture and cannot be simply translated word-for-word. Therefore, the success of translation in such cases depends on the translator's understanding of cultural nuances. As Louise M. Haywood points out, "we have to remember that translation is not just a movement between two languages but also between two cultures... The translator exercises a degree of choice in his or her use of indigenous features".

❖ CHECK YOUR PROGRESS II

State whether true or false

i) Compensation is used when something cannot be directly translated.

- ii) Translation is not just between two languages, but also between two cultures.
 - iii) Literal translation is most challenging with idiomatic phrases.
 - iv) The borrowed items never become part of TL.
- Methodology is a systematic and theoretical analysis.

2.3 METHODOLOGY II

Many theorists offer various techniques, some of which often overlap. Amparo Hurtado Albir, one of the leading specialists in translation, has defined five literary translation techniques: adaptation, linguistic amplification, compensation, elision, and borrowing. Let's examine each one in more detail:

i) Adaptation is a technique in which one cultural element is replaced by another that is more typical of the receiving culture. It occurs when something specific to one language culture is expressed in a way that is familiar or appropriate to another language culture. It involves changing the cultural reference when a situation in the source culture does not exist in the target culture. This is particularly important in cases such as jokes that are specific to a particular region or caste in many languages of India, which are often untranslatable into non-Indian languages. Therefore, adaptation becomes necessary in order to convey the intended message rather than just the literal meaning of the words.

ii) Linguistic amplification is when the translator chooses to paraphrase a word that has no equivalent in the target language. It can be considered the opposite of the 'linguistic compression technique'. It involves extending a sentence or phrase to further explain, emphasize, or exaggerate certain points of a definition, description, or argument.

iii) Compensation is a standard lexical transfer operation whereby those meanings of the SL text which are lost in the process of translation are rendered in the TL text in some other place or by using other means. It involves shifting a piece of information to another part of the translation where it has a greater effect. Compensation can be useful in instances of wordplay, such as a pun. According to Vinay and Darbelnet, it is a stylistic translation technique where a nuance that cannot be put in the same place as in the original is placed at another point in the phrase, thereby maintaining the overall tone. Compensation can be either local, involving regional expressions, slang words, or distorted grammar, or global, where the translator uses

striking and idiomatic expressions in the TL to compensate for less than ideal situations in other areas.

iv) Elision is the removal of certain items from the source text that are deemed unimportant or do not convey meaning in the target language. According to Albir, elision is a process that involves eliminating information from the original text to ensure it does not appear in the target text. Elision is considered the opposite of the amplification process, as it aims to linguistically compress the text.

v) Borrowing is the act of using a word from the source language, or even a third language if the target language lacks a suitable equivalent. As Albir describes it, borrowing involves taking a word or expression from the original text and directly incorporating it into the target text without any modifications. This technique is not only used in the translation of literary texts but also finds application in medical and business translations. In some cases, borrowed words or expressions may be familiar to speakers of the target language or even untranslatable, thus not requiring further explanation.

❖ Check your Progress III

Match the words/phrases in Column A with the appropriate ones in Column B

A

B

- i) Elision is one of the 5 literary translation techniques.
- ii) Compensation involves the removal of non-important items.
- iii) Amplification involves the replacement of a cultural item.
- iv) Adaptation involves the shifting of information.
- v) Albir is the opposite of compression.

2.4 APPROACHES

In any translation activity, we must remember four basic factors: the message, the audience, the circumstances in which translation takes place, and the circumstances in which the message is received. Translation Studies is a constantly evolving area with new theories and approaches being added each day. However, for the purposes of this course, we will focus only on the major approaches, which are sometimes also referred to as contemporary translation theories. They are:

Sociolinguistic: According to this approach, the social context defines what is translatable and what is not, as well as what is or is not acceptable. This approach believes that a translator is necessarily a product of their society. Our own sociocultural background is present in everything that we translate. Hence, translation is not primarily

linguistic but sociolinguistic because it involves the blend of language and culture, words and concepts, and semantics and pragmatics to understand the true significance of translation (as well as interpretation).

Communicative: According to this approach, the focus is on translating meaning rather than language itself. Language is seen as a vehicle for the message, and instead of directly converting words, it is better to convey the meaning. This approach emphasizes the importance of rendering the contextual meaning of the source language so that both content and language are easily understood by the readers. Newark, who introduced the concept of communicative translation, believes that the majority of texts require communicative rather than semantic translation. According to him, translation is primarily a means of communication and aims to create an effect on the readers similar to that of the original text. He also argues that in communicative translation, the question is not whether it is a correct translation, but rather whether it is a satisfying one.

Hermeneutic: according to Steiner's perspective that all human communication involves translation, this approach views translation as not a science but an 'exact art'. The translator must be able to become a 'writer' in order to capture the intended meaning of the original author. This approach identifies four factors in the 'hermeneutical process': understanding the message of the text, the circumstances in which it was created, its situational context, and its position within a larger textual entity. Hermeneutical translation competence places a significant responsibility on the translator.

Linguistic: The linguistic approach to translation theory began to gain ground about 50 years ago. This approach believes that every text for translation should be considered from the point of view of its fundamental units, namely the 'word', the 'syntagm', and the 'sentence'. Douglas Robinson writes that for some translators, "the entire purpose of translation is achieving equivalence. The target must match the source text as fully as possible". The linguistic approach to translation theory incorporates the following concepts: meaning, equivalence, shift, text purpose and analysis, and discourse register, which can be examined in the contexts of structural and functional linguistics, semantics, pragmatics, correspondence, sociolinguistics, and stylistics.

Literary: This approach posits that translation is not solely a linguistic undertaking, but rather a literary one. According to proponents of this approach, language possesses a certain 'energy' that is manifested through words and is shaped by cultural experiences. It is this energy that imparts strength and significance to language, and it is the responsibility of the translator-writer to convey it. Translated

literature often occupies a unique position within a literary system, simultaneously central and peripheral.

Semiotic: This approach is based on semiotics, which is the study of signs and signification. Thus, translation is considered as a way of interpreting texts in which encyclopedic content varies and each socio-cultural context is unique. According to Susan Petrilli, “translation is a phenomenon of sign reality and, as such, it is the object of study of semiotics”.

❖ CHECK YOUR PROGRESS IV

Define the following:

- i) Semiotic Approach
- ii) Literary Approach
- iii) Linguistic Approach
- iv) Hermeneutic Approach
- v) Communicative Approach

2.5 LET'S SUM UP

In this unit you have learnt:

- * various methods of translation
- * different approaches to translation

2.6 KEY WORDS

Author, translator, linguistics, semiotics, literary techniques

2.7 RECOMMENDED READING

A. Chesterman: Memes of Translation

Jeremy Munday: Introducing Translation Studies: Theories and Applications

M. Baker: In Other Words

U. Eco: A Theory of Semiotics

❖ Answers:

Check your progress I:

i)creativity ii) literary sources iii) author's iv) interchangeable v) literary translation

Check your progress II:

i) true ii) true iii) false iv) false v) true

Check your progress III:

A

B

- i) Elision: the removal of non-important items
- ii) Compensation: shifting of information
- iii) Amplification: the opposite of compression
- iv) Adaptation: replacement of cultural item
- v) Albir: five literary translation techniques

Check your progress IV

- i) Semiotic Approach: Based on semiotics which is the study of signs and signification
- ii) Literary Approach: Translation is not solely a linguistic activity, but rather a literary one.
- iii) Linguistic Approach: Translation should be considered from the perspective of fundamental units, such as words, syntagms, and sentences.
- iv) Hermeneutic Approach: the translator should have the ability to become a writer.
- v) Communicative Approach: Meaning has to be translated, not language.

:: STRUCTURE ::**3.0 Objectives****3.1 Introduction****3.2 Challenges: An overview****3.3 Literary Translator: Characteristics****3.4 Challenges: Prose****3.5 Challenges: Poetry****3.6 Challenges: Drama****3.7 Limitations****3.8 Let's sum up****3.9 Key words****3.10 Recommended Reading****❖ Answers**

3.0 OBJECTIVES

In this unit you will learn about:

- * features of literary translation that require special skills
 - * challenges to be encountered in various genres
- overall limitations in the process

3.1 INTRODUCTION

Over the centuries, literary translation has undergone many changes. In recent decades, translation and translation studies have been included in the syllabus of many universities, particularly in India. Translation is now being recognized as equally important as creative writing. This recognition is due to publishers, as well as government and non-government agencies, acknowledging the significance of literary translations. The vastness, depth, and complexity of literary translation as a subject can be understood when we consider that the Oxford History of Literary Translation in English spans five volumes. The Booker Award for Translation is also held in high regard,

comparable to the award for creative works. Additionally, Amazon has shown support for literary translation, having already covered 15 languages, including Indonesian and Hebrew, as early as 2016. However, it is concerning that translations are still only available in a few languages. The importance of literary translation extends beyond making writings from around the world accessible. It also plays a role in dispelling misconceptions about other cultures and bridging gaps between different societies. It is important to recognize that literary translation requires unique skills that differ from those needed for other types of translation.

❖ CHECK YOUR PROGRESS I

State whether true or false

- i) Literary translation has remained the same down the ages.
- ii) Today, Translation Studies is included in the syllabus of many Indian universities.
- iii) There is a Booker Prize for translated texts.
- iv) Translations are still only available in a few languages.
- v) The Oxford History of Literary translation in English spans five volumes.

3.2 CHALLENGES

Though we are aware of the importance and relevance of Literary Translation, it has its own share of challenges and limitations. As Daniel Hahn sums up the challenges of literary translation, “There’s not a single word in any of the languages I translate that can map perfectly onto a word in English. So, it’s always interpretative, approximate, and creative. Anything that is, itself, a linguistic quality will, by definition, be anchored in a particular language—whether it’s idiom, ambiguity, or assonance. All languages are different.”

On translating a specific word which is culture-specific, Urdu language translator Fahmida Riaz is of the opinion, “Every piece you translate comes from the pen of an individual, so you have to give it an individual treatment. I try to retain the ambiance of the original culture, rather than the language, as it is reflected in the text.” here one could argue that the best translations are those done by the author himself, as Tagore attempted with the Gitanjali. However, Tagore later admitted that his English translation was different from the original Bengali, and he often rewrote many of the verses. Many critics believe that the English translation does not live up to the original Bengali. It is thought that Tagore’s friends urged him to translate into English so that he could be known outside the ‘realms of his native land.’ sisir Kumar Das comments that Tagore engaged in English translations to escape being ‘a mere Bengali poet.’ Kothari

argues, "Tagore engaged in English translation for personal recognition," and he did succeed by winning the Nobel Prize in 1913. This may be the reason why many regional writers in India want their works to be translated into English: to be known at the national level. Another question that continues to be asked is whether Tagore was catering to the Western concept of India. As Kothari points out, "The English Gitanjali began to exist in a transcendental space, where it had no connection with the other sides of Tagore's poetic and political career."

Today in India, Girish Karnad is the best example of a writer who translates his original Kannada plays into English. He has consistently emphasized that when the play is specific to a particular language, the idea of achieving a perfect translation is a myth. As he states, "in translating this play, Hayavadana, I haven't attempted to maintain consistency when rendering the songs into English. Some have been presented in a loose verse form, while others have been given in a straightforward prose version." modern translation theories highlight the fact that translations often become 'transcreations,' resulting in a completely different form of aesthetic appreciation and sensibility.

About the difficulties when translating fiction, best-selling author Patrick Rothfuss points out that problematic areas are even seemingly simple things like names which may convey a world of meaning in SL but mean nothing at all in TL. In the context of Gujarati it could be names of pols (house-clusters) of which there are about 360 today like 'fatasa' pol or even names of people like Aditi or Abhimanyu which carry the weight of tradition or myth in its meaning.

❖ CHECK YOUR PROGRESS II

Fill in the blanks with appropriate words/phrases:

- i) Translation often becomes _____.
- ii) Pols in Ahmedabad are actually house-clusters.
- iii) Names become untranslatable because they could carry the weight of tradition or myth in their meaning.
- iv) Girish Karnad is an Indian dramatist who has translated his own plays into English.
- v) Each play is anchored in a particular language.

3.3 LITERARY TRANSLATOR: CHARACTERISTICS

A literary translator is different from other translators and hence has certain specific characteristics. Firstly, he should be well-read in literature so that he has a clear understanding of literary writings that he has to deal with. Secondly, he should have developed his writing skills in both SL and TL so as to be able to do justice to literary translation. Thirdly, he should have studied other texts by the same

author before he begins the process of translating a text. This will help him understand the style and tone of the author as well as appreciate the personality of the writer which often permeates through his writing. Fourthly, he must have enough creativity to replace words or phrases from SL if they sound artificial or wrong or inadequate in TL. This is also in the case of some information which may need to be shifted in its positioning to be effective in TL.

A literary translator should strive to be faithful to the original while ensuring that the translation captures ‘the same pulse’. However, it is important to avoid transforming the original into something dull and lifeless in another language. As Daniel Hahn points out, “Taking something living and fresh and transforming it into something dull and dead in another language doesn’t seem like genuine faithfulness to me”. It is crucial to remember that literary translation is both an interpretative and a creative act.

It is important to remember that while there may be certain skills that are required for all genres, each genre may also demand additional and specific skills. For example, a translator of drama must be able to contextualize the play in terms of time and place in order for it to be impactful. It is also crucial for the translator to consider whether the play will be read or performed on stage. A translator of poetry must possess a sensitive ear, as poetry combines both sound and meaning, and both aspects must be fully understood for a successful translation. Similarly, a translator of fiction must have a grasp of narrative techniques and the author's voice, whether overt or covert, in order to produce a high-quality translation.

❖ CHECK YOUR PROGRESS III

Give reasons: (in one or two sentences)

The translator of poetry must possess a sensitive ear.

ii) Information may need to be shifted in TL.

A literary translator should strive to be well read in literature.

The translator of prose should understand techniques of narration.

A literary translator should study other texts by the same author, as it helps in understanding the author's style and voice.

3.4 CHALLENGES: PROSE

In this part, we will restrict ourselves to fiction as an example of prose. The setting or milieu, dialogues and character portrayal as narrative techniques, point of view and style and structure add up to the total effect of a novel. A translator should be aware of all these in SL and be able to produce it in TL. The translator Fahmida Riaz pointed out the difficulties of untranslatable words because of cultural differences. She gives the example of ‘sharmana’ in Urdu which is

different from ‘felt shy’, ‘blushed’. ‘was embarrassed’ etc. We can immediately think of many such associated words like ‘ghoonghat’ which is more than ‘veil’ etc. Words for attire like ‘angavastram’, ‘mundu’, ‘davini’ ‘thalappa’ ‘chaniya-choli’ etc. relationships like ‘nanand’, ‘jeejaji’, ‘jhetani’, ‘athangar’ ‘sambandi’, etc religious vocabulary like ‘panchamritam’, ‘agni’, ‘theertham’ ‘abhishekham’, ‘farari’ etc. food items like ‘kanji’, ‘upma’, ‘khaman’, ‘kozhakattai’ etc. parts of the house like ‘mittam’, ‘tinnai’, etc are some simple examples of words which may not have an equivalent in TL. Certain culture-specific words like ‘namaste’, ‘jijivisha’ (means much more than hope), ‘hasrat’, etc. (Please note that the words mentioned here are from various Indian languages and may not have equivalents even in other Indian languages.)

In describing natural regions or flora and fauna, translators may face difficulties as these may be unknown in other regions. Most often, they may resort to a description when a single word may not suffice, e.g., ‘cobbled’, ‘wind-swept’, ‘sun-drenched’, ‘godhuli’, etc.

Another important aspect is the structure of the novel—linear or circular, point of view—first person or omniscient and other narrative details. It is important for the translator to ensure that these are translatable into TL and make necessary changes wherever required.

❖ CHECK YOUR PROGRESS IV

Make a list of ten culture-specific words from Hindi, Gujarati, or any other Indian language and find their equivalents in English. If a single word is not sufficient, use a phrase.

‘jijaji’ – brother-in-law is not specific enough, so it refers to the husband of one’s sister.

3.5 CHALLENGES: POETRY

“Poetry is what gets lost in translation,” said the renowned poet Robert Frost. Many literary translators and theorists agree that translating poetry is more challenging than translating other genres of literature. A critic once remarked about Dryden’s translation of Homer, “It is great poetry but not Homer at all.” It is worth noting the process behind Dryden’s translation of Homer. Even a talented poet and translator like Dryden approached translation with the passion of a scholar. He would sit with a favorite edition of Homer, such as Prateus, Ruaeus, Casaubon, or Cnipping, and carefully read the original text. He would often consult the Latin prose Interpretatio and study the accompanying annotations. When encountering a difficult or disputed passage, he would refer to other editors, compare their opinions, and ultimately choose to follow one authority or create his own interpretation. He also had one or more earlier English

translations, especially those written in heroic couplets, open before him. From these, he would occasionally borrow rhymes, phrases, or even entire lines and passages. This process sheds light on the translation of classical works, and although it may be easier to translate contemporary works, the process may not differ significantly.

The challenges in translating poetry are further complicated by the fact that the ‘meaning’ of the poem is the poem itself: not simply the sum of the meanings of its words, but rather the effect created by the intricate interplay between the words. As Dryden wrote in the dedication to his translation of Aeneid, “His words are not only chosen, but also the positions in which he places them, for the sake of their sound. Anyone who moves them from the positions their master has assigned them to disrupts the harmony.” as a poet once remarked, the translation of poetry is a significant challenge due to the presence of ‘verbal emotional triggers’.

And thus, with every translation of a foreign poem, there are two possibilities: a new English poem of intrinsic interest may be born or a new interpretation of the original poem will now be available.

A translator of poetry has to consider the rhyme, rhythm, figures of speech associated with sound, and meter. Since not all languages have the same sounds, the translator may need to find an alternate syllable in the target language that has the same effect on the reader. Often, these elements may be difficult to translate or sound artificial in the target language. Figures of speech such as puns, hyperboles, idioms, and symbols all present major challenges for the translator of poetry. Additionally, the form of poetry itself can pose a problem, as seen in the case of haiku or the heroic couplet.

Let us remember that in translating poetry, the translator can choose any of these methods/strategies or even a combination of more than one. Some of the important ones are: phonemic, literal, metrical, rhymed, blank verse, poetry into prose, and interpretation.

However, all of these challenges are not insurmountable, as the vast body of poetry translated throughout the world and across time has shown.

Test your Progress VI

Match the words/phrases in Column A with the appropriate ones in Column B

- | A | B |
|--|-----------------------------|
| i) Translation of Homer | a) associated with sound |
| ii) Dryden | b) Dryden |
| iii) Tough | c) verbal emotional trigger |
| iv) Translation of poetry- a challenge | d) scholar-translator |

3.6 CHALLENGES: DRAMA

When translating drama, one of the main challenges is dealing with the differences between reading a play and watching it being performed. For instance, when reading a play, one must imagine the gestures, accents, and voice modulations that greatly enhance the effect when the play is enacted. In this genre, the absence of the actual author is prominent, as the dramatist can only communicate through their characters, making it difficult for the reader to determine who is the actual mouthpiece of the author. This difficulty does not exist in fiction or poetry.

Therefore, in translating drama, the translator requires special skills. Firstly, the translator has to understand the printed text well and be able to imagine the presentation of the play probably taking cues from stage direction etc given by the playwright. As the drama translator, Zuber-Skerritt pointed out: “A play written for performance must beactable and speakable. Therefore, non-verbal and cultural aspects and staging problems have to be taken into consideration”. He needs to ensure that he does not fall into the trap of misinterpretation arising out of linguistic or cultural difficulties. When the languages and cultures of SL and TL are very different, the translator may face problems arising out of dialects or social factors like gender, class, caste, social strata etc. Even within India, translation of a play like Girish Karnad’s Nagamandala may pose serious problems because as the playwright himself has often reiterated its premise is basically ‘Kannadiga’ and maybe to some extent ‘pan-Indian’. If a play has songs, the translation poses even greater challenges not only because of the musicality typical of each language but also because it is often loaded with cultural references to tradition, mythology etc. Word play etc is very common if the songs are in a playful mood and these do fall under the category of ‘lost in translation’.

Wallwarth argues, “it is absolutely imperative when translating a play to translate it aloud and to listen carefully—even to savour—the various versions into which virtually every conceivable line can be translated”. If the use of nasal sounds or sibilants has been intentionally used in SL, the translator may have difficulty achieving the same effect in TL. Many translation principles do not fit the bill for languages as varied as Swahili and Malayalam, for example. Often, translators are guided by the principle of integration into the TL culture as being of paramount importance. Hence, drama

translation practitioners are aware that their translation could fall into any of the following categories: adaptation, acculturation, rewriting, version, transplanting, naturalizing, neutralizing, recreation, transposition, assimilation, domestication, re-appropriation, etc., to name a few.

We must remember that there cannot one single theory or yardstick to determine good translation of drama because both the original play in SL and the various translation down the ages have to accept what Brisset had said, “drama as an art form is social and based on communal experience. It addresses a group of people in a particular place at a particular time. It grows directly out of a society, its collective imagination and symbolic representations, and its system of ideas and values”. This is of paramount importance to the translator whether he is working with a national text or a foreign text. Aaltonen is of the opinion that the drama translator attempts to “blur the borderline between the familiar and the unfamiliar”. The translator needs to use a strategy to bring the discourse of the source text in line with that of the receiving theatrical system and the entire target society which will guarantee its acceptance and integration.

❖ CHECK YOUR PROGRESS VI

State whether true or false:

- i) The drama translator attempts to blur the borderline between the familiar and the unfamiliar.
- ii) Drama grows out of the collective imagination of a society.
- iii) Drama translation is the same whether it is to be read or staged.
- iv) Cultural differences between SL and TL do not matter.
- v) Girish Karnad wrote in Kannada.

3.7 LIMITATIONS

No two words are precise equivalents, just as no two leaves of a forest are exactly similar,” said Victorian translator Jowett. We have examined the challenges faced by translators in different genres. Now, let us explore some of the limitations and problems encountered by literary translators in the present day.

Firstly, choice of literary text. This may often not be just limited to the taste or ability of the translator. If it is a living author, permission of the author and the publisher is just the beginning. The phrase ‘politics of translation’ has been used and misused in many ways. Very simply, it refers to the purpose behind the translation, the social or political climate of the region/country where the translation takes place. Hence some texts may find more translators than required while others may be relegated to the dustbins of forgotten texts. Secondly, some governments encourage the translation of certain texts or dissuade

some for their own political agenda. Thirdly, the dearth of good translators with sufficient expertise in SL and TL. It is imperative that the process of ‘back-translation’ should be encouraged in order to ensure the veracity and reliability of the translation. Fourthly, the age in which the translation is being done is a great limiting factor because just as the original text is born out of a specific time and place, so too is the translation. And if more than one translation of a given text is published in the same period, it may be worthwhile to look at the antecedents as well as the political agenda of the translator. The other limitations are common to all translations and are therefore not being repeated here.

❖ CHECK YOUR PROGRESS VII

Fill in the blanks with appropriate words/phrases:

- i) The other limitations are common to all translations.
- ii) contextual knowledge helps in checking veracity of the translation.
- iii) If the author is living, permission would be required for translation.
- iv) contextual knowledge is the first step for every literary translator.
- v) contextual knowledge is often misinterpreted to mean different things.

3.8 LET’S SUM UP

In this unit you have learnt about

- *Challenges in translating various genres
- * Specific skills required for the literary translator
- * Limitations in literary translation

3.9 KEY WORDS

transcreation, linguistic quality, sound and sense, actable and readable, figures of speech, culture-specific

3.10 RECOMMENDED READING

Bassnett, S.: Translation Studies

Rita Kothari: Translating India

Theo Hermans Ed.: The Manipulation of Literature: Studies in Literary Translation

❖ Answers

Check your progress I

- i) false ii) true iii) true iv) false v) true

Check your progress II

- i) transcreation ii) house clusters iii) myth/tradition iv) Girish Karnad
- v) linguistic quality

Check your progress III

As sound and sense cannot be separated in poetry.

To make it sound natural

To be able to translate well

To produce a good translation

To be able to understand the author

Check your progress IV

Unseen words need to be chosen by the student.

Example: ‘sadubhai’ (Gujarati) No English equivalent, hence ‘husband of one’s wife’s sister’.

Check your progress V

A

- i) Translation of Homer
- ii) Dryden
- iii) Tough
- iv) Translation of poet
- v) rhyme and rhythm

B

- a) Dryden
- b) scholar/translator
- c) translation of classics
- d) verbal emotional trigger challenge
- e) associated with sound

Check your progress VI

- i) true ii) true iii) false iv) false v) true

Check your progress VII

- i) limitation
- ii) back-translation
- iii) author
- iv) choosing a literary text
- v) politics of translation

:: STRUCTURE ::**4.0 Objectives****4.1 Introduction****4.2 Essential features of Literary Translation****4.3 Forms of Literature in Literary Translation: Poetry****4.4 Forms of Literature in Literary Translation: Prose****4.5 Forms of Literature in Literary Translation: Drama****4.6 Untranslatability****4.7 Let's Sum Up****4.8 Key Words****4.9 Recommended Reading****❖ Answers:**

4.0 OBJECTIVES

In this unit you will learn about

*Translation of various forms of literature

*Challenges faced by the translator

4.1 INTRODUCTION

You already know that literary translation is the communication of the meaning of literature from a source language into a comprehensive version in the target language without causing any loss to the original message. The earliest literary translations were done even before the invention of paper and the printing press. Scholars probably used palm leaves initially. The Mahabharata, the Holy Bible, and The Holy Quran were among the earliest translations. Translation differs from language to language, culture to culture, and form to form. It is important to consider the translation of specific forms of literature, such as prose to poetry, essays to criticism, biography to autobiography, folklore to folk tales, diary to memoirs, fantasy to science fiction, and travelogues, among many others. Earlier, drama was considered one genre, but today we have a variety of genres,

including melodrama, farce, social drama, spiritual drama, and opera. Literary translation has unlimited scope today, with Coelho's 'The Alchemist' being translated into 80 languages. Information technology has given momentum to literary translation, especially with the invention of internet services. The publishing industry has also made literary translations more easily available. In India, both government and non-government agencies have been established to promote literary translation.

❖ CHECK YOUR PROGRESS I

State whether true or false:

- i) The earliest translations began with the invention of paper.
 - ii) the publishing industry has already made translations more easily available.
 - iii) In literary translation, the original message is sometimes lost.
 - iv) The Alchemist has been translated into 80 languages.
- Literary translation has received a significant boost in India today.

4.2 ESSENTIAL FEATURES OF LITERARY TRANSLATION: POINTS TO REMEMBER IN LITERARY TRANSLATION

Meaning is not fixed and can vary depending on interpretation.

- ii) Literary translation is more than just changing from one language to another; it is also a transfer to another culture.
- iii) Literary translation can vary from translator to translator as it is not merely the translation of words.
- iv) There may not be the possibility of complete faithfulness in the strictest sense.
- v) Academically, there is currently no established theory of literary translation.
- vi) Translation of technical texts is much easier as there is no creativity involved there.
- vii) Domestication, or imparting a local flavor, is an essential part of literary translation, and this must be done without negating the essence of the original text.

❖ CHECK YOUR PROGRESS II

Fill in the blanks with appropriate words/phrases:

- i) Imparting a local flavour in translation is called domestication.
- ii) Translation of technical texts is easier as there is no creativity involved.
- iii) literary translation is also a transfer of culture.
- iv) the meaning of literary translation is not fixed as it can differ according to interpretation.
- v) Literary translation is not merely translation of _____.

4.3 FORMS OF LITERATURE IN TRANSLATION: POETRY

The challenges of translating poetry are vividly described by Slutsky: “While translating verse,/You crash through a wall,/And with a bloody face,/You suddenly find yourself on stage,/Lit up by thousands of watts,/Facing thousands of eyes,/After having made your way/Through the brick, like a stream”. It is generally agreed that a translator of poetry does not necessarily have to be a poet, but they should possess a ‘poetic sensibility’. As Newmark once commented, “A successfully translated poem is always another poem”.

Probably, the earliest translations were of poetry all over the world like the great Indian epics as well as the Bible and the Koran. And yet, even today it is considered the most problematic and challenging: Francis calls it the ‘unanalysed black box’. This is obviously because of the cultural prestige of poetry which requires time, effort and ingenuity to translate traditional rhyme, rhythm structures and the figurative language involved. The translator should be able to decide whether the beauty of that particular poem lies in its sound or sense and make the appropriate choice if required. In the translation of poetry, often Nida’s concept of dynamic translation is preferred so that the meaning in TL will trigger the same impact on the audience as the original wording did in SL. Poetry translators have to bear in mind that in poetry, form and content cannot be separated. Lefever suggests a number of methods of translation of poetry: phonological translation, literal translation, rhythmic translation, interpretive translation, translation into prose etc.

It is important to remember that the term poetry encompasses various forms such as narrative poetry, lyric poetry, epic poetry, and satirical poetry, as well as specific forms like ballads, elegies, and songs. Each of these forms may require different approaches in the translation process. When translating poetry, it is helpful to follow these steps: i) select the poet to translate, ii) research the background of the poet, iii) carefully analyze the poem, iv) identify any parallel texts, and v) utilize technology if necessary.

Poetry translation is more than an activity; it is an act of creativity. The goal of translation should not be to make the poem more difficult to understand than the original. The guiding principle should be to preserve the essence of the poem without any losses or gains. The translator must strive to become the voice of the poet, ensuring that the translated version does not sound like a mere translation.

The challenges in translating poetry are further complicated by the language-specific nature of figures of speech such as alliteration,

assonance, consonance, and onomatopoeia, which are related to sound, as well as rhyme and rhythm.

❖ CHECK YOUR PROGRESS III

Answer in one word/phrase:

- i) What should the translator of poetry have, even if they are not a poet?
- ii) Newark called a successfully translated poem an 'impossible possibility'.
- iii) What should the translator strive to become?
- iv) What does Francis call the translation of poetry?
- v) What is considered language-specific?

4.4 FORMS OF LITERATURE IN TRANSLATION-- PROSE

When we talk of prose, we include novels, short stories, essays, folk tales, memoirs, criticism, biographies, autobiographies, science fiction etc. Beginnings of translation of prose in Europe can be traced to the latter half of the 15th century. It may be essential to understand that prose translation is different from poetry translation but that does not mean that it is easier. As with any other translation, it has to carry meaning for the reader of TL. Benjamin Walter explains prose translation using the symbol of a tangent: translation is like a straight line or curve, which touches the circle (the original) in one single point and follows its own way later. An interesting simile I came across is that of Brazilian critics who consider translators to be 'cannibals' who devour the source text and create something totally new. Nida believes that translation should be 'the closest natural equivalent' to the source- language message. Language has more than a communicative or societal and connective purpose in literary-prose translation. Prose narrative texts are dominated by literary and stylistic devices just as poetry is. Some modern novels like the stream of consciousness novels may use images and symbols that the translator has to pay special attention to. Other problems could arise from the use of word-play, ambiguity, irony and culture-specific literary devices. Occasionally, obscene language and four-letter words may seem difficult or even impossible for the translator. If dialects and neologisms are present, the translator may have to choose an appropriate dialect and also decide on which type of translation should be used: literal, functional, formal, ideational etc. In the Indian context, translation of Dalit literature can pose problems if the translator is not able to use an appropriate dialect in TL as dialect is part of the characterisation, and it suggests the true nature and the cultural and social background of the speaker.

As we have seen in the case of translating poetry, translating prose also presents specific challenges. The translator must be able to reproduce the content and style that already exist in the source language (SL) into the target language (TL). In prose, the main difficulties may arise from the unavailability of exact single word meanings, differences in grammatical structures, and language-specific idiomatic expressions. As Sapir states, “No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached”.

In order to ensure a successful literary translation of prose texts, the translator should adhere to the following principles:

- i) good understanding of SL
- ii) excellent control of TL
- iii) awareness of the subject matter being translated
- iv) deep knowledge of the idiomatic correspondences between the two languages
- v) the ability to choose between metaphrase and paraphrase as the situation demands

Another interesting list of principles has been provided by Hillaire Belloc, who believes that each translator should view the proposed text as a structured whole. Belloc lists some of the principles as follows:

The translator must regard the work as an integral unit.

- ii) The translator must decode each idiom individually.
- iii) The translator should have the ability to ‘alter courageously’.
- iv) The translator must never ‘overstate’.

❖ CHECK YOUR PROGRESS IV

Match the words/phrases in Column A with appropriate ones in Column B:

A	B
i) Dalit literature	a) Benjamin Walter
ii) closest natural equivalent	b) 15 th century
ii) images and symbols	c) Nida
iv) European translation of prose	d) stream of consciousness novel
v) symbol of tangent	e) appropriate dialect required

4.5 TRANSLATION OF FORMS OF LITERATURE: DRAMA

The genre of drama includes comedy and tragedy, tragi-comedy and farce, the One-Act Play, and some theorists even include the Opera.

Translating drama is distinct from translating other genres due to the multiple relationships the translator must navigate simultaneously: the source text and the target text, the target text and the target performance, the target text and the target audience, and the impact on both the source language audience and the target language audience, among others. It is evident that the translator must possess a sense of theater. The earliest known translations of drama are the Roman translations of Greek drama around the 4th century BCE. The Romans likely imported and translated numerous Greek texts, sometimes adapting them to suit the target audience. Even today, translations continue to serve as the basis for many national theaters. We must keep in mind that a written translation can differ significantly from a translation for the stage.

Writing about translating of drama, Hamberg writes, “It must characterise the speaker and thus seem genuine; it must characterise time and place as well as social class; it must not be ambiguous.... It goes without saying that an easy and natural dialogue is of paramount importance... otherwise the actors have to struggle with lines that sound unnatural and stilted...”. Gravier continues almost along the same lines when he writes: “The translator must not also forget that the words of the play text when spoken at normal speed are captured only once by the audience... Each allusion must be transparent... Archaic grammatical forms must be avoided”. The difficulties of translation of drama have been highlighted time and again with various points being stressed upon, as Wallwarth says, “The dramatic translator must have a sense of the rhythm of speech patterns” and “it is absolutely imperative when translating a play to translate it aloud and to listen carefully—and even to savour--- the various versions into which virtually every conceivable line can be translated”. Pronunciation of names, humour, expletives etc. may also pose problems and need special attention. Music is another important factor that would pose problems for the translator of drama. The translated play is actually uprooted and placed in an entirely new cultural context. Some of the terms often used in translation of drama are: ‘adaptation’, ‘acculturation’, ‘rewriting’, ‘version’, ‘transplanting’, ‘naturalizing’, ‘neutralising’, ‘transposition’, ‘domestication’ and many more. In the context of these terms, we can look at the words of Brisset who writes, “drama as an art form is social and based on communal experience. It addresses a group of people in a particular place at a particular time. It grows directly out of a society, its collective imagination and symbolic representations, and its system of ideas and values”. The translator of drama has to use a suitable strategy to bring the discourse of the source text in line with that of the receiving theatrical system and the entire target society which will guarantee its acceptance and integration.

❖ CHECK YOUR PROGRESS V

State whether true or false:

- i) Drama is based on communal experience.
- ii) The translated play is uprooted and placed in a new cultural context.
- iii) The earliest translations were of Greek plays into Roman.
- iv) In a play, the audience can hear the same dialogue repeatedly.
- v) Music is another area of difficulty for the translator of drama, as highlighted in the previous text.

4.6 UNTRANSLATABILITY IN LITERARY TRANSLATION

It is accepted by all theorists that every translator has to tackle the problem of untranslatability in all translations but this is particularly apparent in literary translation. The difficulty can be either linguistic or cultural. Terms on concepts not available in TL is an issue common for most languages. About linguistic untranslatability, Prof. Liu Biquing writes: “The structure of language commonly shows the characteristics of the language, these characteristics can only be found in relative (sic) language... it may need to change the code completely in non-relative languages”. Some of these are: i) Phonology as each language has its own phonemic system ii) Puns iii) Alliteration iv) All sound related figures of speech like assonance, consonance etc.

Cultural untranslatability is apparent, as languages are embedded in specific historical, natural, social, and religious contexts. Untranslatability in the cultural context can arise from differences in beliefs, perspectives, and imaginaries. As Nida once emphasized, “For successful translation, being familiar with two cultures is even more crucial than mastering two languages, as language holds meaning within its cultural backdrop.” at times, the translator may need to resort to interpretation instead of literal translation.

In the translation of poetry, the issues may be different due to the close relationship between sound and sense. Some of these issues have already been addressed earlier in this unit.

Various suggestions have been proposed to overcome the problem of untranslatability, such as word adaptation or word creation. Some translators opt to include a glossary or footnotes to clarify the meaning.

Literary translation requires both skill and practice if it is to succeed.

❖ CHECK YOUR PROGRESS: VI

Fill in the blanks with appropriate words/phrases

- i) To clarify the meaning, some translators add a glossary at the end.

- ii) In poetry, there is a close relation between sound and sense.
- iii) Untranslatability can be linguistic or cultural.
- iv) Language has meaning only in a cultural context.
- v) To succeed in literary translation, the translator needs both skill and practice.

4.7 LET'S SUM UP

In this unit you have learnt:

In this unit you have learnt about literary translation of various genres.

* problems in literary translation

4.8 KEY WORDS

genres, figures of speech, culture-specific, untranslatability, images, symbol

4.9 Recommended Reading

M. Baker : Encyclopedia for Translation Studies

Chantal Wright: Literary Translation

Mona Baker: In Other Words: A Course Book on Translation

Susan Bassnett: Translation Studies

❖ Answers:

I i) false ii) true iii) false iv) false v) true

II i) domestication ii) technical texts iii) literary iv) meaning v) words

III i) poetic sensibility ii) another poem iii) voice of the poet iv) unanalysed black box v) figures of speech related to sound

IV

A

B

i) Dalit Literature requires the appropriate dialect.

ii) Closest natural equivalence: b) Nida

iii) Images and symbols c) stream of consciousness novel

iv) European translation of prose d) 15th century

v) Symbol of tangent e) Benjamin Walter

V i) true ii) true iii) false iv) false v) true

VI i) glossary ii) poetry iii) linguistic and cultural iv) cultural v) skill and practice

:: STRUCTURE ::

- 5.0 Objectives**
- 5.1 Introduction**
- 5.2 The Elements of Poetry**
- 5.3 Objectives of Translating Poetry**
- 5.4 Challenges of Translating Poetry**
- 5.5 Strategies of Translating Poetry**
- 5.6. Check Your Progress**
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- 5.8 Key Words**
- 5.9 Suggested Reading**
- 5.10 Answers**
- 5.11 Supplementary Reading**

5.0 Objectives

In this Unit, we shall

- Discuss the elements of poetry and the process of translating poetry
- Examine the challenges of translating poetry
- Translate poems from Gujarati/Hindi to English.

On completion of this Unit, you should be able to

- Identify the elements of poetry and the process of translating it
- Outline the challenges of translating poetry
- Translate poems from Gujarati/Hindi to English in a meaningful manner.

5.1 INTRODUCTION

Translating poetry is a challenging task that requires careful consideration. Poetry has unique elements that can greatly impact its meaning, making it more difficult to translate compared to other types of text. The main objective of this course is to provide a comprehensive understanding of the traditions, theories, and processes of translation, giving you insight into the meaning, context, and

process of translation through a historical perspective. This chapter delves into various approaches to poetry translation, exploring the intentions of both the author and translator, as well as the overall function of the text.

5.2 THE ELEMENTS OF POETRY

What is a poem?

According to the Oxford English Dictionary, poetry is defined as “The art or work of a poet”. Translation is often considered to be an art as well. The task of a translator is to turn one form of art into another while preserving the aesthetic value of the original work. Therefore, in order to delve deeper into poetry translation, it is important to first understand what a poem is and what its key elements are. The visual distinctiveness of poetry on printed paper is one way to recognize poetry, but it is not the only way. Poetry can also be identified through spoken word performances, digital media, and even through oral tradition.

Poetry is a form of literary expression that uses language to evoke emotions, express ideas, and create aesthetic experiences. It can take many forms, including free verse, sonnets, haikus, and epic poems, among others. It often employs literary devices such as rhyme, meter, imagery, and figurative language to create meaning and impact. Poetry is valued for its ability to convey complex ideas and emotions in a condensed and powerful way. Now, let’s examine the key elements of poetry:

Sound: Poetry uses sound intentionally to create an auditory experience for the reader. This includes the use of alliteration, rhyme, and repetition, which contribute to the musicality and impact of the language. Additionally, poetry often incorporates a specific rhythm or meter, which is the pattern of stressed and unstressed syllables in a line of poetry. This meter adds a musical quality to the language and enhances the overall effect of the poem. The rhythm of a poem, created by the meter, word choice, and phrasing, is referred to as its cadence. It can be fast or slow, smooth or choppy, depending on the poet's intention. Rhyme, the repetition of similar sounds at the end of words, is frequently employed in poetry to create a musical or lyrical effect. Rhyme can be exact or approximate and can occur at the end of lines (end rhyme) or within lines (internal rhyme). Poets use rhyme to emphasize certain words or ideas, create memorable patterns, or enhance the meaning of a poem. An example of rhyme and rhythm can be seen in the following nursery rhyme:

Twinkle, twinkle, little star,
How I wonder what you are.

Up above the world so high,
Like a diamond in the sky.

In this nursery rhyme, "Twinkle, Twinkle, Little Star" is written in trochaic meter, which means that each line consists of trochees - two syllable pairs with the first syllable stressed and the second syllable unstressed. So, each line of "Twinkle, Twinkle, Little Star" consists of eight syllables with the stress falling on the first syllable of each pair:

TWIN-kle, TWIN-kle, LIT-tle STAR,
HOW I won-der WHAT you ARE.

The rhyme scheme is AABB, with "star/are" and "high/sky" being the rhyming words. The rhythm is an iambic tetrameter, which means each line has four iambs (two syllables with the first syllable unstressed and the second syllable stressed), creating a simple and gentle beat that is easy to recite and remember.

Form: Poetry can take many different forms, such as sonnets, haikus, or free verse. Sonnets, for example, are poems that consist of 14 lines and typically follow a strict rhyme scheme and meter. The form of a poem can help **structure the content and meaning, and can add to the overall effect of the poem.** Different forms of poetry can create different effects and convey different meanings. For example, sonnets are often used for love poetry because the strict structure creates a sense of order and control, which can reflect the idea of love as a structured and controlled emotion.

Imagery: Poetry often utilizes vivid and evocative imagery to create a sensory experience for the reader. The use of metaphors, similes, and other figurative language can contribute to the distinctive and memorable quality of poetry. In William Wordsworth's poem "I Wandered Lonely as a Cloud," the poet **employs vivid visual imagery to depict the beauty of nature:**

I wandered lonely as a cloud
That floats high above valleys and hills,
When suddenly, I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

In these lines, Wordsworth uses sensory language to create a mental picture of a beautiful scene in nature. The image of the "golden daffodils" beside the "lake" and "beneath the trees" evokes a sense of peace and tranquility, while the use of words like "fluttering" and "dancing" creates a sense of movement and energy. By using imagery in this way, Wordsworth is able to convey the beauty and power of nature, and to evoke a sense of wonder and awe in the reader.

Conciseness: Poetry often conveys meaning and emotion through a condensed form. The use of fewer words and the emphasis on precise language can create a unique and powerful effect in poetry. In Ezra Pound's poem "In a Station of the Metro," the poet uses **only 14 words to convey a vivid and powerful image:**

The apparition of these faces in the crowd;
Petals on a wet, black bough.

In these two lines, Pound utilizes a metaphor to depict the faces of individuals in a congested train station as "petals on a wet, black bough." This analogy generates a striking image of faces that are delicate and beautiful, yet also vulnerable, akin to petals on a damp and dark branch.

The use of concise language in this poem is particularly effective because it allows Pound to convey a lot of meaning in just a few words. The comparison between faces and petals creates a sense of fragility and transience, while the image of the wet, black bough suggests a sense of darkness and decay.

It is important to note that conciseness is not a defining characteristic of poetic forms such as epics and ballads. Epics and ballads are long narrative poems that tell a story and often have a more expansive scope and length than shorter forms of poetry. In these longer forms, the focus is on the development of character and plot, and there is often more room for descriptive language and world-building.

5.3 OBJECTIVES OF TRANSLATING POETRY

The objectives of translating poetry can vary depending on the purpose of the translation and the intended audience. The most obvious objectives of translating poetry are to make it accessible to a wider readership who do not understand the original language, preserve the original work, and enable readers to experience the beauty and power of the poem in a different language. Some specific objectives of translating poetry may include:

Transferring the original meaning: The primary objective of the translator is to accurately convey the meaning of the original poem in the target language while preserving the tone, style, and overall message of the original work.

Capturing the poetic essence: In translating poetry, it is essential to capture the unique features of the original work that make it poetic, such as its rhythm, rhyme, and figurative language. The translator must strive to create a work that is not only accurate but also aesthetically pleasing in the target language, while preserving the tone, style, and overall message of the original work.

Conveying cultural nuances: Poetry often reflects the cultural values and traditions of the society in which it was created. Therefore, a translator must be sensitive to these nuances and strive to convey them as accurately as possible in the target language.

Preserving the original work: Translating poetry also involves preserving the integrity of the original work, ensuring that it remains true to the author's vision and intent.

In this way, we can say that the objectives of translation can vary widely, depending on the goals of the translator and the needs of the readers. However, the ultimate goal of all translations is to capture the beauty and power of poetry, irrespective of language or culture.

In this unit, we specifically focus on translating poetry from Gujarati/Hindi to English and vice versa. Translating poetry from these Indian languages into English is a significant process that contributes to the preservation and promotion of India's literary and cultural heritage. It also facilitates literary exchange, collaboration, and market opportunities for Indian poets and publishers. It is worth noting that Tagore's "Gitanjali", originally written in Bengali, gained him international recognition and the Nobel Prize through its English translation.

The question of readership is an important consideration when translating poetry. The translator needs to be aware of the intended audience and adjust their translation accordingly to make it accessible and engaging for them. Are we translating for an English-speaking readership in India itself or for a readership in a different culture? If the poetry is being translated for an English-speaking readership in India, then the translator may need to take into account the cultural context of India, including the languages and dialects spoken in different regions, as well as the traditions, customs, and beliefs of the people. They may also need to consider the nuances of the English language spoken in India, which may differ from other English-speaking countries. For example, a word like શ્રવણ, if we retain the original as 'Shravan' for an English-speaking readership in India, there will be no problem. However, for a non-Indian English readership, we have to provide an additional explanation of Shravan in a footnote. In Indian culture, *Shravan* refers to the month of the Hindu calendar that usually falls between July and August. It is believed to be a month of devotion and penance, with many people observing fasts and performing religious rituals. In Gujarati poetry, *Shravan* is often used as a symbol of devotion and faith. Sometimes, *Shravan* also refers to tears that flow from the eyes of the poet, evoking a sense of sadness and longing for the divine or anything that is deeply cherished or loved.

5.4 CHALLENGES OF TRANSLATING POETRY

“Poetry is what gets lost in translation.”

~ Robert Frost (1874-1963), an American poet

Is it possible to translate poetry from one language into another without losing meaning? Translation theorists often identify several key elements of poetry that can pose unique challenges to translators. These elements include **Form and Structure**. When it comes to poetry, **form** naturally plays an important role in literary texts, which, as Russian-American linguist Roman Jakobson notes in his essay “On Linguistic Aspects of Translation,” is by definition *untranslatable*. In poetry, only the creation of a new text is possible: ‘*creative transposition*’ can step into where traditional translation finds its limits in conveying the full meaning and nuance of a work. In literary texts, especially in poetry, the form and content are intricately linked, and any change to one will inevitably affect the other. The form of a literary work encompasses elements such as structure, style, tone, and language, all of which contribute to the meaning and effect of the work as a whole. Since the form cannot be detached from its meaning, the meaning can never be expressed in other ways. Therefore, paraphrase, commentary, translation by gloss, substituting one word for another, coining or borrowing new words from the source language – all of these methods that make the translation of a text practically possible – are insufficient when translating poetry.

5.5 STRATEGIES OF TRANSLATING POETRY

We have already seen how important it is for a translator to transfer the expressive and aesthetic values of poetic language into the target language and recreate the beauty of its rhythm, rhyme, and meter. Although no technique will cater to the translator’s needs perfectly, the Belgian theorist André Lefevere (1945–1996)’s *Translating Poetry: Seven Strategies and a Blueprint*, published in 1975, can be of great help in understanding a pragmatic approach to the issue of translation. Lefevere took Catullus’s sixty-fourth poem as the source text and described seven different methods for translating poetry: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free-verse translation, and interpretation. Let’s take a closer look at each of these strategies.

(1) Phonemic translation: It tries to reproduce the sound of the SL in the TL, simultaneously attempting to capture the sense. This is effective in translating onomatopoeic words but can often become very awkward as the meaning gets lost in the process.

(2) **Literal translation: Literal translation that might distort the meaning as well as the stylistic aspects of the original.** Let's look at William Wordsworth's most famous and perhaps most beloved poem, and its Gujarati rendering:

MY heart leaps up when I behold
A rainbow in the sky:
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old
Or let me die!
The Child is father of the Man:
And I could wish my days to be
Bound each to each by natural piety
– William Wordsworth

મારું હૃદય ઉછળી પડે છે જ્યારે હું જોઉં છું
આકાશમાં એક ઇન્દ્રધનુષ:
એમ જ હતું મારું જીવન શરૂ થયું ત્યારે પણ,
એમ જ છે જ્યારે હું હાલ પુરુષ છું:
એમ જ રહે જ્યારે હું ઘરડો થાઉં ત્યારે,
કે મરી જાઉં તો પણ!
બાળક એ પુરુષનો પિતા છે;
અને હું ઈચ્છું છું કે મારા દિવસો
સંપૂર્ણ રહે એક-મેક સાથે કુદરતી ધર્મનિષ્ઠાથી
વિલિયમ વર્ડઝવર્થ
(અનુ.વિવેક મનહર ટેલર)

(3) **Metrical translation: Translation in which there is an attempt at metrical reproduction. Like literal translation, concentrating on the meter might result in distortion of sense and the overall qualities of the text as a whole.** Consider Ozymandias, a sonnet written in iambic pentameter by **P.B. Shelley** and its Gujarati translation in Shikharini meter:

Ozymandias

I encountered a wanderer from a bygone land,
Who said—“Two vast and trunkless legs of stone
Stand in the desert. . . . Near them, on the sand,

Half sunk a shattered visage lies, whose frown,
 And a wrinkled lip, and a sneer of cold command,
 Tell that its sculptor well those passions read.
 Which yet survive, stamped on these lifeless things,
 The hand that mocked them, and the heart that fed;
 And on the pedestal, these words appear:
 My name is Ozymandias, King of Kings;
 Look on my Works, ye Mighty, and despair!
 Nothing beside remains. Round the decay
 Of that colossal wreck, boundless and bare
 The lone and level sands stretch far away.
 – Percy Bysshe Shelley

ઓઝિમન્ડિસ

(શિખરિણી)

હું મળ્યો એ પુરાતન મલકના એ પથિકને,
 કહ્યું જેણે – “મોટા ઘડહીન પગો બે, ખડકના
 મરુમાં ઊભા છે... નિકટ રણમાં ત્યાં જ પડ્યું છે
 તૂટ્યું માથું, અર્ધું ગરક રણમાં, તેવર તીખાં
 અને વંકાયેલા અધર, ફૂર આદેશની હંસી,
 કહે છે શિલ્પીએ અદલ જ ગ્રહ્યા ભાવ સહુ, જે
 હજીએ બચીયાં આ જડ ચીજ પરે અંકિત થઈ,
 ટીકા તેમની જે હાથોથી કરીને પોષણ કર્યો.
 દિલે જે; ને કુંભી પર લિખિત છે, ત્યાં શબદ આ:
 મહારાજા છું, ઓઝિમન્ડિસ છે નામ મારો, ને
 જુઓ મારા કાર્યો, સબળ જન, થાઓ સહુ દુઃખી!
 – હવે આજે મોટા ક્ષયગ્રસિત ભંગારમાં વધુ
 ન બીજું બચ્યું કે, નજર ફરકે ત્યાં લગ બધે
 અટૂલી રેતી છે, સમથળ, ઉઘાડી, અસીમ ત્યાં.

– પર્સી બિશ શેલી (અનુ.: વિવેક મનહર ટેલર)

(4) Verse-to-prose translation: Verse-to-prose translation involves transferring the poem from the source language to the target language while changing its form. This means that there will be

no similarity in terms of meter, rhyme, etc., as the form of the target language poem is completely different. While this type of translation can capture the sense of the poem, the poetic qualities such as the sense, communicative value, and syntax of the original tend to be lost.

(5) **Rhymed translation:** The translation tries to retain the rhyme scheme and metre of the original. This can end up in very clumsy translation as the translator 'enters into a double bondage' of metre and rhyme, which does no justice to the source text.

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here.
To watch his woods fill up with snow.

My little horse must think it's queer
To stop without a farmhouse near
Between the woods and the frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To inquire if there is any error.
The only other sound is the sweep.
Of gentle breeze and soft snowflake.

The woods are lovely, dark and deep.
But I have promises to keep.
And miles to go before I sleep,
And miles to go before I sleep.

– **Robert Frost**

વનો છે શ્યામલ
કોનાં આ વન, છે જ તો મારી જાણમાં,
છે જોકે ઘર તો ભલા એનું ગામમાં.
ન થંભતો અહીં મને નિહાળશે
જોતો ભરાતાં વન આ હિમપાતમાં.
મારા નાના અશ્વ એને લાગતું હશે
વિચિત્ર રોકાણ આ, ન મકાન તો કહે.

વનો,થિજેલા વળી આ તળાવની.
વચ્ચે તમિસ્ત્રાભરી સાંજ શી લસે!

હલાવીને હય ઘંટડીઓ ધુરા તણી
જાણે પૂછે:નથી, કોઈ ભૂલ નથી આપની?
સ્ફુરંત હળવા સપાટા હવાના
ને રેશમી હિમફૂફર માત્રનો ધ્વનિ.

વનો છે શ્યામલ, ગહરાં, મજાનાં.
પરંતુ મારે છે વચન પાળવાનાં છે.
સૂતા પહેલાં ગાઉં કેમ કાપવાનાં,
સૂતા પહેલાં ગાઉં કેમ કાપવાનાં,

અનુવાદ: ઉમાશંકર જોશી

(6) Blank verse translation:Blank verse translation is a type of poetic translation that follows the basic structure of the original text but does not strictly adhere to the rhyme scheme or metrical pattern of the source text. Instead, the translator uses a flexible approach to create a new poetic form that is compatible with the target language. Lefevere also notes that this translation can achieve a greater degree of accuracy. To understand blank verse translation, let's take *Baji Prabhou* by Sri Aurobindo, a poem that tells the dramatic tale of the heroic self-sacrifice of the Maratha warrior Baji Prabhou Deshpande. Consider the opening lines of the original English poem followed by its Gujarati rendering by Poojalal:

Baji Prabhou

A noon of the Deccan with its tyrant glare
Oppressed the earth; the hills were shrouded in haze,
And scorched and thirsty, the fields glared up
Longing for water in the scorched fields
Of streams long dead, both nature and man alike,
Imprisoned under a bronze and brilliant sky,
Sought an escape from that wide trance of heat.
~ Sri Aurobindo

(અનુષ્ટુપ)

જુલમગાર ધખારાએ ધરાને ત્રાસ આપતા હોવાનો દેખાયો.

હતો દખ્ખણનો માથે મધ્યાહ્નકાળ ગાજતો.

(રથોદ્ધતા)

તાપથી ધખધખંત બાષ્પમાં

ગાઢ લિન ગિરિમાળ સહ્યની,

ઝંખવાયેલ બનેલ તે છતાં

સંતરી સમ ખડી હતી સ્થિર.

(પ્રહર્ષીણી)

પાણીનાં ઝરણો મર્યા હતાં સુકાઈ;

ભૂંજાઈ પટ અતિતાપથી રહ્યા છે.

ક્ષેત્રો તીવ્ર તરસ ઠારવા સ્પૃહાથી રહ્યા છે.

એ સૂકાં ઝરાટું ભણી સમીટ જોતાં.

(સ્ત્રગધરા)

કાંસાના વર્ણવાળા ધગધગ ગગને જવાળાની ઝાળોમાં

બંદી કરવામાં આવી હતી સૌ પ્રકૃતિ, પ્રકૃતિના માનવીનેય

સાથે;

પૂષાની ઉષ્ણતાની અસહ સમ હતી ઉગ્રતા એકધારી.

તેના લાચે ભરેલા પ્રલયલયથી છૂટવા બેય છે ચ્હાતાં.

~ પૂજાલાલ

(7) Interpretation: Lefevere discusses *versions* and *imitations* under this head. *Versions* are those in which the substance of the SL text is retained and the form is changed. *Imitation* is that in which the translator produces a poem that is only marginally related to the SL text. Both are receptor-friendly texts but they acquire that quality at the expense of the original text. Let's take Tagore's *Nobobarsha* (or 'New Showers'), a poem written in 1900, which celebrates the onset of rains, followed by its free verse Gujarati rendering by Meghani:

My heart, like a peacock on a rainy day,
spreads its plumes, tinged with rapturous colors of
thoughts,

and in its ecstasy seeks a vision in the sky,
with a longing for someone it does not know.
My heart dances.
~ Tagore

નવી વર્ષા

મોર બની થનગાટ કરે
મન મારો થનગાટ કરે.
ઘનઘોર ઝરે ચહુ ઓર, મારું મન મોર બની થનગાટ કરે.
બહુરંગ ઉમંગના પીંછ પસારીને
બાદલસું નિજ નેનન ધારીને
મેઘમલાર ઉચારીને આકુલ પ્રાણ કોણે કલ-સાદ કરે.
મન મોર બની થનગાટ કરે.
- ઝેવેરચંદ મેઘાણી

Ultimately, it is the task of the translator to make choices about how to translate the poem, weighing factors such as accuracy, readability, and poetic effect. Due to the highly interpretive nature of poetry translation, there is often room for multiple translations of the same poem, each with its own unique strengths and weaknesses. The translator must be sensitive to the complexities of the source text and the target audience, and must strive to create a translation that captures the essence of the original poem while also standing on its own as a work of art.

5.6 CHECK YOUR PROGRESS

We have chosen two brief poems for you to translate. You can utilize any of the techniques that you have learned thus far for translating poetry. Be sure to make several draft versions before settling on your final translations. Afterwards, compare them with the translated versions in the Answers section.

1. Translate the following poem by Niranjana Bhagat (1926-2018) from 'Pravaldveep', a group of poems included in the selected edition of 'Chhandolaya' (collection of rhyming poems):

ચલ મન મુંબઈ નગરી,
જોવા પુચ્છ વિનાની મગરી !
વગર પિછાની મિત્રો જેવાં;
નહીં પેટી નહીં બિસ્ત્રો લેવાં;
આ તીરથની જાત્રા છે ના અધરી!
સિમેન્ટ, કોંક્રીટ, કાચ, શિલા,
તાર, બોલ્ટ,રિવેટ,સ્ક્રૂ,ખીલા;
ઇન્દ્રજાલની ભૂલવે લીલા
એવા આ સૌ સ્વર્ગતણી સામગ્રી!
રસ્તે રસ્તે ઉગે ઘાસ
કે પરવાળા બાંધે વાસ
તે પ્હેલાં જોવાની આશ
હોય, કાળ રહ્યો છે કગરી!

This one is "Sonnet 18," one of the best-known of the 154 sonnets written by the English playwright and poet William Shakespeare.

Sonnet 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a duration:
Sometime the eye of heaven shines too hot,
And often is his golden complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall never fade
Nor lose possession of that fair thou owest;
Nor shall Death boast that you wander in his shade,
When in eternal lines to time you grow,
So long as men can breathe or eyes can see,

So long lives this and this gives life to thee.
~ **William Shakespeare**

5.7 LET US SUM UP

In our discussion, we have seen that translating poetry is a difficult task, which requires special expertise. A poetry translator has to understand a poem written in the source language and transfer its meaning to the target language without fundamentally changing its form. Since form is an essential element of poetry, the translator must preserve the original form of the poem in its entirety, including all rhymes and metrical schemes as closely as possible. However, we have also noticed in this chapter that there are various approaches to translating poetry, and no translation can provide an exact reproduction of an original poem, regardless of how closely the words and metrical patterns are copied. All we can reasonably expect from a poetry translation is a recreation, a creative transposition, and an interpretation of the original poem in a new organic synthesis in the target language.

5.8 KEY WORDS

Poetic Form	Poetic form refers to the structure and organization of a poem, which can be determined by factors such as the use of lines and stanzas, rhyme, and meter. There are various forms of poetry, including ballad, blank verse, elegy, epic, free verse, haiku, and limerick.
Rhythm	Rhythm can be described as the beat and pace of a poem. It is created by the pattern of stressed and unstressed syllables in a line or verse, known as the rhythmic beat. In modern poetry, rhythm can be enhanced through line breaks, repetition, and even spaces for silence. By utilizing rhythm, poets can strengthen the meaning of words and ideas in their poems. The specific rhythm of a poem depends on the meter chosen by the author. For example, iambic pentameter, which consists of five iambs per line, is commonly used in English poetry. One well-known instance of iambic pentameter is found in Shakespeare's "Sonnet 18." "Shall I com pare thee to a sum mer's day ?" By separating each foot and emphasizing the stressed syllables, it is easy to read this passage in its intended rhythm.
Rhyme	Rhyme is the repetition of similar sounds at the end of words, often used to create a musical or lyrical effect in poetry. Rhyme can be either exact or

approximate, and it can occur at the end of lines (end rhyme) or within lines (internal rhyme). For example, words rhyme that end with the same vowel sound but have different spellings: day, prey, weigh, bouquet. Poets use rhyme to add emphasis, create a memorable pattern, or enhance the meaning of a poem.

Creative Transposition

Creative Transposition, as discussed in the previous text, refers to the process of taking a work of art or literature and transforming it into a new medium or context while still retaining its essence. This approach allows for more flexibility and creativity than a traditional translation, **as it is not limited by differences in language and culture.**

5.9 SUGGESTED READING

1. Landers, Clifford E. *Literary Translation: A Practical Guide*. Multilingual Matters Ltd, 2001.

Written in an engaging, witty, and accessible style by Clifford E. Landers, a prolific literary translator, *Literary Translation: A Practical Guide* provides a concise overview of techniques and tools for translating literary works. This book will prove especially useful and instructive for prospective as well as professional translators.

2. Lefevre, André. *Translating Poetry: Seven Strategies and a Blueprint*. BRILL, 1975.

This book explores the challenges and opportunities involved in translating literature, with a specific focus on poetry. The investigation is centered around a comparison between Catullus' sixty-fourth poem and English translations of it published between 1870 and 1970. Various strategies for translation are analyzed, and their relative strengths and weaknesses are discussed. The book also aims to elucidate the role that translation and translation studies should play within the larger field of comparative literature. Topics covered include metrical translation, translating poetry into prose, rhyme, blank verse, imitation, tradition, societal attitudes, assumptions about literature, and the intersection of translation and the study of literature. Additionally, the book provides guidelines for translating poetry and literature more broadly.

3. Malmkjær, Kirsten, and Kevin Windle, eds. *The Oxford Handbook of Translation Studies*, Oxford Academic, 2012.

Intended as a reference work and practical guide to the field, *The Oxford Handbook of Translation Studies* is designed to benefit those working professionally as translators and interpreters, as well as students and researchers in the field of translation and interpreting.

studies and related disciplines. Published in 2012, this comprehensive handbook covers the history of translation theory and practice from the time of Cicero to the digital age. It provides in-depth analysis of all major translation processes, offers critical accounts of research, and examines competing theoretical perspectives. The handbook also explores various types of translation, including sacred texts, poetry, fiction, and sign language, as well as remote, consecutive, and simultaneous interpretation in legal, diplomatic, and commercial contexts. In part III, the book focuses on the translation of written texts, covering nine major types such as prose, drama, poetry, song, children's literature, public service, legal, scientific (including technical and medical), and more.

5.10 ANSWERS

Check Your Progress

1.

Come, let's go to Bombay city,
That tailless crocodile
Where people are like paintings
Unknown, yet friendly, nevertheless.
You need neither bags nor bedding;
Not arduous, this pilgrimage.
Cement, concrete, stones and glass,
Wires, bolts, rivets, screws and nails
Surpass the rainbow's magic;
Of such stuff this paradise!
Grass will grow one day in every street,
The coral build its home here,
Before that happens, go if you will
Time beckons you to come.

—A translation of "Mumbai Nagri" by Rita Kothari and Suguna Ramanathan

2.

કહે, ઉનાળાનો દિવસ તુજને કેમ કહું હું? વધુ છે તું એથી પ્રિય, આધિક
ઉષ્માસભર છે: ઉનાળૂ ફૂલો ને પવન વસમો, કેમ બચવું? વળી ઉનાળોયે
દિન ગણતરીના જ ટકશે:
કદી આકાશી નેણ વધુ પડતા તેજ બનતા,
કદી આ કાંતિયે કનકવરણી ઝાંખી પડતી;

અને રૂપાળાના સમય વીતતા રૂપ વીતતા,
 અકસ્માતે યા તો કુદરત તણા કાળક્રમથી;
 ઉનાળો તારો આ કદી નહિ વીતે, શાશ્વત હશે, અને કોણ કાળે વિલીન ન થશે
 તવો રૂપ, ન ખોખરે મૃત્યુ: અવગત જઈ તું ફરી રહે, જ્યારે તું જીવે છે
 અજર-અમરા આ કવનમાં:
 શ્વસે છે જ્યાં સુધી મનુષ અથવા આંખ નીરખે,
 જીવે ત્યાં સુધી આ, જીવન ધરશે એ જ તુજને.

- વિલિયમ શેક્સપિઅર

(અનુવાદ : વિવેક મનહર ટેલર)

5.11 SUPPLEMENTARY READING

Multiple translations of Robert Frost's famous poem 'Stopping by the Woods on a Snowy Evening' by eminent Gujarati poets are presented here for comparative critique. These translations provide insights into how different translators adopt various strategies to convey the poem's tone, imagery, and emotions. These strategies include balancing literal accuracy with capturing the essence of the original, choosing specific words to maintain rhythm, and adapting cultural references to make the poem more accessible to Gujarati readers. Each translation offers a unique perspective, and collectively, they enrich our understanding of the poem's complexities. These translations illustrate the point that the 'perfect' translation of any poem is an elusive goal, and the diversity of translations allows readers to explore many facets of the original work and appreciate its beauty from multiple angles.

(૩) હિમસંધ્યાએ વનમાં વિરામ

કોનાં ય આ વન હશે ? જરી હુંય જાણું
 જેનું રહ્યું ઘર તહીં લઘુ ગ્રામ મધ્યે
 જાણે કહીંથી કદી એ વિરમેલ હું છું
 જોતો ઘણું વન બધું નિજ બંધે છાયું.

આ અશ્વ જે તરુણ તે મુજનો વિમાસે
 શાને ય હું વિરમતો, નહિ ક્ષેત્ર-ગેહ
 પાસે અહીં-વરસની ઘનઘોર સાંજ
 થીજ્યાં તલાવ-વનની વચમાં પડી ત્યાં.
 કંઠે રહ્યો રણકતો ધૂધરો હલાવી
 કહેતો મને કશીય ભૂલ થતી નહીં ને?
 બીજો રહ્યો રવ અહીં હળવા સમીરનો.
 પીંછાં સમાન, ઝરતા મૂઢ બઝૂનો વળી.
 કાંતાર છે ગહન શ્યામલ રમ્ય રમ્ય
 -મારે પરંતુ વચનો-બહુ ગાઉં કાપવી
 ઘેરાઈ જાઉં નહિ નિંદર તેની પહેલાં
 ઘેરાઈ જાઉં નહિ નિંદર તેની પહેલાં
 પ્રિયકાંત મણિયાર

(‘સમીર’ માંથી)

(૪) નીંદર પહેલાં જવું જરૂરી

હું જાણું કે કેનાં વન
 ગામમહીં ઘર કોનું અહીં ?
 વન પર છાયો બરફ નીરખવા
 હું થંભ્યો, એ જોશે નહીં!

નેસ નહીં અહીં પાસે તોય
 થીજ્યા સરવર, વનની બિચ
 થશે અશ્વને થોભું કેમ ?
 સંધ્યાનું અંધારું ગીય !

ભૂલ નથી ને ? એવું પૂછવા
 ધૂધરીઓને હળુ હલાવે;
 નાદ હવાનો હૈયે હળવા
 હિમ ધરમરવ કશો બિછાને !

વન આ ઊડા, સુંદર શ્યામ:

પણ મારે કરવાનાં કામ
જોજનના કૈં જોજન દૂર
નીંદર પહેલાં જવું જરૂર.....
-નીંદર પહેલાં જવું જરૂર !

સુરેશ દલાલ ('સમિધિ' માંથી)

(૫) એક હિમાળી સાંજે વન પાસે અલ્પ વિરામ

આ વન કોનાં છે એનો મને કૈક ખ્યાલ છે.
એનું ઘર ટો જોકે ગામમાં છે;
એનાં વનોને બરફથી ઊભરાતાં જોવા હું અહીં થોડુંક વિરમ્યો
પણ એ તો પોતે આ નહીં જુએ

વરસની સૌથી વસમી સાંજે
આસપાસ ક્યાંય ખોરડું નથી છતાંય
વન અને થીજેલા સરોવરની વચ્ચે આમ અટકવું
મારા તરવરિયા તોખારને તો બેહુંદૂ જ લાગશે;
ડોકું ધૂણાવી એ ગળે લટકતી ધૂધરીઓને રણકાવે છે
જાણે કે પૂછવા કે કશી ભૂલ તો નથી થતી ને!
અહીં બીજો કોઈ પણ અવાજ હોય તો તે માત્ર
હળવા વહેતા પવનનો, પીંછો જેવા ઝરમરતા બરફનો.
વન તો સુંદર, શ્યામ અને ગાઢાં છે જ.
પણ મારે મારાં વેણ નિભાવવાનાં છે.
અને કેટલાંયે જોજને જવાનું છે.
નીંદરતાં પહેલાં, નીંદરતાં પહેલાં કેટલાંયે જોજને જવાનું છે.

(૬) હિમાચ્છાદિત સંધ્યાએ અરણ્યવિશ્રામ

અરણ્યો આ કોનાં? મનડું મુજ એ ધારતું રહે.

રહે એનો સ્વામી નિજ ઘર વિશે ગ્રામની મહીં,

છતાં તે ના જોશે અહીં અટકી રહેતાં કદી મને.

અરણ્યોને એનાં નિરખું હું હિમાચ્છાદિત બન્યાં.

દિસે સંધ્યા શ્યામા વરસભરમાં સૌથી ગહન !

અરણ્યો આ બાજુ, સરવર બીજે જામી જ ગયું.

વિસામાને માટે કુટિર નવ એકેય નિરખું.

લઘુ ઘોડો મારો મન મહીં રહ્યો વિસ્મિત બની.

હલાવે એ બંધો, રણકી ઊઠતી ઘંટડી બધી.

પૂછે છે એ રીતે : “ ભૂલ કશી તમારી થતી નથી ?”

કરાંની વર્ષાને પવન-લહરી મંદ પ્રસરે.

ધ્વનિ ઊઠે તેથી નીરવ વનમાં એ ફરી વળે.

અરણ્યો છે ઘેરાં, ગહન, મનને મોહિત કરે

છતાં મેં આપેલાં વચન કરવાં પાલન પડે.

અને નિદ્રા પૂર્વે

જવાનું છે મારે પથ મુજ રહ્યો દીર્ઘતમ છે.

અને નિદ્રા પૂર્વે

જવાનું છે મારે પથ મુજ રહ્યો દીર્ઘતમ છે.

શાંતિકુમાર જ. ભટ્ટ

('કવિલોક'-અંક ૫૮ માંથી)

(૭) જવું હજી જોજનો

મુજ મન રહ્યું જાણી કોનાં વનો અહીં ઝૂલતાં
ત્યહીં ઘર રહ્યું જો કે એનું વયોવય ગામમાં
તદપિ નહીં એ ભાળે આંહીં મને વિરમેલને
વન નીરખતો એનાં ઊભાં છવાયલ બફંથી.
કશું અટપટુ લાગે મારા ખડા લઘુ અશ્વને
શીદ અટકતો ?! પાસે એકે દિસે નહીં ખોરડું !
સરવર પણે થીજેલું ને અહીં વનરાજિમાં
વરસભરની સૌથી કાળી ડિબાંગ નિશામહીં.
હય નિજની બાંધેલી પેલી ધુરા તણી ધૂધરી
હળુ હળુ હલાવીને પૂછે: ‘થતી કશી ભૂલ ના?’
અરવ સઘળું ધીરે વ્હેતી હવા હળુ સૂસવે
હિમ વરસતું પીંછા જેવું સુકોમળ માત્ર હ્યાં.
ગહન વન શાં સોહે રૂડાં ઘટામય શ્યામળાં
પણ વચન કેં બાકી મારે રહ્યાં હજી પાળવાં
ઢળું નીંદરમાં તે પ્હેલાં કેં જવું હજી જોજનો

દેવેન્દ્ર દવે

(‘કવિલોક’- અંક ૧૭૭ માંથી)

:: STRUCTURE ::

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6.0 OBJECTIVES

In this Unit, we shall

- Understand drama as a literary genre, its elements, types, and its connection with theatre.
- Discuss the development of Indian drama in English and also Indian drama in English translation.
- Examine the Challenges of Translating drama
- Strategies of Translating Drama
- Practice translating portions of drama from Gujarati to English and vice-versa

On completion of this Unit, you should be able to

- Explain the definition of drama, its elements, types, and its connection with theatre.
- Outline the development of Indian drama in English and also Indian drama in English translation.
- Discuss the challenges faced when translating drama.
- Discuss the strategies of translating drama.
- Translate excerpts of drama from Gujarati to English and vice versa.

6.1 INTRODUCTION

In the previous Unit, we discussed the challenges and strategies of translating poetry. In this Unit, we will focus on another literary genre: drama.

First, we shall see what drama really is, the different types, and how closely it is linked to theatre. After that, we' shall move on to checking out the development of Indian drama written in English and also Indian drama translated in English from Indian regional languages. Then, we'll discuss the problems we generally encounter when translating drama, and delve into the strategies to translate drama effectively. Lastly, through practical exercises, we aim to provide you with hands-on experience in drama translation.

While you engage in hands-on practice, it is important to reiterate that proficiency in translation comes with consistent practice. Understanding the complete context is essential before translating a text. And, to fully understand the context, we need to read the entire text first. However, due to limitations in terms of time and space, we can only provide you with selected excerpts of the plays, and not the entire works. Nevertheless, we strongly recommend that you read the complete plays on your own later.

6.2 INTRODUCTION TO DRAMA AND AN OVERVIEW OF INDIAN ENGLISH DRAMA & INDIAN DRAMA IN ENGLISH

1. Drama: Literary Genre, Elements, Types and Connection with Theatre

In literature, drama refers to the representation of both fictional and real-life events through the medium of written dialogues, which can be in prose or poetry. These dramatic compositions are brought to life through performances on various platforms, including stages, screens, and radio broadcasts. These creative works are commonly referred to as "plays," and they are crafted by individuals known as "playwrights" or "dramatists."

The origins of drama can be traced back to ancient civilizations where communal rituals, storytelling, and performance converged. Ancient

societies, including the Greeks, Egyptians, and Hindus, utilized religious rituals to convey myths and legends through music, dance, and role-playing. The Greeks of the 5th century BCE played a significant role in shaping drama, with playwrights like Aeschylus, Sophocles, and Euripides creating tragic plays that explored human dilemmas and divine intervention, while comedic playwrights like Aristophanes used humor to comment on societal issues. Roman theatre adapted Greek drama, incorporating farce and pantomime. The Middle Ages witnessed the emergence of religious-themed drama such as mystery and morality plays, which aimed to educate and moralize through Biblical stories. The Renaissance sparked a renewed interest in ancient texts, as exemplified by Shakespeare's diverse plays. Similar developments also took place in Asian cultures, with Chinese opera, Japanese Noh theatre, and Indian Sanskrit dramas. These historical and cultural influences collectively contribute to the rich tapestry of drama's origins and evolution.

Next, let us briefly discuss the elements of drama. It was the Greek philosopher Aristotle who outlined six key elements of drama in his work *The Poetics* (c.335 BC):

1. **Plot (Mythos):**The plot, also known as mythos, refers to the sequence of events that make up the story.
2. **Character (Ethos):** The individuals driving the narrative.
3. **Thought (Dianoia):**The underlying ideas and themes explored in drama are known as thought or dianoia.
4. **Diction (Lexis):**diction (Lexis): The choice of words and language used.
5. **Music (Melos):**The rhythm and harmonious elements.
6. **Spectacle (Opsis):**The visual aspects, including costumes and sets.

In fact, these elements are intricately intertwined and inseparable in a drama. The interplay of plot, character, thought, diction, music, and spectacle collaboratively weaves the fabric of a compelling theatrical experience, where each element enhances and complements the others.

Now, let's explore the classification of drama. Dramas are categorized based on the mood, tone, and actions portrayed in the plot. Some well-known types of drama include:

- **Tragedy:**tragedy explores the depths of human suffering and the role of fate, often depicting characters who face grave consequences.
- **Comedy:**comedy: comedy uses humor and satire to highlight societal absurdities and human quirks.
- **Historical Drama:**historical drama brings history to life, depicting important past events and figures.

- Melodrama: Focuses on intense emotions and moral conflicts, often portraying clear heroes and villains.
- Modern Experimental Drama: modern experimental drama challenges traditional storytelling by playing with time, language, and structure.
- Musical Drama: musical drama incorporates music and songs into the plot to enhance storytelling.
- Absurdist Drama: absurdist Drama questions the meaning of life and reality in a nonsensical way.
- Farce: farce emphasizes exaggerated humor and improbable situations for comic effect.
- Tragicomedy: tragicomedy is a genre that blends elements of both tragedy and comedy, combining serious and funny moments.

As we know, drama is often written for stage performance and has certain specific features that make it performable. Drama, in its essence, is the written script that forms the foundation of a theatrical production. It encapsulates dialogues, characters, emotions, and plots that come to life when performed on the stage. Theatre, on the other hand, is the dynamic medium through which the drama is realized. It involves actors embodying characters, speaking the dialogues, and bringing the narrative to life through their performances. Theatre adds dimensions of visual and auditory elements, such as costumes, sets, lighting, and sound effects, creating a multi-sensory experience that captivates and engages the audience. In essence, drama provides the blueprint, and theatre is the canvas on which it is vividly painted, making the stories, emotions, and messages resonate with audiences in a profound and unforgettable way.

2. Indian English Drama

Presenting a concise history of Indian English drama is a challenging task, so we will only touch upon key practitioners. The origins of Indian English drama can be traced back to the colonial period when English gained prominence as a language of communication due to British rule. During this time, a growing number of Indian writers began using English as a medium to express their creative and intellectual ideas, and drama became an essential avenue for cultural exploration and self-expression. While the colonial context heavily influenced the early works, these playwrights were able to infuse their unique Indian perspectives, traditions, and societal concerns into the narratives.

Indian-English Drama had its humble beginning with the publication of Krishna Mohan Banerji's *The Persecuted* (1831), a social play that explored the conflicts between East and West. However, the true starting point of English Drama in India can be traced back to Michael

Madhusudan Dutt's *Is This Called Civilization?* in 1871. This play served as a satire, criticizing the excessive and misguided actions of the young Bengal generation under the guise of reformism.

The pre-independence era saw the emergence of several stalwarts in Indian-English drama, including Rabindranath Tagore, Sir Aurobindo, T.P. Kailasam, A.S.P. Ayyar, Loba-Prabhu, Harindranath Chattopadhyaya, and Bharathi Sarabhai. These playwrights made significant contributions to the growth and development of Indian English drama.

Rabindranath Tagore (1861–1941), a multifaceted literary genius, made pioneering contributions to both literature and drama. His play *The Post Office* (1912) is often regarded as a cornerstone in Indian English drama. This emotionally poignant play explores themes of human connection, isolation, and the quest for liberation. Sri Aurobindo (1872–1950), a visionary philosopher, poet, and spiritual leader, also made significant contributions to Indian English drama. His works include five complete and six incomplete verse-plays written between 1891 and 1916. The five complete plays are *Perseus the Deliverer*, *Vasavadutta*, *Rodogune*, *The Viziers of Bassora*, and *Eric the King of Norway*.

Quite a few playwrights have played a pivotal role in shaping Indian English drama in the post-independence era, and notably, Nissim Ezekiel stands out for his distinctive contributions. His work, exemplified by *Three Plays* (1969), featuring *Nalini A Marriage Poem*, *The Sleep-Walkers*, and *Song of Deprivation*, explores the complexities of urban middle-class existence, the capriciousness of modern romance, the allure of American culture, and the layers of hypocrisy and restraint within contemporary Indian society. Ezekiel's plays resonate with sharp critiques and insightful reflections, shedding light on the multifaceted aspects of Indian society during his time.

In recent times, Indian English drama has gained significant importance, with emerging talents like Mahesh Dattani and Manjula Padmanabhan bringing fresh energy to this genre of literature. Dattani's impactful plays, including *Where There's A Will*, *Dance Like A Man*, *Bravely Fought The queen*, *Final Solutions*, and *Tara*, delve into the darker aspects of existence, portraying the stark, unattractive, and sorrowful facets of life. On the other hand, Manjula Padmanabhan's works often explore dystopian themes and challenge societal norms. One of her notable plays is *Harvest*, which presents a future where the rich can "harvest" organs from the poor. This powerful dark satire sheds light on the ethics of organ trade and economic inequality. Another significant play, *Lights Out*, deals with the issue of 'gang rape,' probing various questions pertaining to the exploitation of women in society and at home. In the play, she presents a world where females have no identity. Her plays are

characterized by their exploration of societal issues, use of symbolism, and ability to provoke contemplation on the human condition and its potential future trajectories.

3. Indian Drama in English Translation

We have explored the history of Indian English drama, and now let's briefly delve into the history of Indian dramas originally written in regional languages and later translated into English, either by the authors themselves or by others. India boasts a rich heritage of full-length poetic plays known as Sanskrit Dramas, primarily composed in Sanskrit. These plays skillfully blend classical Sanskrit with Prakrit and other vernacular languages. Spanning an impressive span of almost 1,200 years, this tradition holds the distinction of being the world's longest-standing and unbroken lineage of performing dramatic texts. The history of Indian plays written in various regional languages and subsequently translated into English is a testament to the diversity and cultural richness of India's theatrical heritage. These translations provide glimpses into the vibrant traditions of different linguistic communities. From ancient Sanskrit dramas to contemporary regional plays, numerous works have been translated in order to make them accessible to broader audiences and to bridge language barriers.

Of all Sanskrit dramas, Kalidasa's *Shakuntala* holds the distinction of possibly being the first Asian play to be translated into Western languages. It is also one of the earliest Sanskrit works to be translated into English. Sir William Jones, a famous orientalist, accomplished this feat in 1789. The publication caused a sensation, with five editions printed in just two decades. It was also translated into German (1791) and French (1803), further highlighting its cross-cultural impact. This paved the way for its translation into other Western languages, demonstrating its enduring significance.

Other than the Sanskrit dramas in English, one of the earliest and most influential figures in Indian drama, Rabindranath Tagore, saw many of his works translated into English. His plays, such as *Chitra* (1914), *The Post Office* (1912), *Sacrifice* (1917), *Red Oleanders* (1926), *Chandalika* (1933), *Mukta Dhara* (1922), *Natir Puja* (1926), *The King of The Dark Chamber* (1910), *The Cycle of Spring* (1917), and *Sanyasi* (1884), are representative of the Indian ethos and display a unique blend of simplicity and complexity, conventionality and modernity. However, Rabindranath Tagore's plays have a lyrical and introspective nature that makes them more suitable for reading and contemplation on the page rather than performance on the stage.

Moving forward in time, contemporary Indian drama in English translation has boldly pushed boundaries and explored new ideas in themes and techniques. It has drawn inspiration from history, myths,

and legends, resulting in the creation of exciting and popular plays. Playwrights like Mohan Rakesh (Hindi), Badal Sircar (Bengali), Vijay Tendulkar (Marathi), and Girish Karnad (Kannada) have not only gained fame in their respective languages but have also made significant contributions to modern Indian drama, allowing it to thrive. Mohan Rakesh, deeply influenced by Marxism, vividly portrays the struggles of individuals, both men and women, trapped in socio-economic inequalities and cultural dominance in his plays, such as *One Day in Ashadh* (1958) and *The Great Swans of the Waves* (1973). These narratives eloquently illuminate the societal plights and aspirations of his characters, marking a departure from the norm. Vijay Tendulkar's powerful works like *Shantata! Court Chalu Aahe* (1967) and Badal Sircar's *Evam Indrajit* (1974) challenge societal norms, while Girish Karnad's *Tughlaq* (1964), a tragedy and political satire on the Nehruvian era of Indian politics, delves into historical allegories. These playwrights have used Indian English as a medium to reflect the diversity and dynamism of the nation, enriching the tapestry of Indian literature and drama. This era has witnessed the fusion of traditional elements with contemporary narratives, contributing to the growth of a distinct Indian English theatrical tradition.

6.3. CHALLENGES OF TRANSLATING DRAMA

Translating drama presents several challenges due to the intricate interplay of cultural, linguistic, and theatrical elements. Let's discuss some of the key challenges:

1. Cultural Authenticity

Dramas often incorporate cultural elements from their source language, including references, idiomatic expressions, social norms, historical contexts, and specific values of the originating culture. Preserving cultural authenticity presents a significant challenge in translating drama, as it requires accurately conveying the cultural nuances, references, and societal norms embedded in the source language to the target language. For example, Shakespeare's *Julius Caesar* includes a reference to the Lupercal festival, which is deeply rooted in Roman history and culture but may not be familiar to an Indian audience. In such cases, the translator faces the dilemma of either retaining the original reference and potentially confusing the audience or adapting it to something more recognizable and relatable within the Indian cultural context. One approach to maintaining cultural authenticity in drama translation is to retain the reference to the Lupercal festival while providing explanatory footnotes.

2. Historical /mythological Context

Dramas often contain historical mythological context intrinsic to the source language and culture. When translating the historical context of drama into target language, the primary challenge is to find equivalents for events, figures, and cultural elements that might not be well-known in the target culture. This often involves substituting historical events from SL's history with analogous events from TL's history or mythology. For mythological context, translators need to identify comparable figures, myths, and legends from Indian mythology that correspond to those in the source drama. This involves maintaining the symbolic significance and character traits of the original figures while adapting them to fit the cultural and mythological context of India. Translators must also consider the level of familiarity the target audience has with the original context. Detailed explanations or footnotes might be required to provide necessary background information.

3. Character Names and Places

Translating character names and places in drama poses intricate challenges, as these elements often carry cultural, historical, and symbolic weight. The character Bottom, known for his humorous name and transformation into an ass, might lose its comedic impact in translation. A direct translation could result in the loss of the play's whimsy, necessitating creative adaptation. Similarly, the forest of Athens could require recontextualization to align with local setting, considering both geographical and cultural factors. Finding culturally equivalent names, preserving wordplay, and maintaining character identity can be complex. Ensuring phonetic resonance and historical accuracy while adapting to the target culture's linguistic nuances requires careful consideration.

4. Dialogue Flow

Another challenge in translating drama is to ensure the seamless flow of dialogue. This involves preserving the rhythm, tone, and emotional impact of the original dialogues while making them feel natural in the translated version. For instance, in the translation of Shakespeare's *Romeo and Juliet*, the iconic balcony scene's passionate exchange of words between Romeo and Juliet must maintain its lyrical and heartfelt quality, despite linguistic differences. Similarly, the witty repartee in Oscar Wilde's *The Importance of Being Earnest* demands careful attention to maintain its humor and timing.

5. Theatrical Playability

Unlike poetry or novels, drama is often written for stage performance, demanding a balance between linguistic accuracy and theatrical

effectiveness. Translators must not only convey the words but also capture the play's potential on stage, considering timing, emotions, character relationships, and visual elements. This intricate process involves bridging linguistic faithfulness and the vibrant experience of a live audience, which illustrates the complexity of translating drama from written text to captivating performance.

6.4 STRATEGIES OF TRANSLATING DRAMA

Translators face various challenges in the process of **translation**, including finding **equivalence** and truthfully representing linguistic and cultural **nuances**. **Translation** theorists have proposed different methods and approaches to effectively translate drama. In this context, Lawrence Venuti's concept of "foreignizing" and "domesticating" translation strategies is particularly **useful**. Translators can employ strategies such as Foreignization, Domestication, and Adaptation to make a culturally and linguistically different text more accessible to target language readers. Now, let's discuss these strategies **in more detail**.

1. Foreignization

Foreignization is the strategy of retaining information from the source text, and involves deliberately breaking the conventions of the target language to preserve its meaning. However, conveying the meaning convincingly from the source text to the target text is not an easy task, as the linguistic nuances of both texts must be considered. For example, Narbheshankar Pranjivan Dave (1871-1952) translated Shakespeare's Hamlet into Gujarati in 1917, using a literal, word-for-word approach. Dave closely follows the original text and maintains a high degree of fidelity to it by choosing prose as the medium and word as the unit of translation. He retains the original setting, names of characters, and formal structure of acts and scenes to ensure that the essence of the original is captured in its entirety. Additionally, Dave provides footnotes to explain his word-to-word translation, demonstrating his use of precise equivalents to retain the original tone and temper.

English:

Queen: did he receive you well?

Ros: most likely a gentleman.

Guil. But with much forcing of his disposition.

Ros. Niggard of question; but, of our demands, Most free in his reply.

Gujarati:

રાણી: તમારો સત્કાર એણે સારો કર્યો હોય?

રોઝ. તદ્દન સજ્જનની જેમ.

ઊલ્લ. ડણ ડરાણે ડરાણે થાય છે તેવો.

રોઝ. ડ્રમ્મ ડૂછવામાં કોશરિયા; ડરંતુ અમાંથી જોઈએ તો જવાબ ઘણા મોકળા મનના.

2. Domestication

Domesticating drama involves adapting a theatrical work to suit the cultural, linguistic, and social context of the target audience while maintaining the core themes and emotional impact of the original. This process includes modifying dialogues, cultural references, settings, and even theatrical elements to resonate with the audience's sensibilities and enhance their engagement with the performance. In his Gujarati translation of Shakespeare's *Hamlet*, Narbheshankar Pranjivan Dave also employs various strategies to domesticate the text and make it culturally relevant to the Gujarati audience. For example, he adapts Ophelia's songs to the *ragas* used in contemporary Gujarati and other musical genres like *chabakha* and *Marashiyas*. Dave provides explanatory footnotes about these *ragas* and their appropriate contexts. He also reimagines the Grave-diggers' songs and certain passages of the play as rhyming couplets to maintain the rhythmic quality and accessibility. Additionally, he collaborates with a friend to translate a passage into *Harigeet chhanda*. This showcases how domestication involves cultural integration and a deep understanding of both source and target languages.

3. Adaptation

Adaptation strategy involves altering certain elements of the play to suit the target culture while retaining the core themes and ideas. This strategy goes beyond direct linguistic translation and may entail altering names, settings, cultural references, and even plot details to make the play more relatable and accessible to the new audience. For instance, the 19th century Gujarati poet and reformer Dalpatram's first play in Gujarati literature, *Lakshmi Natak*, is an adaptation of the Greek play *Plutus* by Aristophanes. While Dalpatram replaced the Greek god of wealth with Lakshmi, the Hindu goddess of wealth, at the same time, he drew heavily from the Bhavai folk tradition of Gujarat for the dialogues. Similarly, another Gujarati play of the same era *Bhat-nu Bhopalu* (1867) penned by Navalram pandya, is based on Henry Fielding's *The Mock Doctor* (1771), a play which in its turn had been adapted from French playwright Moliere's *Le Medecin malgre lui*. Recent example can be given of Mihir Bhuta's Gujarati adaptation of Shakespeare's play *All's Well That Ends Well* as *Maro Piyu Gayo Rangoon* (2012). Bhuta creates a very specific context for his adaptation with all its little details in place. His characters belong

to the Gujarati community in India in the 1920s, and the action moves between an imaginary village called Rasoli in Saurashtra, the great megapolis, Mumbai and Rangoon, a coveted trading post in Burma. The names of the characters are also changed. The heroine Helena becomes Heli and the hero Bertram become Bharatram. Apart from adaptations for the stage, Hindi films such as 'Maqbool,' 'Omkaara,' 'Haider,' 'Goliyon Ki Raasleela Ram-Leela,' and 'Qayamat Se Qayamat Tak' stand out as finest examples of adaptation of Shakespearean plays.

6.5 TRANSLATING PORTIONS OF DRAMA: TEXT, TRANSLATION AND DISCUSSION

Let us now consider a section of a drama and examine how dialogues can be translated. In fact, dialogues form the core of a play. The importance of dialogue in translating drama cannot be overstated, as it is the primary medium through which characters' thoughts, emotions, conflicts, and interactions are conveyed. Dialogues are not just a form of communication between characters; they also encapsulate the essence of the play's themes, relationships, and overall narrative. Effective handling of dialogue is essential in translating drama to ensure the authenticity and impact of the original work is maintained. Let's examine a passage from the opening scene of a famous Gujarati play *Mandodari* (1998) by Varsha Adalja. Varsha Adalja is a leading Gujarati playwright, novelist and short story writer. Her play *Mandodari* presents a woman's struggle with fate and the hovering clouds of war. The eponymous character from the Ramayana, the wife and chief Queen of the asura King Ravana, becomes the mouthpiece of all wives and mothers suffering from the battles that men fight to satisfy their greed and their egoistic pursuits of love and lust. In contrast to Mandodari's conventional portrayal as a passive, submissive, and devoted wife, Adalja presents her as challenging Kaldevata, the Lord of Death, and asserting her raj dharma. This background information will help you understand the passage better. Read both the original and the translated version.

મંદોદરી

વર્ષા અડાલજા

(સુરભિ પ્રવેશે છે, એ કાળને જોઈ શકતી નથી.) પ્યાદાં ઓ ગોઠવી લે, સુરભિ. (સુરભિ એક વસ્ત્ર પાથરે છે, છે પ્યાદાંઓ ગોઠવે છે, મંદોદરીના ઇશારે ચાલી જાય.) દેવ! પ્રથમ દાવ તમારો. (કાળ રમત સામે જોઈ રહે. એક પ્યાદું ઉઠાવી અને મૂકે. મંદોદરી ધ્યાનથી જોતી હોય, પ્યાદું ઉઠાવવા

જાય ત્યાં શોરબકોર... અરે મૂર્ખ! ઊભો રહે... પકડો ... એને... પકડો ...

કાલિકા ગભરાયેલી દોડતી

આવે છે.)

કાલિકા: દેવી... દેવી! કોઈ સાધુડો છેક નથી જે આવવાની યોગ્ય જગ્યા માટે આવ્યો હોય.

(માથેથી જટા –દાઢી –મૂછ કાઢતો રાવણ અત્યંત ક્રોધાવેશમાં સાધુવેશે અંદર આવે છે.)

રાવણ: મૂર્ખ દાસી! લંકાધિપતિને રોકે છે?

(ગભરાયેલી કાલિકા પ્રણામ કરતી ચાલી જાય. મંદોદરી હસી પડે છે. સિંહાસન પર પ્રકાશ. રાવણ ત્યાં ગર્વભરી મુદ્રાથી બેસે છે.)

મંદોદરી: અરે, સ્વામી આપ? આ છદ્મવેશમાં હું પણ આપને ન ઓળખી શકી તો એ બિચારીનો શો દોષ?

રાવણ: આવો મારી સમીપ આવો, દેવી. હું વનવિહાર કરવા ગયો હતો.

મંદોદરી: જાણું છું. ખૂબ પ્રસન્ન છો, લંકેશ!

રાવણ: કોઈ પણ પુરુષનું ચિત્ત પ્રસન્ન થઈ જાય, અરે! સાત કુળ ધન્ય થઈ જાય એવી ઘટના આજે બની છે દેવી!

મંદોદરી: શું આપને મહાદેવે કોઈ દિવ્ય અસ્ત્ર આપ્યું છે કે પુનઃ બ્રહ્માજીએ અદ્ભુત વરદાન આપ્યું છે?

રાવણ: નહીં નહીં. એક અણમોલ રત્ન મળ્યું છે.

મંદોદરી: વનમાંથી રત્ન? મને તો એમ કે રત્ન તો સાગરમાંથી જ પ્રાપ્ત થાય.

રાવણ: દેવી! અયોધ્યાના રાજા દશરથના, જંગલમાં ભટકતા પુત્ર રામની પત્ની સીતાનું હું બલાત્ અપહરણ કરી લાવ્યો છું.

કાળ: (કાળ પર પ્રકાશ) આ મારી પ્રથમ ચાલ દેવી.

મંદોદરી: અહો દેવ! સતી સીતાનું અપહરણ? ના ના. અસંભવ. શ્રીરામના સામર્થ્યનેકોણ નથી જાણતું? વાસુકિ નાગના મસ્તકના મણિનેઆંચકી લેવો હજી સુલભ છે પણ શ્રીરામ સમીપેથી જાનકીનું હરણ કરવું દેવો માટે પણ શક્ય નથી.

રાવણ: માયાવી રાવણ માટે શું અસંભવ છે? હું અવલોકિની વિદ્યાનો સાધક કેમ દેવી! સ્વામીના શૌર્ય પર અવાક બની ગયાં?

મંદોદરી: શું બોલું? એક ગભરુ સ્ત્રીનું છદ્મવેષે અપહરણ કરવું એમાં મને કોઈ શૂરવીરતાનાં દર્શન થતાં નથી.

રાવણ: મહારાણી!

મંદોદરી: અહો! તમે શું કર્યું નાથ, શું કર્યું!

રાવણ: મંદોદરી! એક સામાન્ય વાત પર આવો આક્રોશ તમને શોભતો નથી.

મંદોદરી: દશાનન! એક સ્ત્રીનું અપહરણ આ શું સામાન્ય વાત છે?

રાવણ: દેવી! હું કોણ? અસુરસમ્રાટ, મને જે ગમે તે બલાત્ લઈ લેવું મારો અધિકાર. સીતા નું શીતળ રૂપ મારામાં ભડભડ કામાગ્નિ પ્રગટાવે છે. બાજ જેમ ઝપટ મારી શિકારને પકડે એમ એણે મારા હૃદયને પકડ્યું છે.

મંદોદરી: ત્રિભુવનવિજયીને આ શબ્દો મુખે શોભતા નથી.

કાળ: હાર સ્વીકારી લો, મંદોદરી. હવે ભીષણ યુદ્ધ ખેલાશે. સ્વયં મહાદેવના ત્રીજા લોચન જેવો જે કાળઝાળ દાવાનળ સમગ્ર નગરીને બાળીને ભસ્મ કરશે, રાવણ સીતાને નહીં, મને અહીં ખેંચી લાવ્યો છે, મહારાણી.

મંદોદરી: નહીં. હું પણ મારી ચાલ ચાલીશ, ભવિતવ્યની લંકેશને જાણ નથી. હું એમને સમજાવીશ.

કાળ: હવેનો દાવ તમારો છે, દેવી.

(કાળ પર પ્રકાશ વિલીન.)

Mandodari

V ARSHA ADALJA

Translation by K. L. Vyas

(Kaaldevata looks at the game. He picks up a pawn, examines it, and replaces it on the board. Mandodari watches him and picks up another pawn. There is some commotion followed by shouts: 'Stop that fool. Catch him, catch him' Kalika rushes in.)

Kalika: Devi, someone dressed as a sadhu has entered our palace. *(Ravana enters angrily, dressed in a sadhu's attire. He pulls off his beard and wig.)*

RAVANA: You foolish dasi, how dare you stop Lankadhipati, the king of Lanka?
(Frightened, Kalika bows and quickly leaves. Mandodari chuckles. The spotlight shifts to the throne. Ravana strides arrogantly towards the throne and takes a seat.)

MANDODARI: My lord, is it you? If I find it difficult to recognize you in this disguise, how can the poor maid? It is not her fault.

RAVANA: Well, I went for a walk in the forest.

MANDODARI: Yes, I can see that you are very happy.

RAVANA: Anyone would be happy with the interesting events that occurred. Not only me, but many generations of *asuras* will also be happy.

MANDODARI: Has Mahadev Shiva given you a new weapon or has Brahma granted you another boon?

RAVANA: No, no. I have acquired a precious diamond.

MANDODARI: A diamond ... from the forest? That is strange. *(Smiling.)* I thought diamonds could be found in the oceans.

RAVANA: Devi, I have abducted Seeta, the wife of Prince Rama, the son of King Dasaratha of Ayodhya, from the forest.
(Light focuses on Kaaldevata.)

KALDEVATA: This is my first move.
(Light moves back to Ravana.)

MANDODARI: O lord, what have you done? Abducted Devi Seeta? That is impossible. Who does not know of Lord Rama's valour? It is easier to snatch the gem from Vasuki, the king of snakes, than Seeta from Rama. That is impossible.

RAVANA: Nothing is impossible for Ravana, the great wizard, the *mayabi*. Don't you know that I have the art of invisibility? You are stunned and speechless at your husband's prowess? Do you doubt my powers?

MANDODARI: What shall I say? Kidnapping a helpless lady cannot be an act of valour. I don't find any bravery in it.

RAVANA: Maharani!

MANDODARI: *(Anguished)* oh what have you done, my lord!

RAVANA: To become so perturbed at such a trivial matter does not suit you, Maharani

- MANDODARI: But Dashanana, kidnapping a helpless woman is not a trivial matter.
- RAVANA: Who am I? Am I not Samrat Ravana, the mighty asura? It is my right to take anything that pleases me. Seeta's beauty pleased me; it aroused the wildfire of passion within me. So I seized her like a falcon seizes its prey.
- MANDODARI: These words do not befit the victorious conqueror of the three worlds. (Light focuses briefly on Kaldevata.)
- KALDEVATA: Admit defeat now, Mandodari. Soon there will begin a terrible war. The fiery third eye of Mahadev will open and turn the golden capital of the asura into ashes. Ravana's asura has not brought only Seeta, he has also brought me with him.
- MANDODARI: No, I shall also play my game. Lankesh is unaware of the future. I shall explain to him the consequences of his actions.
- KALDEVATA: All right. It is now your turn, Devi. (*The light moves away from him.*)

Discussion:

Let us now examine the translated text given above and see how this passage was translated. There are some crucial aspects to consider:

Cultural Authenticity: Retaining Original Terms in Translation

The first thing that stands out is the retention of local linguistic and cultural expressions in the English translation of the Gujarati play. Terms such as "Sadhu," "Dasi," and "Devi" have been intentionally preserved in their original form, without being translated into English equivalents. This decision is driven by the aim to maintain the cultural and linguistic authenticity of the source material. These terms carry nuanced meanings and cultural implications in the original language that may not be fully captured in translation. For example, "Sadhu" signifies a revered holy person or ascetic in Indian culture, "Dasi" holds historical connotations of a female servant or attendant, and "Devi" represents a goddess. By keeping these terms unchanged, the translation strives to convey not only their literal definitions but also the profound cultural, religious, and historical resonances they embody. This approach enables the audience to have a more immersive and genuine experience, allowing them to engage more intimately with the play's cultural backdrop.

Names of Characters and Places:

Original (Gujarati): "મૂર્ખ દાસી! લંકાધિપતિને રોકે છે?"

You foolish dasi, how dare you stop Lankadhipati, the king of Lanka? The term "Lankadhipati", retained in English translation, directly translates to "the king of Lanka." However, the addition of "the king of Lanka" in the English translation helps readers who may not be familiar with Indian epics like the Ramayana understand the significance of Ravana's title and role in the story. It demonstrates that translation involves more than just word-for-word substitution; it also requires adaptation and augmentation to facilitate effective communication across linguistic and cultural boundaries.

Historical/Mythological Context:

Original (Gujarati): "અયોધ્યાના રાજા દશરથના, જંગલમાં ભટકતા પુત્ર રામની પત્ની સીતાનું હું બલાત્ અપહરણ કરી લાવ્યો છું."

Devi, I have abducted Seeta, the wife of Prince Rama, the son of King Dasaratha of Ayodhya, from the forest.

The historical/mythological context in this passage is rooted in the Ramayana, one of the most revered and well-known ancient Indian epics. The Ramayana tells the story of King Rama's quest to rescue his wife, Seeta, who has been abducted by the demon king Ravana. The characters and events from the Ramayana are part of the larger Indian mythological tradition, and they carry symbolic and cultural significance. The historical/mythological context assumes a certain level of familiarity with the Ramayana, which might be present in the audience's cultural background. This allows the playwright and the translator to engage the audience's existing knowledge.

Dialogue Flow:

Original (Gujarati): "અરે, સ્વામી આપ? આ છદ્મવેશમાં હું પણ આપને ન ઓળખી શકી તો એ બિચારીનો શો દોષ?"

My lord, is it you? If I am unable to recognize you in this disguise, how can the poor maid? It is not her fault.

We understand the importance of maintaining an authentic and natural dialogue flow when translating a drama. It is crucial for the translated script to resonate with the audience, just like the original. In this English translation, the natural flow of dialogue is preserved, capturing Mandodari's surprise and questioning tone through expressions such as "My lord, is it you?" and "how can the poor maid?"

Playability

The playability of *Mandodari* by Varsha Adalja lies in its ability to seamlessly convey the emotional depth, conflict, and character dynamics while maintaining its natural rhythm and theatrical essence. The dialogue flow in both the original Gujarati and the English translation ensures that the actors can effectively deliver the lines, capturing the essence of each character and their interactions. For instance, in the passage, Mandodari's confrontation with Kaldevata is an exemplar of playability. It is a scene where Kaldevata and Mandodari are shown engaged in a board game and take their turns. The exchange between them is emotionally charged, with Mandodari challenging the actions of Kaldevata and Ravana. In the original Gujarati, lines like "હું પણ મારી ચાલ ચાલીશ." (I shall play my game too) and Kaldevata's response "હવેનો દાવ તમારો છે, દેવી!" (All right. It is now your turn, Devi.) capture the rhythm of a heated argument. The translation ensures that this emotional intensity is retained while making it easily deliverable by actors. Apart from dialogues, stage directions provided by the author such as lighting cues in "Mandodari" serve as a vital tool that amplifies the playability of the drama. For instance, when Ravana enters and sits on the throne, a spotlight is directed towards the throne area, isolating it from the rest of the stage. This draws the audience's attention to the significance of Ravana's presence and establishes him as the central figure in that moment. The throne can be illuminated in a way that adds to Ravana's aura of authority and power.

6.6 Check Your Progress

(1)

Julius Caesar (1599)
A history play and tragedy
William Shakespeare

ANTONY

Friends, Romans, countrymen, lend me your ears;
I come to bury Caesar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Caesar. The noble Brutus
Hath told you Caesar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Caesar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—

Come I to speak in Caesar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome
Whose ransoms did the general coffers fill:
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

(2)

Waiting for Godot (1953)
tragicomedy in 2 acts
By
Samuel Beckett

VLADIMIR:

We're waiting for Godot.

ESTRAGON:

(despairingly). Ah! (Pause.) are you certain it was here?

VLADIMIR:

What?

ESTRAGON:

That we were to wait.

VLADIMIR:

He said by the tree. (They look at the tree.) Do you see any others around?

ESTRAGON:

What is it?

VLADIMIR:

I don't know. A willow.

ESTRAGON:
Where are the leaves?
VLADIMIR:
It must be dead.
ESTRAGON:
No more weeping.
VLADIMIR:
Or perhaps it's not the season.
ESTRAGON:
Looks more like a bush to me.
VLADIMIR:
A shrub.
ESTRAGON:
A bush.

6.7 LET US SUM UP

Upon completing this unit, you have achieved the following outcomes:

1. **Understanding of Drama:** You can now explain the concept of drama, its various types, and their close connection with the world of theatre.
2. **Insight into Indian Drama:** You have gained an overview of Indian English Drama as well as Indian dramas translated into English.
3. **Challenges of Translating Drama:** You can identify and articulate the unique challenges that arise when translating dramatic texts.
4. **Strategies for Translating Drama:** You have gained an understanding of effective strategies employed in translating drama, which enables you to navigate linguistic and cultural nuances.
5. **Translation Skills:** Through practical exercises, you have developed your skills to translate excerpts of drama between Gujarati and English.

6.8 KEY WORDS

Drama: A drama is a form of literature that is specifically created to be performed in front of an audience. It involves the depiction of fictional or non-fictional events through the enactment of written dialogues, which can be in prose or poetry. Dramas can be presented on stage, in film, on the radio, or even on

the street. Plays are the most common type of dramas, and the individuals who write them are referred to as “playwrights” or “dramatists”.

Playability/Performability: Playability/Performability in the context of translating drama refers to the extent to which a translated play retains its suitability for performance on the stage while being presented in a different language and cultural context. It encompasses various factors that affect the effectiveness of the play's performance, including dialogue, pacing, humor, cultural references, and overall dramatic impact.

Speakability Speakability in translating drama refers to the art of preserving the natural rhythm, flow, and effectiveness of dialogue while transitioning it from one language to another. It involves ensuring that the translated dialogue is not only accurate in terms of meaning but also easily spoken and performed by actors on stage.

6.9 SUGGESTED READING

1. Malmkjær, Kirsten, and Kevin Windle, eds. *The Oxford Handbook of Translation Studies*. Oxford Academic, 2012.

The *Oxford Handbook of Translation Studies* is intended as a reference work and practical guide to the field. It is beneficial for professionals working as translators and interpreters, as well as for students and researchers in the field of translation and interpreting studies and related disciplines. *The* book covers the history of translation theory and practice from Cicero to the digital age. Part III of the book focuses on the translation of written texts across nine major types, including prose, drama, poetry, song, children's literature, public service, legal, and scientific (including technical and medical) translation.

2. Wilson Rita, and Brigid Maher, eds. *Words, Images and Performances in Translation*. Continuum, 2012.

This book, a collection of essays, highlights the important role translation studies plays in exploring how words, sounds, and images are translated and reinterpreted in new socio-cultural contexts. The volume presents fresh approaches to the role that translation, in its various forms, plays in enabling and mediating global cultural exchange. It includes an innovative mix of literary, cultural, and inter-semiotic perspectives and represents a wide range of languages and

cultures. The contributions are all connected by a shared focus on the place of translation in the contemporary world and the ways in which it can shed light on questions of inter- and hyper-textuality, multimodality, and new media in contemporary cultural production.

3. Zuber Ortrun, ed. The Languages of Theatre Problems in the Translation and Transposition of Drama. Pergamon Press, 1980

This book focuses on the various problems in the verbal and nonverbal translation and transposition of drama from one language and cultural background into another, as well as from the text onto the stage. It encompasses a collection of previously unpublished essays that specifically address translation issues unique to drama. These essays are written by playwrights, literary translators, theorists, scholars, and teachers of drama and translation studies.

❖ Answers

જુલિયસ સીઝર

અનુવાદક: હસમુખ બારાડી

મિત્રો, રોમનો ને દેશબંધુઓ, સાંભળો મને! આવ્યો

છું હું સીઝરને લાયક અંજલિ આપેલી છે. કાળા કામો માનવીનાં જીવનને એના સાથે સંબંધિત કરે છે.

મૃત્યુ પછી, શુભ કામો એનાં જીવતાં લોકો ભૂલી જાય છે! સીઝરનું ભાગ્ય એના સાથે સંબંધિત કરે છે.

એ તો, ભોગવ્યું ને ભોગવશે!

પણ મહાન બુટ્સે કહ્યું:

સીઝર મહત્વાકાંક્ષી હતો! મહત્વાકાંક્ષા માનવીનો દોષ ગણાય – એ દોષની મહત્વાકાંક્ષા છે.

સજા ય એણે ભોગવી – આ જુઓને ! બુટ્સ તો સન્માનનીય વ્યક્તિ છે.

આદરણીય એવા એના સાથીદારો!

રજા આપી સહીએ મને સીઝરને અંજલિ આપી!

સીઝર તો દોસ્ત મારો, પ્રમાણિક, ન્યાયપ્રિય છે.

પણ બુટ્સે તો કહ્યું:

સીઝર મહત્વાકાંક્ષી હતો.
 અને બ્રુટ્સ તો ખૂબ માનનીય વ્યક્તિ છે!
 સીઝરે તો કેટલાય શૂરવીરોને નમાવ્યા!
 ખંડણીથી રાજ્યના ખજાનાઓ છલકાવ્યા.
 એમાં તમને મહત્વાકાંક્ષી લાગ્યો સીઝર?
 ગરીબોનાં આંસું જોઈ એની આંખો ભીની થતી.
 આકાંક્ષા તો વ્રજ સમી કઠોર હોય,
 ને છતાં
 બ્રુટ્સે કહી દીધું; સીઝર મહત્વાકાંક્ષી હતો.
 અને બ્રુટ્સે તો સન્માનનીય વ્યક્તિ છે!
 યાદ કરો,
 સીઝરને સામૈયામાં રાજમુકુટ મેં ધર્યો – ત્રણ વાર!
 પણ મુકુટ એણે પાછો ઠેલ્યો છે - ત્રણ વાર!
 મહત્વાકાંક્ષી કહેશો એને?
 છતાં બ્રુટ્સે તો કહી દીધું મહત્વાકાંક્ષી હતો સીઝર!
 ને સાચેસાચ બ્રુટ્સ તો માનનીય વ્યક્તિ મોટી!
 બ્રુટ્સની વાત મારે ખોટી નથી ઠેરવવી.
 હું તો કહેવા આવ્યો જાણું છું જે હું
 એક વેળા તમે સૌએ એને બહુ સ્નેહ આપ્યો, આદર આપ્યો.
 સાચો અને વાજબી સ્નેહ હતો.
 તો પછી એને નામે ટીપું આંસૂં પાડવા
 દિલચોરી કેમ કરો તમે?
 ન્યાયનો પાલન કરીને ભયાનક પશુઓને તોળવવો!
 માનવીનું માનવ્ય શું હાથતાળી દઈ બેઠું?
 ક્ષમા કરો, હું સીઝરની વિદાયથી હચમચી ગયો છું!
 શાંત પડો મારો મન, થોડો જરા, મિત્રો મારા!

ગોદોની રાહમાં (Tr. 1990)

અનુવાદક: સુમન શાહ

વ્લાડિમિર: આપણે ગોદોની રાહમાં જોઈએ છીએ.

એસ્ટ્રેગોન: આ-આ-આહ! (અટકે) આ એ જ જગો હતી ને- તને ખાતરી તો છે ને?

વ્લાડિમિર: શેની?

એસ્ટ્રેગોન: એ જ કે રાહ અહીં જોવાની છે.

વ્લાડિમિર: એણે આ ઝાડ પાસે કહેલું. (તેઓ ઝાડ તરફ જુએ છે.) તને બીજાં દેખાય છે?

એસ્ટ્રેગોન: શેનું છે એ?

વ્લાડિમિર: ખબર નથી મને, વિલો હશે.

એસ્ટ્રેગોન: પાંદડા ક્યાં છે?

વ્લાડિમિર: મરેલું લાગે છે.

એસ્ટ્રેગોન : ઝાઝો કશો ખરખરો નહીં.

વ્લાડિમિર: અથવા એમ બને કે એની આ ઋતુ ના હોય.

એસ્ટ્રેગોન: મને તો ઝાડી જેવું લાગે છે.

વ્લાડિમિર: એક ઝાડવું

એસ્ટ્રેગોન: એક ઝાડી

:: STRUCTURE ::

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7.0 OBJECTIVES

In this Unit, we shall

- Discuss the Scene of Indian Fiction in English and the Remarkable Rise of Translation of Indian Fiction
- Examine the challenges of translating fiction
- Strategies of Translating Fiction
- Translate fiction from Gujarati to English and vice versa.

On completion of this Unit, you should be able to

- Outline the Scene of Indian Fiction in English and the Remarkable Rise of Translation of Indian Fiction
- Examine the challenges of translating fiction
- Examine the strategies involved in translating fiction
- Translate fiction from Gujarati to English and vice versa.

7.1 INTRODUCTION

In the previous unit, we explored different challenges that arise when translating poetry and the various techniques and approaches used to

overcome these challenges. In the realm of translation studies, the practice of translating literary prose emerged at a later point in comparison to the translation of poetry. While the translation of poetry has a long and rich history, dating back to ancient times, the systematic translation of literary prose gained prominence relatively recently. Fiction falls under the category of literary prose. Fiction describes something that is imaginary or invented. The term fiction is generally used in reference to creative works written in prose, or ordinary language which does not follow a meter, as in poetry. Works of literary fiction may fall into sub-genres such as fantasy, science fiction, adventure, historical, romance, and mystery. While types of literature in the fiction genre include the novel, short story, and novella, the discussion in the Unit is restricted to the novel/ novella and does not cover short story. Furthermore, the discussion is centred on the novel/novella written or translated in English, and translated into Gujarati from English. Before we delve into the challenges of translating fiction to or from English or practice translating a passage, it is crucial to briefly examine the landscape of Indian fiction in English and English fictions translated in regional languages.

7.2.1 The Scene of Indian Fiction in English

The scene of Indian fiction in English translation has seen a significant evolution and growth over the years, showcasing a diverse array of narratives, themes, and voices from the rich literary traditions of India. Works by renowned Indian authors have been translated into English, making them accessible to a global readership. From classic novels to contemporary stories, Indian fiction in English translation offers a glimpse into the complexities of Indian society, culture, and human experiences. Although the first Indian novel in English, Bankim Chandra Chatterjee's *Rajmohan's Wife*, appeared in 1864 which set the stage for the emergence of the novel as a form of literary expression in India, the output of novels penned originally in English remained rather lower for a century as compared to the novels written in regional Indian languages. It was indeed Salman Rushdie's *Midnight's Children*, published in 1981, that completely transformed the Indian novel in English and opened up a mass market for English fictions in India. A number of Indian English writers like Vikram Seth, Amitav Ghosh, Upamanyu Chatterji, and Amit Chaudhuri have made significant contributions in the field of the English novel. Indian English fiction received a significant boost when Arundhati Roy won the Booker Prize in 1997 for *The God of Small Things*. Twenty-five years later, and another Booker Prize (awarded in 2008 to Aravind Adiga for *The White Tiger*), the genre continues to flourish, with academics, journalists, diplomats, professionals from diverse fields and backgrounds actively participating in the process.

7.2.2 The Remarkable Rise of Translation of Indian Fiction

Indian Literatures in English Translation, which had been dormant for a while, experienced a strong revival in the 1980s due to the sudden growth of Indian Writing in English. Publishers in the national capital and elsewhere started releasing translations of literary works in Indian languages alongside a consistent stream of Indian Writing in English titles. Initially, finding bilingual experts for accurate translations was challenging, as individuals entered the translation field with passion but limited formal education, given the modest rewards, which remains true today. As a newcomer to the market, the genre of translation had to cultivate its own audience, but it eventually gained momentum and established itself over time. This success was largely attributed to its unique ability to bring settings and narratives from across the nation into English for the first time. The recognition garnered by Geetanjali Shree's novel 'Tomb of Sand,' translated from Hindi by Daisy Rockwell, as the first book in any Indian language to win the prestigious International Booker Prize in 2022, has shed light on other outstanding translations of books from Indian regional languages being published in the country. Renowned translators such as Daisy Rockwell, Arunava Sinha, GJV Prasad, Jerry Pinto, Shanta Gokhale, Tahira Naqvi, Rakshanda Jalil, Muhammed Umar Menon, among others, play a significant role in introducing translated Indian literature to global audiences. Publishing houses like Aleph Books have been consistently releasing short story collections from various regional languages, including bengali, Odiya, Hindi, Tamil, Assamese, and Gujarati. Similarly, other publishers such as Westland Books, Speaking Tiger Books, Women Unlimited, Niyogi Books, Juggernaut, and Harper Collins have also been actively publishing translated works from diverse Indian languages.

7.3 CHALLENGES OF TRANSLATING FICTION

Translating prose is in no way easier than translating poetry or drama. Let us explore the challenges that translators encounter when translating a book and then consider potential solutions to address these issues.

1. Translating Titles, Names of characters & Places:

Translating titles, proper names of characters, and places is a crucial aspect of fiction translation. Names often hold cultural and linguistic significance, requiring translators to decide whether to maintain the original names or adjust them to fit the phonetics and meaning of the target language. For example, consider the name 'Don Quijote,' the iconic protagonist of Miguel de Cervantes' Spanish novel. Direct

transliteration could lead to 'ડોન ક્વિક્સોટ' or ડોન ક્વિગ્સોટ in English as "Don Quixote," preserving phonetics but losing the Spanish origin. Renowned Gujarati playwright C. C. Mehta translated the hero's name as ડોન કિહોટે. On the other hand, adapting the name's meaning could yield "Sir Quixote" in English, retaining the chivalrous implication at the expense of the original name's uniqueness. These choices significantly impact readers' perception of the character and the cultural essence of the story, underscoring the complex challenges of translating proper names in fiction.

2. Translating Cultural Nuances

Fictional works often contain cultural references, idioms, and nuances that may not have direct equivalents in the target language. English lacks precise counterparts for terms like *janoi*, *dhoti*, *raita*, *puri*, *halwo*, *lota*, etc. Additionally, common kinship terms in Indian languages such as *kaka*, *Mama*, *Bhabha*, *Phooa*, *Masa* are all translated simply as 'uncle' in English. Gujarati idioms like ખાખરાની ખિસકોલી સાકરનો સ્વાદ શું જાણે (meaning 'Good things in life cannot be appreciated by someone who has never experienced them') or ક્યાં રાજા ભોજ અને ક્યાં ગાંગો તેલી? (meaning 'It is pointless to compare a pauper with a prince') lack direct English translations. In the diverse cultural landscape of India, translators must navigate varying customs, lifestyles, philosophies, beliefs, and linguistic sensitivities to convey these nuances effectively to the target audience. Strategies such as footnotes, endnotes, or glossaries can be employed to elucidate cultural references without disrupting the narrative flow. For example, Dhiruben Patel's Gujarati translation of Mark Twain's *The Adventures of Tom Sawyer*/ ટોમ સોયરની પરિક્રમો includes glossaries at the end to explain Christian and American cultural allusions like The Law of Moses, The Sermon on the Mount, David and Goliath, the Fourth of July, and the Cherry Tree Myth.

3. Translating Dialects and Slang

Dialect is a variation of a language that is distinguished from other varieties of the same language by its pronunciation, vocabulary, grammatical constructions, and syntax. Dialects reflect regional (geographical), ethnic (national and racial), and social (class, age, gender, socioeconomic status, and education) backgrounds of the speakers. Novelists often use dialect to add depth, authenticity, and flavor to their characters and settings. Dialect can help convey a character's background, personality, and cultural context. For

example, in *The Color Purple* by Alice Walker, the character Celie's dialect reflects her African American background and upbringing in the American South. Translating dialects creates more of a challenge for a translator as it is not easy for a translator to reproduce the result in the target language. Let's take the English translation of Joseph Macwan's novel *अंगुलियात/ The Stepchild*. The first paragraph of the first chapter has words such as 'ઉઠતીવેત' (as soon as he/she wakes up), 'ભળભાંખરું' (early morning), and 'અડારાની ઝાંપલી' (fence-like gate made of barb-wires) which are typical dialectical expressions that seem to be lost in translation. The translation of these words does not echo the dialectical tone of the original. The original novel is full of regional and dialectical features reflected in idiomatic expressions and proverbs. While translating these dialectical expressions, the translator has either resorted to 'word-to-word' translation or omitted the expressions altogether. For instance, the proverbial expressions such as, "Patel, the paado (he-buffalo) and pardhi (hunter) are never to be trusted," "Thus spoke the saint after a silence of twelve years," or "Chicken of the house... as good as daal – jaggery of the house... as good as mud," are translated word-to-word or the translation is given in brackets.

4. Translating Humor and Wordplay

Translating humor and wordplay fiction requires creativity, linguistic agility, and an understanding of cultural nuances. Wordplay and humor are often deeply rooted in language-specific elements, idiomatic expressions, and cultural references, making their translation a delicate task. Daisy Rockwell, whose translation of Geetanjali Shree's 2018 Hindi novel *Tomb of Sand* won International Booker Prize in 2022 admits that the extensive wordplay and unique prose style in Shree's novel required seven drafts before she even sent it to editors. Consider this expression from Shrilal Shukla's satirical Hindi novel *Raagdarbai* वर्तमान शिक्षा-पद्धति रास्ते में पड़ी हुई कुतिया है, जिसे कोई भी लात मार सकता है and its English rendering by Gillian Wright thus, 'The present education system is like a pariah bitch lying in the road which anyone can kick.'

7.4 STRATEGIES OF TRANSLATING FICTION

We have discussed some of the key challenges of translation and learned how they impact the translation process. Now, let's explore strategies to overcome these translation challenges.

1. Adaptation

An —adaptation, also known as —free translation, is a translation procedure whereby the translator replaces a social, or cultural reality in the source language with a corresponding reality in the target language, this new reality would be more usual to the audience in the target language. This method aims at maintaining the elegance and intelligibility in the target language at the sacrifice of the form of the source language, but without changing the main cultural message of the original. For instance, two literary translations of George Orwell's novella *Animal Farm: A Fairy Story* (1945) are available in the Gujarati language: *પશુરાજ્ય* (1947) translated by Jayanti Dalal and *ચોપગાંનું રાજ* (2015) translated by Harendra Bhatt. While *પશુરાજ્ય* retains the original names of the characters in the translated text, *ચોપગાંનું રાજ* is a free adaptation of the original novel. Here, the translator has renamed the source text's characters by giving them regional names reflecting the Gujarati language and its culture. For instance, the character Mr. Jones is renamed as *પશાભાઈ પટેલ* (Pashabhai Patel), Benjamin as *રતન* (Ratan) and Boxer as *ચેતક* (Chetak).

2. Linguistic Amplification

This translation technique involves incorporating additional linguistic elements into the target text, essentially adding information that was not present in the source language text. This process often entails using a paraphrase to clarify a word or concept that lacks a direct equivalent in the target language.

3. Compensation

Compensation is a translation technique in which a piece of information or a stylistic element is moved to a different location in the text to maintain its impact, as it may not have the same effect if left in its original place. The primary goal of this technique is to make up for any losses that occur during translation. Compensation proves particularly useful in handling wordplay. In cases where translators struggle to adapt a pun, they may choose to introduce a different play on words elsewhere in the text.

4. Elision

The fourth technique of literary translation is elision. Elision involves omitting certain information from the original language text, ensuring it does not appear in the target text. Similar to linguistic compression, elision contrasts with the amplification process. Translators often need

to condense information from specific parts of the text being translated. This necessitates the removal of non-essential elements to enhance the stylistic quality of the translated work.

5. Borrowing

Borrowing is a technique often used in literary translation. This translation technique involves “using a word or an expression in the original text and placing it as it is, with no modification, in the target text.” the borrowed word or expression can come from a third language, be a familiar expression in the target language, or even an untranslatable expression not worth explaining. The borrowed word or expression is typically written in italics. These borrowed words are eventually naturalized and domesticated in the target language. For example, English words like 'Car,' 'Bus,' 'Train,' 'Terminal,' 'Airport,' 'Table,' and 'Smartphone' have been naturalized in Indian languages. Similarly, a significant number of words, idioms, and expressions from regional languages are retained in Indian novels translated into English. Daisy Rockwell, in her translation of Geetanjali Shree's novel 'रेत समाधि' into English as 'Tomb of Sand,' retained many Hindi words. For instance, she kept the Hindi words 'Beti' and 'antakhari' in the sentence: 'Beti was busy playing antakhari, singing at the top of her lungs on the train *chug chug chug* with her posse.'

7.5 PASSAGE FROM FICTION: TEXT, TRANSLATION, AND DISCUSSION

Let's now examine the opening passage from the historical fiction *ગુજરાતનો નાથ* (1918), authored by the renowned Gujarati writer K.M.Munshi. This novel is part of a historical trilogy that includes *પારણી પ્રભુતા* (The Glory of Gujarat), *ગુજરાતનો નાથ* (The Master of Gujarat), and *રાજાધિરાજ* (The Emperor), portraying the unification of Gujarat during the rule of the Chalukyan kings between the ninth and twelfth centuries. Two English translations of the novel are accessible: *The Master of Gujarat* (1995) by N.D. Jotwani and *The Lord and Master of Gujarat* (2018) by Abhijit Kothari and Rita Kothari. We will compare the initial passage from these two English translations with the original Gujarati text and analyze while considering the points mentioned earlier in this discussion and previous sections. For better referencing, we will break down the passage into individual sentences, followed by their English translations. The first translation is by N.D. Jotwani, and the second translation is by Abhijit Kothari and Rita Kothari.

સંવત ૧૧૫૪ના શિયાળાની એક રાતે કડકડતી ઠંડી પડતી હતી.

Translation 1 NDJ:It was a dark and bitterly cold winter night in the year 1154.

Translation 2 AKRK:translation 2 AKRK:It was a freezing night in the winter of Samvat, 1154.

(2) પાસે વહેતી સરસ્વતીના નીરનો ગંભીર રવ રાત્રિની શૂન્યતામાં ભયજનક લાગતો હતો; તેના સીકરોથી શીતળ થયેલો પવન, શિયાળો ભુલાવી ચોમાસાની હીકળનું ભાન કરાવતો હતો.

Translation 1 NDJ:In the deep dark silence of the night, even the serene sounds of the river Saraswati flowing nearby seemed ominous. A chilly breeze, moist with the river's touch, carried the echo of the owl's hoot.

Translation 2 AKRK:The solemnly flowing waters of the Saraswati resounded fearfully in the stillness of the night. The moist breeze rising from the river made the atmosphere feel more like monsoon than winter.

(3) રાત્રિ એવી હતી કે ઘરને ખૂણે કે પ્રિયતમાની સોડમાં જ પડ્યા રહેવું પસંદ પડે; છતાં ચારસો-પાંચસો માણસ પાટણને સામે કિનારે ઉઘાડામાં પડ્યા હતા.

Translation 1 NDJ: It is a night on which one would wish to be warmly snuggled up at home or with the beloved. And yet a few hundred people were camping that night on the banks of the Saraswati, across from Patan.

Translation 2 AKRK: . It was a night when one would prefer to curl up at home next to one's beloved. Yet, the bank across the city of Patan was occupied by about 400 to 500 people.

(4) કેટલાક છૂટીછવાઈ તાપણી કરી ટાઢ ઉરાડવાનો પ્રયત્ન કરી રહ્યા હતા; બાકીના તાપણીઓની આસપાસ સૂઈ ગયા હતા અથવા તો સૂવાનો પ્રયત્ન કરતા હતા; ગણ્યાગાંઠ્યા ઊંઘવાનો વિચાર નહીં હોવાથી ટૂંટિયું વાળી બેસી રહ્યા હતા.

Translation 1 NDJ:A few isolated groups of people had lit small bonfires to ward off the biting cold. Some were attempting to steal a bit of sleep near the fires, while others were satisfied to huddle over them in the darkness.

Translation 2 AKRK: Some tried to ward off the cold with bonfires; others slept or tried to sleep around the scattered fires. A few, not planning to sleep, sat curled up anxiously.

(5) અંધારામાં તાપણીનાં અસ્થિર બળતાં, વિચિત્ર ઓળાઓ પાડી, રાત્રિને વધારે ભયંકર બનાવતાં હતા. આખો દેખાવ જાણે પિશાચોનું સંમેલન હોય એવો લાગતો હતો.

Translation 1 NDJ: The unsteady fires threw macabre shadows all around, making the night even more terrifying – almost as if phantoms or spirits were dancing eerily around the fires.

Translation 2 AKRK: In the darkness, the flickering of the flames cast eerie shadows and filled the night with dread. The whole scene appeared to evoke a gathering of ghouls.

Discussion:

Let us now examine the translated text provided above and observe the alterations made during the translation process. The numbers in brackets correspond to the sequence of sentences.

In the translated text in **Translation 1 NDJ**, there is no mention that the year 1154 is actually a Samvat 1154. Vikram Samvat, a Hindu calendar, is generally 57 years ahead of the Gregorian Calendar. This might confuse the English reader as they would assume the year to be 1154 AD because nearly all modern English-language written history uses the Gregorian calendar. **Translation 1 NDJ** could have also considered converting the Samvat year into the Christian year to make sense to the target readers.

(2) It is advisable to break down complex sentences into two separate sentences, a strategy both translators have employed. However, in **Translation 1 NDJ**, the entire phrase ‘શિયાળો ભુલાવી ચોમાસાની હીકળનું ભાન કરાવતો હતો’ is omitted in the English translation. The Gujarati term હીકળ, which means ‘excessive cold owing to **rain**,’ is not present in **Translation 2 AKRK**. **However, due to the lack of direct equivalents in the target language, the translator/s have chosen a sense-to-sense translation by describing a moist breeze that creates an atmosphere resembling the monsoon.**

(3) The author has mentioned ચારસો-પાંચસો માણસ specifically but **Translation 1 NDJ** renders it as ‘a few hundred people’. The impact of ચારસો-પાંચસો માણસ becomes vague and dull in ‘a few hundred people’. Translators must ensure that the numbers are accurately understood and convey the intended meaning.

(4) The Gujarati expression ટૂંટિયું વાળી બેસવું is translated sense-for-sense as ‘huddle over (the fires)’ in **Translation 1 NDJ**, while **Translation 2 AKRK** opted for a word-to-word translation as ‘sat curled up’.

(5) The expression રાત્રિને વધારે ભયંકર બનાવતાં હત્ત translated word-to-word as ‘making the night even more terrifying’ in **Translation 1 NDJ** carries more sense and force than ‘filled the night with dread’ in **Translation 2 AKRK**.

7.6 CHECK YOUR PROGRESS 1

Translate the following passages from the selected fiction works. Pay special attention to the words and expressions that have been highlighted.

(1) Gujarati Fiction

કોસરોડ : બદલાતા સમાજનું પ્રતિબિંબ

વર્ષા અડાલજા

ઘાઘરી સંકોરી કુમુદ નીચે બેસી ગઈ અને પિત્તળનાં પવાલાં આંબલીથી ઘસીઘસીને સોના જેવા ઝગમગતાં કરી દીધાં. હળવે સાદે ઝાંઝરના મીઠા ઠમકા સાથે ગાતી રહી

રંગતાળી રંગતાળી રંગતાળી રે

રંગમાં રંગતાળી

ઘડીભર સુધી ધૂમરીઓ ખાતાં એને ગરબા લેવાનું બહુ મન થઈ ગયું. ત્યાં પંડયા માસ્તરની ઘેરા અવાજે બૂમ સંભળાઈ.

“કુમુદ! ઠોયાની જેમ કાં બેઠી? આ કાણિયા શુક્રચાર્યને ઉડાડ.”

હાથ પહોળા કરતી કુમુદ હવામાં ઊડતી હોય એમ લહેરાતી ઓસરી તરફ દોડી. એકસરખું કા કા કરતો કાગડો ઊડીને પીપળાની ઘટામાં ભરાઈને ગળું ફાડતો રહ્યો. પંડયા માસ્તર રોષમાં ધૂરક્યા.

(2) English Fiction

Animal Farm (1945)

George Orwell

Napoleon sent for pots of black and white paint and led the way down to the five-barred gate that gave on to the main road. Then Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out MANOR FARM from the top bar of the gate and in its place painted **ANIMAL FARM**. This was to be the name of the farm from now onwards. After this, they returned to the farm buildings, where Snowball and Napoleon sent for a ladder to be set against the end wall of the big barn. They explained that through their studies of the past three months, the pigs had succeeded in reducing the principles of **Animalism** to **Seven Commandments**. These Seven Commandments would now be inscribed on the wall, forming an unalterable law by which all the animals on Animal Farm must live forever after. With some difficulty (for it is not easy for a pig to balance himself on a ladder) a ladder was brought forth, and Snowball ascended with some difficulty, with Squealer positioned a few rungs below him holding the paint-pot. The seven Commandments were meticulously inscribed on the tarred wall in bold white letters, making them legible from a distance of thirty yards.

THE SEVEN COMMANDMENTS

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.

(3) World Literature in English Translation

One Hundred Years of Solitude (1967)

Gabriel García Márquez

TRANSLATED FROM THE SPANISH BY GREGORY RABASSA

Many years later, as he faced the firing squad, **Colonel Aureliano Buendía** was to remember that distant afternoon when his father took him to discover ice. At that time **Macondo** was a village of twenty adobe houses, built on the bank of a river of clear water that ran along a bed of polished stones, which were white and enormous, like prehistoric eggs. The world was so recent that many things lacked names, and in order to indicate them it was necessary to point. Every year during the month of March a family of ragged gypsies would set up their tents near the village, and with a great uproar of pipes and kettledrums they would display new inventions. First they brought the magnet. The train that brings outside civilization—foreign progress,

foreign wonders, and foreign trouble—to Macondo. A heavy gypsy with an untamed beard and sparrow hands, who introduced himself as **Melquíades**, put on a bold public demonstration of what he himself called the eighth wonder of the learned alchemists of **Macedonia**. He went from house to house dragging two metal ingots and everybody was amazed to see pots, pans, tongs, and braziers tumble down from their places and beams creak from the desperation of nails and screws trying to emerge, and even objects that had been lost for a long time appeared from where they had been searched for most and went dragging along in turbulent confusion behind Melquíades’ magical irons. “**Things have a life of their own**,” the gypsy proclaimed with a harsh accent. “It’s simply a matter of **waking up their souls**.”

7.7 LET US SUM UP

In our discussion of, we have seen that translating fiction is just as tricky as translating poetry – and can often be more so. There’s the need to stay true to the original text while not translating it literally. Fiction, especially novels, often span several hundred pages, making it a formidable task to accurately convey the intricacies of the narrative, characters, and themes. A further complication is the assumed knowledge of the reader. We have learned how references to customs, practices and traditions may be easy to understand when reading a novel in one’s own language, but it is indeed a challenging task for the translator to successfully transfer the embedded cultural nuances of the original language to a reader from different linguistic backgrounds who might not be acquainted with its unique cultural aspects. Noted German Jewish philosopher, and cultural critic Walter Benjamin (1892-1940) has said that the translator not only reproduces the source text in the target language, but in doing so, he also modifies and enhances the structure and ethos of the target language. Thus, the role of the translator is that of the one who facilitates the negotiating dialogue between source text and target audience. Let’s hope that translators of Indian fiction continue their efforts to transcend cultural boundaries, ensuring that readers can access the fresh and vibrant narratives of Indian literature/s, and in this way, enrich and promote indigenous literature across the globe.

7.8 KEY WORDS

Adaptation	Adaptation is a technique whereby one cultural element is replaced by another that is typical of the receiving culture.
Linguistic Amplification	Linguistic Amplification refers to the act of adding extra information in the target language text that was not explicitly mentioned in the source language text.
Compensation	Compensation refers to making adjustments or sacrifices in one aspect of the translation to effectively convey another aspect. This might entail sacrificing literal accuracy to maintain the intended meaning, style, or cultural nuances.
Elision	Elision in translation involves omitting specific elements from the source text to produce a more succinct and fluid translation in the target language.
Borrowing	Borrowing is a translation technique that involves using in the target text the same word or expression found in the original text. The word or expression borrowed is usually written in italics. These borrowed words are later naturalized and domesticated in the target language. For instance, the borrowed words from English like Car, Bus, Train, Terminal, Airport, Table, Smartphone have been naturalized in Indian languages.

7.9 SUGGESTED READING

1. Landers, Clifford E. *Literary Translation: A Practical Guide*. Multilingual Matters Ltd, 2001.

Written in an engaging, witty, and accessible style by a prolific literary translator, this practical guide offers a concise overview of techniques and tools for translating literary works. This book will be particularly beneficial and instructive for aspiring and experienced translators.

2. Malmkjær, Kirsten, and Kevin Windle, eds. *The Oxford Handbook of Translation Studies*, Oxford Academic, 2012.

Intended as a reference work and practical guide to the field, for the benefit of those working professionally as translators and interpreters, as well as for students and researchers in the field of translation and interpreting studies and allied disciplines, *The Oxford Handbook of Translation Studies* covers the history of the theory and practice of translation from Cicero to the digital age. It examines all major processes of translation, offers critical accounts of research, and compares competing theoretical perspectives. The handbook considers all kinds of translation from sacred texts, poetry, fiction, and sign language to remote, consecutive, and simultaneous interpretation in legal, diplomatic, and commercial contexts. Part III specifically focuses on the translation of written texts of nine major types: prose, drama, poetry, song, and children's literature; public service, legal, and scientific (including technical and medical) translation.

❖ ANSWERS

Check Your Progress 1

(1) Gujarati Fiction

Crossroad

By Varsha Adalja

Translated from Gujarati by Jenny Bhatt (An English translation of Varsha Adalja's award-winning Gujarati novel to be out in 2024)

The translated piece can be accessed at:

<https://wordswithoutborders.org/read/article/2022-10/crossroad/>

Gathering her skirts, Kumud sat down and scrubbed the brass cups with tamarind, making them shine brightly like gold. Gracefully tapping her feet, she kept singing in a soft voice to the sweet sound of her anklets.

A joyful clapping, a joyful clapping, a joyful clapping, re

With joy, a joyful clapping

For a moment, she was deeply tempted to whirl herself around, dance the garba. Then, a loud shout was heard in Pandya Master's deep voice.

“Kumud! Why are you rooted there like a stump? Get rid of this one-eyed Shukracharya!”

Stretching her arms out, Kumud ran toward the verandah as if she were gliding through the air. A crow had settled into the thick of the peepal tree and was cawing in a persistent, full-throated manner. Pandya Master growled in anger.

(2) English Fiction

પશુરાજ્ય (૧૯૪૭)

જયંતી દલાલ

નેપોલિયને કાળા અને સફેદ રંગના ફૂંડા મંગાવ્યા અને સહુને લઈને રસ્તા પર આવેલા પેલા પાંચ ભોગળવાળા દરવાજા આગળ આવી પહોંચ્યો એટલે લખવામાં હુંશિયાર એવા સ્નોબોલે બન્ને પંજા વચ્ચે પીંછી પકડીને દરવાજા ઉપર લખેલા ‘મેનોરવાડી’ શબ્દોને ભૂંસી નાખ્યા અને એની જગ્યાએ ‘પશુરાજ્ય’ એ શબ્દો લખ્યા. આજની ઘડીથી આ વાડો એ નામે ઓળખવાનો હતો. આ પછી એ લોકો અંદરના મકાનો પાસે ગયા. અહીં સ્નોબોલ અને નેપોલિયને મોટા વંડાની દીવાલ સામે એક સીડીને ટેકવાવી દીધી. બીજા પ્રાણીને સમજણ પાડતાં એમણે કહ્યું કે છેલ્લા ત્રણ માસના સતત અભ્યાસે એમણે પશુવાદના સિદ્ધાંતોને માત્ર સાત આજ્ઞાઓમાં સમાવી દીધા છે. આ સાત આજ્ઞાઓ હવે આ દીવાલ ઉપર લખવામાં આવશે અને પશુરાજ્યમાં જીવતાં સર્વ પ્રાણીના વ્યવહારને માટે હવે પછી એ જ એક અફર કાયદો ગણાશે. કોઈ પણ ડુક્કર માટે સીડીના પગથિયાં પર સ્થિર રહેવું એ ઘણું મુશ્કેલ હતું. સ્નોબોલ સીડી ઉપર ચડ્યો. સ્કવીલર બે પગથિયાં હેઠે રંગનું ફૂંડું લઈને ઉભો હતો. ત્રીશ ગજ આઘેથી વાંચી શકાય એટલા મોટા અક્ષરે સ્નોબોલે કાળી દીવાલ પર સફેદ રંગમાં આજ્ઞાઓ લખી તે નીચે મુજબ હતી –

સાત આજ્ઞાઓ

- (૧) બે પગે ચાલતું હોય, એ આપણું દુશ્મન છે.
- (૨) ચાર પગે ચાલતું હોય અથવા તો પાંખોવાળું હોય તે આપણું મિત્ર છે.
- (૩) કોઈ પણ પ્રાણી કપડાં પહેરશે નહિ.
- (૪) કોઈ પણ પ્રાણી પથારીમાં સૂશે નહિ.
- (૫) કોઈ પણ પ્રાણી દારુ પીવી નહિ.
- (૬) કોઈ પણ પ્રાણી બીજા પ્રાણીનો ઘાટ નહિ કરે.
- (૭) સર્વ પ્રાણી સમાન છે.

(3) World Literature in English Translation

સો વર્ષ એકલતાનાં

~ ગેબ્રિયેલ ગાર્શિયા માર્કવેઝ

અનુવાદ: રવીન્દ્ર ઠાકોર

વર્ષો પછી ફાયરિંગ સ્કવોડને નિહાળતાં નિહાળતાં કર્નલ ઓરેલિયાનો બ્યૂએન્ડીયાને પોતાના પિતા તેને હિમ શોધવા લઈ ગયા તે દૂરની બપોરનું સ્મરણ થયું. તે સમયે મેકેન્ડો ગામડું હતું – માટીનાં વીસ ઘરોનું અને ઘરો પ્રાગૈતિહાસિક ઈંડા જેવા શ્વેત, ચમકતા પથ્થરોને કિનારે વહેતા નિર્મળ નીરને કાંઠે બાંધેલા હતા. સૃષ્ટિનું પ્રગટીકરણ તદ્દન તાજું જ હતું. તેથી અનેક વસ્તુઓ નામહીન-અનામી હતી. પ્રત્યેક વર્ષે માર્ચ મહિના દરમ્યાન ચીથરેહાલ જિપ્સીઓનાં કુટુંબો આ ગામડા પાસે તેમના તંબૂઓ તાણતા અને બંસી કે પડઘમના તાલે કોલાહલ કરીને તેઓ નવી શોધો પ્રદર્શિત કરતા. સહુ પ્રથમ તેઓ લોહચુંબક લાવ્યા. રુક્ષ દાઢી અને રુવાંટીવાળા બે હાથ ધરાવતા, પોતાને મિલ્કવીઆડાઝ તરીકે ઓળખાવતા એક વજનદાર જિપ્સીએ, પોતે જેને મેકેડેનિયાના વિદ્વાન કીમિયાગરોનો આઠમી અજાયબી કહેતો હતો તે અજાયબી એક સાહસી જાહેર પ્રદર્શન તરીકે મૂકી. ધરેધરે જઈ તેણે ધાતુની બે પાટોને જોરથી ઘસડી અને માટલાઓ, તાવડાઓ, ચીપિયાઓ, દેવતા રાખવાનાં લોહપાત્રોને તેમને સ્થાનેથી નીચે પડતાં દેખી અને ખીલાઓ ન જડવાથી કીચૂડાટ કરતા મોભોને તથા બહાર નીકળવા મથતા સ્ક્રૂઓ તથા દીર્ઘકાળથી ગુમ થયેલી વસ્તુઓને – જ્યાં તેમને શોધવામાં આવી હતી તે સ્થળોથી – બહાર નીકળતી નિહાળી તથા આ બધાને મિલ્કવીઆડાઝના જાદુઈ લોહચુંબક પાછળ નિરંકુશ અવસ્થામાં ઢસડાતી નીરખી પ્રત્યેક જણ નવાઈ પામ્યું. ‘વસ્તુઓને પણ પોતાનું જીવન હોય છે,’ જિપ્સીએ કઠોર ઉચ્ચારે નિવેદિત કર્યું. ‘જરૂર હોય છે માત્ર તેમના આત્માઓને જગાડવાની.’

7.11 SUPPLEMENTARY READING AND PRACTICE

Read the passages selected from a variety of prose forms in English and Gujarati and their translation in either of the languages. First, translate the paragraph yourself, and then you can compare it with the provided translation.

(1) Christian Allegory

The Pilgrim's Progress (1678)

John Bunyan

AS I walked through the wilderness of this world, I lighted on a certain place where was a den, and laid me down in that place to sleep; and as I slept, I dreamed a dream. I dreamed, and behold, I saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked, and saw him open the book, and read therein; and as he read, he wept and trembled; and, not being able longer to contain, he broke out with a lamentable cry, saying, "What shall I do?"

યાત્રાકારી (૧૮૪૪)

રેવરંડ વિલિયમ ફલાવર

હું આ દુનિયારૂપી જંગલમાં ફરતો ફરતો એક જગ્યાએ જઈ પહોંચ્યો; ત્યાં એક ગુફા હતી, તેમાં હું સૂઈ ગયો. જ્યારે હું ઊઘતો હતો ત્યારે મને સ્વપ્ન આવ્યું. તે સ્વપ્નમાં મેં ફાટાંતૂટા લૂગડાં પહેરેલા માણસને એક જગ્યામાં ઉભેલો જોયો. તેનું મોં પોતાના ઘરની દિશાથી અવળું ફેરવેલું હતું. તેના હાથમાં એક પુસ્તક હતું, ને તેની પીઠ પર એક મોટો બોજ હતો. મેં તેને પુસ્તક ઉઘાડીને વાંચતો જોયો. વાંચતા વાંચતા તે રડતો હતો અને બીકથી ધ્રુજતો હતો, પછી પોતાનું દુઃખ દાબી ન શકાયાથી તેણે મોટે ઘાંટે વિલાપ કરતા કહ્યું કે, “હું શું કરું?”

(2) Historical Fiction

A Tale of Two Cities (1859)

Charles Dickens

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we

were all going direct to Heaven, we were all going direct the other way--in short, the period was so far like the present period that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

કાન્તિની કથા

~ ચાર્લ્સ ડિકન્સ

અનુવાદ: જયન્ત પાઠક

એ જમાનો સારામાં સારો હતો તેમજ ખરાબમાં ખરાબ પણ હતો; ડહાપણનો હતો તેટલો જ બેવફૂરીનો હતો, શ્રદ્ધાનો હતો તેવો જ અશ્રદ્ધાનો હતો, એ યુગ પ્રકાશનો હતો તેટલો જ અંધકારનો હતો; આશાની વસંત હતી ને હતાશાની શિશિર હતી; આપણી પાસે બધું ય હતું અને કશું ય ન હતું; આપણી ગતિ સ્વર્ગ તરફની હતી ને નરક તરફની પણ હતી. – ટૂંકામાં કહીએ તો એ જમાનો આજના જમાનાને એટલો બધો મળતો હતો કે કેટલાક અતિમુખર અધિકારીઓ, સારી બાબતોમાં કે નહારી બાબતોમાં, એની ગણતરી આત્યંતિક રીતે જ થાય એવો આગ્રહ રાખતા હતા.

(3) Historical Fiction

કરણ ઘેલો : ગુજરાતનો છેલ્લો રજપૂત રાજા (૧૮૬૬)

નંદશંકર મહેતા

એક ભાટના કવિ ઉપરથી જણાય છે કે ગુજરાતના એટલે ગુજર્જર દેશમાં સંવત ૮૦૨ એટલે ઈ.સ. ૭૪૬ના વર્ષમાં એક શહેર સ્થાપવામાં આવ્યું હતું. મહા વદ સાતમ ને શનિવારે પાછલા પહોરના ત્રણ વાગતે વનરાજનો હુકમ જાહેર થયો. જ્યોતિષ વિદ્યામાં ઘણા પ્રવીણ એવા જૈન માર્ગના જોશીઓને બોલાવી પ્રશ્ન કીધો, તે વખતે તેઓએ શહેરના જન્માક્ષર તપાસીને પ્રકટ કીધું કે ઈ. સ. ૧૨૯૭ માં તે નગરનો નાશ થશે. આ નવા શહેરનું નામ અણહિલપુર પાટણ પાડ્યું. હમણાં તે પાટણ અથવા કડી પાટણ એ નામથી ઓળખાય છે. પાટણ શહેરને હમણાં જ્યારે જોઈએ છીએ ત્યારે ત્યાં આગળ પૂર્વે એક મોટું તથા આબાદ શહેર હતું, એવી ઘણી જ થોડી નિશાનીઓ માલમ પડે છે. શહેરના કોટની આસપાસ ઊંડું ખોદતાં

કોતરેલા આરસના પથ્થરો નીકળે છે. વળી ત્યાંના રજપૂત રાજાઓએ વાવ, કુવા, તળાવ, અને દહેરાં વિગેરે બાંધેલાં તેઓ ઉપર કાળચક્ર ફરવાથી, તથા મુસલમાન લોકોના ધર્માધપણાથી, તે સ્થળે ઘણીએક લડાઈઓ થવાથી, તથા મરાઠાઓના અજ્ઞાનપણા તથા પૈસાના લોભથી તેઓમાંનાં જે થોડાંએક બચેલાં છે તેઓ ભાંગીતુટી અવસ્થામાં હમણાં નજરે પડે છે; તો પણ એ તો નિશ્ચય કે એ શહેર આજથી સાતસો વર્ષ ઉપર એક મોટા રાજાની રાજધાની હતું. તેના મહત્વ તથા શોભા વિશે ઘણાએક કવિઓ તથા ઇતિહાસકર્તાઓ લખી ગયા છે.

Karan Ghelo: Gujarat's Last Rajput King (Tr. 2016)

Tulsi Vatsal

From the writings of a bard, we know that in the Samvat year 802, that is AD 746, a certain town was established in Gujarat. Vanraj's decree was proclaimed in the waning hours of the night, at three o'clock, on the Saturday of maha vad satam. Learned astrologers of the Jain sect were summoned and, after studying the charts, prophesied the destruction of the town in AD 1297. This new town was named Anhilpur-Patan, now known as Patan or Kadi-Patan. Today, there are hardly any signs to suggest that Patan was once a large and thriving city. Huge blocks of marble lie abandoned in the vicinity of the fort. The passage of time, attacks by Muslim fanatics, constant wars, and the ignorance and greed of the Marathas have reduced the stepwells, pinds, and temples constructed by the Rajput kings to ruin. Even so, it is clear that 700 years ago Patan was the capital of a powerful kingdom. The greatness and splendor of the town have been described by a number of poets and chroniclers.

(4) Novella/Absurdist Fiction

The Metamorphosis (1915)

Kafka, Franz

(Translator: Ian Johnston)

One morning, when Gregor Samsa woke up from unsettling dreams, he found himself transformed in his bed into a monstrous vermin. He lay on his hard, armor-like back and saw, as he lifted his head slightly, his brown, arched abdomen divided into stiff, bow-shaped segments. From this height, the blanket, on the verge of slipping off entirely, could barely hold its position. His many legs, pathetically thin in contrast to the rest of his body, waved helplessly before his eyes.

મેટમોર્ફોસીસ

~ ફાન્ઝ કાફકા

અનુવાદ: શિરીષ પંચાલ

ગ્રેગોર સામસાએ એક સવારે અસ્વસ્થ કરી મૂકે એવાં સ્વપનોમાંથી જાગીને જોયું તો તે પોતે એક મસમોટા જંતુમાં ફેરવાઈને પથારીમાં પડ્યો હતો. તે તણે પોતાનું માથું જરા ઊંચું કર્યું અને જોઈ શક્યું કે તેની ભૂરી, વક્ષેદાર પીઠ સખત હતી, જે સખત પટ્ટાઓમાં વહેંચાઈ ગઈ હતી. એ ઊંચાઈ પર રજાઈ, જે પૂરી પૂરી સરખી રહી શકતી ન હતી, પૂરી પૂરી સરખી રહેલી ન હોય તે બાજુ પર સરી જવાની અણી પર હતી. પોતાના અનેક પગ, જે તેની શરીરની સાથે તુલનાત્મક પાતળા છે, તેની આંખો સામે અસહાય રીતે ઉડતી હતી.

(5) Existential Novel

THE PLAGUE (1947)

Albert Camus

TRANSLATED FROM THE FRENCH BY Stuart Gilbert

When leaving his surgery on the morning of April 16, Dr. Bernard Rieux felt something soft under his foot. It was a dead rat lying in the middle of the landing.

On the spur of the moment, he kicked it to one side and, without giving it a second thought, continued on his way downstairs. Only when he was stepping out into the street did it occur to him that a dead rat had no business to be on his landing, and he turned back to ask the concierge of the building to see to its removal. It was not until he noticed old M. Michel's reaction to the news that he realized the peculiar nature of his discovery. Personally, he had thought the presence of the dead rat rather odd, no more than that; the concierge, however, was genuinely outraged. On one point, he was categorical: "There weren't no rats here." In vain, the doctor assured him that there was a rat, presumably dead, on the second-floor landing; M. Michel's conviction wasn't to be shaken. There "weren't no rats in the building," he repeated, so someone must have brought this one from outside. Some youngster trying to be funny, most likely.

પ્લેગ (Tr. ૧૯૯૮)

અનુવાદ: રાજેન્દ્ર જોષી

૧૬મી એપ્રિલની સવારે ડોક્ટર રિયો જયારે ઓપરેશન થીયેટરની બહાર નીકળ્યા ત્યારે એમને પગ નીચે કોઈક નરમ પદાર્થનો સ્પર્શ થયો. સીડીની વચોવચ મરી ગયેલો ઉંદર પડ્યો હતો. ડોક્ટરે પગ વડે ઠેસ મારીને ઉંદરને એક બાજુ ખસેડી દીધો અને એ અંગે વધારે કશું વિચાર્યા વિના સીડી પરથી નીચે ઉતરવા લાગ્યા. પણ સડક પર જતા પહેલા એમને વિચાર આવ્યો કે અમારી સીડી પર આ મરેલો ઉંદર ક્યાંથી આવ્યો હશે? એટલે એમણે બિલ્ડીંગના ચોકીદારને બોલાવ્યો ને ઉંદરને બહાર ફેંકાવી દેવા કહ્યું. આ સાંભળતાની સાથે વૃદ્ધ ચોકીદાર માઈકલે જે પ્રતિભાવ દર્શાવ્યો એ જોઈને ડોક્ટરને થયું કે વાત એટલીબધી સામાન્ય નથી. એમણે તો ખાલી એટલું જ વિચાર્યું હતું કે ‘મરેલો ઉંદર આ રીતે પડેલો હોય એ વિચિત્ર કહેવાય’ બસ, એટલું જ, એનાથી વધારે કંઈ જ નહીં. પણ માઈકલ તો ઘણો બેચેન થઈ ગયો હતો, એ બબડતો હતો, ‘આખા બિલ્ડીંગમાં એક પણ ઉંદર નથી તો આ ઉંદર આવ્યો ક્યાંથી?’ ડોક્ટરે એને સમજાવતા કહ્યું, ‘ઉંદર જ હતો ને? એમાં શું થઈ ગયું, હેં એં એં? સીડી પર આવીને મરી ગયો હશે.’ પણ માઈકલને ખાતરી હતી કે પોતાની વાત એકદમ સાચી છે. આખા બિલ્ડીંગમાં એક પણ ઉંદર છે જ નહીં. કોઈ બહારથી નાખી ગયું હશે. કદાચ તોફાની છોકરાઓ પણ નાખી ગયા હોય!

(7) Philosophical Novel

સરસ્વતીચંદ્ર (સંક્ષેપ) (1960)

ગોવર્ધનરામ ત્રિપાઠી

સંક્ષેપકાર: ઉપેન્દ્ર પંડ્યા

નાગ ગયો અને થોડી વાર થઈ હશે એટલામાં તો બાવાઓનું ટોળું સરસ્વતીચંદ્રનું શરીર જ્યાં પડ્યું હતું તે જગા આગળ આવ્યું. આશરે ત્રીશ બાવાઓનું ઝૂંડ હતું અને સૌની વચ્ચે એક રથ હતો. તેને બળદ ન જોડતાં બાવાઓ જ ખેંચતા હતા. બાકીના બાવાઓમાંથી કેટલાક કરતાલ, ડફ,

કાંશીઓ, વગેરે લઈ વગાડતા હતા. કેટલાક પાસે માત્ર મશાલો હતી. કેટલાકની પાસે લાંબી ઉઘાડી તલવારો હતી. એક જણની પાસે ભગવા રંગનો ઊંચો ઝંડો હતો, તે રાત્રે પણ ઉનાળાના પવનના સપાટાથી ફરફરતો હતો. રાખથી ભરેલી જટાઓ, ભસ્મથી ભરેલાં માળાઓના ભારથી લચી પડતાં અર્ધાં ઉઘાડાં ને અર્ધાં ભગવે લૂગડે ઢંકાયેલા કાળાં પ્રૌઢ બળવાન શરીર, સિંહવાઘને પણ ડરાવતી આખા વનમાં પડઘા ભરતી જાડી ફાટી ભજનની નિર્ભય બૂમો, અને એકાંત ભયંકર જંગલમાં ભજનની લહેમાં ઉન્મત્ત પડતા પગના ધબકારા – આ સર્વથી આ અલમસ્ત જોગીઓનું ટોળું આખા જંગલને, ચડી કરી, સર કરતું લાગતું હતું. ફાળો ભરતા ભરતા, ત્રાડો નાખતા નાખતા, મશાલોની ગુફાઓમાંથી ઉછાળા મારતા હોય તેમ ધસતા ધપતા બિહમણા બાવાઓ સરસ્વતીચંદ્રના શરીર પાસે આવી પહોંચ્યા. મહારુદ્રની આસપાસ વીંટળાઈ વળતા ભયંકર ગણોના ટોળા પેઠે આ ટોળું સરસ્વતીચંદ્રના શરીર પાસે આવી પહોંચ્યું. એ ચગદાઈ જાય તે પહેલાં મશાલોનું અજવાળું એની પર પડવાથી સૌની આગળ ચાલતો બાવો ચમક્યો, ખચક્યો. સર્વ ટોળું ઉભું રહ્યું. ગાડીમાંથી જોગીશ્વરે બૂમ પાડી: ‘મોહનપુરી, શું છે?’ મોહનપુરી બોલ્યો: ‘ગુરુજી, માણસનું શરીર શબવત્ પડેલું છે. આજ્ઞા હોય તો જોઉં કે જીવે છે કે શબ છે.’ ગુરુજીએ ધ્યાન ધરી આજ્ઞા કરી: ‘બચ્યા, એ પુરુષને ઊંચકી લે, શ્રીજગદીશની ઈચ્છા છે કે સુંદરગિરિ મઠનો આ પુરુષ ઉત્કર્ષ કરશે અને ત્યાંના સાધુગોંસાઇઓ જતે દિવસે એના આશ્રિત થઈ રહેશે. બચ્યા, એને જીવની પેઠે જાળવજે. એ મહાપુરુષ થશે ને સાધુસંત એના ચરણારવિંદની સેવા કરશે.’

Saraswatichandra (Abridged) (2006)

Govardhanram Tripathi

Epitomized by: Upendra Pandya

Translated by: Vinod Meghani

A while after the king cobra disappeared into the thicket, they reached the spot where Saraswatichandra lay. Between thirty of them they had one chariot. Several of the mendicants had hitched themselves to pull the wagon while some others played a variety of cymbals and drums

in their hands. A few carried torches while others held long naked swords. One of them held aloft a tall staff atop which fluttered a saffron-colored banner in the sweltering swirls of summer winds. All the swarthy-complexioned, half-naked, sinewy and saffron-clad middle-aged mendicants gracefully carried on their heads ash-filled pendants like nests. Their fearless and loud chants of bhajans reverberating through the horrendous wilderness scared away lions and tigers. Their lusty footfall sensually thudded in beat with the profound bhajans. The band of stout-bodied ascetics kept advancing like an invading, conquering army. The frightening ascetics leaping and bellowing, dashing and rushing in a frenzy, like torches spurting out of a grotto, like swirling fiery attendants of Maharudra, reached the spot where he lay. Saraswatichandra was saved from being trampled by a torch that illuminated the spot. The sight of his body startled the mendicant in the lead, who flinched and brought the entire band to an abrupt halt. Jogishwar - their head- called out from the chariot, "Mohanpuri, what's the matter?" Mohanpuri called back, "Guru-jee, a man's body; almost lifeless he looks. If you command, I'll check if he is breathing or not." The Guru went into a state of meditation for a moment and then instructed, "Son, lift him up. God wills that this man brings prosperity to the hermitage and, ultimately, heads the inmates of the hermitage and earns their devotion. Take care of him like a precious gem. He is destined to be a great man. Ascetics and saints will worship his feet that are sacred as lotuses.

:: STRUCTURE ::

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8.0 OBJECTIVES

In this Unit, we shall

- Understand the difference between Fiction and Nonfiction
- Examine the Challenges of Translating Nonfiction
- Strategies of Translating Nonfiction
- Practice Translating Portions of Nonfiction from Gujarati to English and vice-versa

On completion of this Unit, you should be able to

- Explain the fundamental difference between nonfiction and fiction and how it impacts translation decisions.
- Explain the Challenges of Translating Nonfiction
- Explain the Strategies of Translating Nonfiction
- Translate excerpts of nonfiction from Gujarati to English and vice versa

8.1 INTRODUCTION

In previous chapters, we delved into the intricate world of translating poetry and drama, where the focus was on capturing the essence of literary works. Now, we shift our attention to a different realm: translating nonfiction. Just as we have seen how translating literature

involves artistry and cultural sensitivity, the translation of nonfiction comes with its own set of challenges and nuances. Nonfiction, rooted in reality and factual information, spans genres such as scholarly essays, historical accounts, journalistic reports, scientific research, personal memoirs, and more. This diversity reflects the breadth of nonfiction's purpose: to inform, educate, and enlighten. As we embark on this chapter, we'll explore the strategies and considerations involved in successfully translating nonfiction, allowing us to bridge languages while preserving the authenticity and significance of real-world content. Furthermore, in this chapter, we'll also engage ourselves in hands-on practice. This means we'll be actively translating specific nonfiction passages and texts. This practical exercise will allow us to apply the concepts we've discussed and gain a better understanding of the challenges and strategies involved in translating nonfiction content effectively.

8.2 CHALLENGES OF TRANSLATING NONFICTION

It's a common perception that translating nonfiction is easier than translating poetry, fiction, and drama, but this perception can be misleading. Translating nonfiction is no walk in the park. In fact, it can be just as challenging, if not more so, than translating fiction. Let's discuss some key challenges of translating nonfiction.

Factual Accuracy

In nonfiction, accuracy is of paramount importance. Whether it's a scientific paper, a historical account, or a self-help book, the translator must ensure that every piece of information is translated with precision. Any error could have serious consequences. For instance, in a cookbook, a recipe might specify the amount of salt needed in tablespoons, such as "2 tablespoons of salt." Translating this accurately is essential, as using too much or too little salt can significantly affect the taste and quality of the dish.

Cultural Nuances and Context

Cultural nuances and context often present significant challenges for nonfiction translators. Translating nonfiction content, especially humor, satire, and cultural references, often poses significant challenges. What might be easily understood by Gujarati-speaking audiences may not have the same impact when translated for English-speaking readers. For instance, consider translating શિક્ષકોનું બહારવટું, a humorous piece by Shahbuddin Rathod, a renowned Gujarati 'dayra' artist. Dayro is a traditional form of Gujarati storytelling and stand-up comedy that often includes humorous anecdotes and observations about everyday life. In this humorous narrative, Shahbuddin Rathod presents comical scenarios involving teachers. The trouble begins

right from translating the title of the piece due to its local and colloquial nature. While the term **બહારબહાર** generally implies outlaw-like actions and carries a serious tone, in this context, it's used in a light-hearted and farcical manner, where teachers attempt outlaw-like behavior but quickly give up. So, shall we translate the title as *Teachers' Revolt?* or a more light-hearted and playful translation could be *Teachers' Misadventure* a better choice? Even if we translate the title, how can we ensure that English readers who are not familiar with the context – the peculiarities of Gujarati teachers, the intricate details of their working conditions can still comprehend and enjoy the humor in the content? These are the challenges that translators will need to address.

Translating Idioms

Nonfiction works, such as advertisements and news articles, often feature idioms and culturally specific expressions that can pose a challenge in translation while preserving the intended meaning and impact. Idioms, being rooted in cultural and linguistic nuances, may lack direct counterparts in other languages. In news reporting, idiomatic expressions can enhance the narrative, yet they may prove difficult to convey accurately to an international readership. Likewise, in advertising, idioms are utilized to craft memorable slogans or resonate with a particular demographic. Translators must meticulously assess the cultural context, tone, and objective of the nonfiction material when determining whether to directly translate idioms, seek equivalent expressions, or adapt the content to align with the target audience's cultural norms and expectations. This process entails a nuanced approach that demands both linguistic proficiency and cultural awareness.

Translation or Transliteration?

In nonfiction, especially when dealing with specialized terminology or cultural concepts deeply embedded in the source language, the translator faces a crucial decision. Should they opt for translation, which involves conveying the meaning of the term in the target language, or should they choose transliteration, which involves representing the term's pronunciation in the target script while retaining its original form? The decision hinges on several factors, including the nature of the content, the target audience, and the goals of the translation. The target audience also plays a crucial role in this decision. If the translation aims to introduce a foreign concept to a general audience, translation might be more appropriate. However, if the audience consists of scholars or individuals with a specific interest in the source culture, transliteration might be favored to maintain authenticity. Furthermore, whether to provide footnotes for transliterated terms or whether to translate foreign concepts with or

without explanations adds another layer of complexity to the translator's dilemma.

8.3. STRATEGIES OF TRANSLATING NONFICTION

Retaining Factual Accuracy

Retaining factual accuracy is paramount in nonfiction translation. Nonfiction works, whether they are scholarly articles, historical records, or instructional guides, aim to provide precise and dependable information to the audience. In the realm of translation, seemingly simple elements such as measurement units can present intriguing obstacles. Various cultures and regions may employ different measurement units, necessitating the translator to accurately convert the measurements to units commonly utilized in the target culture. An example from Gandhiji's autobiography highlights the complexity of translating measurements. Gandhiji shares a doggerel credited to Narmad, a prominent Gujarati writer of his era.

અંગ્રેજો રાજ્ય કરે, દેશી રહે દબાઈ

દેશી રહે દબાઈ, જોને બેનાં શરીર ભાઈ

પેલો પાંચ હાથ પૂરો, પૂરો પાંચસેને

English Translation of this reads thus:

Behold the mighty Englishman

He is four cubits tall.

Because he is a meat-eater

He rules the Indian small.

In the Gujarati original, the phrase ‘પેલો પાંચ હાથ પૂરો’ literally means ‘Five hands tall’. Now, the challenge in translation is to convey the height measurement accurately while making it relatable to the English-speaking audience. In English, the concept of measuring height in ‘hands’ is less common, especially in modern contexts. Instead, English typically uses feet and inches for height measurements. To address this, Mahadev Desai, the translator, chose to convert the measurement from ‘hands’ to ‘cubits.’ In this case, the translation ‘four cubits tall’ conveys the idea of a significant height while providing an approximate measurement that English-speaking readers can relate to. It's not meant to be an exact conversion but rather a way to make the description more understandable in English.

Cultural Nuances and Context

In the world of nonfiction translation, one of the most fascinating challenges lies in dealing with cultural subtleties. These nuances can profoundly affect how we understand and interpret a text. To illustrate

this intriguing aspect, let's revisit Gandhiji's autobiography. In the autobiography, there's a poignant moment where he recounts his father's passing:

Gujarati Original: પિતાશ્રીને પોતાના અવસાનની આગાહી થઇ ચૂકી હતી. તેમણે સાન કરીને લખવાની સામગ્રી માગેલી. કાગળમાં તેમણે લખ્યું : 'તૈયારી કરો.'

English Translation: My father had forebodings of the upcoming event. He gestured for pen and paper and wrote: 'Prepare for the last rites.'

Here, the translator faces the challenge of translating the Gujarati phrase 'તૈયારી કરો'. The literal translation, 'Prepare yourselves' or 'Ready yourselves,' while grammatically accurate, could potentially lead to a misinterpretation. It lacks the specific cultural context and significance that the original Gujarati phrase conveys. In Gujarati culture, તૈયારી કરો carries a profound sense of preparation for something as solemn as the last rites, which are deeply rooted in customs and rituals. Mahadev Desai's choice to use "Prepare for the last rites" showcases a deep understanding of the cultural nuances and emotional weight of the original phrase. By opting for 'Prepare for the last rites,' Desai ensures that English-speaking readers grasp the gravity of the moment and the significance of the preparations being made.

Translating Idioms

We often encounter figurative expressions that convey a meaning different from the literal interpretation in various forms of media like news articles, advertisements, TV shows, or movies. For instance, consider headlines such as 'જી-20 બેઠકથી ચીનના પેટમાં તેલ રેડાયું.'

these headlines feature an intriguing idiom in Gujarati: પેટમાં તેલ રેડાયું. Would a literal translation to English as "China got oil in his stomach" be appropriate? Certainly not. The idiom does not imply literal consumption of oil. It is commonly used idiomatically to convey someone getting upset or agitated, similar to the English expression 'hot under the collar.' therefore, in this context, it would signify, "following the G-20 meeting, China became upset." hence, when translating such expressions, we must identify an equivalent idiom in the target language that conveys the same sentiment.

Transliteration

Transliteration involves representing words from one script or alphabet into another, often preserving the phonetic or visual characteristics of the original term. This method is particularly useful for technical or specialized terminology, proper nouns, or terms that have become internationally recognized. In fields like medicine, engineering, or computer science, many terms are standardized and widely recognized globally. Transliteration can help maintain consistency and clarity, as these terms may not have direct equivalents in the target language. For instance, 'DNA' remains 'DNA' in many languages as it's an internationally accepted abbreviation. Another example is the term "Corona" or "COVID" is often transliterated into Gujarati as "કોરોના" (pronounced korona) or "કોવિડ" (pronounced covid). These transliterations aim to make the term recognizable and pronounceable for Gujarati speakers while maintaining its global recognition. Alternatively, in Gandhiji's autobiography and other Gandhian literature, readers often encounter numerous terms such as Ahimsa, Satyagraha, Sarvodaya, Swadeshi, Swaraj that constitute the core of Gandhian ideology. These terms are intentionally presented in their original transliterated form from the source language, typically Gujarati or Sanskrit. This choice is made to maintain the authenticity, cultural richness, and clarity of these central Gandhian concepts. It ensures that readers can connect with the profound cultural and philosophical context from which these terms emerge while respecting the legacy and teachings of Mahatma Gandhi.

8.4 TRANSLATING NONFICTION: TEXT, TRANSLATION AND DISCUSSION

Now, let's venture into the inner world of translating nonfiction. In this section, you'll find nonfiction text and its corresponding translation, followed by insightful discussions. To facilitate convenience and enhance your grasp of the translation process, we've dissected the entire passage into individual sentences, each accompanied by its corresponding translation. Alternatively, for longer passages, we've segmented them into concise lines, making them more manageable and comprehensible for translation purposes. This approach aims to provide you a clear and detailed insight into the intricacies of translating nonfiction content.

The first passage is from 'We Are Poor but So Many,' the book by Ela Bhatt, which illuminates her remarkable journey in founding the Self-Employed Women's Association (SEWA) and evolving it from a small group into a potent trade union and bank with global implications. The following passage is excerpted from the preface of

Mahatma Gandhi's 'My Experiments with Truth,' reflecting on the decision to document one's life journey. Gandhiji's autobiography was serialized in Gujarati from 1925 to 1929 under the title 'સત્યનં પ્રયોગો'. The English translation, carried out by Mahadev Desai, was released in two volumes in 1927 and 1929. Desai's translation was distinguished by its sensitivity and mastery of the English language. What distinguishes the English Autobiography is that it had the advantage of Gandhiji's personal review and likely his active participation in the translation process. This translation was executed during a time when Gandhiji had little leisure due to his intense political engagements, and Mahadev Desai, despite his demanding role as Gandhiji's secretary, committed himself to this literary duty.

(1) Memoir (Original Language: English)

We Are Poor but So Many: The Story of Self-Employed Women in India (2005)

Ela R. Bhatt

Translated in Gujarati as 'ઝરીબ, પણ છેએ કેટલાં બધાં!' (2007)

Translated by: Himanshi Shelat

An urban world is a literate world, where the written word reigns supreme.

શહેરી દુનિયા શિક્ષિત છે. લખાયેલો શબ્દ અહીં સર્વોપરી છે.

The illiterate are at a disadvantage because entire systems pass them by.

અશિક્ષિતો અહીં નુકસાનમાં છે કારણકે પૂરી વ્યવસ્થાઓ તેમને અટકાવે છે.

Public notices, street signs, newspapers, legal documents, bank accounts, and employment advertisements are all out of their reach.

જાહેર નોટિસ, રસ્તાની નિશાનીઓ, અખબારો, કાયદાકીય દસ્તાવેજો, બેન્ક ખાતાંઓ અને નોકરીની જાહેરાતો એમની પહોંચ બહાર જ રહે છે.

They are forced to remain local, among things they know and people they trust, in order to survive.

સલામત રીતે ટકી રહેવા માટે એમણે એક જ સ્થળે, પોતાને પરિચિત વાતાવરણ અને વિશ્વાસ કરી શકાય એવા લોકોની વચ્ચે જ જીવવું પડે છે.

Often considered slow-witted and unskilled, they are thought to be poor, fit for nothing more than manual labor.

એમની વખતોવખત અપાતી ઓળખ આવડત વિનાના સમુદાયની છે.

શરીરતોડ શ્રમ સિવાય એમની કશી પાત્રતા સ્વીકારતી નથી.

Such individuals number in the millions, constituting the backbone of India's informal economy.

આવી પ્રજા કરોડોની સંખ્યામાં અને એ જ દેશના વિનાના અર્થશાસ્ત્રની કરોડરજ્જુ છે.

Adult education continues to remain a distant dream for the majority of India's illiterate population.

પ્રૌઢશિક્ષણ દેશના અશિક્ષિતો માટે હજી પણ એક સપનું જ છે.

There are no schools teaching basic literacy skills to the working poor.

ગરીબ શ્રમજીવીઓને વાચવા અને લખવાની મૂળ સાક્ષરતા કૌશલ્યો શિખાવનારી કોઈ પણ શાળાઓ નથી.

Who can afford to spend day after day, year after year, in school when survival is at stake?

જીવન ટકાવવા સંઘર્ષ કરતા સમૂહને રોજરોજ, વર્ષોવર્ષ નિશાળે જવાનું ક્યાંથી પાલવે?

The kind of education that is needed is one that caters to the needs of the working people.

એમને એવા શિક્ષણની આવશ્યકતા છે જે એમને ઉપયોગી હોય તેવું જ આપી શકે

The working poor want to be able to read the text on a land title so that they are not cheated; they want to write letters to their loved ones; they want to read newspapers; they want to keep accounts and open bank accounts and take loans at low interest rates by signing their name on documents they understand, and much more. There are no schools to teach these things.

જમીનનો દસ્તાવેજ વાંચી શકાય એવી આવડત જોઈએ જેથી છેતરાઈ ન જવાય. સ્વજનોને કાગળ લખી શકાય, છાપાં વાંચી શકાય, હિસાબ રાખી શકાય કે બેંકમાં ખાતું ખોલી શકાય, ઓછા વ્યાજે લોન લઈ શકાય, દસ્તાવેજો વાંચીને તે પર સહી કરી શકાય એ પ્રકારનું અક્ષરજ્ઞાન જોઈએ. આવું શીખવવા માટે કોઈ શાળાઓ નથી.

Discussion

Literal Translation

As you may have observed, the text utilizes a word-for-word or literal translation approach. This method is particularly effective for nonfiction pieces, especially when they convey factual information, as

it preserves the accuracy and integrity of the original content. The Gujarati translation closely mirrors the structure and wording of the original English sentence. For example, "Such people are in the millions" is translated as "આવી પ્રજા કરોડોની સંખ્યામાં."

Factual Accuracy

Factual accuracy in nonfiction translation is crucial as nonfiction texts typically involve real-world information, historical events, scientific data, and other factual details. 'We Are Poor but So Many' contains various terms related to economics, law, women's empowerment, and government programs. The accuracy of facts is essential as the excerpt from the book discusses the challenges, dreams, and necessities of the working poor. The translation effectively maintains the numerical value and significance of "millions". The term "કરોડોની" clearly indicates a large number, ensuring that the quantitative aspect of the original text is preserved in Gujarati. Similarly, translating "informal economy" as 'વિધિવત માળખા બહારના અર્થતંત્ર' accurately conveys the idea of an economic system operating outside formal, regulated structures.

Sentence Splitting

An urban world is a literate world, where the written word reigns supreme.

Gujarati Translation: શહેરી વિશ્વ એક શિક્ષિત વિશ્વ છે, જેમણે લખાયેલો શબ્દ પ્રધાન રીતે રાજી કરે છે.

You must have noticed that the first sentence in the passage here is translated in two separate Gujarati sentences. We wonder why the translator chose to split the sentence into two separate statements when the same sentence can be translated using the conjunction "જ્યાં" in Gujarati. This would have resulted in a single sentence like: "શહેરી દુનિયા શિક્ષિત છે જ્યાં લખાયેલો શબ્દ સર્વોપરી છે." this translation strategy is called Sentence Splitting. It is employed to enhance clarity and readability in nonfiction texts. It involves taking a long or intricate sentence from the source language and dividing it into shorter, more straightforward sentences or phrases in the target language. This strategy ensures that each idea is conveyed distinctly and that readers can easily follow the text. However, the original English sentence is not particularly long or complex. The translator's decision to split it into two separate sentences in the Gujarati translation serves a specific purpose: to make the message more impactful.

(2) Preface to an Autobiography (Original Language: Gujarati)

સત્યના પ્રયોગો અથવા આત્મકથા (૧૯૨૭)

પ્રસ્તાવના

મોહનદાસ કરમચંદ ગાંધી

Translated in English as *The Story of My Experiments with Truth* (1927)

Translated by: Mahadev Desai

ચાર અથવા પાંચ વર્ષ પૂર્વે નિકટના સાથીઓના આગ્રહથી મેં આત્મકથા લખવાનો સ્વીકાર કર્યો હતો; અને આરંભ પણ કરેલો.

Four or five years ago, at the insistence of close associates, I consented to pen my autobiography.

પણ એક પાનું ફૂલસ્કેપનું પૂરું ન થયું તેની વજહથી મુંબઈની જવાબા સળગી અને મારું આદર્યું અધૂરું રહ્યું.

I made the start, but scarcely had I turned over the first sheet when riots broke out in Bombay, and the work remained at a standstill.

ત્યાર પછી તો હું એક પછી એક એવા વ્યવસાયોમાં પડ્યો કે છેવટે મને મારું યરવડાનું સ્થાન મળ્યું.

Subsequently, a sequence of occurrences led to my incarceration at Yeravda.

ભાઈ જેરામદાસ પણ હતા. એમણે મારી પાસે એવી માગણી કરી કે બીજાં બધાં કામ પડતાં મુકીને મારે આત્મકથા તો પહેલી જ લખી નાખવી.

Sjt Jeramdas, who was one of my fellow prisoners, urged me to set aside all other tasks and complete the writing of the autobiography.

મેં એમને જવાબ મોકલ્યો કે મારો અભ્યાસક્રમ પૂરો ન થયો છે, અને તે પૂરો થતાં સુધી હું આત્મકથાનો આરંભ ન કરી શકું.

I replied that I had already planned a study schedule for myself, and I couldn't consider starting anything else until completing this course.

મને જો મારો પૂરો સમય યરવડામાં ગાળવાનું સદ્ભાગ્ય પ્રાપ્ત થયું હોત તો હું જરૂર ત્યાં જ આત્મકથા લખી શકત. પણ તેને પહોંચવાને હજુ મને એક વર્ષ બાકી હતું. તે પહેલાં હું કોઈ પણ રીતે આત્મકથાનો આરંભ પણ કરી શકું એમ નહતું, એટલે તે રહી ગયું. હવે સ્વામી આનંદે ફરી પાછી એ જ માગણી કરી છે. અને મેં દક્ષિણ આફ્રિકાના સત્યાગ્રહનો ઇતિહાસ પૂરો કર્યો છે, તેથી આત્મકથા લખવા લલચાયો છું.

I would have completed the autobiography if I had spent my entire sentence at Yeravda, as there was still a year remaining to reach that goal. Since I have already completed the history of the Satyagraha movement in South Africa, I am now inclined to write the autobiography for Navajivan.

સ્વામીની માગણી તો એવી હતી કે મારે આખી કથા લખી નાખવી અને પછી તે પુસ્તકાકારે છપાય.

મારી પાસે એકસામટો એટલો સમય નથી. જો લખું તો 'નવજીવન'ને સારું જ લખી શકાય. મારે 'નવજીવન' સારું કંઈક તો લખવાનું હોય જ. તો આત્મકથા કાં નહીં ? સ્વામીએ આ નિર્ણય કબૂલ કર્યો, અને આત્મકથા લખવાનો હવે મને અવસર આવ્યો.

The Swami wanted me to write it separately for publication as a book. However, I have no spare time. I could only write a chapter week by week. Something has to be written for Navajivan every week. Why should it not be the autobiography? The Swami agreed to the proposal, and now I find myself hard at work.

પણ આ નિર્ણય કરું છું એટલામાં એક નિર્મળ સાથીએ, સોમવારે હું મૌનમાં હતો ત્યારે, મને ધીમેથી નીચેનાં વાક્યો સંભળાવ્ય:

But a God-fearing friend had his doubts, which he shared with me on my day of silence.

"તમે આત્મકથા શું કામ લખવાના છો? એ તો પશ્ચિમની પ્રથા છે. પૂર્વમાં કોઈએ લખી જાણી નથી. અને શું લખશો ? આજે જે વસ્તુને સિદ્ધાંત તરીકે માનો છો તેને કાલે માનતા અટકી જાઓ તો ? અથવા સિદ્ધાંતને અનુસરીને જે જે કાર્યો આજે કરો છો તે તે કાર્યોમાં પાછળથી ફેરફાર કરો તો ? તમારાં લખાણને ઘણાં મનુષ્યો પ્રમાણભૂત સમજી પોતાનું વર્તન ઘડે છે તેઓ ખોટી રીતે દોરવાઈ જાય તો ? તેથી સાવધાન રહી હાલ તરત આત્મકથા જેવું કંઈ ન લખો તો ઠીક નહીં ?"

'What has set you on this adventure?' he asked. 'Writing an autobiography is a practice peculiar to the West. I know of nobody in the East having written one, except amongst those who have come under Western influence. And what will you write? Supposing you reject tomorrow the things you hold as principles today, or supposing you revise in the future your plans of today, is it not likely that the men who shape their conduct on the authority of your word, spoken or written, may be misled? Don't you think it would be better not to write anything like an autobiography, at any rate just yet?'

આ દલીલની મારા મન ઉપર થોડીઘણી અસર થઈ. પણ મારે આત્મકથા ક્યાં લખવી છે ? મારે તો આત્મકથાને બહાને સત્યના મેં જે અનેક પ્રયોગો કરેલા છે તેની કથા લખવી છે. તેમાં મારું જીવન ઓતપ્રોત હોવાથી કથા એક જીવનવૃત્તાંત જેવી થઈ જશે એ ખરું છે. પણ જો તેમાંથી પાને પાને મારા પ્રયોગો જ નીતરી આવે તો એ કથાને હું પોતે નિર્દોષ ગણું. મારા બધા પ્રયોગોનો સમુદાય પ્રજાની પાસે હોય તો તે લાભદાયી થઈ પડે એમ હું માનું છું, - અથવા કહો કે એવો મને મોહ છે.

This argument had some effect on me. However, my intention is not to create a conventional autobiography. My main goal is to narrate the tale of my many truth-seeking experiments. Since my life is predominantly composed of these experiments, it is inevitable that the narrative will resemble an autobiography. Nevertheless, I am content if each page primarily delves into my various experiments. I am convinced, or perhaps I am merely gratifying myself with the conviction, that a coherent depiction of these experiments will offer some value to the reader.

Discussion

From the passage from Mahatma Gandhi's original Gujarati autobiography and its English translation by Mahadev Desai, we can examine several aspects related to nonfiction translation and different translation strategies.

The Title's Nuanced Translation: 'Satyana Prayogo' and Its Meaning

When we examine the part-title 'સત્યના પ્રયોગો' in its original Gujarati form, it reveals a captivating layer of meaning as "Truth's Experiments" or "Experiments of Truth." This part-title highlights the profound connection between truth and experimentation, indicating that truth itself drives these experiments. In this narrative, the author, Gandhi, can be seen as the conduit through which truth embarks on these profound explorations. However, in its English translation, 'Experiments with Truth,' a more widely recognized version, it may not fully convey this intricate relationship, potentially suggesting a more active role for the author in conducting the experiments.

Translating Visually Evocative Words and Contextual Meaning

Gujarati Original: પણ એક પાનું ફૂલસ્કેપનું પૂરું ન કરી શક્યો
તેટલામાં મુંબઈની જવાબા સળગી અને મારું
આદર્શ અધૂરું રહ્યું.

English Translation: I initiated the process, but as soon as I began reviewing the initial page, riots erupted in Bombay, causing a halt in the work.

We already know that translating is not a straightforward word-to-word replacement; it often involves capturing the cultural and contextual nuances of the source language. The original Gujarati text in this line reads: ‘પણ એક પાનું ફૂલસ્કેપનું પૂરું ન કરી શક્યો...’. While some might consider the Gandhiji’s use of English term ‘foolscap’ as a trivial detail, the line highlights the value of such details for readers who enjoy visualizing the narrative. ‘Foolscap’ is a specific type of paper size, often used in official or legal documents. However, the translator chooses the more generic term ‘sheet’ to ensure clarity and accessibility. Next, while ‘જવલન’ literally translates to ‘fires,’ it’s essential to consider the broader context in which this phrase is used. In the original Gujarati text, it appears that Gandhi is describing a period of unrest and conflict, which might involve both literal fires and the contextual ‘fires’ representing turmoil or conflict. The use of ‘fires’ might carry a dual meaning, but to ensure clarity and convey the overall sense of unrest and conflict, the translator chooses to emphasize the contextual aspect of ‘fires’ by using the word ‘riots’. This helps the English-speaking reader more clearly understand the context of social or political turmoil.

Gujarati Original: પણ આ નિર્ણય કરું છું એટલામાં એક નિર્મળ સાથીએ, સોમવારે હું મૌનમાં હતો ત્યારે, મને ધીમેથી નીચેનાં વાક્યો સંભળાવ્યા :

English Translation: however, a God-fearing friend had doubts, which he shared with me on the day of my silence.

In this line, the original Gujarati text employs a vivid and culturally nuanced description, referring to this friend as ‘એક નિર્મળ સાથી’, which translates to a ‘pure-hearted associate.’ This term adds a visual dimension to the narrative by painting a picture of a friend who possesses genuine qualities. Furthermore, the Gujarati original specifies that this friend expressed doubts ‘ધીમેથી’ meaning ‘in a gentle manner’ or ‘slowly and thoughtfully.’ This choice of words adds an extra layer of depth to the description, conjuring a scene where Gandhi and his friend engage in a conversation marked by a sense of calmness, courtesy, and contemplation. In contrast, the English translation uses the straightforward term ‘God-fearing friend’, which captures the essential meaning but may lack the nuanced visual and emotional impact of the original description. Additionally, the nuanced term ‘ધીમેથી’ is omitted entirely. This omission highlights a

common challenge in translation, where certain linguistic nuances or visual elements present in the original text can be challenging to convey accurately in the target language.

Simplifying Language and Adapting the Text for Global Readers

In the process of translating Mahatma Gandhi's original Gujarati autobiography into English, it is evident that both Gandhi and his translator, Mahadev Desai, employed a 'Simplifying Language' strategy to adapt the text for an English-speaking audience. By simplifying the language, Gandhi and Desai aimed to convey the autobiography's content clearly and concisely, ensuring that the core message and Gandhi's philosophical principles were effectively communicated to a broader audience. The embellishments, metaphors, proverbs, and similar elements that might be appealing to Indian readers were avoided in favor of a straightforward approach to avoid potential obstacles to understanding. For instance, in the original Gujarati text, Gandhi writes, 'આ દલીલની મારા મન ઉપર થોડીઘણી અસર થઈ' (This argument had some effect on my mind). In the English translation, this is rendered as 'This argument had some effect on me.'

Preserving Author's Voice and Tone

Translating a literary work, especially one as deeply personal and philosophical as Mahatma Gandhi's "My Experiments with Truth," presents a significant challenge in preserving the author's voice and tone. Gandhi's autobiography is a testament to his unique perspective, ethical convictions, and spiritual journey. Proficiency in both the source (Gujarati) and target (English) languages is indeed essential for an effective translation, and Mahadev Desai was known for his exceptional bilingual skills. His close association with Gandhi also provided him with a profound understanding of Gandhi's thoughts, values, and experiences, enabling him to preserve Gandhi's unique voice and perspective in the English translations. For instance, in the passage 'પણ મારે આત્મકથા ક્યાં લખવી છે ?...' Gandhi expresses his intention to write the story of his numerous experiments with truth, emphasizing that he doesn't intend to write a conventional autobiography. He acknowledges that his life is comprised entirely of these experiments, which will naturally take the form of an autobiography. Gandhi's humility and self-awareness are evident in the passage. Mahadev Desai's translation retains this humility and introspection, ensuring that the English version maintains the same tone and sentiment as the original Gujarati text. The phrase 'I shall not mind, if every page of it speaks only of my experiments' reflects

Gandhi's unassuming nature, and Desai conveys this sentiment effectively.

❖ CHECK YOUR PROGRESS 1

Now that we have discussed the translation process for nonfiction, it is time to engage in hands-on practice. Translate the provided nonfiction passages into Gujarati:

(1) Autobiography

Wings of Fire: An Autobiography

A.P.J. ABDUL KALAM

This is the story of the period ending with the first Agni launch—life will go on. This great country will make enormous strides in all fields if we think like a united nation of 900 million people. My story—the story of the son of Jainulabdeen, who lived for over a hundred years on Mosque Street in Rameswaram island and died there; the story of a lad who sold newspapers to help his brother; the story of a pupil reared by Sivasubramania Iyer and Iyadurai Solomon; the story of a student taught by teachers like Pandalai; the story of an engineer spotted by MGK Menon and groomed by the legendary Prof. Sarabhai; the story of a scientist tested by failures and setbacks; the story of a leader supported by a large team of brilliant and dedicated professionals. This story will end with me, for I have no belongings in the worldly sense. I have acquired nothing, built nothing, possess nothing—no family, sons, daughters.

(2) Biography

Patel, a life (1990)

Rajmohan Gandhi

HALFWAY along the 75 miles between Ahmedabad and Baroda, right on the mapline connecting the two, lies the town of Nadiad. In the past, this town served as a crossing point for the eastward trade route from the thriving port of Cambay on the Arabian Sea and the north-south road from Ahmedabad to the ports of Surat and Broach. Nadiad also functioned as a market for the surrounding countryside and later became a stop on the Bombay-Ahmedabad railway, which opened in 1864. It was in this town with winding streets and a population of around 25,000 that Vallabhbhai Patel was born, although the exact date remains uncertain. In 1897, during his matriculation exams, when he had to provide his date of birth, Vallabh admitted to fabricating a date: '31.10.75'. He humorously mentioned, "I have to make up my age when asked. When I have to state it under oath, I usually add "approximately" before the number."

(3) History

Sapiens: A Brief History of Humankind (2011)

Yuval Noah Harari

Why, for example, do people gorge on high-calorie food that does little good to their bodies? Today's affluent societies are grappling with an obesity epidemic that is rapidly spreading to developing countries. It is puzzling why we indulge in the sweetest and greasiest food available until we consider the eating patterns of our ancestors who were foragers. In the savannahs and forests they roamed, high-calorie sweets were scarce, and food, in general, was hard to come by. A typical forager 30,000 years ago only had access to one kind of sweet food – ripe fruit. If a Stone Age woman stumbled upon a tree brimming with figs, the most logical course of action was to consume as many as possible on the spot before the local troop of baboons stripped the tree bare. The innate drive to overindulge in high-calorie food was ingrained in our genetic makeup. Despite now residing in high-rise apartments with fully stocked refrigerators, our DNA still operates under the assumption that we are in the savannah. This is why some of us end up devouring an entire tub of Ben & Jerry's when we discover one in the freezer and chase it with a large Coke.

(4) Essay (A work of feminist criticism)

A Room of One's Own (1929)

Virginia Woolf

At the thought of all those women working year after year and finding it hard to get two thousand pounds together, and as much as they could do to get thirty thousand pounds, we burst out in scorn at the reprehensible poverty of our sex. What had our mothers been doing then that they had no wealth to leave us? Powdering their noses? Looking in at shop windows? Flaunting in the sun at Monte Carlo? There were some photographs on the mantelpiece. Mary's mother—if that was her picture—may have been a wastrel in her spare time (she had thirteen children by a minister of the church), but if so her gay and dissipated life had left too few traces of its pleasures on her face. She was a homely body; an old lady in a plaid shawl which was fastened by a large cameo; and she sat in a basket-chair, encouraging a spaniel to look at the camera, with the amused, yet strained expression of one who is sure that the dog will move directly the bulb is pressed. Now if she had gone into business; had become a manufacturer of artificial silk or a magnate on the Stock Exchange; if she had left two or three hundred thousand pounds to Fernham, we could have been sitting at our ease tonight and the subject of our talk might have been archaeology, botany, anthropology, physics, the nature of the atom, mathematics, astronomy, relativity, geography.

❖ CHECK YOUR PROGRESS 2

We shall now present you with nonfiction materials, specifically advertisements, for review. Effective translation is of utmost importance in advertising as it plays a vital role in conveying the message of a product or service to the target audience, which includes potential buyers. In this exercise, we will provide both the original and translated versions of the content. You will notice that the translations contain errors in terms of language and grammar, some of which may appear quite trivial. These errors can be attributed to the use of machine translation without subsequent professional proofreading or copyediting. Your task is to identify these mistakes and offer corrected versions. At the end of this unit, you can verify your answers.

Advertisement 1: Indian Oil



We never close. Because India never closes.

Gujarati Translated Text: અમે ક્યારેય બંધ નથી કરતા. કારણકે દેશ ક્યારેય બંધ નથી થતું.

Advertisement 2: Nyle



Image 2 Gujarati Translation

Original English Text: Fight Dandruff with Goodness of Curd

Translated Gujarati Text: ડેન્ડરફ સાથી લડો દહીંના ગુણો સાથે

Advertisement 3: Mahindra & Mahindra



Original English Text: When We Choose Together, We Choose Right.

Translated Gujarati Text: જ્યારે આપણે સાથે યુનાવ કરીએ. સાચો યુનાવ કરીએ.

8.5 LET US SUM UP

Upon completion of this unit, you should be able to:

1. Distinguish Nonfiction and Fiction: Explain the fundamental difference between nonfiction and fiction and how it impacts translation decisions.
2. Address Challenges of Translating Nonfiction: Describe the challenges of translating nonfiction, encompassing cultural nuances, factual accuracy, and authorial intent.
3. Apply Strategies for Translating Nonfiction: Outline strategies for translating nonfiction content, focusing on cultural relevance, specialized terminology, and preserving the author's voice.
4. Practice Nonfiction Translation: Demonstrate proficiency in translating excerpts of nonfiction literature from Gujarati to English and vice versa, enhancing practical translation skills.

8.6 KEY WORDS

Nonfiction **Non-fiction is a diverse genre of prose writing grounded in actual events and facts. It encompasses various genres, including autobiography, biography, essay, historical essay, memoir, letter, report, newspaper article, interviews, advertisement, instructional manual, and cookbook.**

Transliteration **Transliteration is the process of converting the characters or script of one language into those of another language while preserving the pronunciation and phonetics of words. It aids individuals in correctly pronouncing foreign words or representing words from a different script. For instance, converting the Hindi word "नमस्ते" into the Latin script yields "namaste," a common greeting that enables English speakers to approximate the pronunciation of the word.**

8.7 SUGGESTED READING

1. Abend-David, Dror. Media and Translation: An Interdisciplinary Approach. Bloomsbury Publishing, 2014.

Media and Translation: An Interdisciplinary Approach is a collection of essays, organized into seven parts, each focusing on different aspects of media and translation. These parts cover various topics such as film translation and adaptation, subtitling and dubbing, media and computer translation, the relationship between literary and media translation, translation in the context of global news and politics, and the translation of promotions, commercials, tweets, and minisodes. Despite the increased attention to media and translation in recent years, this collection adds valuable new perspectives to the ongoing discourse. Abend-David's intention is to create a versatile and varied collection, and he accomplishes this goal successfully. The focus throughout the book is on showcasing the breadth of research in this field and highlighting the potential for sharing theoretical frameworks across disciplines. In essence, *Media and Translation* contributes meaningfully to the exploration of how media and translation intersect and influence each other.

2. Malmkjær, Kirsten, and Kevin Windle, eds. *The Oxford Handbook of Translation Studies*. Oxford Academic, 2012.

Intended as a reference work and practical guide to the field, for the benefit of those working professionally as translators and interpreters, as well as for students and researchers in the field of translation and interpreting studies and allied disciplines, *The Oxford Handbook of Translation Studies* covers the history of the theory and practice of translation from Cicero to the digital age. Part III of the book deals with the translation of written texts of nine major types: prose, drama, poetry, song, and children's literature; public service, legal, and scientific (including technical and medical) translation.

3. Torresi, Ira. *Translating Promotional and Advertising Texts*. Taylor & Francis, 2020.

Authored by Ira Torresi in English, the book explores translating promotional and advertising texts. It reveals techniques to maintain persuasive intent, adapt to different cultures, and rewrite as needed. The content covers various promotional types, including personal, business-to-business, institutional, business-to-consumer, and advertising. With real-world examples from different languages and media, it is a valuable resource for students, professionals, and researchers in fields like copywriting, marketing, and public relations. The latest edition includes sections on self-promotion in social media, text analysis, and cross-cultural evaluation of promotional content. Additionally, it provides practical activities and tasks on the Routledge Translation Studies Portal.

❖ Answers
Check Your Progress
(1)

અગનપંખ

~ ડૉ. એ.પી.જે. અબ્દુલ કલામ

અનુવાદ : હરેશ ધોળક્રિયા

પ્રથમ 'અગ્નિ' ના ઉદ્ભવનથી પૂરા થતા સમય સુધીની આ કથા છે – જીવન તો આગળ ચાલ્યું જ જશે! આપણે જો નેવું કરોડ લોકોના સંગઠિત દેશ તરીકે વિચારીશું, તો આ મહાન દેશ બધા ક્ષેત્રોમાં મોટી હરણફાળ ભરશે. મારી – જૈનાલુબ્દીનના જે રામેશ્વરમની મસ્જિદ શેરીમાં સો વર્ષ જીવ્યા અને ત્યાં જ મર્યા- પુત્રની કથા; એ છોકરાની કથા જેણે તેના ભાઈને મદદરૂપ થવા છાપાં વેચ્યાં; એક શિષ્યની કથા, જેને શિવસુબ્રમણ્યમ અને ઈયાદુરાઈ સોલોમને ઉછેર્યો; એક વિદ્યાર્થિની કથા, જેને, પાનદલાઈ જેવા શિક્ષકો પાસેથી શિક્ષણ મળ્યું; એક ઈજનેરની કથા જેને એમ.જી.કે. મેનને શોધી કાઢ્યો અને દંતકથારૂપ પ્રા. સારાભાઈએ ઘડ્યો; એક વિજ્ઞાનીની કથા, જેની નિષ્ફળતાઓએ તથા પછડાટોએ કસોટી કરી; એક નેતાની કથા, જેને તેજસ્વી અને સમર્પિત વ્યવસાયી સાથીઓનો સહકાર મળ્યો! આ કથા મારાથી જ પૂરી થશે, કારણકે દુન્યવી સંબંધમાં મારો કોઈ વારસ નથી. મેં કશું એકંદું નથી કર્યું, મેળવ્યું નથી, બાંધ્યું નથી – નથી કુટુંબ, પુત્રો કે પુત્રીઓ.

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સરદાર પટેલ

એક સમર્પિત જીવન

રાજમોહન ગાંધી

અનુવાદ: નગીનદાસ સંઘવી

અમદાવાદ અને વડોદરા વચ્ચેના પંચોતેર માઈલની બરાબર અધવચ્ચે આ બંને શહેરોને જોડતી નકશારેખા પર નડિયાદ શહેર વસેલું છે. મોગલ જમાનામાં અરબી મહાસાગરને તીરે આવેલા ધમધમતા બંદર ખંભાતથી પૂર્વ તરફ જતા વ્યાપારી રાજમાર્ગ અને સુરત-ભરૂચ ને અમદાવાદ જેવાં

ધમાલિયા શહેરો સાથે જોડનાર ધોરી માર્ગના સંગમ પર નડિયાદ શહેર વસેલું છે. નડિયાદ તે જમાનામાં આસપાસના પ્રદેશ માટે – બજાર- પેઠ હતું. ગોરાઓના પગપેસારા પછી સન ૧૮૬૪માં શરૂ થયેલી મુંબઈ-અમદાવાદ રેલવેલાઈન પર નડિયાદનું સ્ટેશન આવેલું છે. આડીઅવળી ગલીફૂંચીઓ અને પચીસ હજારની વસતી ધરાવતા આ શહેરમાં વલ્લભભાઈ પટેલનો જન્મ થયો હતો. પણ તેની નક્કી તારીખ આપણે જાણતા નથી. સન ૧૮૯૭માં મેટ્રિકની પરીક્ષામાં બેઠા ત્યારે તેમણે પોતે પાછળથી કબૂલ કરેલું છે કે, “મનમાં આવ્યું તે સન ૧૮૭૫ના ઓક્ટોબરની એકત્રીસમી તારીખ ઠોકી દીધી હતી. મારી ઉંમર પૂછવામાં આવે ત્યારે મારે ગપ્પું મરવું પડે છે. સોગંદ લઈને કહેવું પડે ત્યારે હું હંમેશા આશરે એવો શબ્દ ઉમેરી દઉં છું.” તેવું તેમણે કહેલું છે.

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સેપિયન્સ: માનવજાતિનો સંક્ષિપ્ત ઇતિહાસ

યુવલ નોઆ હરારી

અનુવાદ: રાજ ગોસ્વામી

દાખલા તરીકે શરીરને નુકસાન કરે છે છતાં, લોકો ઉંચી કેલરીવાળો ખોરાક કેમ ખાય છે? આજના સમૃદ્ધ સમાજો ઓબેસિટીના મહારોગમાંથી પસાર થઈ રહ્યા છે, બહુ ઝડપથી એ ઓબેસિટીના મહારોગ વિકાસશીલ દેશોમાં ઝડપથી ફેલાઈ રહ્યો છે. જ્યાં સુધી આપણે આપણા શિકારી પૂર્વજોની ખાવાની ટેવોને ના સમજીએ, ત્યાં સુધી આપણને એ ખબર જ નહીં પડે કે, આપણે સૌથી મીઠા અને સૌથી તેલવાળા આહાર પાછળ આટલા ગાંડા કેમ છીએ. જે મેદાનો અને જંગલોમાં પૂર્વજો રહેતા હતા, ત્યાં ઉચ્ચ કેલરીવાળી મીઠાઈઓ ખૂબ જ દુર્લભ હતી અને સામાન્ય રીતે ખોરાકનો પુરવઠો ઓછો હતો. ૩૦,૦૦૦ વર્ષ પહેલા એક શિકારી પાસે એક જ પ્રકારનો મીઠો ખોરાક હતો અને તે હતાં પાકેલાં ફળ. જો પથ્થરયુગની સ્ત્રીને અંજીરનું ઝાડ ધ્યાનમાં આવે, તો સ્થાનિક વાંદરાઓની ટોળકી અંજીર પર ત્રાટકે તે પહેલાં, જેટલા ખવાય તેટલાં અંજીર ખાઈ લેવામાં જ બુદ્ધિમાની છે એવું એ સ્ત્રી સમજતી હતી. ઊંચી કેલરીવાળા ખોરાક પર ત્રાટકવું એ આપણા

મગજમાં ત્યારથી વણાઈ ગયેલું છે. આજે ભલે આપણે ઊંચા એપાર્ટમેન્ટમાં ભરેલાં રેફ્રિજરેટર્સ સાથે રહેતા હોઈએ, પરંતુ આપણા DNAને હજીયે એમ લાગે છે, જાણે આપણે જંગલી મેદાનોમાં રહીએ છીએ. એટલે જ આપણા ફીઝરમાંથી અમુલ ચોકોચિપ્સ કાઢીને ઝાપટી જઈએ છીએ અને ઉપરથી કોકાકોલા ગટગટાવી કીએ છીએ.

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પોતાનો ઓરડો (Tr. 1999)

અનુવાદ: રંજના હરીશ

આટઆટલી સ્ત્રીઓના આટલા સઘન પ્રયત્નોને અંતે પણ તેઓ નાની રકમ પણ એકઠી ન કરી શકી તે વિચાર માત્રથી અમને બંનેને સ્ત્રીજાતની ગરીબી પર ગુસ્સો આવ્યો. આપણી માતાઓએ શું કર્યું આખું જીવન? શું તેમની પાસે પોતાની દીકરીઓને આપી જવા કશું હતું જ નહીં? સ્ટાઈલમાં ફોટો પડાવતી, ઝરુખે ઉભી રહી મીઠુંમીઠું સ્મિત કરતી કેટલીય સ્ત્રીઓની છબીઓ દીવાનખાનામાં હતી. હા, તે મેરીની માની છબી હતી, કદાચ તેની સાસુની, કદાચ અન્ય કોઈ પુરાતન સ્ત્રીની. આ બધી સ્ત્રીઓ જેમણે દસ-દસ, બાર-બાર બાળકોને જન્મ આપ્યો હતો. પણ માતૃત્વના સુખની એક ઝલક સુધ્ધાં તેમના ચહેરા પર દેખાતી ન હતી. તે ઘરેલું સ્ત્રીઓ અમુક નિશ્ચિત દાયરામાં જીવ્યા કરી. જૂની શાલને સ્ટાઈલમાં ઓઢીને પાસેની બાસ્કેટમાં નાનકડા ફૂતરાને બેસાડીને કેમેરાની આંખ તરફ તાકી રહેલી આ સ્ત્રીઓ આમ જ જીવી – સુખનો દેખાડો કરતી. જો તેઓ કમાતી હોત, કામ કરતી હોત – રેશમના ઉત્પાદનનું કે સ્ટોક એક્સચેન્જનું કે અન્ય ગમે તે – તો તેઓ ચોક્કસ વીસથી ત્રીસ હજાર પાઉન્ડ મૂકતી ગઈ હોત. અને તો અમે, તેમની પુત્રીઓ કે પૌત્રીઓ, આજે અમારી પોતાની સંસ્થામાં નિરાંતે બેસી આરક્યોલોજી, બોટેની, એન્ટ્રોપોલોજી, ફિઝીક્સ, મેથેમેટિક્સ, એસ્ટ્રોનોમી, રીલેટિવિટી કે જ્યોગ્રાફી જેવા વિષયોની ચર્ચા કરતી હોત.

Check Your Progress 2

Advertisement 1: Indian Oil

We never shut. Because India never shuts down.

Gujarati Translated Text: અમે ક્યારેય બંધ નથી કરતા. કારણકે દેશ ક્યારેય બંધ નથી થતું.

✓ Corrected Gujarati Translated Text:

1. Word-to-Word Translation (Literal): અમે ક્યારેય બંધ નથી હોતા. કારણકે દેશ ક્યારેય પણ બંધ નથી હોતો.
2. Sense-to-Sense Translation (Interpretation): અમે હંમેશા ખુલ્લા રહીએ છે, કારણકે દેશ ક્યારેય પણ થંભી જતો નથી.

Advertisement 2: Nyle

Original English Text: Fight Dandruff with Goodness of Curd

Translated Gujarati Text: ડેન્ડરફના સાથી લડો દહીંના ગુણો સાથે

✓ Corrected Gujarati Translated Text:

1. Word-to-Word Translation (Literal): ડેન્ડરફના સાથી લડો દહીંના ગુણો સાથે
2. Sense-to-Sense Translation (Interpretation): ડેન્ડરફ સમસ્યા સાથે લડો દહીંના ગુણો સાથે

Advertisement 3: Mahindra & Mahindra

Original English Text: When We Choose Together, We Choose Right.

Translated Gujarati Text: જ્યારે આપણે સાથે ચુનાવ કરીએ. સાચો ચુનાવ કરીએ.

✓ Corrected Gujarati Translated Text:

1. Word-to-Word Translation (Literal): જ્યારે પણ આપણે સાથે મળીને પસંદગી કરીએ, ત્યારે સાચી પસંદગી કરીએ.
2. Sense-to-Sense Translation (Interpretation): પરિવાર સાથે પસંદગી કરો ત્યારે સાચી પસંદગી કરો. / પરિવારની પસંદ, એ જ છે ખરી પસંદ.

:: STRUCTURE ::

- 9.0 Objectives**
- 9.1 Introduction**
- 9.2 Indian Literary Traditions**
- 9.3 Historical Overview of Literary Translation in India**
 - 1. Ancient and medieval translation practices in India**
 - 2. Translations in colonial and post-colonial India**
- 9.4 Challenges and Issues in Indian Literary Translation**
- 9.5 Case Study: Text, Translation, Discussion**
- 9.6 Check Your Progress**
- 9.7 Let's Sum Up**
- 9.8 Key Words**
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- ❖ Answers**

9.0 OBJECTIVES

In this Unit, we shall

- Explore Indian literary traditions.
- Examine the historical overview of literary translation in India, encompassing ancient and medieval practices, as well as translations in colonial and post-colonial India.
- Examine the challenges and issues faced in Indian literary translation.
- Engage in a case study to deepen our understanding of text, translation, and related discussions.

On completion of this Unit, you should be able to

- Describe Indian literary traditions and their significance.
- Outline the key aspects of historical literary translation in India, including its evolution and impact.
- Identify and discuss the challenges and issues faced by translators in the Indian context, considering the historical evolution and impact of literary translation in India.
- Apply your knowledge to critically analyze case studies involving texts and their translations in Indian literature, considering the challenges and issues faced by translators in the Indian context as discussed in this unit.

9.1 INTRODUCTION

In this Unit, we shall discuss Indian literary traditions, take up a historical overview of literary translation in India, and explore the challenges and issues in this field. First, we shall delve into ancient and medieval translation practices in India, examining their significant influence on our literary heritage. Next, we shall consider translations during colonial and post-colonial periods, unravelling the complex interplay of languages, cultures, and ideologies. We shall also address the challenges faced by translators in India. Finally, we'll bolster our understanding with case studies, where we analyse texts, their translations, and engage in meaningful discussions.

9.2 INDIAN LITERARY TRADITIONS

India, a land of rich cultural diversity, boasts an incredibly vast and varied literary heritage that dates back over 3,500 years. Indian literature is written in a variety of languages, including Sanskrit, Tamil, Telugu, Kannada, Malayalam, Hindi, Punjabi, Bengali, Marathi, Gujarati, and Assamese. It encompasses a wide range of genres, including poetry, drama, fiction, non-fiction, and religious texts. In this section, we will delve into the multifaceted world of Indian literary traditions, exploring their historical evolution, linguistic diversity, and enduring impact on the global literary landscape.

Historical Roots of Indian Literary Traditions

Indian literary traditions have ancient roots dating back over three millennia. The earliest literary works in India were composed in Sanskrit, the classical language of ancient India. Some of the most important works written in Sanskrit include:

- **The Vedas:**The *Vedas* are the oldest surviving texts in Hinduism. These texts, believed to have been orally transmitted for centuries before being written down, are a collection of hymns, prayers, and rituals that were composed between 1500 and 1000 BCE.
- **The Ramayana and the Mahabharata:**The *Ramayana* and the *Mahabharata* are two Sanskrit epics that were composed between 500 BCE and 200 BCE. These epics narrate intricate tales of valour, morality, and divine intervention and continue to influence Indian culture and thought.
- **The Panchatantra:**The *Panchatantra* is a collection of animal fables written in Sanskrit around 300 BCE. It stands as one of the most translated works in world literature.

- **The Bhagavad Gita:**The *Bhagavad Gita* is a philosophical dialogue from the **Mahabharata**, and it stands as one of the most significant and impactful religious texts in Hinduism.
- **The works of Kalidasa:**Kalidasa was a Sanskrit playwright and poet who lived in the 5th century CE. He is widely regarded as one of the greatest writers in the Sanskrit language, known for his renowned works such as the plays *Abhijnanashakuntalam* and *Meghaduta*.

Linguistic Diversity in Indian Literature

One of the most remarkable aspects of Indian literary traditions is the incredible linguistic diversity. India is home to over 22 officially recognized languages and numerous dialects, each with its own unique literary heritage. These languages can be broadly categorized into two language families: Indo-Aryan and Dravidian.

Indo-Aryan Languages:

1. Sanskrit: As previously noted, Sanskrit stands as the oldest classical language and the cornerstone of Indian literature. It is celebrated for its precision and opulence, birthing a plethora of classical Sanskrit literature, such as the compositions of Kalidasa, Bhasa, and Panini.
2. Hindi: Hindi, written in the Devanagari script, is one of the most widely spoken languages in India. It has a rich literary tradition, with works such as Tulsidas' *Ramcharitmanas* and Kabir's philosophical verses.
3. Bengali: Bengali literature, notably the works of Rabindranath Tagore, has garnered international acclaim. Tagore's poetry, stories, and songs are celebrated worldwide.

I. Dravidian Languages:

1. Tamil literature has a rich heritage dating back to the Sangam period, around the 3rd century BCE. The Sangam poetry, characterized by its classical form, emphasizes themes of love, war, and nature.
2. Telugu: Telugu literature flourished under the patronage of empires like the Vijayanagara Kingdom. The "*Andhra Mahabharatam*" by the Kavitrayment, composed of Nannayya, Thikkana, and Yerrapragada, is a notable epic in Telugu.
3. Kannada: Kannada literature boasts a rich tradition of poetry, drama, and prose. The works of writers like Kuvempu and Shivarama Karanth have received critical acclaim.

Medieval and Modern Indian Literature

The medieval period in India witnessed the emergence of Bhakti and Sufi poetry, characterized by devotional and mystical themes. Saint poets like Kabir, Mirabai, and Sant Tukaram transcended linguistic and cultural boundaries with their verses, emphasizing a personal connection with the divine.

With the advent of European colonial powers, Indian literature underwent significant transformations. Indian writers utilized the English language to articulate their distinct perspectives on Indian culture, society, and politics. Some of the most prominent Indian English writers of the colonial era include Bankim Chandra Chattopadhyay, Rabindranath Tagore, Mulk Raj Anand, and R.K. Narayan. British colonialism also wielded a substantial influence on the substance of Indian literature. Many Indian writers employed their works to delve into themes of colonialism, nationalism, and identity. They delved into the repercussions of British rule on Indian society, the challenges faced by the Indian populace, and the aspirations for a brighter tomorrow.

Indian Literature in the Post-Independence Era

The partition of India in 1947 also had a profound impact on literature, with writers like Saadat Hasan Manto, Khushwant Singh, and Amrita Pritam addressing the human tragedy and communal tensions resulting from the partition. The post-independence era witnessed a resurgence of Indian literature, as writers explored a wide range of themes, including the legacy of colonialism, the challenges of nation-building, and the quest for identity. They also engaged in experimenting with new forms and styles, drawing inspiration from both Indian and Western traditions. Renowned authors such as R.K. Narayan, Mulk Raj Anand, and Anita Desai in English, as well as Mahashweta Devi, Shrilal Shukla, Sunil Gangopadhyay, and Suresh Joshi from various Indian language literatures, made significant contributions to Indian literature.

Indian Literature in Contemporary Times

Contemporary Indian literature portrays the dynamic and evolving nature of Indian society. Authors like Arundhati Roy and Jhumpa Lahiri have garnered international acclaim for their works, addressing modern-day issues such as globalization, migration, and urbanization. Furthermore, Indian literature has transcended India's borders, with a substantial diaspora making noteworthy contributions to the global literary landscape. Writers of Indian descent, including Salman Rushdie and Aravind Adiga, have been honored with esteemed international awards for their literary accomplishments.

Today, Indian literature continues to be a vibrant and dynamic tradition. Many Indian writers are producing important and innovative works in a variety of languages. This rich and diverse tradition, as we have observed, truly has something to offer every reader, transcending cultural boundaries and connecting with the shared human experience.

9.3. HISTORICAL OVERVIEW OF LITERARY TRANSLATION IN INDIA

India's culture of translation predates European colonization and has been influenced by trade, religious conversions, scholarly travel, and pilgrimages. Mediators of science, philosophy, religion, and literature included priests, scholars, travelers, students, and "dwibhashis" (bilingual people) or "bahubhashis" (multilingual people). While we tend to think of translators as individuals with a deep understanding of two languages, early translations in India were often facilitated through intermediaries on both ends. This arrangement meant that the accuracy and fidelity of the translations could vary based on the skills and knowledge of the intermediaries involved. Nevertheless, despite the challenges, early translations played a crucial role in disseminating Indian ideas and values to other regions of the world and in fostering closer connections between Indian and non-Indian cultures.

Literary translation in India is a tapestry woven with threads of cultural exchange, linguistic diversity, and the timeless power of storytelling. Throughout its history, India has been a melting pot of civilizations, languages, and ideas, and literary translation has played a pivotal role in connecting these diverse strands. Let's explore the evolution of literary translation in India through two distinct epochs: ancient and medieval translation practices, and translations in colonial and post-colonial India.

1. Ancient and medieval translation practices in India

Translation in ancient India was a significant practice, despite the limited available literature on the subject. The study of early translation history in the Indian subcontinent faces various challenges. The evidence is fragmented, primarily due to the prevalence of oral traditions, the loss of texts, and the continuous evolution of languages in the region. Establishing precise timelines for texts is often challenging, given the vast geographical expanse of the subcontinent, which blurs the lines between languages and dialects. Moreover, distinguishing between retellings, adaptations, and true translations can be complex. Furthermore, there is a lack of substantial prior research in this area.

In ancient India, the practice of translation was intricately connected to the country's vibrant oral culture. This tradition involved the sharing of literature and music through songs and poems, transcending linguistic and regional barriers informally. These narratives were fluid and open to adaptation and elaboration based on the storyteller's creative input. As a result, various versions of esteemed texts like the *Bhagavata* stories, the *Ramayana*, and the *Mahabharata* surfaced, showcasing the individual storyteller's distinct viewpoint and choices.

Key narratives such as the *Kathasaritsagar*, the *Jataka tales*, *Panchtantra*, and the *Hitopadesa* played pivotal roles in inspiring the spread of hybrid stories across diverse linguistic and cultural landscapes. These narratives showcased recurring archetypal characters like the clever wife, the foolish priest, and the greedy merchant, whose tales transcended regional boundaries and resonated in various parts of the subcontinent. This dynamic process of oral translation and transmission was an integral aspect of Indian tradition, enabling stories and ideas to move freely and adjust to varying cultural contexts.

A notable example of this ancient practice is exemplified in A.K. Ramanujan's groundbreaking essay, "Three Hundred Rāmāyaṇas: Five Examples and Three Thoughts on Translation." Ramanujan's work delves into the epic tale of the *Ramayana*, spanning over 2,500 years and crossing linguistic, cultural, and geographical borders. Through this essay, he vividly illustrates how the story of Rama has evolved and been reinterpreted across diverse languages and regions, underscoring the fluid and ever-evolving nature of translation practices in ancient India. Similarly, the *Panchatantra*, a collection of animal fables, has a fascinating translation history. It was initially translated from Sanskrit into Pahlavi in the sixth century and then into Syriac, Arabic, Greek, Hebrew, Latin, and other languages over the centuries.

Alongside this rich oral tradition, the earliest recorded translations are likely to be the names of places and rulers, such as the Greek version of the name of the Indian emperor Chandragupta, "Sandracottos", which shows the cross-cultural exchange and translation of names during ancient times. The Indian emperor Asoka's edicts also provide evidence of translation activity in India in the third century BC. The edicts were written in local languages, such as Prakrit and Aramaic, in order to be accessible to a wider audience. The University of Nalanda, located in northeastern India, gained significant renown for its role in training translators from the fourth century onwards. Translators from

Nalanda played a vital role in spreading Buddhism and Indian culture to China. Some of the key translators from Nalanda include:

- Kumarajiva (344–413) translated the *Life of Nagarjuna* into Chinese.
- Jinagupta, who translated thirty-seven Sanskrit works into Chinese.
- Paramartha, who translated the *Life of Vasubandhu* into Chinese.
- Hsuan Tsang, who translated over thirty major Buddhist volumes into Chinese.
- I Tsing, who took several hundred texts back to China.
- Dharma Deva (960–1000), who translated 118 Buddhist texts into Chinese.

These texts cover a wide range of subjects, including Buddhism, Hinduism, astronomy, mathematics, and medicine. Interestingly, some of the earliest printed books in China were written in Sanskrit. These translators played a key role in disseminating Indian culture and knowledge to China, shaping Chinese Buddhism and other aspects of Chinese culture. The fact that Nalanda was a center for translation is a testament to the importance of translation in Indian culture, showcasing its vital role in spreading Indian culture and knowledge to the world in the classical era.

Medieval India witnessed the widespread translation of numerous renowned Sanskrit texts into regional languages, particularly religious and instructional works that the general population, unfamiliar with Sanskrit, desired to comprehend. Several factors contributed to this trend:

- The rise of devotional movements such as Bhakti emphasized the significance of making religious texts and teachings accessible to all, irrespective of their social status or education. Saints like Kabir, Tukaram, Eknath, Ravidas, Surdas, Narsinh Mehta, and Meera Bai, by composing simple and heartfelt pieces in languages understood by the masses, democratized spirituality, highlighting love, devotion, and equality in their works.
- The spread of literacy in the regional languages facilitated a broader readership, enabling more individuals to engage with and comprehend these translated works.
- The patronage of kings and other patrons of the arts was crucial in supporting the translation of Sanskrit works into the regional languages.

Some of the most well-known examples of medieval Indian translations include:

- The Tamil translation of the *Ramayana* by Kampan in the 12th century CE.

- The Kannada translation of the *Mahabharata* by Kumaravyasa in the 14th century CE.
- The Oriya translation of the *Bhagavata Purana* by Jagannatha Dasa in the 16th century CE.

These translations had a profound impact on Indian culture and society, making religious and didactic works accessible to a broader audience and promoting the development of regional languages.

An important figure in the history of Indian translation is the Mughal emperor Akbar (1542-1605 CE). He established a "maktab khana" or translation bureau with the specific purpose of translating important Indian texts into Persian. Under his patronage, several significant works were translated, including the *Mahabharata*, the *Yogavisistha*, the *Harivamsa*, the *Srimad-Bhagavat*, the *Singhasan Battisi*, and the *Ramayana*. Additionally, Akbar entrusted the translation of these works to skilled scholars and linguists, such as Badauni, who was tasked with translating the *Ramayana* into Persian. Despite initial reluctance, Badauni's translation was of such high quality that Akbar assigned him the challenging task of translating the *Atharvaveda* into Persian. Akbar's translations helped to promote cultural understanding and exchange between the different religious and ethnic groups in his empire.

Akbar's great-grandson, Dara Shikoh (1615-1659), continued the tradition of translation and intercultural dialogue with a particular focus on Hindu texts. Dara Shikoh's most notable translation project was the translation of fifty *Upanishads* from Sanskrit into Persian. This translation, known as the "Sirri-Akbar" or "Sirri Asrar" (The Great Secret), aimed to bridge the gap between Hinduism and Islam by exploring the philosophical and metaphysical ideas present in these texts. He sought to identify parallels between Sufi thought, particularly the concept of the Unity of Being (Wahdatul wajood), and Hindu Vedanta philosophy.

It is crucial to acknowledge that in pre-colonial India, translation primarily manifested as "retelling" Sanskrit texts in other Indian languages, emphasizing a creative departure from the original text rather than a literal word-for-word translation. This method was shaped by the dual nature of texts like the *Ramayana* and *Mahabharata*, which were seen as both poetic narratives (kavyas) and scriptures. The rich oral tradition in India further influenced this approach, allowing for linguistic and thematic variations from the original text, resulting in ever-evolving narratives. In this scenario, the translator's role was never deemed as secondary, and intertextuality played a pivotal role in these 'transcreations.'

For instance, diverse versions of the *Ramayana* emerged in various Indian languages as a result of this "retelling" or "transcreation"

approach. Kannassa Paniker and Thunchath Ezhuthacchan undertook the translation of the *Ramayana* into Malayalam during the fourteenth and sixteenth centuries, respectively, infusing the narrative with their distinct creative elements and nuances. Similarly, the Tamil *Kamparamayanam* and Tulasidas' *Ramcharitmanas* in Hindi exemplified intertextuality and innovative deviations from the original Sanskrit text, illustrating the dynamic essence of translation in pre-colonial India.

2. Translations in colonial and post-colonial India

With the onset of British colonialism in India in the mid-18th century, translation practices underwent significant changes. There arose a practical necessity for British officials to acquire knowledge of local languages and texts. This requirement emerged from the administration's need to conduct affairs in Indian languages. To govern India effectively, British officials had to acquaint themselves with the culture, customs, and languages of the Indian subcontinent. Consequently, a reverse flow of translation emerged, with Indian texts being rendered into English. This translation endeavor received official backing and aimed to assist British officials in comprehending Indian philosophical and religious texts. Noteworthy translations from Indian languages into English during this era included Sir William Jones in 1789 and Charles Wilkins in 1784.

The establishment of Fort William College in Calcutta in 1800, under the leadership of the college principal and Professor of Hindustani language, John Gilchrist, marked a crucial turning point in the history of translation in India. The college aimed to train British officers in the languages and cultures of India, particularly Hindustani. John Gilchrist and his team of munshis (language instructors) undertook ambitious translation projects, translating classical works from Persian and Sanskrit into Hindustani (a precursor to modern Hindi and Urdu). These translations included renowned literary texts such as the *Gulistan*, *Qissa Chahar Darveish*, *Qissa Gul-I-Bakawali*, *Dastan Amir Hamza*, *Singhasan Baattisi*, and *Qissa Alif Laila o Laila*. These translated works had a profound impact on indigenous languages and literatures, introducing new narrative styles, literary forms, and storytelling traditions to Indian literary landscapes. The popularity of these translations contributed significantly to the growth of indigenous languages and literatures. One of the Persian texts that notably influenced Indian writers during the late colonial period was Omar Khayyam's *Rubaiyyat*, through Edward Fitzgerald's English translation or "transcreation." By the 1930s, this work had been translated into most Indian languages, sparking excitement in poetic circles and inspiring new approaches to poetry in some languages.

British orientalists translated Sanskrit texts into English, but these translations often aimed to sanitize the texts and make them acceptable in the West. This process involved erasing cultural specifics. Lord Macaulay's "Minute" of 1835 promoted English as the medium of education in India, seeking to propagate British culture and ideology among Indians to strengthen British rule. English subsequently became the primary medium for knowledge dissemination in India. British scholars then translated English texts into Indian languages, intending to educate the natives and instill colonial ideology. Despite the colonial agenda, translation also assumed a subversive role in India. Some Indian translators challenged British hegemony by translating directly from Persian and other languages, bypassing English translations. Others translated English texts in a manner that subverted colonial values.

During the mid-19th century period, Indian writers engaged extensively with European and English authors, often translating their works into various Indian languages. This broader perspective on translation encompassed not only Indian texts into European languages but also European literary works into Indian languages. Several notable translations included works by William Shakespeare, lesser-known Victorian novelists like G.W.M. Reynolds, and essays by Joseph Addison and Richard Steele, which were highly regarded in India. The practice of reading, translating, and assimilating European and English authors contributed to the growth of literary traditions in India, playing a pivotal role in the emergence of new literary genres such as the novel. For instance, in Malayalam, Chandu Menon's 'Indulekha' was an adaptation of Disraeli's 'Henrietta Temple'. In Urdu, Nazir Ahmad's novels were based on English prototypes, such as 'The Family Instructor' by Defoe. In Bangla, Bankim Chandra Chatterjee was greatly influenced by Walter Scott's historical novels.

The early 1900s was a significant period of literary exchange and translation within Indian languages. This was especially true for Bengali literature, which gained prominence after Rabindranath Tagore won the Nobel Prize in Literature in 1913. Writers from various regions of India visited Santiniketan, Tagore's residence, to engage with his Bengali works and subsequently translate them into their respective languages. Additionally, works of other Bengali authors like Dwijendralal Ray, focusing on themes related to the Mughal and Rajput empires, were also being translated into different Indian languages. Ray's plays found popularity and were translated into Gujarati during the Indian independence movement by the eminent Gujarati writer and poet Jhaverchand Meghani. Furthermore, translations of literary works from languages such as Tamil poetry by Subramanya Bharati and Hindi novels by Premchand were actively being carried out during this era.

The first half of the 20th century was a golden age for translation within Indian languages. This era was characterized by the significant influence of Tagore and other prominent Bengali writers. Additionally, there was a growing recognition of the pivotal role of translation in fostering cultural exchange and enhancing understanding among the diverse regions of India.

Before independence, it was common for individuals to explore various Indian languages, viewing it as a gateway to new communities and expanded freedoms. However, post-independence, the enthusiasm for learning different Indian languages has waned. This decline signifies a loss in the interconnectedness of Indian cultures and languages. Renowned Indian writers such as Rabindranath Tagore and Manto achieved global recognition through their English translations, whereas numerous regional authors remained relatively obscure beyond their linguistic circles due to a scarcity of translators and limited publisher interest. Despite India's linguistic diversity, there exists a noticeable absence of cross-cultural exchange between states. Interestingly, it is easier to find works by international authors like Mario Vargas Llosa, Jorge Luis Borges, and Gabriel Garcia Marquez in local Indian languages than to access Bengali, Gujarati, or Hindi literature in English. Translation should have been a paramount concern in India, yet it has been neglected for an extended period. Nonetheless, there have been recent advancements, with the Sahitya Akademi initiating translation workshops nationwide in the 1980s.

A groundbreaking moment in Indian literature occurred when Salman Rushdie's novel *Midnight's Children* was published in 1981. This work, which explores India's post-independence history through magical realism, garnered international acclaim and won the Booker Prize. The novel's success opened doors for Indian authors writing in English and sparked interest in translating contemporary Indian literature.

Contemporary Indian literature has showcased a diverse array of celebrated authors whose works have not only gained recognition in their original languages but have also been translated into various Indian languages, broadening their audience. Girish Karnad's plays, including *Tughlaq* and *Hayavadana*, Mahasweta Devi's socially impactful narratives like *Draupadi* and *Hajar Churashir Ma*, and Anita Desai's novels such as *Clear Light of Day* and *In Custody*, have all been translated into multiple Indian languages, expanding their readership. U. R. Ananthamurthy's thought-provoking works like *Samskara* and *Bharathipura*, Maitreyi Devi's memoirs, Khushwant Singh's novels, Amrita Pritam's poignant poetry and prose, Mahesh Dattani's influential plays, and O. V. Vijayan's masterpiece *Khasakkinte Itihasam* have also been translated, enriching India's literary landscape and promoting cultural exchange among its diverse

linguistic communities. These translations highlight the significance of literature in surmounting language barriers and fostering a shared cultural fabric in a multilingual nation.

In recent years, Indian literature has witnessed a surge in translation activity, leading to numerous authors gaining global recognition. Arundhati Roy's *The God of Small Things*, originally penned in English, created a literary sensation. The literary achievements of Indian authors like Amitav Ghosh, Arvind Adiga, and Gitanjali Shree have earned both national and international acclaim, with their works being honored with prestigious awards such as the Jnanpith Award, Man Booker Prize, and Booker Prize. The translation of their literary works into various languages, including Hindi, has significantly broadened their readership and impact within India and beyond.

Apart from individual authors, several organizations in India are dedicated to promoting literary translation. Some notable organizations include:

- **Sahitya Akademi:**The Sahitya Akademi is the national academy of letters in India. It **plays a crucial role in promoting literary translation through various initiatives, such as organizing translation workshops nationwide and providing support to translators and publishers.**
 - Providing grants to translators
 - Publishing translated works
 - Organizing literary translation workshops and seminars
- **Katha:**Katha is a non-profit organization that aims to promote literacy and education in India. One of their notable projects is the National and International Translation Contests, which help in expanding the pool of translators. Through these initiatives, Katha strives to build a diverse group of skilled translators. Additionally, they present the A K RAMANUJAN Award to translators who demonstrate exceptional skill in translating between two or more Indian languages.
- **National Book Trust:**The National Book Trust is a government of India organization that promotes books and reading in India. It also fosters literary translation through its publishing program, which encompasses numerous translated works. To date, it has published books translated into over 50 Indian languages.
- **Publishing houses:**A number of publishing houses in India are also involved in promoting literary translation. They publish translated works from a variety of Indian languages and provide financial and logistical support to translators. For instance, Penguin Random House India (PRHI) launched a new imprint in 2023 called 'Penguin

Swadesh', which focuses on publishing books in various Indian languages. This initiative is a significant step forward for the Indian publishing industry and Indian readers, as it expands access to a broader range of books in their native languages.

9.4 CHALLENGES AND ISSUES IN INDIAN LITERARY TRANSLATION

Indian literary translation is a challenging and complex endeavor. It is a process that demands a profound comprehension of both the source and target languages, along with the cultural contexts of both. Translators must also effectively communicate the subtleties of the original text in a manner that is both faithful and understandable to readers of the target language.

Here are some of the key challenges and issues in Indian literary translation:

Linguistic Diversity and Cultural Specificity:

One of the most significant challenges in translating Indian literature is the sheer linguistic diversity of the country. India is home to hundreds of languages and dialects, each with its unique cultural nuances and idiomatic expressions. Translating works across these languages while capturing the essence of the original text can be daunting. For instance, The Gujarati novel *Angaliyat* (1986) by Joseph Macwan, translated by Rita Kothari in English as *The Stepchild* (2004), is a difficult work to translate due to its raw and dialectical language. The opening paragraph of the novel contains words such as ઉઠતીઊઠત (as soon as he/she wakes up), ઊંઘાંપણ (early morning), and યડારાની ઝાંપલી adaaraa ni zampali (fence-like gate made of barb-wires for the open foreground). These words are typical dialectical expressions that are difficult to translate into English without losing their original meaning and tone. The translator of *Angaliyat*, Rita Kothari, has tried to convey the meaning of these words in English, but the translation does not fully capture the raw and dialectical tone of the original. This is a common problem in the translation of Indian literature, which is often characterized by its rich and diverse language. The loss of dialectical tone is a significant challenge in the translation of Indian literature. It can make the translated work less accessible to readers who are not familiar with the source language and culture. It can also make the translated work less faithful to the original work.

In the process of translation, two common approaches are often employed when encountering such idiomatic and dialectical

expressions: "word-to-word" translation or omission. The former, while attempting to provide a direct equivalent in the target language, frequently falls short of conveying the rich cultural context that the original idiom or proverb encapsulates. This method may result in a loss of depth and subtlety, rendering the translation less effective in conveying the intended meaning. On the other hand, the latter approach involves omitting the dialectical expressions altogether, thereby avoiding the challenge of translation but at the cost of sacrificing the unique cultural and regional flavor that these expressions bring to the source text.

Loss of Nuance and Cultural Context:

Translating Indian literature often involves a loss of nuance and cultural context. Indian texts are deeply rooted in the country's history, mythology, and traditions. When translated, intricate cultural references may not carry the same weight in the target language, leading to a dilution of the original work's impact. For example, in Mulk Raj Anand's novel *The Untouchable*, the translator awkwardly translates the word "salwar" as "loose trousers held with a string." Today, translators would simply use the word "salwar," as it is now a familiar term in English. Another example is the translation of kinship terms. Indian languages have a rich vocabulary for kinship terms, while English has a more limited vocabulary. This can make it difficult to translate kinship terms into English in a way that preserves their meaning and nuance. For example, the Hindi words "chacha," "tau," "mama," "phoophaa," "mousa" all refer to different types of uncles. English only has one word for uncle, which can make it difficult to convey the nuances of these relationships in translation. When translating texts containing these terms into English, translators face a dilemma. They must decide whether to opt for a more generalized term like "uncle" or resort to cumbersome explanations. Both choices entail compromises. Using 'uncle' sacrifices the specificity and richness of the original, while explanations may disrupt the narrative flow and risk alienating readers with lengthy digressions.

Linguistic Hierarchy

The challenge of linguistic hierarchy in Indian literary translation extends beyond mere cultural loss. It serves as a hindrance to cultural diversity and inclusivity, silencing the voices and perspectives of lesser-known languages and dialects. Despite India's vast linguistic diversity, a select few languages like Hindi, Kannada, Telugu, Bangla, and Marathi have traditionally held privileged positions in translation. This hierarchy is sustained by various factors, including the power dynamics of languages on a global scale and the implicit hierarchy of

cultures and states within India. Consequently, lesser-known languages and dialects, such as those in the Northeast or Western Pahari regions, struggle to overcome the linguistic hierarchy. These languages embody diverse literary traditions, yet they often face barriers in reaching a broader audience.

This linguistic hierarchy has several negative implications. Firstly, it results in a loss of cultural diversity. When only a few languages are translated, readers are exposed to a limited range of Indian culture, potentially leading to a misperception of India as a monolingual and monocultural society. Secondly, the linguistic hierarchy can hinder the development of lesser-known languages. Without translations, these languages struggle to reach a wider audience and gain recognition, risking a decline in their usage and loss of cultural heritage. Thirdly, the linguistic hierarchy can negatively impact the careers of translators. Translators working with lesser-known languages may face challenges in finding publishers and audiences, making it hard to sustain a livelihood and potentially discouraging them from pursuing translation as a career.

Lack of Resources and Low Demand for Translations of Indian Literature

There is a scarcity of resources available to translators of Indian literature, such as translation dictionaries, glossaries, and financial backing. This scarcity can hinder translators in accurately translating words and phrases and in sustaining their livelihoods. Additionally, there is a limited interest in translations of Indian literature, both domestically and globally. This lack of demand stems from various reasons, including the dominance of English in the global publishing industry and the perception that Indian literature may be too culturally specific or challenging for a broader readership.

In addition to the lack of resources and low demand, translators of Indian literature also face the challenge of finding publishers willing to publish their work. Publishers are often hesitant to invest in translations of Indian literature due to the perceived lack of demand. As a result, many translators of Indian literature are compelled to work on a freelance basis and depend on their own resources to complete translations. This can hinder their ability to produce high-quality translations and contribute to a limited diversity in the range of Indian literature that gets translated.

9.5 CASE STUDY: TEXT, TRANSLATION, DISCUSSION

Translation of literature has been a recurring theme in the previous units, Unit 5 (Translating Poetry), Unit 6 (Translating Drama), Unit 7 (Translating Fiction), and Unit 8 (Translating Non-Fiction). These

units have provided you with valuable practical experience in translating passages from Indian texts of various genres, equipping you with the skills and insights needed for literary translation. The present unit builds on this foundation by recapping and further exploring the challenges and nuances specific to Indian literary translation. It offers an opportunity to consolidate your understanding and apply the knowledge and skills you've gained from previous units to the realm of Indian literature. Let us examine excerpts from Varsha Adalja's magnum opus Gujarati historical novel, *Crossroad*, published in 2016. Spanning three generations and five decades, the novel is set to be translated into English by Jenny Bhatt in 2024.

Text

કોસરોડ

વર્ષા અડાલજા

કુમુદ લાગી શોધવા માટે ભાગી છૂટવા. અન્વય શ્રેષ્ઠ સમય કયો હોવો? નદીકાંઠો સાદ પાડતા. ચડાવી પાટીપેનના ઠેલી ઉષાનો હાથ પકડી, લખવામાં મચી પડેલી વાસંતીની પાટી ખેંચી લઈ કુમુદ શાળાના ફળિયાની બહાર દોડી ગઈ. પાછળે ભૂમ પડી, કુ...મુ...દ! ઊભી રે. જોવા લાક્ષ્મણ!

“ભારે દોડકણી તું! જાણે વાયરો વાયો.”

“પણ મને કાં ટોકી?”

“બેન, મારી પાટીમાં પાટિયાનાં નામ લખી દે ને! ફળિયામાંથી દેખાતું નથી.”

લક્ષ્મણનો પાટો ભાંગેલા ઓટલે મૂકી દૂર ઉભો રહ્યો. હંચને કહેતી કુમુદ ઓટલે બેસી હાથ લંબાવે ત્યાં વાસંતી શ્વાસભેર દોડી આવી.

“એ... ઊભી રે!”

“લે, શું કામ?”

લક્ષ્મણિયાની પાટીને હાથમાં લૈશ? જાણે જાણતી જ નથી. જીયારે ને તીયારે માસ્તરાણીની જેમ ઈને ભણાવશ.”

કુમુદે હસીને કટકો હાથમાં લીધો.

“આ પાટી હાથમાં લીધી. કાંઈ થ્યું? આભ તૂટી પઈડું! સંઘાયની જેમ ઈને ભણવાનું મન નો થાય? લક્ષ્મણિયા, તારા કટકામાં પાછી તડ પડી છે. મારી પાટીમાં લખી દઉં છું હોં! મોંપાઠ કરી પેલ્લો નંબર લાવજે.”

લક્ષ્મણ આભો બની ગયો.

“બોન, પાટી આપો તો તમને જ્યાંથી વધારે મેળવવાનો સૌથી મોટો થઈ શકે.”

વાસંતીનો મિજાજ ફરી તડતડી ઊઠ્યો,

વઢશે નંઈ, ધૂળ કાઢી નાખશે. અભડાણી કુમુદડી.

Translation

Crossroad

By Varsha Adalja

Translated from Gujarati by Jenny Bhatt

Kumud was searching for a chance to escape. When could be a better moment than this? The riverbanks beckoned with a quiet charm. Lifting her slate bag onto her shoulder, taking hold of Usha’s hand, and swiftly grabbing the slate where Vasanti was engrossed in writing, Kumud dashed out into the school’s open space.

There was a shout from behind, “Ku...mu...d! Wait.”

Looking back, she saw that it was Lakshman.

You’re a fast runner! Like the wind blowing past.

“But why did you stop me?”

“Ben, please write the names from the board onto my slate. I can’t see from the courtyard.”

Lakshman placed a piece of slate on the verandah’s broken bench and stood at a distance.

Uh-huh,“ Kumud said as she sat on the bench and reached for the slate, when Vasanti ran up, breathless.

Eh . . . hold up!

“But why?”

You’ll take Lakshmaniya’s slate in your hands? It’s like you don’t know. Teaching him all the time as if you’re a Masteraani.

Kumud laughed and took the piece of slate in her hands.

“Here, I’ve taken the slate in my hands. Did anything happen? Did the skies come crashing down? Why shouldn’t he want to study like

everyone else? Lakshmaniya, there's a crack again in your slate. I'm writing it down on my slate, alright! Memorize by rote and stand first in class."

Lakshman was taken aback. "Bon, if you give your slate away, Jayaba will scold you."

Vasanti's anger flared up again. "She won't scold, she'll beat Kumud into dust. Contaminated Kumudadi."

Source: <https://wordswithoutborders.org/read/article/2022-10/crossroad/>

Discussion

Translating Varsha Adalja's Gujarati novel "Crossroad" into English presents several notable challenges, primarily associated with linguistic diversity, cultural specificity, and the potential loss of nuance and cultural context. The passage, set in a rural school in 1922, reflects the linguistic and cultural nuances of the time and place. Here is an analysis of the translation challenges:

- 1. Dialect Words:** Dialects often carry unique linguistic flavours and nuances that may not have direct counterparts in standard English. As a result, some of the rich linguistic diversity and local color present in the original text can be challenging to convey in the translation. The Gujarati passage uses local dialect words like "લૈશ" for "લઈશ," "નઈ" for "નહીં," and "પઈડ" for "પડ્યું." **these words** do not have direct English equivalents, and as a result, the English translation provides a straightforward and standardized rendition in order to maintain clarity and accessibility for a wider readership. These Gujarati words and phrases have a distinct feel to them that is lost in the English translation.
- 2. Cultural Nuances:** The passage is set in a typical village school scene in 1922, where cultural practices and social hierarchies play a significant role. The reference to Lakshman's lower caste status and untouchability through the word "અભસલેલી," translated as "contaminated," is a significant cultural nuance in the text. In Indian society, particularly in the past, the caste system played a crucial role in social interactions and hierarchies. The word "અભસલેલી" is used by Vasanti in a derogatory manner to suggest

that Kumud is lowering herself or compromising her purity or social standing by interacting with Lakshman. The choice of the term "contaminated" in the English translation effectively conveys the negative social connotations associated with this act. It helps readers unfamiliar with the cultural nuances of the original text to understand the gravity of the situation and the cultural dynamics at play. This is a prime example of how translators need to not only convey the literal meaning of words but also capture the cultural, social, and historical context to ensure the reader comprehends the text's full significance. In cases where a direct translation may not fully capture the cultural or contextual nuances of a text, translators **can include** footnotes or a glossary to provide additional explanations.

3. **Local Flavour: Words and phrases like "દોડકણી" (fast runner girl), "વાયરો" (wind), "મોંપાઠ" (rote memorization), and "સાદ પાડવો" (calling) carry a local flavour specific to the Gujarati language and culture. Replicating this local flavour and the essence of these terms in the English translation poses a challenge. The English version of the passage inevitably loses some of the nuance and cultural context present in the original Gujarati text. For instance, the Gujarati word "વાયરો" not only means "wind," but also conveys a sense of speed and lightness, which is not fully captured in the English translation as simply "wind".**
4. **Proper Names and Salutations: The English translation retains Gujarati proper names and salutations such as "Ben," "Lakshmaniya," "Jayaba," and "Masteraani." These terms may not have direct equivalents in English and require explanations or contextual support to convey their meanings accurately.**
 - Ben: In the Gujarati language, "Ben" is a term used to address or refer to a female who is older, like an elder sister or an older female figure. By retaining "Ben" in the English translation, the relationships between characters and the respectful tone are preserved.
 - "Lakshmaniya": This term is used in the text as a form of address for Lakshman, implying a term of endearment that includes an element of playful teasing. Retaining this term in the English translation would be crucial to capture the nuances of the original text accurately. It adds a layer of characterization and reflects the dynamics between the characters, showcasing their affectionate banter.

- "Jayaba": This name is a specific character reference in the text. Keeping it unchanged in the English translation helps readers connect with the character and comprehend their role in the story.

5. Satire and Humour: The passage includes elements of satire and humor, like Vasanti's remark about Kumud and Lakshman:

જીયારે ને તીયારે માસ્તરાણીની જેમ ઈને ભણાવશ.”/

Teaching him all the time as if you're a Masteraani. The usage here involves a comparison between Kumud's behavior and that of a "Masteraani," which is a term that refers to a female teacher. This phrase is employed to tease or mock Kumud for acting like a teacher, especially in the context of instructing Lakshman. In the English translation, Jenny Bhatt has **effectively conveyed the essence of this comparison by using the term "Masteraani"** directly. The phrase "Teaching him all the time as if you're a Masteraani" **emphasizes that Kumud's actions resemble those of a female teacher, albeit in a somewhat mocking or humorous way. It retains the cultural and linguistic elements present in the Gujarati text, allowing English-speaking readers to grasp the context and the taunt effectively. This is an example of how translation can successfully transfer not only the words but also the cultural nuances and humor of the original text.**

❖ **CHECK YOUR PROGRESS 1**

Answer the following questions in 350-500 words.

Q.1 Write a detailed note on Indian Literary Traditions.

Q.2 Explain in detail: Historical Overview of Literary Translation in India

Q.3 Describe various challenges and issues in Indian Literary Translation

9.5 LET US SUM UP

In this unit, we have explored the history of literary translation in India, have examined the challenges and issues faced by translators in the Indian context, and have engaged in a case study to deepen our understanding of text, translation, and related discussions.

We have seen in this unit that Indian literary traditions are a vast and intricate tapestry woven from diverse threads of language, culture, and history. From the ancient Vedas and Upanishads to the modern works of Tagore, Premchand, and Arundhati Roy, Indian literature has captivated readers around the world with its beauty, wisdom, and insight. Alongside India's rich literary traditions, the history of literary translation in the country is equally rich and varied. From the early Buddhist translations of the Pali canon into Sanskrit to the more

recent translations of Indian works into English and other European languages, translation has played a vital role in disseminating Indian literature to a wider audience. In the colonial period, translation was often used as a tool of cultural imperialism, with British translators seeking to impose their own values and interpretations on Indian texts. However, translation also served as a bridge between cultures, allowing Indians to gain access to Western literature and ideas. In the post-colonial era, Indian translators have been at the forefront of efforts to reclaim and reinterpret their own literary heritage. They have aimed to create translations that are not only true to the original texts but also easily understood by modern readers.

We have examined the manifold challenges and issues faced by translators in the Indian context. These include the vastness and diversity of Indian languages, the complex nature of Indian cultural and religious traditions, and the ever-changing nature of language itself. Despite these obstacles, translators have played a vital role in promoting Indian literature and culture worldwide, bridging cultures and fostering a deeper understanding of the human condition. The case study of excerpts from Varsha Adalja's Gujarati novel *કોમરોડ* and its English translation provides valuable insights into the intricacies of literary translation, shedding light on the complexities, nuances, and cultural factors involved in the process. It serves as an illustrative example of the real-world challenges faced by translators, offering a practical learning experience for those interested in this field.

9.7 KEY WORDS

Anuvad (अनुवाद)	is the most common term for translation in Indian languages. It directly translates to "following after" or "retracing." Anuvad focuses on providing a literal translation that aims to capture the essence of the source text as precisely as it can.
Tarjuma	is a word that is derived from the Arabic word tarjama. It is a more general term that can refer to any kind of translation, including literal and interpretive translations.
Bhashantar (भाषांतर)	is a word that is derived from the Sanskrit words <i>bhasha</i> (भाषा) meaning "language" and <i>antar</i> (अंतर) meaning "between." Bhashantar is a

translation that is written in a different **language but preserves the original meaning and style of the source text.**

Rupantarn (रूपांतरण)	is a word that is derived from the Sanskrit words rupa (रूप) meaning "form" and antar (अंतर) meaning "between." Rupantar is a translation that is written in a different form, such as a poem, play, or song.
Teeka (टीका)	is a word that is derived from the Sanskrit word tika. It is a commentary on a text, often a religious or philosophical text. A teeka may include a translation of the text, but it also provides interpretation and explanation.
Vivartnam (विवर्तन)	is a word that is derived from the Sanskrit words vivarta (विवर्त) meaning "change" and nam (नाम) meaning "name." Vivartnam is a translation that is written in a different language but is also adapted to the target culture. A vivartnam may include changes to the text to make it more accessible or relevant to the target audience.

9.8 SUGGESTED READING

1. Chandran, Mini, and Suchitra Mathur, eds. Textual Travels: Theory and Practice of Translation in India. Taylor & Francis, 2015.

"Textual Travels: Theory and Practice of Translation in India," co-authored by Mini Chandran and Suchitra Mathur in 2015, offers a comprehensive exploration of translation in India, encompassing both its functional and literary dimensions. The book highlights how globalization's cultural dynamics find powerful expression in popular culture and underscores the pivotal role of translation in various domains, including literature, publishing, media, and sports. The authors observe a noticeable gap between the academic discourse on translation, characterized by debates on strategies and methodologies, and the vibrant multilingualism prevalent in India's popular culture. To bridge this divide, the book challenges the traditional separation between theoretical and practical aspects of translation studies in India. It aims to unite chapters that delve into theoretical aspects and also explore the practical challenges and intricacies involved in the translation process across different facets of Indian life. The book

embraces the dialogic nature of translation, emphasizing that it involves multiple voices and perspectives. By offering a diverse array of chapters that explore various translational relationships, including intra-lingual, inter-lingual, and inter-semiotic, the volume provides insights into literary and inter-semiotic contexts. It extends its examination to cultural texts like cricket and television advertisements. Rather than categorizing the chapters into discrete sections, the book fosters an open and interconnected dialogue among these diverse perspectives, ultimately contributing to a richer understanding of the theory and practice of translation in contemporary India.

2. Prasad GJV, ed. *India in Translation, Translation in India*. Bloomsbury Publishing, 2021.

India in Translation, Translation in India, edited by G.J.V. Prasad, is a compelling collection of 18 scholarly essays that meticulously navigate the intricate landscape of translation within and involving India. The book embarks on a profound exploration of how Indian texts traverse the globe through translation, how they move across languages within the subcontinent, and how foreign texts find their way into India. It raises thought-provoking questions about text selection, the cultural and political implications of translation, and its evolution over two centuries, spanning the eras of colonialism and globalization. These essays delve into diverse terrains, from early Marathi commentaries to translating French fiction into Hindi, shedding light on the challenges posed by renowned authors like Franz Kafka and Faiz Ahmed Faiz. They also underscore the instrumental role of translation in amplifying marginalized voices, such as the transgender hijra community. This book reveals translation's depth as a cultural, political, and ethical force that molds India's narratives, both internally and on the global stage. *India in Translation, Translation in India* invites readers to appreciate the transformative potential of translation in shaping a nation as multifaceted and vibrant as India.

3. Khan, Tariq, ed. *History of Translation in India*. National Translation Mission, 2017.

History of Translation in India, edited by Tariq Khan, offers a compelling exploration of translation's multifaceted role in shaping the linguistic, literary, and cultural landscape of India. This unique collection of articles contributes significantly to the evolving field of Translation Studies, shedding light on the historical dimensions of translation within India's diverse linguistic and literary traditions. While India's rich linguistic diversity and literary heritage are undeniable, this volume underscores the often-overlooked role of translation in sustaining this richness. The book addresses critical questions about what has been translated, how it has been translated,

and the impact of these translations on the development of Indian languages and literatures. It emphasizes that translation is not merely a linguistic act but a cultural and intellectual endeavor, serving as a custodian of civilization and literacy. One notable aspect of this volume is its inclusion of a historical perspective on machine translation in India, highlighting the technological advances that have influenced the translation landscape. The book serves as a valuable resource for both scholars and practitioners in the field of translation, garnering recognition and appreciation from prominent figures in Translation Studies, such as Anthony Pym and Jeremy Munday.

❖ **Answers**

Check Your Progress

Q.1 Write a detailed note on Indian Literary Traditions.

Refer Unit 9.2 for your answer

Q.2 Explain in detail: Historical Overview of Literary Translation in India

Refer unit 9.3 for your answer

Q.3 Describe various challenges and issues in Indian Literary Translation

Refer Unit 9.4 for your answer

:: STRUCTURE ::

- 10.0 Objectives**
- 10.1 Introduction**
- 10.2 Comparative Literature**
- 10.3 Translation Studies**
- 10.4 Relationship between Comparative Literature and Translation**
- 10.5 Various Scholars on Translation Studies and Comparative Literature**
- 10.6 Conclusion**
- 10.7 Recommended Readings**

10.0 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

10.1 INTRODUCTION

Each of us has 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. Have you ever considered that many of them are not the original works but translations that you have referred to? Think about it.

As it has been rightly claimed, Comparative Literature aims to break down the walls among nations. It is impossible for anyone to learn all the languages of the world. While one can read and compare

literatures written in known languages, delving beyond that requires the support of translations available in those languages. There has been a longstanding debate over these two emerging disciplines. First, we will explore the basic concepts related to these disciplines and then delve into their relationship in this chapter.

10.2 COMPARATIVE LITERATURE

To grasp the concept of comparative literature, one must also comprehend the notion of world literature. Goethe initially introduced the term ‘Weltliteratur,’ emphasizing the importance of all types of literature. World literature encompasses works written in prominent languages like French, German, and English. Therefore, pieces by Goethe, Shakespeare, and Kalidasa are classified as world literatures due to their availability in numerous 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 for translation arises. For example, in European Countries, not many would be familiar with Gujarati culture, but when someone attempts to explore and compare 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 the Gujarati language. In this crucial situation, he or she can refer to 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 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 the 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 the relationship between Comparative Literature and Translation Studies.

❖ CHECK YOUR PROGRESS 01:

Fill in the Blanks

1. Goethe initially introduced the term 'weltliteratur,' emphasizing the importance of all types of literature.

Answer: Weltliteratur

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

Answer: nations

3. Comparative literature delves into literatures written in major and minor languages, requiring the support of translations.

Answer: major and minor

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

Answer: Narrow nationalism

10.3 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 investigate 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 pivotal role in translation studies, as comprehending the linguistic structures of both the source and target languages is paramount. Syntax, semantics, pragmatics, and discourse analysis are fundamental linguistic domains that impact the translation of words, sentences, and ideas. It is not merely about identifying synonymous words; rather, it involves encapsulating the essence and purpose of the message in a culturally suitable and linguistically precise 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 incorporating 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 enhancing 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 delves into 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 in both the source and target languages 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 an integral part of the translation process, enhancing efficiency and accuracy.

Answer: False

7. Ethics and professionalism are fundamental aspects of translation studies, encompassing responsibilities such as accurately conveying 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 faithfully represents the original while being contextually appropriate and comprehensible to the target audience.

Answer: True

10. The use of translation technology, while beneficial, cannot 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 a strong focus 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 the source and target languages

10.4 RELATIONSHIP BETWEEN COMPARATIVE LITERATURE AND TRANSLATION STUDIES

To comprehend the connection between comparative literature and translation studies, it is crucial to delve into the historical evolution of their relationship. In an introduction to the text 'Comparative Literature and translation Studies,' Andrew Lefevere paints a historical overview of the discipline. He delves into the history of the convergence of Comparative Literature and translation Studies, particularly from the perspective of translation. Throughout the literary discourse on translation, it has often been viewed as a subordinate activity to writing.

While tracing the history of the school of Comparative Literature, Lefevere notes that the debate on the idea of Comparative Literature first began during the Romantic period. He highlights that the initial generation of European thinkers and writers in the Romantic Period exhibited a cosmopolitan outlook, unlike their predecessors. However, the subsequent generation of scholars became more confined within

the boundaries of national literature. When grappling with the concept of national literature, translation seemed less significant as they were not required to engage with a variety of languages. This shift from cosmopolitanism to nationalism reflected a sense of belonging to a particular group. Membership to this national identity was determined by birth, leaving individuals with no say in their affiliation. Lefevre further emphasizes that in pursuit of national identity, there was a preference to align with the 'superior' culture. Consequently, the national language was not merely a tool for accessing world literature through translation; it became 'the' language of the culturally elite class.

When European universities began developing courses on national literature, they replaced the previously dominant discipline of classical literatures, which were written by foreign authors and taught in these universities, relegating them to a secondary position.

Due to the university's requirement of incorporating world literature into the curriculum, translation, while theoretically considered unnecessary, thrived in practice. However, it faced the enduring challenge posed by the study of classical literature. How could the revered status of the classics be compromised by allowing them to be translated? Despite this dilemma, students have been utilizing glossaries and bilingual editions for centuries, albeit without formal acknowledgment. No individual could confidently proclaim, 'Yes, I have read a particular classic in translation.'

Hence, when the young discipline of Comparative literature emerged, it faced dual competition due to this rivalry. Initially, the discipline was more focused on methodology and was eurocentric, with scholars primarily concentrating on European literatures. However, as they attempted to expand beyond Europe, they inevitably had 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. These conservatives denounced the merits of translation to maintain the 'purity' of a text. To understand this negative attitude towards translation, the roots lie deep in the devotion to the word. Since Platonic thought of 'logos' suggests that truth is unchangeable, meaning no words can substitute for another. Furthermore, during the time of Bible translations, seen as the holy words of God, it was considered sinful to alter them, giving rise to the attitude of word-for-word translation. The issue with word-for-word translation was its

agrammaticality, as the translation, instead of being read on its own, was typically read side-by-side 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 introduced the concept of genius. According to them, only a genius could attempt the translation of the works of another genius, similar to the idea that only a poet should critique another poet. This notion of 'genius' was ambiguous, lacking a specific criterion beyond the work itself. Viewing translation through this lens, it becomes challenging to consider oneself genius enough to translate a work authored by a genius!

Amusingly, when studying the influences of one literature on another, it was often assumed that the author had read the original work, as seen in Byron's influence of Faust. Despite Byron not knowing German and thus unable to read Goethe's original version, he had to rely on Madame de Stael's French translation. This translation included the main scenes of the play along with a plot summary, but the intriguing part is that Madame de Stael omitted certain sections of the play that she deemed unsuitable for her French audience. Translations were viewed as a disreputable field of study because they were considered imperfect substitutes for the revered original works.

In the first two decades of the Twentieth century, Walter Benjamin and Ezra Pound claimed that translations were given a new lease of life or afterlife. Benjamin focused on how agrammaticality can lead to 'pure' language, whereas Ezra Pound considered translation as the 'organon' of literature, contributing to the development of literatures. Through his own example, Pound makes a convincing case that translations that are recognized as works of literature in the receiving literature can play a significant role in that literature and inspire other writers to adopt a similar style. The translator is now viewed as a 'giver of life' as texts need to be available in multiple languages to reach a wider audience. As a result, the translator is not seen as a traitor but rather as a mediator.

In the late 1970s and early 1980s, the study of literature began to shift towards focusing more on the reception of texts rather than solely on their production. Following this premise, deconstruction also began to emphasize the importance of translation. The new reception theory highlighted the role of translators in propagating the reception of a text, even if the original work was created by a genius. Deconstruction further emphasized that translations act as the benchmark distinguishing the original text from just being a mere text, with translations often playing a more significant role in the culture they target than the original work, as seen in examples like Fitzgerald's Rubaiyat.

In the middle of the twenty-first century, there was a noticeable shift away from strict adherence to accuracy in translation, accompanied by a gradual advancement beyond the mere literal translation of words. This period saw the emergence of new ideas and concepts in the field of translation, leading to dilemmas and questions about how to categorize a text - whether as a translation, an imitation, a version, or a paraphrase - creating more confusion than clarity on the matter.

With the emergence of reception theory, it was 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 the original and translation, suggesting that a text only becomes an original once it has been translated.

Lefevere suggests that there is now a new **relationship** possible between translation and comparative **literature**, for which he makes three fundamental distinctions. **(1) Translating and translation:** Translating refers to the **process**, while translation is the end product. During the process of **translating**, the focus is on moving from the source language (ST) to the target language (TT). This emphasizes how the translation is carried out, whereas the study of the translated work itself in various contexts such as cultural, social, economic, and historical falls under the scope of translation. **(2) Normative and Descriptive: The normative approach emphasizes the norms or the ideal way of translating and categorizes translations as good or bad based on these norms. In contrast, the descriptive method avoids such value judgments and instead focuses on reception – why people perceive a translated work as good or bad rather than defining norms for its evaluation.** **(3) Analysis and Production: The act of production is distinct from theoretical analysis. Being a good critic does not necessarily translate to being a good poet, and**

studying a subject may not equip a person with the skills required for proficient translation.

Thus, considering the methodology of comparative literature, it would be fascinating to examine the intercultural exchange in translations within its context. The growing reception and influx of translated works, when analyzed from a comparative perspective, could potentially revitalize the dwindling prominence of comparative literature in today's literary landscape.

❖ CHECK YOUR PROGRESS 04

Short questions

How did the transition from cosmopolitanism to nationalism influence the function of translation in Comparative Literature throughout the Romantic era?

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.

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

The concept of 'genius' during the romantic period complicated the act of translation, making 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?

By deeming translation as 'inferior,' diverse literary works in other languages are marginalized, restricting the exposure and appreciation of a wide range of cultures and ideas.

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

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.

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

Answer: The evolving view of translation, from being undervalued to a vital component of intercultural communication, has expanded the reach and significance of Comparative Literature on a worldwide scale.

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 transition to a contextually sensitive approach has enabled a more profound comprehension of translated texts, recognizing them as unique creative expressions rather than mere duplicates of the original works.

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

The normative approach could impose predefined criteria on translations, potentially limiting creativity, while the descriptive approach focuses on understanding the reception and impact of translations within 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: acknowledging the significance of translation enriches Comparative Literature by integrating diverse voices and cultures. However, challenges such as balancing fidelity to the original text with ensuring cultural relevance underscore the complexity of this dynamic 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 enables a more profound examination of how translated works are received and interpreted in various cultural

contexts, illuminating their importance and impact transcending linguistic boundaries.

❖ **CHECK YOUR PROGRESS 05**

Multiple-Choice Questions (MCQs):

1. During the Romantic period, there was a 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 the 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

10.5 VARIOUS SCHOLARS ON TRANSLATION STUDIES AND COMPARATIVE LITERATURE

Now let's delve into the perspectives of various scholars on comparative literature and translation studies.

6.1 Walter Benjamin: Walter Benjamin, a German translator and critic, in his seminal text, *The Task of the Translator* (1923), upholds the necessity of translation in comparative literature. He believes that translation brings literary works to life and ensures their survival. According to Benjamin, a translation represents the afterlife of a text,

creating a space for dialogue and understanding between diverse literary traditions, thereby fostering a richer appreciation of world literature.

6.2 George Steiner: George Steiner, a Franco-American literary critic and essayist, delves into the challenges and intricacies of translation in his text 'After Babel: Aspects of Language and Translation' (1975). He highlights the importance of translation for the comparative study of literature, serving as a bridge between cultures and facilitating meaningful cross-cultural literary analysis.

6.3 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. Exploring the dynamics of literary systems and how literature circulates within and across languages and cultures, he emphasizes that literature is interconnected within a broader cultural and sociopolitical system. The theory delves into the relationships between various literary and cultural phenomena, revealing the significant influence of translations on literary and cultural development. Within the polysystem, encompassing high and low literatures, different styles and genres, and canonized or un-canonized works, these elements interact and impact each other. By categorizing the polysystem into primary and secondary components, where high, canonized, and popular literature is primary, and low, un-canonized works are secondary or peripheral, the position of translated literature becomes nuanced. Translated literature holds both secondary and primary positions within this polysystem, with translation itself undergoing changes in its position. Translation studies play a crucial role in comparative literature as translations serve as a means through which different literatures influence each other, fostering a deeper understanding among people.

6.4 Gayatri Spivak: Gayatri Spivak is an Indian theorist and critic. In her seminal text '*The Politics of Translation* (1992), she emphasizes the importance of making translated texts accessible by considering the perspective of the original author. Spivak advocates for prioritizing the target audience when translating a text, highlighting the significance of learning the target language in comparative literature. She asserts that solely reading translations of literary works may hinder understanding the cultural nuances of the 'other.' In her work '*Death of a Discipline* (2003), Spivak explores the challenges and evolutions within humanities disciplines, such as comparative literature, amidst the dynamic global academic

environment. She raises concerns about the potential demise of Comparative Literature as more texts are translated, leaving fewer original works for comparison.

6.5 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), she 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.

6.6 Susan Bassnett: She is an FSRL scholar, Professor, and a well-known translator. In her book 'Translation Studies' (2002), Bassnett explores the relationship between comparative literature and translation studies, highlighting how translation serves as a fundamental aspect of comparative literature by enabling the examination and comparison of literary texts across diverse languages and cultures.

6.7 Emily Apter: She is a professor of French and Comparative Literature. In her text, *The Translation Zone: A New Comparative Literature* (2006), Apter asserts translation as a means of denationalizing literature. She posits that language belongs to humanity before any specific nation. Apter argues that through the act of translating a text, similarities can be discovered between different languages and the translated text. She advocates for a reimagining of comparative literature by emphasizing the role 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

10.6 CONCLUSION

In this unit, we have learned about what Comparative Literature and Translation Studies are, the relationship between the two disciplines, and what various scholars have discussed regarding Translation Studies and Comparative Literature.

10.7 RECOMMENDED READINGS

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2. Lefevere, André. *Translation and Comparative Literature: The Search for the Center, Volume 4, numéro 1, 1st semester 1991 Languages and Cultures in Translation Theories*, <https://id.erudit.org/iderudit/037086ar>
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5. Even-Zohar, Itamar. *The Position of Translated Literature within the Literary Polysystem* (1978).
6. Spivak, Gayatri. *The Politics of Translation* (1992).
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9. Bassnett, Susan. *Translation Studies* (2002).
10. Apter, Emily. *The Translation Zone: A New Comparative Literature* (2006).
11. Nuran Kir, *The Effect Of Translation Studies On Comparative Literature*
12. <http://easyliteraturenotes.blogspot.com/2012/09/introduction-comparative-literature-and.html>

યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આત્મ,
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

