

UNIT I

1

TERMS & CONCEPTS PART - I

Unit Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Terms and concepts
 - 1.2.1 Translation
 - 1.2.2 The concept of Transliteration.
 - 1.2.3 Source Language Text and Target Language Text
- 1.3 Conclusion
- 1.4 Suggested Questions
- 1.5 Bibliography/References

1.0 OBJECTIVES

This unit aims to introduce the readers to translation and 'Translation Studies'. Very recently, 'Translation Studies' has acquired the status of an independent discipline. Previously it was considered to be a part of Comparative Literature. Since 'Translation Studies' has achieved greater significance in academic and intellectual spheres at present, it is necessary to understand its definitions, basic concepts and components of translation. This unit, therefore, will acquaint the readers with the term '**translation**' in general and translation studies in particular. The unit will enable the readers to understand the term '**transliteration**' and how it is different than the concept of 'translation'. It will also help the learners understand the significance of the translation industry on a global level and how it is one of the important career options. The readers will also realize how the meaning is transferred from **Source Language** to **Target Language**.

(Please do not treat these study notes as the last word on the subject. These are points to ponder.)

1.1. INTRODUCTION

It is not possible to master all languages and learn their kinds of literature and philosophy. The translation is a way of circumventing this difficulty. Translation has established a link between the present generation of mankind with the tradition, culture and intellectual attainments of the people of the past. The works of Homer and Horace have come to us only through translation. Similarly, the Vedas, Kalidasa's Shakuntala and Indian religious scriptures in Sanskrit would never have been popularized in the Western countries. Without translation, possibly the people of India

would have been completely in the dark about the Bible. Thus, it offers a wide scope in matters of getting acquainted with various works of literature of the world. The translation is an interlingual act of communication. The translation is neither a creative art nor an imitative art.

Translation study is related to the study of the phenomena and theory of translation. Dr. Johnson says 'translation involves the process of change into another language, relating to sense'. By nature, it is multilingual and interdisciplinary. It borrows from many languages, linguistics, communication studies, philosophy and a wide range of cultural subjects. Because of this diversity, it offers a difficulty and a challenge at the same.

1.2 TERMS AND CONCEPTS

1.2.1 Translation:

Etymologically translation is a "carrying across" process. The Latin "translatio" is derived from "transfere" where "trans" means "across" and "ferre" means "to carry" or "to bring" something from one place to another place. According to Webster's New World Dictionary "to translate" means "to put into words of a different language." Similarly, The Concise Oxford English Dictionary defines translation as "the act or an instance of translating" or "a written or spoken expression of the meaning of a word, speech book, etc. in another language."

Critics of Translation Studies at different times have defined translation differently. A study of these statements reveals the true nature and characteristics of translation. The translation is also defined as a continuous sub-conscious association with the original. Breslin tells that translation is "the general term referring to the transfer of thought and ideas from one language (source) to another (target) whether the languages are in written or in oral form. Pinchuck defines translation as a "process of finding a TL equivalent for an SL utterance". Wills says that "translation is a transfer process, which aims at the transformation of a written SL text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL.

Nida is of opinion that "translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style".

Bell says that "translation involves the transfer of meaning from a text in one language into a text in another language."

According to **Johnson** translation involves the process of change of a text from one language to another language, retaining the sense.

Catford defines translation as "the replacement of textual material in one language (SL) by equivalent material in another language."

Today the movement of people around the globe can be seen to mirror the very process of translation itself, for translation is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kind of transactions take place mediated by the figure of the translator. Significantly, Homi Bhabha uses the term 'translation' not to describe a transaction between texts and languages but in the etymological sense of being carried across from one place to another. He uses translation metaphorically to describe the condition of the contemporary world, in which millions migrate and change their location every day.

Thus, translation as a process of linguistic activity has changed. The emphasis on the linguistic approach of the sixties has been replaced by the importance of the text in the seventies and at present, culture is considered to be the prime factor. A translation is never complete or is so only transnationally. It was A. K. Ramanujan who said that a translation is never finished; only abandoned. Sujit Mukherji concludes 'let me revert to my earlier submission about there being more craft than art to translation. The truly crafty translator will know why he translates, for whom he translates, what he should translate, how much to translate and, semi-finally, when to stop. Even after such knowledge, he may still require forgiveness. The importance of translation lies in the fact that it brings the readers, writers and critics of one nation into contact with those of others not only in the field of literature alone but in all areas of development: science and medicine, philosophy and religion, politics and law, and so on.

1.2.2 The concept of Transliteration:

Transliteration refers to the practice of transcribing a word or text written in one writing system into another writing system. It attempts to be exact so that an informed reader should be able to reconstruct the original spelling of unknown transliterated words. It occurs when the translator transcribes the SL characters or sounds in the TL. This means that the letters of the SL are converted into the letters of the TL. Unlike transference, transliteration is not only concerned with words alone, on the other hand, sentences, at times, full-length passages are thus transcribed. Scholars reject transliteration as a process of translation because it relies on transcription rather than searching for the cultural and semantic equivalent word in the TL. In transliteration what is done is to use the alphabetical letters of TL and use those letters which will when read, be approximately equal to the phonological structure of the word in the source language. Catford says: "In transliteration, SL graphological units are replaced by TL graphological units; but these are not translation equivalents, since they are not selected based on relationship to the same graphic substance" (Catford, 1965).

Further Catford suggests three stages to be adopted while transliterating words or passages from SL to TL. They are:

1. SL letters are replaced by SL phonological units from written to spoken medium.
2. Then SL phonological units are translated into TL phonological units.
3. The TL phonological units are converted into TL letters or other graphological units (Catford, 1965).

Thus, transliteration to a large extent depends on graphological units. Transliteration is useful for those bilinguals who can speak both languages fluently but can read and write only one language i.e. SL. In such a case transliteration enables to read the TL without difficulty. The use of words like “train,” “computer” and “switch” in Indian languages is an instance of transliteration. Similarly, the words like “saree,” “lathi” and “jalebi” in English indicate instances of transliteration.

The Oxford dictionary says - ‘The action or process of transliterating is the rendering of the letters or characters of one alphabet in those of another. Transliteration is different from translation. It can be used as a tool in the process of translation. Transliteration also means ‘Representation of the sounds, words or utterances of one language employing the symbols used in the writing system of another language. Transliteration as a tool the process of translation is used when the text has untranslatability.

Transliteration is used to maintain the moral responsibility of the translator to the TL reader. To maintain this, translator, while translating the creative writing, has to remain faithful in her/his job. Codes, Symbols and certain technical words cannot be translated but can only be transliterated.

Example:

Watt, Volt, Meter.

Transliteration of such terms will avoid confusion for the Target Audience when they come across them in the translation of the different texts on science. Some verbs lend themselves to, both translation and transliteration and lead the choice to the translator. One can sight the following example.

‘Circuit, Unit, Phase, Node, etc’

To be more lucid one can use the following example.

Word	Transliteration	Translation (Marathi/Hindi)
Computer	कॉम्प्युटर	संगणक
Atom	ऍटम	अणू/ परमाणू
Photocopy	फोटोकॉपी	छायाप्रत/ नकल

Following is an interesting case study to understand the term “transliteration”.

A case study:

A great scholar and multifaceted personality K. Ayyapa Paniker share his experience with us. It is a model lesson for all how he achieved his goal. To feel like an insider was very necessary-almost a prerequisite for attempting something so unusual as translating Sikh scripture into Malayalam. He buried the ignorance, lived down the prejudice of all kinds, grasped the religious and literary association, and crossed the barrier of language, by depending on the large-hearted friendship of Sikhs. They transmitted their conviction and confidence. And yet it was not enough. He had to listen to the chanting in authentic and orthodox style, not to carry over the original score at all, but to relive the intuition that for medieval Bhakti poetry the aural-oral dimension was integral. Listening to these chants resolved some of the difficulties he had encountered while going through the printed texts. The chanting style sounded familiar: it was not too far from the way medieval hymns or Kirtans were recorded in the translator’s language Malayalam. But he warned himself against rendering these compositions merely equivalent to the Malayalam Bhajans or Bhakti songs. Their difference had to be maintained. Linguistic similarities were another trap. Many of the words repeatedly used in these songs were of Sanskrit origin. While it was a help in a way, taking them for granted was fallacious. The cognate forms could not be taken to mean the same in the literary contexts of the two languages. The translation of the monograph along with the illustrative poems was thus completed with a reasonable satisfaction although there were still nagging problems. As an extension of the project, Paniker undertook the translation of a whole book ‘Selections from Guru Nanak’ for the World Classic Retold series. A decision was also taken to publish the original versions in the Malayalam script on the left-hand page so that Malayalam readers could not only see the similarity or dissimilarity between the original and the translation but also move on to the original after reading the Malayalam version. The translation was not intended to replace the original; it was to be used as a stepping stone only, a mediator. It was possible only between languages that are similar in many ways, especially in terms of their sound systems and vocabulary. This also helped preserve the musical structure, which was difficult to transfer to another language without loss or distortion of meaning. The text was made available in Devanagari and then transliterated in Malayalam script. It helped to keep intact the mantra-like mystical quality of the original, where the order of the syllables and the length of the vowels could be retained without any substantial change. The opening moola mantra was first given in Malayalam transliteration. This was immediately followed by a paraphrase in Malayalam, with the translation on the right-hand page facing it. The translation had to be longer than the original because of the latter’s highly tight and profound nature. The paraphrase does not take more space than the original, but the translation had to bring out the extended meaning of the original in full. This was not felt necessary in the case of the other poems, although some concessions had to be made to suit the requirements of a metrical structure

natural to Malayalam. Preference for cognate forms of words, wherever feasible was maintained. An effort to retain the tight formal structure of the original resulted in the repetition of keywords. This as we know is a part of the stock diction of medieval Bhakti poetry common to most Indian languages.

1.2.3 Source Language Text and Target Language Text:

The translation is an operation performed on two languages viz: Source Language and Target Language. The language from which the translation is being done is called Source Language and the language into which it is done is called Target Language. The term transfer refers to the process involved in the transmission of the message (received after decoding the SL text) into the other language (TL). It requires bilingual competence i.e., the ability to understand and articulate the same message in two languages.

To understand the process of message transference the following facts of language must be kept in mind:

- 1) There is no one-to-one relationship between the grammatical and lexical units of two languages (SL and TL).
- 2) The grammatical and lexical structure of each language carries with it its peculiar meaning.

According to Eugene Nida, translation is more than a triple Matching of words, grammatical structures and cultural context. It is rendering of 'SLT' into the 'TLT' to ensure that the surface meaning of the two will be approximately similar and the structure of the source language (SL) will be preserved as closely as possible but not so close that the Target Language (TL) structure will be seriously distorted. In other words, translation is an activity comprising the interpretation of the meaning of a text in one language — the Source Text — and the production, in another language, of a new, equivalent text — the Target Text or translation. A source text is a text (usually written but sometimes oral) from which information or ideas are derived.

The process of translation between two different languages involves the translator changing the source language text (SL) into a target language text (TL). In this replacement, the form of SL text is changed and the meaning is expected and hoped to be held constant. Translation in this view is a contextual thing; a cross-cultural communication, a communicative act that attempts to render the exact contextual meaning in such a way that both content and language are readily acceptable to the readership. Translation could be defined as a process through which (using a metaphor) a passenger (ST) with help of a pilot (translator) takes a flight to its destination (TL). There have been different views towards translation processes, their method and quality assessment etc.

Katharina Reiss has defined translation as a "bilingual mediated process of communication, which ordinarily aims at the production of a TL text that

is functionally equivalent to an SL text (2 media: SL and TL+1 medium: the translator, who becomes a secondary sender; thus translating: secondary communication)” (Venuti 160). In other words, translation is a process of communication that involves two languages and in which the translator acts as a mediator. Since the translator is the one who is originally sending the message s/he becomes a ‘secondary sender’ and therefore translation becomes ‘secondary communication’. Thus, translation also goes through many stages before its conclusion. According to Eugene Nida, the SL message undergoes analysis by the translator before it is transferred to the TL. It is then restructured according to the TL pattern before it is comprehended. In other words, a message is first decoded by the receiver and then recoded by him/her.

The translation is an operation performed on languages, a process of substituting a text in one language for a text in another. (Catford, 1965) There are some other words like transference, transliteration and transcription close to the word 'translation'. The word transference refers to an operation in which the target language or parts of the target language text have values set up in the source language carrying the meanings and essence of the source-language text. Converting from one language – Source Language (SL) to another - Target Language (TL) so that the TL could convey the intended message in SL is the aim of the translation. In other words, it is a process through which the translator decodes SL and encodes his understanding of the TL form.

To further simplify it, one can say that, translation is an activity comprising the interpretation of the meaning of a text in one language — the Source Text — and the production, in another language, of a new, equivalent text — the Target Text or translation. A source text is a text (usually written but sometimes oral) from which information or ideas are derived. The goal of translation is generally to establish a relation of equivalence of intent between the source and target texts (that is to say, to ensure that both texts communicate the same message) while taking into account several constraints. These constraints include context, the rules of grammar of both languages, their writing conventions, their idioms, and the like. Henceforth, in your lessons the abbreviations SL and TL will refer to Source Language and Target Language respectively. The Source Text refers to the text that is taken for translation. The Target Text is the text that is translated. So, the translation process is concerned with two languages and the translator must be proficient in both these languages.

1.3 CONCLUSION

In this age of globalization, there has been a migration of people from one part of the world to the other. Without translation it would not have been impossible for such people to know the culture and tradition of the host country nor could they acquaint the people with the sociological and cultural conditions of their home country. The greatest role that translation plays in the modern world is that it has become a means of creating international understanding. India is a multi-lingual country, hence, there is a rich scope for translation. Thus, translation is such an all-pervasive

and all-permeating phenomenon that we have to look into it seriously enough as an object of academic inquiry. The works of Sujit Mukherji, Harish Trivedi, Ganesh Devi, K. AyyappaPaniker, and Aijaz Ahmad are noteworthy.

1.4. SUGGESTED QUESTIONS

1. Attempt a definition of translation and explain its meaning.
2. Is translation a secondary activity? What are the positive contributions of translation?
3. Explain the difference between translation and transliteration with examples.
4. Write a short note on SLT & TLT

1.5 BIBLIOGRAPHY / REFERENCES

- 1) Baker, Mona. Translation and Conflict. London and New York: Routledge, 2005.
- 2) Baker, Mona. Routledge Encyclopaedia of Translation Studies. London: Routledge, 2001
- 3) Bassnett-McGuire, Susan. Translation Studies. London: Methuen, 1980
- 4) Asaduddin, M. "Translation and Indian Literature: Some Reflections", Translation Today. <http://www.anukriti.net/tt5/article1/page1.asp>
- 5) Jakobson, Roman (1959/2004) 'On linguistic aspects of translation', in Lawrence Venuti (ed.) (2004), The Translation Studies Reader, 2nd edition.
- 6) Nida, E. A. & Taber, C. R. (1969). The Theory and Practice of Translation. Leiden
- 7) Vinay, J.P. and J. Darbelnet. Comparative Stylistics of French and English: a Methodology for Translation, translated by J. C. Sager and M. J. Hamel, Amsterdam / Philadelphia: John Benjamins, 1995.
- 8) Savory, Theodore. The Art of Translation. London: Cape, 1957.
- 9) Munday, Jeremy. Introducing Translation Studies. Tehran: YaldaGhalam, 2001.
- 10) Newmark, Peter. Approaches to Translation. Oxford: Pergamon Press, 1981.
- 11) Newmark, Peter. A Textbook of Translation. London: Prentice Hall. 1988

- 12) Nida, Eugene A. Towards a Science of Translating, London: E. J. Brill, 1964.
- 13) Yu. M. Lotman, B. A. Uspensky and George Mihaychuk. On the Semiotic Mechanism of Culture. <https://www.jstor.org/stable/468571> Belloc. Hilaire. On translation London: O.U.P., 1984.
- 14) Booth A.D. and Forster Leonard (Ed.) Aspects of Translation. London: Secker and Warburg, 1958
- 15) Catford, John C. A Linguistic Theory of Translation: an Essay on Applied Linguistics. London: Oxford University Press, 1965.
- 16) Fawcett, Peter. Translation and Language: Linguistic Theories Explained, Manchester: St Jerome Publishing, 1997.
- 17) Frenz, Horst. 'The Art of Translation' in Newton P. Stallknecht and Horst Frenz, eds. Comparative Literature: Method and Perspective. Amsterdam: Southern Illinois University Press, 1971.
- 18) Gentzler, Edwin. Contemporary Translation Theories: Revised 2nd Edition. Clevedon: Multilingual Matters Ltd., 2001
- 19) Hatim, Basil and J. Munday. Translation an Advance Resource Book. London and New York: Routledge, 2006.
- 20) House, Juliane. A Model for Translation Quality Assessment, Tübingen: Gunter Narr, 1997.
- 21) Hung, Eva. Translation and Cultural change. Amsterdam: John Benjamins, 2005.
- 22) Nida, Eugene A. and C.R. Taber. The Theory and Practice of Translation. London: E. J. Brill, 1969
- 23) Nida, Eugene A. Language, Structure, and Translation: Essays by Nida. Stanford: Stanford University Press, 1975.
- 24) Nida, Eugene. On Translation. Beijing: Translation Publishing Corp., 1984.

TERMS & CONCEPTS PART - II

Unit Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2. Terms and concepts
 - 2.2.1 Loss and Gain in Translation
 - 2.2.2 Creative & Free Translation
 - 2.2.3 Word-to-word & Structural Translation
- 2.3 Conclusion
- 2.4 Suggested Questions
- 2.5 Bibliography/References

2.0 OBJECTIVES

The main aim of this unit is to understand the concept of loss and gain in the process of translation. The unit will also define the concept of creative translation, its need and when and where free translation can be used. In this unit, the reader will also get familiarized with the word to word and structural translation as one of the types of translation. The students will know the difference between all these concepts that are core to the process of translation.

2.1 INTRODUCTION

Few important terms form the core of the translation process and translation theories. Translation can be classified according to its use and according to the theoretical frameworks provided by various theorists. These classifications are not final or arbitrary as various theorists have given different models of classification. However, understanding the types of translation as well as getting familiar with the basic concepts of it, will also help the student in understanding different aspects and types of translation. The translation industry is often categorized by several areas of specialization. Each specialization has its own merits, challenges and difficulties.

2.2. TERMS AND CONCEPTS

2.2.1 Loss and Gain in Translation:

The translation is said to be a game of loss and gain. Along with the concept of equivalence is the notion of loss and gain in translation. Implicit in most translation theories is the assumption that something is lost when you carry a text from one language into another. There is always the possibility of miscommunication in the act of communication that is

translation; if the receiver goes slightly askew in the decoding, the chances are that the message will not be carried across correctly. Certain elements can be added or left out. Robert Frost's famous definition of poetry is notable: "Poetry is what gets lost in translation".

The basis of Frost's statement is the concept of the creative originality of the poet who creates a work where the meaning lurks somewhere beneath the surface of words. The translator, it is assumed, cannot ever hope to capture the 'meaning' of the original SL which tends to fall through the gaps of the TL. Overenthusiastic translators can also inadvertently pad up the text by adding more to it than is necessary with the result that the translation might have more allusions in it than was originally thought of.

The problem of loss and gain is again due to the cultural dissimilarity between two linguistic groups. Something very common in a particular community might be rare in another. It is said that the language of the Eskimos has more than one hundred words to describe 'snow'. These subtle distinctions they make between various types of snow cannot be brought out in a single Hindi word. The reverse is also applicable. For instance, the word 'godhuli' in Hindi cannot be translated with the help of a single English word. It needs to be explained as the 'hour at which the cattle return home causing the dust to rise by their hooves'. There is of course the word 'dusk' but that becomes only an approximation; what is lost here is the suggestion of Indian village life where dusk is the holy time when cattle return home and lamps are lit. Here there is a loss in translation.

Loss in translation is one of the major challenges facing a translator who is translating a literary work. Literary language, besides being informative and factual, is also allusive and elliptical. The translator has to be vigilant to these resonances in the SL text and attempt to recapture it for the TL reader as best as s/he can, without any palpable loss or gain in the process.

Problems of Loss and Gain:

No two languages are exactly similar in their vocabulary and grammar. It is this non-similarity between two languages that are the root cause of loss and gain in the translation process. We can make two expressions belonging to two languages equivalent based on grammatical function, semantic representation, or communicative value. Even so, there are many other facets of the expression which are either lost or their distinctions leveled in the process of translation.

Take for example English greeting words like 'Good Morning', 'Good Evening', 'Good Night'. Along with their wishing component, these expressions convey a particular sense of time, in the morning we say 'Good Morning', in the evening, 'Good evening' and soon. Based on the communicative value, its Marathi equivalence is नमस्ते the use of which cuts across the time dimension. These translational equivalent levels are the original distinction made on the temporal scale. Marathi greeting words are oriented differently.

Here we have expressions like नमस्ते and रामराम or पाया पडतो. Their use is bound by the setting and the social status of the speakers. Equating them with corresponding greeting words from English like Good Morning/Evening means simply leveling the original distinction made on the social hierarchy of its users.

In both cases of leveling we find some kind of information 'loss' in the case of English to Marathi information about 'नमस्ते' is lost while in the case of Marathi to English, information about 'social status' is lost. You should also notice that while substituting a TL greeting expression for an SL expression, you have also transposed the orientation of the TL system. For example, once you replace नमस्ते with 'Good Morning' or 'GoodNight', you have added in the text a temporal axis that was not originally present. This is 'gain' in meaning.

Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as 'lost' from the SL context may be replaced in the TL context, as in the case of Wyatt and Surrey's translations of Petrarch (see pp.60-I; 105-10).

2.2.2 Creative & Free Translation:

Free Translation:

Free Translation is translating loosely from the original. Contrasted with word for word or literal translation, this may be the best method depending on the most appropriate unit of translation involved. Free translation provides the general meaning of the original, but it might be far from the exact wording of the original. It provides great freedom in translating, the most extreme form of it, and should be avoided by translators unless there is a specific reason for free translation. Different theorists use different sets of terms to show the emphasis either on the Source Text or the Target Text. Similarly, Faithful translation vs. Idiomatic translation describes the same oppositional principle.

For translating such texts, a translator resorts to another type known as free translation. A free translation of the above sentence would be- 'you are hardly seen these days. This type of translation is called free translation because the translated text appears to be free from the word-for-word equivalents of the source language text. There appears to be hardly any relationship between the form of the original text and its translation. The emphasis is on capturing the sense of the original text. If the literal type of translation is suitable for those texts which have more information content, free translation suits those texts which also evoke a particular 'emotional response' among its readers. In other words, free

translation is more suitable for literary texts while literal translation generally suits scientific and technical texts.

Free translation also becomes more desirable in texts of creative literature because the 'emotional response' of each writer or book varies. While the poems of Dinkar evoke feelings of patriotism, the poems of Mahadevi Verma evoke the emotional response of the 'pangs of love' in their readers. As such, a translator must choose vocabulary as well as sentence structures that help in evoking such feelings. This may not be possible at the level of a more matter-of-fact literal translation. A free translation also takes liberties with the length of the original text, either omitting or adding words and structures in the translated text.

Where fidelity to the author's meaning is important, the translator goes in for literal translation. In texts where the reader's response is a primary concern, free translation is more suitable. On the other hand, adaptations take another extreme position. Here the translator takes utmost freedom and adapts the Source Text into the Target Language. The translator is not concerned with accuracy but with giving a general idea of the text. The guiding principle here is that the Source Text can be rewritten in terms of the target culture and the structures of the Target Language. Unlike a transcription (or literal translation), an adaptation is aimed at bringing the target text in line with the spirit of the language, thus producing a text which is not a translation.

Creative Translation:

Creative translation is not only translation but it's a transcreation. A common misunderstanding is that translation is a very straightforward process with very little input from the translator. In effect, the translator is merely a conduit through which one language is transformed into another. However, nothing could be further from the truth. A skilled translator injects a healthy dose of creativity into their task. The act of translating and the creative process are virtually inseparable, a fact that is especially true in literary translations.

Creativity is the key by which a skilled translator deals with some of the most common problems in translating. Often, a translator will be torn between representing form versus content. Creativity is the thing that can find a harmonious balance between the two, and the whole process becomes more art than science. In addition, translations should not be literal. Rather, they need to convey the full meaning of the original text, which includes cultural context. Some languages have idioms and sayings that don't exist in other languages. Many of these are based on cultural cues which may not even exist in the culture of the target language.

One of the most difficult translation tasks can be translating poetry. A straight, literal translation will simply not suffice, as there are issues such as rhyming, imagery, rhythm, and flow to consider. The Dao De Jing, which is, by some accounts, the second most translated text in the world – after the Holy Bible – is a perfect example of this. The original Chinese text is written like poetry, with certain rhythms and rhymes. It also

conveys a very esoteric and elusive message. Translating that into another language while maintaining every aspect of the original is a daunting task. To see many of the creative, yet different, interpretations, you can look at the Tao Te Ching Comparison Project, which has a side-by-side comparison of 29 different translations.

There are many degrees of creativity, and too little or too much can lead to undesirable outcomes. Too little creativity can result in a bland translation that is possibly inaccurate in tone, whereas too much creativity risks losing the original intent of the text and replacing it with the translator's intent. An ideal translation would use the "Goldilocks Effect" – not too much creativity and not too little, but just the right amount. Of course, pulling this off successfully requires mastery of the target language and very good knowledge of the source language. In addition, it requires an excellent understanding of the culture associated with both languages. Therefore, when you are translating, you should keep in mind that it isn't just about the words. A masterful translator needs to both translate the word and also interpret the cultural context, as well.

Translators are engaged in a process of negotiation between two cultures, two languages and two different mindsets. A process that calls forth a profound understanding of the language they are translating from and a fluency in the language they are translating into.

The complex and creative process of adapting one text into a new reality, mediating between your source and target language insinuates that a translator's task is not only an intricate and a demanding one but highly creative. The translation is often a task of solving "context" problems. That is where creativity "chimes in".

Translators are faced with a complex task: Use different words to achieve the same meaning. This naturally suggests that excellent writing skills are crucial and that what translators are engaged in, after all, is a process of rewriting. In translation, the "writing" element is the basic raw material translators use for their work. Considering that writing is a creative act, there can be no doubt that, equally, translation is a creative act as well. A creatively written text is a text creatively translated. This creativity of translation is manifested in the transaction which gives rise to the "new text" in TL. Examples of such transcreated works are many, but to cite the example of Fitzgerald's translation of the Rubaiyat of Omar Khayyam and Rajaji's translation of The Mahabharat into English will be enough to prove the point.

2.2.3 Word-to-word & Structural Translation:

John Dryden in the seventeen century classified translation into three types metaphrase, paraphrase and imitation. He defines metaphrase as word-for-word and line-for-line rendering. A paraphrase is defined as a translation in which the author's work is considered carefully but the sense is given more importance than the words. Imitation according to Dryden is a form of translation in which the translator takes liberty with the words and the

sense of the original. In other words, the sense alone is taken care of in this form of translation.

Word-to-word Translation:

The Word-for-word translation can be the most unimaginative translation possible. Here the emphasis is on mechanically transferring each word from the Source Language onto the Target Language without giving any importance to the whole structure of the text or without paying attention to the loss of meaning in the Target Text. Word-for-word translation is a verbatim rendering. It is the process of matching the individual words of the source language as closely as possible to individual words of the target language. It is often referred to as literal translation. One will rarely see a true word-for-word translation, which is readable and with the exact meaning as the original. Literal or Word-For-Word Translation is the transferring of the meaning of each word in a text to another, an equivalent word in the target language. It is called both Literal Translation and Word for Word translation. While this is appropriate for dictionaries, it can produce very little for complex passages of text.

In this type of translation, the primary unit of translation is the word. A substitute of each word in this source language is made from the target language and the order of words remains the same as in the source language. It is based on the principle that while translating a text, no word should be left untranslated and no word which does not occur in the original text should be included in the translated text. Words are substituted in the TL in the same order in which they occur in the SL.

Let us look at an example of this type of translation.

जो लड़की अच्छी गायेगी उसे इनाम मिलेगा।

Jo larki: acchi: ga:yegi: uskoIna:mmilega:

which girl well sings to -her prize will be available.

As we can see, the nature of Hindi and English is so different, that the word for- word translation seems odd. (The literal translation will be. 'The girl who sings well will get the prize' you can see that this is different from the word-for-word translation'.)

Now, why do we need to do this? As you can see from the above example, word-for-word translation helps us to understand the structure of a complex sentence in Hindi as well as to contrast it with the word order in a similar sentence in English. Thus, word-for-word translation has a practical use for it helps linguists in teaching grammar. Similarly, when we translate a religious or classical text into a modern language, a word-for-word translation helps us understand the word order of the SL. A second translation in the modern language helps to understand the meaning. Examples of word-for-word translation can also be found in legal texts, where the legal terms are already codified and have to be substituted for the words in the SL.

To study the syntactic structure of German, English and Hindi, we could take up word-for-word translation:

Das ist mein Bruder- यह मेरा भाई है। -This is my brother

We can see that the word order is similar in German and English but यह मेरा भाई है। different in Hindi as German and English are closely related. Is word-for-word translation 'bad' translation? Most people believe that word for word is an example of third-rate translation and therefore must be avoided. However, we would like to point out that this is only a different form of translation and has its uses. Therefore, to dismiss it out of hand is to lose sight of an important method of translating available to us.

What then is 'good' or 'bad' translation? We are aware that a single sentence or a paragraph can have several translated versions, especially in the case of literary texts. Let us then avoid using the terms 'good' or 'bad'. All the translated versions may not be appropriate and some may be better than the others. In which case the word 'acceptable' is perhaps more appropriate.

Structural Translation:

Every language has a unique structure attached to it. In its structure, one finds its range of simplicity and accuracy embedded in its translation. The simpler the language, the easier it becomes when translating it. For example, a non-complex sentence in English "They chew food". This short sentence in this order has a subject, verb and object; but this is not applicable in other languages like Persian, Arabic and Farsi. For Persian, it follows a different pattern compared to English. For Arabic, the language follows the rule of joining the verb and the subject pronoun. A word in Arabic like "Yaikoloonallahom", and "They" represent "-oon" which is found at the end of the word "Yaikol-oon". For Farsi language, it is similar to that of English in which a non-complex sentence like "Anhagooshtmikhorand" comprises of a subject, object, and a verb.

In some cases, the meaning of a word is governed by its grammatical structure. Here are the examples.

I		II	
1	He picked up a stone.	1	They will stone him.
2	She saw a cloud.	2	A quarrel will cloud the issue.
3	She has a beautiful face.	3	He will face the audience.
4	He fell into the water.	4	Please, water the garden.

From the examples above, it can be seen that in column I the words 'stone', 'cloud', 'face', and 'water' are nouns that are usually translated into 'batu', 'awan', 'wajah', dan 'air'. While in column II, the underlined words are not nouns, but verbs which in Indonesian language mean

‘melempar (dengan batu)’, ‘memperkeruh’, ‘menghadapi’, and ‘menyiram’. In this case, the grammatical structure of each word refers to the intended meaning explicitly.

It is conventionally believed that familiarity with the source and target languages, as well as the subject matter on the part of the translator, is enough for a good translation. However, due to the findings in the field of text analysis, the role of text structure in translation now seems crucial. As a case in point, a text analysis of the rhetorical structure of newspaper editorials in English and Persian and its contribution to the translation of this specific genre should be discussed. It indicates that newspaper editorials in these two languages follow a tripartite structure including "Lead," "Follow," and "Valuate" making the translation of this specific genre possible and more accurate between the two languages.

2.3 CONCLUSION

The translation is a process of conveying the meaning or meaning of a given-linguistic discourse of a language into other languages, more than just transferring words or grammatical structure of the SL. The meaning of a word or set of words can be well understood because of its role in the whole linguistic expression in which they occur. For this reason, the meaning of a word is not only determined by the referred object or idea, but it is also governed by the use of the words or phrases in a certain way, context, and effects. When we try to find the equivalence, we are faced with text as the unit of meaning, even in the form of sets of words or sentences. It is important to note that language is used as a communication means, so in translating a text we should remember the principle of "A text is a whole entity, to be translated as a whole". One can see that the classification of translations changes according to the domains and their specific uses. The modern world looks at translation largely in the context of its functional uses such as trade, communication and education. In the world of literature, translation varies according to genre and literary forms.

2.4 SUGGESTED QUESTIONS

1. What is word-for-word translation? Bring out its salient features.
2. Explain the difference between word-for-word and free translation.
3. Write a short note on free and structural translation.

2.5 BIBLIOGRAPHY/REFERENCES

1. Bassnett-McGuire, Susan. Translation Studies. London: Methuen, 1980.
2. Biber, D. (1988). Variation across speech and writing. New York: Cambridge University Press.
3. Bloor, T. & Bloor, M. (1995). The functional analysis of English: A Hallidayan approach. London: Arnold.

4. Catford, John C. A Linguistic Theory of Translation: an Essay on Applied Linguistics. London: Oxford University Press, 1965.
5. Connor, U. (1994). Text analysis. TESOL Quarterly, 28, 682-685.
6. Firth, J.R. (1935). The technique of semantics. Transactions of the philological society, 36-72.
7. Hatim, B. & Mason, I. (1990). Discourse and the translator. London: Longman.
8. Hatim, B. & Mason, I. (1997). The translator as communicator. New York: Routledge.
9. Jakobson, Roman. 'On Linguistic Aspects of Translation', in R. A. Brower (ed.) On Translation, Cambridge, MA: Harvard University Press, 1959, pp. 232-39.
10. Nida, Eugene A. Towards a Science of Translating, London: E. J. Brill, 1964.
- 11 Nida, Eugene A. and C.R.Taber. The Theory and Practice of Translation. London: E. J. Brill, 1969
12. Nida, Eugene A. Language, Structure, and Translation: Essays by Nida. Stanford: Stanford University Press, 1975.

UNIT III

3

INDIAN THEORIES OF TRANSLATION PART - I

Unit Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 A. Bhartrihari's Sphota Theory and Translation
- 3.2 B. Theory of Auchitya and Translation
- 3.3 Conclusion
- 3.4 Suggested Questions
- 3.5 Bibliography/References

3.0 OBJECTIVES

- To orient the learners towards the ancient Indian theory of Sphota propounded by Bhartrihari
- To orient the learners towards the ancient Indian theory of Auchitya
- To orient the learners towards the theoretical association between the theory of Sphota and Translation
- To orient the learners towards the theoretical association between the theory of Auchitya and Translation
- To motivate the learners to apply the theory of Sphota to their reading and practice of translation
- To motivate the learners to apply the theory of Auchitya to their reading and practice of translation

3.1 INTRODUCTION

Though translation studies officially has West as its birthplace as a discipline, one needs to essentially take note of the ancient philosophical and aesthetic theories propounded in India, a soil of diverse cultures and languages, that underline important ideas relating to translation. As Choudhari (2010) puts it, the Western theory of translation is 'obsessed by the anxiety of authenticity.' According to him, translation is 'clarification, interpretation obtained by repetitive utterances' which means that for ancient Indian scholars, 'differing versions were the norms, not exceptions. Devy (1993) calls Indian consciousness as a 'translating consciousness'.

It is necessary to mention the comparative statement by Choudhari(2010) here as relates to the approach towards translation. The Western theorists have considered translation as ‘a complicated linguistic and literary act’ whereas Indians have looked at it as ‘an inevitable way of life’ focusing on the pragmatic aspects of translation. Choudhari is of the opinion that Derrida who granted translator the status of a creative writer signifying meaning, in the 20th century, was anticipated by Bhartrihari’s exposition of the ‘sphota’ theory. Propounding the theory of relationship between ‘nada’ and ‘sphota’, thus, he talked of an independent presence of meaning. Theories of ‘dhvani’, ‘sphota’ and ‘auchitya’ (appropriateness) are applied as the yardsticks of translation by the modern scholars. (Gopinathan: 2000)

The theory of ‘auchitya’, according to Singh (1996 cited in Gopinathan), as applied to translation, would expect appropriacy as an essential criterion while selection a text as well as methodology and strategies of translation which would finally help in ‘placing the translated text in proper perspective.’

It is thus inevitable to understand the basic tenets of Bhartrihari’s theory of ‘sphota’ and that of the theory of ‘Auchitya’ propounded by Kshemendra and to analyse how both were and can be applied to the theory of translation.

3.2 A BHARTRIHARI’S SPHOTA THEORY AND TRANSLATION

Theory of Sphota by Bhartrihari:

The theory of Sphota revisits Patanjali, a grammarian before Bhartrihari, who used it to describe different stages in the process of articulation of word. Sphota, according to Bhartrihari, is the last stage in this process. Language, for him, did not have a sequence though it is presented in a sequentially graded body. He believed in sentence and not a separate word, being an undivided speech unit. (Bhartrihari and the Theory of Sphota)

The literal meaning of the word ‘sphota’ is sudden opening’ or ‘disclosure’. It is the semantic realization. According to Bhartrihari, it takes place at both, the speaker’s as well as the hearer’s levels. The speech sound(dhvani), evokes the Sphota in the hearer, as varṇa-sphota, pada-sphota and vākya-sphota,(the phoneme/morpheme-articulation-cognition, the word-articulation-cognition and the text-articulation-cognition), respectively. One needs to be able to differentiate between sound and articulation according to the theory of Sphota. Sphota, thus, is not a sound we hear but the sound we articulate. Bhartrihari’s argument is that Sphota operates within universal sounds whereas dhvani within a particular sound. In modern terms Sphota can be understood as having constant distinctive phonetic features, whereas dhvani is of a phonic nature. Sphota is that which is to be manifested (vyaṅgya-), and the dhvani is manifesting (vyañjaka-). Sphota is not uttered but it is perceived by the hearer.

The grammarians in the later times opine that Sphoṭa makes the text correspond with a universal Text-Totality, śabdabrahman, on the semantic level and thus one can understand the text easily. It further corresponds to the reader-response theory as it considers the inner perception (pratibhā) of the hearer playing an important role in the process of revelation of the meaning of the text, that takes place in the hearer's consciousness. Thus, meaning is not a 'fixed entity' and needs to be specifically contextualized. The translator, as the theory suggests, is not necessarily to be bound by the mandate to transfer the original meaning.

Sphota as Applied to Translation:

According to Devy (1993), if the meaning is to be considered unchangeable, it is not possible for the translator to translate at all. The translated works are thus, to believe the Indian concept, is the translator's interpretation of the meaning which is purely based on his/her own set of contextual beliefs, experiences etc. 'Carrying something across as it is, is thus not possible according to the Indian philosophers and according to them, 'anuwad', 'saying after' or retelling is what happens in the act of translation.

However, it is necessary to note that after the First War of Indian Independence in 1857, in an attempt to promote English language among Indians, English books were translated in Indian languages on a larger scale along with Biblical translations. The translations of Bible, however, had an impact on the translation strategies thus leading to an introduction to the concept of fidelity to the original. (Chandran: 2016) This concept of fidelity and notion of equivalence propounded in the Western theories of translation, for Devy (1995), is 'essentially a western metaphysical obsession that is in some way connected to the theological concept of a paradise that has been lost and has to be regained.' To contextualize the Indian theory of translation, thus, one needs to refer to the theory in Hinduism that the human soul constantly keeps progressing from one birth to another and there is no original state as such. The concept of time is also cyclical and not linear thus not having any origins or endings. The obsession with the fidelity to the original, is thus, according to Devy, alien to Indians. Bhartrihari's concept of 'pratibha', a flash of insight that qualifies a reader or a listener with an instinctive awareness to understand and interpret the meaning of a sentence in its totality as against that of the words as separate fragments of this sentence. (Sreenivasrao: 2017)

To believe in Bhartrihari's theory of Sphota, thus, one can infer that there is no need for a translator to transfer the original text in the form as well as with meaning that it conveys. The translator is completely free to rewrite it helped by his/her 'pratibha'. Sri Aurobindo, later as a translator of Hindu scriptures, while discussing the principle of integration, very close to what Bhartrihari's theory would expect, talks of a process of how consciousness keeps moving upwards and downwards as it plays an important role in the process of decision making in translation. Though in a slightly different manner, Tagore too seems to agree with the concept of translation as 'rewriting' than a mere word-to-word translation.

A translator, as Sri Aurobindo mentions, as his/her first objective, 'seeks first to place the mind of the reader in the same spiritual atmosphere as the original', the next objective being 'to produce in him the same emotions and the same kind of poetical delight and aesthetic gratification' and finally, to transfer the thought of the poet and 'substance in such words as will create, as far as may be, the same or a similar train of associations, the same pictures or the same sensuous impressions' ('On Translating Kalidasa' cited in Chandran: 2016).

The scholars and practitioners of translation need to remember an important aspect of this activity that every language and literature is culture specific, intricately woven with a variety of ethnic threads ensconced in the form of several references and allusions that may be alien to the translator as well as to the reader. Fidelity to the original is thus not possible to be achieved. As Aurobindo points out (Chandran:2016), in an attempt 'to suit the target culture', the translator might run into the risk of paraphrasing instead of translating but that's what translation is all about according to Sri Aurobindo.

Though not concerned much with the fidelity to the original, the Indian translations, however, aimed at evoking the similar kind of impact that an original text did. Chandran (2016) is of the opinion that translations, for most of Indian translators, were 'original creations loosely based on a source text'.

To relate Indian translation theory and practice to Bhartrihari's 'sphota' theory, thus, one can generalise that the contextualization of meaning, as taking place in the mind of the reader/ hearer, frees the translator from the mandate of fidelity to the original and encourages the 'flash of insight' in him/her to interpret and express the 'meaning' received and processed by different levels of consciousness. Following this, one can refer to A. K. Singh (1996 cited in Parmar: 2017) who believed that it is very important while reading a translation 'to displace author from his place, giving freedom to translator/ reader to read text as one wants to read.' One can relate this to what Mahajan calls translation as 'a possible approximate redelivering of the socio-cultural linguistic set up of a context from SLT to TLT.' (Mahajan: 2004)

A translator, thus, needs to be 'multidexterous' because s/he has 'to operate from multiple choices to choose lessness'. Translation is not a transfer of language and literature but that of culture too making it a cross-cultural event. One who undertakes the job of translation, thus, need to constantly be occupied with the act of search, research, criticism, equalization and appropriation, a movement to and from two separate languages and cultures, the source and the target. This understanding of the process of translation as an encounter between two cultures brings us to an important ancient Indian aesthetic theory of Auchitya propounded by Kshemendra.

Kshemendra's Theory of Auchitya:

Also known as the Theory of Coordination, Kshemendra's theory of Auchitya talks of propriety, being appropriate. According to Kshemendra, propriety is the soul of poetry. He believed that in case of any imbalance or over crossing the boundaries between any alankar or rasa, the beauty of the poetry is marred and lost. (De, 554 cited in Sreekumar:2016)

Auchitya is harmony and the proportion in the whole and its parts. According to Anandvardhana, another ancient Indian aestheticist, it is the propriety that matters in the formation of essence (rasa) in any poetic work. It is thus the greatest secret of rasa. It is the anauchitya of character and action that hinders the essence.

Kshemendra has mentioned 27 places where the propriety is expected to be present. These proprieties are further divided into 5 major proprieties: Bhasha auchitya (propriety of diction), Saundaryaauchitya (propriety of aesthetics), Vyakaranauchitya (propriety of grammar), sanskritiauchitya (propriety of culture) and Pratibha auchitya (propriety of genius).

The theory thus expects a work of literature to embody the essence of beauty through all these 5 aspects which need to be aesthetically presented to the hearer/ reader in appropriacy, i.e., in proper combination and proportion thus making a beautiful whole work of art.

Theory of Auchitya applied to Translation:

The Indian theory in aesthetics thus emphasizes an all-pervasive propriety in a literary work so as to make the reader enjoy the 'beauty' of perfect creation. Applied to the theory and practice of translation, the translator, to fulfil this expectation, holds a major responsibility to make his/ her translated work satisfy the criteria propounded in Auchitya theory.

As Mahajan (2004) suggests, translation is another creative activity that involves 'double-edged exercise'. She calls it 'a vein filled by the blood of culture' and a 'culturally determined linguistic process'. In this process, the text to be translated has to undergo the stages of analysis, interpretation and creation in order to replace the SL text with a linguistically, contextually and culturally different set of equivalence in the TL text. (Mahajan: 174) The translator's responsibility is thus twofold.

According to Singh (1996), in order to satisfy the condition of Auchitya in translation, a translator's job to ensure the propriety of translation begins right from the selection of a text in the SL and extending it through the methodology and strategy to be used for translation to placing the translated text in proper perspective so as to make 'the source writer's/ text's intended, not merely articulated meaning, finds its proper expression in the target text.' (Parmar: 2017)

Singh, according to Parmar (2017) relates 'Auchitya' to the social responsibility of the translator and has clearly stated that failure to perform this responsibility can lead to 'misinterpretation, distortion, over-under interpretation and even to much social disservice'. According to Singh, this social appropriacy as a responsibility of the translator and of the translated work has not been addressed by the Western poetics which is rather 'silent' on this aspect.

As the concept of propriety expects the literary artist (translator as applied to the theory and practice of translation) to bring about an all-pervasive auchitya, the language, grammar, beauty, culture and genius- all five aspects of a literary work need to be considered while translating a text from SL to TL, an essential creative talent is a requisite on the part of the translator. As opined by almost all the Indian practitioners and theorists of translation from Tagore and Sri Aurobindo in the pre-Independence era to G. N. Devy and A.K. Singh in the present times, translation is looked upon as a transcreation involving an equally creative process as the one experienced by the creator of the original literary work and not merely a word-to-word translation. Adaptations too would thus find a better place in this regard.

According to Mahajan (2004), it is very difficult to translate certain contextual expressions into another language from an alien land. According to her, in Vilas Sarang's translation of some Marathi poems as 'Songs', certain expressions have not been suitably replaced by English words. For example, a word like 'fakkad' which connotes excellent as well as the word 'lavani' which is used as in original instead of replacing it with an equivalent in English. She has classified some expressions in Marathi as follows:

Cultural expressions: Sankrantyene (which connotatively means to face a disaster). The word Sankrant refers to a festival in Maharashtra which though a festival to be celebrated, is associated with black colour and also carries negative connotations. The expression is thus based on this contextual experience and used to imply negative meaning which a reader/hearer would find difficult to understand.

Social expressions: bangdyavadhavne (it implies the death of a married woman's husband). The social conventions in Maharashtra expect a married lady to wear green bangles in hand as it indicates her fortune of being married and of being wife and as soon as the husband dies, she is expected to break those glass bangles signifying as if her fortune has broken. It is very important for the translator to know the implications of such expressions in the SL and to employ his/her own creative talent to transfer the essence of such contextual expressions using similar set of expressions/ style in the TL.

Historical expressions: dorkapane (that connotes deprive someone of any further opportunity to proceed).

Religious expressions: zariti Shukracharya (which means a person acting as a culprit to create a sudden barrier to a good task)

Ramkrishna (2002) refers to Premchand and Ganesh Shankar Vidyarthi to illustrate the application of *Auchitya* translation. Vidyarthi who translated Victor Hugo's French book *Quatre-Vingt-Treize* as *Balidan* which is not an exact translation but an adaptation. The original text is set in the context of French Revolution which was translated with an objective of infusing the spirit of nationalism among the Indians of his times. In his preface to the translated work, the translator has clearly mentioned that a translation and the original can never be the same and also that the readers should not expect it to be so.

Translation by Premchand of Anatole France's *Thais* was similar such attempt to ideologically inspire the contemporary readership. According to Ramchandra, these translators, by attempting to suit the translations to the target readerships, exercised the principle of *Auchitya*. With a specific purpose in mind, they selected the texts that suited their purpose and also their target readership and employed the translation strategy that was the most suitable to serve the purpose.

P. L. Deshpande, a well-known Marathi author and a translator who has bestowed upon Marathi readership some excellent translations/adaptations, has authored an ironic adaptation (one can call it a parody too) of Ionesco's *The Chairs* as *Khurchya: Bhadyane Anlelya, Ek n-N-Natya* (*Chairs: Rented Ones, a no-drama*). It is very interesting to note that a creative literary artist like him who was well aware of the importance of cultural context in the creation of a literary work could present his theory of contextualization of a literary work through such a beautiful creative parody. The concept of Theatre of the Absurd being alien to Indian readership could never have been so aesthetically presented. Translation as a transcreation / recreation has also been beautifully exemplified by his adaptation of George Bernard Shaw's *Pygmalion* as *TiFulrani*.

A very essential aspect of the aesthetics in terms of creation of a literary work, *Auchitya*, thus, has been the basis of Indian translation theories though one can find some attempts that, due to lack of creativity on the part of translator or due to an obsession with the fidelity to the original text, fail to trans create and remain mere translations.

3.3 CONCLUSION

Basing the theory and practice of translation in Indian context on the ancient Indian philosophical and aesthetic theories of *Sphota* by the ancient grammarian Bhartrihari and of *Auchitya* by Kshemendra, it can be summed up that the reader playing an important role in the process of interpretation of meaning, the translator has to consider the context of the TL as an important aspect of his/ her process of translation. Placing the ideas, language, grammar, cultural significance of the original work from SL into TL is a multifaceted task that demands an equal extent of creativity in a translator which the original literary artist possesses while creating the work in the SL. According to Devy (1998), translation is 'an attempted revitalization of the original in another verbal order and temporal space.' He believes that a translation, like literary texts which

belong to the original periods and styles as well as ‘exist through successive chronological periods’, ‘approximates the original and transcends it.’

A translator, thus shouldering a big responsibility, needs to be well-versed in both the SL and the TL. Employing specific suitable strategies, thus, the translator is expected to convey the essence to the work in TL. Pratibha (the creative genius) of the translator thus can help him/her in this task.

3.4 SUGGESTED QUESTIONS

- Q. 1 ‘Reader Response Theory in the West has its anticipating footprints in the Sphota theory propounded by Bhartrihari in ancient Indian philosophy.
- Q.2 ‘Indian theory and practice of translation believes in translation as a process of transcreation’. Explain your views in support of the statement with special reference to the theory of Sphota propounded by Bhartrihari.
- Q. 3 Explain the ancient Indian aesthetic theory of Auchiya.
- Q.4 Explain the relevance of ancient Indian aesthetic theory of Auchiya in terms of translation as a creative act.
- Q.4 ‘Ancient Indian philosophical theories of Sphota and Auchiya serve the guiding principles to the theory and practice of translation in India.’ Explain.

3.5 BIBLIOGRAPHY / REFERENCES

- Bhartrihari and the Theory of Sphota. <http://www.universityofhumanunity.org/biblios/Bhartrihari%20and%20the%20Theory%20of%20Sphota.pdf> Accessed on 25th April, 2022.
- Chandran, M. (2016). The Practice of Translation in India. Literature and Languages. <https://www.sahapedia.org/the-practice-of-translation-india> Accessed on 28th April, 2022.
- Choudhari, I. N. (2010). Towards an Indian Theory of Translation. Indian Literature. Vol. 54, No. 5 (259) (September/October 2010)
- <https://www.jstor.org/stable/23348221?read-now=1&refreqid=excelsior%3A19abc58b4d18aaf7d6537f551e8d7387&seq=4>
- Devy, G.N. (1993). In Another Tongue: Essays on Indian English Literature.
- Devy, G.N. (1993). “Translation and literary history: An Indian view” Post-colonial Translation: Theory and Practice. (Eds. Susan

Bassnett and Harish Trivedi).
https://udrc.lkouniv.ac.in/Content/DepartmentContent/SM_c30be09c-d6c7-4cd2-a95c-a81119f654eb_6.pdf Accessed on 30th April, 2022.

Indian Theories of
Translation Part - I

- Gopinathan, G.(2000) Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages.
<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.494.7695&rep=rep1&type=pdf>
- Mahajan, M. (2004). Linguistic Deviations in Translation. Studies in ELT, Linguistics and Applied Linguistics (Ed. Mohit Ray).https://books.google.co.in/books?id=0HEwQ7pr1rQC&pg=PA177&lpg=PA177&dq=devy+on+auchitya+and+translation&source=bl&ots=P5OytlGLs&sig=ACfU3U36NUSNqnVpTKHSy7Bx_2QXqy0Y8Q& Accessed on 29th April, 2022.
- Internet Encyclopaedia of Philosophy. <https://iep.utm.edu/mill-eth/> Accessed on 25th April, 2022.
- Lecture 13: Indian Aesthetic Theories and Translation.
https://edurev.in/studytube/Lecture-13-Indian-Aesthetic-Theories-and-Translati/dc3815ba-42fb-411f-99cb-99f1e8fd977_p
- Parmar, M. (2017). A Critical note on Avadhesh Kumar Singh's views on "Translation: its Nature and Strategy".
<http://milanparmar94.blogspot.com/2017/04/a-critical-note-on-avadhesh-kumar.html> Accessed on 28th April, 2022.
- Ramkrishna, S. (2002). Cultural Transmission Through Translation: An Indian Perspective. Changing the Terms: Translating in the Post-colonial Era. (Eds. Sherry Simon and Paul St. Pierre. Hyderabad. Orient Longman.
- Singh, H.K. Bhartrhari on Meaning.
https://cbpbu.ac.in/userfiles/file/2020/STUDY_MAT/PHILO/203%20B%20sentence%20holism.pdf Accessed on 25th April, 2022.
- Sreekumar M. (1998). "A comparative study of Sphota theory of language and F.D. Saussures theory of sign"
[https://www.bajkulcollegeonlinestudy.in/StudyMaterialFinal/Sanskrit/60%20P.G%20.4TH%20SEMESTER,%20PAPER-405,UNIT%20-%20I,%20TOPIC-%E0%A6%AC%E0%A6%BE%E0%A6%95%E0%A7%8D%E0%A6%AF%E0%A6%AA%E0%A6%A6%E0%A7%80%E0%A7%9F%E0%A6%AE%E0%A7%8D%20\(PART%20-II\)%20-%20Dipankar%20Mishra.pdf](https://www.bajkulcollegeonlinestudy.in/StudyMaterialFinal/Sanskrit/60%20P.G%20.4TH%20SEMESTER,%20PAPER-405,UNIT%20-%20I,%20TOPIC-%E0%A6%AC%E0%A6%BE%E0%A6%95%E0%A7%8D%E0%A6%AF%E0%A6%AA%E0%A6%A6%E0%A7%80%E0%A7%9F%E0%A6%AE%E0%A7%8D%20(PART%20-II)%20-%20Dipankar%20Mishra.pdf) Accessed on 25th April, 2022.
- Sreekumar, S. (2016). Rasa, Dhvani and Auchitya- Some Additional Materials — Criticism & Theory.

<http://sreekumarenglishliterature.blogspot.com/2016/10/rasa-dhwani-and-auchityasome-additional.html>

- Sreenivasrao. (2017). **The Meaning of MEANING: Part Eight. Sreenivasrao's Blogs.** <https://sreenivasaraos.com/2017/02/18/the-meaning-of-meaning-part-eight/> Accessed on 27th April, 2022.

munotes.in

INDIAN THEORIES OF TRANSLATION PART - II

Unit Structure

4.0. Objectives of the Unit

4.1 Introduction

4.2. A. Rabindranath Tagore on Translation

4.2. B. Sri Aurobindo on Translation

4.3. Conclusion

4.4. Suggested Questions

4.5. Bibliography

4.0 OBJECTIVES

- To orient the learners towards the theory of translation propounded by Sri Aurobindo Ghosh
- To orient the learners towards the theory of translation propounded by Rabindranath Tagore
- To motivate the learners to incorporate the theory of translation by Sri Aurobindo Ghosh while translating a text from one language to another
- To motivate the learners to incorporate the theory of translation by Rabindranath Tagore while translating a text from one language to another

4.1 INTRODUCTION

Translation is looked upon as a medium of unity and amalgamation of two or more different cultures. The British imperial rule in India paved the way for a meeting of two ways of life, that in the East and the West, through various cultural aspects. English language and literature played a major role in this process of amalgam.

Exposure of Indian intellectuals in India with unique creative talent to English language and literature inspired them to express in English. Some of these creative writers of the pre-Independence era in India, like Rabindranath Tagore (1861-1941) who produced classic literature like Gitanjali in Bengali, had a flair for recreating similar creative work in English. Tagore was widely accepted in the elite literary circles of London due to his translated poetic work.

Though not in the form of a treatise, Tagore has expressed his views towards translation through his letters and speeches. The study in translation, thus, cannot be complete without reviewing how Tagore looked at his act of translating his own literary works into English from Bengali. He has a pioneering role to play in the field of translation studies though he was not aware of the discipline in the times long before its introduction in the Western academia in 1980s. The scholars of 'Eurocentric Translation Studies' were not aware of the maiden attempt by Tagore in terms of discussion of translation in India. According to Dasgupta (2018), the time is ripe for the translation scholars 'to recognize Tagore's pioneering efforts toward translation study in order to form a correct idea of the genealogy of translation studies.'

Sir Aurobindo, another pre-Independence era intellectual in India, well known to be a Yogi and a mystic, was a polyglot and wrote in English Savitri and many other short secular poems. Being well-versed in many Indian languages as well as in English and French, he translated from different Indian languages. His translations from Greek and Latin are also available. Aurobindo has translated from Vedas and Upanishads too. He has his own views towards translation as an activity which were expressed in some of his letters.

This unit aims at introducing the learners to the ideas of both these great Indian philosophers and literary writers of the pre-independence India relating to translation.

4.2 A. RABINDRANATH TAGORE ON TRANSLATION

Rabindranath Tagore's English translations of his own literary work in Bengali, *Gitanjali*, for example, translated as *Song Offerings* (1910) influenced the literary circles in England, especially the modern poets Yeats and Ezra Pound. It is believed that Tagore translated his Bengali work due to an urge 'to reach a wider audience', as argued by Sengupta (1990 cited in Collins: 2007).

Tagore looked upon translation as an act that involved creativity. His ideas towards translation have not been published anywhere in the form of a treatise. As Niranjana (1992 cited in Dasgupta: 2012) puts it, Tagore's specifications on translations are all available in the form of prefaces to his own translated versions but Dasgupta (2012) states that he 'didn't write any such prefaces except a one-line confession about his mode of translation in his preface to *'The Gardener'*. His theory also unfolded itself through his speech at the time of the Nobel Prize Distribution Ceremony (1912), popularly known as the Nobel Prize Acceptance Speech. It was for his translation of his own poem, *Gitanjali*, that he was awarded the Nobel Prize.

Dasgupta (2020) mentions that Tagore articulated most of his translation views even before the publication of Walter Benjamin's classic essay *The Task of the Translator* (1923), however, he remains a much-neglected figure in this new discipline.

One needs to understand his views regarding translation in term of

- a. Translation as a medium for cultural harmony
- b. Distinction between 'translation and rewriting'

Translation as a medium for cultural harmony:

Tagore enjoyed the act of translating his own literature from Bengali into English. It was for his translation of his own poem, Gitanjali, that he was awarded the Nobel Prize for literature. In his Nobel Prize Acceptance Speech, he specifically mentioned that the laurels thus showered on him was a symbol of the representation of the East in him being accepted and appreciated by the West. He thus accredited the 'East'ern element in him as deserving the accolades conferred on him by the West for his contribution to the Western literature through this translated version.

According to Tagore, his was an age that witnessed the meeting of the East and the West. Ghosh (2019) mentions that it was not merely for 'rekindling' the aesthetic pleasure that Tagore wanted to experience as he did so while composing the poem in Bengali but he certainly had a desire in mind to 'create a space for a dialogue between two separate spheres of civilization- the East and the West'. For him, this translation was a 'momentous meeting of humanity' that according to him, that bore in its heart a 'great emotional idea, generous and creative.' (Ghosh: 2019)

These ideas by Tagore need significantly to be revered and implemented especially while translating the literary works from English to Indian languages and vice versa, in the age of globalization that has witnessed an amalgam of numerous cultures thus encouraging a reciprocation among different languages and literatures.

India is a land of diversity of cultures and languages. In the age of globalization, thus, such a dialogue at the national level too, among different languages, is equally commendable.

Ghosh (2019) quotes from the speech by Harald Jharne, Chairman of the Nobel Committee, in the 'Award Ceremony Speech' who appreciated Tagore's poetry as 'truly universally human in character' and how he further highlighted that 'the poet's motivation extends to the effort of reconciling two spheres of civilization widely separated, which above all is the characteristic mark of our present epoch and constitutes its most important task and problem'.

He wanted the feelings of animosity between the East and the West to get over. In his opinion, India had always stood for the spirit of unity that 'never rejects anything, any race, or any culture...' (NPAS 298 cited in Ghosh:2019).

As Dr. Baikat (2021) cites Saha (2009), Tagore's translations made him 'the poet of the world.' Yeats is often quoted in this regard who acknowledged the universality and greatness of Gitanjali.

Distinction between ‘translation and rewriting’:

Tagore used the word ‘rewriting’ to imply ‘creative translation’ in 1915 in connection with the translation of his short stories though unfortunately he has not been accredited by translation scholars and critics for the coinage of this word.

He used this word for the first time when he wrote a letter to Rothenstein (31st December, 1915) and thus meant by this word, a creative translation, as distinguished from literal rendering or what he called ‘translating’. According to Tagore, the act of ‘translating’ a literary work involved a risk of losing the beauty of the original. He was of the opinion that it is only the author of the original work can retain it by ‘rewriting’ in another language but confesses that though he was the original author of the short stories, lacked an adequate command of English to do it. (Lago: 1972 cited in Dasgupta, 2020).

However, Dasgupta (2020) is of the opinion that for Tagore, ‘rewriting’ stood for transmigration of the soul of the original which meant ‘an act of creation’ for him. An extract from Tagore’s letter to Indira Devi (6th May, 1913) which is often quoted in this regard, gives an insight into his idea of ‘rewriting’:

“... I took up the poems of Gitanjali and set myself to translate them one by one ... I simply felt an urge to recapture, through the medium of another language, the feelings and sentiments which had created such a feast of joy within me in past days.” (cited in Dasgupta: 2020)

Tagore’s Ideas and Bassnett’s Core Issues of Translation:

Dasgupta (2018) states that it was Tagore’s descriptive approach to translation that carves a remarkable space for him in the branch of modern translation scholars.

According to Bassnett (1980), following are the core issues of translation studies:

Types of translation

Decoding and recoding

Problems of equivalence

Loss and gain

Untranslatability

Science or ‘secondary activity’?

Tagore, however, doesn’t categorise translation under any heads as Roman Jakobson did under the heads of ‘intralingual’, ‘interlingual’ and ‘intersemiotic’ (Dasgupta: 2018) and he only concentrated on interlingual translation. However, while translating Gitanjali, he spoke of a new kind of translation not mentioned by Jakobson, namely, ‘self-translation’.

Dasgupta (2018) points out that this kind of translation was later adopted by Vladimir Nabokov (1899—1977) and Samuel Beckett (1906—1989) as they translated their works into English from their respective mother-tongues.

Tagore, though not aware of the terms ‘decoding’ and ‘recoding’ in his times, seems to have experienced similar dual process while translating Gitanjalias he distinguishes between ‘translating’ and ‘rewriting’. He thus can be looked upon as the pioneer in “articulating the processes of ‘decoding and recoding’”. According to Dasgupta (2018), these two processes must have prompted him to consider translation as ‘rewriting’ of the original ‘much before Lefevere defined it so.

In terms of problem of equivalence, Tagore has mentioned that it is not possible to render a word-for-word between two different languages. He has confessed that Bengali and English being far different from each other, a translator cannot find ‘complete equivalence between their words and their synonyms’ (Tagore 375 cited in Dasgupta: 2018). But as Dasgupta puts it, his concept of dynamism is close to what Nida coined as ‘dynamic equivalence’. By this term, Nida means an attempt towards ‘the closest natural equivalent to the source language message’ (Nida 166 cited in Dasgupta:2018) what Venuti calls ‘domestication’ so as to make the readers ‘attune themselves to it.’ As Tagore appreciated Kanti Chandra Ghosh’s translation of Rubaiyat, he uses the term ‘dynamism’

‘Kabitajukbadhurmato ek
bhasarantahpurthekeanyabhasarantahpureastegelaadasthahoye jay.
Tomartarjamaytumi tar lajjwabhangechho, tar
ghomtarbhitarthekahasidekhajachhey’ 4

(‘Poetry, like a shy bride hesitates to enter the inner world of one language from that of another. You have broken her shyness in your translation and her smile is being seen from within her veil’)(quoted and translated in Dasgupta:2018).

Tagore has also mentioned the issue of loss and gain in some of letters discussing translation. In one of his letters to Rothenstein, (7 June 1912), he writes, “I send you some more of my poems rendered into English.... I know you will understand them through their faded meanings” (Lago 49). According to Dasgupta (2018), Tagorehere meant that ‘the freshness of the original meaning is considerably lost in its translation.’ Dasgupta also has cited another letter to Harriet Monroe (31 December, 1913) in which ‘he complains of the inevitable loss from which some of his translations suffer’.

Dasgupta further mentions the issue of untranslatability as discussed by Tagore. As discussed already in terms of his distinction between translation and rewriting, Tagore feels that no translation can re-express what is said in the original.

4.2 B. SRI AUROBINDO ON TRANSLATION (1872-1950)

Sri Aurobindo(1892-1950),a Yoga Guru, a mystic, a philosopher and a nationalist was a poet who wrote and translated in many languages, developed the psycho spiritual theories of translation in the context of modern Indian languages. His theoretical framework relating to his own translations is available in his articles such as On translating Kalidasa, On translating the Bhagavad Gita, On translating the Upanishads, The interpretation of scripture, Freedom in translation, Importance of turn of language in Translation, translation of Prose into poetry, and Remarks on Bengali translations. (Jain: 2014). It is also revealed through some of his letters.

As Jain (2014) observes, Aurobindo was highly influenced by the cognitive ancient Indian philosophy and thus proclaimed his own philosophy that was based on the psycho-spiritual interpretations of the ancient Indian thought in the Upanishads. He is also known for his translations from the Indian scriptures. Jain states that his theories of translation and philosophy have influenced many translators like Sumitranandan Pant, Vyohar Rajendra Singh and VidyapatiKokil in Hindi and Subramania Bharati in Tamil.

Sri Aurobindo on Literalness in Translation:

One can come across his thoughts about the way a literary work can be translated as he writes in one of his letters,

“There are two ways of rendering a poem from one language into another, one is to keep strictly to the manner and turn of the original, the other to take its spirit, sense and imagery and reproduce them freely so as to suit the new language.” (11th July, 1937. Letters, 141. cited in Bhattacharya:2016)

He is also cited mentioning in one of his letters that there is no need for a translator to render the translated work in exact words and letters and that s/he is free to create a new poem/ literary work as per his/her own creative decisions. He rather advocates transcreation as being ‘more legitimate’ because according to him, a literal, word to word translation tend to betray than the ones free in its choice of words and style, ‘turning life into death and poetic power into poverty and flatness.’ (10th Oct, 1934, Letters, 141 cited in Bhattacharya:2016) According to him, a translator should try to be ‘as close as possible to the original’. (11th July, 1937. Letters, 142. cited in Bhattacharya:2016)

In terms of literalness of the translation, Aurobindo clarifies that it is acceptable ‘provided the result does not read like a translation but like an original poem....’ (11th July, 1937. Letters, 142. cited in Bhattacharya:2016)

Sri Aurobindo spoke of the cognitive process involved in translation, especially, the process of analysis and comprehension of the literal and suggested meaning of the target text and that of finding an exact equivalence in the TL. As a part of this cognitive theory, Sri Aurobindo mentions three basic elements, i.e., nama (name), rupa (form of meaning) and svarupa (the image of the essential figure of truth). (The interpretation of Scripture cited in Jain: 2014). He has thus discussed the role of intuition in the grasp of meaning at the higher levels. He has divided the levels of consciousness on the basis of his psycho-spiritual philosophy into the physical, mental and supramental levels. He believed that an ordinary human mind is merely a fraction of the entire consciousness ranging from 'the mind levels to the super conscience above and the sub conscience below' and that the human mind is 'only a middle term in a long series of ascending consciousness.' (cited in Jain; 2014).

Jain (2014) states that following Sri Aurobindo's theory, thus one can analyse a text linguistically and intellectually at the two levels of word and its form of meaning but at the highest level, the analysis is possible 'only intuitively and perhaps at this level, the actual translation takes place.' The involvement of the 'super mind' is very important in the process of translation as the mind mechanically dealing with the process of translation would obviously produce a mechanical translation but intuition, if involved in the process, can fetch excellent output in translation.

His principle of integration, as discussed by Jain (2014), is functional in the decision-making process in translation. This is because, as he believes, consciousness keeps moving upwards and downwards thus integrating the lower to the higher. The lower stages are transformed and continue under new conditions. The decision-making process in translation integrates all the three, the superconscious level of the image or the 'essential figure of truth', the mental level of the figure of meaning or rupa, and the physical or material level of nama, or word. The translation, thus taking place at the three levels, is not necessarily purely linguistic at the super conscious level but acquires this status at the mental and the physical level as it becomes conceptual. (Jain:2014). Using the Sanskrit word sabdbrahman (word as God), Aurobindo seems to suggest that a translator, as s/he tries to 'analyse and comprehend the meaning', should surpass the superficial linguistic level and reach the higher level where the text 'exists in language without form' which means he suggests the translator to reach the deeper level of meaning. This he expects even in case of the process of finding an equivalent as according to him, the initial act should be to reach the idea and then to choose the 'appropriate name and form' in the target language. The process of translation is, thus, for him, linguistic, intellectual and intuitive at the same time.

Sri Aurobindo on the Problem of the Knower, Knowledge and the Known:

According to Sri Aurobindo, the interpretation of the Scripture involves 3 standards of truth, namely, the knower, knowledge and the known. The original text is the 'known'. Referring to the translation of the Upanishad, he calls the original drasta(seer) as the knower which in case of other translations would be the author. Sri Aurobindo expects the translator to be in 'spiritual contact with the original seer'(Jain: 2014). He believed in knowledge as the eternal truth which is partly expressed by the author to the readers. Knowledge, according to him, is beyond ideas and words and that makes it essential for the translator to 'transgress limits and penetrate to the knowledge behind. S/he has to experience this knowledge before knowing it. It can be called knowledge only when it is realized in the self. Text should merely act as the 'guiding factor' for the translator. Perception is, for Sri Aurobindo, the main 'instrument of cognition' necessary in the process of understanding the true meaning of the text.

Sri Aurobindo on the Problem of Communicating New Concepts Through Translation:

Sri Aurobindo has stated in his preface to the translation of the Upanishad,

"The mind of man demands, and that demand is legitimate that new ideas shall be presented in words which convey to him some associations with which he should not feel like a foreigner in a strange country where no one knows his language, nor he theirs. The new must be presented to him in terms of the old, new wine must be put to some extent in old bottles."

In terms of translating cultural terms from one language to another, according to Sri Aurobindo, there is no need for 'total replacement by the available target terms.' Based on the Nyaya philosophy of ancient India, Upaman(analogy) which means to associate 'a thing unknown with its name by virtue of its similarity with some other known thing.' (Jain:2014)

Sri Aurobindo on the problem of word value and image transformation

Sri Aurobindo, in his essay On translating Kalidasa, opines that a translator, while translating an aesthetically important text, should prefer 'closeness of word value' to 'closeness of meaning'. According to him, the translator should ensure that something quite familiar in the original language is not 'entirely alien to the foreign audience/reader'. There should be an attempt to make the foreign intelligence associate to the original. In order to help the translator in this regard, he suggests two devices used by himself while translating: to discard the original image and to replace it with a more intelligible image in the TL and to coin a new word or image to convey 'any prominent characteristic of idea associated with the thing it expresses.' (Jain:2014)

Sri Aurobindo's psycho spiritual theories, as Jain (2014) opines, have deeply influenced many modern Indian writers and translators and these theories are futuristic in nature.

4.3 CONCLUSION

A glimpse into the theoretical framework that guided these two important literary figures in their exercises of translation long before the emergence of Translation Studies as a literary discipline in the West, illuminates the scholars in the discipline on the path of translation as a creative act. Tagore and Sri Aurobindo, though expressing in ways different from each other, specifically advocate that an act of translation cannot be minimally reduced to a mechanical process of replacing word with another word but a specific (even creative in some cases wherever necessary) craftsmanship is an essential calibre expected in the translator. It is the responsibility of the translator to make the reader enjoy the deeper reality in the mind of the author of original text.

Tagore's concept of 'rewriting' as well as Sri Aurobindo's psychospiritual ideas lead one to the interpretation of the term 'translation' as transcreation. One can thus conclude that ancient Indian culture provides the base to the tradition of transcreation thus influencing the writers even in the present times.

4.4 SUGGESTED QUESTIONS

Q. 1. Write short notes on the following:

- a. Rabindranath Tagore's Theory of Translation as a Medium for Cultural Harmony
- b. Rabindranath Tagore's Distinction between 'Translation' and 'Rewriting'

Q. 2 'Rabindranath Tagore pioneered theorizing translation long before Susan Bassnett talking of the core issues in translation'. Discuss.

Q. 3 'Sri Aurobindo's psychospiritual theory of translation is based on the process of analysis and comprehension of the literal and suggested meaning of the target text and that of finding an exact equivalence in the TL'. Explain.

Q.4 Explain how Sri Aurobindo promotes translation as a transcreation as he discusses the problems of communicating new concepts through translation and that of word value and image transformation.

Q.5 Write a short note on Sri Aurobindo's theory of the Knower, Knowledge and the Known in Translation.

Q.6 'Rabindranath Tagore and Sri Aurobindo agreed on the concept of translation as transcreation'. Do you agree? Justify your agreement or disagreement.

4.5 BIBLIOGRAPHY

Baikat, F.(2021). **Rabindranath Tagore and Translation Studies: The Perpetual Impact of South Asian Culture on World Literature.** <https://himachalwatcher.com/2021/05/07/rabindranath-tagore-and-translation-studies-the-perpetual-impact-of-south-asian-culture-on-world-literature/> Accessed on 17th April, 2022.

Bassnett, S. (1980). **Translation Studies.** Routledge. London.

Bhattacharya, R. (2016). **Sri Aurobindo as Translator.** https://www.academia.edu/11858504/Sri_Aurobindo_as_Translator Accessed on 22nd April, 2022.

Collins, M. (2007) **History and the Post-Colonial: Rabindranath Tagore's Reception in London, 1912-1913.** *The International Journal of the Humanities*. Vol. 4, No. 9. https://www.academia.edu/4466944/History_and_Postcolonial_Thought_Rabindranath_Tagore_s_Reception_in_London_1912-1913 Accessed on 20th April, 2022.

Dasgupta, S. (2012). Tagore's Concept of Translation : A Critical Study. *Indian Literature*. Vol. 56, No. 3 (269), May/ June, 2012. Published by Sahitya Akademi. 32–144. <http://www.jstor.org/stable/23345972> Accessed on 13th April, 2022.

Dasgupta, S. (2018). **Rabindranath Tagore and Translation Studies.** *Translation Journal*. October, 2018 Issue. <https://translationjournal.net/October-2018/rabindranath-tagore-and-translation-studies.html> Accessed on 21st April, 2022.

Dasgupta, S. (2020). **Translation as 'Rewriting': Revisiting Translation Views of Tagore and Lefevere.** *Translation Today*, Vol. 14(1). 56-76. <https://ntm.org.in/download/ttvol/volume14-1/article5.pdf> Accessed on 20th April, 2022.

Ghosh, J.(2019). **Translation as a Cultural Dialogue between the East and the West: Re-reading 'The Nobel Prize Acceptance Speech' by Tagore.** *Rupkatha Journal on Interdisciplinary Studies in Humanities*. Vol. 11, No. 2, July-September, 2019. <https://rupkatha.com/V11/n2/v11n221.pdf> Accessed on April, 8th, 2022.

Jain, P.R. (2014). **Aurobindo's Psycho-Spiritual Theories of Translation.** *Indian Streams Research Journal*. Aug. 2014. Vol. 4, Issue 7. <http://oldisrj.lbp.world/UploadedData/10018.pdf> Accessed on 22nd April, 2022.

TRANSLATED NON-FICTIONAL TEXTS

PART - I

ANNIHILATION OF CASTE

Unit Structure

5.0 Objectives of the Unit

5.1 Introduction.

5.2 Annihilation of Caste (Pages 1-5) (English to Marathi / Hindi)

5.2.1 About the Source Language Writer and Source Language Text

5.2.3 Critical Comment on the Translation of the Title

5.2.4 Critical Analysis of the Translation on a Linguistic Level

5.3 Conclusion

5.4 Suggested Questions

5.5 Bibliography/References

5.0 OBJECTIVES OF THE UNIT

This is entirely new unit and involves practical application of the theory that the students have learnt in the previous units. The first objective of the units is to make the reader aware about the concept of translation through the prescribed non-fictional text: **Annihilation of Castes** by Dr B. R. Ambedkar. Secondly, it will guide the students to make a comparative analysis of the text at thematic and linguistic levels. Students will also be able to analyse the degree of faithfulness achieved in the process of translation and the gain and loss in the act of translation concerning the non-fictional text: **Annihilation of Castes**.

5.1 INTRODUCTION

Dear students, there are primarily two types of translation viz: literary and non-literary. Translation in the domain of literature is called literary translation. It includes the translation of literary works such as novels, short stories, plays and poems. Whereas non-literary/ non-fictional texts include subjects like science, Geography, History, Law, technology etc. and forms of a write-ups like essay, speech, review article etc.

5.2 ANNIHILATION OF CASTE (PAGES 1-5) (ENGLISH TO MARATHI / HINDI)

5.2.1 About the Source Language Writer and Source Language Text:

Bhimrao Ramji Ambedkar (14 April 1891 – 6 December 1956) does not need any introduction. Every one of us knows that was not only an Indian

jurist but also an economist, a leading social reformer as well as a political leader who headed the drafting committee of the Indian constitution. He inspired the Dalit Literary Movement. He renounced Hinduism to embrace Buddhism.

Dr. Ambedkar was a graduate of Elphinstone College, University of Mumbai. He studied Economics in 1927 and 1923 at Columbia University and the London School of Economics. He was among a handful of Indian students to have done so at either institution in the 1920s. In his early career, he was an economist, professor, and lawyer. Dr. Ambedkar was a voracious reader and prolific writer. His later life was marked by his political activities; he became involved in campaigning and negotiations for India's independence, publishing journals, advocating political rights and social freedom for Dalits, and contributing significantly to the establishment of the state of India. In 1956, he initiated mass conversions of Dalits to Buddhism. In 1990, India's highest civilian award Bharat Ratna was posthumously conferred upon Dr. Babasaheb Ambedkar.

Among the numerous writings and speeches of Dr. B. R Ambedkar, **Annihilation of Caste** forms a very significant contribution to the social cause. It is an undelivered speech of Dr. Ambedkar, written in 1936. He wrote Annihilation of Caste for the 1936 meeting of a group of liberal Hindu caste-reformers in Lahore. After reviewing the speech's controversiality, conference organizers revoked Ambedkar's invitation. He then self-published the work. The work is considered a classic and is being re-evaluated time and again. In a letter dated 12 December 1935, the secretary of the Jat-Pat Todak Mandal (Society for the Break Up of Caste system), an anti-caste Hindu reformist group organization from Lahore, invited B. R. Ambedkar to deliver a speech on the "The Caste System in India" at their annual conference in 1936. Ambedkar wrote the speech as an essay under the title "Annihilation of Caste" and sent it in advance to the organizers in Lahore for printing and distribution. The organizers found some of the content to be objectionable towards the orthodox Hindu religion, so intemperate in the idiom and vocabulary used, and so incendiary in promoting conversion away from Hinduism, that they sought the deletion of large sections of the more controversial content endangering Brahmanical interests. They wrote to Ambedkar seeking to remove certain sections. Ambedkar declared in response that he "would not change a comma" of his text. After much deliberation, the committee of organizers decided to cancel their annual conference in its entirety, because they feared violence by orthodox Hindus at the venue if they held the event after withdrawing the invitation to him. Ambedkar subsequently published 1500 copies of the speech as a book on 15 May 1936 at his own expense as Jat-Pat Todak Mandal failed to fulfill their promise.

In the essay, Ambedkar raised many issues regarding the different dimensions of the castes in India. He criticized the Hindu religion, its caste system and its religious texts which are patriarchal and spread hatred and are against the interests of women. He favoured inter-caste dining and inter-caste marriages. "The real method of breaking up the Caste System was... to destroy the religious notions upon which caste is

founded", according to him. Thus, he argued that the caste system in India is not based on any scientific basis.

5.2.2 Introduction of the Translator and Translated Text:

In 2015, the government published the Marathi translation of the book done by **Prakash Shirsat**. The Marathi translation of Dr. Babasaheb Ambedkar's 'Annihilation of Caste' is published by the Government Press, Kolhapur. The state government brought out a print in 2013 to mark the diamond jubilee of the publication of **Annihilation of Caste**. 6,550 copies were sold in 2016-17, while 400 copies were sold of the source language text i.e., English. Three editions of the source text have been published. Marathi translation uses the second edition as a source-language text. The present speech is a prose non-fictional text which is deeply rooted in Indian culture. The source language is English while the target languages are numerous while the students can comment on either Marathi or Hindi target texts.

Although the mother tongue of Dr. Ambedkar is Marathi the present text is in English. While the translator, Prof. Prakash Shirsat has a mother tongue and target language both Marathi. Hence, the translator has the expertise and complete control over the target language. Though the source language is English the context of the speech of Dr. Ambedkar is deeply rooted in the Marathi language. It should be noted here that Dr. Ambedkar has complete proficiency in the English language. Yet it can't be denied that Dr. Ambedkar's language is Marathi and his parole is English. However, readers can't help but appreciate Ambedkar's mastery of English vocabulary and syntax.

5.2.3 Critical Comment on the Translation of the Title:

The title of the source text is A and the title of the target text is जातिव्यवस्थेचेनिर्मूलन. Here the translation of 'annihilation' as निर्मूलन is perfect. However, the back translation of 'जातिव्यवस्था' will be 'caste system' and not 'caste'. Having had a fair idea of the Indian social structure and caste system, the translator, Prof. Prakash has tried to give a dynamic equivalent rendering instead of just 'जातीचेनिर्मूलन'. Thus, the translator has searched for such a rendering that the target readers will get the point and the sense of the original title also could be maintained. By the word 'caste' in the title, Dr. Ambedkar meant the entire caste system and not a particular caste, therefore, 'जातिव्यवस्था' is a beautiful word. According to Eugene Nida and C. Taber as long as the text follows the contextual consistency, the translation is faithful. Here one can say that the translation of the title is faithful to the original as well as beautiful.

5.2.4 Critical Analysis of the Translation on a Linguistic Level:

Every translation is an operation performed on two languages, SL and TL. The nature of both the languages being different, there are enormous difficulties the translator faces on various linguistic levels such as

phonological, morphological, syntactic, semantic, lexical, etc. Also, culturally if two languages are different, there is likely to be a huge loss in the translation.

Whenever a linguistic approach is no longer suitable to translate, the translator can rely on other procedures such as loan translations and neologisms. Jakobson considers translation as a task that can always be carried out, regardless of the cultural or grammatical differences between Source Text and Target Text. However, complexity in language structure influences the process of translation. Hence, it is necessary to consider certain linguistic levels that convey meanings.

The most widely recognized levels of Linguistic Equivalence derive from the structuralist techniques of the 1930s-1950s: phonetics, phonology, morphology, syntax, lexis and semantics.

- 1] **Phonetic Equivalence:** Where there is an attempt to create auditory or articulatory equivalence between the sounds of source and target languages. For instance, preserving the sonority of certain consonants or vowels in a text, the rhythm of a line, etc. Graphic Equivalence, a similar concept, depends upon such variables as layout, type-size, color, etc.
- 2] **Phonological Equivalence:** It is considered in terms of the way in which the units of the sound system of a language are used to structure the text. For instance, a translation that attempts to preserve the alliteration or rhyme scheme of the Source Language in the Target Language.
- 3] **Morphological Equivalence:** It tries to preserve the equivalence of complexity of word structure, for instance, in terms of roots, affixation, compounding etc.
- 4] **Syntactic Equivalence:** It tries to maintain the equivalence in the use of grammatical categories, sentence types, word order etc.
- 5] **Lexical Equivalence:** It tries to preserve the similarity between lexical items such as idioms and words of Source Language and Target Language.
- 6] **Semantic Equivalence:** This aims at the similarity of the overall meaning of the utterance, not solely in terms of its component lexical items, including, for example, whether there is an antithesis or a metaphor.

In the present speech, the issues that the writer is addressing are very native. Many terms are related to the mythology and social fabric of India. Therefore, the translator did not face many problems bringing them down in Marathi or even Hindi. Whereas Dr. Ambedkar had to struggle a lot in finding the exact equivalent in English on a lexical level. SLT, being a prose speech, there were no stylistic issues, however, English and Marathi/Hindi have many syntactical, grammatical and structural

differences. Hence, the translator faced many challenges. The complexity of word formation is a result of a translation from a highly inflected language into a more or less isolated language in which usually the number of words involved is inevitable. Likewise, a reduction is also possible in reverse conditions. Differences in word classes are understood when languages differ extensively, not only in the number and semantic content of word classes but also in the way in which such classes may be combined.

For example, Dr. Ambedkar writes, “I believe”, which is translated as ‘माझीधारणा’ (pg. 22) while the translation of ‘an act of daring’ is ‘धाडसीपाऊल’. Both these examples are beautiful translations yet not faithful to the original SLT. It fulfills all the requirements as regards grammatical categories and the care of transference of meaning is also taken. The job of Prof. Shirsat is further made easy as some of the culture-specific terms are just transliterated. For example, the term, ‘shastras’ is translated as ‘धर्मशास्त्र’, which is a perfect translation because that is what is expected of Dr. Ambedkar in the context. The syntax of Marathi and English has the basic difference. The pronoun ‘who’ could be translated as ‘जोकिंवाज्या’ and not ‘त्या’. Let’s see the translation of the sentence on page number 13.

‘वर्णाना म्ब्राह्मणो गरुः’ अशी धर्मशास्त्रांची आज्ञा आहे. त्यामुळे हिंदूने कोणाकडून मार्गदर्शन घ्यावे आणि कोणाकडून घेऊ नयेत, हे मंडळाला माहीत आहे. एखादा केवळ विद्वान आहे म्हणून हिंदूने कोणालाही गुरु म्हणून स्वीकारण्यास धर्मशास्त्रे हिंदूंना परवानगी देत नाहीत. शिवाजीला हिंदूराज्य स्थापन करण्याची प्रेरणा ज्या रामदास या महाराष्ट्रातील ब्राह्मण संताने दिली असे सांगितले जाते, त्यांनी हे स्पष्ट केले आहे. दासबोध या त्यांच्या सामाजिक-राजकीय-धार्मिक मराठी पद्य ग्रंथात रामदास हिंदूंना उद्देशून, एखादा अंत्यज पंडित झाला म्हणून एका अंत्यजाला, आपण गुरु म्हणून स्वीकारावे काय असे विचारतात आणि त्याचे ते नकारार्थी उत्तर देतात.” Moreover, Great saint poets of the Marathi language are referred to very respectfully and not cited singularly (शिवाजीला, रामदासया.....संताने), as done by the translator. The English language doesn’t have any scope to make a mention of honour or respect embedded in words as in Marathi. The word ‘inflict’ is translated as ‘लादण्याची’ and the words like ‘heart-burning’ and ‘irritation’ as ‘जळफळाट’ and ‘वैताग’ is a beautiful translation that succeeds the transference of exact meaning.

Also, an extract from Mr. Banerji’s speech has cheers from the audience and it is printed in SLT which is missing in TLT:

"I for one have no patience with those who say we shall not be fit for political reform until we reform our social system. I fail to see any connection between the two. Are we not fit (for political reform) because our widows remain unmarried and our girls are given in marriage earlier than in other countries? because our wives and daughters do not drive

about with us visiting our friends? because we do not send our daughters to Oxford and Cambridge?" (**Cheers from the audience**)

Let's see its translation:

श्री. बॅनर्जी म्हणतात:

आपल्या सामाजिक व्यवस्थेत सुधारणा करेपर्यंत आपण राजकीय सुधारणांसाठी लायक नाही असे म्हणणाऱ्या बाबत मला स्वतःला संयम नाही. या दोन्हीत मला काहीही नाते दिसत नाही.... आपल्या विधवा विधवाच राहतात आणि आपल्या मुलींचे विवाह इतर देशांतील मुलींपेक्षा लवकर होतात म्हणून आपण (राजकीय सुधारणेसाठी) नालायक आहोत का? की आपल्या बायका आणि मुली आपल्या सोबत गाडीने रपेट करीत मित्रांच्या भेटीला जात नाही म्हणून? की आपण आपल्या मुलींना ऑक्सफर्ड आणि केम्ब्रिजला पाठवत नाही म्हणून? (pg 15)

Comment on the Degree of Faithfulness on a Cultural Level:

No two languages are ever sufficiently similar to be considered twins in terms of culture and social milieu. Intercultural competence and the awareness of the cultural nuances of a language are essential for a translator. The more a translator is aware of the complexities of differences between cultures, the better a translator he/she will be. It is probably right to say that there has never been a time when translators were unaware of cultural differences and their significance for translation. Translation theorists have been cognizant of the problems linked to cultural differences since ancient Rome. Cultural knowledge has been a major focus of translator training and translation theory for a long time. One of the concerns of translators has been with words and phrases that are so heavily grounded in one culture that they are almost impossible to translate into the terms of another language. Culture-bound words and phrases continue to fascinate the translators and translator theorists. Cultural Equivalence is also known as Contextual Equivalence.

Language is deeply rooted in culture. SL and TL have different cultural frameworks which make the translator's job challenging. Therefore, keeping the target readers in mind, translation has to be done even at the risk of not rendering the exact equivalent. E.g., the word 'pollution' is aptly translated as "विटाळ" and "country" as "मुलुख". One more example of cultural difference is the concept of "बाळंतपण" as "confinement". Because, though the birth of a child is universal yet, the post-delivery phenomenon is unique in Indian tradition. It must be a huge challenge for Dr. Ambedkar to bring out in English the concepts that are deeply rooted in Indian culture. Compared to it, Prof Prakash's job was simple. Indian traditions, rites and rituals which proved to be unjust to the section of the society, which Dr. Ambedkar is attacking, were easy to translate as they were the part and parcel of very Indian culture and social system.

5.3 CONCLUSION

It is an accepted fact that the translator faces problems when he or she translates culture-specific terms, or terms related to dialects. It is not incorrect to say that the translator is accomplishing a complicated task of recreating a replica of the original work, where he or she is trying to use words like pieces of a jigsaw puzzle to bring to life a picture as seen by the author himself. There are no set parameters to judge a translation. The cultural elements are the heart and soul of any original text; they blow a breath of life into any piece of writing. So, the translator has to accomplish the mammoth task of translating and also thrive with life like the original text, by translating the cultural elements, which in real sense carry the true essence of any work. Incorrect translation of these elements leads the reader to perceive a different image of the original work.

Annihilation of Caste is one of the celebrated speeches of Dr. B. R. Ambedkar. It is a significant comment on the caste system of India. He touches upon very important issues which are relevant even today. We should appreciate the Government of Maharashtra bringing out its official translation. Prof. Prakash Shirast had a challenging job in which he was more than successful. There are many translations in Marathi available, yet, Prof. Shirast's translation stands out. He has done the justice to the source text and there is all gain with little loss in this process of translation. My Hindi speaking students should go the Hindi translation of it, pick up any edition of the Hindi translation, compare it with the SLT and comment based on a linguistic and cultural level so also comment on the rendering of the title, how far the entire endeavor has been succeeded, etc. You have one more speech for study, that is Anna Bhau Sathe's inaugural speech at 1958's Dalit Literary Meet. Using this chapter as a guideline, one may try writing/commenting on the translation in English by Dr. Anil Sonone.

5.4 SUGGESTED QUESTIONS

- i) Comment on the translation of the **Annihilation of Caste** in Marathi/Hindi prescribed to you.
- ii) Justify the loss and gain in the process of translation with the special reference to **Annihilation of Caste**.
- iii) Discuss the elements of culture that are lost and gained in the translation of Dr. Bhimrao Ambedkar's essay '**Annihilation of Caste**'.

5.5 BIBLIOGRAPHY/REFERENCES

1. Catford, John C. A Linguistic Theory of Translation: an Essay on Applied Linguistics. London: Oxford University Press, 1965.

2. Jakobson, Roman. 'On Linguistic Aspects of Translation', in R. A. Brower (ed.) *On Translation*, Cambridge, MA: Harvard University Press, 1959, pp. 232-39.
3. Nida, Eugene A. and C. R. Taber. *The Theory and Practice of Translation*. London: E. J. Brill, 1969
4. Nida, Eugene A. *Language, Structure, and Translation: Essays by Nida*. Stanford: Stanford University Press, 1975.
5. Toury, Gideon. *Translation Across Cultures*. New Delhi: Bahri Publication, 1987.
6. Ambedkar B. R. *Annihilation of Caste With A Reply to Mahatma Gandhi*. New Age Printing Press, Mumbai, 2009.
7. Ganjre M. F. (Translated by) Jatibhed Nirmulan. *Pradnya Prakashan Mandal*, Nagpur, 1970.
8. Shirsat Prakash. (Translated by) Jativyavastheche Nirmulan, *Government of Maharashtra Printing Press*, Mumbai, 2013.
9. <file:///D:/download/aNNHILATION%20OF%20CASTE%20ENGLISH.pdf> (English)
10. <file:///D:/download/Annihilation%20of%20Caste%20in%20Hindi-min.pdf> (Hindi Version)

TRANSLATED NON-FICTIONAL TEXTS

PART - II

1959 LITERARY CONFERENCE SPEECH

BY ANNA BHAU SATHE

Unit Structure

- 6.0 Objectives of the Unit
- 6.1 Introduction
- 6.2 A. Original Text in Marathi
- 6.2 B. Translated Version of the Text in English
- 6.2 C. Context: An Essential Aspect in Translation
- 6.2 D. Glossary
- 6.3 Conclusion
- 6.4 Suggested Questions
- 6.5 Bibliography

6.0 OBJECTIVES

- To familiarize the students to the nuances of translating a text from an Indian language into English
- To orient them towards the context-based issues involved in translation of an Indian text into English
- To familiarize them to some of the strategies in translation of an Indian text into English
- To familiarize them to the socio-cultural background of the original text in Marathi

6.1 INTRODUCTION

Annabhau Sathe, a pioneering Dalit voice in Marathi literature inaugurated the first Dalit Literary Conference taken place in Mumbai on March 2nd, 1958. The speech in Marathi was attacked the established literary stalwarts in Marathi who, according to Annabhau were indifferent towards the essence of Dalits' lives and wrote literature that was far removed from the reality of the lives of exploited and oppressed classes of society.

The text being crafted in a simple, common man's language, is rich with contextual references. Though not a regional dialect, the original language of the speech is resplendent with simple yet socio-culturally complex words thus making it necessary for the translator to ensure conveying the exact shades of meaning of all such words and usages.

The literary and socio-cultural context of the text plays a very important role in the process of translating this speech. The present unit deals with this process of translating the speech from Marathi to English, the problem areas a translator may face during the process and the strategies adopted in order to tackle these problems and to reach out to the reader of translated version with the similar shades of meaning.

6.2 A. ORIGINAL TEXT IN MARATHI

ही पृथ्वी शेषाच्या मस्तकावर बसून दलितांच्या तळहातावर तरलेली आहे

अण्णा भाऊ साठे

नियोजित अध्यक्ष, स्वागताध्यक्ष, कार्यवाह व बंधू भगिनीनो,

या महाराष्ट्र दलित साहित्यसंमेलनाचे उद्घाटन माझ्यासारख्या एका दलितांना करावा हा एक अपूर्व असा योग असला तरी हे आचार्य अत्रे यांचे कार्य मी करीत आहे याची जाणीव आहे.

दलित साहित्यिकांचे वेगळे संमेलन भरवून हा सवतासुभा का उभा करता? असा प्रश्न काही मंडळी करीत आहेत. काहींच्यामते अस्पृश्यता निवारण करणारा कायदाच अस्तित्वात असल्यामुळे आज दलित हा शब्दच निरर्थक झाला आहे. सर्व काही ठीक आहे. परंतु हा प्रश्न निर्माण करणारे दलितांना माणूस मानतात. पण त्या दलितांचा एक वर्ग आहे ही गोष्ट ते मान्य करीत नाहीत. आणि त्यामुळेच हा वरील प्रश्न निर्माण होत आहे.

कारण केवळ महाराष्ट्रापुरतेच जरी बोलायचे झाले तरी दलित माणसांचा मोठा वर्ग या महाराष्ट्रात अस्तित्वात आहे. त्यांचे जीवन वेगळे असून इतर वर्गांशी ते संलग्न आहे. हा वर्ग या देशात अग्रेसर असून त्याच्या न्यायी संघर्षाचे परिणाम सर्व समाजावर होत असतात. तो या देशाचा सामाजिक, सांस्कृतिक पाया आहे. परंतु तो पिळला जाणारा निकट करणारा दलित म्हणून निराळा आहे, नि उपेक्षित आहे.

आणि अशा या दलिताला आपले जीवनाचे स्पष्ट प्रतिबिंब आजच्या मराठी साहित्यात दिसत नाही. आजचे साहित्य आरशासारखे स्वच्छ असावे. त्यात आपले प्रतिबिंब स्पष्ट दिसावे एवढीच त्याची मागणी आहे. आपला चेहरा आहे तसा दिसावा असं वाटणं गैर नाही.

दलित साहित्य : एक अभ्यास १९१

कारण तरंगमय तळ्यात पडलेली सावली जशी लांबुळकी नि डगमगती दिसते. तद्वत आजचा दलित आजच्या साहित्यात दिसतो. हा दलित आजच्या समाजाचे हृदय आहे, त्याहृदयाचे प्रदम्य स्पर्दन होत असते. त्यांत हर्ष, खेद, कोमल, कठोर अशा भावना जागृत झाल्यात, त्या भावनांचे तंतू जळून त्या त्याच्या भावनांचा उगम कशात होतो याची कोणी नीट दखल घेत नाही. हा माणूस कष्टासारखे खडतर कर्म का करतो हे जोपर्यंत लेखकाला कळत नाही, तोपर्यंत तो त्याचे दलितांचे साहित्य निर्माण करू शकत नाही. दलितवर्गाचे अथांग जीवन दिसण्यासाठी लेखकाला एक दिव्य दृष्टी असावी लागते. तो त्या वर्गाशी एकनिष्ठ असावा लागतो. तो वस्तुनिष्ठ असावा लागतो. आणि त्याचा दलितवर्गाच्या सर्व न्यायी संघर्षावर नि त्याच्या अंतिम विजयावर विश्वास असला पाहिजे. म्हणजे तो लेखक ध्येयवादी असला पाहिजे, नि त्याची कल्पकता ही अशीच हवी.

माणूस जगतो का? नि जगण्यासाठी एवढा धडपडतो का? याचा विचार आम्ही करणे जरूर आहे. त्या धडपडणाऱ्या पतिताला आम्ही भिन्ना समजून जो उंच गगनात गेलेल्या विद्युत्तमय मनोऱ्यावर उभे राहून हा दलित वीजेच्या तारा जोडतो, खाणीत उभ्या कड्यावर चढून सुरंगाना पेट देतो, किंवा पोलादाच्या रस करणाऱ्या भट्टीवर तो निर्भय वावरतो. आणि या सर्व ठिकाणी मृत्यु त्याची वाट पहात असतो. कधी कधी त्याची व मृत्युची गाठ पडून हा दलित कष्ट करीत करीत मरण पत्करतो. ही जगण्याची नि मरण्याची आगळी रीत आहे. ती लेखकाने समजून घ्यावी. सुरंगाना पेट देता देता किंवा पोलादाच्या रसात बुडून मरणे, नाहीतर विजेच्या धक्याने मरणे, दिवाळे निघाले म्हणून शेअर बाजारात मरणे या मरणातील अंतर लेखकाने मोजून पाहणे नि श्रेष्ठ मरण कोणते ते निश्चित ठरवावे.

दलितताही सर्व भावना इतरांप्रमाणे सदैव जागृत असतात. पण तो इतरांपेक्षा जरा निराळा असतो. कारण तो हाडामासांचा केवळ गोळा नसतो, तो निर्मितीक्षम असतो. तो वास्तव जगात कष्टाचे सागर उपसून दौलतीचे डोंगर रचतो. अशा ह्या महान मानवावर मंहाकाव्य रचणारा त्याला हवा असतो.

एका झाडाखाली तीन दगडांची चूल करून दोन मुलं नि बायको यांना मडक्यात अन्न शिजवून जगविणारा हा दलित दरदर कंगाल दिसला तरी त्याची संसार करण्याची इच्छा केव्हाही पवित्र अशीच असते. कुटुंबसंस्थेवरचा त्याचा विश्वास मुळीच ढळलेला नसतो. परंतु त्याची कुटुंबसंस्थाच भांडवलदारी

१९२ दलित साहित्य : एक अभ्यास

जगाने त्या झाडाखाली हाकलून दिलेली असते. त्याचे आम्ही निरीक्षण करावे त्याची कारणपरंपरा शोधावी, आणि मग त्या कंगाल दिसणाऱ्याविषयी लिहावे. जपून लिहावे. कारण या समाजाची घडीन् घडी त्या दलिताने व्यापवली आहे. अधिक काव्यमय शब्दात बोलायचे झाले तर असे म्हणता येईल की, "हे जग, ही पृथ्वी शेपाच्या मस्तकावर नसून दलितांच्या तळहातावर तरलेली आहे" अशा या दलितचे जीवन खडकातून झिरपणाऱ्या पाझराप्रमाणे असते ते जवळ जाऊन पहा. मग लिहा. कारण "जावे ज्याच्या वंशा तेव्हा कळे" हे तुकारामाचे म्हणणे खोटे नाही.

म्हणून दलितविषयी लिहिणाऱ्यांनी प्रथम त्याच्याशी एकनिष्ठ असले पाहिजे. तू गुलाम नाहीस. हे जग तुझ्या हातावर आहे. याची जाणीव करून घ्यावी. त्याचे जीवन वरच्या पातळीवर नेण्याची शिकस्त करावी आणि त्यासाठी लेखक हा सदैव आपल्या जनतेबरोबर असावा लागतो. कारण जो कलावंत जनतेबरोबर असतो त्याच्याबरोबर जनता असते. जनतेकडे पाठ फिरविणाऱ्याकडे साहित्यही पाठ फिरवित असते. जगातील सर्व श्रेष्ठ कलावंतांनी वाङ्मय हा जगाचा तिसरा डोळा मानला आहे. आणि तो डोळा सदैव पुढे व जनतेबरोबर असणे जरूर आहे.

परवा मराठी भाषेसाठी मराठी जनतेने अमृतपूर्व असा संग्राम दिला. खऱ्या अर्थाने तो लढा मराठी साहित्यासाठीच होता नि आहे. त्या लढ्यात सोळा सोळा वर्षांच्या तरुण मुलींनी आत्मबलिदान दिले. त्या लढ्यात जे कलावंत जनतेबरोबर होते त्यांनी ह्या महाभारतावर कवने रचली. कुणाच्या काव्याच्या करवती तापल्या. कुणाची कृपणा वीररस उधळू लागली. कुणी मराठी भाषेची महती गाईली. त्या कलावंतांना हा महाराष्ट्र कधीच विसरणार नाही. परंतु जो कलावंत जनतेबरोबर नसतो, जो बंद खोलीत कला निर्माण करतो त्याची कला जनतेची कला होऊ शकत नाही. कारण बंद खोलीतील कला मांडीवरच्या खुणा मोजते नि मांडीवरच्या खुणा मोजणारी आमची दलितांची नसते. आमची कला डमडम गोळीच्या खुणा मोजते. ती आमची कला, ते आमचे साहित्य. त्याचबरोबर दलित स्त्रियांच्या गालावरच्या तिळांवर जी सुंदर कलाकृती असेल ती कलाकृती आमची. जो कलावंत ध्येय जाणत नाही, जनता जाणत नाही, तो कोणत्या मार्गाने जातो याची कैक उदाहरणे देता येतील. आम्हाला जे दिसते ते आम्ही लिहितो, कला ही वर्गातीत असावी,

दलित साहित्य : एक अभ्यास १९३

प्रचारातीत असावी असा त्यांचा दावा असतो आणि अशा या कलावंतांचा आज बोलवालाही कमी नाही. परंतु जो जनतेला जाणत नाही, तो तिला विद्रुप करतो. याचे नमुने मराठी साहित्यात मुबलक मिळतात.

एका बारा वर्षांच्या मुलीचे बोक्यावर प्रेम बसणे आणि त्याने काम-वासना तृप्त करावी म्हणून तिने चडडी फेडणे या कथेला काय नांव देता येईल. ही माणसाला हव्यात करीत नाही काय? एक कारकून संततिनियमन करावे म्हणून स्वतःवर शस्त्रक्रिया करून घेतो, पण त्याची तिसऱ्यांदा (पत्नी) गरोदर राहते म्हणून जो झुरतो याचा अर्थ ती बाई व्यभिचारी होत नाही काय? कथेपासून आम्ही काय शिकावे?

महिला संघाची अध्यक्ष बाई पुण्याहून मुंबईस येत असता गाडीत भेटलेल्या एका माणसाबरोबर अखेरचा डाव खेळते. ही माणसांची निंदा नाही का? या कमला फडकेच्या कथेत मराठी माणूस नाही आणि दलित तर मुळीच नाही हे फडके पती पत्नीचे वाङ्मय "असेच" नाही याचाच अर्थ जो ध्येय जाणत नाही तो जनतेला विद्रुपच वाटतो. हे सर्व मनोविश्लेषण-वादाची रापी घेऊन माणसांची कातडी सोलू लागले आहेत. म्हणून हे दलितांचे वेगळे साहित्य संमेलन भरत आहे. ऐवढेच. हे मनोविश्लेषणवादी आपल्या वाङ्मयाचे समर्थन करतांना म्हणतात, जीवनाच्या दोन बाजू असतात. पैकी एकीचा खोल जाऊन आम्ही अंत घेतो परंतु नासिकात गंगा आणि गटार दोन्ही अस्तित्वात आहे. तुम्ही गंगेऐवजी गटारच का पसंत करता?

आम्हाला गंगेसारखे निर्मळ साहित्य हवे आहे. आम्हाला मांगल्य हवे आहे. आम्हाला मराठी साहित्याच्या थोर परंपरेचा अभिमान आहे.

कारण मराठी साहित्याची नांदी आमच्याच जीवन संघर्षात झडली आहे. जेव्हा दलितांची सावली असह्य होती. महानुभाववंशीय साहित्यिकांनी सर्वांना ज्ञान मिळाले पाहिजे, ज्ञान हे मोक्ष असे समजून त्यांनी बंड केले. ते आमचे साहित्यिक. माणसाला माणूस म्हणून जगता आले पाहिजे असा दावा मांडून ज्यांनी दलितांच्या भाषेत महाराष्ट्राला सुंदर ज्ञानेश्वरी दिली ते आमचे साहित्यिक, आणि चुकलेले महाराजचे मूल कडेवर घेवून जाणारे ते एकनाथ, ते आमचे साहित्यिक, जो दलिताला कडेवर घेतो, त्याला जीमेवर घेतो. आणि त्याला जो विद्रुप करतो, त्याला दलित विद्रुप करतो अशी इतिहासाची साक्ष आहे.

१९४ दलित साहित्य : एक अभ्यास

शब्दानां नुसता आकार देणे सोपे असते. त्या आकाराला आत्मा देणे त्याहून अवघड आहे. ते देखिल काही लेखकांना सहज साधून जाते. पण त्या आत्म्यामागची इतिहास परंपरा शोधणे आणि तिचा अर्थ लावणे फार अवघड आहे.

हा आचार्य अत्रे यांचा खुलासा आम्ही दलित लेखकांनी समजून त्याचा अर्थ लावावा आणि इतिहास परंपरा शोधण्याचा प्रयत्न करावा. आम्ही आपल्या वर्गाचे इमान पटवून त्याचा उपभोग होणार नाही याची काळजी घेऊन त्याचे साहित्य निर्माण करू या. या दलिताने जीवन सुखी व समृद्ध कसे होईल याची काळजी करू या, या दलिताला नि त्याच्या जीवनाला वरच्या पातळीवर नेण्याचा आपल्या कलेतून प्रयत्न करू या.

काही विद्वान म्हणतात, अस्पृश्यता कायद्याने नष्ट केली आहे. तेव्हा दलित हा प्राणी अस्तित्वात नाही, परंतु हा केवळ भ्रम आहे. एका गावात एका सार्वजनिक आडावर पाणी भरताना उच्चवर्णीय हिंदूंची काळजे धड-धडतात. महाराष्ट्राचा पोवरा जोपर्यंत पाण्यात आहे तोपर्यंत आपला पोवरा पाण्यात सोडत नाहीत. कित्येक हाटेलात "खास" कप ठेवलेले आढळतात. याचे कारण युगायुगाचे समज एका क्षणात नष्ट होत नसतात. म्हणून आम्ही दलित साहित्यिकांनी दलितांना वास्तव जगाच्या सर्व जुलुमातून मुक्त करणारे नवे साहित्य निर्माण केले पाहिजे. एके ठिकाणी गोंकी म्हणतो, "शब्द आणि कल्पनांच्या साधनावर उभारलेल्या या कलेचे खरे वैशिष्ट्य मानवी चुकांचे ज्ञान करून देणे हेच आहे असे म्हणता येत नाही मानवाला त्याच्या वास्तव जीवनाच्या परिस्थितीतून वरच्या पातळीवर नेण्याचा प्रयत्न करणे त्याला कमीपणा आणि त्या वास्तव जगाच्या बंधनातून मुक्त करणे आणि तू गुलाम नाहीस तू वास्तव जगाच्या धनी आहेस तू जीवनाचा स्वतंत्र निर्माता आहेस असा साक्षात्कार मानवाला करून देणे हे वाङ्मयाचे खरे वैशिष्ट्य आहे. या अर्थाने वाङ्मय सदैव क्रांतिकारक असते." म्हणूनही बरील अर्थाने परिपूर्ण असे साहित्य निर्माण करू या आणि आपल्या लेखण्या दलितांच्या चरणी अर्पूया एवढेच.

(महाराष्ट्र दलित साहित्य संघाच्या वतीने आयोजित केलेल्या पहिल्या साहित्य संमेलनातील शाहिर अण्णा भाऊ साठे यांचे उद्घाटनाचे भाषण दिनांक २ मार्च, १९५८)

दलित साहित्य : एक अभ्यास १९५

6.2 B TRANSLATED VERSION OF THE TEXT IN ENGLISH

Chairperson of the Conference, Chairperson of the reception committee, and my dear brothers and sisters,

I am aware of the fact that I am performing the job to be otherwise performed by Acharya Atre though it is an unprecedented coincidence that a Dalit like me is inaugurating this Maharashtra Dalit Literary Conference.

Some people are questioning the intention behind a separate literary conference of Dalit literary writers. According to some of them, the existence of an act supporting eradication of untouchability has left no room for the word 'Dalit'. Everything is fine but this problem occurs

because those raising this question consider Dalits as human beings, however, they deny the existence of a specific class to which these Dalits belong.

Translated Non-Fictional
Texts Part - II
1959 Literary Conference
Speech by Anna Bhau Sathe

Considering the only state of Maharashtra, for example, there is a big section of Dalits in this Maharashtra. Their life is different and is associated with that of other sections of society. This is a leading section and the just struggle by this section keeps affecting the whole society. That is the socio-cultural base of this society. But the same section is different and forlorn as a Dalit who is exploited and who toils very hard.

And this Dalit cannot see a clear reflection of his own life in the present Marathi literature. His only demand is for a mirror image of his own life in the contemporary literature. One cannot be marked wrong for expecting one's face to be visible as it is.

The image of the present-day Dalits in the contemporary literature is similar to a vertical and shaky shadow in a lake full of waves. This Dalit is the heart of the present society. That heart vibrates subduedly. No one cares for the emotions of happiness, regret, tenderness of rudeness or whether those emotions amalgamate and where lies the root of those emotions. A writer will not be able to create his Dalit literature unless and until he understands why this man toils laboriously. A writer needs to possess a divine vision to view the unfathomable life of Dalits. S/he needs to be loyal to that section. S/he needs to be objective. S/he equally needs to strongly believe in the just struggle of Dalits and in their ultimate victory. This means that such an author needs to be an idealist and his imagination equally needs to be so.

We need to think why a human being lives and why s/he struggles so much for survival. This Dalit who connects the electrical wires standing on the electricity pole high in the sky, ignites the blasts in a mine or moves fearlessly on a furnace that liquifies iron, is considered a coward by all of us. At all these places, death keeps waiting for him. Sometimes, he meets the death while toiling hard and dies. This is a different way of living and ending one's life. A writer should understand it. A writer should compare between the death of a person who goes bankrupt and thus dies in the share market and the deaths of these Dalits who die while igniting the blasts or by drowning in the liquified iron or due to getting electrocuted. It is necessary for a writer to decide which of these deaths is dignified.

All the emotions that a human being can have in mind are always present in a Dalit's mind. But s/he is a little different from others. This is because s/he is not made up of mere blood and flesh but s/he is creative. Digging up oceans of his own hardships, s/he contributes to the mountains of wealth. A writer who can write an epic of this great man is the necessity of this Dalit.

A Dalit cooking in an earthen pot with an earthen stove made of three stones, for the survival of his own wife and children may look pauper but his longing to lead a family life is always holy. He never loses his faith in the institution of family. But his institution of family is expelled by the

capitalist world to lead life under that tree. 'We should observe it, try to search for the reasons behind it and then write about that pauper-looking Dalit. We should write carefully. This is because every moment in the life of this society is occupied by that Dalit. In more poetic language, one can say that this world, this earth has not been held by the Sesha, the mythical snake on its hood, but safely rests on the palms of Dalits. The life of such a Dalit is similar to a thin spring oozing out from a rock. Have a close look at it and then write. This is because Tukaram has rightly mentioned, "One who experiences can understand."

This is the reason why a person writing about Dalits should be one with them. It is necessary to make oneself aware and to make him aware that he is not a slave and that this world depends on his hardships. It is necessary to contribute the best efforts to uplift his life and for that reason, the writer always needs to be with his masses. The writer accompanying the masses is always supported by the masses. The one who neglects the masses is neglected by the literature. The best artists in the world have considered literature as the third eye of the world and it is necessary for that eye to be always ahead and to be with the masses.

Recently, the masses from Maharashtra contributed an unprecedented battle for Marathi language. It was and is a battle for Marathi literature in true sense. Sixteen-year-old girls sacrificed themselves in that battle. The artists who accompanied masses in this battle composed verses based on this Mahabharat. Some of their poetic saws were heated. Some of their pens filled the pages with heroism. Some of them sung the greatness of Marathi language. This Maharashtra will never forget those artists. But the artist who doesn't accompany the masses and expresses his creativity inside four walls can never create an art of the masses. This is because the art created in a closed room counts marks on one's lap and the one counting marks on the lap doesn't belong to us, Dalits. Our art counts the marks of bullet. That is our art, that is our literature. At the same time the art that expresses the beauty of the mole on the cheek of a Dalit lady, is our art. Several examples can be cited here of the path followed by an artist who is not inspired by an objective and who doesn't know masses. They claim that they write what they see and according to them, an art should be beyond classification, beyond propaganda and such artists are quite well-known these days. But there can be ample examples of the fact that the masses are defaced by the person who doesn't understand them.

How to title a story of a twelve-year old girl who falls in love with a tom cat and strips herself of her undergarments so as to get her own sexual desire satisfied by it? Doesn't such a story convert a human being into a monster? A clerk gets himself operated for birth control but is disappointed because his wife conceives for the third time. Doesn't it mean that the woman is licentious? What should we learn from the story?

A lady who is the president of women's association plays the last game with a man whom she meets in a train while travelling from Mumbai to Pune. Isn't this an act of condemning the human beings? This story by Kamla Phadke doesn't contain a human being and especially a Dalit is

certainly not there in this story. The literature by the Phadkes (husband and wife) is an example of the fact that the one who doesn't understand objective is considered ugly by the masses. All these people have started skinning off human beings with a peeler of an ism called psychoanalysis. That is the only reason behind this literary conference of Dalits being organized here separately. To justify their own literature, these people supporting psychoanalysis state that life has two sides and that they analyse one of those deeply. But there exists the river Ganges as well as gutter in Nasik. Why do you prefer gutter to the Ganges?

We want a literature that is clean like the water of the Ganges. We want sanctity. We are proud of the great tradition of Marathi literature.

This is because our life struggle has been the pioneering theme of Marathi literature. When the Dalits were outcaste from the society, the literary artists belonging to Mahanubhav sect rebelliously stated that knowledge was a basic right of everyone and according to them, knowledge was salvation. Those are our literary writers. The one who gifted Maharashtra a great work of literature in the form of Dnyaneshwari written in the language of Dalits claiming that a human being should be able to live like a human being, is our literary writer. Eknath who carried a lost child from Mahar community in his lap is our literary writer. The one who carries a Dalit in his lap, carries him on his lips. The history has proved that the one who defaces Dalit is defaced by Dalit.

It is easy to merely shape the words. It is difficult to bring that shape alive pouring spirit into it. Some of the writers can succeed in it. But it is very difficult to search for the historical background of that live spirit and to interpret it.

We, Dalit writers should understand and interpret this clarification by Acharya Atre and should try to search for the historical tradition. Let's create a literature of our community thus convincing the readers of the loyalty of this community and ensuring that it wouldn't be insulted. Let's contribute to and care for the upliftment of the life of this Dalit and to make his pleasant and prosperous. Let's try to uplift this Dalit and his life to a higher level through our art.

Some experts say that the law has eradicated untouchability and thus there exists no creature called Dalit. But this is simply an illusion. The hearts of upper-class Hindus keep throbbing while filling water at the public well in a village. They do not drop their own water drawing vessel into the well until those from Mahar and Mang community have their vessel in the well. Many of the restaurants maintain 'special' cups separately. The reason is that it is very difficult to wipe out age-old beliefs. Therefore, we, the Dalit literary writers should create a new literature that will liberate Dalits from all forms of oppression in the real world. Gorky mentions, "One cannot say that the real characteristic of this art built with the help of words and imagination, is not merely to make the reader aware of human mistakes. The real characteristic of literature is to uplift the human being from the environment of his external life to a higher level, to liberate him from the

shackles of real life that looks down upon him and to make him aware that he is not a slave and rather is the lord of this real world and an independent creator of life. Literature, in this sense, is always revolutionary in nature.” Therefore, let’s create a complete, perfect literature as mentioned above and let’s offer our pens at the feet of Dalits. That’s it.

(Speech by Annabhau Sathe on the occasion of the inauguration of Dalit Literary Conference organized by Maharashtra Dalit Literary Association on March, 2nd, 1958.)

6.2 C CONTEXT: AN ESSENTIAL ASPECT IN TRANSLATION

As Attri (2019) mentions the speaker is accredited to be the ‘founder of Dalit literature’ by Dalit writers. Representing this section of the literary artists who have always tried to voice the concerns, agony, pain, exploitation and miseries of Dalits, the oppressed class of society, thus, Annabhau was rightly honoured to inaugurate the first Dalit Literary Conference.

Yengde (2020) mentions an important observation that Dalit writers like Annabhau and other ‘were snubbed for their language, tone and tenor.’ This, according to him, was because they were more concerned with the language of their literary works being loyal towards their own ‘people, language and culture’ than merely taking care of their linguistic style.

It is due to this characteristic of the language used here that the text gains a unique simplicity yet a different contextual flair thus making it necessary for a translator to possess an ability to read between and behind the lines.

Nida (2001 cited in Mulyanah: 2019) has also emphasized the association between words and the context in which they are used. She has further stated that the translator needs to decide ‘what is being addressed to produce a valid translation’.

The speech represents the rebellious and revolutionary spirit of the socially deprived section. The translator needs to be aware of this background to the text. An understanding of the struggle by these sections for their basic human rights is a prerequisite on the part of the translator. The concept of literary conference, a congregation of literary artists from across the state every year with different seminars, interviews, poetry reading sessions carries a special significance in Maharashtra. The presidential address is considered to be a theme statement. The present speech, however, is by the inaugurator of the conference which has separately been organized for the first time to allow the voices of oppressed classes an opportunity to be heard.

The content of the speech is an ardent request and call to all those literary writers in Marathi to understand the deep-rooted agony and pain of these oppressed classes. There is an urge for them by the speaker to be one with this underprivileged class of society so as to bring in a genuineness to their

literary texture and content. The speech thus proves to be the theme statement for the conference. It begins with a clarification as to why a separate such conference has been organized for Dalit writers thus expressing the pain of not being represented completely by the Marathi literature in the mainstream.

According to Hatim and Munday (2004 cited in Mulyanah: 2019), the process of translation includes negotiation of meaning between producers and receivers of the text. As a translator, one needs to be well aware of the socio-psychological context of the speech that can help him/ her convey the meaning from the source text to the target readership.

Owji (2013) has listed semantic void as one of the problems faced by a translator while translating a text from one language to another. This kind of problem, as Dr. Miremadi (1991 cited in Owji: 2013) suggests, occurs when a specific word exists in a speech community, i.e., of the source language, but may not in other languages.

According to Baker (1992), one of the commonly practised strategies is to use 'more general words'. The present speech includes two words which have rather conceptualized ideas. The word **Sesha** signifying a mythical snake and the word **nandi** are two such words that make it necessary for the translator use more general words from the target language as a strategy to convey meaning from the original text. The translator here has also found it necessary to provide a detailed explanation of the concepts at the end of the translation as a part of the glossary.

The speaker also quotes Tukaram, a well-known saint in Maharashtra whose saying has gained the status of a proverb in Marathi, '**Jaave Tyaachyaa Vanshaa Tevhaa** Kale'. The words used in the proverb carry a specific contextual beauty that a reader of Marathi text can enjoy. However, the translator found it apt to paraphrase (one of the 8 strategies listed by Baker: 1992 to deal with the problems in the process of translation) it using unrelated words. The translation of the proverb has thus appeared 'one who experiences can understand'.

In order to convey the concept of a separate literary conference of Dalit writers as a genuine idea to give vent to the voice of oppressed section, the translator found it necessary to describe the concept of **Marathi Sahitya Sammelan**, i.e., the conference of the literary artists in the mainstream of Marathi literature and the significance of a separate **Dalit Sahitya Sammelan** as a part of the glossary.

Swagatadhyaksha is a context-specific term used for the chairperson of the reception committee for literary conference. The speaker here addresses him at the beginning. The translator found it necessary to explain the term in the target language with the help of some description in the glossary.

Similarly, **povarais** is a culture-specific word for which the translator used more general words in English so as to make it easier for the readers to understand the concept. This problem of inability to locate a similar word

in the TL can also be classified as a lexical problem, i.e., the absence of direct TL counterparts as suggested by Sadiq (2008).

The context of not allowing untouchables to avail water from the public well as mentioned in the speech made it necessary for the translator to provide description of the context in the glossary.

6.2 D. GLOSSARY

Marathi Sahitya Sammelan: A literary conference is organized every year in one of the cities of Maharashtra wherein all the literary writers in Marathi congregate and the event is full of literature related seminars, workshops, exhibitions, poetry reading sessions and speeches. The reference in the speech to the activity points out to the lack of sensibility in some of the writers of mainstream Marathi literature as, according to the speaker, a true understanding of the agony of oppressed Dalits can make a writer reflect it in his/ her literary work.

Dalit Sahitya Sammelan: This can be considered as a revolutionary step by some pioneering Dalit writers who eagerly wanted the painful lives and sentiments of Dalits to be penned down in Marathi literary world. The step was followed, according to the speaker, because Dalit sensibility was not being completely voiced in the mainstream Marathi literature. The speakers also makes a special appeal to all those Dalit writers too, who, according to him, carry an equal responsibility to express the sentiments of Dalit community.

Swagatadhyaksha: The literary conference is organized in one of the cities in Maharashtra. A local reception committee in the city initiates the organizational planning and implementation. The chairperson of this local committee plays a significant role in this process.

Sesha: It is a serpent, in Hindu mythology, who is supposed to be the King of all serpents and a devotee of Lord Vishnu, is considered to hold the universe on his hoods.

Nandi: Originally from Sanskrit, the word means a new beginning. The word also signifies a verse, an invocation to Lord, at the beginning of Marathi musical plays.

The reference to the throbbing of hearts of upper-class Hindus draws attention to the fact that the untouchables were deprived of availing drinking water, the basic need for life, from the public wells, the only source of water.

6.3 CONCLUSION

A translator, functioning as a mediator between the Source Text and the Targeted Reader thus needs to act as a facilitator in the process of understanding of the ST for the TR. An encounter with the problems of untranslatability like semantic void (Owji: 2013) and the absence of direct TL counterpart can be tackled using strategies like using a glossary at the

end of the translated text as well as by using more general words for specific contextual terms.

Familiarity with and a good understanding of the Source Language, Source Text and its contextual background is very essential on the part of the translator so as to transfer the correct meaning across the linguistic boundaries.

Translated Non-Fictional
Texts Part - II
1959 Literary Conference
Speech by Anna Bhau Sathe

6.4 SUGGESTED QUESTIONS

1. Explain how context plays an important role in the process of translation, with special reference to your own experience of translating Anna Bhau Sathe's speech from Marathi to English.
2. Write a note on the problems faced by a translator while translating the speech by Anna Bhau Sathe from Marathi to English and the strategies one can employ to resolve the problems.
3. Attempt a translation of the following extract from the speech by Anna Bhau Sathe in Marathi to English.

6.5 BIBLIOGRAPHY

Attri, P. (2019). Remembering Annabhau Sathe, The Dalit Writer Who Dealt A Blow To Class and Caste Slavery. https://www.huffpost.com/archive/in/entry/annabhau-sathe-dalit-writer-marathi_in_5d415c3ce4b0d24cde082f0d. Accessed on April, 4th, 2022.

Baker, M. (1992). In other words: A course book on translation. London: Routledge.

Hatim, B., & Munday, J. (2004). Translation: An advanced source book. London: Routledge.

Kashyap, O.P. (2019). Annabhau Sathe: Revolutionary poet, novelist, playwright and social reformer. <https://www.forwardpress.in/2019/08/annabhau-sathe-revolutionary-poet-novelist-playwright-and-social-reformer/> Accessed on April, 4th, 2022.

Miremadi, S. A. (1991). Theories of translation and interpretation. Tehran: SAMT.

Mulyanah, A. (2019). The Strategy of Terminology Translation. Advances in Social Science, Education and Humanities Research, volume 430 Twelfth Conference on Applied Linguistics (CONAPLIN 2019). Atlantis Press. [file:///C:/Users/malha/Downloads/125938661%20\(1\).pdf](file:///C:/Users/malha/Downloads/125938661%20(1).pdf) Accessed on April, 6th, 2022.

Nida, E. A. (1964). Towards a science of translation, with special reference to principles and procedures involved in Bible translating. Leiden: Brill.

Owji, Z. (2013). Translation Strategies: A Review and Comparison of Theories. Translation Journal. Volume 17, No.1. January, 2013. <https://translationjournal.net/Featured-Article/translation-strategies-a-review-and-comparison-of-theories.html> Accessed on April, 6th, 2022.

Sadiq, S. (2008). Translation: Some Lexical and Syntactic Problems & Suggested Solutions. [https://www.researchgate.net/publication/259190951_Translation_Some_Lexical_and_Syntactic_Problems_Suggested_Solutions#:~:text=](https://www.researchgate.net/publication/259190951_Translation_Some_Lexical_and_Syntactic_Problems_Suggested_Solutions#:~:text=Accessed on April, 6) Accessed on April, 6th, 2022.

Yengde, S. (2020). Anna Bhau matured the purpose of literature to serve the Dalit cause. <https://indianexpress.com/article/opinion/columns/anna-bhau-sathe-father-of-indias-creative-writing-6565871/>
