Translation Today

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A UGC CARE List Journal

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NATIONAL TRANSLATION MISSION
CENTRAL INSTITUTE OF INDIAN LANGUAGES

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Translation Today (TT) is a double-blind peer-reviewed, indexed and refereed journal of the National Translation Mission (NTM). This has been listed in the UGC approved list of journals. It follows the standard publishing norms and therefore, invites original and unpublished submissions in the following categories:

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- Academic interviews
- Translations
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TARIQ KHAN

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Editorial

Translation is conventionally, but at the same time considerably an organic component of language pedagogy and proficiency development programmes. Language educators often employ translation exercises to enhance and evaluate language skills and bilingualism among their pupils. Second language teaching and learning is hard to imagine without the tangible contexts of translation. Students, who receive education in regional mediums, are not only aware of the phenomenon called translation, but they also frequently deal with it irrespective of whether they learn English as a second language or not. Language educators discourage the excessive use of translation in pedagogical practices, while language evaluators are reluctant to discard translation exercises from their toolkit. Considering the bilingual development of individuals, some scholars treat translation skills as integral, while others advocate graded proficiency without employing translation skills as criteria. A natural outcome of this unsettled debate is that professional training in translation has emerged as a crucial factor behind making successful translators. Whatever be the fact, translation has been growing as a research area in humanities. The present issue of Translation Today emphasizes these themes and relativises them with other aspects of translation. This issue offers the readers 9 research papers, 2 Notes, 1 book review and 2 translations. Let us have a glance at the contents.

The first paper is titled "The Efficacy and Creativity of Literal Translation: A Case of Nepali EFL Student Translators." In this paper, Balaram Adhikari demonstrates the viability of literal translation. Analyzing 600 culture-bound and collocational expressions Balram Adhikari attempts to unearth the creative potential of literal translation which can be incorporated in translation pedagogy. The second paper titled

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“A Comparative Study of Translation Errors made by Odia ESL Learners" is by Sasmita Kanungo. In this empirical research, the author studies the errors made by Odia ESL learners during direct and inverse translations. She concludes that the medium of instruction does not have a determining role in the translation errors made by Odia ESL learners. The third paper of this issue bearing the title “The Imagistic Feature of Wordplays: Exploring Lexical Blends and Their Translation from American English into Brazilian Portuguese in the Video Game Enter the Gungeon” is by Adauri Brezolin. In this paper, Adauri Brezolin discusses the word-formation and lexical blending processes by analyzing the names of creatures of the video game Enter the Gungeon. The fourth paper titled, Education and the Vernacular in the 19th Century Bengal: Translation, Print, and Standardization by Abhisek Tah argues how the translations produced by Fort William College and Serampore Missionary Press, Calcutta School Book Society and Vernacular Literature Society motivated the upper-class urban elites to shape the Bengali language representing their ethos, class hierarchy and identity. The fifth paper titled “The Importance of Discourse Analysis in Translation from Students’ Perspective” is by Abdul-Malik Saif Al-Selwi who delves into the study of discourse analysis and its importance in translation and the author recommends that the Discourse Analysis should be a part of university curricula. The sixth paper titled “Cultural and Literary Metamorphoses in Nonsense Literature – Journey from Jumblies to Papangul, Gramboolia to Grambhulia” is by Nabanita Sengupta. She discusses the challenges of translating nonsense literature by analyzing Satyajit Ray’s translation of Edward Lear’s nonsense rhymes. The seventh paper bearing the title “Examining the Grammatical Problems and Difficulties Faced by the M.A. Arabic Students in India in English to Arabic Translation” is authored by Millia Solaiman, who analyzes the grammatical problems encountered and negotiated by M.A. Arabic students in India while translating into Arabic. The eighth paper titled Science Worksheets for Children in Regional Languages: A Translator's Perspective is by Uthra Dorairajan & Manikandan Sambasivam. They discuss various aspects of their experience of translating science worksheets to Tamil.

The ninth paper titled "Translating Form over Lexis: A Study through Select Odia Poetry in English Translation" is by Madhumita Nayak and Asima Ranjan Parhi. They discuss the dominance of form over lexical corpus that provides an acceptable rendition of text in the target language and an explicit spontaneous task-based learning of inferring new meanings to already existing words in the context of the translation of poetry.

This issue has two notes. The first one titled "Intersection of Translators' Ideology and Linguistic Context: Jayanti Dalal and Harendra Bhatt in a Comparative Framework", is by Ashish Chavda. He does a comparative study of two Gujarati translations of George Orwell's Animal Farm. The second one titled, "Understanding Transliteration and Translation in The Goddess of Revenge" is by Dhanya Johnson, who studies how transliteration and translation prove to be significant in the understanding and retaining the cultural items of a Namboothiri community through the English translation of "Prathikaaradevatha".

In the book review section, Obed Ebenezer S. offers a review of the book When Translation Goes Digital: Case Studies and Critical Reflections edited by Renée Desjardins, Claire Larsonneur; and Philippe Lacour. The translation section carries two translations namely Madhabananda Panda's *The Achievement of Two Friends and Naming Ceremony* translated by Pramod Kumar Das and Ashish Tripathy's *Jab Vah Gaata*

Hai, Alaap, Udasi Ka Geet and Jugalbandi translated by Neha Mishra and Ravi Kumar Rai.

For a long time, translation has served as a potential method for teaching-learning languages. This issue exemplifies that translation as a pedagogical tool should be judiciously employed and explored at all levels of education. This is a widely-recognised idea in research, but it has not received ample attention in the practice of translation and the discipline of Translation Studies. Another aspect that has been a focal area of Translation Today is the translation of children's literature and the research works associated with it. Translation Today journal concentrates not only on popular themes in the field but also on the areas that have remained unexplored, underrepresented and ignored. The technological tools employed for translation differ between developing countries and developed countries. The theoretical approaches also vary between monolingual countries to multilingual countries. India, as a plurilingual country, is undergoing a transition from a developing nation to a developed nation and it has a lot to contribute to and gain from the field of Translation Studies and related pursuits. Translation Today optimistically looks at this mutualism between the transition of India and the growth of Translation Studies. That is why Translation Today is always in quest of topics and themes that have not received due attention. Hope our esteemed readers will find this issue highly engaging as always.

Enjoy reading!

Tariq Khan

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The Efficacy and Creativity of Literal Translation: A Case of Nepali EFL Student Translators

BAL RAM ADHIKARI

Abstract

Translation scholarship abounds in strong views against literal translation, questioning its viability and creativity. The present paper problematizes the relegation of literal translation and makes a case for its viability in the translation of literary texts. To this end, the paper analyzes 600 culture-bound and collocational expressions extracted from a corpus of thirty Nepali short stories in English translation carried out by Nepali EFL student translators. The findings demonstrate the accuracy of literally translated expressions and further illustrate the creative potential of literal translation. Finally, the study points out the necessity of incorporating literal translation as a viable strategy in translation pedagogy.

Keywords: Collocations, Culture-bound Expressions, Literal Translation, Free Translation.

1. Introduction

Whether and to what extent the translated text (TT) should reflect or correspond to the source text (ST) is a matter of ongoing debate in translation scholarship. In general, translators are advised to liberate the TT from the source language (SL) and culture so as to breathe new life into it. Translation scholars and practitioners who maintain that the TT should bear little or no linguistic and cultural traces of the ST that contradict the target language (TL) system and culture privilege the free, or target-centred translation over the literal, or source-centred translation (Chironova 2014).

The opposition between literal and free translation is as old as translation practice itself, dating back to the Roman system

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(Bassnett 2014), and it has not lost its significance in translation theory and practice even today. Deeply entrenched in the translation discourse, the distinction has manifested itself in different guises. For example, the German philosopher and translation theorist Schleiermacher's (1813/2012) classical distinction between alienating and naturalizing methods (Munday 2016) inherently reflects the distinction between literal and free translation. Likewise, Nida's (1964) notions of formal equivalence and dynamic equivalence and Newmark's (1981, 1998) semantic translation and communicative translation are built on this age-old distinction in one way or the other. Formal equivalence or semantic translation is the outcome of literal translation. Conversely, dynamic equivalence or communicative translation is achieved through the enactment of free translation.

Literal translation is generally perceived pejoratively – seen as the strategy of less utility and criticized for producing "inadequate, low-quality translation" (Chironova 2014: 28). Owing to its potential to distort meaning and violate norms of the TL (Lomaka 2017), the efficacy of literal translation is often questioned and its use is less recommended.

The present paper problematizes the tendency to relegate literal translation to marginal status and argues with empirical evidence that it can be equally effective and creative in the translation of culture-bound and collocational expressions found in literary texts.

This paper is part of my larger study concerning the translation of Nepali literary texts into English by English as Foreign Language (EFL) student translators. The paper reports and discusses only Nepali culture-bound and collocational expressions translated literally into English. Following Newmark's (1998) categorization, culture-bound expressions include, among others, geographical and ecological terms loaded with cultural connotations, terms of address, metaphors, and similes. Collocations, on the other hand, are the two or more lexical items that co-occur (Munday 2009) to express a single meaning. Collocations are mostly language-bound and are defined by the syntagmatic relationship between the co-occurring lexical items. Culture-bound and collocational expressions are perceived as one of the most problematic areas in translation (Newmark 1991; Baker 2011) and therefore translators are usually advised not to render them literally. On the contrary, this paper demonstrates the potential of literal translation in the rendition of culture-bound and collocational expressions.

In my attempt to demonstrate the efficacy and creativity of literal translation, I first briefly review the literature on literal translation, focusing on arguments for and against its viability in the rendition of literary texts. Then I outline the methodology adopted to conduct the study before presenting and discussing the findings under two broad thematic headings. Finally, the conclusion includes a summary of key findings and their implications for translation pedagogy.

2. The (In)viability of Literal Translation as a Strategy

Literal translation is taken as the obverse of free translation primarily for two reasons. First, literally or closely translated expressions, unlike those rendered freely, are considered the mere reproductions of SL expressions (Bayer-Hohenwarter 2011). Second, literal translation also termed close translation is SL-oriented, allowing the lowest degree of freedom for the translator (Hervey & Higgins 2002). The literally reproduced text is often considered inadequate because of its failure to escape the stylistic-linguistic influence of the ST (Kallebach 2016). Many scholars argue that literal translation transfers ST elements that are communicatively irrelevant in the TL, and such transferred elements violate TL semantic and syntactic systems (Lomaka 2017). Wolf (1986: 460) contends “a literal translation can never be true to its original. Every language has its own locutions, its accepted rhetorical figures, its assimilated expressions which cannot be translated into another language simply by using the corresponding words”. For Low (2003), literally translated texts characterize the works of novice translators who depend on poor dictionaries and hold the untenable view that literal translation produces maximum accuracy. It is perhaps for this reason that few literary translators consider “literal translation to be a suitable vehicle for their work” (Shuttleworth & Cowie 2014: 96)

Views in support of literal translation are also equally strong and justifiable. Literal translation should not be mistaken for the word-for-for rendition of the ST into the TL, which often produces an incoherent jumble of words. Instead, literal translation should be interpreted as the closest possible emulation of “the form, order, and linguistic idiosyncrasies” (Kallebach 2016 para. 3) of the ST, respecting at least minimally linguistic and cultural norms of the TL. The literally rendered text is supposed to exhibit a maximum adherence to its source, causing minimum distortion in the TL. This observation echoes Vinay and Darbelnet’s (1958/2000: 86) classical conceptualization of literal translation as “the direct transfer of an SL text into a grammatically and idiomatically appropriate TL text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the TL”. As a product, a literal translation is a TT expression that is structurally and semantically modelled upon the source expression while respecting TL grammatical constraints (Englund Dimitrova 2005). As a result, a literal translation is “formally closer to its source than some other translation of the same source chunk” (Chesterman 2017: 240). Thus, the closest possible transfer of source content by respecting and ensuring the TL grammar system appears to be the defining feature of literal translation

Contrary to the pejorative perception of literal translation prevalent in translation scholarship, Schleiermacher (1813/2012) treats it with high regard. For him, there are only two paths open for the translator: “Either the translator leaves the writer in peace as much as possible and moves the reader toward him, or he leaves the reader in peace as much as possible and moves the writer toward him” (49). The first is the path of alienation. The translator following this path renders the text as closely as possible, i.e., literally, allowing cultural and linguistic differences between SL and TL to emerge in the translation. On the other hand, the translator following the second path naturalizes the content, form, and language of the ST to make it readily consumable for target readers. The naturalizing method which corresponds to free translation gives readers the impression that they are reading the work in the original language itself. Schleiermacher (1813/2012) recommends the first method, i.e., literal translation for literary translators, as it allows the sense, sound, and texture of the ST to enrich the target language.

Nabokov (1955, 1964), a true champion of the literalist approach, distinguishes between paraphrastic (free) and literal translation. Paraphrastic translation is the free re-creation of the ST, with omissions and additions, whereas literal translation transfers the exact contextual meaning of the ST “as closely as the associative and syntactical capacities” of the TL allow (1964/2006: 385). Nabokov remarks that free translation prioritizes the spirit of the ST, often misrepresenting the exact intention of the author. For him, “the clumsiest literal translation is a thousand times more useful than the prettiest paraphrase” (1955/2012:113) and it is the only way to be true to the original.

Following Schleiermacher's (1813/2012) classical distinction, Venuti (2008) distinguishes between domesticating and foreignizing methods of translation, and fervently advocates the use of the foreignizing method in the translation of literary texts. Espousing the spirit of literal translation, foreignizing translation is geared towards registering "the linguistic and cultural difference of the foreign text" (Venuti 2008:15). By this method, the translator endeavours to take readers as close as possible to the author's language and style. Hatim (2013) notes that a foreignizing translator retains something of *foreignness* of the ST and deliberately breaks the TL convention. On the other hand, the domesticating method which corresponds to free translation subordinates the ST to the prevailing norms of the TL and the common expectations of the target readership (Lomaka 2017).

On a psychological level, the distinction between literal and free translation coincides with the distinction between reproductive and productive activity. In Vygotsky's (1990: 84) conceptualization, reproductive activity is "closely connected with memory, its essence consisting in a person's reproducing or retrieving traces of previous impressions", whereas productive or creative activity is concerned with "the creation of new forms" (85). Linguists like Bolinger (1975) also stress the memory-driven and reproductive nature of language use. Bolinger maintains that language production is backed by "a large capacious and redundantly structured memory system" (Skehan 1994:181). During communication, language users first access and retrieve the words/chunks and structures already available at their disposal. Novelty in linguistic forms is not possible nor desirable each time. An endeavour to construct linguistic forms anew each time hinders fluency (Skehan 1994). This is understandable since language users endeavour to produce novel linguistic forms only in case the ready-made linguistic resources at their disposal fail to solve the communicative problem. The same might also apply to translation as bilingual communicative activity. Since the reproduction of SL expressions is likely to be less time-consuming than the creation of target expressions that differ in form from their source counterparts, we can presume that translators tend to render SL expressions literally before recreating them freely in the TL. Considering this probability, Chesterman proposes a literal translation hypothesis which postulates that translators usually start from a literal version of the text and then work towards a freer version (2017).

Literal translation is likely to operate effectively at both the lexical and syntactic levels when the source and target languages are structurally similar and share a similar cultural environment. Nepali and Hindi exemplify such cognate languages. The use of literal translation is limited to the lexical level or local instances comprising lexical chunks when languages are syntactically different and culturally distant. Nepali and English serve as examples of such languages. With this theoretical consideration in mind, the present paper examines the viability of literal translation in the rendition of Nepali texts into English.

3. Methodology

This study adopted the framework of product-oriented research (Saldanha & O’Brien 2013) to analyze the English textual product elicited from Nepali EFL student translators. According to Shuttleworth and Cowie (2014: 92), product-oriented research analyzes and describes translated texts to examine “the strategies employed by translators in given language pairs”. For this study, Nepali English-major M.Ed. students were designated as EFL student translators, and were coded ST1, ST2,…and ST30 to ensure their anonymity. As a tool, I employed the production task (Nunan 2010) to elicit data from thirty purposively selected student translators from

Mahendra Ratna Campus, Kathmandu, one of the constituent campuses of Tribhuvan University, Nepal. Furthermore, I purposively selected ten Nepali short stories, each within the limit of 800 to 1000 words, and assigned one story to three student translators. The stories were coded as S1, S2,…and S10. I requested each of the participants to render the story in their own time and return the English translation within a month from the date of receiving the Nepali story. From a total corpus of 30 stories in English translation, I selected only culture-bound and collocational expressions for analysis. I analyzed altogether 600 culture-bound and collocational expressions, each type comprising 300 items. In the rendition of these expressions, student translators employed different strategies such as free translation, literal translation, substitution, and borrowing. This paper, however, concerns only those English expressions rendered literally from Nepali.

I followed a descriptive-explanatory approach (Saldanha & O'Brien 2013) to analyze English texts elicited from student translators. Within this framework, the elicited texts were analyzed from two perspectives: the efficacy of literal translation and the creativity exhibited in literally rendered English expressions. Broadly guided by Waddington's (2001) method of assessing translated texts, I approached efficacy from the perspectives of the accuracy of transfer of source content on the one hand and linguistic accuracy of English expressions on the other. To assess the accuracy of transfer of source content, I, based on Waddington's (2001) assessment framework, employed a three-level scale: complete transfer (CT), almost complete transfer (ACT), and serious inaccuracy (SI). The linguistic accuracy of English expressions was assessed in terms of the presence of the global error (GE), and the local error (LE), or absence of such errors, i.e., error-free (EF) (Adhikari 2020). A global error is the one that renders the whole expression or sentence incomprehensible, whereas a local error, despite breaching the grammar rule, does not cause a problem of comprehension (Richards & Schmidt 2010). The accuracy of content transfer and the linguistic accuracy of translated expressions were analyzed mainly quantitatively by using tabulation, frequency counts, and percentages. Quantitative analysis was followed by a close analysis of representative cases to illustrate key findings. The creative facet of literal translation, on the other hand, was analyzed qualitatively by means of language-based analysis (Doryei 2007).

4. Results and Discussion

4.1 Accuracy of Content Transfer and Quality of Language

Before proceeding to the analysis of literally rendered culture-bound and collocational expressions, I present in brief student translators' use of different strategies in the rendition of these expressions:

Strategies TL / expressions	Literal translation	Free translation	Substitution	Borrowing	Deletion	Total
Culture-bound expressions	100 (33.33 %)	78 (26 %)	79 (26.33 %)	30 (10 %)	13 (4.33 %)	300
Collocations	90 (30%)	104 (34.66 %)	96 (32 %)		10 (3.33 %)	300

Table 1: Distribution of TL expressions among translation strategies.

Table 1 shows the distribution of culture-bound expressions and collocations translated into English among five different translation strategies, namely literal translation, free translation, substitution, borrowing, and deletion (in a descending frequency order).

To refer to Table 1, one-third (31.65%) of the expressions (including both types) were the outcome of literal translation, whereas an almost equal proportion (30.33 %) of the expressions were rendered freely. Likewise, less than one-third (29.17 %) of the expressions underwent the strategy of substitution. A very small number (10%) of culture-bound expressions were borrowed from the SL (i.e. Nepali), while there were no cases of collocations being carried over to the English text. Finally, only a negligible percentage (3.83 %) of source expressions were deleted from TTs. Overall, these figures show student translators' more inclination to literal translation than other strategies in the rendition of Nepali culture-bound and collocational expressions into English.

Since the aim of this paper is to examine the viability of literal translation, the following section concentrates exclusively on those target expressions that resulted from literal translation.

Table 2 presents literally rendered expressions in terms of two scales: the accuracy of transfer of source content and their conformity to English grammar:

Accuracy TL / Expressions	Accuracy of transfer of ST content				Accuracy of expression in TL			
	CT	ACT	SI	Total	GE	LE	EF	Total
Culture-bound expressions	35 (35%)	33 (33%)	32 (32%)	100	32 (32%)	27 (27%)	41 (41%)	100
Collocations	36 (40%)	31 34.44%)	33 (36.66 %)	90	33 (36.66%)	23 (25.55%)	34 (37.77%)	90

Table 2: Accuracy of content transfer and language quality of literally translated expressions.

Table 2 shows that three-fourths (71.22%) of the literally reproduced expressions (including both types) were characterized by the complete and almost complete transfer of source content, whereas only one-third (32.5%) of such expressions were seriously inaccurate, causing the same number of global errors. Concerning language accuracy, more than one-fourth (27%) of the literally rendered culture-bound expressions were tainted with local errors, and the number of error-free expressions amounted to eight percent more than one-third (41%) of the expressions. Approximately the same percentage of (37.77%) the literally translated collocations were free from errors, and the collocations impaired by local errors amounted to one-fourth (25.55%) of the expressions. In other words, the number of global errors was significantly low compared to local errors and error-free expressions in both types of literally translated expressions.

Low serious inaccuracies and global errors correspond respectively to the high accuracy of source content transfer and high accuracy of language, further exhibiting high fidelity to STs on the one hand and conformity to the TL system on the other. In a majority of cases, the expressions thus reproduced were linguistically correct and contextually acceptable. Consider the following representative instances of literally rendered culture-bound expressions with the complete transfer of source content:

(1) us-lai a-sahāyatā-ko khāḍal-tira munṭyau-dai cha.[1] (S2)

3SG.OBL-DAT NEG-help-POSS pit-ALL drag-PROG be.3SG

ST1: He is being dragged to the pit of helplessness.

ST2: It is dragging him to the pit of helplessness.

(2) ekānta-ko madāni-le sammpurna bigat-lāi math-na thāl pachi. (S2)

loneliness-POSS churner-INS all past-ACC churn-PURP begin.PST after

ST6: After the churner of loneliness started to churn his whole past

(3) yo macho jhaĩ phutki-yo. (S6)

---

[1] The transliteration used in this study is based on ISO 15919 (https://scriptsource.org/cms/scripts/page.php?item_id=entry_detail&uid=g8w4snzcy5)

it fish like slip away-PST

ST16: It slipped as a fish.

ST17: It was slippery like a fish.

ST18: It would slip away like a fish.

(4) mero	peṭ-mā	musā	ḍauḍi-rahe-cha.	(S5)
1SG.POSS	stomach-LOC	rat	run-PROG-be.PRS	

ST14: The rat is running in my stomach.

ST18: A rat is running in my stomach.

These selected instances demonstrate the closest possible rendition of Nepali expressions into English without upsetting the TL system and frustrating intelligibility. Lexically, each of the English expressions is the result of the word-for-word rendition of its source counterpart, conveying the denotative meanings of the words being used. Syntactically, the rendered expressions break their ties with the SL syntax and align themselves with and conform to the TL syntax. Denotative and grammatical meanings are important but not sufficient for the overall comprehension of the translated cultural expression in general and its connotation in particular. To work out the connotations suggested by such expressions, the reader has to situate them in the context of the situation that includes extralinguistic factors such as the overall narrative event, the relationship between characters, and the immediate contexts of expressions and their communicative functions. It is in the given context of the situation that the reader is expected to work out connotations suggested by these English expressions. Take, for example, the metaphoric expression ‘the pit of helplessness’ in (1) which is the literal reproduction of the metaphor *asahāyatā-ko khāḍal* (helplessness-POSS pit). This expression which evidences the complete transfer of source content is linguistically acceptable and contextually interpretable. Likewise, the reproduction of a complex metaphoric expression *ekānta-ko madāni-le sampurna bigat-lāi mathna thāle pachi* in (2) as 'the churner of loneliness started to churn his whole past' serves an interesting case of an acceptable literal translation. This expression constitutes two metaphors *ekānta-ko madāni* (loneliness-POSS churner) and *sampurna bigat-lāi math-nu* (all past-ACC churn-INF), both of which were translated literally, yet the resultant expressions are semantically meaningful, grammatically acceptable, and contextually interpretable. Likewise, example (3) exhibits the closest possible correspondence between the source simile *mācho jhaĩ* (fish like/as) and its English versions. Leaving aside a minor syntactic variation, all the three English versions faithfully reproduce the tenor (i.e. it), vehicle (i.e. fish), and sense (i.e. the quality of being slippery) of the source simile. Cases such as (1), (3), and (4) are also indicative of the fact that any source expression can have two or more acceptable literal translations.

Now let us consider some representative cases of TL expressions that almost completely transferred the source content:

5) jiban saḍ-eko māsu jastai durgandit bhayo. (S4)

life rot-PTCP flesh like reek become.PST

ST8*:* Life smelled like rotten flesh.

(6) bidhuwā kāg-ko hul-mā hãsini thiin. (S1)

Widow crow-POSS flock-LOC she-swan be.PST.3SG.F

ST2: The widow was like a duck among the crows.

(7) krur kāl-le us-lāi lag-yo. (S2)

cruel death-A 3SG.M.OBL-DAT take away-PST

ST5: Ruthless death took him away.

The TL expressions categorized as almost complete or partial translations were characterized by neutralization of the source meaning as in (5), the use of one of the denotatively equivalent words with the minimum transfer of connotations suggested by the source word as in (6) or the use of the lexically equivalent but contextually less fitting word as in (7). Owing to the presence of one of these features, such TL expressions were less congruent, denotatively and connotatively, with their sources than the TL expressions characterized by the complete transfer of source content. Consequently, some of them required rewording to strengthen their semantic ties with their sources or to ensure correctness and appropriacy in the TL. Let us take a case of neutralization of the source meaning in (5). The verb ‘smell’ conveys only the peripheral meaning of *durgandit bhayo,* blunting both denotative and connotative edges of the source expression. In other words, ‘smell’ is more generic and less evocative than *durgandhit hunu* whose close translation would be ‘to reek’. The translator’s use of ‘duck’ for *hãsini* in (6) demonstrates how the use of a denotatively equivalent word with weak connotations results in a partial translation. Independent of the context, *hãsini* translates both as (*female) duck* and *(female) swan*. However, ‘duck’ in this context fails to convey the cultural image of a widow dressed in white- the image that the author intends to convey by comparing her with *hãsini,* the swan. In the given context, ‘swan’ is preferable to ‘duck’ because of its color (whiteness) that distinctly stands out from the color of ‘crow’ (blackness), making the former an odd one out in its appearance from the rest. Likewise, ST5’s translation ‘Ruthless death took him away’ in (7) closely reproduces the image of death taking someone away. Despite this, the translator’s use of ‘ruthless’ for *krur* does not adequately convey the antagonistic image that the speaker in the narrative associates with *kāl* (death). The qualifier *krur* in Nepali corresponds more closely to ‘cruel’ (causing pain or suffering) than ‘ruthless’ (having or showing no pity or compassion) both denotatively and connotatively.

As in the case of culture-bound expressions, a large percentage of literally rendered collocations showed fidelity to source expressions and were either acceptable (error-free) or partially acceptable (local errors) in English. The following are some of the representative cases:

(8) un-ko ãkhā-mā ãsu ā-yo. (S10)

3SG.F.OBL.POSS eye-LOC tear come-PST

ST28: Tears came to her eyes.

(9) peṭ kasari bhar-ne? (S1)

stomach how fill-PURP?

ST2: How to fill the stomach?

(10) us-le hāmi-lāi pārṭi di-yo. (S7)

3SG.M.OBL-A 1PL-DAT party give-PST

ST4: He had given us a party

ST5: He gave us a party.

(11) tyas-pachi sãnjh par-yo. (S9)

that-after evening fall-PST

ST24: Then the evening fell.

In these chunks, source collocations *peṭ bharne, ãsu āyo, pārṭi diyo* and *sãnjh paryo* were rendered respectively as ‘to fill the stomach’; ‘tears came’; ‘gave a party’, and ‘evening fell’. These and most of the other literally rendered collocations adhere “closely to the ST mode of expression” (Hatim & Munday 2004: 344), while at the same time conforming to the conventions of English grammar and ensuring idiomaticity expected by English readers.

The complete or almost complete transfer of source content in conformity with the TL system counters the widespread view that questions the efficacy of literal translation. Contrary to a common criticism of literal translation, this strategy, as the findings show, has the potential to ensure what Doyle (1991) calls two-way fidelity (1991). In Doyle's (1991) view, two-way fidelity is an ideal condition in which translators demonstrate their fidelity to the content and form of the ST, while equally conforming to the TL system. This conformity also suggests that the close translation of source expressions, as commonly believed, does not necessarily lead to unidiomatic, unintelligible target expressions.

Student translators' urge to translate SL expressions closely agrees in part with Chesterman's literal translation hypothesis as well as abides by Nida and Taber's (1969) three-stage model of literary translation. Chesterman hypothesizes that translators tend to begin with the literal translation of chunks and then move towards a freer version. Likewise, Nida and Taber's model recognizes literal translation as the first and vital stage leading to the stage of minimal transfer and from there to free translation. Literal translation is hence largely recognized as a transitional stage leading ultimately to free translation with the assumption that its principal role is to produce cribs for free translation. In other words, literal translation is not a self-standing strategy- only a means, not an end itself. However, this view of literal translation as a subsidiary strategy serving free translation is only partially valid. The findings indicate that literal translation can also produce an acceptable text without going through the stage of free translation. On this basis, one could argue that when literally rendered expressions are coherent with the TL system and interpretable in the given context, translators tend to stop at the literal stage itself. In such a situation, literal translation becomes an endpoint or a product, not a transitional point or a process towards free translation, with its capacity to function as a self-standing strategy.

This should however not lead to a conclusion that literal translation functions effectively in all contexts with all types of SL expressions. To refer to Table 2 above again, 32% of culture-bound expressions and 36% of collocations rendered literally suffered from serious inaccuracies that needed total revision in both meaning and structure. This means that there were several cases where the reproduction strategy failed to generate acceptable English expressions. Some of the representative expressions, for instance, are:

(12) uni ḍar-le kālo-nilo vain. (S8)

3SG.F fear-INST black-blue become.PST

ST24: She turned white with fear.

(13) us-le jibro ṭokyo. (S2)

3SG.M.A tongue bite-PST

ST6: He bit his tongue

(14) keṭā-le ātmahatyā gar-yo (S4)

boy-A suicide do-PST

ST3: The body did suicide.

These are some of the representative cases that show the limitation of literal translation in the rendition of culture-bound and collocational expressions. There are two likely causes for the failure of literal translation to (re)produce acceptable English expressions. First, literal translation might not work when SL and TL expressions employ the same or similar images to convey culturally quite different meanings. Take, for example, *she turned black and blue with fear*, the close rendition of *uni ḍar-le kālo-nilo vain* in (12). Nepali associates the color image *black and blue* with *fear*, whereas in English this color image is associated with physical assault. Consequently, the expression *to turn black and blue with fear* is likely to create confusion among English readers.

Likewise, *us-le jibro ṭokyo* in (13) is another expression that does not lend itself to literal rendition. Both Nepali and English have the idiomatic expression *bite your tongue*, but with culturally different meanings. In Nepali, this expression means *to die*, equivalent to the English idiom *to kick the bucket*. On the other hand, the meaning of *bite your tongue* in English is *to restrain oneself from saying something*. The literal translation of *us-le jibro ṭokyo* as *he bit his tongue* thus conveys the meaning quite different from the one intended by the author. This typifies a case of mistranslation. Second, literal translation is not an effective strategy when the reproduced expression breaches the TL system. One such example is *the boy did suicide* in (14) which is the direct transfer of *keṭā-le ātmahatyā garyo*. The translator's attempt to reproduce this Nepali collocation in English has resulted in a wrong English collocation.

These representative cases of inaccuracy suggest that literal translation cannot be a default solution when literally reproduced SL images are likely to contradict TL cultural images, convey culturally different meanings or breach the TL system. With such expressions, literal translation serves only as a means, not as an end. In such a situation, literally rendered expressions should be deliteralized to ensure their acceptability in the TL. In other words, translators need to deliteralize literally rendered expressions to loosen their semantic and syntactic ties with the SL and correspondingly to strengthen their conformity to the TL system and cultural expectations.

4.2 Literal Translation as a Creative Process

When viewed from the perspectives of the aesthetics of the outsider (Becker 1994) and foreignizing translation (Venuti 2008), some of the literally rendered expressions in the corpus produced by student translators exhibited certain features of creativity. This finding, to some extent, counters a sweeping conclusion that literal translation engenders awkward expressions that mar the aesthetics of reading.

One of the major findings is that literal translation has the potential to introduce cultural elements of the outsider, i.e., going from the source language community to the target readership. The literal translations of the following simile can be a case in point:

(15) hiũ jhaĩ ciso (S5)

snow like cold

ST13: frigid like snow

ST14: cold like snow

ST15: as cold as snow

All three translators almost identically reproduced this simile in English. In the story, the boy is talking about the girl's hands that have gone extremely cold. Normally, the simile in this situation as expected by English readers would be *as cold as ice* or *as cold as stone* rather than *as cold as snow*. The similes *frigid /cold like snow* and *as cold as snow* are carried over to the English text, which appear uncommon or foreign to English readers. Such a target text "breaks target conventions by retaining something of the foreignness of the original" (Shuttleworth & Cowie 2014: 107) and exposes to readers what Becker (1994) calls the aesthetics of the outsider. Likewise, two of the translators (ST14 & ST18) came up with the direct translation of *mero peṭ-mā musā ḍauḍi-rahecha* as

A/The rat is running in my stomach. The idiom *peṭ-mā musā ḍauḍanu* is a common expression in Nepali to mean *someone is very hungry*. The expected English translation of this expression would be *I'm hungry as a wolf*. However, the translators chose to carry over the Nepali cultural image (i.e. running a rat in the stomach) to the English text through the literalization of the expression. This literally rendered expression is paradigmatic of foreignizing translation that registers the linguistic and cultural differences (Venuti 2008) of the ST, appealing to TL readers to be open to and appreciate the differences. Such literally reproduced expressions preserve the local colour of source expressions (Shuttleworth & Cowie 2014) and offer an opportunity for TL readers to experience it from the outsider's perspective.

That literal translation can lead TL readers to the source cultural and aesthetic space is also substantiated by the literary critic and translation theorist Gayatri Spivak's (1992/2012) translation practice. Spivak rendered the title of Mahasweta Devi's story *Standāyini* literally as *Breast-giver* rather than substituting it with the common English term *Wet-nurse*. Spivak informs us that the story is available in two versions and the author has expressed approval for the literal version *Breast-giver*. The non-literal translation *The Wet-nurse,* Spivak argues, "neutralizes the author's irony in constructing an uncanny word; enough like 'wet-nurse' to make that sense, and enough unlike to shock" (1992/2012: 315). In her observation and experience, a close translation like this allows "the author's stylistic experiments" to emerge in the TT and prevents the "loss of rhetorical silences of the original" (325). Following this argument, literalization has the capacity to foreground cultural differences, heighten the author's rhetorical strategies and create a space for readers to have an aesthetically-shocking experience.

The literally reproduced expressions that abide by English grammar can be interpreted from three perspectives of creativity. The first is the perspective of departure. Sternberg (2007) conceptualizes creativity as a departure from the common tendency or common expectations. Bayer-Hohenwarter (2011) also recognizes a departure as a defining feature of creative use of language. Viewed from this perspective, several literally rendered English expressions in the corpus of student translations were marked for their departure from the conventional usage and the common expectations of English readers. The expressions such as *cold like snow* (ST14), *life is like curry without salt and spices* (ST29), and *A rat is running in my stomach* (ST18) depart markedly from the conventional English usage. In other words, these and other culturally different expressions defy the prevalent expectations of English readers. Such expectation-defying translations are characteristically "ethnodeviant" (Venuti 2008: 15) in that they require English readers to approach and appreciate from the perspective of the outsider, i.e., Nepali. Moreover, the culturally different expressions carried over from the ST foreground foreignness in the text and are likely to create an estranging or defamiliarizing effect on readers.

The second perspective of creativity has to do with the conversion of stock or dead cultural expressions into original or innovative ones. Dead expressions are those which have got worn out and have lost their original freshness and vitality in the course of use (De Waard 1974). Consequently, language users are hardly conscious of the images originally associated with such expressions (Newmark 1998). Their meanings have fossilized and can be understood even without reference to the context. Let us consider the literal rendering of *hiũ jhaĩ ciso* in (15) as *as cold as snow*. In Nepali, *hiũ jhaĩ ciso* is a dead idiomatic expression, since Nepali readers can understand its meaning independent of the context. Since the meaning of this expression is already culturally fixed, Nepali readers become hardly conscious of the image originally associated with it. The literal rendition *as cold as snow*, on the other hand, reads slightly odd or even new in English. Another case could be the expression *like curry without salt and spices* (ST29). Its source expression *nun masalā na-bha-eko tarkāri jasto* (salt spices NEG-have-PTCP curry like) has virtually a fixed and frozen meaning in Nepali. One of its functionally equivalent English expressions would be *as dull as dishwater*, whose meaning can be understood almost instantly without additional contextual information. The literal reproduction *like curry without salt and spices,* on the other hand, may require English readers to pause, and contemplate its meaning with reference to the context. The same is true for the idiomatic expression *a rat running in one's stomach* (ST14 & ST18), and the collocation *to kill hunger* (ST27), meaning *to assuage hunger*. Like any innovative use of language, these literally reproduced expressions look “original,” “bizarre,” or “odd” (Newmark 1998:111-112) to English readers. In terms of their images, these reproduced expressions are characterized by novelty and freshness and are perceived to be more evocative than their source counterparts.

This discussion suggests that the translator can choose either to replace dead SL expressions with functionally equivalent TL expressions or to reproduce SL expressions challenging the conventions of the TL and expectations of TL readers. The strategy of replacement reproduces the familiar TL cultural image to camouflage the SL cultural image. On the contrary, literal translation reproduces the fixed SL image in the TL, introducing the culturally different image to TL readers. Here the argument is that literal translation has a capacity to transform frozen or dead SL expressions into alive or fresh ones in the TL as in creative writing.

The third perspective is informed by Holman and Boase-Beier's (1999:13) view that regards "constraints as a source of creativity in translation". In their observation, the number and nature of constraints are directly proportional to creativity, that is, the more the constraints the more creative the translator has to be. Viewed from this perspective of the relationship between constraints and creativity, literal translation can be counted as an enactment of a creative process. As literal translation involves the optimum transfer of both denotative and connotative meanings of source expressions in line with syntactic capacities of the TL (Nabokov 1964/2006), the burden of constraints is bound to be greater in literal translation than in free translation. While translating literally, the translator has to work within the dual constraints, i.e., maintaining the closest possible intertextual coherence with the ST (Munday 2016) and ensuring its interpretability for TL readers. This requires the translator to balance the centripetal pull and centrifugal pull imposed respectively by the ST and the TL. This double fidelity to the ST and the TL system renders the act of literal translation rather challenging, complicated, and risky.

5. Conclusion

The analysis of the data obtained from Nepali EFL student translators has shown the translators' inclination towards literal translation in the rendition of culture-bound and collocational expressions. A substantial number of expressions literally rendered into English were characterized by high accuracy of transfer of source content as well as acceptability in English. This means that literally reproduced expressions exhibited fidelity to STs on the one hand and conformity to the TL system on the other. In many cases, the expressions thus reproduced were linguistically correct and contextually interpretable, which leads to the conclusion that literal translation, if handled judiciously, can be a reliable, effective, and viable strategy in the translation of literary texts.

Another significant finding to emerge from this study is that literal translation as a form of close rendition of source lexical items can be equally creative. Literally rendered expressions embody certain aesthetic tenets of creative writing, for example, defamiliarizing effect on readers and innovative use of language. Reproduced expressions are marked for the departure from conventional expectations of target readers, requiring them to approach and appreciate such expressions from the outsider’s perspective, which, in turn, evokes an estranging or defamiliarizing effect on them, as in the case of literary writing. Literal translation also has the potential to transform fixed or dead cultural expressions into innovative ones in the TL. As the findings show, fixed Nepali expressions translated literally turn out to be new and unfamiliar to English readers, and invite them to interpret foreign cultural expressions with reference to the source context and culture. Literally rendered expressions, like the creative use of language, resist semantic transparency and challenge automaticity in reading. Finally, literal translation, like any form of creative writing, is subject to linguistic and cultural constraints that shape and engender creativity.

Since this study concerns literal translation as one of several viable strategies with reference to local instances (i.e. culture-bound and collocational expressions), it does not make a case for the viability of literal translation as an overall approach or method of translating literary texts. Moreover, the conclusions about the efficacy and creativity of literal translation are drawn only from the analysis of TTs produced by student translators. A further study similar to this one is needed to analyze TTs produced by experienced or professional translators so as to further examine the viability of literal translation.

The findings nevertheless suggest that literal translation can be recognized as a viable strategy in translation practice so long as literally rendered expressions abide by the TL system. Accordingly, student translators can be trained in how to best exploit literal translation during the translation process. Given the almost equal possibility of literally translated expressions being unacceptable in the TL, student translators should also be informed about the limitations of this strategy.

Abbreviations used in morpheme-by-morpheme rendition

1	first person
3	third person
A	agentive
ACC	accusative
DAT	dative
F	feminine
INF	infinitive
INS	instrumental
LOC	locative
M	masculine
NEG	negative
OBL	oblique
PL	plural
POSS	possessive
PRCP	participle
PROG	progressive
PRS	present
PST	past
PURP	purposive
SG	singular

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A Comparative Study of Translation Errors made by Odia ESL Learners

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Abstract

The study investigates the types of errors made by the Odia ESL learners while performing the task of both direct translation i.e., from Odia (L1) to English (L2) and inverse translation, i.e. from English (L2) to Odia (L1). It will also make an attempt to find out whether the medium of instruction has to play a significant role in committing these errors or not. The data were gathered from 30 Odia ESL learners studying in Class X and who were divided into two groups of the equal number on the basis of the medium of instruction they had in their school. The participants were assigned the task of translating two passages (one from L1 to L2 & the other from L2 to L1). The study was conducted at two different educational institutions in Odisha. Participants had to write down the translation directly on the paper. The written data were analyzed thereafter by the researcher herself. The result of the analysis revealed that the medium of instruction has no role to play in committing the types of translation errors by the Odia ESL learners.

Keywords: Direct Translation, Inverse Translation, Medium of Instruction, ESL Learners, Translation Errors.

1. Introduction

Making errors is the most natural thing and it is evidently attached to human beings. Ellis (1994) states that the error is a deviation from the norms of the standard language. The study of errors is important because it helps to find out the causes and sources of the error and to take necessary pedagogical precautions towards them. Analysis of error is not only important in the field of linguistics but also has a substantial

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part to play in the field of translation. The quality of a translation can be assessed by looking at the presence or absence of the errors. The present paper will look into the types of translation errors committed by the Odia ESL learners while performing the direct translation and inverse translation. It will also observe the role of the medium of instruction behind committing these errors. A long-term general notion is that English medium students have a better hold of the language than the state board medium students. It has been advertised by the International School Agra (affiliated to CBSE), Agra, U.P. that by joining an English medium school, the student will start to think in English and he/she will eliminate the practice of thinking in one's native language and then translating it into English. This notion is prevalent not only in Odisha but also in other 29 states of India. The present study is only confined to the ESL learners of Odisha. It will look into the translation errors committed by both the English medium students and the Odia medium (state-board medium) students. Thus, the research questions addressed in the paper are:

1. What are the different types of translation errors committed by the English medium and Odia medium ESL learners?
2. Does the medium of instruction of the participants interfere in committing these errors?

2. Review of Literature

In order to analyze learners' errors in a proper way, it is necessary to make a distinction between errors and mistakes. Corder (1964) states errors are deviations of some systems of language that the learner is making. Errors are systematic and it is due to the learners' still developing knowledge of the target language rule system. On the other hand, he said mistakes are deviations due to performance factors. They are typically random and are readily corrected by the learner when his attention is drawn to them. The field of Error Analysis (EA) in Second Language Acquisition (SLA) was established in the 1970s by Corder and colleagues. It helps the teacher or the researcher to understand the learners’’ difficulties and also explains the causes of errors. According to (James 1998) errors are classified according to modality (whether learner’s behaviour is receptive or productive), medium (spoken or written), and level (substance, text or discourse).

Concerning the translation errors; Hatim (2001) states that translation errors cannot be categorized into any fixed models. The causes of such errors are due to the lack of comprehension, or misuse of words (Wongranu 2017). Pym (1992) states that there are two types of translation errors: binary and non-binary errors. Binary errors are any errors that occur as incorrect translation. On the other hand, non-binary errors are those which are not completely wrong but may not be appropriate and can be improved. Binary errors indicate language competence whereas non-binary errors reflect translation competence (Wongranu 2017). Pojprasat (2007) is a detailed work on English to Thai and Thai to English translation. As per the findings of this work, translation errors can be categorized into three types: Semantic errors, Syntactic errors and Cultural errors. Mistranslated words, collocations or idioms were categorized as semantic errors. Mistranslated sentence structure or grammatical structures were termed as syntactic errors and those errors caused by the cultural differences of the two languages were categorized as cultural errors.

Du & Saeheaw (2020) aimed to develop an assessment framework based on error analysis and a translation grading system through identifying the most common and frequent errors committed by the Chinese students’ translation work into English. They categorized the errors found in their study into: text level errors, translation errors and substance errors.

3. Methodology

3.1. Research Design

The study at hand is both qualitative and quantitative by nature. Qualitative in a way that it offers the description of different types of translation errors committed by the participants. It will also provide a quantitative description of the frequency of occurrence of these errors in the case of the participants' translation.

3.2. Participants

Participants of the study involved 30 Odia ESL learners from two different schools. All the participants belong to the class X. 15 students were selected from a reputed English medium School in Odisha, i.e. St. Joseph Girls' High School (affiliated to ICSE board), Cuttack, Odisha and the other 15 students were selected from Ravenshaw Collegiate School (affiliated to BSE, Odisha). The participants were selected on the basis of their percentile secured in the subject of English in the final exam of their previous academic year. Those students who had secured 55%-65% of marks in English were selected for the study. All the participants had average exposure to English besides their school time. They were being interviewed by the researcher regarding their exposure to the language before conducting the main study.

One important point should be mentioned here that the participants who belonged to the English medium school had a provision of taking Odia as a compulsory language course from standard I to X. They also had an alternative system that if students will choose Hindi as their language subject over Odia, still they have to learn Odia compulsorily for a period of 2 years.

3.3. Passages Selected for the Study

As the study will focus on both direct and inverse translation; two passages were selected to serve the purpose. One passage was in Odia and the participants had to translate it into English. The other passage was in English and the participants had to translate it into Odia. Each passage consisted of 250 words. Both the passage contained short sentences. The passages were selected from the participants' course books prescribed by the respective boards for class X. The reason behind selecting the passages from their coursebook was to hold on to topic familiarity. The participants have already completed the chapters in their course.

3.4. Procedure

The selected passages were given to the participants in printed versions with all the necessary instructions. All the participants were asked to follow the instructions and do the translation in the space provided below the passages. The participants were given 45 minutes to complete each task. The answers were analyzed by the researcher for further interpretations. Based on the observation of the collected data, the necessary statistical methods were employed in order to give a quantitative picture of the errors' frequency of occurrence and their percentiles.

4. Data Analysis

The errors found in the participants' translation were divided into two categories based on the nature of the error: 1. Syntactic Error and 2. Semantic Errors. Table 1 represents the different types of errors found in the translation of both passages.

Errors found in the passage (Odia-English)	**Errors found in the passage (English-Odia)**
1. Preposition (syntactic)	1. Malformation of Sentence (syntactic)

2. Determiner (syntactic)	2. Subject-Verb-Agreement. (syntactic)
3. Tense (syntactic)	3. Spelling (syntactic)
4. Spelling (syntactic)	4. Punctuation (syntactic)
5. Punctuation (syntactic)	5. Tense (syntactic)
6. Subject-Verb-Agreement. (syntactic)	6. Lexical Choice (semantic)
7. Lexical Choice (semantic)	7. Inversion of Meaning (semantic)
8. Inversion of Meaning (semantic)	8. Omission of Meaning (semantic)
9. Use of Ambiguous Word (semantic)	9. Use of Ambiguous words (semantic)
10. Omission of Meaning (semantic)	

Table1: Types of syntactic and semantic errors found in participants' translations.

4.1. Errors Found in Odia-English Translation

First, let us discuss the errors found in the passage where participants had to translate from Odia to English. As shown in Table 1, 10 types of errors were found. These errors were committed by both the English and Odia medium students in their translation task. Each error category is exemplified and discussed in the table presented below followed by a statistical analysis of the same.

Preposition	ST: ehi drusTi-***ru*** bicAra kale izrAel -ra Adhunika Hibru bhAsA…… PT: if we think ***in*** this perspective, modern Hibru language ***in*** Izrael…. CT: if we think ***from*** this perspective, the modern Hibru language ***of*** Izrael….
Determiner	ST: ingrezi bhAsA prabhaba-re Ama desa-re bhAsA paristhiti… PT: Due to 0 effect of the English language in our country the language situation… CT: Due to *the* effect of the English language, the language situation in our country…
Tense	ST: prakruta-re AncaLika bhAsA *heuchi* janatA-ra prathama

	prayojana. PT: Actually, people *had the need* of language…. CT: Actually, regional language is the first priority of people.
Spelling	ST: desa-ra khyudra siLpa-mananku banchAi rakhibA-ku hele… PT: To ***susten*** the small-scale industries of our country… CT: In order to ***sustain*** the small-scale industries of our country…
Punctuation	ST: sethipAin arthaniti khetra-re Gandhiji bidesi barjana kari… PT: For *this*- Gandhiji asked to reject the foreign products and… CT: That is why in the field of economics Gandhiji asked to reject the foreign and…
Subject-Verb-Agreement	ST: ehi gyAni loka-mananka-ra mAtrubhAsA prati abaheLA hela jAti pakhya-re ghor durbhAgya-ra kAraNa. PT: Negligence of mother tongue by these knowledgeous persons *are the* reason of misfortune of Odia people. CT: The negligence of these wise men towards their mother tongue *is the* reason of misfortune of the Odia clan.
Lexical Choice	ST: Ama desa-re bhAsA samasyA kahilA matre loka bujhanti hindi-ingreji *bibAda* kathA. PT: In our country when we talk about the language issue, people generally understand the *rivalry* between Hindi & English. CT: when we talk about the language problem in our country people generally think about the Hindi-English *controversy*.
Inversion of Meaning	ST: choTa-ku rakhyA karibA-ku hele baDa-ku bAraNa karibA-ku paDiba. PT: In order to protect the big we have to stop the small. CT: In order to protect the small, the big must be prohibited.
Use of Confusing Word	ST: choTa-ku rakhyA karibA-ku hele baDa-ku bAraNa karibA-ku paDiba. PT: To save the small first we have to baarr the big. CT: In order to protect the small, the big must be prohibited.
Omission of Meaning	ST: Gandhiji thik bujhipArile je ingrezi sikhyA sAsana-ra madhyama hoi rahithibA jAen… PT: Gandhiji correctly understood that till English will stay as a

	medium of language of our education system…

Table 2: Examples of Errors found in Odia-English translation
(ST=Source Text, PT= Participants' Translation, CT= Correct Translation)

The Table 2 presents examples of each category which are extracted from the participants' translation of the passage. In the syntactic category, errors related to prepositions had two subcategories; substitution and omission. The example given indicates the substitution of *in* instead of *from* and *of* respectively. In the case of determiners, also two subcategories were found; omission and addition. The example given above shows the omission of *the* in the sentence. As in Odia language determiners or articles doesn't exist, may be the participants have confusion regarding the usage of this category in the sentence. Participants, irrespective of their medium of instruction have committed lots of spelling errors and punctuation errors. The examples reveal it clearly. In the case of tense and Subject-Verb-Agreement, the errors indicate that the participants do not have a clear idea about the tense system and agreement structure of the target language. Table 3 shows how frequently these errors occurred in the participants' translations.

Syntactic & Semantic Errors	Frequency of Occurrence	Percentage
Preposition	93	14.37%
Determiners	89	13.75%
Tense	72	11.12%
Spelling	53	8.19%
Punctuation	37	5.71%
S-V-Agreement	18	2.78%
Lexical Choice	109	16.84%
Inversion of Meaning	86	13.29%

Use of Confusing Word	63	9.73%
Omission of meaning	27	4.17%
Total	647	99.9%

Table 3: The frequency of occurrence of overall types of errors found

The Table 3 clearly shows that in the case of syntactic errors the prepositional errors are the most frequent with 14.37% of occurrence. Similarly, in the case of semantic errors, the lexical choice category is the most frequent with 16.84% of occurrence. Determiners are the next frequently occurred errors among the other categories with 13.75%. Inversion of meaning category comes next with a percentage of 13.29. The statistics given above reveal that among the total number of errors i.e. 647, 362 are the total syntactic errors and 285 are total semantic errors. The present study aimed to find out the difference between the English medium and Odia medium students translation errors. Therefore, the graph below will present the difference between these two groups in respect of the frequency of the errors.

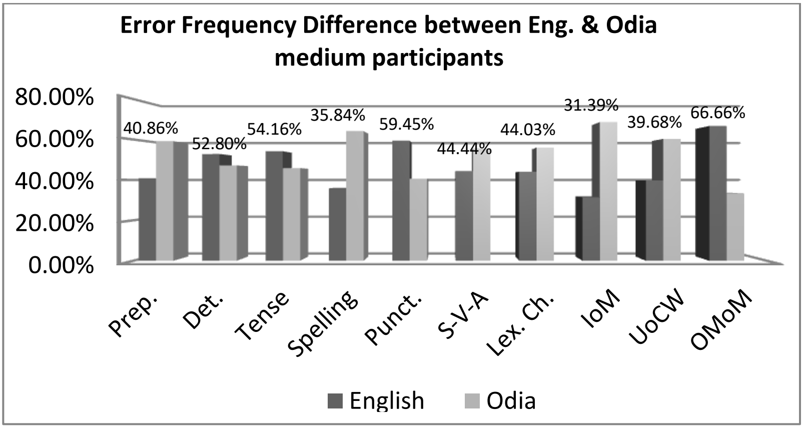

Illustration1: The error frequency difference between the two groups (prep.=preposition, Det.=Determiner, Punct.=Punctuation, S-V-A=Subject-Verb-Agreement, Lex.Ch.=Lexical Choice, IOM=Inversion of Meaning, UOCW=Use of Confusing Words, OMOM=Omission of Meaning)

The illustration above shows that in case of errors like Determiners and Punctuation the English medium participants have a greater percentage than the Odia medium, i.e. 52.80% and 59.45% respectively. Apart from these two categories, the Odia medium students have committed errors more frequently than the former group. In the case of the preposition errors, the frequency of occurrence is the highest at 59.13% for the Odia medium participants. The lexical choice category has 55.96% of frequency for the Odia medium and 44.03% for the English medium participants. Differences in other categories are clearly visible in the graph above.

4.2. Errors Found in English-Odia Translation

We have already discussed the errors and their frequencies found in the Odia-English paragraph. Here, we will analyse the passage where participants had to translate from English-Odia. Errors found in the translation of this passage are exemplified below from the participants' translations.

Malformation of Sentences	ST: Prayer is not mere exercise of words or of the ears. PT: prArthanA nA kebaLa shabda-ra byabahAra kimbA kAna-ra byabahAra. CT: prArthanA kebaLa shabda kimbA kAna-ra byAyAma nuhe.
Subject-Verb-Agreement	ST: We find it difficult to remain perpetually in communion with the Divine. PT: paramAtmA-nka saha joDi hoi *rahile* ama sakAse CT: paramAtmA-nka saha sadAsarbadA joDi hoi *rahibA* Ama pAin kasTa.
Spelling	ST: I am glad that you all want me to speak on the meaning and necessity of prayer. PT: prArthanA ra AbasyakatA ebang artha Bisaya-re kahuthibAru mu *garbAnita* mane karuchi. CT: mu garbAnvita je ApaNa-mAne mate prarthanA-ra artha ebang AbasyakatA bisaya-re kahibA-ku cAhAnti.

Punctuation	ST: I believe that prayer is the very soul and essence of religion. PT: mu biswAs kare je, prArthanA heuchi dhrama-ra AtmA. CT: mu biswAs kare je prArthanA heuchi dhrama-ra AtmA ebang sAra.
Tense	ST: He who has experienced the magic of prayer may do without food for days. PT: jie prArthanA-ra camatkAritA jANithilA se binA khAibA-re bahut dina rahithilA. CT: jie prArthanA=ra camatkAritA anubhaba kari-chi, se binA khAdya re bahut dinar ahi pAribe.
Lexical Choice	ST: I believe that prayer is the very soul and essence of religion. PT: mu biswAs kare je prArthanA heuchi dhrama-ra AtmA ebang *soundarjya*. CT: mu biswAs kare je prArthanA heuchi dhrama-ra AtmA ebang *sAra*
Inversion of Meaning	ST: It is better in prayer to have a heart without words. PT: prArthanA-re hrudaya sahita shabda rahibA bhala. CT: prArthanA-re shabda byatita hrudaya rahibA bahut bhala.
Omission of Meaning	ST: Prayer is either petitional or an inward communion. PT: prArthanA eka agyAn kimbA sambAda hoipAre. CT: prArthanA eka anurodha kimbA Antarika aikikatA hoipAre.
Use of Confusing Words	ST: Whether by reason or by instinct or by superstition…. PT: kouNasi kAraNa basatah hou bA *swabhAbasata* hou ba andhabiswas hou… CT: KouNasi kAraNa basatah hou kimbA *swabhAbik* hou abA andhabiswas hou…

Table 4: Examples of Errors found in English-Odia Translation

The above examples are taken from the translation of the participants from both groups. In the syntactic category, the malformation of sentences occurred where participants have written ungrammatical or ill-structured sentences. The spelling errors are more frequent in this passage in comparison to the

Odia-English passage. Also, the number of confusing words is higher than in the previous passage. The subject-verb agreement had also become problematic for the participants while translating. The table below will show the frequency of occurrence for each error along with the percentage.

Syntactic & Semantic Errors	Frequency of Occurrence	Percentage
Malformation of Sentence	110	12.74%
Sub-Verb Agreement	99	11.47%
Spelling	92	10.66%
Punctuation	88	10.19%
Tense	81	9.38%
Lexical Choice	118	13.67%
Omission of meaning	89	10.31%
Inversion of Meaning	105	12.16%
Use of Confusing Word	81	9.38%
Total	863	99.9%

Table 5: The frequency of occurrence of overall types of errors found

The Table 5 shows that among all the errors found in the translation of this passage, the lexical choice category has occurred more frequently with 13.67%. Then malformation of sentences comes with a percentage of 12.74. Inversion of Meaning comes next with 12.16%. In comparison to the other passage here, participants have also frequently committed the agreement errors which have 11.47% of frequency. Spelling and punctuation errors are also occurred frequently in this passage rather than in the former one. The graph below will reveal the difference between the two groups in case of the occurrence of these errors.

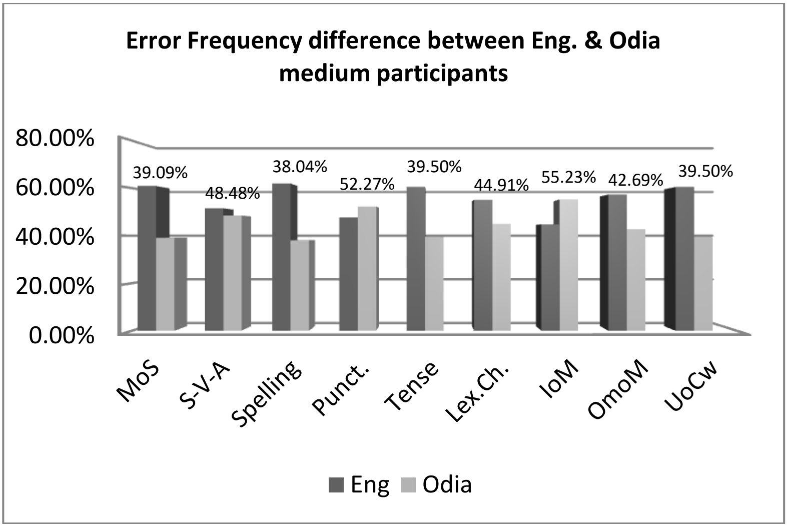

Illustration 2: The error frequency difference between the two groups. (MOS=Malformation of Sentences, S-V-A= Subject-Verb-Agreement, Punct.=Punctuation, Lex.Ch.=Lexical Choice, IOM=Inversion of Meaning, OMOM=Omission of Meaning, UOCW=Use of Confusing Words)

In the above statistical illustration, it is clear that in the case of the translation from English to Odia the percentage of error occurrence is higher in the English medium group. In case of malformation of sentences, spelling, tense and use of confusing words; the English medium group has the higher percentage of error occurrence, i.e., 60.90%, 61.95%,60.49% and 60.49% respectively. While the Odia group has a higher percentage of error occurrence in punctuation and inversion of meaning, i.e., 52.27% and 55.23% respectively.

5. Findings, Conclusion and Suggestion

The qualitative analysis of the translation made by the participants of both the groups (English & Odia medium) revealed different types of syntactic and semantic errors committed by them. The overall categorization of these errors is presented in Table 1 above. Passage wise analysis of the data revealed certain important points: 1. In the case of the Odia-English passage, the errors pertaining to determiner have two sub-categories; omission and addition. It may be due to the reason that Odia language does not contain the determiner category. In the case of English-Odia passage translation, this category does not exist. In the case of English-Odia translation, participants have many times wrongly formed the structure of the sentences. It showed their lack of knowledge regarding the structure of the sentences in the target language. In the case of semantic errors, often the participants have committed errors in choosing the correct lexical item in both Odia-English and English-Odia translation.

Secondly, the paper also aimed to find out the effect of the medium of instruction on the participants' translation. The quantitative analysis of the data revealed that participants in both groups have committed errors. One point to think further is that as per the analysis English medium group has committed a greater number of errors in translating from English to Odia while the Odia medium group had committed more errors in Odia-English translation. Illustration 2 clearly shows that while translating from English to Odia, the English medium group has committed spelling errors, inappropriate choice of lexical items, inversion of meaning and malformation of the sentence more frequently with a higher percentage. Similarly, while translating from Odia to English, the Odia medium group has committed preposition errors, inversion of meaning and wrong choice of lexical items more often which is displayed in Illustration 1.

Though the findings of the study indicate that the medium of instruction has the least role to play in committing translation errors in the case of Odia ESL learners, still at this point it cannot be generalized because the study is based upon a smaller number of participants. The findings of the present study are still open to more exploration with a large group of participants before reaching any generalization. It will surely help the researchers in both translation and linguistics fields to make an in-depth study on the Odia ESL learners' translation in future.

Malmkjaer (2011) states, "translation is an activity that aims at conveying meaning or meanings of a given linguistic discourse from one language to another". Researchers also have declared that there can be no absolute correspondence between languages; hence no perfect translation is possible. Since the study above presented the different types of translation errors committed by the learners of English medium and the medium prescribed by the state board, hence it is necessary to suggest certain changes that can help the learners as well as the trainers/teachers to understand the process of translation in a much effective way. As the paper is concerned with the students of school level, the role of the trainer/teacher becomes of primary importance at this level. His/her well understanding of the process will help the learners to enhance their skill of translation. A few steps can be taken from the trainer's perspective:

1. To make the students understand that the process of translation focuses primarily on meaning rather than on the grammatical form or structure of the sentence.
   e.g., jAsmine ku barsA bhala lAge.
   (*Jasmine-acc rain like feel.*)

If a student has translated the above sentence as "Jasmine like rain" instead of "Jasmine likes rain", then he/she should not be given a zero number by the trainer. Even if he/she has omitted the third person inflexion mark, the meaning is conveyed properly. The skill of translation will be achieved when the meaning of the sentence will be conveyed properly from one language to the other.

2. L2 learners have restricted knowledge of vocabulary and grammatical form in comparison to the native speakers. In that case, asking them to find out the exact form and vocabulary in the target language becomes a burden on them. They must be allowed to think liberally and innovatively with the limited knowledge they have in the target language.

3. Cultural differences between the speakers or the languages also play a role in translating certain texts. Some descriptions become culture-specific at a certain point in time. The words used for those descriptions cannot be exactly translated to another language. The trainer/teacher has to make these points clear to the students.
   e.g jharaNa kuLu-kuLu nAda-re bohuchi. (Odia)
   stream –sound of water – flowing

The above sentence which is in the Odia language gives a description of the sound of a flowing stream. The word *kuLu-kuLu* here represents the sound. It is difficult to translate that sound into English or in any other language for that matter. These few points can be taken care of before teaching translation skills to the learners.

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Note

The paper has followed the broad transcription rules throughout. Only the examples given in Section 5 (Findings, Conclusion & Suggestion) have followed a narrow transcription as it was necessary there.

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The Imagistic Feature of Wordplays: Exploring Lexical Blends and Their Translation from American English into Brazilian Portuguese in the Video Game *Enter the Gungeon*

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Abstract

In this article, we explore the names of creatures of the video game Enter the Gungeon that resulted in wordplays through lexical blending. [1] *Of all characters' names found in the game, forty-two (42), either originally constructed as lexical blends in American English or transposed as such into Brazilian Portuguese, will be analysed. Such mixtures of lexical items to create their names reflect their appearance and ability, usually related to weapons and ammunition. Our discussion includes an overview of the main word-formation processes used in lexical blending, then, explores the ones involved in creating the names in American English, and compares them with their counterparts in Brazilian Portuguese, aiming to verify how such linguistic events were treated in the target language. Translating lexical blends (a type of wordplay), due to their formation process, inevitably involves high doses of creativity. For results in Brazilian Portuguese other than lexical blends, more appropriate constructions will be suggested. Our results indicate that the translator(s) could not only re-create most of the instances but also create other neologisms, corroborating the word-formation process of specific lexical blends, as wordplays with imagistic function.*

Keywords: Video Game, Lexical Blending, Translation, Re-Creation.

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[1] As an avid player of video games, Bandeira was surprised by the abundance of wordplays in *Enter the Gungeon*, and as a curious student of translation, he decided to investigate how such linguistic events in American English had been treated in Brazilian Portuguese. This initiative resulted in his bachelor's thesis (2019), which now we present in a summarized manner.

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1. Introduction

Comparing texts in different languages from video games is now possible only because, in more than two decades, “the video games industry has flourished and become a worldwide phenomenon. The globalisation of popular culture and the desire to expand to new markets have led most producers to localise their games into many target language versions”, (Mangiron & O’Hagan 2006: 10); consequently, higher volumes of translation were needed since this activity is an important part of the localization process.

According to Mangiron & O’Hagan, “while theory was still catching up with the practice of localisation, a commonly accepted principle in the industry” was that the localized product should keep the look and feel of the original since the “main priority” of game localization was “to preserve the gameplay experience for the target players”. This kind of orientation to the source text, even imposing severe space limitations on translators, gave them more freedom, allowing them to come up with a version that could make the players “experience the game as if it were originally developed in their own language and to provide enjoyment equivalent to that felt by the players of the original version” (2006: 11-15).

For a successful result within such theoretical orientation, video game translators must, then, be familiarised with and recognize certain linguistic and extra-linguistic elements present in games, such as “the register and terminology, the kind of humour present in the game, the use of puns” as well as “allusions and intertextual references to other genres of global popular culture, such as comics and films”. Besides, “translators are often given carte blanche to modify, adapt, and remove any cultural references, puns, as well as jokes that would not work in the target language” (Mangiron & O’Hagan 2006: 15-19).

In view of that, our objective is to analyze how the occurrences of a specific type of wordplay, lexical blend, with imagistic[2] function[3], found in *Enter the Gungeon*, were created in American English (AE), and then transposed into Brazilian Portuguese (BP). In the next section, we will highlight other aspects of game localization (Bernal-Merino 2011); then, we will move to the main mechanisms used to produce wordplays (Delabastita 1996; Giorgadze 2014; Tagnin 2005; and Brezolin 2020), placing emphasis on lexical blends and their basic word-formation processes (Renner 2015; and Baliaeva 2019); further, we will introduce the strategies usually adopted to translate wordplays (Delabastita 1996; Gottlieb 1997; Brezolin & Da Silva Medeiros 2021), and finally, we will analyze the characters' names in AE retrieved from the video game and compare them with their counterparts in BP to verify how such linguistic events were treated in the target language, still, for solutions judged as unsuccessful in BP, we will suggest more appropriate constructions, bearing in mind that the creations must reflect novelty and creativity (Kussmaul 1991; Bernal-Merino 2007).

2. Theoretical Background

2.1 Game Localization and the Issue of Translation

Before game localization became popular, the standard practice of translation was of small portions of texts such as packaging and documentation (box'n'docs), since publishers believed “that this small investment could easily increase their revenues simply by being slightly more accessible to foreign consumers” (Bernal-Merino 2011: 14). However, during the localization process, other types of text come into play as the ones presented in Table 1.

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[2] The use of this term has been inspired by imagism, the literary movement, in early 20th-century, which sought clarity of expression using precise images. In this article, imagistic means that the appearance and ability of the characters of the video game are precisely reflected in the words used to create their names.

[3] The imagistic function of lexical blends was touched by Brezolin & Ohashi (2019), who analyzed combinations of food and animals, such *cheesespider* (cheeseburger + spider), *shrimpanzee* (shrimp + chimpanzee), among others, from an American computer-animated science fiction comedy film subtitled into Brazilian Portuguese.

Type	Brief Description
Manual	it usually contains didactic texts with instructions, the appropriate hardware and software specifications, and corporate and legal texts
Packaging	like a manual, it contains a mixture of textual types; unlike a manual, it provides limited space, combining alluring promotional texts with concise technical information and legal notices
“Readme” file	it is mainly a technical text (a short .txt file), informing users of all the last-minute adjustments, how to run the product appropriately, how to correct mistakes and typos in the printed material
Official website	it combines a promotional text with a journalistic one, including some technical details, product previews and reviews, notice boards, customer support, and so on
Dialogue for dubbing	it contains written scripts, like oral language, they are set out in spreadsheets or tables and are accompanied by a separate sound file per utterance. Translators must remember that game characters may display a variety of registers, accents, and idiosyncrasies, which must be rendered into other languages
Dialogue for subtitling	it refers to an oral text that must be transposed into the written form
UI (user interface)	user interface or interactive menus must also be translated aiming at enhancing the player experience and simplifying tasks
Graphic art with words	in general, it refers to a multilayered graphic format, with layers for the graphic art from the game, for the title, the age-rating sign, among others

Table 1: Types of text involved in the localization process[4]

This change brought about an increase in narrative texts which; consequently, called for higher volumes of translation. For Bernal-Merino (2007: 3), the translation of video games involves basically “two types of games, based on the degree of freedom translators are given", that is, "some games require more research than creativity, and others require more creativity than research". Those that require more research are the ones containing "different elements of popular culture, such as films, literature, comic books, or sports". In such situations, translators must be familiarized with "the jargon used and an accurate rendering of that particular terminology for the locale", and freedom is highly limited since they "are constrained by pre-existing common knowledge and a body of fans with very specific expectations for the game universe and the way its inhabitants express themselves". A translation "that disregards the existing translated universe will probably result in discontent fans and poor sales". Games that require more creativity are the ones "based on a completely new idea or one that is at least new to the receiving locale". In these cases, "the degree of freedom is considerable and a rather creative, playful approach to the task will be necessary", inspiring translators "to produce an exciting translation that sits well with the game and enhances players' experience, whatever their language".

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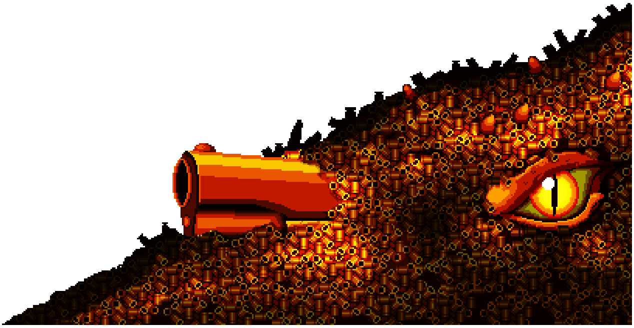
[4] Adapted from Bernal-Merino (2006: 4).

As we can notice, these ideas are in line with the ones that Mangiron & O'Hagan (2006: 14) hold on the translation of video games. For them, if game localization is meant "to preserve the gameplay experience for the target players, keeping the 'look and feel' of the original" translators must "produce a fresh and engaging translation"; this means that they have the liberty of removing, including, modifying cultural references, jokes, names, wordplays, among other features of the game, to guarantee maximum enjoyment for players. All these interventions in the text are for preserving the gameplay, "bringing the game closer to the players, and allowing a greater degree of identification". This domesticating approach, in Venuti's sense (1995), "departs completely from one of the central notions of traditional translation theories: fidelity to the original". Transcreation was how Mangiron & O'Hagan (2006) called that new model of translation.

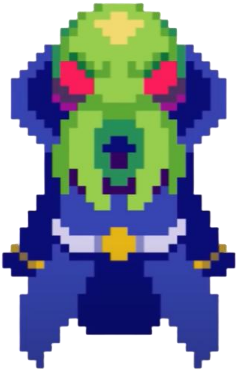
According to Quach (2021), "transcreation is one step beyond translation. It is about understanding and feeling the source text's spirits and then recreating it into a new language. Transcreation is everything but using the exact grammar structures or word-for-word translation of the source documents. Creators are free to create unique, original, and creative content as long as it evokes the feelings and actions to engage with the brands from audiences".

Accordingly, as put by Mangiron & O'Hagan (2006: 17), certain features of video games "often need to be re-created", or trans-created. According to them, "names used for weapons, items, and abilities form essential key terminology in video games and are the result of considerable inventiveness by the game creators and, in turn, the translators, who have to translate them with the added challenge of having to fit them within the limited space available on the screen". Interestingly, they mention the need for re-naming character names in video games, as is the case in our analysis, where character names are strongly suggestive. This way, modifying the names of the characters in the game is another freedom translators may experience, "provided the strategy is ultimately approved by the developer".

All the names from the video game analyzed here have been invented or created from other references of the video game domain. It is important to reiterate that the names, especially those generated by lexical blends, are a mixture of creatures based on animals, plants, objects, among others and on weapons and ammunition, so they are strongly suggestive because, in general, they have the appearance of animals, plants, and objects and the abilities and functionalities of artefacts of artillery. For example, an invented name for the game is Dragun, (illustrated below[5]): a dragon-shaped creature, whose hide is covered with shell casings and a pistol stands out its head.



A created name based on an external reference is, for instance, Killithid (kill + Illithid), in which Illitihid, a race of evil aberrations, appears in the game *Dungeons & Dragons*[6]. In *Enter the Gungeon*, Killithid (illustrated below[7]) refers to a Cthulhu-shaped creature that summons several portals around the room that fire bullets towards the player.



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[5] Source: https://enterthegungeon.fandom.com/wiki

[6] Illithid (2021, August 12). In *Monster Wiki*. https://monster.fandom.com/wiki/Illithid.

[7] Source: https://enterthegungeon.fandom.com/wik

2.2 Lexical Blends as Wordplays: Their Creation and Translation

Thus, when translators encounter names based on lexical blends, which can be deemed as a type of wordplay (Renner 2015), they must know how this creative linguistic event can be defined. In this paper, wordplay is defined according to Brezolin (2020: 214) as “any clever and creative manipulation through the confrontation of meaning and forms of one or two words, or of multi-word combinations, capable of causing, in readers/listeners/viewers, a primary reaction of surprise; subsequently, bringing about amusing, comic, critical, dramatic, humorous, satirical, and other effects”[8].

It is also important for translators to know that wordplays can serve, among others, the following functions: to attract the attention of the reader or listener to a specific point in the text; to teach translation; to conceal taboo, or to address taboo issues without sounding rude or inappropriate (Ballard 1996, Veisberg 1997; Zirker & Winter-Froemel 2015; Brezolin 2020), and, in the case of video games, wordplays fulfil the function of providing joy and amusement for players.

Now, we move to the main mechanisms employed to create wordplays that have been widely discussed over the years: homonymy (identical sounds and spellings); homophony (identical sounds, but different spellings); homography (different sounds, but identical spellings); paronymy (similar sounds, similar spellings, slight differences in both sound and spelling); polysemy (same spelling, different, but related senses) (Delabastita 1996; Tagnin 2005; Giorgadze 2014); synonymy (the same or nearly the same meaning in some or all senses) (Brezolin 2020); lexical blends (the act of coalescing several words into by clipping, overlapping, or both clipping and overlapping) (Renner 2015); structural transformations (addition, insertion, allusion, ellipsis, or substitution), and semantic transformations (sustained or extended metaphor, zeugma, and dual actualization) (Veisbergs 1997). However, we will concentrate on lexical blends.

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[8] MacArthur (1992); Delabastita (1996); Veisbergs (1997); Moon (1998); Langlotz (2006), as well as Arnaud, Maniez & Renner (2015) have also defined wordplay.

According to Renner (2015: 122), "the precise definition of lexical blending is not beyond debate" since morphologists, based on various grammatical grounds, have devised taxonomies that reveal conflicting views. Baliaeva (2019: 2) shares the same opinion; for her, the phenomenon blend "has been mind-bogging for decades, because the unusual formal properties of blend words made it difficult to provide an exhaustive description of blends as a word-formation category or even define what a blend is". Both authors present a series of possible types of blends (Renner 2015), and possible formation processes (Baliaeva 2019). As looking into each of these taxonomies and processes would require a study much more complex and detailed than the scope of our analysis, we will, instead, consider the main categories that Baliaeva (2019) presents in a very elucidating manner.

According to her, blends can occur: "when the beginning of one source words is concatenated with the ending of another one", as in tigon [tig(er) + (li)on]; "when the same process takes place but the source words overlap where they are merged together", as in m**ot**el [m**ot**(or) + (h)**ot**el]; "when the source words overlap so that the first word is entirely preserved in the blend", as in m**ock**buster [mock + (bl)**ock**buster]; "when the source words overlap so that the second word is entirely preserved in the blend", as in j**umb**rella [j**umb**(o) + **umb**rella], and "when the source words overlap so that both of them are preserved in their entirety", as in alco**hol**iday (alco**hol** + **hol**iday) (Baliaeva 2019: 5). This confirms that clipping, overlapping, or both clipping and overlapping are the most common formation processes for generating lexical blends. Bearing this in mind, the blends selected for this study have been classified as such if they fall into one of the cases exemplified above.

When we think of translating wordplays in general, we can resort to some strategies as suggested by Delabastita (1996: 133-134)[9]: "1) pun into pun; 2) pun into non-pun; 3) pun into related rhetorical device; 4) pun into zero; 5) pun s.t. = pun t.t.; 6) non-pun into pun; 7) zero into pun, and 8) editorial techniques", or by Gottlieb (1997: 210): "1) "rendered verbatim, with or without humorous effect; 2) adapted to the local setting, to maintain humorous effect; 3) c) replaced by non-wordplay; 4) not rendered, using the space for neighbouring dialogue, and 5) inserted in different textual positions, where the target language renders it possible".

If wordplays are inserted in a video game to enhance players' experience and provide them with amusement, translators cannot let them pass unnoticed; neither ignore nor efface them from the target language text at all. Besides, if lexical blends, as wordplays, have the imagistic function, they must be recreated, and so, translators should opt for a combination of Delabastita's strategy (1) and Gottlieb's strategy (2). In doing so, they should, then, translate the wordplay into wordplay, adapting it to the local setting, adding colours to it that would seem more relevant and suitable to the target consuming market.

2.2 Translating Wordplays: Creativity Wanted

The translation of lexical blends, as wordplays, is undoubtedly a challenging task, "not only because of verbal difficulties and non-verbal constraints, typically found in audiovisual translation but also because of the possibility it gives translators" for developing their creativity. (Brezolin & Bóvis Spinetti 2021: 63). Thus, when translators must transpose them into another language adapting them to the local colours and expecting them to work as effectively as they worked in the source language from the pragmatic point of view, high doses of creativity are needed.

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[9] For an expansion of Delabastita's wordplay translation strategies, refer to Silva (2019).

In this respect, Kussmaul's (1991: 92) ideas are of great help to us. According to him, creativity "can only be defined by including the creative product. The creative product must be both novel and useful, it must contain an element of surprise, but also must fulfil certain needs, it must be singular or at least unusual, but at the same time must fit in with reality". His definition is in complete accord with our definition of wordplay (the ingenious manipulation of meaning and forms of linguistic items) that can cause, in players, an effect of surprise, through an output that reveals novelty and usefulness; serves a purpose and is suitable to the setting of the video game, as it is the case here.

Translators, then, making use of their knowledge of the peculiarities of game localization, of the principles of translation, must analyze the particularities of the source language that resulted in wordplays and then explore the particularities, above all, the potentialities of the target language, to produce wordplays equally creative and appropriate for the localized video game.

3. Dataset

As already mentioned, the wordplays analyzed here were collected from *Enter the Gungeon,* a multiplayer video game, that is, "a video game in which more than one person can play in the same game environment at the same time, either locally (e.g. New Super Mario Bros. Wii) or online over the Internet (e.g. World of Warcraft, Call of Duty)”[10]. *Enter the Gungeon* “is a bullet hell dungeon crawler following a band of misfits seeking to shoot, loot, dodge, roll, and table-flip their way to personal absolution by reaching the legendary Gungeon’s ultimate treasure: the gun that can kill the past”[11]. The Gungeon is inhabited by creatures that protect the gun that can kill the past. The names of those creatures were created to represent their appearance and gun or ability, mostly based on references to weaponry and ammunition (for example, *gun*, *ammo*, *bullet*, and other ballistics items), or to external references (characters of other video games).

However, before we analyze the names properly, we must mention that some of the occurrences originally categorized as single nouns and compounds will be analyzed only when they have resulted in lexical blends in BP, for example, Creech*/Monstrarma* (*monstro*<monster> + *arma*<gun>], or Bullet Shark*/Tubalão* (*tubarão*<shark> + *bala*<bullet>). Thus, out of the total of 131 characters, we will explore only the names created through lexical blends in both languages, or at least in one of them. In all, forty-two (42) occurrences[12] will be analyzed.

4. Analysis and Results

Our analysis comprises three groupings of occurrences: In Grouping 1, the cases in which lexical blends in AE also resulted in lexical blends in BP (Table 2); cases in which lexical blends in AE were transposed as single nouns or compounds in BP (Table 3), and cases in which single nouns and/or compounds in AE resulted in lexical blends in BP (Table 4).

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[10] Multiplayer video game. (2021, August 12). In *Wikipedia*. https://en.wikipedia.org/wiki/Multiplayer_video_game

[11] All the information about *Enter the Gungeon*, the characters and their guns has been retrieved from https://enterthegungeon.fandom.com/wiki/Wiki.

[12] A list with a brief description of these occurrences can be found in Appendix 1.

	name in AE	name in BP
1.	Ammoconda (ammo + anaconda)	*Balaconda* *(bala*<bullet> + *anaconda*<anaconda>*)*
2.	Beholster (beholder + holster)	*Obserbalador* *(observador*<observer> + *baleador*<shooter>*)*
3.	Blizzbulon (blizzard + Blobulon)	*Gelobulon* *(gelo*<ice> + Blobulon*)*
4.	Bombanshee (bomb + Banshee)	*Bombanshee* *(bomba*<bomb> + Banshee*)*
5.	Cannonbalrog (cannonball + rogue)	*Canhogro* *(canhão*<cannon> + *ogro*<ogre>*)*
6.	Cubolon (cube + Blobulon)	*Cubolon* *(cubo*<cube> + Blobulon*)*
7.	Dragun (dragon + gun)	*Dragarma* *(dragão<dragon>* + *arma*<gun>*)*
8.	Fungun (fungus + gun)	*Fungarma* *(fungo*<fungus> + *arma*<gun>*)*
9.	Gorgun (Gorgo + gun)	*Metralhadusa* *(metralhadora*<machine gun> + *Medusa)*
10.	Gungeon (gun + dungeon)	*Balabirinto* *(bala<bullet.* + *labirinto<labyrinth>)*
11.	Killithid (kill + Illithid)	*Aniquillithid* *(aniquilar*<annihilate> + *Illithid)*
12.	Poisbulon (poison + Blobulon)	*Venebulon* *(veneno*<poison> + Blobulon*)*
13.	Poopulon (poop + Blobulon)	*Cocôlon* *(cocô*<shit> + Blobulon*)*
14.	Shelleton (shell + skeleton)	*Balesqueleto* *(bala*<bullet> + *esqueleto*<skeleton>*)*
15.	Shotgrub (shotgun + grub)	*Larvarma* *(larva*<larva> + *arma*<gun>*)*
16.	Skullet (skull + bullet)	*Armosso* *(arma*<gun> + *osso*<bone>*)*
17.	Skullmet (skull + helmet)	*Caverelmo* *(caveira*<skull> + *elmo*<helmet>*)*
18.	Spogre (spore + ogre)	*Espogro* *(esporo*<spore> + *ogro*<ogre>*)*
19.	Wizbang (wizard + bang)	*Armago* *(arma*<gun> + *mago*<magus>*)*

Table 2: Grouping 1 - cases in which lexical blends in AE also resulted in lexical blends in BP. Source: Prepared by the authors (2021).

First, we call attention to characters with external references. We focus on Bombanshee/*Bombanshee*, in which, according to Irish legend, Banshee is a fairy whose wailing scream is believed to foretell the death of a member of the family of the person who heard the spirit.[13]; on Killithid/*Aniquillithid*, in which Illitihid belongs a race of evil aberrations from the game *Dungeons & Dragons*[14], as well as on Gorgun/*Metralhadusa*, in which the translator used the same mythological creature, but opted for another name the creature can also be referred to: Medusa, rather than Gorgo. Although *Bombanshee* seems to be a borrowing from the source language, the similarities across the two languages (bomb/*bomba*) allowed similar blends.

Blobulon is another character that deserves attention since it gave origin to other characters like Blizzbulon, Cubolon, Poisbulon, and Poopbulon, later transposed into BP as *Gelobulon* (*gelo*<ice> + Blobulon), *Cubolon (cubo*<cube> + Blobulon*) Cocôlon (cocô*<shit> + Blobulon*)*, and *Venebulon* (*veneno*<poison> + Blobulon), for Blobulon was used as a borrowing in the target language. As *Bombanshee*, *Cubolon* seems to be a borrowing, but it is not, for the same reason above, that is, similarities across the two languages (cube/*cubo*). We also highlight the blend Gungeon (gun + dungeon), the setting where the game is played. Although it is not the name of a character, it is worth mentioning because the translator(s) came up with an effective solution, *Balabirinto* (*bala*<bullet> + *labirinto*<labyrinth>), which recaptures "bullet", an item of this video game, and "labyrinth", a common setting of the video game domain. We also suggest *Balabouço* (*bala*<bullet> + *calabouço*<dungeon>), which recovers the idea of *calabouço* (dungeon) in a more conspicuous way.

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[13] Banshee (2021, August 12). In *Britannica* https://www.britannica.com/topic/banshee.

[14] Illithid (2021, August 12). In *Monster Wiki*. https://monster.fandom.com/wiki/Illithid.

	name in AE	name in BP
20.	Bookllet (booklet + bullet)	*Livreto* <booklet>
21.	Bullat (bat + bullet)	*Bat-Bala* <bat-bullet>
22.	Grenat (grenade + bat)	*Bat-Granada* <bat-grenade>
23.	Gunjurer (gun + conjurer)	*Tiromante* <shootmancer>
24.	Gummy (gun + mummy)	*Múmia* (mummy)
25.	Shotgat (shotgun + bat)	*Bat-Tiro* <bat-shot>
26.	Spirat (spirit + bat)	*Bat-Alma* <bat-soul>

Table 3: Grouping 2 - cases in which lexical blends in AE were transposed as single nouns or compounds in BP. Source: Prepared by the authors (2021).

In Grouping 2, although the translator(s) did not transpose the lexical blends into BP as such, other outputs, as compounds, for example, were also creative and showed remarkable consistency through *Bat*. Though it is a borrowing in BP, *bat*-, as a prefix, seems to be familiar and well-accepted among Brazilians due to the popularity of *Batman*, *Batcar/Batmóvel*, *Batcave/Batcaverna*, just to mention a few. For these outputs, we suggest the following lexical blends: 21. *Munircego* (*munição*<ammunition> + *morcego*<bat>); 22. *Morcegranada* (*morcego*<bat> + *granada*<grenade>); 25. *Morcegarrucha* (*morcego*<bat> + *garrucha*<pulley gun>), and 26. *Fantasmorcego* (*fantasma*<ghost> + *morcego*<bat>). In 20 and 24, for example, the translator(s) made use of partial cognates of the source blends: booklet/*livreto*, and mummy/*múmia*, resulting, obviously, in single words: our suggestions are: *Balivreto* (*bala*<bullet> + *livreto*<booklet>), and *Armúmia* (*arma*<gun> + *múmia*<mummy>); respectively. And in 23, the output was a compound for which we suggest: *Armago* (*arma*<gun> + *mago*<conjurer>). As it can be observed from our suggestions, inevitably translators must resort to semantic fields prompted by the source words and produce lexical blends through hypernyms or hyponyms, for instance. In all our suggestions, overlapping has proven to be a very productive word-formation process. As recommended by Kussmaul (1991), our suggestions also contain an element of surprise, are fresh, uncommon, and functional, since they fit in the reality of the video game, and as such, respond to its needs.

	name in AE	name in BP
27.	Arrowkin	*Flechúnculo* *(flecha*<arrow> + *Balúnculo)*
28.	Bullet Shark	*Tubalão* *(tubarão*<shark> + *bala*<bullet>*)*
29.	Chain Gunner	*Correntralhador* *(corrente*<chain> + *metralhador*<gunner>*)*
30.	Chance Kin	*Aleatúnculo* *(aleatório*<random> + *Balúnculo)*
31.	Creech	*Monstrarma* *(monstro*<monster> + *arma*<gun>*)*
32.	Gattling Gull [Gattling (Gun) + gull]	*Metralháguia* *(metralhadora*<machine gun>+ *águia*<eagle>*)*
33.	Gun Fairy	*Fadarma* *(fada*<fairy> + *arma*<gun>*)*
34.	Gun Nut	*Armoque* *(amoque*<amok> + *arma*<gun>*)*
35.	Gunreaper	*Ceifadarma* *(ceifador*<reaper> + *arma*<gun>*)*
36.	Gunsinger	*Balardo* *(bala*<bullet> + *bardo*<bard>*)*
37.	Jammed	*Armaldiçoados* *(arma*<gun> + *amaldiçoados*<cursed>*)*
38.	Jammomancer (jammer + mancer)	*Armaldiçoante* *(arma*<gun> + *amaldiçoante*<cursing*)*
39.	Keybullet Kin	*Chavúnculo* *(chave*<key> + *Balúnculo)*
40.	Shotgun Kin	*Escapeta* *(escopeta*<shotgun> + *capeta*<demon>*)*
41.	Tombstoner	*Balápide* *(bala*<bullet> + *lápide*<tombstone>*)*

42.	Wallmonger	*Armuralha* *(arma*<gun> + *muralha*<wall>*)*

Table 4: Grouping 3 - Cases in which single nouns and/or compounds in AE resulted in lexical blends in BP. Source: Prepared by the authors (2021).

In Grouping 3, we start with a character called The Bullet, which, like Blobulon, gave origin to other characters, such as Arrowkin, Chance Kin, and Keybullet Kin, members of the Bullet Kin. Unlike Blobulon, The Bullet was translated in a very peculiar manner, as a compound: *Balúnculo* (*bala*<bullet> + *-únculo*<diminutive suffix). Then, the translator used this output again, and named other members of the clan: Arrowkin became *Flechúnculo* (*flecha*<arrow> + *Balúnculo*); Chance Kin, *Aleatúnculo* (*aleatório*<random> + *Balúnculo*), and Keybullet Kin, *Chavúnculo* (*chave*<key> + *Balúnculo*). At first sight, they may look like compounds; however, they are lexical blends since the combinations were formed from two existing words within the video game context.

Now, considering the three groupings, we can observe that the solutions in BP may contain:

- the literal translation of both source words, as, for example, in Dragun/*Dragarma* (dragon/*dragão* + gun/*arma*) and Fungun/*Fungarma* (fungus/*fungo* + gun/*arma*);
- the literal translation of fragments of at least one of the source words, as, for example, in Ammoconda/*Balaconda* [(ana)conda/(*ana*)*conda*] and Spogre/*Espogro* [spo(re)/*esp* (*oro*)];
- the translation of fragments of at least one source word into hypernyms/hyponyms, as, for example, in Killithid (kill + Illithid)/*Aniquillithid* (*aniquilar*<annilihate> + Illithid), and Shelleton (shell + skeleton)/*Balesqueleto* (*bala*<bullet> + *esqueleto*<skeleton>).

After analyzing the three groupings above, the results in terms of occurrences and percentages are shown in Table 5:

	AE		BP	
Grouping	Lexical blends	Other categories	Lexical blends	Other categories
1	19(45%)	∅	19(45%)	∅
2	7(17%)	∅	∅	7(17%)
3	∅	16(38%)	16(38%)	∅
subtotals	26(62%)	16(38%)	35(83%)	7(17%)
totals	100%		100%	

Table 5: Incidence of lexical blends and other categories in both languages in three groupings. Source: Prepared by the authors (2021).

As it can be observed from the table above, the total number of lexical blends in BP (35/83%) is higher than that in AE (26/62%); this is due to the fact that even if seven (7) occurrences in Grouping 2 resulted in categories other than lexical blends, to make up for it; however, in Grouping 3, sixteen (16) new lexical blends were created in the target language.

As far as the translation strategies presented by Delabastita (1996) are concerned, we have reached the following results:

- Pun into pun: nineteen (19) occurrences (45%);
- Zero into pun: sixteen (16) occurrences (38%);
- Pun into the related rhetorical device: four (4) occurrences (10%), and
- Pun into non-pun (nouns): three (3) occurrences (7%).

These results demonstrate that 83% of all occurrences analysed, thirty-five (35) were effectively “adapted to the local setting” as wordplays (Gottlieb, 1997). Considering the issue of creativity, if, on the one hand, the creators of a video game sometimes produce the names of characters in a vacuum; on the other, translators do not. This does not mean that the task of the latter is free of difficulty and adversity since the particularities and potentialities of the target language, space constraints, and deadlines must be regarded. So, as we have seen, some of the solutions in BP may well look like literal constructions because of similarities across the languages, however, the reasonable number (16 occurrences) of new lexical blends in BP means that the translator(s) was/were as creative as, or even more creative than, the producers of the video game, revealing that transcreation or re-creation was a must. In cases like this in which the name of the character is activated by its image and vice-versa, the need for re-creation is intensified.

5. Concluding Remarks

Based on these results, we reiterate some of the aspects we have already mentioned, and that seems to have contributed to the high quality of the lexical blends transposed into BP in this video game. First, considering the abundance of wordplays in it, this game belongs to the type that requires more creativity than research, thus, demanding engaging and novel outputs, and the translator(s) managed to imaginatively use the higher degree of freedom provided by such a situation. Second, the translation strategies adopted in BP and their subsequent successful outputs seem to be directly associated with the attributes of the translator(s), namely: acquaintance with video games and other genres of popular culture; familiarisation with the particularities and potentialities of the languages involved in this process, and knowledge of the ins and outs of the generation of wordplays, to say the least. In sum, we can infer that the main goal of this study (to verify how the video game lexical blends, as wordplays, had been transposed from AE into BP) has been successfully achieved mainly by the detection of linguistically and pragmatically appropriate outputs, which reveal a noteworthy job of translation, only possible due to well-prepared and committed professionals (localisers/translators). Thus, the lexical blends produced in BP imply not only re-creation (novelty), but also recreation (amusement) for the target players, who undoubtedly have accepted and enjoyed such results, ideally expected from a localised video game.

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Appendix 1: Characters' names selected in AE and their description.

AE	description
1. Ammoconda	A serpent-like creature that fires bullets.
2. Arrowkin	An arrow-shaped creature that fires arrows.
3. Beholster	An eye-shaped creature, holster of many weapons.
4. Blizzbulon	A frozen goo-like being that fires ice projectiles.
5. Bombanshee	A ghostly-like bullet creature that emits short-ranged shrieks, destroying the player's projectiles.
6. Bookllet	A book that fires letter-shaped projectiles.
7. Bullat	A bat-like bullet creature that launch itself on the player.
8. Bullet Shark	A shark-shaped bullet that moves towards the player.
9. Cannonbalrog	A skull-shaped cannonball that rolls around the room.
10. Chain Gunner	A knight-like creature that spins a chain made of bullets.
11. Chance Kin	A bullet-shaped creature with an exclamation mark on its head.
12. Creech	A spider-shaped bullet that fires randomly.
13. Cubolon	A cube-goo-like creature that fires bullets in all directions in a diamond shape.
14. Dragun	A dragon-shaped creature, whose hide is covered with shell casings and a pistol stands out its head.
15. Fungun	A mushroom-like creatures that releases a cloud of bullets.
16. Gattling Gull	A gull-shaped creature that carries a gatling gun.
17. Grenat	A grenade-shaped creature that explodes.
18. Gorgun (The)	A Gorgon that carries two submachine guns.
19. Gummy	A mummy-like creature that rapidly fire bullets towards the players while moving around the room.
20. Gun Fairy	A fairy-like bullet that holds a pistol.

21. Gungeon	A dungeon with an entrance and passages all bullet-shaped.
22. Gunjurer	A priest-like creature that summons bullets.
23. Gun Nut	A knight-like creature holding a sword that fires bullets.
24. Gunreaper	A grim-reaper like creature that has a shotgun-shaped scythe. It hunts the player endlessly.
25. Gunsinger	A priest-like creature that sings, buffing friendly bullet kins.
26. Jammed (Lord of the)	A Grim reaper-like creature that chases the player.
27. Jammomancer	A bishop-like creature that can jam the player weapon.
28. Keybullet Kin	A key-shaped bullet that drops a key if defeated, otherwise it will just run until it escapes.
29. Killithid	A Cthulhu-shaped creature that summons several portals around the room that fire bullets towards the player.
30. Poisbulon	A goo-like being that poisons the player on contact.
31. Poopulon	A poop goo-like being that slides and releases a large amount of spiraling bullets in all directions.
32. Shelleton	A skeleton-like creature that fires shells.
33. Shotgat	A shell-shaped bat creature.
34. Shotgrub	A grub-shaped shotgun shell creature.
35. Shotgun Kin	A shotgun shell-shaped creature.
36. Skullet	A head skull-shaped bullet creature.
37. Skullmet	A head skull-shaped bullet creature wearing a helmet.
38. Spirat	A ghostly-bullet-like bat creature.
39. Spogre	Similar to Funguns, but bigger.
40. Tombstoner	A tombstone-shaped creature that fires cross-shaped bullets.
41. Wallmonger	A wall made of dead bullet kins and weapons.
42. Wizbang	A genie-like creature that summons projectiles.

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Education and the Vernacular in 19th Century Bengal: Translation, Print, and Standardization

ABHISHEK TAH

Abstract

With the introduction of print modalities and the subsequent introduction of modern/western education systems, the questions of language, vernacular education, book production, and translations became important in 19th century Bengal. As the introduction of a new epistemological system in 19th century Bengal necessitated the production of books and translations, several western knowledge texts got translated into Bengali by the efforts of various individuals and institutions. These translations play a pivotal role in producing textbooks in Bengali and represent a site where the structure and vocabulary of the Bengali language got standardised and redefined through printed language and language of translations. This study tracks the translations produced by the collaboration of Fort William College and Serampore Missionary Press, Calcutta School Book Society and Vernacular Literature Society and argues that the translations produced by these institutions gave shape to a kind of Bengali language that represented a class and social hierarchy. This study argues that the translations produced by the aforementioned institutions and the printed textbooks paved a way for the upper-class urban elites to mould the Bengali language in their way (by excluding the colloquial register and language of the masses) to represent their ethos and class hierarchy and identity. This study argues that the translations produced by these institutions, in many ways, were the tools through which the various contesting views on the form and diction of the language of/in print got articulated.

Keywords: Translation Studies, Cultural Studies, Print Cultures, Print History, History of Books, Colonial

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Epistemology, Standardization through Translation, Translation as Knowledge Production, Translation and the Vernacular.

Introduction

The print culture along with the early educational institutions initiated a restructuring of the Bengali language and broadly the epistemology, which in turn, created new alignments and linkages and social identities sought through the language. Bernard Cohn in his book *Colonialism and its Forms of Knowledge: The British in India* (1996) makes a similar argument in terms of the Indian languages in general and this could also be applicable to the emerging scenario in 19th century Bengal. The indigenous intelligentsia had an important role in shaping the language along the new lines for attaining and serving some imminent political situations. As the members of the aspiring section, they had their own interests in shaping the language in a certain way to exert their social hierarchy in the emerging socio-political scenario. While engaging with the various issues related to colonialism, translation, representation and vernacular in Translation Studies, scholars like Tejaswini Nirajnana (1992), Harish Trivedi (1993) Shivarama Padikkal (1993) and V. B. Tharakeshwar (2002) focused on the issues like asymmetrical power relationships in translation, the reception of English language and literature in the colony, questions of nationalism and colonialism, the politics of the advent of literary genres in the Indian languages and literatures and others. These studies argued that the translations in the colonies got employed by the colonizers to represent certain binary of ‘superior’ and ‘inferior’ identity to exert their dominance. The study by Vincemt Rafel (1992), on the contrary, showed how vernacular translation was employed by the colonized to resist colonial dominance. The study by Chandrani Chatterjee (2010) uses the framework of the debates surrounding the ‘Bengal Renaissance’ when she discusses the advent of literary modernity through the translation of literary genres into Bengali. The work by Sherry Simon (2013) opens up a new area related to space and translation where she dedicates a chapter on Calcutta to show how 19th century Calcutta as a renaissance city responded to translations.

However, the studies have not focused much on how the colonized made use of vernacular translations to configure certain questions of social class and identity within their native social structure. The site of vernacular translations might be an important archive for providing new perspectives to the existing knowledge in Translation Studies. The studies in this area mentioned above do not talk much about these issues from the perspective of print history although print and vernacular translations are the important sites through which various issues in the intersection of translation, print, and identity can be addressed. My study takes the question of print into account to see if the intersection of translation and print has something new to offer to the questions of identity and translation. The following sections illustrate how the spheres of education, printed language, and language of translation were intertwined and how the participation of the upper-class elites marked these spheres with a class hierarchy and social dominance. As the spheres of the printing press, printed language and translations were intertwined; the language of printed texts and the language of translations got influenced by each other. It can also be argued that the language of various translations determined the language of the printed texts and the printed language too, in turn, determined the pattern or type of language in translations. If translations were the tools, the printed texts were the modes through which social hierarchy and class identity imprinted the Bengali language in the first half of the 19th century.

Translations, Printed Textbooks and the Questions of Class

This section briefly discusses the early scenario of western education and the initial phases of printed texts and translations in 19th Century Bengal. This section also discusses that mostly there was a participation of the Brahmins, wealthy merchants, and other members of the upper-class section of the society in the emerging scenario of education, print, and translation of textbooks in the 19th century Bengal. A look at the social class of the translators and other influential figures engaged in the spheres of education, translation and textbook production would better validate the argument.

The native intelligentsia that was directly associated with the systems of education, translations, and the printing press assisting its European masters, turned out to be the Brahmin pundits, as a great amount of credibility was accrued to them by the colonial rulers. David Kopf (1969) has argued that the regime of Warren Hastings was paved through a ‘Brahminist liaison’. Hence, the existing parameters of the Bengali language started getting realigned towards a more Sanskritised form. The early composition of books and early education systems, although was initiated by the British, could not escape the native collaboration. The establishment of the Serampore Mission Press (1800) and the Fort William College (1800) accommodated a number of native pundits and intellectuals who played several important roles in shaping the language as modern vernacular (Roebuck 1819). Scholars like Mrityunjay Vidyalankar (1762-1819), Ramram Basu (1751-1813), Ramnath Vachaspati (?-?), Rajiblochan Mukhopadhyay (?-?), who were the erstwhile teachers in various Sanskrit Tols[1] (Roebuck 1819) were the appointed teachers in the college of Fort William. Apart from such participation, the natives were set to establish vernacular printing presses too. The Hindu

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[1] Seminaries of learning for the Hindus in 19th century Bengal.

College (1817) and the School Book Societies were obviously under the management of the urban wealthiest individuals. Kopf has argued that three categories of Bengali literati formed the part of the urban intelligentsia thriving on British patronage – the Persianised Hindu like Ramram Basu (1751-1813), Brahmin scholar like Mrityunjay Vidyalankar (1762-1819) and the descendants of the Calcutta nouveau-riche class of *Banias* and merchants like Radhakanta Deb (1784-1867). People like Dwarakanath Tagore (1794–1846), an industrialist and wealthy individual of his time donated a large sum of money for modern Western education (Shastri 1903). Rusomoy Dutt and Radhakanta Deb were a few of the initiators who played an important role in the establishment of the Hindu College and the School Book Societies. Towards the latter half of the 19th century, the native intelligentsia established a number of reading clubs and libraries to promote education in the public. Landed wealthy patrons like Raja Krishnachandra of Nawadip (1710-1783), the King of Burdwan, Jaykrishna Mukherji (1808-1888) of Uttarpara, Jagadish Sinha of Paikpara opened up their private collections for the public.

Hence, the efforts of the bilingual wealthy elites and the urban literati go hand in hand with the questions of language and its consequent concerns about education, literature, the printed book, and translation. The phase of the early education scenario needs special mention because a great amount of effort was dedicated to produce textbooks in the vernacular. Certainly then, the process of textbook production, as well as the question of vernacular education (to disseminate or replant the terms of western modernity), had to depend upon bilingual conditions. This is a phase where the standards of the Bengali language were getting rearranged with the plural play, interactions, inclusion, and exclusion of Persian, Arabic, Sanskrit, and English. In the following sections, this paper discusses a brief history of the translations carried out by the early educational institutions like Fort William College, the books societies like the Calcutta School Book Societies (CSBS), and literary societies like the Vernacular Literature Society (VLS) and points out how the Bengali individuals associated with these spaces were mostly Brahmins (‘pundits’), wealthy nobles, and members of the upper-class section of the society.

Translations in the Bengali Department at the College of Fort William and the Serampore Printing Press

Printing and publishing in Serampore Mission Press (1800) marks an important phase in the history of the Bengali language, prose, and education. Although the printing activity was initiated by the missionaries and later on utilized by the British government for their purpose, the collaboration and assistance of the local experts and intelligentsia cannot be overlooked in that project. The foundation of the press was laid by William Carey who had come to Bengal in 1793 as a missionary for evangelical purposes.

Carey’s project was made easy by the arrival of four members of the Baptist Missionary Society of England namely Ward, Marshman, Bransdon and Grant with Ward being an expert in printing techniques. Several native scholars and pundits like Panchanan Karmakar (?-1804), Ramram Basu (1751-1813), Mrityunjay Vidyalankar (1762-1819) were chosen as the assistants in the project of the Mission Press to help in many works ranging from setting and creating punches to composing and translating books for the Bengali language. With all these experts and resources, translations and publications of texts became a vibrant affair.

All these initial publications and translations reveal that various translators or scholars used different types of Bengali in their translations. In a way, through these several translations in the first half of the 19th century in Bengal, these institutions could endorse a certain type of Bengali as the standard language of/in print. Sukumar Sen (1998) is of the opinion that the Bengali books written or translated by pundits knowing Sanskrit used to bear the Sanskritic style of the Bengali language. The works of scholars/ teachers like Mrityunjay Vidyalankar used to bear the traces of Sanskritised Bengali whereas Bengali works by Ramram Basu used to bear the traces of Perso-Arabic vocabulary and style.

Tarini Charan Mitra's (1772-1837) language of translation used to carry the traces of English language and style as he was translating from the English language sources. The sources of translations of these translators and scholars were also quite different. While translators like William Carey and Mrityunjay Vidyalankar translated from Sanskrit texts, Ramram Basu used to translate from the Persian texts. As a result, Carey and Vidyalnkar's translations used a type of Bengali that was influenced by the structure and idiom of Sanskrit, while the Bengali used by Ramram Basu was influenced by Persian diction and vocabulary.

There were various other teachers appointed in other language departments in the college of Fort William but some of them came forward to compose books for the Bengali department. Tarini Charan Mitra (1772-1837), Rajiblochan Mukhopadhyay (b?), Munshi Chandicharan (? – 1819) and Haraprasad Roy (b.?) were the notable scholars who contributed to Bengali textbook production, prose and translation to a considerable amount. The languages of these translators too were influenced by Sanskrit and Persian/Arabic vocabulary and structure.

A brief discussion with examples in the following section would be important to support this argument, as these translators had different views on the language of translation which also determined the language of print and its standards.

The Early Translators, Language of Translation, and Types of Bengali in Collaboration of Fort William College and Serampore Mission Press

William Carey's book titled *Kathopakathan* or *Dialogues Intended to Facilitate the Learning of the Bengali Language* published in 1801 shows that he was aware of the various strands of Bengali language used by different social groups as the language of this bilingual book included the colloquial as well as high registers of the Bengali language. Apart from these, at around the same time, he also printed and published the Bengali translation of *The Ramayana* in 1802 written by Krittibas. This translation was a bit influenced by Sanskritised Bengali. Another important book composed by Carey in Bengali was *Itihasmala* (1812). The early book *Kathopakathan* was a bilingual book with Bengali and English texts put side by side. Carey's one more composition *Ithihasmala* or *A Collection of Stories in the Bengali language* included one hundred and fifty stories where some of the stories can be traced back to Sanskrit stories like *Betalpanchabinshati* and some of the stories can be traced back to Persian and Hindustani sources.

However, none of the stories in *Ithihasmala* can be termed as a direct translation from the sources (Sen 1998). The stories in this collection were only collected by Carey but got translated by other Bengali scholars. The type of Bengali language used in this book is lucid and simple. Though this particular book was not prescribed in the syllabus of the Bengali department for its supposed lucid and light contents but this book certainly carries value in being the first-ever Bengali book of stories.

Golaknath Sharma (?-?) was another name in the history of Bengali language and prose known for his Bengali translation of *Hitopadesa* in 1802. Golaknath's knowledge of Sanskrit was not much and his translation of the Sanskrit text was not literal. He rather provided a lucid version of the Sanskrit text in Bengali. Scholars like Sukumar Sen (1998) suggest that Golaknath had even skipped many of the paragraphs from the source text and the spellings of many *tatsama* words were erroneous and twisted. This shows how Golaknath was trying to simplify the complexity of Bengali words derived from Sanskrit. The language of his translation follows a lucid style with occasional usage of colloquial form.

Mrityunjay Vidyalankar was one of the major influential figures engaged in translating into Bengali and shaping the Bengali prose. The first book written by Mrityunjay was *Batrish Simhusana* (1802) which followed the Sanskritised high-Bengali in its prose. The syntax of the language used by him was complex and the use of fewer punctuation marks makes the prose difficult to understand. Tales like *Batrish Simhusana* were quite popular in Bengal as many versions of the same text in Sanskrit were also in circulation. A certain version of *Batrish Simhusana* credited to Kalidasa was also quite popular. Mrityunjay might have had followed one of these texts for his translation. *Rajabali* written by Mrityunjay and published in 1808 is considered to be an original composition but much of the evidence proves it to be a translation of an unknown Sanskrit (?) work. The title page of the work mentions that the book contains materials collected from the language and even at the end of the book the author describes it as *Rajtaranga.* Scholars like Sukumar Sen (1998) and Sajanikanta Das (1988) have argued that the book was a translation of the materials collected from the region and also assume that the name *Rajabali* refers to a book in Sanskrit and *Rajtaranga* was Mrityunjany’s version of it. Scholars like Kopf (1969) think that *Rajabali* represents the various forms of historical mode prevalent among contemporary Hindu literati. *Hitopadesa* published in 1808 was a translation of the popular Sanskrit text. This is almost a literal translation in Bengali which carries a distinct influence on the complex syntax of Sanskrit. Nevertheless, this translation by Mrityunjay was so popular that it was followed by almost all the ten translations of the same text published between 1801- 1810. A bilingual book titled *Vedanata Chandrika* or *An Apology for the Present System of Hindoo Worship* is also credited to Mrityunjay published in 1817. Mrityunjay's use of highly Sanskritised Bengali with a complex syntax is pointed out by many scholars like Sukumar Sen (1998).

One of his most famous books is the Bengali translation of *Aesop's Fable* published in 1803 to be used in the Bengali classes of Fort William College. The collection which features the Bengali translation is titled *Oriental Fabulist* which was a project supervised by John Gilchrist, a teacher in the Hindustani department. This book contains the English text and its translation into six languages like Hindustani, Persian, Arabic, Brajbhasa, Bengali, and Sanskrit. The entire book is printed in Roman script with the title reading as *The Oriental Fabulist* or Polyglot Translations of Esop's and other Ancient Fables (1803). The introduction written to this by Gilchrist mentions that Tarini Charan translated the text not only in Bengali but also in Persian and Hindustani. Tarini Charan's Bengali translation reveals that his prose was easy to read, lucid and simple although in some places his Bengali seemed to be influenced by English syntax. Appropriate and apt use of punctuation marks in his prose made it easy to understand. At around the same time, he translated another book in collaboration with Radhakanta Deb (1784-1867) and Ramcomul Sen (1783-1844) titled *Nitikotha* (1818) or *Fables in the Bengalee Language*, for use in schools. This was a collection of tales from English and Arabic and translated into Bengali for CSBS. Munshi Chandicharan's *Tota Itihas* got published in the Serampore press in 1805 as a text prescribed in the college of Fort William. The tales included in this translation were taken from the Sanskrit text *Sukasaptati*. This book was a translation from *Tota Kahani* in Hindustani by Haider Buksh which was actually also a translation of a Persian text. Sajanikanta Das mentions:

Tota Kuhanee a translation into the Hindoostane tongue, of the popular Persian tales entitled *Tootee Namu*, by Sueyeid Huedur Buksh Hueduree, under the superintendence of John Gilchrist… printed at the Hindoostanee Press… (1988:177).

The language of Chandicharan's prose is lucid, simple, short containing many Perso-Arabic words. The Bengali prose used by Chandicharan followed the grammatical conventions of Sanskrit but kept the simplicity of language intact.

Haraprasad Roy (?-?) was also another language faculty in the college of Fort William. He translated a book titled *Purushpariksha* in 1815. This book was a translation of a Sanskrit book bearing the same title written by the Maithili poet Vidyapati. The influence of Sanskrit syntax and usage of complex diction was quite discernible in this book as it was a translation from Sanskrit.

The joint publications of Fort William College and Serampore Missionaries mark a distinct phase of the history of Bengali books, prose, and translations in some way. Literary historians like Sajanikanta Das (1988) suggest that the influence and relevance of Fort William and Serampore books started to die down by 1815 as learned Bengali scholars and socially/Economically influential individuals appear in the scenario and contribute largely to vernacular elementary and higher education. Hence, the establishment of societies and institutes like Calcutta School Book Society, Calcutta School Society, Hindu College etc. brought in a new phase which can be seen as the indigenous intelligentsia's response to negotiate and reconfigure some of the aspects of education, language, translation and book production. As the indigenous intelligentsia sought to spread education in vernacular, a lot of translations had been done from the western knowledge texts of science, mathematics, biology, natural history and many others. The activities of the Calcutta School Book Society remain immensely important in this respect. The following section discusses the book productions and translations of the CSBS.

Calcutta School Book Society and the Production of Translations

The role of the Calcutta School Book Society (established 1817) has largely been ignored in the history of Bengali vernacular education, the history of books and the history of translations in terms of their importance accrued to the history of English education initiated in Bengal in 1835. The establishment of School Book Society and Calcutta School Society (est. 1818) in the vernacular education scenario of contemporary Bengal marks a departure from the existing patterns and practices of elementary/school education. Society can be viewed as a response of the Bengali intelligentsia, both Hindus and Muslims, to the intellectual conditions created by the British education institutions like the Fort William College. Calcutta School book Society (CSBS) was one of those few exemplary institutions where the participation of the Muslims and Hindus to promote the cause of education in the vernacular (Bengali) could be witnessed. In this sense, the formation of the society can be viewed as an "act" of translation too, where a particular ideal set by the British education system was altered, modified, and transformed by the Bengali intelligentsia to suit their purpose. With the beginning of the new school system initiated by Calcutta School Society (CSS), the idea of producing appropriate secular textbooks in the vernacular stemmed up. The upper-class Hindu and Muslim elites came forward to support the idea of promoting a secular vernacular elementary education in Bengali.

Followed by its establishment the School Book Society had sanctioned a bulk of grants for the spread of textbooks in various schools. This phase of textbook production brought a change in Bengali language education and laid one of the foundations towards the discourse of modernity. Shibaji Bandopadhyay (2013) has discussed how the grant for translation and production of textbooks in the Bengal presidency was much higher than Bombay and Madras presidencies because there was a detailed outline and estimation of books prepared in Bengal and a grant of some particular amount was asked from the government.

Bandopadhyay (2013) has also discussed how the first phase of the learning curriculum was full of moral tales, tales about ethics and of course moral lessons of overwhelming importance and influence of 'education' in one's life. The first of the books to be published by the School Book Society was Nitikatha (1818), composed by three Bengalis Ramcomul Sen, Tarini Charan Mitra and Radha Kanta Deb and *Hitopadesh* (1820), composed and edited by Ramcomul Sen. John Bunyan's *Pilgrim's Progress* was translated into Bengali by Felix Carey. Books on sciences in general and Physics, Chemistry in particular also started getting published from 1825 onwards. A lot of bilingual books started getting published around this time as well. William Yates' *Padartha Vidaysar* (1825) is one such bilingual book written in the mode of conversation. Yates' another bilingual book published in 1833 was *Jyotirvidya* which is a translation of a book on astronomy by David Brewster. A bilingual textbook titled *Anecdotes of Virtue and Valour or Sadgun o Birjer Itihas* got translated into Bengali in 1829. The name of the translator was not mentioned but scholars like Sen (1998) assume that book was translated by J. C Marshman. In an article on the 19th century Bengali prose Swapan Chakravorty (2004) discusses the situation of various books and compilations where there was a play of the heteroglot:

Reading Bengali in a Romanised text was a minor matter compared to the spate of printed books that could summon up an unsettling heteroglot world of mixed characters, translations, and socio-linguistic registers. Besides dictionaries, vocabularies and readers, there were bilingual editions of textbooks... (Chakravorty 2004: 207).

A lot of books on history were translated around the third and fourth decade of the 19th century in Bengal. Sukumar Sen (1998) comments that around this phase composition of history books held an important position among the textbook composers; two books on the history of India and Bengal by Marshman were the most preferred source for the authors of history textbooks like Gobinda Chandra Sen, Gopal Lal Mitra, Khetramohan Banerjee, Ishwar Chandra Vidyasagar et al. Sukumar Sen (1998) also mentions that the only book of history in this phase which was not a translation was Dhekial Phukan’s *Assam Buronji* (1829). All other books of history composed in this phase were translations of Marshman’s books. Gopal Lal Mitra’s *Bharatbarsher Itihas* (1840) was one of the first translations of Marshman’s History of India. The book by Mitra was published under the patronage of the Committee of Public Instructions.

Gobinda Chandra Sen’s *Bangalar Itihas* (Vol I) published in 1840 is also a translation of Marshman’s *History of Bengal*. Vidyasagar’s *Bangalar Itihas* (Vol II) published in 1848 is also a translation of Marshman’s *History of Bengal*. Vidyasagar’s translation can be seen as a continuation of the translation started by Gobinda Chandra as Vidyasagar had translated the last nine chapters of Marshman’s book.

The Vernacular Literature Society: Translations for a Vernacular Domestic Literature

The idea behind establishing the Vernacular Literature Society (VLS) or *Bangavasanubadak Samaj* (roughly translated as ‘Society for Bengali Language Translation’) was to promote more translated educational and literary texts for a larger section of people in the Bengali society. The society came into existence in 1851 collaborated by missionaries, British officials and Bengali intelligentsia alike to publish appropriate, easy and cheap texts in translation, which would best suit the aforementioned objective.

Scholars like Abhijit Gupta (2011) argue that the purpose of establishing the VLS might have been to bring in publications of more refined standards as opposed to the popular publications and genres of Battala and their supposed ‘vulgarity’ and ‘obscenity’. The argument might be valid as we see in one of the first books *Lord Clive* (1852) published by the society. In the preface of the book, the translator Harachandra Dutta asserts the superiority of the works published by the VLS and takes a dig at the popular literature saying “much of the literature thus provided for the people is confessedly pernicious in its character” (Quoted in Sen 1998: 59).

Vernacular Literature Society and the Popular Translations: Shaping Domestic Literary Taste

When VLS made its appearance in the scenario of publishing in the vernacular, the overall interest and motivation for vernacular education and publication were on the decline and a number of British scholars and officials had been against the idea of translating anything from English into Bengali as they thought the Bengali tongue was incapable of expressing the subtler thoughts expressed in English and they argued for educating the natives in English itself (Gupta 2011: 153). In a note on their plan, the committee revealed that they planned to translate and publish those valuable books which are generally left out by the societies like ‘Calcutta Christian Tract and Book Society’ (1823), Calcutta Christian School Book Society’ (1839), Christian Knowledge Society’, School Book Society or Asiatic Society.

The Vernacular Literature Society was, in some sense established to complement the activities of various institutions and societies promoting vernacular education and translations. The members of the society consisted of indigenous wealthy people like Jaykrishna Mukherjee, Rusomoy Dutta, Prasanna Kumar Tagore et al, indigenous scholars like Vidyasagar, Radha Kanta Deb et al, missionaries like James Long, J. C. Marshman et al and British officials and enthusiasts like Marquis of Dalhousie (Patron), J. R. Colvin (as President), H. T. Buckland, H. V. Bayley, J. A. Crawford, W. Seton-Karr, H. Woodrow (as treasurer) and Hodgson Pratt (Secretary) et al.

With the objectives of the committee directed towards translating and producing cheap books, the society set out to execute its ambitious plan of translating classics from English for mass circulation under the series of ‘Bengal Family Library’ or *Garhastya Bangala Pushtak Sangraha.* The project of the society was to produce and circulate a suitable ‘vernacular domestic literature’. The society had a set of rules for the selection of texts to be translated as well as for the method of translation to be followed. James Long in his *Returns* thus describes:

This Society was established in 1851 to publish translations of such works that are not included in the design of the Tract or Christian knowledge Societies on the one hand, or of the School Book or Asiatic Societies on the other, and likewise to provide a sound and useful Vernacular Domestic Literature for Bengal (Long 1859: LIV).

VLS and its Method for Suitable Bengali Translation

One of the first publications to have been brought out by the society was a translation of *Robinson Crusoe* by John Robinson in 1852 as *Robinson Crusoer Bhramanbrittanta.* The translation was aimed to suit the conditions and context of *the* Bengali language. In order to bridge the cultural gap and connotation, Robinson Crusoe is represented as someone from Calcutta. Pratt writes about the features of the adaptation and the public reactions to it as follows:

On the ground that the paramount object was to bring the story home to the understanding of a Bengali public, we did not hesitate to change the scene, to make Robinson Crusoe the son of an Armenian merchant living in Calcutta and to wreck him on one of the islands of the Eastern Archipelago… The beauty and point of the Story were, I contend, in no way affected by a change of this sort, while on the other hand it made the story much more *real* to the reader than the description of a voyage from Hull to London could have been. But these liberties with De Foe's text were considered by the majority of the Committee in bad taste, and *non-adaptation* became the rule of the Society (Pratt quoted in Gupta 2011: 6).

Edward Roer was a European writing and translating in Bengali. Roer translated Charles and Mary Lamb’s Tales from Shakespeare into Bengali in 1853. He apparently translated nine of the abridged stories from Lamb’s Tales - *Jhor Brittanta* (The Tempest), *Nidagh Nisith Swapna Bibara*n (A Midsummer Night’s Dream), *Benice Nagario Raja* (Merchant of Venice), *Lear Raja (King Lear*), *Hemlet* (Hamlet) etc. were among the ones translated by him. Sukumar Sen (1998) is of the opinion that the language used by Roer was simple, colloquial, and easy. Sen also mentions about Roer’s introduction to the translation to describe how Roer had to deal with two different registers of the language, i.e. *sadhu*

(Sankritised Bengali) and *chalit* (Colloquial Bengali) in translation:

"…if I follow a Sanskritised register, the mass would not be able to understand it and if I use ordinary/popular language, the pedants would frown at it. Considering this, I have decided to follow none of these registers at a stretch and I have mostly tried to achieve a middle ground." (Introduction by Roer quoted in Sen 1998: 61).

Another important translator for the society at that point of time was Ramnarayan Vidyaratna (?-?) best known for his translation of the French novel *Paul et Virginie* (1787) into Bengali as *Pal O Barginia Itihas* in 1856. Vidyaratna's other translation was from Sanskrit *Hitopasdesha* into Bengali as *Hitkathabali* in 1861. He translated the first three parts of the text. There were three more books translated by Vidyaratna according to Sen (1998) – *Gopalkamini* (1856), *Satyachandradoy* (1855), and *Advut Itihas* (1857). The sources of these translations have not been much discussed but the work *Advut Itihas* (1857) seems to be a translation of Parley's *Wonders of History*. Ananda Chandra Vedantabagish's translation of Somdeva's *Katha Saritsagar* into Bengali was published in 1857 as *Brihatkatha.* The work was an abridged translation of the source text. His other translation too was from Sanskrit and he translated Kalidasa's work as *Shakuntalopakhyan* (1858) into Bengali. The most prolific and popular translator of the society was of course Madhusudan Mukhopadhyay who had to his credit no less than seventeen translations. Madhusudan Mukhopadhyay is the translator of the majority of the translations published by the society under the Bengal Family Library Series and it was quite probable that he would be appointed the assistant-secretary to the society. His translations include Andersen's stories like Chinese Nightingale etc. (*Chin Desiya Bulbul Pakshir*

Bibaran, 1857), Mermaid (*Marmet*, 1857), The Ugly Duckling (*Kutsit Hangsa Sabak o Kharbakayar Bibaran*, 1858), Wild Swans (*Hamsa Rupi Rajputra,* 1859), The Tinder Box and The Emperor's New Cloth (*Chakmaki Baksha o Apurba Rajbastra,* 1867) and Great Klaus and Little Klaus (*Choto Kilas Bodo Kilas*, 1860). He also translated Percy's Anecdotes (*Manroramya Path,* 1857), and Kriolf‟s Fables (*Krilfer Nitigalpa,* 1870). His historical and biographical works and translations include *Jahanirar Charitra* (1858), *Nurjahan Ragginr Jibanbrittanta* (1857), *Mujahid Shah* (1859), *Ahalya Haddikar Jiban Brittanta* (1858) etc. Historical book like *Decline and Fall of the Roman Empire* by Edward Gibbon was also commissioned by the society for translation which was done by Hemanga Chandra Basu as *Musalmandiger Ovyudoyer Sonkshep Biboron* (1865).

Conclusion

The discussions above reveal how there was a marked difference in the kind of Bengali written by a Sanskrit pundit like Mrityunjay Vidyalankar (a Brahmin) and a Persian munshi like Ramram Basu (a Kayastha). While Mrityunjay's Bengali owed its origins to Sanskrit texts and style, Ramram Basu's writings revealed a Persian influence. While the majority of the Bengali textbooks produced in the Bengali department of the College of Fort William were translations from Sanskrit, the textbooks produced by the CSBS were translations from English knowledge texts and literature. The language of the textbooks produced by CSBS mostly contained what is generally termed as 'missionary' prose. As most of the textbooks commissioned by CSBS were composed in Serampore Mission Press, the textbooks and translations developed prose, which was looked down upon by the Bengali pundits of Fort William College. The missionary prose and translations generally made use of the repertoire of the *chalit* (colloquial/in use among people) Bengali which was very different from the *sadhu* (standard/respectable) Bengali developed by the Brahmin pundits. The purpose of the CSBS textbooks was to reach out to varied sections of school students. Hence, the language of translation in these books was lucid and simple compared to the complex structure of the Brahmin pundit's Sanskritised Bengali. The translations and books produced in Fort William, on the other hand, were meant for higher education, i.e. college students. Interesting to observe here is that, apart from the issues of class in the spheres of print and translation, there was also a divide on the basis of Hindus and Muslims in terms of their participation in the spheres of print, education, and translation.

Throughout the first half of the 19th century, we hardly come across any Bengali Muslim translator in the sphere of education. The sphere of higher education reveals certain issues about the representation of class through language. As mentioned earlier, the language promoted by the Fort William pundits was quite complex in terms of vocabulary and structure. This partly might have been the Hindu upper-class strategy to keep their exclusive dominance intact in the higher learning system. The role of textbook production has been seen by scholars like Gauri Viswanathan (1989) as a mode of perpetuating the superiority of Western knowledge and English education with the agency of native intelligentsia. However, the negotiations and modifications that the various reader groups made in their reception of these texts got overlooked. The modifications of most of the western knowledge texts through translation in the emerging scenario of education prove how the native response negotiated with the texts. The sphere of textbook production was also channelised by the native intelligentsia to reconfigure certain questions of identity and class within the native social structure. The phenomenon of textbook production reveals how the Hindu upper-class *bhadralok* shaped the Bengali language in a Sanskritised way (through print, education, translation, and book production) and turned it into an exclusive medium of exhibiting their class hierarchy.

The Vernacular Literature Society and its translations were aimed at reaching out to the general public. The translations commissioned by the CSBS were translations of mainly educational textbooks including knowledge texts and some literary texts from English literature. The translations commissioned by the VLS on the other hand were meant for the consumption of the general reading public. These translations however were aimed at providing a refined 'domestic' reading material, which distanced itself from the 'vulgar' literature produced by popular printing presses. This suggests that a certain amount of effort was employed by the upper-class Hindus through print and language (in which translation was an inevitable tool) to keep intact the idea of gentility and class distinctions. The upper-class Hindus took considerable care to make sure the circulation of these 'refined' and 'healthy' books in the appropriate social groups. One of the important aspects of VLS is the question of the participation of Muslims in this society.

The members of the society were missionaries, upper-class Hindu intelligentsia and British officials with hardly any Muslim representation. In terms of choosing their sources, the translations commissioned by VLS showed a general interest in English texts. Although most of the translations published by the society were done by upper-class Hindus like Madhusudan Mukhopadhyay, Ramnarayan Vidyaratna et al, the language of these translations was not necessarily sanskritised. The style of Bengali prose that was created and endorsed by the VLS was in many ways different from both the prose composed by the missionaries and the Sanskritised prose produced by the Brahminic Hindu elites. The traits of this prose can be best understood by the comments made by Roer while translating Lamb's *Tales*. The idea of Roer to strike a middle ground between Sanskritised 'high' Bengali and the popular/colloquial Bengali sums up the kind of prose that got formulated through the Society's translations and publications.

Another interesting aspect that comes up from the discussions is that VLS and its efforts tried to include wider social classes in the sphere of print and literature. The plans of VLS for wider circulation of its materials even in District towns and villages through various modes suggest that efforts were made to represent the various social groups. The translations published by the Society almost consciously tried to do away with the Sanskritised 'high' register of the Bengali language and tried to strike a middle ground for the ease of reading and understanding. However, by the end of the 1860s, the Society's activities and translations had been on the wane and Society's objective of producing 'original' fictional works as well as translations in Bengali got diverted and abandoned. The variety of Bengali language shaped by VLS was not paid much attention to by later authors in the Bengali literary sphere. Publication of the first novel *Durgeshnandini,* in a highly Sanskritised Bengali by Bankimchandra Chatterjee (1838-1894) in 1865 effectively put a closure to the entire project of VLS and other contemporary societies which had so long been instrumental in shaping a more lucid and popular version of the Bengali language through textbook production and translation. The use of 'high' Sanskritised Bengali in print, translations, and literature came to represent the new ethos of social class and distinction.

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The Importance of Discourse Analysis in Translation from Students' Perspective[1]

ABDUL-MALIK SAIF AL-SELWI

Abstract

The main purpose of this study is to investigate the awareness of Yemeni translation students of the importance of discourse analysis (DA) in translation. It has been conducted to find out the role of DA in enhancing students' translation and its influence in improving their translation. For this purpose, a questionnaire was designed as the instrument to investigate the students' awareness of DA importance in translating process. Third- and fourth-level students from three Yemeni universities were chosen to answer the questionnaire. The results reveal that Yemeni students have an orientation of the importance of DA in translation; they are aware of the role of DA in translation. The study concludes that understanding DA is one of the golden keys for successful translation. It is a very important course, which translation students should take and indispensable to the translation field. So there is a strong link between DA and translation. The study recommends that DA be a part of university curricula and translators' training, and students should take a practical part with translation to apply the analysis of a text.

Keywords: Applied Linguistics, Discourse Analysis, Translation, Yemeni Students.

1. Introduction

Applied linguistics is an interdisciplinary academic discipline, which identifies, investigates, and offers solutions to language-related real-life problems. It has applications in several areas of

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language study, including language learning and teaching, the psychology of language processing, discourse analysis (DA), stylistics, corpus analysis, translation, and interpretation (Cook 2003).

Translation used to be considered a part of applied linguistics; a leading branch, which plays a major role in applied linguistics. It continues to be influenced by developments there and also plays its own role in the development of applied linguistics. However, since the second half of the 20th century, Translation Studies started to be recognized as a separate discipline in its own right. According to Cook (2003) Translation Studies is regarded as an independent discipline. Translation is an autonomous discipline since the 1970s (Holmes 2000).

There are numerous definitions of translation. Writers, thinkers, linguists, translators, philosophers and pioneers in translation introduce different definitions according to their perspectives. It is an operation performed on languages. It is “a process of substituting a text in one language for a text in another” (Catford 1978: 1). It is the written or spoken rendering of the meaning of a word, speech, book, or other text, in another language (The New Oxford Dictionary of English, 1998). It is the changing spoken or written words into another language (Webster's Dictionary, 2016). Nida (1984) points out 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” (38). Robinson (1997) views translation “as a type of learning, arguing that when translating, learning is achieved whether consciously or unconsciously as a result of different complex processes that take place along with translating" (2). He goes on to add that translation “is considered a problem-solving activity that is usually exercised in new cultural, social, and textual conditions" (51). Richards & Schmidt, (2002) define translation as “the process of rendering written language that was produced in one language (the Source Language2) into another (the Target Language2), or the target language version that results from this process” (563, *original highlighted*). Translation is, therefore, a lively way to transfer any message to different languages. It is the most important means of communication between different countries with different cultures in the age of globalization.

In field of translation, students are required to study different courses such as DA which help them to make a good translation. They need also to know the relationship between translation and DA. Translation is related to the other branches of applied linguistics. DA is also a branch of applied linguistics and one of those branches which plays an integral role in the translation process. Therefore, for translation to be professional, translators are required to acquire a good knowledge of DA.

We notice that the problem emerges from the fact that the majority of Yemeni students of translation do not have enough knowledge of the importance of DA in the translation process. DA is considered a golden key to produce a good translation because it deals with every single detail in the text. The problem lies also in the application of DA during the translation process; the students do not analyse the text when they translate. They neglect the importance of text analysis and how it is a fundamental step to understanding the text to be able to produce a professional translation. Students at the department of English Language and Translation need to know that DA is a very important course. They have to be aware of its significance in the translation process. Translator education requires detailed comprehension of linguistic rules and practices; hence the reason, why within the departments of

English Language and Translation, importance is given to DA courses. Consequently, this study investigates the influence of DA in the translation process from students' perspectives, and how it plays a major role in building an understanding of a text. Besides, it examines why students should be made aware of the importance of DA in translation, and what kind of problems they may encounter in applying DA to translating.

2. Research Questions

This study seeks to find answers to the following questions:

1. What is the degree of Yemeni translation students' awareness of DA role in translation?
2. How do Yemeni translation students deal with the text through their translation process?
3. How does DA facilitate the translation process?
4. What kind of problems do students face during their application of DA in translation?

Considering specifically these questions, the present work intends to verify how DA is related to translation from the perspectives of Yemeni students and the kind of problems they face during the use of DA.

3. Literature Review

3.1. DA: Beyond the Sentence

The study of discourse is known as DA. "It refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts" (Slembrouck 2003: 3). It is also concerned with language in use in social contexts, and in particular with interaction or dialogue between speakers (Bahrami 1999). It is one area of linguistics, which goes beyond the scope of grammar, and "it is about how sentences combine to form texts" (Salkie 1995: IX). According to Richards and Schmidt (2002), grammar talks about the rules a language uses to form grammatical units such as clause, phrase, and sentence, but discourse normally talks about larger units of language such as paragraphs, conversations, and interviews. DA is “the study of how sentences in spoken and written language form larger meaningful units such as paragraphs, conversations, interviews, etc.” (Richards & Schmidt 2002:161).

DA is characterized by many linguists as the analysis of language above the level of the sentence. For example, Newmark (1988) pointed out that DA can be defined as “the analysis of texts beyond and above the sentence - the attempt to find linguistic regularities in discourse” (54). Similarly, Guthrie (2001) argues that DA can be defined as “a process of investigation by which one examines the form and function of all the parts and levels of a written discourse, with the aim of better understanding both the parts and the whole of that discourse.” (255). A more elaborate explanation of DA is introduced by Tracy and Ashcraft (2001), who believe that DA examines how people present themselves, arrange relationships, and consign responsibility and blame. Also, they explicate that it relates to a range of fields, such as psychology, education, and linguistics.

DA is, therefore, an approach to studying a language that is informed by modern linguistics. As those concerned with human language, students of Scripture can derive much benefit from the concepts and methods of this discipline (Kelley 2016). Jaworski & Coupland (1999, as cited in Brown 2006) maintain that DA examines the organisation of language above the level of the sentence, particularly with regards to its social context.

Yinxiu Ji (2015) presents a detailed history of DA. According to him, DA is a new branch of linguistics, and it got its independence at the end of the 1960s and the early 1970s. He defines it as the study of the relationship between language and its context. He said that all of the language studies should be between discourse frameworks, otherwise there is no linguistics.

In Europe, Michel Foucault (1926–1984), the French historian and philosopher, became one of the key theorists of the subject and wrote *The Archaeology of Knowledge and the Discourse on Language* (1972). Since the 1970s, Foucault´s works have had an increasing impact, especially on DA in the social sciences.

McCarty (1978, as cited in Farahani 2013) explains that DA is a "discipline which concerns with the study of the relationship between language and the context in which it is used. In other words, Discourse Analysis is a branch of applied linguistics, which investigates the study of language in use" (112). As McCarty goes on to explain; "This field of study grew out of work in different disciplines in the 1960s and 1970s, including linguistics, semiotics, psychology, anthropology, and sociology" (5). Therefore, DA relates to a range of fields, such as psychology, education, linguistics, and translation.

3.2. DA and Translation

One of the most interesting fields of study which has been recently affected by DA is a newly-born discipline called translation studies. This new area of research which is gaining strength delves into the systematic study of translation. It is assumed that DA and Translation Studies have much in common. Some of the areas of research, which have been affected by DA are Halliday's systematic functional grammar, Juliane House (2015) model of translation quality assessment and Katharina Reisis text typology in translation. In his systemic functional grammar, Halliday (1978) considers language as communication and seeks to investigate a "theoretical framework to uncover what situational factors determine the usage of linguistic elements" (32).

Literature shows a close relationship between DA and translation. One of the most important and pervasive developments in translation studies over the last forty years or so has been the influence of DA upon the approaches of translation. There seem to be a lot of possible points of contact between translation and DA, for the reason that translation is essentially a branch of applied linguistics. According to Trosborg (2000), translation has been influenced by this recent development in DA. It has changed from a concern with isolated words to text in a situation with emphasis on cultural background. Cohesion has always appeared as the most useful constituent of DA that is applied to translation.

Pym (1992) shows the development of DA in translation. He maintains that the general attention to DA developed in the 1970s has found applications in translation theory in the 1980s and into the 1990s. In the same vein, Munday (2006) states that

> The integration of discourse analysis in Translation Studies (TS) goes back to the functionalist theories of translation. The discourse analysis approach to TS applied Michael Halliday's register analysis model, which was mainly used to analyse the pragmatic functions of linguistic elements in both ST and TT (73).

Alvesson and Kärreman (2000) argue that the translator needs to acquire the various levels of knowledge and abilities which constitute the translating process such as reading, reflection, research, interpretation and writing. The other two relevant strategies in the translation process are 'the macro and microtextual analyses'. The macrotextual analysis includes contextual analysis at its two levels: (i) textual (cohesion and coherence at discourse level), and (ii) co-text or genre (where the context of the situation is taken into account).

According to McCarthy (1991, cited in Yinxiu Ji 2015: 135), DA has a key role in translation which can be used not only to survey linguistics, sociology, and communication but also to analyse the texts carefully and decompose them. Indeed, DA is an appropriate tool for translators to understand the source text (Shahsavar and Naderi 2015). Maria (n.d) states that "since translation is essentially a linguistic phenomenon, there seem to be a lot of possible points of contact between Translation Studies (TS) and Linguistics. These possible points of contact include textual questions, as approached by Discourse Analysis" (1).

Newmark (1988) expresses his view with reference to the unit of translation:

> There is at present a confusing tendency for translation theorists to regard the whole text, the basis of discourse analysis, as the unit of translation (UT), which is the opposite of Vinay's and Darbelnet's original concept. Vinay and Darbelnet define the unit of translation as 'the smallest segment of an utterance whose cohesion of signs is such that they must not be separately translated - in other words, the minimal stretch of language that has to be translated together, as one unit (54).

Whereas DA examines a text as a whole in its relations and cohesion at all levels higher than the sentence, the whole text is the only real unit of translation. According to Newmark (1988)

> Now, since the rise of text linguistics, free translation has moved from the sentence to the whole text. It is a futile, unprofitable argument, though it has a certain truth in crudely reflecting two opposing attitudes towards

> translation. In the last fifteen years, the argument has been revived by those who maintain that the only true UT is the whole text. This view has been underpinned by the vast industry in discourse analysis, or text linguistics, which examines a text as a whole in its relations and cohesion at all levels higher than the sentence (54).

Moreover, Delisle (1988) adds that “better than any analysis of a single language, translation demonstrates the fact that in discourse a word can have a completely different meaning from the one normally associated with that word taken in isolation” (47).

To sum up, there is a strong link between DA and translation in different aspects. Translation has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts, so DA offers good help for translators; it is like a guide during their translation. When students want to translate a text, they need to have a comprehensive understanding of the text so they can produce the best translations possible.

3.3. DA Course in Yemeni Universities

At most Yemeni universities, especially in the last ten years, courses such as *Introduction to Linguistics*, *Text Analysis,* and DA have started to be offered in English language and translation departments. The logic behind this is to help students better cope with translating and interpreting problems. DA course provides students with the ground to practise their linguistic skills and capabilities both in written and spoken discourse. It covers fundamental concepts and methods in DA from formal and functional perspectives. In it, several approaches that describe and explain the structure and function of spoken and written discourses should be discussed. It also helps students to find out what is it that makes discourses coherent, so students should know the different cohesive devices. The course examines both the formal and contextual features of discourse and how it is that language users successfully interpret what other language users intend to convey.

Table 1 presents information about the availability of this important course in the English language and translation departments (BA English programme that consists of 4 levels) of some Yemeni private universities.

No.	University	Availability of the Course	Level	Semester
1.	Queen Arwa	Available	3	1
2.	Yemenia	Available	3	2
3.	Yemeni Jordanian	Available	3	1
4.	Science & Technology	Not Available	-	-
5.	Yemen	Available	4	2
6.	Modern Sciences	Available	4	1

Table 1: The availability of DA courses in select Yemeni private universities (translation departments)

From Table 1, it is noticed that most Yemeni universities offer this course either at the 3rd or 4th level. However, students of the 4th level at the University of Science and Technology do not take this course. According to them, they have an idea about it within some other courses, so they still have some knowledge of DA.

There are also other reasons why DA has been increasingly considered as a fundamental course in translation education. Most of these reasons are presented by Van Dijk (1997). Here is a summary of these reasons:

a. Understanding words and sentences, texts and utterances, studied in isolation from the real world or the invented examples and case studies are not enough to grasp the intended meaning originally produced by the author in the ST (source text).

b. After 1980s, the intention in linguistic studies shifted from structure towards a study of function and interaction.

c. With the improvements in technology the verbal interaction and communication started to gain importance (teleconferencing, internet, multimedia usage, etc.).

d. DA provides the ideal basis for linguistic analysis in translation. It involves language use, cognition, and interaction.

e. Not only in Translation Studies, but also when the developments in linguistics are considered, it is understood that an ideal translation requires transfer from at least two cultures which include a detailed comprehension of sign systems, communicative acts, inferences and the cognition experienced in textual analysis. Translation received a new approach with the analysis of pragmatic, semiotic, social, cultural, and psychological dimensions of translation.

4. Research Methodology

4.1. Subjects

This study intends to examine and investigate the awareness of Yemeni students of translation in some private Yemeni universities in Sana'a of the importance of DA in translation. It was carried out in three private universities Queen Arwa University (QAU), Yemeni Jordanian University (YJU), and University of Science & Technology (UST). The community of this study is, therefore, the third- and fourth-level translation department students of those three universities. The logic behind choosing these two levels is that students study DA at 3rd or 4th levels. As Table 2 shows, the total number of the sample is 89 (male and female) students, but only 54 attended at the time of implementing the instrument.

No.	University	Level	Total number of the students	Attendants
1.	Queen Arwa (QAU)	Third level	8	4
		Fourth level	30	22
2.	Yemeni Jordanian (YJU)	Third level	15	7
		Fourth level	28	15
3.	Science and Technology (UST)	Fourth level	8	6
Total number of students			89	54

Table 2: The total number of subjects

4.2. Study Instrument

The instrument which was implemented to conduct this study was a questionnaire. Questionnaires are popular means of collecting data with closed- and/or open-ended items. Their popularity is due to the fact that “they are easy to construct, extremely versatile, and uniquely capable of gathering a large amount of information quickly in a form that is readily processable” (Dörnyei 2003: 1). The layout of the questionnaire comprises 11 items related to most aspects of the study (see the Appendix). It contains two parts; each part involves close-ended questions which provide five degrees of agreement and disagreement. The first part is concerned with the importance of DA in English-Arabic translation and it includes 6 statements. The second part focuses on DA problems and difficulties that face translation students; it involves 5 statements. The questionnaire includes a five-point Likert scale of agreement, “Strongly Disagree”, “Disagree”, “Uncertain”, “Agree” and “Strongly Agree”. Moreover, an open-ended question was added at the end for students to add any other comments on the topic.

4.3. Procedures

At the initial stages, the questionnaire was designed, revised and validated. After that, the responses of the questionnaires were quantified by assessing the numerical value to each category of the Likert-type scale which is used to measure the students' attitudes towards something. Each level was attributed a number from 1 (Strongly Disagree) to 5 (Strongly Agree), respectively, to make it easy for both students in the administration stage and the researcher in the data analysis stage. The subjects were asked to circle a number (only one) that they consider most appropriate under those five levels of agreement. In the administration stage, the questionnaire was conducted among the students in some Yemeni universities in Sana'a which are QAU, YJU, and UST. Numerically, the samples of this study were 54 students (male and female) from those three universities who attended at the time of conducting the questionnaire. All of them were from the third and fourth levels. The questionnaire was administered during the second semester of the academic year 2017-2018. The researcher guided the respondents both in English and Arabic, to make it easy for them to comprehend completely the items and any difficult words.

4.5. Methods of Data Analysis

Both the quantitative and qualitative methods were used in the present study. The analysis of the quantitative data was conducted by employing descriptive statistics and by using appropriate statistical tools. In other words, the quantitative information was collated, tabulated and percentage analysis was carried out by using appropriate software statistical package for windows, i.e. Statistical Package for the Social Sciences (IBM SPSS Statistics 23, 2015). The frequency, percentage, mean and standard deviation were found for each item.

On the other hand, with qualitative information, the researcher has adopted a general inductive approach for qualitative data analysis to analyse the transcriptions of the qualitative question for major and important emerging themes.

5. Results and Discussion

5.1 Quantitative Data

5.1.1 The importance of DA in English-Arabic Translation

No.	Item	Strongly Disagree		Disagree		Uncertain		Agree		Strongly Agree		Mean Score*	Std. Deviation
		N	%	N	%	N	%	N	%	N	%		
1	DA is an important part of translation process.	0	0	0	0	1	1.9	14	25.9	39	72.2	4. 7	.500
2	DA plays a vital and active role in translation.	0	0	4	7.4	6	11.1	23	42.6	21	38.9	4.12	.891
3	Without understanding DA, you are unable to present professional translation.	0	0	4	7.4	8	14.8	20	37.0	22	40.7	4.11	.925
4	DA helps you to convey the intended message of the ST properly.	0	0	3	5.6	9	16.7	25	46.3	17	31.5	4.03	.846
5	DA helps you to produce a good translation	0	0	5	9.3	7	13.0	18	33.3	24	44.4	4.12	.972
6	DA has an important role for educating you to handle the text easily.	0	0	3	5.6	5	9.3	20	37.0	26	48.1	4.27	.856

Table 3: The descriptive statistics of frequencies and percentages with mean scores and std. deviation per item of part one: The importance of DA in English - Arabic translation

*Mean category: 1–1.80 = Strongly Disagree; 1.81–2.60 = Disagree; 2.61–3.40 = Uncertain; 3.41– 4.20 = Agree; 4.21–5 = Strongly Agree

As shown in Table 3, 72.2% (39) and 25.9% (14) of the participants strongly agreed and agreed that DA is an important part of the translation process with the highest mean score of 4.7 and std. deviation .500. From this response, we infer that most of the participants are fully aware of the significance of DA in translation and how it composes a key part and step in the translation process. They also strongly agreed and agreed that DA plays a vital and active role in translation (item 2) with 38.9 % and 42.6% (21 and 23, respectively). This also emphasises the central role of DA in translation from their perspectives, and the high level of awareness of the students on the effective role of DA in translation. This refers to their strong belief and awareness of the role of DA in translation. Moreover, we notice from the responses of the students to the third statement that they strongly agreed and agreed that without an understanding of DA, they are unable to present professional translation with the percentage of 40.7% and 37% respectively. This result implies the domination of the understanding of DA which enables them to translate professionally. The responses of the students to the fourth statement were also strongly agree and agree (with the percentage of 31.5 and 46.3, respectively) and mean score 4.03 and std. deviation .846. This means that the majority of the participants believe that DA helps them to convey the intended message of the ST properly. Only 9 (16.7%) students are uncertain. We also notice that the participants again strongly agreed and agreed that DA helps them in producing a good translation (the fifth statement) with a percentage of 77.7 and a mean score of 4.12. This emphasises the effectiveness of DA in producing good and worthy translations from their perspectives, so the participants have an orientation of the role of DA in the translation process. However, 7 (13%) were not sure and 5 (9.3%) disagreed. Finally, the dominant response of the participants to the last item of the first part of the questionnaire was strongly agree, with the percentage of 48.1 (26), and 37 (20) of the participants also agreed that DA has an important role in educating them to handle the text easily. The mean of this statement is 4.27. This reveals the importance of DA as a tool for educating them and how it serves them during the translation process.

Figure 1 shows the mean scores of the first 6 items of the questionnaire.

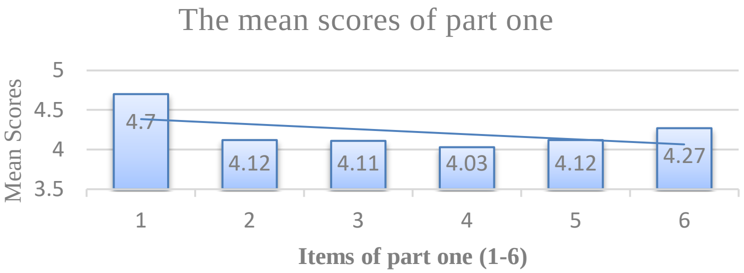

Figure 1: The mean scores of part one: The importance of DA in English - Arabic translation

5.1.2. DA Problems and Difficulties

No.	Item	Strongly Disagree		Disagree		Uncertain		Agree		Strongly Agree		Mean Score*	Std. Deviation
		N	%	N	%	N	%	N	%	N	%		
7	Your unawareness of DA is the exact problem and difficulty faced by you.	0	0	3	5.6	7	13.0	18	33.3	26	48.1	4.24	.949
8	Lack of DA practice is one of your problems.	0	0	7	13.0	1	1.9	27	50.0	19	35.2	4.07	1.093
9	Current educational environment of learning DA is not conducive.	1	1.9	11	20.4	10	18.5	21	38.9	11	20.4	3.55	1.086
10	Lexical and grammatical cohesions are also problems facing you.	1	1.9	7	13.0	2	3.7	20	37.0	24	44.4	4.09	1.073
11	The process of translation is inherent to the process of DA which enables you to deal	1	1.9	5	9.3	10	18.5	16	29.6	22	40.7	3.98	.477

	with the unity of any text.												

Table 4: The descriptive statistics of frequencies and percentages with mean scores std. deviation per item of part two: DA problems and difficulties face translation students

*Mean category: 1–1.80 = Strongly Disagree; 1.81–2.60 = Disagree; 2.61–3.40 = Uncertain; 3.41– 4.20 = Agree; 4.21–5 = Strongly Agree

It is noticed from Table 4 (reproduced overleaf) that 26 (48.1%) of participants strongly agreed that the lack of awareness of DA is one of the problems and difficulties that undermine their translation skills, with a mean score 4.24 4.30. Besides, 33.3 % (18) also agreed on that. This result reveals that students are aware of the exact problem and difficulty that face them which is their lack of awareness of DA. Moreover, 85% (46) of the total number of the participants strongly agreed and agreed that the lack of DA practice is one of their problems during translation (item 8). Moreover, 20.4% (11) students have strongly agreed and 38.9 % (21) have agreed that the current environment of learning DA is not conducive (the ninth item) with the lowest mean score of 3.55. This result may be because of students' own experience and it reveals, from their perspective, the role of the educational environment in learning DA. However, 11 (20.4%) of the participants disagreed and 10 (18.5%) were not sure. The other problems which face students are related to lexical and grammatical cohesion. As shown in the above table, 81.4% (44) of the students strongly agreed and agreed on that with a mean score of 4.09. This denotes that they have totally agreed that lexical and grammatical cohesion provides students with very important aspects in the text and lacking information about it is considered a real problem. However, 7 (13.0%) of them disagreed. Finally, the responses of the participants regarding the interlink between the processes of translation and DA that contributes to increasing the ability of students to deal with the unity of text show that they strongly agreed and agreed on that interlink with the percentage of 40.7 and 29.6, respectively. However,18.5% (10) of them are uncertain.

Figure 2 shows the mean scores of the last 5 items of the questionnaire.

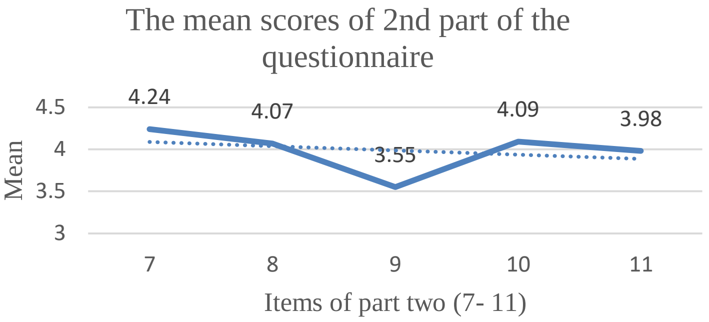

Figure 2: The mean scores of part 2: DA problems and difficulties face translation students

To sum up, the obtained quantitative results and data reveal that translation students at Yemeni targeted universities are aware of the significance and importance of DA in translation from English into Arabic. They have an adequate orientation of the importance of DA in translation. They have adequate awareness of the importance of this course to handle translation smoothly and effectively. This denotes that they are aware of the role of DA in the translation process and in the analysis of the text before they translate it. Furthermore, translation students have an orientation of some important potential DA problems and difficulties which face them. They are aware of the problems that emerge during the translation process regarding DA. This enhances their knowledge of such important problems and helps them to overcome these problems. The knowledge of problems associated with DA in the translation process helps them to handle the text and produce a sound translation.

5.2. Qualitative Data

At the end of the questionnaire, students were asked to write any further comments related to the importance of DA to translation and the relationship between both. Some comments have been obtained. Eight students wrote comments. As Table 5 shows (Produced overleaf), the students' comments mostly focus on the significance of DA in translation, with only two comments about the educational environment of teaching and learning DA.

DA Significance	DA Educational Environment
S1- " To transfer the message correctly while you are translating you have to know the strategies of DA (first) and properly."	S3-" DA need (sic.)competent professor to teach thus(sic) subject and willing students to comprehend ".
S2-"DA helps translators to translate the text (coherent) and help them to understand what is in the text."	S5- "it's (sic.) necessary to provide students with professional Doctor and proper environment for teaching DA , because with this (sic) students will be able to understand DA".
S4-" DA is very important for students."	
S6- "DA is a very important subject and students need this subject to be able to translate smoothly".	
S7- "DA is very important to translate the text in a good way and make it understandable for the reader. This will enable him/her to understand the intention of the text. And it should be one of the most important subject (sic.) is taught (sic.) for students".	
S8 – "without enough knowledge and background of DA, translators will not able (sic.) to translate correctly. Every translator should have enough awareness of DA to be able to understand the text and present good and exact translation".	

Table 5: The students' responses to the open-ended question

Generally, if we look at all the above comments, we find similar perspectives regarding students' understanding of DA significance. Students are focusing on the importance of DA in translation and how it helps them to translate properly. Besides, two of the students ask for a good and fruitful environment for teaching and learning DA. Their comments reveal that all of them talk about one main point, i.e. DA's outstanding position, and this reflects their awareness of DA and how it is a very important course for translation. We can also infer from their comments that they face some problems during their study e.g. they do not have a conducive environment, appropriate teaching atmosphere, and/or qualified instructors. The factors are essential and may arise as difficulties facing them.

6. Conclusion and Recommendations

In this study, we tried to investigate the awareness of Yemeni translation students of the importance of DA in translation. This study was conducted in three universities, QAU, JYU and UST, in Yemen. The quantitative and qualitative results reveal that translation students are aware of the significance of DA in translation from English into Arabic. They have adequate awareness of this important course in the English language syllabus to handle translation smoothly and effectively. In other words, they are aware of the integral role of DA in the translation process and how it is important to analyse and understand the text. DA enables students to deal with the aspects of text for both languages (Source Language (ST) and Target Language (TT)) and to handle the text efficiently. Furthermore, translation students have an orientation of the DA problems and difficulties which encounter. This enhances their knowledge of DA of the problems which are associated with DA in the translation process and helps them to handle the text and produce a sound translation.

In conclusion, it is relevant to present some recommendations to highlight the importance of DA in translation teaching and learning:

1. DA should be considered as an important course or an instrument for translation students.
2. DA should be taught in all Yemeni universities as a separate course.
3. DA course should be offered after relevant courses, such as Morphology, Syntax…etc.
4. Students need to learn how to deploy DA concepts in the analysis of texts and practice the process of translation.
5. Teachers should facilitate and encourage discussion and practical group activities during the teaching of DA – e.g. students should practice translation of texts and apply what they have studied in the DA course. This will help them to translate efficiently, understand the importance of DA in translation and the relationship between the parts of a text.
6. DA learning and teaching should be fruitful and conducive, by relating it to other fields of language study.
7. Professional translator training should include DA as an integral part.

Finally, further studies can be conducted on relevant topics to both DA and the translation process, for example how to deploy DA concepts in the analysis of texts, how Yemeni students practice the process of translation, Yemeni teachers' practices during the teaching of DA and designing training courses for professional translators which include DA.

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Appendixes 1: Student's Questionnaire

To English (Translation) Students, Yemen

Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5

Instruction: Please circle one number (only one) that you consider most appropriate for the importance of discourse analysis (DA) in translation under the five levels of agreement (from *Strongly Disagree* to *Strongly Agree*). The findings of the questionnaire will be used within my research work that aims to investigate the awareness of Yemeni translation students of the importance of DA in translation. Thank you very much for your help.

Part One: The importance of DA in English - Arabic translation

1. DA is an important part of the translation process.
2. DA plays a vital and active role in translation.
3. Without understanding DA, you are unable to present professional translation.
4. DA helps you to convey the intended message of the ST properly.
5. DA helps you to produce a good translation.
6. DA has an important role in educating you to handle the text easily.

Part Two: DA problems and difficulties face translation students

1. Your unawareness of DA is the exact problem and difficulty facing you.
2. Lack of DA practice is one of your problems.
3. The current educational environment of learning DA is not conducive.
4. Lexical and grammatical cohesion are also problems facing you.

5. The process of translation is inherent to the process of DA which enables you to deal with the unity of any text.

Do you have any other comments related to these English courses? Please write them here!

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Cultural and Literary Metamorphoses in Nonsense Literature – Journey from Jumblies to *Papangul,* Gramboolia to *Grambhulia*

NABANITA SENGUPTA

Abstract

The degree of untranslatability depends on the lack of equivalence present in the target language. Translation of nonsense literature poses a huge challenge because of its inherent linguistic and cultural specificity. The following paper looks at Satyajit Ray's translation of Edward Lear's nonsense rhymes, in Toray Bandha Ghorar Dim (1986) with particular reference to the 'Jumblies' and 'Dong with a Luminous Nose'. This paper traces the journey of cultural metamorphoses that Lear's poems go through to become presentable to a Bengali reading public for whom Ray writes and discusses the strategies undertaken by Ray for the purpose.

Keywords: Translation, Nonsense Literature, Edward Lear, Satyajit Ray, Adaptation.

Introduction

"The exquisite art of translators has not only created a link with our past but also has perpetuated a closeness and familiarity with most of the great literary events throughout the ages. Most of the translations of these literary classics are an important part of our children's and our own cultural heritage, and we never think of them as not having originated in our own language" (Carus 172)[1].

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[1] Excerpted from Carus, M. Translation and internationalism in children's literature. 1980. *Child Lit Educ* 11. Pp. 171–179. https://doi.org/10.1007/BF01130847. The author traces the history of how

Carus in the above article talks about the growing trend of internationalism in children’s literature, by which she refers to the increasing exchange of children’s literature across nations that rose perceptibly after the Second World War.[2] This has been made possible only by the means of translation, which also focuses on the growing trend of translation of children’s literature in the twentieth century. But translation too has its own set of limitations which makes the task challenging. Each language has certain expressions, moods, or experiences which are particular to that language and are not always available in another language; as we can explain this in Sapir’s words - “Every language is itself a collective art of expression. There is concealed in it a particular set of aesthetic factors—phonetic, rhythmic, symbolic, morphological—which it does not completely share with any other language” (102).[3] This nature of language becomes more evident during the process of translation, limiting the possibilities of the translator in certain ways and also expanding the scope by presenting alternative possibilities as offered by the Target Language. When a work of literature is more dependent on cultural or linguistic peculiarities or phonetic oddities of a given language, translation becomes more challenging, forcing the translator to seek newer ways of representation.

Nonsense literature, one of the popular genres of children’s literature depends on the cultural, linguistic, auditory, and other peculiarities of a language. These make the translation of

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there was a demand for international literature, especially for children, and explores how translation played an important role in it. Pp 172.

[2] “The end of the Second World War brought about a great desire for international sharing, and children's books such as *Babar* and *Pippi,* which have already become classics, began to be translated in unprecedented numbers soon after the first terrible postwar years” (Carus 172). Ibid.

[3] Sapir, Edward, 1949, *Language: An introduction to the study of speech*. New York: Harcourt, Brace & Co. Pp. 102.

nonsense literature a daunting task for a translator. In this paper, I have attempted to explore the strategies of translation undertaken while translating nonsense verses, by exploring Satyajit Ray's Bangla adaptation of certain nonsense verses originally composed in English by the British poet Edward Lear. The paper will talk about translations of nonsense literature in general with a particular focus on the Jumblies of Lear that become 'Papangul' in Bangla and 'Dong with a Luminous Nose' that remain as 'Dong' in the translated text. The paper will also explore whether the Bangla versions of these rhymes can be classified as adaptation, translation, or transcreation. The Bangla poems by Ray that have been taken under consideration here had been published in the anthology *Toray Bandha Ghorar Dim,* in 1986. The title, *Toray Bandha Ghorar Dim* means a bouquet of horses' eggs – a title that in itself signifies nonsense. Before proceeding with the argument in this paper, two clarifications are necessary – firstly a brief explanation of the terms adaptation and transcreation in the context of translation, and secondly, a brief understanding of the traditions of nonsense in English and Bangla.

Adaptation and Transcreation Concerning Translation

The term adaptation had been defined in the *Routledge Encyclopedia of Translation* as "a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text" (24).[4] The same article mentions the criteria in which 'adaptation; is generally used, two of which are – 'cross-code breakdown' and 'situational or cultural inadequacy' (26).[5] The first refers to the lack of lexical equivalence in the Target Language while the second one corresponds to a lack in the Target Culture when it cannot explain or accommodate a situation referred to in the Source Text. They are “decisions or choices that end up becoming techniques or procedures” (Bastin 76).[6] Taking these discussions of adaptation into consideration, in this paper, I have looked at adaptation as a strategy chosen by the translator to come in handy in places where no cultural or linguistic equivalence could be found. As discussed in detail in the paper later, nonsense rhymes depend a lot on certain peculiarities of language and culture which cannot be aptly translated, therefore, adaptation becomes one of the procedures to represent it in the target language text.

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[4] From the entry of 'Adaptation' as included in Baker, Mona; Saldanha, Gabriela (Editor). 2008. *Routledge Encyclopedia of Translation Studies,* 2nd ed. London: Routledge. Pp..24.

[5] Ibid. Pp..26.

Another strategy that needs to be defined here is ‘transcreation’ which has been defined as “a creative and complex service transgressing translation” (Ointinnen 14).[7] Though this definition of transcreation has been used in the context of advertisement and other kinds of brand-related writings across the world, it can often be used in the case of translating for children as well. Transcreation, for this paper, can be defined as the strategy undertaken by the translator, in places where even adaptations do not suffice. While analysing Ray’s translation of Lear in *Toray Bandha Ghorar Dim,* we can identify the use of both these strategies. While translation along with a certain amount of adaptation is what Ray uses for the longer poems of Dong and the Jumblies, he often takes recourse to transcreation while dealing with Lear's shorter rhymes. The paper, though primarily dealing with 'Papangul' and 'Dong' poems, also briefly mentions the smaller rhymes to highlight another strategy used by Ray in the same anthology, which is different from the adaptation technique that he chooses for the longer ones.

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[6] In the Essay titled ‘Adaptation: The Paramount Communication Strategy’, Georges L Bastin elaborates the relationship between Adaptation and Translation in details. Bastin, G. L. “Adaptation, the Paramount Communication Strategy”. *Linguaculture*, vol. 5, no. 1, June 2021, doi:10.1515/lincu-2015-0013. Pp.76.

[7] Oittinen, R. 2020 From Translation to Transcreation to Translation: Excerpts from a Translator’s and Illustrator’s Notebooks. In: Dybiec-Gajer J., Oittinen R., Kodura M. (eds) Negotiating Translation and Transcreation of Children's Literature. New Frontiers in Translation Studies. Springer, Singapore. https://doi.org/10.1007/978-981-15-2433-2_2. Pp. 14.

Background to Nonsense Literature

Though the nineteenth century is considered to be the official period from which nonsense literature started existing as a genre, literary nonsense has always fascinated writers. This is evident in Shakespeare's Dogberry and Verges or Sheridan's Mrs. Malapros. But it is in the nineteenth century, with the arrival of Edward Lear and Lewis Carroll in the literary arena that nonsense literature became a genre in its own right. There has been much speculation regarding the reasons behind this occurrence and it has often been linked to a psycho-sexual analysis of the two authors that is beyond the purview of this paper. But what remains important is the emergence of a distinctive genre of literature that did not follow the conventional or set pattern of logic, understanding, and even language. In the genre of nonsense literature, the linguistic anomalies, as well as anomalies in terms of appearance and action, became a part of the normativity while the normal was brought under the radar. This was in direct contrast to the spirit of Victorian propriety and challenged the middle-class values of stability and orderliness that were so greatly valued in Victorian society. Therefore, in Lear's poems, there could be a Dong with a luminous nose or an old man with a beard large enough to host a few creatures in it, and, in Carroll's world, a little girl could easily change her size by eating a cake or a potion. It was these unusual events that added humour to the reading experience.

Nonsense literature occupies a space between the sense in its normative understanding and a lack of it. The humour that such a work evokes is largely due to its existence in that liminal space in which narratives do not follow any set pattern of conventional reason. By not submitting to the diktats of the rational or the reasoned world, nonsense literature reminds the readers of a world beyond their restricted definition of rationality. All nonsense literature then throws a challenge to the majoritarian concept of rationality and creates a space for multiple rationalities. Absurdities, exaggerations, puns and wordplays, identities in flux, and incongruous bodies are some of the tropes common to the genre of nonsense – all these tropes go beyond the normal and question the legitimacy of normalcy itself.

But this grey area between rationality and irrationality is also deeply embedded in the cultural codes. So a work of nonsense literature expresses itself by using the cultural and linguistic specificities, subverting, modifying, or bending them to an extent of evoking humour of the absurd. Wordplays, culture-specific idiosyncrasies, caricatures, and exaggerations, all together create laughter in nonsense. It also acts as a safety valve that channelizes the negative impact of seriousness, as is found in the adult world, and brings relief. So unlike general perception, or what the name itself suggests, nonsense literature does have a significant status as a literary genre. As Edward Strachey shows in his essay, ‘Nonsense as a Fine Art’[8], though many stalwarts of literature, including Chaucer, Shakespeare, Pope, Sterne, Lamb, et al, have been presenting the incongruous in their works, there is still a rational behind such representations. But with Edward Lear, we come to the nonsense that is 'whimsical', it is Lear who "fixed the name of nonsense to the art, while giving a kind of concreteness to the things named… nonsense songs, nonsense botany, nonsense cookery and so on" (526-27).[9]

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[8] Strachey, Edward. 1888, Nonsense as a Fine Art, Littel's Living Age. Fifth Series, Volume LXIV, Pp. 515-531. (reprints from Quarterly Review, 167, 1888, Pp. 335-65).

In the nineteenth century and early twentieth-century Bengal, nonsense flourished particularly with the works of Rabindranath Tagore, and the father-son duo, Sukumar Ray and Satyajit Ray. Though there had been some other attempts at writing nonsense by an author like Troilokyanath Mukhopadhyay and his adaptation of *Alice in Wonderland*, nonsense literature as a genre finds a permanent place in Bangla literature only after the composition of *Abol Tabol* by Sukumar Ray. Nonsense literature in Bangla was a genre heavily influenced by the nonsense literature in English in the nineteenth century. Michael Heyman traces the origin of Indian nonsense tradition to many folk writings but adds that "That which we call modern or literary nonsense in India is a hybrid product that arose from colonial contact" (xliv).[10] He says that Bengal was one of the earliest to present this form of nonsense, mentioning that Calcutta was referred to as "Hustlefussabaad" by Lear himself (xliv).[11] The newly educated Bengali middle-class intelligentsia was well versed with the literary traditions of the West. Bengal as well as certain other parts of India was at that time going through a period of paradoxical relationship with the West, while on the one hand there was an admiration for the Western developments in terms of material success, there was also a deep growing critical engagement with its imperial tendencies.

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[9] Ibid. p 526-27

[10] Heyman, M. 2007. *The tenth rasa: An Anthology of Indian Nonsense*. India: Penguin Books. Pp. xliv.

[11] Ibid

So, the West was in a dialectical intellectual relationship with Bengal where despite the admiration, everything was not accepted unequivocally. In such a context then Sukumar Ray's brand of nonsense played an important role. Tracing the reasons behind the origin of this particular genre in Bengal, Ishita Banerjee states in 'Hybridity, Humour, and Alternative Possibility' that

> "The newly emergent Bengali intellectual life has, by now, reframed itself within a versatile multipolarity of thoughts and culture. The contemporary Calcutta with all its intellectual and emotional attributes ushers in a new era of artistic modernism both in the context of political and intergenerational crisis. Inspired by the waves of Renaissance and fostered by the family environment of Upendrakishor Roy Chowdhury, Sukumar Ray establishes an unparalleled genius infusing the genre of children's literature and ideological pattern within a singular thread of nonsense versification" (13).[12]

Nonsense literature by its nature is subversive and anti-establishment. By challenging the very basis of linguistic syntax and meaning it ushers in a certain amount of anarchy within the genre. Nineteenth-century also was such a period for Bengal where linguistic experiments, subversions of traditions, and literary innovations played an important role in their attempt to destabilise the colonial notions of order and subjugation. Though written not as a protest narrative but as a genre of children's writings, Sukumar Ray's nonsense verses, usher in that spirit of *khyepa* or madness as required doing away with the age-old traditions and superstitions and ushering in a spirit of inquisitiveness. Sukumar Ray's rhymes *Abol Tabol* (1923) or his prose *Ha-ja-ba-ra-la* (1921) does not merely adopt the Western concept of nonsense but make them culturally acceptable to his target readers. Therefore his nonsensical world abounds in figures like *kumropatas* or *ahladi* or *Katukutu buro*.[13] All these characters, though in the realm of the incongruous, were still completely relatable by the children as well as adult readers of Ray.

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[12] Banerjee, Ishita. 2018. Hybridism, Humour and Alternative Possibility: Negotiating Identity In Sukumar Ray's Literary Nonsense. *Postcolonial Interventions: An Interdisciplinary Journal of Postcolonial Studies* (ISSN 2455 6564), Vol. III, Issue 2, Pp. 13.

An interesting dialogue of literary nonsense has been existing between Bangla and English since the nineteenth century through translations and transcreations or at times, inspirations. The unchallenged genius of nonsense from Bengal, Sukumar Ray has been largely influenced by both Edward Lear and Lewis Caroll which is very much evident in both *Abol Tabol* and *Ha-ja-ba-ra-la*. The tradition is carried even further by Satyajit Ray when he composes verses based on Lear's rhymes in *Toray Bandha Ghorar Dim.* As he says in his short preface to the volume, these are not proper translations but almost transcreations of the original, and in many cases, he had focussed not on the text but the illustrations accompanying the text and created new verses inspired by those. This also brings us to the importance of visuals in nonsense literature. The text and the illustrations together complete the meanings of these works, each complimenting the other. This second-generation poet of the nonsense genre in Bangla does not stop only at bringing Lear to Bengal but also translates some of Sukumar Ray's nonsense verses into English opening up a two-way communication of translation of nonsense verses between Bangla and English. Much later there have been several translations of *Abol Tabol, Ha-ja-ba-ra-la,* and other nonsense poems from Bangla to English as well as several translations of *Alice in Wonderland* in Bangla, but Satyajit Ray remains a pioneer in this field. Such steady exchange between these two languages has continued to expand the scope of both these languages. Nonsense rhymes or literature has always been the pressure point that makes a language perform beyond its accepted capability and thereby enrich it. In the case of translation of nonsense literature, these very problems become manifold due to the distinctive cultural and linguistic matrices of source and target languages.

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[13] As an example of Sukumar Ray's brand of nonsense, four lines from his rhyme 'Katukutu Buro' and their English translation by Satyajit Ray is included here –
Ar jekhane jao na re bhai saptasagar par
Katukutu Buror kache jeon a khabardar!
Sorboneshe briddho se bhai jeon a tar bari –
Katukutur kulpi lheye chhinrbe peter nari (Ray, Sukumar. 11)
Translation –
Go East or West, go North or South, by land or sea or air,
But before you go, make sure old Tickler isn't there.
Tickler is a terror and I'll tell you what he's after –
He'll have you stuffing tickle chops until you chole with laughter (Ray, Satyajit 1970: 20)

Nonsense Literature and its Translation

'Since every language has its distinctive peculiarities, the innate formal limitations—and possibilities—of one literature are never quite the same as those of another. The literature fashioned out of the form and substance of a language has the colour and the texture of its matrix" Edward Sapir (106).[14]

In the above quotation by Edward Sapir, taken from his work *Language: An Introduction to the Study of Speech*, the author talks of the specific nature of language and how that 'fashions' literature in that language. In such a fashioning it is guided by the 'matrix', the cultural, social, and political environment that leads to the development of language. Sapir focuses on the fact that it is this 'matrix' that manifests itself during the translation of a work into a different language. Since each language has a different matrix, a different ecology in which it develops, it at times becomes difficult for a certain aspect to be communicated in another tongue. In a genre like Nonsense verses, where linguistic and cultural peculiarities play a crucial role, Sapir's discussion of this matrix of language is very pertinent. A similar thought has been highlighted by Susan Bassnett in her book *Translation Studies* where she mentions that beyond the fact that 'translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of dictionary and grammar, the process involves a whole set of extra-linguistic criteria also' (Bassnett 1980: 21).[15] These extralinguistic criteria along with the linguistic ones help in the complete transference of meaning from one language to another. Sapir and Bassnett's models of translation are significant here because, nonsense literature, as a genre, depends upon both linguistic and extra-linguistic attributes, for its success. Any translation of such work then requires a different kind of negotiation with language, not required in the translation of other genres of literature. Another important consideration that is required while translating nonsense, particularly the nonsense rhymes, is the form and structure of the work. Much of the effectiveness of the work depends on its form which is comprised of the rhyme, meter, and other structural parameters. In the very short preface to the book, *Toray Bandha Ghorar Dim* Satyajit Ray aptly points at the problems of translating nonsense and his way of dealing with them. He says, "to engage in a literal translation of nonsense literature, the humour present in the original work gets lost. So I have taken some liberties in case of a few translations".[16] The translator is forced to make choices constantly that would not upset the form too much while maintaining the content as well. Too many cultural and linguistic codes embedded within the genre of nonsense make its translatability a problem as well. Each language has its own set of cultural practices and beliefs, that which is set down as tradition, which is difficult to be understood in any other language. A linguistic translation of such words then is rendered meaningless in the target language where it emerges completely out of context. Without the knowledge of the cultural practices, those words or phrases lose their meanings as well as specificity of purpose and thereby fail to evoke humour which is one of the primary concerns of nonsense literature. Similarly onomatopoeic words, puns, syntactic oddities, and other anomalies which are abundantly present in nonsense rhymes add to the difficulty of translation. The chief task of the translator is to communicate in the target language the text of the source language. Since each language has a unique rhythm, syntax, and structure, a composition that bases itself upon such parameters remains largely embedded within that language system. Therefore, translating such a text becomes a linguistic exercise and requires various forms of negotiations between the text, its meaning, and its form.

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[14] Sapir, Edward, 1949, *Language: An introduction to the study of speech*. New York: Harcourt, Brace & Co. Pp.106.

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[15] Bassnett, Susan. 1980. Translation Studies. London: Methuen. Pp.21.

Translation, like nonsense literature, also exists in the liminal space. Just as nonsense rhymes exist in the area between sense and lack of it, translation too begins and happens at an intersection of two languages and cultures. Due to the nature of nonsense verses as discussed above, the act of translation, in such a case involves adaptation as one of the strategies. The translator, in this case, has to take certain liberties which are closer to adaptation as defined above, than just translation.

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[16] My translation from the Bengali original of *Today Bandha Ghorar Dim*. Ray, Satyajit. 1986. *Toray bandha ghorar dim.* Kolkata. Ananda. (Preface)

Translation of children’s literature has been considered to require a different approach as compared to the translation of other literary forms. These opinions have been based on an idea of social protectiveness as well as a perception regarding children’s understanding of the world.

Broadly, three factors determine the translators’ strategies in case of children’s literature, “(1) children’s imperfect linguistic competence, (2) the avoidance of breaking taboos which educationally minded adults might want to uphold, (3) the limited world knowledge of young readers (Tabbert 314).[17] Since translation in this case is for children, the translator is in the role of the ‘enabling adult’, “helping readers “re-imagine” the original worlds of children’s literature” (Dybiec-Gajer and Oittinen 3).[18] Nonsense literature, being a part of the children’s literature and *Toray Bandha Ghorar Dim* being considered to be one of the popular texts in the genre of Bangla children’s literature, it is crucial to keep these perspectives of translation of children’s literature in mind as well.

Following O’Sullivan’s model of “translation as narrative communication,” the translator is the first reader who engages in the task of taking the text to a new set of readers different from the readers of the original.

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[17] Tabbert, R. 2002. Approaches to the translation of children’s literature: a review of critical studies since 1960. *Target 14*(2), 303-351. Amsterdam: John Benjamins. Pp.314.

[18] Dybiec-Gajer J., Oittinen R. 2020 Introduction: Travelling Beyond Translation—Transcreating for Young Audiences. In: Dybiec-Gajer J., Oittinen R., Kodura M. (eds) Negotiating Translation and Transcreation of Children's Literature. New Frontiers in Translation Studies. Springer, Singapore. https://doi.org/10.1007/978-981-15-2433-2_1. Pp.3.

"In translated texts, therefore, a discursive presence is to be found, the presence of the (implied) translator. It can manifest itself in a voice, which is not that of the narrator of the source text. We could say that two voices are present in the narrative discourse of the translated text: the voice of the narrator of the source text and the voice of the translator" (202).[19]

In *Toray Bandha Ghorar Dim,* the poems carry the voices of Lear and Ray both, through the 'interventionist' strategies of translation followed by the translator. The degree of intervention is determined by the familiarity of the Target readers with the words or concepts under consideration. A detailed analysis of the craft of translation vis-à-vis adaptation or transcreation, of the rhymes under consideration, will be useful in understanding the necessity and degree of the translator's intervention.

Jumblies as *Papangul*, from Gromboolian to *Ghumbhulia*

The anthology *Toray Bandha Ghorar Dim* begins with the translation of Lear's popular rhyme on the Jumblies as *Papangul*. In an anthology that consists of adaptations of nonsense prose and rhymes from English into Bangla, *Papangul* is one of the translations closest to the ST in this anthology. As appears, while translating, the focus of the poet had been on retaining the spirit, meter, rhythm, and tonal quality of the rhymes in the target language and not so much on the exact meaning. Therefore Lear's Jumblies have easily metamorphosed into *Papanguls* for Ray, a name equally meaningless as in the original but auditorily much closer to the Target Language. To keep the meter intact, 'their heads are green, and their hands are blue' gets converted to '*neel mathate sabuj ranger chool*' (green hair on the blue head) in

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[19] O'Sullivan, E. 2003. Narratology meets Translation Studies, or, The Voice of the Translator in Children's Literature. Meta, 48 (1-2). Pp.202.

Bangla – both equally improbable and absurd. A look at the way in which both the English and its Bangla rendering begin will help the readers get a clearer glimpse into the way the metamorphoses across the two languages occur –

Tara chhakni chore sagor pari debe
Debei debe
Tader sabia korte mana,
Bole, 'ar kichute ja na –
Dichche haowa poobe
Ghurnite sab morbi je re doobe. (11)

The original English rhyme of the Jumblies are as follows –
They went to sea in a Sieve, they did,
  In a Sieve they went to sea:
In spite of all their friends could say,
On a winter's morn, on a stormy day,
  In a Sieve they went to sea!
And when the Sieve turned round and round,
And everyone cried, 'You'll all be drowned!'

Similarly, in the translation of 'The Dong with a Luminous Nose'[20], the place Gramboolia is translated as '*Ghumbhulia'*, keeping the auditory sense and meter close to the original. The "oblong oysters" in the lines "Where the Oblong Oysters grow,/And the rocks are smooth and gray" become "square-faced, four-legged prawns" in the Bengali translation (*choukomukho chingri jetha char payete hate*). Once again both the original and the translation talk of the unusual in the realm of the usuals – oblong oysters and square-faced prawns. Though the lexical sense differs, the spirit of nonsense remains intact despite such a diversion. But in this anthology of translated nonsense by Satyajit Ray, only Jumblies and Dong can be said to be close to a translation. For other nonsense rhymes that Ray includes in this anthology, in many cases, the only semblance is that of the illustration as it appears in the original. The illustration and the rhymes are an example of intersemiotic translation as explained by Oittinen, (Oittinen: 28)[21] and interpreted in two different language systems by Edward Lear, the original creator and Satyajit Ray, the translator. Therefore those rhymes transcend the boundaries of translation and can be at best considered as inspired adaptations or transcreations of their original counterparts. One such example will be pertinent to understand what Satyajit does.

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[20] The text of the rhyme Dong with a Luminous Nose has been taken here from the given internet source https://www.poetryfoundation.org/poems/44603/the-dong-with-a-luminous-nose

One of the rhymes included in the Bangla anthology is accompanied by a picture of a fat cow rushing towards a man dressed in Western formals and sitting on a bench. The man can be seen to be jumping up in fright (Ray: 26).[22] It's an image taken from Lear's *A Book of Nonsense* where Lear had followed it with the lines -

> "There was an Old Man who said how/ Shall I flee from this horrible Cow? / I will sit on this stile, and continue to smile/ which may soften the heart of that Cow (72).[23]

A loose translation of the Bangla version by Ray is – "It's such a daunting task to tame a mad cow/but who will listen to me!/when it will approach me/I shall smile and say/good girl, please don't be angry on me' (Ray: 26).[24] The original one is as follows –

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[21] Oittinen R. Pp. 28.

[22] Ray, Satyajit. 1986. *Toray bandha ghorar dim.* Kolkata. Ananda. (26)

[23] Lear, Edward. 1862. A Book of Nonsense. United Kingdom, Routledge, Warne, and Routledge.

[24] My translation. Roy uses the term Lakkhi which can be loosely interpreted as a good girl in this context. (Ray: 26)

Pagla goru samlano ja jhokki,
Amar kotha shunbe kono lok ki?
Kache jokhon porbe ese
Bolbe tare mishit hense,
Amar opor raag koro na lokkhi! (26)[25]

There is a considerable amount of difference between the content of the two rhymes as we can see from the above example. Similar differences and at times, even more, appear in Ray's translation or, better called as transcreation of Lear's short rhymes. As Ray himself says, "Instead of translating Lear directly, I have followed the sketches of Lear to recreate some limericks" (Ray: Preface).[26] Though such wide liberties have not been taken while translating the Jumblies and Dong, there have been considerable alterations at the lexical level making the work occupy a space between translation and adaptation.

From the second half of the twentieth century, there has been a paradigm shift in translation. Hans Vermeer's 'Skopos' theory that prioritised the 'purpose' of the translation and Christian Nord's "loyalty to the initiator of the translation", focus on the "target-orientedness as the order of the day" (Tabbert: 305).[27] Ray's translations or adaptations give importance to the same 'target-orientedness', focussing more on the understanding of the Target Language readers. This breaks through the hegemony of the original text and grants a kind of autonomous existence to the translated text. The goal that Venuti wanted to achieve by foreignization of the target language, particularly in the case of English language translation, is in the case of Ray achieved by its subversion. Venuti's advocacy of foreignization regarding the English translation of the foreign language text was directed towards breaking the linguistic colonialism of English in the postcolonial context (20).[28] By employing 'domestication', Ray's interpretation and adaptation of Western nonsense rhymes do the same. In a post-colonial world of the nineteenth century, skewed heavily in favour of the European languages, Ray's strategy of domestication is certainly a means of the colonies striking back. It prioritises the indigenous readers' pleasure and offers to them a variant of a foreign text to which they can easily relate. The "cultural intervention" that Venuti calls for, to be "pitched against English-language nations and the unequal cultural exchanges in which they engage their global others" (20)[29] is achieved here by the domestication strategy in translating these rhymes so steeped in English linguistic, social and cultural traditions. Yet this is also not the domestication that Nida calls for, not that factor "which unites mankind", "the transcendental concept of humanity which remains unchanged over time and space" (22).[30] Instead, it is a way of underlining the variance, pointing at the cultural differences by making suitable and required changes to suit the understanding of a group of readers who may or may not be initiated to the Source Language. The concern here is to recreate the nonsense for the Bangla language readers in the same way as Lear does for his English audience. That can only be attained by a certain amount of domestication of the foreign text, keeping the characteristics of the target language in mind.

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[25] Ibid.

[26] Ray, Preface.

[27] Using references from Hans Vermeer's Skopos theory and Christian Nord's concept of 'loyalty' to the initiator of the translation, Tabbert discusses the paradigm shift towards the Target Language and Target readers which is different from the previous theories that prioritized the Source Text, and their relevance in translation of children's literature, in his essay, 'Approaches to the translation of children's literature. Tabbert, R. 2002. Approaches to the translation of children's literature: a review of critical studies since 1960. *Target 14*(2), 303-351. Amsterdam: John Benjamins. Pp. 305.

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[28] Venuti, Lawrence. !995. *The Translator's Invisibility.* London, Routledge. Pp.20.

[29] Ibid.

[30] Ibid. Pp. 22.

The Bangla versions of both the rhymes, The Jumblies and Dong retain the plot of the original to a large extent. The Jumblies of Lear and Papanguls of Ray embark on a fantastical voyage on a sieve (*chhakni* in Bangla) and the poem talks about their experiences in general. Similarly, Dong in both languages has a long nose that is illumined at its end. In both versions of the poem, he suffers from heartbreak because the Jumbli/Papangul girl has left him.

And above the wail of the Chimp and Snipe
You may hear the squeak of his plaintive pipe
While ever he seeks but seeks in vain
To meet with his Jumbly Girl again;
Lonely and wild — all night he goes, —
The Dong with a luminous Nose![31]

These lines in the Bangla version by Satyajit Ray are as follows –

Dong er korun banshi
Chhapiye othe bongiboner bandorgulor hanshi,
Banshir sur e dong chole jaye geye –
'kothay gelo, kothay amar papanguler meye?'
Maajh raatete Dong ke jara dekhe
Chhater upor theke
Sabai mile chenchiye tara bole –
'oi dekho Dong! Dong gelo oi chole!
Oi je ghashe, oi o pashe Dong,
Naaker dogay jhilik mara song.' (21)[32]

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[31] The poem has been taken from https://www.poetryfoundation.org/poems/44603/the-dong-with-a-luminous-nose

[32] Ray, Satyajit. 1986. *Toray bandha ghorar dim.* Kolkata. Ananda. Pp.21.

The illustrations, a part of the intersemiotic translation, are left unchanged too. However, several changes take place during the process of translation or transcreation. The places mentioned in Lear's rhymes and limericks are mostly fantastical. They play an important role in adding to the stylistics of the poems as well as to deliberately render them completely in the realm of absurd by not associating them with any place in the real world. Yet the sounds of the words are very important here, their auditory quality adds to the enjoyment of the rhymes. So in Ray's translation, 'Timballo' becomes *Patkeliya* but 'Hills of the Chankly' bore remains *Changly pahar* (Changly hills). In Dong's translation similarly, 'Zemmery Fidd' becomes *Jamjamary ghaat* in Bangla while 'Gromboolian plain' becomes the village of *Ghumbhulia* (*Ghumbhuliar Gram*). The names of the places at times differ completely and at other times resonate with the original. But in both cases, it does not affect the mood, meaning, or tone of the text. One of the reasons is the fantastical origin of such names.

Translation of names of food items is another challenge that Ray faces in his *Papangul* poem. Food, as we know, is an important cultural construct and exact counterparts are often not available in the target language. One of the tools that translators use is to retain the original name of the food with a gloss or a footnote or an endnote. That is one of the standard procedures for prose translation. In verse translation, meter and rhythm play an important role in determining the vocabulary. Since Ray's translation or Jumblies as Papangul has been an attempt to recreate the genre, tone, style, and ambience of the original, cranberry tart of Jumblies can easily become *pauruti* or loaf bread, and 'forty bottles of Ring-bo-ree' is translated as *rang beranga paani* (multi-coloured water). Instead of 'stilton cheese', there is a mention of *dhakai bakkharkhani*. While Stilton cheese is a typically English cheese, easily identifiable by the target readers of Lear, *bakharkhani* too is an indigenous flatbread that has a popular presence in the cuisine of Bengal, particularly Dhaka. Since cheese was alien to Indian cuisine in a pre-globalisation world, Ray substitutes it by finding another food item that is popular and associated with the name of a place – Stilton, a village now in Cambridgeshire is replaced by Dhaka, the present capital of Bangladesh.

An interesting element that Satyajit Ray inserts in his first two parts of the *Papangul* rhyme, which is absent from the original is the mention of the eastern wind. Eastern wind or the easterlies play an important role in the climate of India and that adds to the cultural embeddedness of the poem, rooting it more in the Target Language culture. Another example of such cultural rootedness is the use of the words ‘*dhong’* and *‘shong’* in association with Dong. While the three words make excellent rhyming lines, they also have a very deep-set cultural association, which any Bengali reader will be able to identify. Both the words are untranslatable in another language. The dictionary meaning of ‘shong’ is clown, or buffoon or a jester, but the word has a much wider import in the colloquial sphere that goes beyond its lexicographic record. The word *dhong* is more difficult to translate, incorporating a range of meanings from style, manner, diffidence, and much more. It is a word that is also very popularly used in a slightly derogatory manner for an unacceptable or disliked mannerism. None of these is present in the original rhyme by Lear. But what they do, when used in the Bangla adaptation is that they endear the figure of Dong to the Bengali readers. In terms of faithfulness to the original, it can be argued whether such addition was at all required. Ray keeps space for taking such liberties by saying that his poems are based on the originals. He uses the Bengali term *obolombone* which means based on and not *anubaad* which would have meant translation. Yet the poems remain close to the original in their overall narration and meanings.

These discussions of degrees of linguistic faithfulness and diversion as found in the Bangla versions of the considered rhymes steer us towards looking at adaptation as a form of translation in these cases. In absence of an exact counterpart for certain words, phrases, moods, etc in the Target Language, Ray substitutes them with those which his readers would find easy to connect with. He follows the tradition of adaptation as defined by Bastin and also adheres to the tradition of prioritising the Target readers while translating for children, as discussed above. This becomes significant while translating for children as, "the question of the receivers' (supposed) needs gains an even greater significance. The translation and illustration of children's literature are influenced by the creator's way of understanding childhood, the child images prevailing in societies, as well as the translators' and illustrators' individual child images" (Oittinen: 16)[33]. In the postcolonial context of understanding, images of childhood cannot be universal. A plurality of culture means multiple constructions of childhood and "child images". Ray interprets child's understanding and association according to his conception of "child images" and makes the necessary adaptations in his translation for his target readers.

Conclusion

Uday Narayan Singh, in his discussion of the English translation of Sukumar Ray's *Ha-ja-ba-ra-la* mentions both semantic and structural losses because of the inherent difference between the source and the target languages. Among many examples, he talks about the translation of *chandrabindu* (indicative of the nasal sound in Bangla) as a semicolon – a punctuation mark. Both are widely different yet in lack of a proper counterpart for *chandrabindu, the* semicolon is used. He also talks about certain structural changes opted for, by the translator. How much of these are required and how much is not remains a question. He says that the translator is caught in a tension between the "acts of over-translation and under-translation" (105-06, 109)[34]. While analysing Satyajit Ray's translation of Lear's rhymes, we face the same concerns regarding the extent to which the changes are required. A reader with access to both languages can easily identify these gaps. But translations are done for that community of target readers who do not have access to the source language. To those readers then, these rhymes stand on their own merit. Yet, somewhere they also bring the foreign authors close to the target language reader, in this case, by introducing them to a set of illustrations and verses that had their origin in the English language and culture. The loss and gain in translation remain a debatable issue as old as the discipline. The extent of alteration or diversion from the original text in the translation also differs from one instance to another. The reason behind the task undertaken determines the extent of faithfulness or lack of it. Though there was the *Abol Tabol* composed by Sukumar Ray already existing before *Toray Bandha Ghorar Dim,* Bangla nonsense rhymes, following the tradition of Caroll and Lear in English, were limited to that single anthology till then. Ray's work extended the corpus of this genre. Satyajit Ray intended to give his young readers an experience of the nonsense rhymes. Therefore, he chose to domesticise the foreign elements to make the rhymes fit for his target audience's comprehension and enjoyment. These may not be considered as the best translations of Lear's verses in Bengali, there have been many more later attempts; nonetheless, they are important for continuing the literary and cultural exchanges between two languages. In *Toray Bandha Ghorar Dim,* Satyajit has transcreated a world of possibilities, paving the road for future nonsense rhymes in Bangla as well as in translation.

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[33] Oittinen R. Pp. 16.

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[34] Singh, Uday Narayan. 2010. *Translation as growth: Towards a theory of language development.* Delhi. Pearsons. Pp.105-6, 109.

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Examining the Grammatical Problems and Difficulties Faced by the M.A. Arabic Students in India in English to Arabic Translation

MILLIA SOLAIMAN

Abstract

This paper is part of the researcher's full-fledged Ph.D. research work on the linguistic problems and difficulties of translating between English and Arabic as two non-native languages. The current paper is set up to examine the grammatical problems and difficulties of English to Arabic translation that face the M.A. students who are learning Arabic in India. The data has been collected through a translation test which was designed based on classroom observations and after consulting the translation teachers. The data has been analyzed qualitatively and quantitatively. All the participants faced several grammatical problems and difficulties while doing the translation test. This research work presents and discusses five of the most frequently detected problems and difficulties; including translating grammatical agreement, grammatical case, tenses, prepositions and definite and indefinite articles. The researcher has finally concluded the study with some practical and pedagogical suggestions.

Keywords: English, Arabic, Translation, Problems/ Difficulties, Solutions.

1. Introduction

Translation has always been a vital and fruitful communicative tool used to bridge the gap between linguistically and culturally heterogeneous groups. However, the process of translation involves multiple problems and difficulties. Such problems and difficulties basically arise from the fact that languages are variant in their forms and contents, and certain

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linguistic items, stylistic features and cultural aspects are present in one language but absent in the other.

All definitions of translation (See; for example, Jakobson (1959/2012: 233), Catford (1965:1), Nida and Taber (1969: 12), Reiss (1971/2000: 160), Newmark (1981: 7) et al have a consensus that translation is the process of reproducing the semantic content of one language (source language; SL) in the structure of another language (target language; TL). In the majority of translation instances, SL is a second language (L2) or foreign language (FL) and TL is the mother tongue (MT/ L1) of the translator. It is agreed upon that translators face less problems and difficulties when they translate something written in an L2 or FL into their MT than when they translate in the reverse direction (Munday 2008). However, less attention has been given to these cases in which neither the SL nor the TL is the translator's native language. What gives this study its significance is that it is directed to this type of translators as they are of a special case. It particularly aims at finding out the grammatical difficulties faced by the M.A. students who learn Arabic in India. This study is also directed to the teaching staff of these students to help give them an idea of the problems that their students encounter.

Every year, the M.A. students of the Arabic centres/ departments at various Indian universities have to study some English-Arabic translation courses. This is in addition to having several courses in Arabic grammar and structure. These students usually have to produce adequate English to Arabic translations based on the courses they have studied. However, the majority of these students still face many grammatical problems and difficulties that result in poor-structured translations of any text they are assigned. These difficulties can be attributed to the divergent grammatical structures of English and Arabic and to the fact that neither English nor

Arabic is the students' native language. For these students, English is an L2 and Arabic is an FL. This makes the difficulties in translating English into Arabic more complicated for them to handle. To the best of our knowledge, little or no studies have been directed to examining the grammatical difficulties of English to Arabic translation that this special group of students face.

Against this backdrop, this study aims at answering one major question: What are the grammatical problems and difficulties that the M.A. Arabic students in India face when they translate from English into Arabic?

2. Theoretical Framework and Previous Studies

2.1 Translation Problems and Difficulties

Despite the invaluable role that translation played in the past and continues to play in the age of globalisation, it has only recently emerged as a new field of study and has become the focal point for researchers and scholars. Most of these scholars agree that the basic aim of translation is to achieve a relationship of equivalence between the ST and the TT. However, finding the most appropriate linguistic and extra-linguistic equivalence between one language and the other may sometimes be a source of problems and difficulties. Such problems and difficulties can unacceptably affect the content of the ST and/or the form and quality of the translated text. Although some scholars differentiate between translation as a problem and translation as a difficulty. For example, Nord (2005) defines 'translation problems' as the issues that form challenges to all translators who are working on a particular language combination and 'translation difficulties' as the challenges that face the individual translator due to their education, experience or cultural background. However, in this study, we will use the two terms interchangeably to refer to any point - regardless of its intensity and degree of severity -

that hinders the students from producing optimum translations. The consequence of such difficulty is the unacceptable transferring of the meaning and/or form of the ST word, phrase, sentence or even whole text from one language into another and/or the incorrect application of the TL grammatical rules, resulting in serious errors.

At the earlier stages of its development, translation studies were basically prescriptive, focusing on the aim of translation and how to translate. However, translation studies became more theoretical and the focus shifted to the description of translation problems and difficulties with the help of language studies in the 20th century (Munday 2008). This has intrigued many researchers to investigate the areas of difficulty in translation learning and teaching as well as in the practice of translation and to design corresponding strategies to overcome the flaws detected. For example:

Nida (1976) classifies translation problems into two categories: problems of content and problems of form. These two categories are related to the problems in analyzing the structure of the ST and/or comprehending its message, and to the problems in transferring that same message in the TL through well-structured sentences.

Nord (1991: 151) introduces four categories of translation problems:

1. Text-specific translation problems: they arise from the particular features of the source text; e.g. a play on words.
2. Pragmatic translation problems: they arise from the nature of the translation task itself; e.g. the recipient orientation of the text.
3. Cultural translation problems: they arise from the differences in norms and conventions between the source and the target culture; e.g. text-type conventions.

4. Linguistic translation problems: they arise from the structural differences between the source language and the target language.

Newmark (1980) considers that the most typical and frequent translation problems are related to language features and translation strategies.

Bastin (2000: 236) reduces all kinds of translation errors into two main categories:

1. Meaning-based errors which he attributes to problems in source text analysis.
2. Language-based errors which he attributes to inadequate competence in the source and/or target languages.

2.2 Previous Studies on English-Arabic Translation Problems and Difficulties

The area that deals with the problems and difficulties of translation, whether they are due to translation teaching, learning, or practice, has become one of the most investigated areas of Translation Studies. However, almost all the studies in this area focus on translation as a transfer of meaning from a source language (usually a foreign or second language) into a target language (usually the mother or the first language of the translator) or vice versa. Examples of the studies on English-Arabic translation problems/difficulties include: Ghazala (1995) who views English-Arabic translation as a subject that creates problems of different types (grammatical, lexical, stylistic and phonological) to Arab students; Al Ghussain (2003) who relates the English-Arabic translation difficulties faced by Palestinian students to word order, connectors, active and passive, the emphatic particle ‘إنّ’ /inna/ (used to indicate emphasis and the accusative case), tenses, transliterations and loan words, proper-noun equivalents, singular and plural, definiteness and indefiniteness, classifiers, punctuation, acronyms, metaphors, puns, collocations, polysemy, adverbs, use of colloquial Arabic and other grammatical and stylistic errors; Deeb (2005) who provides a comprehensive taxonomy of English into Arabic translation problems that Arabic-English and vice versa novice translators confront; Khalifa (2015) who reveals how Saudi EFL students' misunderstanding of grammar affects the quality of English-Arabic translation etc.

So many other similar studies can be found in the literature. However, these studies deal with cases in which the students are native speakers of one of the two languages they are translating from or into - which is Arabic in the previously mentioned studies. What gives our study its significance is that we examined the case of the students who translate from English into Arabic and neither of them is their native language.

3. Procedures of Data Gathering and Analysis

3.1 Nature of the Present Research Work

This is an analytical descriptive study in which we will analyze the translated texts (product-oriented) in relation to the source texts to provide a detailed description of the participants' most recurrent grammatical problems and difficulties. This is a naturalistic research in which the data was gathered in the natural settings of the participants; i.e. the classrooms. It is empirical research but it will also make use of some aspects of Translation Studies.

3.2 Participants

The participants in this study are the M.A. final semester students who are learning Arabic at three universities in India; namely, the University of Delhi (DU), Jawaharlal Nehru University (JNU) and Jamia Millia Islamia (JMI). These are among the best leading universities which provide Arabic B.A. and M.A. programmes in India.

57 students (54 males and 3 females) voluntarily participated in this study. Their ages range between 22 and 29. All of them are non-native speakers of neither English nor Arabic. The majority of them are speakers of Urdu or Hindi as a mother tongue. For all of them, English is a second language; being the lingua franca and second official language in India, and Arabic is a foreign language. All of them have B.A. degrees in Arabic and they have studied five or more English-Arabic-English translation courses. This is in addition to several courses in Arabic literature, structure, and grammar. This is relatively enough for a student to have a good command of Arabic and thus to be able to produce grammatically well-formed English-Arabic translations.

3.3 Classroom Observations

Before conducting the translation test, the participants were observed in their natural settings; i.e. translation classes, where field-note data was gathered. The basic aim of classroom observations was to get a clear idea of the types of texts the students of the above-mentioned centres/departments are assigned to translate and the type and duration of translation tests they perform. Most of the texts these students are assigned are articles published online. Teachers ask their students to translate political, economic, and scientific texts. Such texts are grammatically and semantically easier for this particular group of students to handle with. Three sessions at each university were attended by the researcher.

3.4 Ethical Procedures

To access and collect the data required to fulfil this study, the researcher got written permission from the concerned chairpersons of the above-mentioned centres/departments to do classroom observations, to meet the students and to conduct the translation test. The researcher fully explained to the students the main purpose of the study and the way it would be conducted. No pressure was put on any student to participate in this research. Only the students who were willing to take part in the study were asked to write the translation test.

3.5 The Translation Test

The translation test was designed based on the classroom observations by the researcher. Moreover, before conducting the test, the translation teachers gave their opinions on the test. They all agreed that the length, content and degree of difficulty of the test were suitable for their students' level. They also assumed that the students would be able to do the test with no or little difficulty.

The test was composed of two English extracts (See Appendix A) taken from articles published online by BBC (the British Broadcasting Corporation) to be translated into Arabic. The topics of the passages conform with the topics of the texts the participants are assigned in translation classes. The length of the passages (a title and four sentences, each) aligns with the given time frame (two hours). The test was conducted in the participants' natural settings; their classrooms in the above-mentioned varsities. It was conducted in the last week of the final semester so that the participants were evaluated before they had their exam break. The participants were allowed to use monolingual dictionaries.

3.6 Analysis of the Translated Texts

Every word, phrase, clause and sentence in the translated texts was carefully examined and analyzed to detect grammatical errors of any type. Each detected error was marked and labelled. A table of the serial number of each student and all the grammatical errors he/she made was used to specify the most recurrent grammatical problems and difficulties.

3.7 Presenting the Research Results

A table of each grammatical problem/difficulty under study was used to reveal the problem/difficulty of students while translating the title and the first, second, third and fourth sentences of each paragraph, separately. The total number and percentage of all the students who faced problem/difficulty while translating either of the two passages or the two of them were provided at the end of that table.

Excel was used to reveal the distribution of problem/difficulty. Illustrated examples from the students' actual translations were presented and explained. Excel was also used to reveal the percentage of the students who faced problem/difficulty compared to the students who did not.

4. Findings and Discussion

Data analysis revealed that the most recurrent grammatical problems and difficulties faced by the participants while translating the two English passages into Arabic are related to translating grammatical agreement, grammatical case, tenses and aspects, prepositions and definite and indefinite articles.

These problems and difficulties are evident in the errors detected in the translated texts. In what follows, each type of these problems and errors are discussed in detail along with illustrated examples from the actual translations of the participants.

4.1 Grammatical Agreement

The first difficulty that the majority of the students faced while rendering the English passages into Arabic is related to the grammatical agreement.

	First passage	Second passage
Title	2	5
First sentence	39	5
Second sentence	5	7
Third sentence	26	5
Fourth sentence	15	8
Total number of the students who made errors of grammatical agreement while translating either of the two passages or the two of them	52	
Percentage	91%	

Table 1: Number and percentage of the students who made errors of grammatical agreement

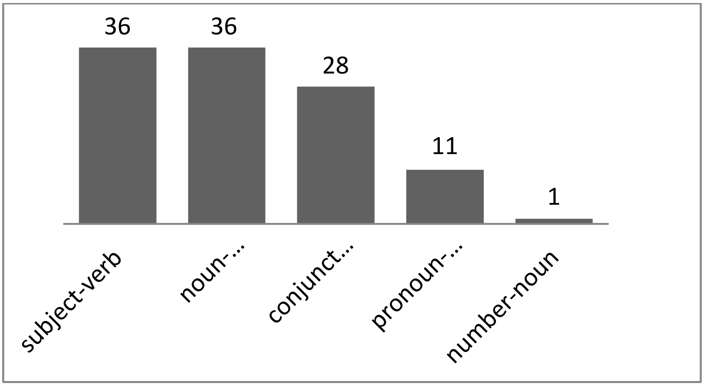

Chart 1/a: Distribution of errors of grammatical agreement

Table 1 reveals that 52 students (constituting 91% of the total number of students) made errors of grammatical agreement while rendering the two English passages into Arabic. Chart 1/a reveals the distribution of these errors as follows: a) subject-verb; 36 students (63%) did not achieve agreement between the verb and its subject in number and/or gender, b) noun-adjective; 36 students (63%) did not achieve agreement between the adjective and the noun that modifies in gender, number, case and/or definiteness, c) elements of a conjunct structure; 28 students (49%) did not achieve grammatical agreement between the two elements of a conjunct structure in the case and/or definiteness, d) pronoun-antecedent; 11 students (19%) did not achieve agreement between the pronoun and its antecedent in gender and/or number and e) number-noun agreement; one student (1.75%) did not achieve number-noun agreement in gender.

Examples:

First passage: 27 students translated ‘the United States’ in the first sentence as a nominative noun and ‘its … allies’ as ‘حلفاءها’ /*hulafa’-a-ha*/ (allies-ACC-her) or as ‘حلفائها’ /*hulafa’-i-ha*/ (allies-GEN-her). This is totally unacceptable because ‘the United States and its European allies’ is a conjunct structure, and in Arabic, the two elements of a conjunct structure must agree in case. Since this phrase is the subject of the sentence, its two elements must be nominative and thus ‘its allies’ must be translated as ‘حلفاؤها’ /*hulafa’-u-ha*/ (allies-NOM-her). Note: one student did not translate ‘allies’, so he/she was not included in the count.

Second passage: 3 students made pronoun-reference agreement errors in their Arabic translations of the fourth sentence.

One student translated (his children … said) as

‘قال أولاده ... عن أبيه’

qal-a	*awlad-u-h*	*‘n*	*ab-i-h*
said-PST	children-NOM-his	about	father-GEN-his

(His children said about his father)

achieving no agreement in number between the pronoun ‘ه’ /h/ (his) in ‘أبيه’ (his father) and its antecedent ‘أولاد’ (children).

Another student translated ‘his children’ as ‘أطفالها’ /atfal-u-ha/ (children-NOM-her; her children). In this translation, there is no agreement in gender between the pronoun ‘ها’ /ha/ (her) and its antecedent ‘Stephen Hawking’.

The third student translated ‘… an extraordinary man whose work will live on …’ as

‘... رجلاً خارقا العادة وستبقى أعمالها ...’

/rajul-a-n/ /khariq/ /al-‘adah / /wa/
/sa-tabqa/ /a‘mal-u-ha/

man-ACC-INDF extraordinary DEF-usual and
FUT-stay works- NOM-her

(an extraordinary man than usual and her work will live on)

Here there is also no agreement in gender between the pronoun ‘ها’ (her) and its antecedent ‘man’.

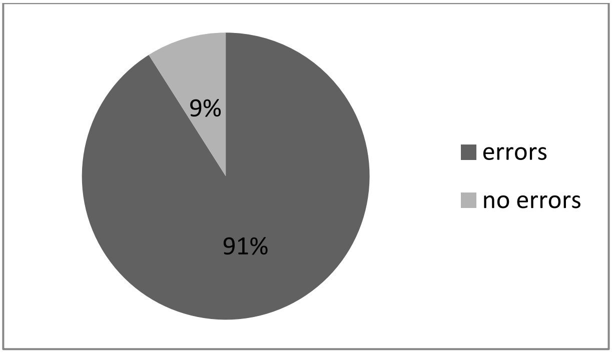

Chart 1/b: Translation of grammatical agreement

Chart 1/b reveals the percentage of the students who faced difficulties related to grammatical agreement compared to the students who did not. 91% of the students were confronted with difficulties of grammatical agreement while translating the English passages into Arabic, whereas only 9% of the students did not.

4.2 Grammatical Case

The second difficulty that the majority of the students faced while rendering the English passages into Arabic is related to the grammatical case.

	First passage	Second passage
Title	16	-----
First sentence	27	2
Second sentence	12	13
Third sentence	-----	3
Fourth sentence	-----	19
Total number of the students who made errors of the grammatical case while translating either of the two passages or the two of them	51	
Percentage	89%	

Table 2: Number and percentage of the students who made errors of grammatical case

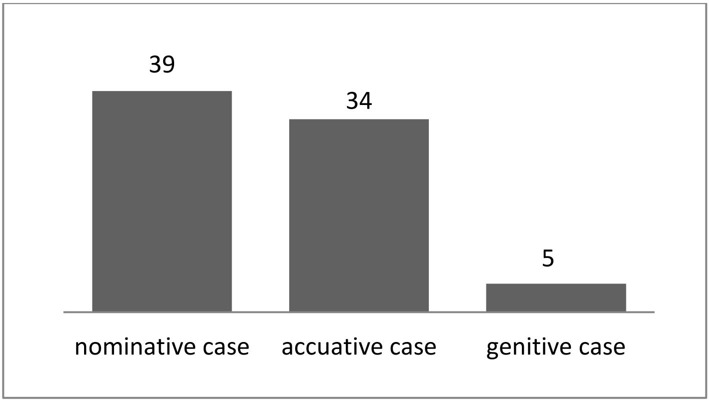

Chart 2/a: Distribution of errors of grammatical case

Table 2 reveals that 51 students (constituting 89% of the total number of students) encountered problems with the grammatical case in the translated texts. Chart 2/a presents the distribution of these errors as follows: a) nominative case; 39 students (68%) incorrectly used the accusative or genitive markers in the nominative case b) accusative case; 34 students (59.6%) incorrectly used the nominative markers in the accusative case and c) genitive case; 5 students (8.7%) incorrectly used the accusative or nominative markers in the genitive case.

Examples:

First passage: 16 students unacceptably translated ‘diplomats’ in the title as a nominative noun ‘دبلوماسيون’ /*diblumasi:-u-un*/ (diplomat-NOM-M.PL). However, if the students have read the whole passage before translating it, they would have understood that ‘diplomats’ is the receiver of the action. Therefore, it must be translated as ‘دبلوماسيين’ /*diblumasi:-i-in*/ (diplomat-ACC-M.PL).

Second passage: 7 students unacceptably translated ‘his children’ in the fourth sentence as ‘أبناءه’ /*abna’-a-h*/ (children-ACC-his) or ‘أبنائه’ /*abna’-i-h*/ (children-GEN-his). However, ‘his children’ is the subject of the sentence and must take the nominative marker as ‘أبناؤه’ /*abna’-u-h*/ (children-NOM-his).

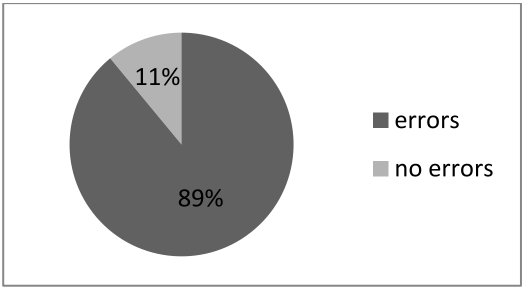

Chart 2/b: Translation of grammatical case

Chart 2/b reveals the percentage of the students who faced difficulties related to grammatical case compared to the students who did not. 89% of the students faced difficulties while revealing grammatical case in Arabic whereas only 11% of the students did not.

4.3 Tense and Aspect

The third problematic area that almost all the students faced while transferring the English passages into Arabic is related to the translation of tenses and aspects.

	First passage	Second passage
Title	-----	-----
First sentence	7	35
Second sentence	30	-----
Third sentence	39	9
Fourth sentence	33	2
Total number of the students who made errors of tenses while translating either of the two passages or the two of them	56	
Percentage	98%	

Table 3: Number and percentage of the students who translated tenses incorrectly

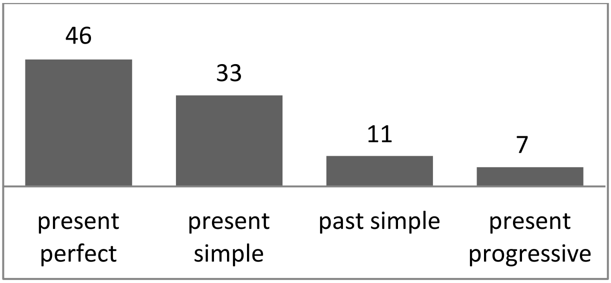

Chart 3/a: Distribution of errors of tenses and aspects

Table 3 reveals that 56 students (constituting 98% of the total number of students) faced challenges while trying to find the equivalent English tense in Arabic. These errors are distributed (as shown in Chart 3/a) as follows: a) the present perfect tense; 46 students (80.7%) translated the English present perfect tense using the Arabic perfective verb form without preceding it with ‘قد’ or ‘لقد’ which makes it equivalent to the English simple past tense, b) the present simple tense; for no justifiable reason, 33 students (57.8%) translated the English present simple tense into the Arabic past tense, c) the past simple tense; 11 students (19%) translated the English simple past tense into the Arabic present tense or they used the perfective verb form preceding it with the particle ‘قد’ which makes it equivalent to the English present perfect tense and d) the present progressive tense; 7 students (12%) translated the English present progressive tense into the Arabic past tense.

Examples:

First passage: 29 students unacceptably translated the present simple tense in the fourth sentence ‘Russia denies any role in the attack, …’ into the Arabic perfective (past) tense as ‘أنكرت’ /*ankar*-*a*-*t*/ (denied-PST-F; she denied) or ‘رفضت’ /*rafad*-*a*-*t*/ (refused-PST-F; she refused.

Second passage: 35 students unacceptably rendered the present perfect tense in the first sentence ‘World-renowned physicist Stephen Hawking has died …’ into Arabic using the past verb form as ‘توفي’ /*tuwffi*-*a*/ (pass-PST away; passed away) or ‘مات’ /*mat*-*a*/ (die-PST; died), without preceding it with the aspectual indicator ‘قد’ /*kad*/, which makes it equivalent to the English simple past tense.

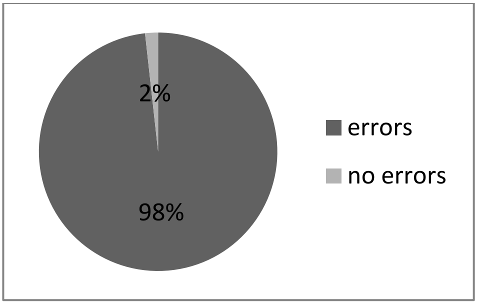

Chart 3/b: Translation of tense and aspect

Chart 3/b reveals the percentage of the students who faced difficulties related to the translation of tenses and aspects compared to the students who did not. 98% of the students faced difficulties while translating the English tenses and aspects into Arabic, whereas only 2% of the students did not.

4.4 Prepositions

The fourth problematic area that all the students faced is related to finding the most appropriate equivalence while translating prepositions.

	First passage	Second passage
Title	25	9
First sentence	35	12
Second sentence	18	23
Third sentence	-----	17
Fourth sentence	24	14
Total number of the students who made errors of prepositions while translating either of the two passages or the two of them	57	
Percentage	100%	

Table 4: Number and percentage of the students who made errors of prepositions

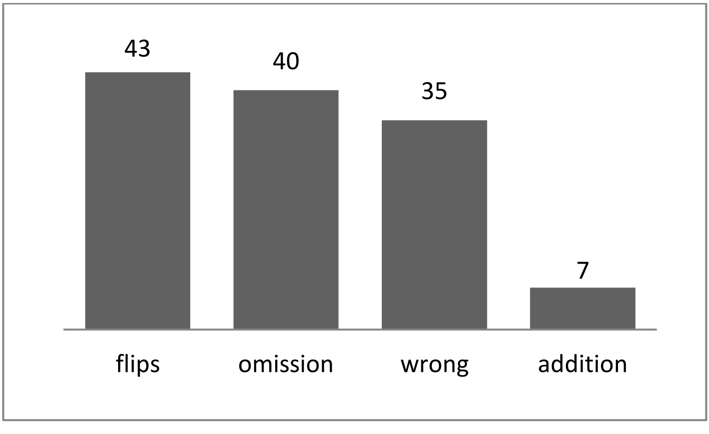

Chart 4/a: Distribution of errors of prepositions

Table 4 reveals that 57 students (constituting 100% of the total number of students) made so many errors while translating the English prepositions into Arabic. These errors (as shown in Chart 4/a) include: a) flips; 43 students (75%) provided inaccurate Arabic equivalences of English prepositions; however this did not greatly affect the meaning, b) omission; 40 students (70%) ignored translating ST prepositions or they did not provide prepositions which are not present in the ST but required for the structure and meaning of the TT, c) wrong preposition; 35 students (61%) provided unacceptable Arabic equivalences of some English prepositions which resulted in affecting or even changing the meaning and d) addition; 7 students (12%) added unnecessary prepositions which are neither present in the ST nor required in the TT.

Examples:

First passage: In translating into Arabic the preposition ‘across’ in the title ‘Spy poisoning: Russian diplomats are expelled across US and Europe’, 23 students had difficulties. So, they either unacceptably translated it using the prepositions ‘عن’ /*‘n*/ (of) or ‘في’ /*fi*/ (in), the adverbs ‘عبر’ /*‘br*/ (across), ‘نحو’/*nahw*/ (to) or ‘حول’ /*hawl*/ (around) or they left it untranslated. ‘Across’ in this context is simply equivalent to the Arabic preposition ‘من’ /*min*/ or ‘من أنحاء’ /*min anha’*/ (from).

Second passage: 23 students could not provide the correct Arabic equivalences for the prepositions of the second sentence ‘The British scientist was famed for his work with black holes and relativity’. So, they literally rendered ‘for’ as ‘من أجل’ /*min agl*/ (for) and ‘with’ as ‘مع’ /*ma‘*/ (with) or left one or the two of them untranslated. Very few students correctly translated ‘for’ as ‘ل’ /*lam*/ (for) or ‘ب’ /*ba’*/ (because of) and ‘with’ as ‘في مجال’ /*fi magal*/ (in the field of).

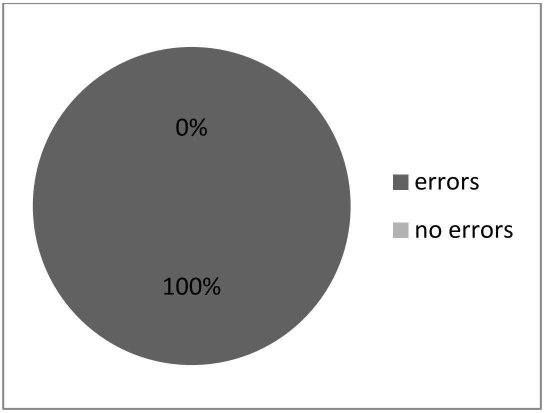

Chart 4/b: Translation of prepositions

Chart 4/b reveals the percentage of the students who faced difficulties related to the translation of prepositions compared to the students who did not. All the students participating in this study faced difficulties while translating the English prepositions into Arabic.

4.5 Definite and Indefinite Articles

The fifth problematic area that almost all the students faced is related to translating the definite and indefinite articles.

	First passage	Second passage
Title	49	-----
First sentence	38	14
Second sentence	13	19
Third sentence	8	15
Fourth sentence	13	13
Total number of the students who made errors of articles while translating either of the two passages or the two of them	56	
Percentage	98%	

Table 5: Number and percentage of the students who made errors of definite and indefinite articles

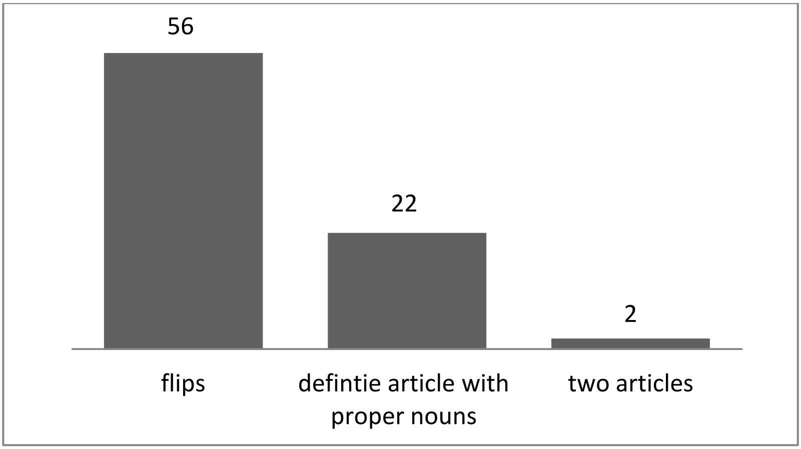

Chart 5/a: Distribution of errors of definite and indefinite articles

Table 5 reveals that 56 students (constituting 98% of the total number of students) made so many errors while translating the English definite and indefinite articles into Arabic. These errors are presented in Chart 5/a and include: a) flips; 56 students (98%) translated one article for the other; however, this did not greatly affect the meaning, b) using the Arabic definite article ‘ال’ with proper nouns; 22 students (38.59%) used the Arabic definite article ‘ال التعريف’ before proper nouns and c) using two articles; 2 students (3.5%) used two articles at the same time.

Examples:

First passage: 16 students unacceptably translated ‘Europe’ in the title as ‘الأوروبا’ /*al-awrubba*/ (DEF ART-Europe; the Europe). ‘أوربا’ (Europe) does not take ‘ال التعريف’ (the) as it is a definite proper noun.

Second passage: 15 students translated ‘years’ in ‘… whose work will live on for many years’ of the fourth sentence as ‘السنوات’ /*al-sanah-at*/ (DEF ART-year-F.PL; the years). Using the Arabic definite article here is unacceptable as ‘years’ in this context is a generic plural noun and thus takes the zero article in English which is equivalent to the indefinite Arabic marker (التنوين/nunnation). Thus the student must have translated ‘years’ as ‘سنواتٍ’ /*sanaw*-*at*-*in*/ (year-F.PL-INDF).

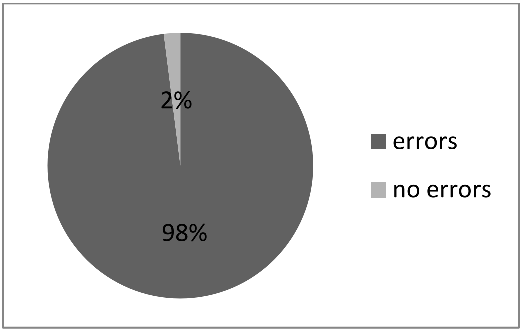

Chart 5/b: Translation of definite and indefinite articles

Chart 5/b reveals the percentage of the students who faced difficulties related to the translation of the definite and indefinite articles compared to the students who did not. 98% of the students participating in this study faced difficulties while translating the English definite and indefinite articles into Arabic whereas 2% of the students faced no difficulties.

5. Conclusion and Suggestions

This study highlighted some of the most challenging and recurrent grammatical problems and difficulties of English-Arabic translation that the M.A. students of Arabic centres/departments in India encounter. Data analysis revealed that all the participants in this study confronted problems and difficulties while translating prepositions, 98% of the students faced problems and difficulties while translating tenses as well as the definite and indefinite articles, 91% of the students encountered problems and difficulties while rendering grammatical agreement and 89% of the students confronted problems and difficulties while rendering grammatical case.

Such problems and difficulties can be attributed to three major reasons. The first reason is related to the fact that English and Arabic have variant grammatical structures. The second reason is related to the fact that these students are non-native speakers of English as well as Arabic which increases these difficulties and makes them more complicated for this special group of students to handle. The third reason is related to the content of translation courses and the teaching methods which seem to be inadequate and insufficient for the students to be able to produce grammatically well-formed translations even of grammatically simple texts.

Thus the students are advised to work hard to improve their language competence and translation skills. Lack of command of the grammatical structures of the SL and/or the TL contributes largely to translation problems and difficulties. Al Shehab (2013: 3) emphasizes that ‘‘grammar constitutes a significant cause in translation problems, and a translator should master grammar in order to achieve a well-structured translation’’. The students are also advised to read the source text and carefully analyze its grammatical structure as translation is a linguistic activity in the first place. The analysis of the grammatical structure of the ST will help comprehend its semantic content. The students are strongly advised to avoid word-by-word translation as it is the cause of so many grammatical mistakes. Proofreading of the translated text is a significant step for achieving well-structured TT as it helps detect grammatical errors. The students also need to understand that translation is a matter of not only content but also form. So, it is very important while translating from one language into another to try to reproduce the exact message of the ST (the content) in a way that suits the structure of the TL.

In other words, how the content of the ST is presented in the TL (the form) is also crucial. Translation teachers are advised to redesign their translation courses and teaching practices to meet the students' levels, needs and expectations; taking into consideration that their students are non-native speakers of both English and Arabic. Moreover, teaching some aspects of translation theories, contrastive linguistics, text analysis, and error analysis would be of great help to the students.

Notes: 1. The second passage: 9 students did not translate the title, 2 students did not translate the third sentence, 2 students did not translate the fourth sentence and 3 students left the whole passage untranslated.

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Appendixes

1. For Arabic IPA Transcription

https://en.m.wikipedia.org/wiki/Help:IPA/Arabic

2. For List of Leipzig Glossing Rules and List of Abbreviations

https://www.eva.mpg.de/lingua/resources/glossing-rules.php

3. The Translation Test: The English Extracts and Their Links

Note: The researcher does not adopt any view presented in the following extracts:

The First Passage: Spy poisoning: Russian diplomats expelled across US and Europe

The United States and its European allies are expelling dozens of Russian diplomats in a response to the poisoning of a former Russian spy in the UK. US President Donald Trump has ordered 60 Russian diplomats to leave the country. Germany, France, Ukraine and various other EU countries have made the same move. Russia denies any role in the attack and indicates that it will respond "proportionately". Accessed online: http://www.bbc.com/news/world-us-canada-43545565, dated: 26/03/2018

The Second Passage: Stephen Hawking: Visionary physicist dies aged 76

World-renowned physicist Stephen Hawking has died at the age of 76. The British scientist was famed for his work with black holes and relativity, and wrote several popular science books. At the age of 22, Prof.Hawking was given only a few years to live after being diagnosed with a rare form of motor neuron disease. In a statement, his children, Lucy, Robert and Tim, said: "He was a great scientist and an extraordinary man whose work will live on for many years." Accessed from: http://www.bbc.com/news/uk-43396008, dated: 14/03/2018

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Science Worksheets for Children in Regional Languages: A Translator's Perspective

UTHRA DORAIRAJAN &
MANIKANDAN SAMBASIVAM

Abstract

The STI Policy (Science, Technology and Innovation Policy) aims to bring about a national-level science movement for popularising science among students and inculcating interest among the masses. This policy outlines strategies to mainstream science communication and public engagement through capacity building avenues, research initiatives and outreach platforms. In order to achieve this and to popularise science amongst students and the general public, reaching them in their regional languages is imperative. Science communication is the art of conveying content to the public, importantly building their trust in science, technology and innovation. Especially in a multilingual country like ours, the challenges to make STI reach everyone needs a futuristic vision with careful planning and execution. In this article, the authors discuss various aspects and their observations from their experience in translating science worksheets into Tamil for children. This paper also discusses the issues where a translator needs to be cautious about the dialects and age-appropriate vocabulary, more so while translating to reach children.

Keywords: Science Communication, Translation, Tamil, Science Vocabulary, STIP.

1. Introduction

The scientific heritage of India is an impressive one. From ancient times, scientific research has been carried out in the Indian subcontinent in various fields such as mathematics, astronomy, medicine and materials science. Despite that, there

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is a great gap in scientific knowledge reaching the common masses. In this paper, we try to analyse the reason for this and the need for the evolution of suitable scientific vocabulary in regional languages with time. In a study comparing science coverage in Hindi and English newspapers of India, Meenu Kumar (2013) indicates that Indian Print Media covers anywhere less than 5 percent of science and technology in its entire news/article coverage. From our experience, we find this even poorer when it comes to regional print media and the scenario has not changed much in the last decade. Many a time, news reporters find that scientific vocabulary is limited while reporting scientific inventions or even activities, conferences, seminars related to S&T. Sometimes in regional languages during translation the crux gets diluted, diverted or lost sometimes. This is one reason why S&T vocabulary must be enriched as we evolve.

2. Review of Literature

It is important to maximize the number of people that participate in and contribute to the scientific discussions and processes in the country. A remarkable gap has persisted between this scientific knowledge and the ‘common’ public. Manoj Patairiya has discussed various challenges in science communication in India and its future in his article (2003). Unfortunately, many of these challenges still exist, though we have come a long way thanks to digital technology and due to the continuous efforts of science policymakers. The reasons for this gap are multi-pronged and are common in many of the colonies which were used by the West as a supplier of resources and manpower mainly after the Industrial revolution. Usage of English in non-native English speaking (NNES) countries where English is the second language, has been studied by Camilla H. Coelho et al (2019). “Although there are exceptions such as former British colonies in India or Africa, for example, in low- and middle-income countries (LMICs), reading and comprehending an article in English is often not an option due to inadequate resources or education" (Flowerdew J 2008: 77-86, Kam M 2007: 1097-1106). To bridge this now there is a need to address S&T policies, innovations, government schemes, funding processes, R&D efforts and such across Indian languages. This requires efforts to develop scientific literature in various languages.

3. Why Science in Regional Languages?

Mass science education in our country still faces many challenges due to different factors including a large population, a plethora of languages and limitations in infrastructure. As per the 2011 Census of India, the number of Scheduled languages in our country is twenty-two. As per the Census of India 2011 report, 270 identifiable mother tongues have returned 10,000 or more speakers each at the all-India level, comprising 123 mother tongues grouped under the Scheduled Languages and 147 mother tongues grouped under the Non-Scheduled languages (Census of India 2011 report).

"Science communication or science popularisation entails taking science, its discoveries to lay public who are non-scientists" (Davis 2010). In a country with such diversity in language,–communicating science at least in major languages and in all the scheduled languages is needed for building scientific temper to create a knowledge society.

English is now used almost exclusively as the language of science (Drubin 2010). At the same time, the usage of English as the universal scientific language creates distinct challenges for those who are not native speakers of English. With the fast growth in STEM (Science, Technology, Engineering, and Mathematics), this becomes much more challenging for the learners and the public to understand the revolutions happening in S&T, if English is the only language in which science communication is available.

At the beginning of the twentieth century, the great Tamil poet Subramania Bharathiyar stressed the importance of translating works from across the globe to Tamil and then creating new works to enrich the language (Bharathi 2012: 60) as is clear from the below verses:

Piranaattu Nallaringar Satthirangal
Thamizh mozhiyil Paerththal Vendum
Iravaatha Pugazhudaiya Pudhunoolgal
Thamizh mozhiyil Iyattral Vendum

It is very apt to follow this strategy. To build content and concepts in any given regional language especially in science, technology, engineering and medicine-related fields translating authentic works in regional languages is the first step. As well, we need to translate already available peer reviewed research papers published in these fields. The next step is to create scientific and technical vocabulary continuously, propagate it among scientists, academicians, littérateur, journalists and the public to build original works of STEM in those languages.

4. Shift in Knowledge Transfer (KT) Perspective during the Pandemic

In the article discussing the hidden bias of using English as science's universal language, Adam Huttner-Koros points out how just French, English, and German accounted for the bulk of scientists' communication and published research in the early 19th century. "By the second half of the 20th century, only English remained dominant as the U.S. strengthened its place in the world, and its influence in the global scientific community has continued to increase ever since" (Adam Huttner-Koros 2015). The scientific vocabularies of many languages have failed to keep pace with new developments and discoveries. Once this happens, such languages cease to become effective means of communication. Building scientific or technical vocabulary is a massive task. More so, the next step of taking it to the public needs a lot of planning, execution, funding over a long period.

In Non-Native English Speaking (NNES) countries, students frequently use translation tools to read articles in their native language, to present a seminar, or to write a dissertation, rather than reading manuscripts in their original English usually as observed by many teachers and researchers. Though science education in colleges is mostly conducted in English this does not ensure a strong technical vocabulary among science graduates. This may be attributed to the complex effort needed for processing. Monserrat Lopez, a McGill University biophysicist originally from Mexico observes "Processing the content of the lectures in a different language required a big energetic investment and a whole lot more concentration than I am used to in my own language" as quoted in the article "Overcoming Language Barriers by Translating Scientific Research" (Morningside 2017). In addition, the language priorities of children's education are many times decided by the economic priorities of families. In countries where there are more disparities based on the economy, this eventually becomes even more complex. "English classes in public schools in LMICs (Low Middle-Income Countries) can be poorly taught" (Nunan D 2003: 589-613, Reay D 2006: 288-307), "and while some level of English is required for admission to the majority of graduate programmes in Non-Native English Speaking countries, students are sometimes admitted with only a modest ability to comprehend and converse in English" (Flowerdew J. 1999: 243-264).

So, it is time the scientific community and science communicators in tandem with linguists tackle this challenge.

This would help the advancements reach the public to a better extent which would create equity and equality in Science & Technology. With the recent pandemic, the scientific community across the globe has come together to address the issues on war footing as World Health Organization reports in an article titled “Global scientific community unites to track progress on COVID-19 R&D, identifies new research priorities and critical gaps”. This has made knowledge transfer (Francesca Dal Mas 2021: 139-150) not only between different labs but also in different languages possible. Many Indian scientists and academicians and the public too have engaged themselves in science outreach and knowledge translation approaches through a collaborative initiative named Indian Scientists’ Response to CoViD-19 (ISRC) with their website https://indscicov.in/about-us/ . Probably, this is the right time to re-enforce such collaborations and continue this trend of Knowledge Transfer.

In the post-COVID era, with global and national networks, it is definitely possible to achieve this knowledge transfer. The same networks can be strengthened and tweaked to transfer knowledge in different regional languages. It becomes necessary to devise policies and practices, to invest in strengthening such existing networks and to create new ones. This will help/ensure the stakeholders make informed decisions while implementing S&T projects and policies. This would also facilitate non-native English speakers to participate and collaborate with the international scientific community and benefit the community.

5. Science Communication in STIP

There exists a disconnect between science and society at large with limited scope for citizen engagement in the STI ecosystem. The scarcity of professional and vibrant science outreach and education programmes, along with limited science communication systems for addressing the language and regional diversity of India hampers the understanding of grassroots issues. The dearth of online and multimedia platforms for reciprocal engagement between scientists and society act as a barrier to taking science to the masses equitably and inclusively. STIP 2020 (Science, Technology and Innovation Policy 2020) aims to create develop scientific literature and media across Indian languages and geographies to maximize the number of people that participate in and contribute to the scientific discussions and processes in the country.

6. Science Communication as Dialogue

We understand the world is shifting from a deficit model towards a dialogue model. It becomes necessary for every communication on science in different languages to catch up with this trend. Textbooks, workbooks, worksheets, even articles need to engage the reader while talking science, if it has to reach them. "Science communication has been telling a story of its own development, repeatedly and almost uniformly, for almost a decade.

The story is a straightforward one: Science communication used to be conducted according to a 'deficit model', as oneway communication from experts with the knowledge to publics without it; it is now carried out on a 'dialogue model' that engages publics in two-way communication and draws on their own information and experiences." (Brian Trench 2008)

Bearing this in mind, conversation model science communication in Tamil needs to catch up with these at a faster pace. Consistent and continuous efforts are needed for making translation meaningful for the intended audience of different age groups, considering their (knowledge, background, exposure).

7. Science Popularization as Outreach

Various people's science movements in our country have made a tremendous impact in helping our masses understand science related to health, the environment and has even led to social revolution through science. It is not just the content, but the initiatives related to science have always helped our country grow right from independence days. These initiatives have been a local or sometimes regional or national level initiative from Government as well from various non-governmental organisations. While some of the initiatives are still ongoing and evolving, the impact of every such initiative has been huge. Their genesis and role have been elaborately discussed in the article "Understanding People's Science Movement in India: From the Vantage of Social Movement Perspective" The basis of PSM in several states has been science communication and science education." (Pattnaik 2012) "Throughout history, there have been attempts to take science to the common people. For example, Vigyan (Science) — a monthly popular science magazine in Hindi — has been published by Vigyan Parishad (a learned society of scientists and academics) since 1915" (Manoj Patairiya 2003).

Vigyan Prasar is an autonomous organization under the Department of Science and Technology, Government of India, with the principal objective to serve India's popularisation agenda enhance its outreach in regional languages, it has chosen Bengali, Tamil & Marathi in its first phase of the Project Outreach in Indian Languages. As part of pan-India efforts to popularise science and imbue scientific temper in vernacular languages, it has launched an initiative in Tamil through '*Ariviyal Palagai*'. Through these initiatives seminars, creation of databases, year-long science communication and popularisations have been planned and executed. For the past 18 months, various S&T initiatives of the government have been taken to the public in Tamil through this initiative as newsletters published monthly. The readership has been tremendously increasing for this e-magazine as well as for the various seminars arranged by this forum in Tamil through online platforms.

8. Translation of Science Books

It is not far away, especially with the advent of machine translation, AI (Artificial Intelligence) and the internet age, science journalism courses will be implemented in regional languages to strengthen and create manpower for science communication in local languages. "The inherent purpose is to impart knowledge and skill of different aspects of science communication, besides inculcating a scientific temper into the minds of students, enabling them to eventually spread scientific awareness and scientific temper amongst masses" observes Manoj Patairiya (Patairiya 2011).

Science communication research requires locally relevant and culturally-context-specific models for public engagement in regional languages. In order to reach the people effectively, we need to communicate using proper dialects. Many times, the content/concept gets misrepresented during loose translations. Hence, the job of a translator becomes crucial and critical in taking the content to the masses.

9. Science Communication in Tamil – Challenges in Diglossic Language

Tamil is one of the top twenty most popular languages in the world, and is taught in schools and universities across the globe. The diglossia of Tamil presents a unique challenge in presenting/creating scientific vocabulary/texts to students and the common public. "Tamil diglossia involves two language varieties: the formal or H (High) variety that is Literary Tamil and the spoken or L (Low) variety used in informal conversations that is Colloquial Tamil. Both varieties complement each other in function as was described in detail by Francis Britto” (Britto 1986 & 2017 revised). Literary Tamil is taught in schools, and it is the language of instruction generally. While colleges specifically focus on learning science through English mostly. Very few institutes offer undergraduate science degree programmes in Tamil. The textbooks that are currently used for these are usually written in literary Tamil. It becomes very pertinent that we have come to a position these textbooks needs revision and rewritten especially with the advancement in the field of S&T. Especially with new disciplines in the field of applied science courses being introduced, it becomes more relevant. “We can say that Literary Tamil is in the process of losing its functions, giving way to English. In addition to it, there is a tendency of penetration of Colloquial speech into traditionally formal spheres: literature, radio, TV programmes etc. L. P. Krysin named a similar tendency in Russian “the Colloquialisation and jargonisation of the public spheres of communication” (Smirnitskaya 2018 & Krysin 2011: 446). When we try to build scientific vocabulary by blending the existing words, one also needs to take into account this diglossic nature of the language we are dealing with. So that science worksheets or textbooks make an impact on school children, a balance has to be struck in choosing the words.

9.1 Choosing Age-appropriate / Context-appropriate Language

Here are a few examples from our recent work translating science worksheets from Vigyan Prathiba, HBCSE. These have been translated from English to Tamil, targeting the age group belonging to classes 8 to 10. In the learning unit “Rediscover, Describe and Draw Birds” for Class 8 (https://vigyanpratibha.in/index.php/rediscover-describe-and-draw-birds), in the teacher's version we are presented with this line – "Observational skill in this context would mean the ability to be perceptive about the details of a complex natural environment." The word complex can be understood and translated in different ways. A direct translation would lead one to translate it as *Sikkalaana* which implies entangled or difficult in Tamil. This may create a negative impression and make a child feel unequipped to handle nature. As the original author here stresses the importance of the intertwined, interlinked, interdependent natural environment, *Pinnipinaintha* which translates to 'interlinked' here is a better option in this context.

In the learning unit "Can you Map?" for Class 8 (https://vigyanpratibha.in/index.php/can-you-map/), in the teacher's version of the document under the topic Unit-specific Objectives translation of the following phrase is another good example – "To develop the ability to visualise directions and manipulate them mentally". A direct translation of the word manipulate using virtual dictionaries gives us words like *kaiyaalvathu*, or *soozhchiyudan kaiyaalvathu*, indicating being manipulative or tricky in the negative connotation. This does not convey the actual intention of the teacher or original authors. Based on the context, the phrase "*Manakanakku seiyyum thiranai mempaduththikolluthal*" conveys the meaning that this learning activity tries to develop the skills of mental calculation. These instances clearly show the need for context-based translations.

9.2. Building Collaborative Attitude through Words

Most of the time we find science textbooks use deficit model or many times have an authoritative tone and sometimes with an expectation of a particular result. This intimidates growing minds usually and alienates them from textbooks. While translating such activity sheets, care needs to be taken that the child or learner does not equate it to another textbook and moves away from it. It is pertinent to connect with young learners that too, especially when helping them learn through STEM activities. A friendly encouraging tone goes a long way in making this possible. The Tamil language, fortunately, has different suffixes to address the readers of different age groups and with different emotive tones.

In the learning unit 'Micro-organisms at Our Doorstep' for Class 8 (https://vigyanpratibha.in/index.php/microorganisms-at-our-doorstep), the students are asked to see around the school ground/backyard and locate some puddles/drainage cover. Here, *paar* which is equivalent to see is a direct word that may sound authoritative and also makes the learner feel isolated. Rather the translators consciously used *Paarungalen*, which asks the child to observe through an encouraging tone treating her/him as an adult. This word also helps the student to visualize her/him in a team along with a guiding teacher. This would definitely make the child feel less anxious about performing the activity, eventually, make them feel confident and slowly help them to become team players.

9.3. Building Vocabulary by Blending Words

While the word *schematic* is closer to scheme or project, the schematic diagrams in the worksheet were about the diagrammatic representation of the flow of the process. Hence the translators have coined the word "*Siththarippu – varai – padam*" blending the words which are in common usage in that age group conveying it is a pictorial representation of the process.

School children are used to the word collage and use it for many of their projects works. *Ottu Vadivam*/*Inaiottu padam* are the two words one can find from (tamilvu) for collage, while the authors tried to form a new word "*Padam + Kalavai*

= *Padakalavai*" using two very commonly used words, that is student-friendly and tongue friendly.

9.4. Being Sensitive about Gender and Marginalised Communities

The learning unit, 'An experiment in Measuring Volumes' for class 8 has an instruction (https://vigyanpratibha.in/index.php/an-experiment-on-measuring-volume) – "The students may be given a hint to first obtain the volume for "n" marbles in this task and then the average volume of one marble." Many Indian languages address girls and boys with different suffixes. In these translations, we have consciously addressed girls to carry out the experiments. Also, we have addressed girls and boys, specifically in that order wherever the word *students* was used in the worksheet. In some instances, the term "*Manavamanaviyarkku*" which address both genders has been used instead of "*Manavargalukku*" though the latter is considered a gender-neutral term generally. This trend will help increase women in STEM if the tone of the books is inclusive.

There is a huge risk involved when one tries to translate by just using dictionaries, before understanding the sentimental implications that it may cause to a group of individuals. Most of the dictionaries may suggest a word in the regional language which may even be in common usage in some households. While the usage may not be age-appropriate or it may be hurtful for a certain group of people involved based on their ethnicity/involved in a particular job/physical disabilities. Utmost care has to be taken while translating for children who are going to be the advocates of inclusivity in the near future. "They help in pollination and seed dispersal, control crop pests, are predators to disease-spreading animals like rats, and can also be scavengers." is a sentence in the learning unit "Rediscover, Describe and Draw Birds" for class 8 (https://vigyanpratibha.in/index.php/rediscover-describe-and-draw-birds/). The word *scavengers* in this context indicates a certain class of animals based on their habit of consumption. Here, a translator needs to be very sensitive while translating this word as the same word may also indicate a group of people in a derogatory manner. Using Tamil translation for such words looking up into dictionaries without being sensitive to its implications is definitely not the right practice. It is time that we take an audit of such words in various online platforms too and create new words which inculcate sensitivity and inclusivity. While translating content in biology on the topics concerned with reproduction, a lot of care is needed in creating a positive view along with objectivity, removing the taboos. A translator also needs to be aware of the prior knowledge of the children who would be the readers. In such contexts, it becomes pertinent that a translator uses age-appropriate vocabulary. In the learning unit “Rediscover, Describe and Draw Birds” for Class 8, the list of terms describing bird behaviour includes *courtship*. This word ‘courtship’ has been translated as “*Anbai Velipaduthuthal*”, which literally translates to English again as way of showing love and affection, as the book targets pre-teens. The above term can also be translated differently while teaching the same topic to slightly older children in high school or higher secondary.

Conclusion

We need to address Indian languages and their diverse geographies, to develop scientific literature and media. Every science communicator in regional languages has a huge responsibility in evolving terms to suit the language, dialect, age, and knowledge level of their readers. Maybe an online platform these days to help them spread the newly coined words or already existing vocabulary along with the challenges would go a long way in building science vocabulary in our language-rich country. This would definitely inspire future generations to venture into translation and help media people to enhance their science communication skills. A strong base of scientific vocabulary has to be built for various age groups in order to communicate science effectively. Now is the time to do this to have well-trained translators, mass media communicators in regional languages to achieve STIP goals, which aims to revitalise the science communication ecosystem and promote the reciprocal relationship between science and society by the democratisation of science through upstream engagement and a citizen-centric approach. With a lot of technology-assisted teaching-learning evolving methodologies, science communicators, media persons, technocrats, and teachers can join hands to create worksheets for children and the public that could be used to assist the learning process. Such collaborations will surely bring in people from different walks of life from mainstream towards nurturing STI related activities. In years to come, these can be turned into engagement activities for captivating classrooms. This will lead to bridging the existing gap due to the dearth of resources in regional languages, pave way for building life-long learners in their own languages, and translation to regional languages is the way forward to achieve these.

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Translating Form over Lexis: A Study through Select Odia Poetry in English Translation

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Abstract

Translation is a productive exercise born out of linguistic activity. It not only shares the knowledge system of one literary narrative with the target language readers but also fulfils the pedagogical requirements. In fact, translation of the poetic form is caught in the perennial dilemma of transferring the sense, form, mode, and content. A kind of poetry that manifests its lyricism, formal beauty by relying on native imagery or a certain sentiment poses the biggest challenge before the translator in the sense that unless its very mood is captured in the target language, the essence would be lost. Utilitarian prose does not run this risk since the transfer of idea becomes its prime aim. So the translator of the poetic domain categorically develops a formal schema by retaining rhyme, metre or other such devices of the source language thereby guiding the readers to the original text. The present paper is an attempt to explore the nature of translation in terms of poetry, specially written for consumption by the common mass. The data for the same is drawn from Odia poetry in English translation. The main focus of the paper will be on:

i. *The importance of translating the form while balancing the originality of work and in recreating a piece that evokes the same response and sense.*
ii. *Comparing portions of the poetic text in translation and ascertaining a valid space for this conceptual and philosophical essence.*

Keywords: Translation, Native, Target Language, Utilitarian Prose, Bhajan.

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Introduction

Translation of texts has been a platform of the transaction between literary and cultural texts across linguistic and political territories. The increasing number of reading enthusiasts with rapid advancement in the field of technology has shrunk the world to a global village. This has been acting as a stimulant for the growth of international communication. Hence, the global village calls for a better understanding of different cultures across the world. Translation here seems to act as a bridge. Translation not only converts one language into another but also acts as a medium of exchange between two cultures developing a sort of intimacy and assigning the translator the role of a cultural guide. By translating, a translator is adding to the creative world of literature in every possible way. Translating poetry is not so privileged in comparison to prose on the account that prose is provided with some leverage to rely on the lexical. But the unprivileged translator of poetry has in fact the fortune of translating the lexical and refining the formal. In this paper, we would like to argue that in poetry the original essence is not contained in its lexical source since the words are already metaphorical, rhetorical, and persuasive in nature. This brings invariably the stable, consistent, and unusual nature of great poetry. Primarily the aim of the poetry is to flourish in the formal technique. Dasarathi Das in his essay “Kavyaanuvaad” explains “The emotion and form of poetry are likely to have a significant effect on a particular period. This suggests that the form and rhythm decide the course of poetry. A complete consciousness leads to our understanding of meanings as the conscious mind enables an individual to use language in a particular manner. What soul is to the body, meaning is to the poetry! The soul can leave the body and wander around. However, the essence of poetry lies in its meaning which when dismantled kills the motive” (76). The arbitrary relation between the form of a word and its meaning is a complex aspect of language which makes language learning challenging for both children and adults. In such cases, whether mere observation and overhearing would be enough to accelerate language learning is debatable. However, if lexical flexibility is allowed and focus on ‘form’ made the foremost construct in task-based language teaching and learning, it might allow the learners to involve themselves in different instructional contexts contributing towards an explicit language learning process.

Poet and award-winning literary translator Aaron Coleman is of the opinion that poetry is as much a thing of words as it is a thing of sound (Bowman). As Robert Frost’s often-quoted line goes, “Poetry is what gets lost in translation”; the intention of the author and the meaning that the reader derives from the text can never be the same. The risk of losing the soul and intention of the poet in translation is high but David Damrosch puts it succinctly to do away with the concern while addressing the issue of translation: “what is lost and what is gained” and “Read intelligently, an excellent translation can be seen as an expansive transformation of the original, a concrete manifestation of cultural exchange and a new stage in a work’s life as it moves from its first home out into the world” (Damrosch 66). The gain is a wonderful piece of art which otherwise we could never lay our hands on, had it not been translated in the first place. It is through translation that we read great works of Baudelaire, Neruda, Balzac and many celebrated figures who belong to a world canon. Readers have often questioned the faithfulness of a translator towards the original piece of text. And it is common to look for a proper definition of a “good translator”. But then Desmond Egan in his “The Arts Poetry and Translation” sounds more appealing when he writes- “I have been talking about a ‘good’ rendering; there’s the rub! What makes for a good translation? What qualities might one look for? The problem with trying to answer such questions is that any kind of scientific definition is impossible. Not surprisingly, since one can never succeed in defining anything in words which always dance around like the shadows on the wall of Plato's cave" (227).

One can hence say that it is more about the rendering and the temperament of the translator which goes the same for the original poet. While looking for an exchange of meaning, the translator of poetry keeps the formal finish ahead of meaning in order to strike the right message in terms of rhyme, rhythm, pace and syllabic measures. The author of prose and its translator is free from the anxiety of this formal, decorative fine-tuning since the reader looks for more or less factual and ideational aspects. On the other hand, if the poetry at hand is not a part of the modern, matter-of-fact writing with some day-to-day events or representative, realistic expression, it will fail in attempting a translation of equivalent. Rather it would transcend the realm of the words and share the essence of tone. The emphasis is on the fact that the words used in poetry are already distant from their conceptual and denotative meaning. So in a way, they are multidimensional and they need each other to maintain the flow of the poetry. In other words, they are consciously removed from a familiarity with their usual meaning. Once the translator tries to match it for the target audience he/she transforms that essence into an experience that can stand on its own even away from the ambit of the original expression.

Fidelity and Equivalence

The approach of the translator and his/her translation is judged on a certain yardstick which is set by the critics and non-translating users. The answer to the fidelity of a translator often ends up with superficial words like accuracy, correctness, and reliability. More than the question of fidelity there is a need to understand the process of translation as both internal and external entity. Douglas Robinson in his *Becoming a Translator* addresses the same issue where he writes:

> Ironically enough, traditional approaches to translation based on the non-translating user's need for a certain kind of text have only tended to focus on one of the user's needs: reliability (7).

This again does not suggest that reliability has to be ignored in every sense but the text as a product and process demands constituent for action. A responsible reader poses faith in the serious translator. Problematising their bond on the premise of unsettling meaning transfer defeats the objective of the process. Whether there can be many reliabilities or realization of possibilities of different reliabilities should be the object of query. This solely depends on the need of various readers of the translated texts. They exist in variables and so do their interpretation and extraction of specific knowledge from a translated text. This is one of the reasons why translation often charts its own semantic importance. The poems cited later in the paper are chosen in order to vindicate how genuine translation of poetry depends upon fidelity towards the poetic form of the original text over its lexis; that conventional notions of 'faithfulness' to the original text fall short of capturing the true essence of a nuanced poetic narrative unless coupled with an equally careful translation of its formal aspects.

Challenges of Multilingualism

In the year 2021, UNESCO highlighted the threats concerning multilingualism. Nevertheless, the topic has been the focal point of many writers, critics and scholars who even after exhausting themselves of age-old, classic writings chose to flourish by popular narratives. These narratives are for easy consumption and well-received due to their familiar content and grasp of the popular psyche. Most Indian languages share identical structural categories. For example, Sanskrit, Odia, Assamese, Bengali, Maithili etc. resemble substantially in their poetry, music and conversation. In such a multilingual context, the argument of the paper regarding the suitable translation of poetry carries utmost significance. The essay, "The Rise and Fall of the Bilingual Intellectual" by Ramachandra Guha is a frequently referred treatise to asseverate the diminishing intellectual group of India called "Linguidextrous". The essay no doubt voices the foremost anxiety of the sociolinguistic condition of our country; howbeit, it perpetrates no solution and simply bewails the depreciation of the creative and bi/multilingual intellectual world of India. Furthermore, it states the statistical data of a particular state which according to him happens to preserve this linguidextrority all alone. It would be indictable to charge the essayist with such accusation as he has not forgotten to acknowledge the living bilinguals of different states with marginal acceptance. After all, mass production is the key to the heart of mass society. But such a perspective leaves the pedagogical environment disturbed without any possible exit point, and the ground for multilingualism remains unexplored. What is the solution, then? How can we overcome this existing challenge? One cannot deny that it is the regional literature that has a major contribution in fostering national identity, consciousness and national culture. And hence by providing data from native Odia poetry and its translation and by applying the above parameters, we would see how far these claims can look convincing.

The history of translation discourse in Odia is quite stereotypical. Though there are a few research papers published on Odia translation studies, a systematic study on the English translation of Odia poetry has not yet been made. The present study has a significant role in conceptualizing the English translation of Odia poetry. The ideas of English language teaching and learning can be experimented with through the translation of such literary texts which have used the codes of a native language in a way that instructs and inspires language users both in the native and target language for building a corpus. So English translations of the most popular Odia writers have been selected to be discussed and highlighted in this paper.

The first poem is taken from Kabisurya Baladev Rath's works. Champu is a type of poetry whose origin lies in Sanskrit. What makes it unique is that it has a fine blend of both prose and poetry. This makes it complex, requiring tremendous effort to produce it. It is basically known as "Gadya Kavya". According to Haridas Bhattacharya:

Chamakrutyapunati Sahrudayan Bismiya Krutya

Prasadayati iti Champuhu!

(Aanandakanda Champura Upakramanika)

This means Champu can surprise, impress and illumine the soul of an individual. The reason behind this is the extraordinary harmony of both prose and poetry. It even has the power to excite the Unnata Ujjvala Rasa within us. Hence tremendous literary expertise and command over language are required to both compose it as well as translate it. The following is an excerpt from one of the fine composition of Kabisurya Baladev Rath titled *Kishore Chandrananda Champu:*

Ki hela re
Kahita nuhai bharatire
Kali ya duraru dekhi
Kalani kala mo akhi
Kala indibara arati re/ pada
Kelikadamba latara
Kole ki syamala tara

Teja se rabisutrara tire
Kampi mora kalebara
Hoigala ara para
Yahaku darai tara tire
(Dennen: 195)

Translation:

What happened, O friend,
cannot be expressed in words;
Yesterday I saw from afar
A dark-blue lotus at rest. (refrain)
Within the keikadamba creepers—as if a dark-hued star—
That radiance on the bank of the sun's daughter [= the Yamuna]
Trembling, my body became troubled,
Fearing with the arrow.
(Dennen: 196)

The first few lines i.e. *what happened ... at rest*, somehow sound pleasant but the rest of the lines fail on the ground of emotive evocation. The poem describes the divine bond of Shri Radha and Shri Krishna. It can be considered that the complex structure of Champu is difficult to translate. In any case, it is nearly impossible to maintain the actual flow. Champu stands out because of the high and intrinsic use of alliteration and onomatopoeia. These are the primary devices that give an unusual and sublime sound effect to Champu. In such cases, the translator is given some sort of liberty where he can go for the stylistic shifts. Though the above translation has gone for a few such shifts, it has been done haphazardly. The Champu form has therefore not been accommodated by the above translation. Even if the translator has tried to focus on the message that was to be conveyed he let the form loose thinking it would suffice. Such creations make one believe that it is nearly impossible to translate the poetry of different forms and structures.

Odisha shares an immaculate bond with Lord Jagannatha. As Niranjan Mohanty puts it in his *Makers of Indian Literature: Salabega,* "No other Lord or deity is perhaps involved so much in the political, social, cultural, economic life of people. Both at the personal and socio-cultural levels, the relationship between Lord Jagannatha and the people of Orissa is intimate and intense. The purity of this bondage, the ennobling intensity of this relationship make the Oriyas proud of being Oriyas" (7). Hence a number of poems have been written on the Lord that reflects the intimacy rooted in the bond each individual of Odisha shares with Jagannatha. Salabega was a staunch devotee of the Lord and his divine songs have enriched our Odia Literature. In his composition, one would find the Lord in his different manifestations. Sometimes he is the Lord of the Universe, sometimes a true friend in need, sometimes a great lover and most of the time the conscious self or the "Brahma". Here is the poem "O' Jagabandhu" from Salabega's *Nilasaila Songs.* The original poem is written by Salabega in Odia language and translated by Niranjan Mohanty into English in 1996.

Jagabandhu he gosain (2)
Tuma shree charana binu anya gati nahin(2)
Jagabandhu he gosain
Ratha charipakhe lambe mukutara jhara
Jhalamala disuthai prabhu chakadola
Jagabandhu he gosain

Translation:

O'Jagabandhu,
The caretaker of the universe!
I seek no other favour

But a solemn shelter
At your lotus feet.
I have now miles and miles to go.
And uneasy fever braces my limbs,
And my unsteady, tired mind
Longs for watching you on Nandighosha
Until I arrive at your crowded holy avenue.

Here the poet introduces Lord Jagannatha as the caretaker of the universe. He is surrendering himself at his lotus feet and begging for help. The poet gives a moving picture of the great Ratha Yatra. The poet here narrates how joyfully and playfully Lord Jagannath is taken to the chariot which again makes him accessible irrespective of his divine power. This jostling of the Lord has a cultural significance that in a way assigns an essence to the poem. There is a pining, which is not only physical but divine. He has walked miles to see the Lord and hence keeps praying for a single glimpse. The poem has been sung by many great singers. It is somewhat a trance in the modern sense but the aesthetic pleasure is beyond the common grasp of the music. It sounds very ordinary when read but acquires a new dimension when sung. The translation being effortless can consider as a smooth version of the original. In other words, the argument of poetry as a form, not lexis stands vindicated. Although not fully, the translated poem partly serves the purpose of optional shifts. It very well describes the proficiency of Mohanty in the target language. This can be one of the reasons why the form is neither loose nor scattered. The cultural understanding of the translator is also clear which creates a suitable temperament for its translation. Mohanty has kept the essence undamaged by giving a nearly equal touch with an accurate arrangement of words and dictions that retains the playful procession of Lord Jagannath.

The second poem is from *Stuti Chintamani*, which is a collection of poems by the saint-poet Bhima Bhoi.

Pada pani nahin tanku dhariba kie?
Emanta brahma svarupa dekha na y(j)ae //0//
Nahin tanka peta anta, phitai kahuchi gota;
Nara deha vahi tanku kaliba nuhe/
Tanka a pari Santi pane, Tribhuvane nahim jane;
Ninda stuti hani labha sakala sahe //1//

Bhima Bhoi's poems have a metaphysical bent in pursuing a spiritual release of the soul. It speaks of a void, an empty space replacing an objectified god as practiced in the *Mahima* cult. The poem is packed with colloquial idioms. The poet has marvellously maintained the mystic air in it. He has drawn on the metaphysical aspect of being that defines the divine concept of religion.

He has no hands, no feet
Who indeed can hold him?
Rarely one can see
The original shape of this Brahma.
He has no belly, no waist
Truly with our human intelligence
No one can comprehend him.
In all the three worlds
There is none like him of peaceable nature.
(Mahapatra: 51)

Although the translator here tried to retain the simplicity, he has failed to keep the colloquial tune in synchronization. The form is thus scattered. Despite many efforts, the text appears dry and mundane. Certain words in the original poem touch the abstract realm of metaphysics whereas the translation more or less evokes a meaning that converges the idea into a concrete and materialistic domain. For example, the usage of words like "Profit and Loss" gives solidity to the meaning which in return reduces the flexibility of the original Odia words (*Ninda stuti hani labha*) killing the essence so far as the context is concerned. This shows that disordered and forced form is the result of constant compulsion of evoking the meaning. In order to achieve the meaning the translator has compromised with the form and the poetry hence fails to flourish and the sense of rhythm is lost. While going through some poems of Utkalamani (Jewel of Utkal) Gopabandhu Das we came across his *Kara Kabita* translated as *Prison Poems* which is a collection of poems written by him inside the prison. The text is translated by Snehaprava Das and was published by Odisha Sahitya Akademi in 2014. We have taken up a poem from this collection titled "Vyathita Pranara Antima Ashru" or "Last Tears of a Grieving Heart", as our data for analysis.

Kaha aage gaibi parana sangita
Ka pakhe gaibi antara bani
Ka kane kahibi marama bedana,
Manakatha mane rahila sina!
Jibana prabhate apanara boli
Karithili jahaku parana sakha,
Se ta na janila mo antara gati
Dela mo parane daruna dhakka.

Translated text:

Who would listen to the music that
The harp of my heart does play,
Who would listen to the song of my life
The unheard tale of my woe
Somewhere buried inside me lay.
That one friend whom since
The morning of my life I had closest to my heart,
Failed to fathom the depth of my love
And hurt me real hard.

(Das: 22)

The poem is a personal grievance that Gopabandhu Das penned down while in prison. The poem is a personal account of his suffering. The speaker here seems to be heartbroken by one of his close friends. There is a sense of heaviness in the words used by the poet yet the linguistic simplicity shows his tranquil rendition. While translating this poem the translator wrote, "the translator here is confronted with the most difficult dilemma of prioritizing between the content and the form" (Das: 14) and no wonder it is true while the risk of criticism hangs around. However, the remarkable thing that keeps the temperament and essence unblemished is the flexibility of the form which the translator maintained throughout. Here the translator has done some stylistic shifting. In translation at a certain level, a need for stylistic shifts is required to develop a flexible and sound form especially when the inconsistency leads to divergence at a formal level mostly to solve the rhetoric asymmetry. Again this is another example of how by keeping the form complete the essence can be communicated to good degree.

The third poem is from Bira Kishore Parhi's "Aame Sabu Nuaa Juga Chuua" (We are the New Age Children) translated by Asima Ranjan Parhi. This is a song of hope. The poet is trying to create a sort of utopia for the growing children who will feel encouraged and work towards the development of our country. The poet says that children have the capacity to build the world anew and it is the children who have the power to revive the buried culture and rich heritage of our country. Lines like "janha mamu aganare khelibu bagudi" and "Boitare bhasi bhasi, jibu java bali", weave the essence of the poem. At first, it is a moving picture of little kids playing in the courtyard of uncle moon which is a reflection of their innocence. The poet here has beautifully made the moon attainable. Secondly, it is the fleeting of time that promises new opportunities which he has perfectly expressed through the line “Boitare bhasi bhasi…java bali”. “Bhasi Bhasi” here not only refers to sailing but also the advancement of modernity. Exploring the unexplored and revealing the unrevealed give a musical touch to this poem weaving its essence into a fabric of new aspirations, dreams and desire. The poem is of great historical and cultural significance:

Aame sabu nua juga chhua
Nua kari gadhibu e puruna duniya re
Aamari hatare dina hasiba e maati
Nua dhana keri keri aame jibu kati re. aame sabu juga chhua…
Aame jibu kheli kheli saragra ku udi
Janha mamun agana re khelibu baagudi
Pacharile kahi dabu naan
Kahibu asichu mamaun pathaichhi maa re

Translation:

We are the new age children
Shall build up this world anew
We are the new age children
One day this earth shall smile in our hands
We shall reap golden paddy by golden scythe
Mother earth will smile holding its swaying golden fields.
We shall fly to uncle moon and play there
Shall tell our names there when asked
And tell him that mother earth has sent us.
(Parhi: 153)

In this poem, it is the linguistic simplicity of the original text that creates the biggest challenge for its translation. The clear challenge is to convey the simple yet core feeling of the context in an alien language keeping the form and essence intact. The translator here seems to have a thorough grasp of the original poet’s intention of the poem for which he is able to retain its simplicity and is successful in evoking the meaning.

The translator has effectively maintained the sense of time which has been helpful in retaining the essence. The translated poem equally guides the reader to a promising future filled with opportunities. Moreover, it is the regional touch in the target language that makes it more acceptable and appealing. If the translator effortlessly strikes the balance in terms of his linguistic form then the evocation is satisfactory and the manifestation of the cultural and native aspect becomes concrete. It is the fineness of the form that becomes the vehicle for the emotive meaning.

Translator's Choice

The linguistic choice of the translator depends on the context. Often this affects the lexico-grammatical preferences of the translated text. These preferences also represent the translator's intention. Sometimes a translator can afford to have this discretion in order to validate a required form. However, in such cases, Venuti's 'invisibility' might not seem a fair way to enable a fluent discourse. What works here is the application of Systematic Functional Linguistics. House in "How do we know When a Translation is good?" says:

> Attempts to explicitly link text and context, and at the same time take account of the human agents involved in the text reception and production operating from a functional system approach provide one of the most fruitful bases for analysing and evaluating source and targets (134).

This will always come with a contextual reference and its comprehensive nature will let language flourish in its true nature. The critical essay, "Bada Kathina Se Priti Paliba" (It is Difficult to yield to those Desires) discusses the linguistic structure of the text and how formal knowledge of the same can be useful in translating a text (Mohanty: 152). Now let us pay attention to this part. Contemporary assumption and expectations from writings, for example, “Bhanga Mandira” by Sachidananda Routray in original does not reflect the aesthetic and rhyming pattern in the poem in order to question its history. But his other famous poem “Konarka” to which the former is a sequel retains a majestic lyrical flair while not compromising with his ideology. Its translation in the July-August 2020 issue of *Muse India* infuses a sort of innate lyricism undistinguished from the sculptures of the monuments. The translator’s liberty here comes out of both the reader’s expectations and an inherent critique of the original master.

Bhanga mandirara mukhasala dekhicha
Konarkara sachitra samsane?
Aswathara karuna chhayare
Bhanga bishnura mansapeshire,
Hajara hajara nagakanya aau jakhyabandhuka
Lalita hasara dheure
Eka neibyaktika swapnara indrajala
Chuda melithila.

(Routray: 136)

The translated text:

How often have you seen a Mukhasala that led
To the graveyard under Konarka which bled
Ruptured bust of Vishnu’s bed
and,
Sad Peepal’s brooding shade?
The magic charm of dryads and angels
Did you hear them?
Woven dreams or unheard trails?

(Parhi: 2)

Terry Eagleton, a famous British literary critic in his provocative work *How to Read a Poem* writes how form transcends content in poetry. He wisely examines certain excerpts of poetry written by different poets and the greater depth of their form. He exclusively begins with Shakespeare's *Antony and Cleopatra* where Cleopatra is seen lamenting the death of Antony:

The crown o'th' earth doth melt. My lord!
O, wither'd is the garland of the war,
The soldier's pole is fall'n! Young boys and girls
Are level now with men. The odds is gone,
And there is nothing left remarkable
Beneath the visiting moon.

(Eagleton: 79)

According to Eagleton, these lines are 'ravishing' and immortal. The modulation that takes place over the fleeting images show the 'sheer metaphorical flexibility of this passage, its delicate rhythmic stops and starts, its brief, broken snatches of gorgeously inventive imagery, suggest both the distraction of sorrow and its transcendence through language' (79). He gives a clear picture of how lexical rigidity in a language would never let it flourish in its natural state.

The stagnant 'imaginative logic' will rather compress the shifts and the flamboyancy of any language will be defunct. Similarly when translated to any specific target language one needs to understand that the nature of language is universal. Thus stressing lexical rigidity will be a serious impediment in language learning.

The above excerpt from Cleopatra's grieving lines is proof of the same. In fact, Eagleton demonstrates the same while dealing with the shifts of an image through the arranged lexical pattern. For example he elaborates upon the phrase, 'visiting moon'. While the first shift is 'suggestive of universal order', the second provides a sense of 'futility'. He admires the 'genius of the adjective 'visiting' (80).

Limitations of Study

The scope of this research paper does not allow for an extended list of writings in the area. Hence it is restricted to a few poems in the language to prepare a model study in the domain by opening a possibility of further research.

Result and Conclusion

Analysis of these gathered data shows the dominance of form over lexical corpus which does not only give an idea about a good rendition of text in the target language but also provides an explicit and spontaneous task-based learning of inferring new meanings to already existing words. The rhythm and musical pattern of poetry not only provide ample opportunities to learn the language but also structures that by their unusual arrangements help to understand the intricacy of the same. When the form is taken seriously poetry in the target language opens a new world of language to its readers. It is the primary work of poetry to introduce us to the world of language. From the very beginning itself when the words didn’t make their way to the sheet of paper through ink, they made their strong presence felt through oral majesty. Let us go to Robert Frost now. It is possible that the time, Frost made such remark was due to the narrow perception of the term “translation”. And probably he misunderstood translation with that of replication. And if at all it becomes the question of the essence then it is an elusive and unattainable content, which is internal and exists in hidden form. This statement will hold its ground if we understand essence from the viewpoint of Kant. In that case, translation becomes provisional in nature. And every time a poem is translated it will give the idea of different aspects and vision which in a way is an attempt to understand the hidden perception that constitutes the whole of poetry. In the simplest language, it is the meaning and significance of poetry that defines its essence. When the translator is successful in conveying the meaning then the job is already done. A good translator of the poetic domain categorically develops a formal, narratorial schema by retaining rhyme, metre or other such devices of the source language thereby guiding the readers to the original text. In this way, essence plays the role of a metaphor which is attained by the arrangement of diction.

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Appendix:

The full poems with translation:

1. Jagabandhu he gosain (2)
Tuma shree charana binu anya gati nahin(2)
Jagabandhu he gosain
Ratha charipakhe lambe mukutara jhara
Jhalamala disuthai prabhu chakadola
Jagabandhu he gosain
Age chale Balabhadra madhye Chandamunhi re
pachhare as kalia gahali lagai re
Jagabandhu he gosain
Satasapanchasa kosha chali naparai...
Moha jiba jaen Nandighoshe thing rahi
Jagabandhu he gosain
Baishi pahacha tale bika hue bhata
Darshana teniki thau Kaibalya mukuta...
Jagabandhu he gosain
(Salabega)

Translation:

O'Jagabandhu,
The caretaker of the universe!
I seek no other favour
But a solemn shelter
At your lotus feet.
I have now miles and miles to go.
And uneasy fever braces my limbs,

And my unsteady, tired mind
Longs for watching you on Nandighosha
Until I arrive at your crowded holy avenue.
Thin pearl-wires hung around
The chariot and the Lord in the core
Sparkling with love; all around
To take care of the universe profound.
Beneath the twenty two steps,
Rice is sold as love's honeyed food.
Touch of the steps and taste of the rice
Redeem one before he gets
A chance of watching you, O'Lord.
Balabhadra, the eldest, moves first,
And in the middle is seated
The moon-faced, lily-eyes, Subhadra.
At last comes Kalia,
Jostling and swaying and sweating
Amid the winkless sea of people.
Let my exhausted being
Shelter at thy lotus-feet;
Thus sings Salabega, the lowborn,
The son of a cold pathan.
(Mohanty 48)

2. *Pada pani nahin tanku dhariba kie?*
Emanta brahma svarupa dekha na y(j)ae //0//
Nahin tanka peta anta, phitai kahuchi gota;
Nara deha vahi tanku kaliba nuhe/
Tanka a pari Santi pane, Tribhuvane nahim jane;
Ninda stuti hani labha sakala sahe //1//
Bhaksana nahim ahara, Raja Viry(j)yaru Bahara,
Ksudha trsa kale ksira nira na pie /
Na lagai ange dhuli, Viraji Disanti Jhali;
Nidra Ghumaile ubha asane sue //2//
Icchare asanti bhrami, Bhakata Bhavaku Premi;
Suni Chahimbaku karna chaksu na thae /
Nahim mukha jihva nasa, Uttara na die bhasa;
Aga pachha jani dhire samire rahe //3//
Ulata palata nohi, Maha sunya sunya dehi;
Mukha bate jihvakanthe bakhani nohe /
(Bhima Bhoi)

He has no hands, no feet
Who indeed can hold him?
Rarely one can see
The original shape of this Brahma.
He has no belly, no waist
Truly with our human intelligence
No one can comprehend him.
In all the three worlds
There is none like him of peaceable nature.
He is indifferent to both praise and blame profit and loss.
He takes no food and is not
Born out of any union of husband and wife.
He takes no food or water
To appease hunger and thirst.
Dust cannot touch him
And his body shines resplendent
He stands and enjoys his sleep
He goes wherever his devotees seek him
With the ardour of the soul
(Mahapatra 51)

3. *Kaha aage gaibi parana sangita*
Ka pakhe gaibi antara bani
Ka kane kahibi marama bedana,
Manakatha mane rahila sina!
Jibana prabhate apanara boli
Karithili jahaku parana sakha,
Se ta na janila mo antara gati
Dela mo parane daruna dhakka.
Ja mukha anai antima sanketa
Dei labhithanti sesa santwana,
Mo netra lotake satya saralata
Na dekhi dekhe se niche chhalana.
Jara gourabe mo bhagya bibhaba
Jara krutitwa aye prana ullase
Mora upajoge se jebe katara
Aye jibna aau ki sukha aase?
Jibanata khali nirasara bali,
Maru mariachi ki sandeha priti,
Tebe ki aasare kaha aye sansare
Para lagi nara maruchhi niti?
(Gopabandhu Das)

Translated text:

Who would listen to the music that
The harp of my heart does play,
Who would listen to the song of my life
The unheard tale of my woe
Somewhere buried inside me lay.
That one friend whom since
The morning of my life I had closest to my heart,
Failed to fathom the depth of my love
And hurt me real hard.
It was my wish to receive soothing solace
From the eyes of that friend in my last days,
But he mistook my honest tears for
Base and pretence.
The one whose fame and glory
Makes me feel fortunate,
And at whose success I feel elated
For what happiness shall I live on
If he looks upon my love with distaste.
Is this life but a desert of despair
Like the mirage are love and faith,
Why then man in the name of such love
Torments himself to death?

(Das: 22)

4. *Aame sabu nua juga chhua*
Nua kari gadhibu e puruna duniya re
Aamari hatare dina hasiba e maati
Nua dhana keri keri aame jibu kati re. aame sabu juga chhua…
Aame jibu kheli kheli saragra ku udi
Janha mamun agana re khelibu baagudi
Pacharile kahi dabu naan
Kahibu asichu mamaun pathaichhi maa re
Boitare bhasi bhasi jibu Java Bali
Paradeepe talu maa dheere debu chali re
Athala daria haba saha
Ratana manika gheni leutiba naa re
Aji ra kalika ame kali hebu phula
Ei mati maa pain debu ama mula re
Ama hase hasiba dunia
E Bharata heba sara jagta ra saha re
Aame sabu nua juga chhua…

(Bira Kishore Parhi: 70)

Translation:

We are the new age children
Shall build up this world anew
We are the new age children
One day this earth shall smile in our hands
We shall reap golden paddy by golden scythe
Mother earth will smile holding its swaying golden fields.

We shall fly to uncle moon and play there
Shall tell our names there when asked
And tell him that mother earth has sent us.

We shall float by boita to Java, Bali from Paradeep port
The sea will be at our rescue
We shall come back carrying pearls and riches.

Today's buds that we are;
Shall be blooming tomorrow
Shall lend our lives for our earth
The world shall smile with us
Our India shall be the site of
Promise for the whole universe.

(Parhi: 153)

5. *Bhanga mandirara mukhasala dekhicha*
Konarkara sachitra smasane?
Aswathara karuna chhayare
Bhanga bishnura mansapeshire,
Hajara hajara nagakanya aau jakhyabandhuka
Lalita hasara dheure
Eka neibyaktika swapnara indrajala
Chuda melithila.
Eka pathuri parbati dine jibanta thila.
Aau ek nagakanyagana
Dine jibanara lomasha ucchwasare
Khelibuluthile,
Keun nirala pokhari tuthare,
Keun nirjana naikulare bakula tale
Silpira taruna manare dena melai.
Semanakanra trasta padara chapala nupura

Baji uthuthila nirjana padara murchhanare.
Matira kalasi padirahuthila tale
Palli sanjara bohu muhana dekha
(Routray 136)
The translated text:
How often have you seen a Mukhasala that led
To the graveyard under Konarka which bled
Ruptured bust of Vishnu's bed
and,
Sad Peepal's brooding shade?
The magic charm of dryads and angels
Did you hear them?
Woven dreams or unheard trails?
Once, living and vivid at some village stream
Evening hush and Bakul gleam
They roamed around hills and glade
River bank their beauty fed
Did you see them bathe in mead?
Spread in dreams of some sculptor hid
Jingling anklets and coquettish rush
Left out pitcher from arms sensuous
Shy, slippery, the village daughter
Where is today that living creature?

(Parhi: 2)

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NOTES

The Intersection of Translators' Ideology and Linguistic Context: Jayanti Dalal and Harendra Bhatt in a Comparative Framework

ASHISH CHAVDA

Abstract

The paper attempts to critically examine two literary translations of George Orwell's novella Animal Farm: A Fairy Story (1945) into the Gujarati language. The two translations published in chronological order are Pashurajya (October 1947 ;) translated by Jayanti Dalal (1909–1970) and Chopaga Nu Raj (2015 ;) translated by Harendra Bhatt (1953). Both the translations are viewed through the observations of translation theorists Lawrence Venuti, Eugene Nida, and Peter Newmark with regard to what makes a good translation. While the question of whether these translations of the source text were alert to George Orwell's political ideology and the resonances was paid attention to, how the translations are placed particularly within the Gujarati language and its culture is closely examined. Similarly, the analytical study situates the author and his text in their particular historical context and seeks to determine how the translations of the source text are likewise informed by the translators' political and individual ideologies and the lexical choices they made in translating the text and relocating it within the Gujarati milieu. Critically, both the translations contain complex issues related to their lexical variations, translators' potentialities and their ideologies that will help to distinguish the translated texts in many ways. In the linguistic equivalence approach, the use of colloquial words, renaming of characters' names and translation of the sentence structure in both the translations are found to be diverse because of one of the translators' choices of exercising liberty and their potentialities. The translator's use of freely added sentences will also be

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examined in Chopaga Nu Raj. The comparative study concludes, by linguistically examining the translation of Minimus's poem in Pashurajya and Chopaga Nu Raj.

Keywords: Translation, Gujarati language, Ideology, Equivalence, Source text, Target text, Linguistics.

Introduction

There have been multiple translations of *Animal Farm: A Fairy Story* across the world in 21st century. As regards India, Gujarat particularly does not have a systematic chronology of translated works into the Gujarati language. However, literary translations started to flourish in Gujarat at the beginning of the 20th century. This article delves into the two translations of the novella *Animal Farm* published in two different periods. The two time periods carried different hues in the socio-cultural and political history of Gujarat. The translators carried varying ambitions in their attempt to translate the source text into the Gujarati language. Therefore, the hidden motives behind translating *Animal Farm* need to be identified through translators' time while also observing their socio-political and ideological leanings. I am interested in analyzing how certain socio-political and ideological factors influenced the translators while they translated the source text into the Gujarati language. To understand this, it becomes important to focus on the literary careers of Jayanti Dalal and Harendra Bhatt to recognise their motives behind why they chose to translate George Orwell's widely popular book.

Jayanti Dalal was one of the socialist leaders and was an active participant in the Mahagujarat movement (1956), which was organized to demand a separate Gujarat state. He dropped out of Gujarat College in 1930, as he wanted to participate in the Indian independence movement.[1] Inspired by Mahatma

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[1] See Saharani Bhavyata (2014) (2nd Gujarati edition) by Raghuvir Chaudhari, p 36.

Gandhi, Jayanti Dalal was occupied spreading the philosophy of *ahimsa* (non-violence) during the independence movement. He embraced socialism and Gandhian philosophy during the Quit India movement in the 1940s.[2] His political leanings were quite influential in him taking to many of the anti-communist writers across the world by translating their literary works into Gujarati. These translated works have been significantly highlighted in the latter part of this paper to understand Jayanti Dalal's ideology in selecting a source text for translation. On the other hand, *Chopaga Nu Raj* is found to be a more deviant translation as the translator has renamed the source text's characters by giving them regional names reflecting the Gujarati language and its culture. For instance, the character Mr. Jones is renamed as પશાભાઈ પટેલ (Pashabhai Patel), Benjamin as રતન (Ratan) and Boxer as ચેતક (Chetak). The reason behind renaming the characters was informed to me during my telephonic interview with the translator.[3]

Chopaga Nu Raj seems to be a translation with a Gujarati flavour as the translator renamed many of the source text's characters. In contrast, these types of modifications have not been made in Jayanti Dalal's translation *Pashurajya*. While translating the source text, Jayanti Dalal remained faithful to the author's text and its motifs. The names of the characters are preserved in the translated text literally. Through these general observations, *Chopaga Nu Raj* remains a more diverse translation than *Pashurajya*. The diversion from the original text in the translations is analysed in terms of the translators' different individual, cultural and political ideologies. The motive behind translating *Animal Farm* could also be made out during this analysis. In conclusion, the translation of Minimus's poem in *Pashurajya* and *Chopaga Nu Raj* is also examined. The translation of the source text's lyrical poem is studied in terms of its semantic structure and translator's potentialities.

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[2] During the ongoing Quit India movement, many youngsters in Ahmedabad came forward in making the movement successful under the leadership of Jayanti Dalal, Dr Jayanti Thakor, Nirubhai Desai, Ramniklal Shah and Manmathrai Mehta. Following the Quit India movement, Jayanti Dalal later on wrote a Gujarati short novel titled *Padarnān Tirath* (1946) which represents the events of the Quit India movement where he condemned the repression of the villagers in Gujarat by the British government.

[3] In my recorded telephonic interview with the translator Harendra Bhatt in 2019, he said (translation mine) "If I remain the original characters as what it is, then, the Gujarati readers will not understand the English names and its contexts for what it was written, and ultimately, they will not able to cooperate well with the translated text. Thus, if I provide regional names, then, the target audience will relate those names in their regional context, and thereafter, they will not get bored while reading the translation. Therefore, just to keep the readers hooked on reading the text, I have given regional names that are related to Gujarati language and its culture". (recorded telephonic interview with Harendra Bhatt, February 2019)

The Identical Ideological Attitude of the Author and the Translators

In translation, the role of ideology assumes a central place in deciphering the motive behind an author and translator's works. The ideology of the author, as well as the translator, could be gleaned from their careers.

Here, an attempt is made to study George Orwell's literary life along with the translators' literary and political careers to identify if any similarity exists in the ideology of the author and the translators. George Orwell's attitude towards communism and politics were shaped by his experiences in the Spanish Civil War in 1936.[4] In addition, Orwell left the job as an officer in the Indian Imperial Police in Burma when he realised the negative effects of colonialism and dictatorship among the people in Burma. While observing these real-life incidents of George Orwell's life, it is discerned that his experiences during the Burma visit motivated him to write *Burmese Days* (1934) in which he exposed the harsh behaviour of the British colonial officials.[5] Through these observations, it could be surmised that many real-life incidents equally motivated the writings of George Orwell in which he criticised several totalitarian governments and communist parties. This writing also includes the allegorical novella *Animal Farm: A Fairy Story* in which he condemned the Soviet Union of the Stalinist era.[6] By writing stories out of real-life experiences, Orwell expressed his political ideology, which inspired many other writers and the translators like Jayanti Dalal who chose Orwell's text for translation. To understand this link, it is important to understand Jayanti Dalal's motivation behind translating *Animal Farm*. This motivation stems from Jayanti Dalal's initial literary and political career, which shaped his ideology.

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[4] Orwell came to Spain as a journalist, but later decided to fight against fascism in the Spanish Civil War. He joined the POUM party to oppose the Stalinist form of communism that was promoted by the Soviet Union. His experiences in the Spanish Civil War have also been highlighted in his book *Homage to Catalonia*.

Jayanti Dalal was one of the eminent literary and political scholars and a translator during the 20th century in Gujarat. Before embarking on his literary career, he dropped out of college in 1930 to participate in the Indian independence movement.[7] His awareness of political issues of other democratic nations were noteworthy too. Purushottam Mavalankar, a former Indian political scientist, comments about Jayanti Dalal's stand on the issues in other democratic nations. In his article 'વિરોધ અસંમતિમાંપ્રગટતું સત્ય' (trans) 'The truth manifested in opposition disagreement', Mavalankar mentions that "Jayantibhai took daily interest in the issues of the democratic countries of the world". The author further adds that, "he was a dreamer who accepted the possibility of human beings coming out of such trivialities and living with such thought, connecting with the cosmic consciousness through nonviolence and love".

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[5] See, *Finding George Orwell in Burma* (2005) by Emma Larkin.

[6] Meija, Jay (2002). "Animal Farm: A Beast Fable for Our Beastly Times"

[7] He led the youth movement while studying in Gujarat College. In 1928, Jayanti Dalal along with his two other associates Rohit Mehta and Nirubhai Desai struck against the Principal Findlay Shirras to oppose his unnatural behaviour with the college students. After that, he left the college in 1930 to support the independence movement. (Chaudhari, Raghuvir (2014). Saharani Bhavyata, P 36)

Going by Mavalankar's observations, Jayanti Dalal could be seen to harbour displeasure against communism and dictatorship. By his participation in the independence movement, it becomes clear that Jayanti Dalal never wanted to compromise towards the British colonial rule in India.[8] Similarly, George Orwell did not support the Stalinist policies in the Soviet Union. Therefore, both Orwell and Jayanti Dalal seemed to take a similar political stand against colonialism and dictatorship. This ideological similarity motivated Jayanti Dalal to translate *Animal Farm* into Gujarati.[9]

Significantly, Jayanti Dalal chose to translate Animal Farm during the time of the Indian independence movement to oppose colonialism. The timing of the publication of *Pashurajya* was deliberately chosen during October 1947 when India was just freed from British colonial rule. This deliberate choice of translating Animal Farm, eventually, reveals Jayanti Dalal's motifs behind translating it during the time of British colonial rule in India. He embraced the philosophy of non-violence and ahimsa, which can be seen in his translations of other satirical fiction works into the Gujarati language.[10] Noticeably, these source texts chosen for translation were politically acclaimed socialist novels, which were deliberately chosen by Jayanti Dalal as a reflection of his radical attitude towards the issues of capitalism and anti-socialism as discussed earlier in the paper.

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[8] Jayanti K. Patel, a Gujarati writer, talked about Jayanti Dalal's views towards communists. In his article titled 'Jayanti Dalal: Style of political leadership' (translation mine) he mentioned that "Jayantibhai had great doubts about the communists and colonialists. He was not ready to sit with them. He was conscious about the history in which the communists formed a united and an opposition party in different nations by annihilating other parties. Moreover, he was not ready to shake hands with those who were communists' totalitarian, dictatorial and denier of democracy".

[9] This is also because of their parallel reformist attitude towards the issues of colonialism and dictatorship that subsequently became the personal choice of Jayanti Dalal to translate the source text in Gujarati language.

Although Jayanti Dalal and George Orwell were found to have similar ideological leanings, the ideology of Harendra Bhatt was slightly different. This ideological difference can be seen in the translator's individual choice of excessive use of domestic language and cultural phrases related to the Gujarati language and its culture. In doing so, the intended political ideology of George Orwell behind writing *Animal Farm* seems to be neglected by the translator as he domesticated the source text entirely in his translation *Chopaga Nu Raj*. One of the examples of this domestication is observed in the first line of the translated text: પશાભાઈ પટેલે મરઘાંના પાંજરાનું બારણું તો વાસ્યું, પણ આગળો નાંખવાનો ભૂલી ગયા. In English, "it means Pashabhai Patel slammed the door of the poultry cage but forgot to drag the bar".

Here, the SL text's character Mr. Jones is changed to પશાભાઈ પટેલ (Pashabhai Patel), a common male name in Gujarat. Likewise, the name પશાભાઈ (Pashabhai) is extended by adding a Gujarati surname called પટેલ (Patel), a popular caste in Gujarat. Similarly, the character Mrs. Jones is renamed as પટલાણી (Patlani), which literally means the wife of Mr. Patel.

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[10] These translations of the source texts include 'War and Peace' (1869) as 'યુદ્ધ અને શાંતિ) Yuddh ane Shanti) Part 1-4 (1954-56), 'Great Expectations' (1860) as અને આશા બહુ લાંબી (Ane aasha bahu lambi) (1964) and 'Fontamara' (1933) as ફોન્તામારા 'Fontamara' (2007).

The renaming of these SL text's characters seems largely contradictory to Orwell's depiction of characters. Because પશાભાઇ (Pashabhai) is a local name in the context of Gujarati language and it is unrelated to Mr. Jones who was given a certain flavor by Orwell. The character Mr. Jones has its own relevance and identity in the source text, which cannot be replaced by any other name in the translated text.

Likewise, the translator has freely renamed most of the SL text's other characters by taking excessive liberty, which, dents the authenticity of the original text's characters and their relevance. The translator's subjective ideological choice of placing *Animal Farm* within the social and cultural milieu of Gujarati language is reflected here. The motive behind translating *Animal Farm* is explained in the preface of Chopaga Nu Raj by Harendra Bhatt.[11]

The preface clearly highlights Harendra Bhatt's aim behind translating Animal Farm into Gujarati language. This aim of translating the source text reveals the subjective ideology of the translator. Harendra Bhatt clearly mentions in the preface that he wanted to translate the source text within the Gujarati terrain with its surroundings. In doing so, the target text appeared to be a more domesticated and diverse text as the translator chiefly renamed the SL text's characters while also providing keywords to every chapter in the target language. Harendra Bhatt's motives are observed to be very different from those of Jayanti Dalal while translating *Animal Farm*. This is because of both the translators' dissimilar ideologies and their motives as discussed in the paper. Consequently, the contrast in their linguistic equivalence issues can be seen in the sentence structure, renaming of characters and translation of colloquial phrases. These linguistic issues need to be addressed comparatively in both translations.

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[11] In the preface, he says that during my childhood, I used to hear George Orwell's animal story from my elders. I was deeply affected by their way of telling the story. Therefore, I decided to translate it into Gujarati terrain with its surroundings. I attempted to translate the animal story according to the main content of the story. Later, I read the animal story in front of the children and teenagers. Once they enjoyed my way of representing the story, only then I decided to publish this book. I have also read the story among my colleagues and decided to publish the book under their responsibilities. I am thankful to them, especially to George Orwell who has given me the source text and led myself to translate it. (Preface of Chopaga Nu Raj) (Translation Mine)

The Study of Linguistic Equivalence Contrasts between *Pashurajya* and *Chopaga Nu Raj*.

In a translation, the issue of linguistic equivalence contrast always arises while translating a particular source text into a different language. The linguistic equivalence contrast between the two translations in terms of the translators' use of language, selection of word choice and sentence structure is studied in this section.

Comparing *Pashurajya* and *Chopaga Nu Raj*, the translated texts have diverse structures. When talking about structure, the number of chapters in these target texts is focused upon. Originally, in *Animal Farm*, the novella is divided into 10 chapters. Following the same source text's structure, Jayanti Dalal, in *Pashurajya*, provided the same number of chapters. Contrastingly, these numbers of chapters have been increased in Harendra Bhatt's translation *Chopaga Nu Raj*. Noticeably, the translator has given 15 chapters, which seems diverse to that of Jayanti Dalal as well as George Orwell's number of chapters. Moreover, the translator also has modified the chapters' titles by providing keywords to every chapter. For instance, the first chapter is modified as સોનેરી સ્વપ્ન (*Soneri swapna*), which means golden dream; second chapter is named બળવો સફળ (*Balavo safal*), which means success in revolt; and the third chapter is titled પ્રાણીઓનું સ્વરાજ (*Pranio nu swaraj*), which means autonomy of animals. Likewise, other important events of *Animal Farm* have been significantly replaced as modified keywords in *Chopaga Nu Raj*.[12]

While looking at the chronology of these keywords, it significantly provides the background of every chapter to the reader of the target text. By providing keywords to every chapter, Harendra Bhatt has taken excessive liberty by deviating from the source text's structure in which the author has not given keywords to any of its chapters. Rather, the author only mentioned the number of each chapter such as chapter one, chapter two etc. Likewise, more modifications of the SL text's characters are encountered in *Chopaga Nu Raj*. For instance, in *Animal Farm*'s first chapter, the names of three dogs are Bluebell, Jessie and Pincher. They are changed to ભૂરિયો (Bhooriyo), લાલિયો (Laliyo) and ધોળિયો (Dholiyo) in *Chopaga Nu Raj*. The translated names of dogs represent different colours in the Gujarati language. For instance, ભૂરિયો represents the brown dog, લાલિયો depicts the red dog and ધોળિયો denotes the white dog. Here, the translator has taken liberty to make easy for the readers to understand the target text within their regional language and culture.

Although the message of the source text is carried to the translation, however, certain colloquial and idiomatic phrases of the target language distorted the source text's nuances of context and its meanings. As Lawrence Venuti argues, "The translator must translate the meaning to be understood into the context in which the other speaker lives. This does not of course; mean that he is at liberty to falsify the meaning of what the other person says. Rather, the meaning must be preserved, but since it must be understood within a new language world, it must establish its validity within it in a new way" (Venuti 1995). Here, Venuti makes it clear that a translator should translate the source text's meaning according to the understanding of the target reader in which he/she lives. However, the translator should not misuse his liberty by distorting the meaning of the source text. Rather, the translator must translate the meaning according to the source text's context and should maintain the original meaning in the target language. Following Venuti's argument, the translated text *Chopaga Nu Raj* seems to be a more deviant translation as the translator freely provides irrelevant additional information that does not exist in the source text. Additional information is found in *Chopaga Nu Raj*'s first chapter in which the translator has added a new sentence that is not found in *Animal Farm*'s first chapter. The additional sentence in the translated text's first chapter is મહુડીનો પહેલી ધારનો બે પ્યાલી વધુ પી ગયેલા તો પણ પશાભાઈનું મન તો લોટામાં વધેલામાં જ હતું. In English, it means "Pashabhai's mind was still there in the remaining wine of the pot, even though he had drunk more than two cups of Mahudi's first edge wine". Here, Pashabhai is fully drunk and his mind is still there in the remaining wine of the pot even though he drank more than two cups of Mahudi's wine. The translator freely added a particular place of Gujarat called Mahudi which is completely unrelated to the source text's context, as Orwell had not given any name of a particular place. Jayanti Dalal's translation does not suffer from these excesses as he had tried to be as faithful to the original text as possible. This contrast is identified densely at the end of the second chapter of *Animal Farm,* where there are two particular dialogues between the animals when the pigs milked the cows. They are as follows:

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[12] For instance, the chapter eight is described as સ્નોબોલની હકાલપટ્ટી (*Snowball ni hakaalpatti*) which means expulsion of Snowball, chapter eleven is modified as નેપોલિયનની સરમુખત્યારી (*Nepoliyan ni sarmukhtyari*)that means the dictatorship of Napoleon, chapter twelve is described as પવનચક્કીનું યુદ્ધ (*Pavanchakki nu yuddha*) which means battle of the windmill. The chapter fourteen is named as ચેતકનું મૃત્યુ (*Chetak nu mrutyu*) means death of Chetak and the last chapter fifteen is described as નેપોલિયનનું રાજ્ય (*Nepoliyan nu rajya*) means Napoleon's kingdom.

"What is going to happen to all that milk?" said someone.

"Jones used sometimes to mix some of it in our mash," said one of the hens.

Following the source text's dialogic lines, Jayanti Dalal has translated the lines as closely as possible as follows:

કોકે પૂછ્યું: "આ બધા દૂધનું શું કરશો?"

"જોન્સ તો અમારી ચણમાં થોડું દૂધ ભેળવતો." એમ એક કૂકડી બોલી.

In English it means:

Someone asked: "What are you going to do with all this milk?"

"Jones used to mix some milk in our grain", said one hen.

Jayanti Dalal translated this dialogue by preserving the source text's meaning and its context. He provided the literal rendering of the source text's syntax in his translation. For instance, કોકે પૂછ્યું is literally translated as someone asked, the word દૂધ (*doodh*) is thereafter translated as milk and the character જોન્સ (Jones) is literally translated as Jones. But the English word 'mash' does not have the exact word in the Gujarati language. Therefore, the translator has used the equivalent word ચણ (*chan*), which means the grain of birds. In Contrast, the translation of these two dialogues in Harendra Bhatt's translation *Chopaga Nu Raj* is not faithful to the original text. The translator wrongly mentions the characters' names who have not spoken any lines in the source text. The lines are translated as:

"આ દૂધનું હવે શું કરશો?" એક કૂતરાએ પૂછ્યું.

"પશાભાઇ તો દૂધ વાપરતા અને વેચતા". પશાભાઈના દૂધને રાતે પી જતી બિલાડી બોલી.

In English, it means:

"What will you do with this milk now?" one dog asked.

"Pashabhai used to utilize and sell the milk". The cat who drinks Pashabhai's milk at night spoke.

In the first dialogue of *Chopaga Nu Raj*, the translator has wrongly mentioned the dog's character who does not speak the dialogue in the original. For instance, એક કૂતરાએ પૂછ્યું means one dog asked, however, in *Animal Farm*, George Orwell did not mention the animal at all. Rather, the author only mentioned 'said someone' and not 'one dog asked'. The dog was added in *Chopaga Nu Raj* by the translator. Similarly, one of the hens speaks the second dialogue in the source text. For example, "Jones used sometimes to mix some of it in our mash," said one of the hens. Contrastingly, in *Chopaga Nu Raj,* the dialogue is spoken by a cat who used to drink Pashabhai's milk at night. Again, the translator wrongly brings in a cat's character whereas it was one of the hens that speak the second dialogue in *Animal Farm*. Even, the second translated dialogue deviates from that of the source text's context. For instance, પશાભાઈ તો દૂધ વાપરતા અને વેચતા means "Pashabhai used to utilize and sell the milk". Here, દૂધ (*doodh*) means milk, વાપરતા (*vaaparta*) means to utilize and વેચતા (*vechta*) means to sell out. While looking at the English translation, it becomes clear that Mr. Jones was not utilising and selling the milk; rather, he only used to mix the milk in animal's mash. Consequently, The TL text's dialogue, again, was found to be wrongly modified by the translator, as the SL text's dialogue is not conveyed contextually in the TL text.

These instances of the translation in *Pashurajya* and *Chopaga Nu Raj* make it clear that *Chopaga Nu Raj* is a deviant translation because of its contradictory dialogues and wrongly mentioned characters who have not spoken dialogues in the original. Therefore, *Chopaga Nu Raj* cannot be termed as real translation as Walter Benjamin rightly says, “a real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax, which proves words rather than sentences to be the primary element of the translator” (Benjamin 1921). Here, Walter Benjamin talks about the pure language that happens to be found in a translation, which is real and transparent. Likewise, a real translation never hides the original text and its context. However, *Chopaga Nu Raj* seems to be contradictory in nature as the translator hid most of the SL text’s characters and many of its sentences are found to be differently worded and unbalanced in the target language. As a result, the literal rendering of the SL syntax is found to be unattainable for the translator as he chiefly domesticated the target text in the Gujarati language. In contrast, the literal rendering of the source’s syntax is established in Jayanti Dalal’s translation *Pashurajya*. One of the examples of this literal rendering is observed in the second paragraph of the sixth chapter of *Pashurajya* where Napoleon announces that animals also have to work on Sunday afternoons. The second paragraph of the sixth chapter of *Animal Farm* reads:

> Throughout the spring and summer they worked a sixty-hour week, and in August Napoleon announced that there would be work on Sunday afternoons as well.

Jayanti Dalal provided the equivalent translation of the source text’s paragraph. He translated it as

વસંતઋતુ અને ગ્રીષ્મઋતુ દરમિયાન અઠવાડિયાના સાઠ કલાક લેખે એમણે કામ કર્યું અને ઓગસ્ટ માસમાં તો નેપોલિયને જાહેર કરી દીધું કે રવિવારે બપોરે કામ ચાલું રહેશે.

In English, it means:

> During the spring and summer season, they worked sixty hours a week, and in August month Napoleon announced that work would continue on Sunday afternoon.

Jayanti Dalal literally translated every word of the source text to provide meaningful sentences for the target readers. For instance, the two seasons spring and summer have the literal equivalence in the Gujarati language. The season spring is literally translated as વસંત ઋતુ (*Vasant rutu*) which means the season that rejuvenates the trees after autumn, and summer is rendered as ગ્રીષ્મ ઋતુ (*Greesm rutu*), which means hot season. The joined word ઋતુ (*rutu*) means season. Similarly, the word સાઠ કલાક (*saath kalak*) means 60 hours, and the month August is translated as ઓગસ્ટ (August). Further, the day Sunday in Gujarati means રવિવાર (*ravivaar*). Here, રવિ (*ravi*) means sun and વાર (*vaar*) means day. Likewise, the word afternoon is literally translated as બપોર (*bapor*), which means noon or noontide in English. However, Harendra Bhatt's translation in *Chopaga Nu Raj* does not follow these nuances. He translated the lines as follows:

બીજો ઉનાળો પતવા આવ્યો ત્યાં સુધી આમ જ ચાલ્યું. અઠવાડિયામાં બે અઠવાડિયાનું કામ કરતાં તો પણ નેપોલિયને એક દિવસ આદેશ આપ્યો કે, રવિવારે સાંજે પણ બધાંએ સ્વૈચ્છિક સેવાઓ આપવી.

The English translation is:

> This went on until the next summer. Even after completing two weeks' work in a week, Napoleon ordered one day that everyone volunteer on Sunday evening also.

Following the first line, the translator only mentioned the season summer as ઉનાળો (*unalo*) and neglected to mention the spring season. Moreover, he did not give the exact number of hours that the animals worked in a week; rather, he mentioned that the animals were completing two weeks' work in a week, which seems to be obscure and inadequate against the source text's context. Similarly, the month of August is wrongly translated as એક દિવસ (*ek divas*), which means one day.

However, in the source text, Napoleon did not announce the news on one particular day; rather, he announced it in the month of August. Likewise, the word afternoon is incorrectly translated as સાંજે (*sanje*), which literally means evening. Because, in *Animal Farm*, it was announced that there would be work on Sunday afternoons and not on Sunday evenings as mentioned in *Chopaga Nu Raj*. Through this comparative study of the source text's particular lines, it can be said that *Pashurajya* is a more equivalent and meaningful translation and *Chopaga Nu Raj* pales in comparison. Because of the excessive use of domestic language and idiomatic phrases, this paper categorises *Chopaga Nu Raj* as an idiomatic translation going by Peter Newmark.

According to him, "Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original" (Newmark 1988). Newmark argues that the message of the source text can be reproduced in the target text while applying idiomatic phrases of the target language. However, in doing so, the literal meaning of the source text gets distorted in translation because of its excessive use of colloquial words and figurative idioms that do not exist in the source text. To categorise *Chopaga Nu Raj* as an idiomatic translation, some of the colloquial words and phrases are listed in the Table 1.. Moreover, the translator has added some phrases freely that do not exist in the source text.

Selected words and sentences from *Animal Farm*	Translated colloquial words and phrases from *Chopaga Nu Raj*
Comrades	વ્હાલા ભાઈઓ અને બહેનો
—	આપ સૌને હું છેલ્લાં રામરામ કરું
Our lives are miserable, laborious and short.	માત્ર વૈતરું, નરી મજૂરી
—	હે મિત્રો! સૌ પ્રાણીઓને કહો: ચડાવો બાણ, હવે તો યુદ્ધ એ જ કલ્યાણ!
News of the World	ગુજરાત સમાચાર
Animal Hero First Class, Animal Hero Second Class	પરમવીરચક્ર, વીરચક્ર

Table 1: Source text word and sentences and target text words and sentences

As shown in Table 1, the word ‘comrades’ in the source text is translated as વ્હાલા ભાઈઓ અને બહેનો (*vaahla bhaio ane baheno*), which literally means ‘dear brothers and sisters’. However, the literal translation of the word comrades in Gujarati can be બિરાદરો (*biradaro*), which means companions. The translator deliberately failed to provide the literal translation of the source text’s word comrades. Rather, he applied a local phrase in the Gujarati language, which seems contradictory owing to the source text’s context. The second local Gujarati phrase આપ સૌને હું છેલ્લાં રામરામ કરું (*Aap sau ne hu chhela ramram karu*) is freely added by the translator. The literal translation of this phrase is not possible in English; it roughly means ‘I wish you all the best’ or ‘I bid adieu to you all’, which seem unrelated because, in the source text, none of the animals speaks this dialogue. Another source text’s sentence, ‘our lives are miserable, laborious and short’ is colloquially translated as માત્ર વૈતરું; નરી મજૂરી (*marta vaitaru nari majoori*), which means only vain, mere labour. Here, the word વૈતરું (*vaitaru*) is a typical Gujarati colloquial word that literally means drudgery. Arguably, the source text's words 'laborious and short' are ignored by the translator while only mentioning માત્ર વૈતરું; નરી મજૂરી (*marta vaitaru nari majoori*). Another freely added sentence is found irrelevant in terms of the source text's context. The added sentence is borrowed from the Gujarati poet Kavi Nanalal's poem titled પાર્થને કહો ચડાવે બાણ (Tell Parth to shoot an Arrow).[13] The translated text's sentence is હે મિત્રો! સૌ પ્રાણીઓને કહો: ચડાવો બાણ, હવે તો યુદ્ધ એ જ કલ્યાણ! (*he mitro! sau pranione kaho: chadavo baan, have to yuddha ej kalyan*). In English, it means 'Hey friends! Tell all the animals: Raise the arrow, now the war is the only welfare! The English translation clearly shows that this type of dialogue is not seen in the source text, nor any of the animals speak the dialogue. Therefore, the translated text's dialogue seems to be unrelated as the translator borrowed the sentence from one of the Gujarati language poems. In addition, the newspaper called *News of the World* is replaced with ગુજરાત સમાચાર (*Gujarat Samachar*), which is one of the prominent newspapers of Gujarat. ગુજરાત સમાચાર (*Gujarat Samachar*) literally means Gujarat News. The translator here domesticates the source text's newspaper in Gujarati language.

Likewise, the two awards Animal Hero First Class and Animal Hero Second Class are, replaced with પરમવીરચક્ર (*Param Vir Chakra*) and વીરચક્ર (*Vir Chakra*). In *Animal Farm*, these two awards were given to particular animals who were brave and sacrificed their lives during the conflict against humans. In *Chopaga Nu Raj*, the translator did not translate these awards literally. Rather, he replaced the names of awards in the Indian context. For instance, the award Animal Hero First Class is replaced with પરમવીરચક્ર (*Param Vir Chakra*). This is India’s highest military decoration that is awarded for a most visible form of bravery in the presence of the enemy. Likewise, the award Animal Hero Second Class is replaced with વીરચક્ર (*Vir Chakra*), the third-highest Indian military award after Param Vir Chakra and Maha Vir Chakra. These colloquial words and phrases in *Chopaga Nu Raj* are used for the target readers’ better understanding. In doing so, many contextual meanings and their relevance in the source text are found to be distorted in the target text and ultimately the true meanings of the source text are lost in *Chopaga Nu Raj*. However, these types of additional sentences, keywords to every chapter, renaming of characters in the local language and excessive colloquial words and phrases are not given in Jayanti Dalal’s translation *Pashurajya*. Therefore, *Chopaga Nu Raj* appears to be a more deviant and contradictory translation in view of its linguistic context. This linguistic equivalence contrast between both the translations remains present when another complication related to the translation of Minimus’s poem is found in *Pashurajya* and *Chopaga Nu Raj*. It makes the study of the translation of the source text’s poetic lines in each of the target texts under their defined meanings and translators’ potentialities.

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[13] See, Kurukshetra (2007) an epic poem by Nhanalal Dalpatram Kavi

Translation of Minimus’s Poem in *Pashurajya* and *Chopaga Nu Raj*: A Case Study

The problems related to poetry always remain in the translations. Likewise, the translation of Minimus’s poem is comparatively diverse in *Pashurajya* and *Chopaga Nu Raj*. In particular, Harendra Bhatt’s translation of the source text’s poetic lines seems contradictory and misrepresented as it conveys a different meaning altogether. Contrarily, Jayanti Dalal attempts to provide the equivalent translation of the source text’s poetic lines without distorting its primary meanings. Jayanti Dalal’s translation of Minimus’s poem is found to be more literal and equivalent. Some poetic lines from *Pashurajya* are analysed below.

For instance, the source text’s first line ‘Friend of fatherless!’ is translated as અનાથોના મિત્ર (*anatho na mitra*), which means ‘friend of orphans’ in English. The translator used the equivalent translated word અનાથ (*anath*), which means orphan because the literal translation of the source text’s word ‘fatherless’ is not possible in the Gujarati language. Likewise, another famous line of Minimus’s poem ‘Thou are the giver of all that thy creatures love, full belly twice a day, clean straw to roll upon’ is translated as પ્રાણી માત્રને ગમે તેના દાતા, બે ટંક અન્ન અને સ્વચ્છ તૃણશય્યા (*prani matrane game tena data, be tank annna ane swachch trunshayya*). In English, it means ‘donor of all what animals love, two times food and clean grass bed’. The translator has translated each word carefully to maintain the literal meanings and structure of the source text’s poetic lines in the translated text. For instance, the SL text’s word ‘giver’ is translated as દાતા (*data*), which means donor or benefactor. The word ‘creature’ is translated as પ્રાણી (*prani*), which literally means creature or animal in the English language. Likewise, the idiom twice a day is rendered as બે ટંક (*be tank*), which means two times. After looking at the English translation of the TL text’s poetic lines, it becomes clear that Jayanti Dalal, with his extensive effort, tried to provide the equivalent meanings of the SL text’s poem. In addition, the chief context of Minimus’s poem seems equivalently well represented in *Pashurajya*, which subsequently made the translated text readers understand the source text’s context in general and Minimus’s poem in particular. Contrarily, the target readers of *Chopaga Nu Raj* could not understand the translation of Minimus’s poem as the translator deliberately twisted the source text’s poem by providing local phrases of

Hindi language written in Gujarati alphabets. The local phrase is observed to be shorter, incomplete and diluted in terms of the source text's poetic lines. Harendra Bhatt's translation is as follows:

'નેપોલિયન તુમ આગે બઢો
હમ તુમારે સાથ હે.
જબ તક સૂરજ ચાંદ રહેગા
નેપોલિયન તુમારા રાજ રહેગા.'

While looking at the translation, it seems clear that the translator intentionally ignored the SL text's poem. For him, the original appears to be more laborious and difficult to translate into the Gujarati language. This translation does not convey any meaning of the SL text's poem; rather, the translated lines appear to be a local slogan or a prosaic sentence that is found unrelated and out of context of the SL text's poem. For instance, the translated line, નેપોલિયન તુમ આગે બઢો હમ તુમારે સાથ હે (*Napoleon tum aage badho ham tmhare saath hai*) is a local Hindi language sentence that is written in Gujarati alphabets. In English, it means 'Napoleon go ahead, we are with you'. The English translation makes it clear that none of the animals speaks this type of dialogue while mentioning Napoleon's name. Rather, the only character Minimus talks about Napoleon while praising him. Similarly, another translated line is written in the Gujarati alphabet representing the local Hindi language slogan. The line is જબ તક સૂરજ ચાંદ રહેગા નેપોલિયન તુમારા રાજ રહેગા (*jab tak suraj chaand rahega Napoleon tumhara raj rahega*), which means 'as long as the sun and moon remain, you will be the ruler Napoleon'. The translated line again appears to be unallied to the SL text's poem, as it does not talk about the sun and moon, the universal objects. The translator borrowed one of the famous Hindi language slogans and applied it as the part of

Minimus's poem in *Chopaga Nu Raj*, which ultimately distorted the SL text's poem, robbing the target readers of the SL text's poem and its context. On the one hand, the translation of Minimus's poem in *Pashurajya* appears to be a typically translated poem as the translator makes an effort to represent the original poem's structure in the translated text. On other hand, the translation of the source text's poem in *Chopaga Nu Raj* seems to be contradictory, as the translator did not follow the poetic structure of the SL text. The translator instead converted the poem into prose. Therefore, the translation of Minimus's poem in *Chopaga Nu Raj* seems to be an inadequate translation of the original poem as Eugene Nida aptly points out. According to him, "a lyric poem translated as a prose is not an adequate equivalent of the original" (Nida 2000). Nida emphasises that any type of lyric poem translated as prose ultimately distorts the original text's meanings and therefore the poem translated as prose cannot be considered to be the equivalent of the original. Hence, the translation of Minimus's poem in *Chopaga Nu Raj* appears to be an inadequate translation compared to Jayanti Dalal's translation of Minimus's poem in *Pashurajya*.

Conclusion

In this chapter, the comparative study between the two translated texts of *Animal Farm* focused upon the translators' ideologies, their potentialities and their task as a translator. Particularly, the study of linguistic equivalence contrast helped in understanding both the translations in terms of their varied lexical choices, renaming of characters, sentence structure, and use of colloquial words and phrases. Comparatively, the linguistic equivalence problem is found less in *Pashurajya* as the translator has used the strategy of foreignisation. While on the other hand, Harendra Bhatt has applied excessive domestication in his translated text, which subsequently distorted the SL text's contextual meanings. Likewise, the translation of Minimus's poem in *Chopaga Nu Raj* is found to be densely problematic as the translator deliberately distorted the whole source text's poem by substituting it with local Hindi language slogans in his translated text. These kinds of mistakes made by translators need to be viewed and avoided seriously during the translation. Therefore, in future, the translations of English literary works into the Gujarati language need to be chiefly examined based upon the translators' ideologies, potentialities and their task as a translator.

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Understanding Transliteration and Translation in *The Goddess of Revenge*

DHANYA JOHNSON

Abstract

Language is rooted in culture and Translation Studies has evolved as an effective communication tool between cultures. The present study "Understanding Transliteration and Translation in The Goddess of Revenge" is an exploration into how transliteration and translation prove to be significant in the understanding and retaining the culture that prevailed in a Namboothiri community through the English translation of "Prathikaaradevatha", i.e. "The Goddess of Revenge" by Lalithambika Antharjanam. The study also intends to analyse the ideological and historical role of women in language and see how translation helps in presenting the female self to deconstruct the prevalent patriarchal hegemony in a global scenario. It enables the transmission of knowledge as well as culture in a globalised society. Thus the concept of culture, identity and gender is made universal through the linguistic study of translation thereby communicating cultural customs across the world.

Keywords: Translation, Transliteration, Culture, Identity, Gender, Language.

Widespread immigration in these days of globalization, a multicultural and multilingual society demands the need for Transliteration and translation, the two allied fields of language studies. It has turned out to be an effective communication tool between different cultures, which enables the transmission of knowledge, development of economy and a protector of cultural heritage. Thus translated literature not only leads the readers to their respective language, but it also points the way to other languages. According to I. A. Richards

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"Translation probably is the most complex type of event yet produced in the evolution of the cosmos" (13).

The present study "Understanding Transliteration and Translation in The Goddess of Revenge" is an exploration into how transliteration and translation prove to be significant in the understanding and retaining the culture that prevailed in a Namboothiri community through the English translation of "Prathikaaradevatha", i.e. "The Goddess of Revenge" by Lalithambika Antharjanam. Unfolding the raging spirit of the oppressed women flaring up against the patriarchal society, Lalithambika Antharjanam foregrounds the powerful indictment of the sexual and emotional exploitation of women perpetrated by men in a male-dominated society through the real-life story of Kuriyedathu Tatri and at the same time juxtaposing her own dilemma when she decided to write a story in a patriarchal society through "The Goddess of Revenge". In emphasizing the crucial historical and ideological role of gender in language, by underscoring the role of subjectivity in framing and reclaiming meaning, feminist translators foreground the cultural identity of women (Simon 1996: 133).

The story translated by Gita Kishnankutty focuses on retaining certain expressions and trans-creation of female identity and gender roles performed which are crucial in the understanding of the work to its fullest. Thus, the concepts of culture, identity and gender are made universal through the linguistic study of translation thereby communicating cultural customs across the world. According to Newmark, culture is "The way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (1988: 94). A probe into translation enables one to intervene in linguistic aspects and a global discursive rendezvous.

Spivak emphasizes that the “task of the feminist translator is to consider language as a clue to the workings of gendered agency” (Spivak 1993: 179). At the outset itself, Lalithambika Antharjananm is in a dilemma when she decided to write a story. She felt that for a woman to write a story is not easy. The status and prestige of a high-born prevented her from expressing her true feelings and emotions. Another factor that troubled her as a writer was the choice of subject matter. Subjects like contemporary issues, religion and caste are very sensitive and as a writer, she must be prepared to face a massive amount of criticism. There is also a chance of the critics to use obscene language. The writer is also not sure whether she could defend herself when confronted with the opponent’s obscene language. Expressing her doubts and anxieties and at last coming up with the life of a woman, Kuriyedathu Tatri whose name once horrified the people and was even forbidden to utter. She was looked upon by society as “a fallen and disgraced woman”. It could be seen that both Lalithambika Antharjanam, through her writing and Tatri, through her life defied the gender roles ascribed by society. Thus writing and translating the female self contains in rendering the body and soul of the female protagonists and informing the world, the discontent against patriarchal hegemony.

Since proper nouns like the names of persons, places, things etc are predetermined or accepted by a particular community for a considerable period of time, they could only be transliterated. Transliteration is to write or describe words or letters using letters of a different alphabet or language (Wehmeier, McIntosh, Turnbull, & Ashby 2005: 1632). Thus in the story, the author Lalithmbika Antharjanam herself becomes the character as the story unravels itself at the juncture when the writer in her dreams encounters the spirit of Tatri who narrates the latter’s predicament of being born in a

Namboodiri community and the whole plot of hers is taking revenge against the menfolk. The names, Lalithmbika Antharjanam and Kuriyedathu Tatri itself reveal the community to which they belong which remains the same in the source language and the translated work. Again the use of names like Parasurama, Shilavathi and so on from Puranas are also noteworthy. Thus the expression "this land of Parasurama" and "I was another Shilavathi" are examples to acknowledge this point. Parasurama is believed to be the sixth avatar of Vishnu in Hinduism and Shilavathi is believed to be a chaste and dutiful wife in the Puranas. Again the use of words like "Antharjanam" and "Namboothiri" are retained to convey the cultural and social milieu since the whole story revolves around the Namboothiri Community and the predicament of Antharjanams in a patriarchal society (Antharjanam: 71- 72).

A translation tells us the meaning of words or expressions in another language. But a transliteration doesn't tell us the meaning of the words, it helps us pronounce them. The whole culture of a society could be recreated in a translated work through transliteration. Thus the lines "she wove chains of the sacred karuka grass", "singing the Parvathiswayamvaraam, the Mangalayathira and other auspicious wedding songs …", "Even while struggling with the prickly, exasperating Kuvala flowers, our hearts are full of the fragrance of mango blossoms", "I offered ghee lamps and garlands of thumpa flowers in the temple" etc evokes in the readers a nostalgia which takes them to their homeland. The very essence is retained through transliteration which otherwise leads to incompleteness. Duranti (1997) has suggested that transcribing spoken words into text is more than just writing; it is a process or technique for the "fixing on paper of fleeting events" (p. 27)

The use of transliteration becomes relevant as socio-cultural context need to be retained. A study by Nida and Taber

(1969) showed that "if one is to insist that translation must involve no loss of information whatsoever, then obviously not only translating but all communication is impossible" (p. 13). The use of expression "Karyasthan" rather than a manager, "sinduram", a product made from natural ingredients such as turmeric and lemon, "samarthavicharam", a kind of chastity trial, a procedure followed by the Namboothiri community against their girls or ladies if they were found guilty of adultery or illicit sexual contact with men other than their husband. It is a trial to punish the erring women of Namboothiri community, "angavasthram", a white piece of cloth, traditionally worn by men of the Hindu community, which is draped over the shoulders, "vaidikan", a priest or a preacher also add to the beauty of the story. Thus the process of transformation of texts from one language to another is embedded within the sociocultural context (Halai 2007). The woman's hatred for her cruel and immoral husband turned into an act of revenge. She wanted to prove that women also have pride and strength, desire and life in them. With vengeance, she became a harlot and great men crowded around her. Finally, when she was tried for 'smarthavicharam' she challenged the authority that if she is to be excommunicated, so be all the sixty-five men who slept with her. In the end, Tatri succeeded in excommunicating all those men who pretended to be self-respecting and pure.

There are also instances where transliteration is done to convey ideas or emotions. Thus, for instance, it could be seen that Tatri establishes secret illicit affairs with many prominent men of the time as well as her husband who fails to recognize her. But when she herself reveals the secret, she says "he looked at my face and screamed, Ayyo, my Vadakkumnathan! It is Tatri! Tatri!" The very concept of turning towards God is presented with utmost effect when the author did the transliteration rather than translating it. (Antharjanam 72). The words like 'Ayyo' and ‘Vadakkumnathan’ are common words very familiar to a native speaker which at once takes the reader to a commonplace situation and evokes in them a familiarity. Nida (1969: 12) defines translation as 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. Tatri lived in an era when women were considered inferior to men and when the greed for flesh knew no bounds. Women of the time were “weak and helpless” and had to endure many injustices that were forced upon them by the male-dominated patriarchal society. The men went out of their way to seek immoral physical pleasure. It was against this backdrop Tatri challenged the double standards that existed in the society by her act of revenge and the author reiterated her life through her work. It in turn dismantles the masculine hegemony at play.

In the story after leaving her husband’s house, with hope of relief Tatri goes to her parental house and much to her disappointment finds it a kind of “prison”. Like any Namboodiri household, her house was also an abode to many distressed souls. Her dead father’s five wives, her elder brother’s wives, her two widowed sisters, a mad sister who was tortured by her Namboodiri husband and her two unmarried younger sisters lived along with her mother in the parental house. It was for her like “going from the frying pan into the fire”. It could be analysed how the inner conflict and emotions are put forth while translating the work as well. The author rather than resorting to common idioms or phrases went for the usage “going from the frying pan into the fire”, an exact translation of a colloquial expression. The same goes with the title of the story as well, in which “Prathikaaradevatha” is literally translated to “Goddess of Revenge”.

Translation is thus not only a reworking of work from the source language to the target language, but also an act of communication where culture, values, reality, social milieu etc of a particular community gets communicated across cultures. Thus House (2009) believes that translation is not only a linguistic act, but it is also a cultural one. Writing a female self and translating it becomes a means of self-empowerment. Elaborating on the discourse of chastity in gender discourses and deconstructing it through the life of Tatri and the courage of the author to bring forth the whole idea before the readers could be seen as a breakaway from the established constructs thereby resulting in a new dialectics of linguistics and gender signification. It could be concluded that Language is culturally embedded which is inseparable.

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BOOK REVIEWS

When Translation Goes Digital: Case Studies and Critical Reflections

DESJARDINS, RENÉE; CLAIRE LARSONNEUR; & PHILIPPE LACOUR. (eds). 2021. *When Translation Goes Digital: Case Studies and Critical Reflections*. Cham: Palgrave Macmillan.

Reviewed by OBED EBENEZER .S

When Translation Goes Digital attempts to take a closer look at how Digital Humanities has influenced the discipline of Translation Studies in general. Digital Humanities refers to the application of digital tools and resources in the field of humanities. This becomes especially relevant today, where technology has pervaded every aspect of day-to-day life. Thus, this book endeavours to reach beyond the conventional themes of Machine Translation (MT), Computer Assisted Translation (CAT), and Translation Memory (TM) that arise whenever the terms “Translation” and “Digital” appear together, and instead considers “translation as a social practice” altogether taking into account the digitization of human lives (2021: 3).

This book has 3 Parts and 10 chapters, with case studies and contributions from around the world, including Algeria, Brazil, Canada, France, Hong Kong, Japan, South Korea, and the UK, adding to the plurality of perspectives.

Part I, titled “Redefining Human Agency”, contains three chapters that take a critical look between Man and Machine, as far as translation is concerned.

In “Human and Non-Human Crossover: Translators Partnering with Digital Tools”, Iulia Mihalache takes a look at how human behaviour is impacted by technology. The chapter highlights how augmented technology, by emulating human cognition, could enhance the way we process information. The application of augmented translation can very well result in the creation of “super-human translators” (2021: 27) who are able

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to venture beyond automatized tasks and enhance their efficiency, creative powers, mobility, memory, cognition, and accuracy by combining "technology with biology" (Wong 2016). The author dismisses the claims and fears that human translators will be replaced by machines, but rather opines that they can be synergetic partners.

Boyi Huang, in "Subtitlers' Visibilities on a Spectrum in the Digital Age: A Comparison of Different Chinese Translations of *The Big Bang Theory",* extends the concept of the translator's "invisibility" (Venuti 2008), to the audio-visual spectrum and the subtitling of commercial movies. Till recently, subtitles were controlled by the media production houses. However, with the advent and easier access to digital technologies, many subtitlers (fansubbers) who do not conform to the standard practises of the industry have established their presence online. The chapter makes a comparative analysis of the subtitles of the television series *The Big Bang Theory*, Season 9. It was observed that the frequency of the use of headnotes (extradiegetic information or notes provided at the top of the screen) was nil for the industrial subtitles. On the other hand, fansubbers used headnotes 97 times in order to enable the viewers to understand cultural references, puns/wordplay, and non-verbal contexts. By refusing to adhere to the traditional standards and practices of the industry, by experimenting with the space on the screen, and by enabling greater comprehension for the viewers, the visibility of these fansubbers has increased.

In "You Can't Go Home Again: Moving *afternoon* Forward through Translation," Gabriel Tremblay-Gaudette describes the process of translating Michael A. Joyce's *afternoon, a story* (1986), which is also the first work of hyperfiction, into French. Hyperfiction refers to hypertextual nonlinear literary fiction in electronic form having multiple plot progressions and varying endings based on interactive action by the reader. However, because *afternoon* has become largely inaccessible due to the fact that the software it runs on has become obsolete, its translation involves the twin process of translating both text (between natural languages) and code (between machine languages). Because each word and/or sentence is hyperlinked to another word and/or sentence, special attention must be given in order to transfer the multiple meanings offered by the syntagms while retaining syntactic and semantic coherence (the author cites Joel Gauthier (2012), who mapped *afternoon*, that it contains 532 lexias spread over 31 "levels"). The author wonders if the differences and transformations that have been incurred during the process of translating such a hypertext would result in its deformation, but concludes that this is a necessary process to prevent it from becoming lost due to technological obsolescence.

Part II titled, "Social Platforms and Social Implications", contains four chapters that discuss crowdsourcing, collaboration, multilingualism, and Anglocentrism across social-media websites.

Abdulmohsen Alonayq, in "Narrating Arabic Translation Online: Another Perspective on the Motivations behind Volunteerism in the Translation Sector", examines the factors that prompt volunteers to give their time and effort to certain Arabic translation organizations without expecting compensation in terms of pay. Instead of relying on surveys and interviews where the choices of responses are limited, the author puts forward the case for adopting a socio-narrative approach. Four Arabic translation organizations- Kalima Project, Arab Organization for Translation (AOT), Taghreedat Initiative, and Translation Challenge were examined. Three narratives were found to be common across these four organizations. They were: 1. Perpetuation and legitimization of the idea that the translators of the Abbasid era (750–1258 CE), considered to be the Golden Age of Islam, were the pioneers of the scientific revolution; consequently, translators are promised the status of builders of knowledge and of a prosperous future; 2. Pushing for governments and institutions to initiate or invest in translation projects (Bridge to Knowledge). 3. The implied shortage of digital content in Arabic (It is believed that Arabic content makes up only 3% of the total digital content on the Internet). The author points out that there are no statistics to support the claim of this supposed shortage of content, but that this narrative is spread in order to motivate volunteer translators to dedicate their time and efforts to enrich digital content in Arabic.

"Are Citizen Science "Socials" Multilingual? Lessons in (Non)translation from Zooniverse" by Renée Desjardins discusses the prevalence of Anglocentrism in academic and scientific circles, with reference to the fact that "over 80% of scientific publication takes place in English" (Montgomery 2009: 7), while only around "6% of the world's population speaks English as a native language" (Bowker & Ciro 2019: 1). The author seeks to identify the factors that perpetuate Anglocentrism, through quantitative and qualitative data collected between 2018 and 2019 from online citizen science projects, which can be defined as "a partnership between volunteers and scientists to answer real-world questions" (Cohn 2008: 193). However, while citizen science has gained popularity around the world, English proficiency has been taken for granted, overlooking the elements of linguistic diversity and the role of translation. The author has taken the *Zooniverse* platform, a highly popular citizen science web portal, for analysis. Of 132 projects available on the platform, 9 have been translated into a total of 15 languages. The author comments that though this would seem like an indicator of linguistic diversity, it is also a fact that only 6% of the projects in *Zooniverse* is available in a language other than English.

In “Collaboration Strategies in Multilingual Online Literary Translation”, Daniel Henkel and Philippe Lacour perform a case study using *TraduXio* “a free, open-source, Web-based collaborative environment for computer-assisted translation” (https://traduxio.org), as a tool to teach translation theory and practice. In the study, 23 students used *TraduXio* to collaborate on translations of short stories or other short texts between English, French and Italian. The paper discusses the various difficulties faced while collaborating, including issues with sharing, time-out or network interruptions resulting in work being lost, lack of formatting options in the software, variation in time zones causing difficulty in synchronizing work and organizing discussions. The participants were required to complete a questionnaire after completion of the project, with an 82.6 percent response rate (2021: 163. The majority of the responses indicated that this was a “positive experience”, “formative experience”, and that “TraduXio is a useful tool” (2021: 163-164). The participants also responded that seeing the different methods used by the co-translators helped to improve their translations and that the possibilities of multiple interpretations and perspectives enhanced their understanding of the text.

Sung-Eun Cho and Jungye Suh in “Translating Korean Beauty YouTube Channels for a Global Audience” focus on the English subtitling and international viewership of Korean cosmetic products and fashion trends. The chapter begins with a discussion of the features of YouTube such as the interaction between creators and viewers, dynamic page-algorithms, description and tagging of related and recommended videos, possibility of adding links to other videos, multiple languages, and the comments section, which make it inherently intertextual and heteroglossic. Five Korean beauty YouTube channels (PONY Syndrome, RISABAE, SSIN, Sunny's Channel, and lamuqe) that use English subtitles were selected for analysis on the basis of popularity and number of subscribers/views. Some of the subtitling features that the authors identified were: use of neologisms, creative transcriptions, intentional misspelling, internet/social media slang (chat abbreviations, emoticons), and free use of punctuation marks. These features were intended to engage and entertain the global audience using a lively, conversational, humorous and jovial tone.

Part III titled "Markets, Professional Practice, and Economic Implications" contains three chapters that examine the impact of the digital economy on the translation industry.

In "The Reception of Localized Content: A User-Centered Study of Localized Software in the Algerian Market", Merouan Bendi discusses the different aspects of localization of Microsoft Windows and Microsoft Office into Arabic, its acceptance, and factors that determine its acceptance or rejection in Algeria. Starting off with defining localization, the chapter maps the linguistic positioning of the different languages in Algeria including Arabic, Amazigh, French, and English, along with numerous other dialects and variations. Data regarding the use of localized software, language proficiency, language use, and demographics were collected through an online survey. The sample size of 33 was rather small, and the results indicated that though 96% of the respondents were fluent in Arabic, only 13% preferred to use the Arabic version of the software with a 45% satisfaction rate, whereas the majority (70%) preferred French (2021: 215). The respondents also indicated that unclear and/or partially translated commands/options presented the greatest difficulty in using the localized version, along with the problem of culturally inappropriate content (2021: 218). Considerably a larger sample size would be able to provide a clearer picture about these trends.

Akiko Sakamoto, in “The Value of Translation in the Era of Automation: An Examination of Threats”, adopts a sociological approach by analysing automation against the symbolic value of translation as a work. The author begins by citing a report by Frey & Osborne which ranks the job of “Interpreters and Translators” as 265 out of 702 jobs in the order in which they are most resistant to automation due to the necessary involvement of human agency (2013: 62). The chapter then proceeds to discuss the various systems of Machine Translation (MT), and how advances in Neural Machine Translation (NMT) has enabled pattern-recognition in computers, which was till recently considered as a human-cognitive process. At the elemental level, translation is essentially a process of pattern-recognition. However, on a higher level, formal, sociocultural, and cognitive proficiency becomes necessary in order to produce high-quality translations (Izquierdo & Ressureccio 2001: 136). Therefore, while computers are unable to contribute in terms of quality of translation, their ability to recognize patterns has resulted in MT being able to produce translations at a much faster rate and higher quantity than human translators. The author conducted a case study with 22 translation project managers, who were supervising translation tasks. The respondents stated that the use of MT by human translators who were hired to deliver translated works was ethically/morally inappropriate. However, Post-Editing of Machine Translation (MTPE), was considered to be a viable option when forced to work for lower rates with faster deadlines. It is also interesting that the project managers tended to symbolically place value upon human translation due to the perception of this activity as being hard and involving suffering. Medical, legal, patent and IT were identified as industries that would require only raw-MT without post-editing, in the near future. However, marketing, entertainment, and political speeches still require close human intervention due to factors of culture and context.

In the final chapter titled, “Neural Machine Translation: From Commodity to Commons?”, Claire Larsonneur examines whether the rise of Artificial Intelligence in MT has resulted in translation being viewed more as a digital commons (resource accessible to everyone), rather than as a commodity (which has economic value and must be paid for). With regards to pricing, translation service providers have shifted towards translation packages rather than billing for volume. On the other hand, individual/freelance translators continue to charge per word. Neural Machine Translation (NMT) has resulted in these per-word rates falling lower and lower, while at the same time increasing the demand for post-editing. This has resulted in an increase in revenue for translation service providers, while side-lining freelancers. The increased pervasiveness of NMT has shifted the perception of translation from that of a labour-intensive activity or highly-skilled task, to an activity that is instant, automated, and free. However, the author also raises doubts about the “legal, social, and political implications” of NMT with questions of “transparency, accountability and standardization” (2021: 265). Another disconcerting fact highlighted is that most NMT research is taking place in the USA and in China, which causes concerns about infringing upon users’ privacy, censorship, and the propagation of fake information. As far as legal issues are concerned, there is no human accountability for events that could happen due to the possibility of inaccuracy, unreliability, or mistranslation. In addition, the prevalence of NMT will result in the standardization of languages and the digital colonization of English with the subsequent digital extinction of minor languages.

When Translation Goes Digital: Case Studies and Critical Reflections takes a critical look at how Digital Humanities has impacted translation as a profession, and Translation Studies as a discipline. With chapters presenting studies from different regions, the readers are presented a small cross-sectional view of this impact around the globe. Since the sample sizes in the case studies are comparatively small, the results can be taken only as a first look at the changing trends in TS caused by the digital age. Continued studies from more regions, with larger samples, would lead to a deeper understanding of the implications of digitalisation upon translation.

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TRANSLATIONS

The Achievement of Two Friends & Naming Ceremony

“*Dui Bandhunka Karamati*” & “*Namakarana*”
by Madhabananda Panda in Odia

Translated by PRAMOD KUMAR DAS

Translator’s Note

It is quite difficult and daunting to translate the emotion, imagination, and ‘voice’ of an author, which are required to embellish a narrative world that resonates and inspires a child’s innocence. The pleasure of translating changes into high seriousness when translation shifts from words to the sense and essence. The translation from Odia into English is difficult because of the absence of one to one correspondence between the two languages. The two stories translated here are from the collection *Kathuria ‘O’ Budha Saguna* (*The Woodcutter and Old Vulture*) originally written by Madhabananda Panda. The stories namely “*Dui Bandhunka Karamati”* “the Achievements of Two Friends” and “*Namakarana”* (“Naming Ceremony”) show the cultural and ritualistic practices in Odisha. My decision to translate these stories into English is backed by an intention that the non-Odia readers will have a sense and awareness of the cultural trends as well as the literary practices in Odisha. They will also know about the tradition of children’s literature in Odisha that significantly contributes to the national literatures. Another striking feature of these stories which motivated me is the way these stories are presented with the simplicity and beauty of the narrative style. The chosen texts are representative of contemporary Odia short stories dedicated to children’s literature. They are didactic and instructional to some extent in the sense that not only has aesthetic value but also help in developing critical thinking of children as in the case of “The Achievements of Two Friends”.

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I believe in the philosophy of cultural transaction. India is a land of varied cultures and practices, where the translation of different regional literatures is the only modality for transmission and transplantation of regional ideas and values in the psyche of a national audience. The readership of regional literatures expands to embrace the globe through translation. The production of children literature in Odisha is in a lacklustre state because of the absence of national and global readership. Translation of such literatures will give impetus for the proliferation of Odia Children's literature. In addition, such translation will give opportunities to the regional children of Odisha to get access to the English language through fun and joy. So, keeping the global readership as well as the local interest in mind, the translation has been done carefully to maintain lucidity in language and accuracy in meaning.

Some of the issues I faced during the process of translation can be listed below.

- Finding suitable equivalence i.e. 'closest natural equivalent' (Nida) for culture-specific terms e.g. *chuin chuin*, *jhatimati* etc.
- Transferring the meaning, sense, and essence of the Odishan cultural landscape as presented in these stories; 'the feel of the text' in the target text.
- Conveying the effectiveness of the message/ meaning in the target text.
- Maintaining coherence of the target text

In the process of translation, I have tried to adopt a method known as 'liberal' translation, not literal (word-for-word) translation. Keeping in mind the socio-cultural aspects, the text and context, I have used equivalent expressions in the target text. As a translator, I have tried to offer an "effective and comprehensive rendering of the source text message in the target Text” (Panau 2013). The cultural aspect of the source text was emphasized during the process of translation.

In this context, the Skopos theory of Hans J. Vermeer comes closer to the very act of translation, which is fitting to the product of the target text. I have tried to translate the source text keeping in mind the very ‘purpose’ and intended ‘use’ by the target text readers. The functional aspect of the TT is given equal importance, after all the entire output is for the receivers and readers of the target culture. How are these stories going to ‘function’ in the target text culture? Is the very ‘purpose’ of translation going to be served? This was always there in my mind while engaging with the complex act of translation from the original Odia into English. In an interview, notable critic and translator, Jatindra K Nayak responded to a question i.e. "What challenges did you face during your journey as a translator and how did you overcome those?" The response was:

> "I wonder if there is any translator who is fully satisfied with the outcome of the process of translating a literary text written in his mother tongue into another language, especially into English. The challenges are many and they are rarely overcome. To me, the most difficult of them relates to the tone of the narrative voice and the intimate cultural world in which the characters are deeply embedded. However, one does not give up and does the best one could and leaves it to the reader to decide whether one has succeeded to some extent. Given half a chance I will redo the translations I have already published. The translator’s work, as has been said, is never wholly finished. It is doomed to be provisional" (Nayak in an Interview, *Muse India* Mar-April 2020).

As a translator, I had a similar experience as that of Nayak. While translating certain culture-specific expressions; pregnant with Odishan cultural flavour e.g *jhatimati, chup chup katha heba, Aiinthu, Gaintha, lahuluhana, genji, hasi hasi bedam, dhulia janda, banabhoji* was not only difficult but also it was quite thought-provoking in the sense that I had to stretch my imagination to find suitable equivalence in order to be 'faithful' to the original expression. In the process of translation, I have paid adequate attention to 'reader sensitive' 'cultural transmission' of phrases; as Vinay Dharwadker suggests 'phrase-to-phrase' translation taking into account the complexity of diversity of cultural nuances as compared to 'word-to-word' translation. I was not only ‘text-sensitive’ but also ‘context-sensitive’. The source material is translated as per the needs of the contemporary audience; as we know a reader expects a kind of 'reliability' of expression while s/he gets the translated text to read, understand and interact with the other culture. Here translation acts as a vehicle to carry forward a culture. Through translation, I have offered an opportunity to the non-Odia readers to interact with the Odishan culture of short story writing of contemporary times.

Pedagogical Implications

These translated stories can be used to develop the language skills of children. For example, skills like listening, speaking, reading and writing can be developed by using these stories in the language classroom. Reading comprehension skills, listening comprehension skills can be taught by the instructor while engaging with these stories in a classroom context. The students can be asked to narrate similar stories if they have read or listened from their peers or family members. In the practice session, the children can be asked to write such stories on their own to develop creative writing skills.

This type of practice and production of the translation will help the students to have a better understanding of the ‘cultural turn’ and it will open up new opportunities for them to debate on it in the context of Indian short story writing and children's literature in translation. They might be interested to translate, read and reflect on folk tales, riddles, proverbs, fables, short stories written in other Indian languages including their own language. Finally, I believe that translation is a process of negotiation through which the best of the source language could be transmitted. As a result, the reader can best experience the local flavour in a different language.

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The Achievement of Two Friends[1]

Chaguli and Mangalu are close friends. Chaguli is ten years and Mangalu is twelve years old. Though they do not belong to the same class, they pretty much love each other. Mangalu is very brave. There was a dense forest near their house. Many a time both of them have been to Ramagada for a feast. Ramagada is a key attraction of this forest. A stream flows here, nearby a saint lives in an ashram made of a mud hut. Those days Ramagada was full of dense forest. On New Year’s Day, the village people have their picnic here. They perform devotional songs with the tune of clapping and drum beating. After that spiritual discussion follows. To be specific, Ramagada is the soul of this area’s spiritual environment. The Saint too had been planting many fruits as well as medicinal plants here. Above all this place is replete with natural beauty and grandeur.

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[1] The first story.

Once, Chaguli and Mangalu came to this jungle as they were angry. It is very easy to hide in the forest. Both of them walked into Ramagada but lost their way as they had never visited the jungle on their own before. They had to suffer a lot as they were crossing lots of trees, bushes, bamboo trees etc. Their pants and inner vests were torn. It is said that there is a kind of creeper in the forest. If anyone steps on it on barefoot his mind goes illusional. Perhaps they might have stepped on that creeper. Moreover, there are big mosquitoes and red ants in the jungle. They too were troubling these boys. They felt that it was not right on their part to come out of the house on silly matters. If parents would not say certain things on the matters of good or bad deeds; then who else would speak to them?

All of a sudden they saw blood near a big cave. A little ahead they saw the footmarks of an animal. They came to know that in order to escape from the forest officials some hunters had taken away the flesh of a deer after killing it. To their surprise, they saw someone coming out of that cave. Hiding behind the bushes with fear and anxiety, both of them saw three people were cooking inside the cave. Chaguli and Mangalu guessed that these people are involved in the stealing of valuable wood and the skin of different animals. The forest is getting destroyed because of these people. The animals too die because of them. Though it is their duty to hand over these people to the police; what would they do? They are children and they are not able to find their way in the jungle too. They guessed these people must be using some road to meet their requirements. As they were speaking slowly, they saw another person coming there by using a common road. That person has wrapped something in a towel.

After seeing this, they were more excited. Looking into the cave, they saw the man unwrapping a bronze idol. Other companions were appreciating him as they could visualize selling this valuable idol in more than lakhs of rupees. They came to know the involvement of these dacoits in idol smuggling. Those people started to have their food. At this opportunity, the two boys came out and started running along the common road travelled by the previous man. They found one sticky paper which perhaps might have fallen while the previous man was unwrapping his towel. This paper must have some hidden agenda otherwise why was it sticky? Keeping that paper in the pocket, as fast as possible, the two boys moved ahead.

After crossing some distance, Chaguli said how to remember this place? There was a mango tree nearby. Mangalu climbed that tree and tied his red towel on one of its branches. After that, they reached a place crossing many zigzag ways. There they tied their torn out vests on one of the bowed down branches so that anyone would think that someone has thrown a torn cloth there.

After some time, they reached home. By that time the news was that both of them were lost. The members of both the families were ululating and the village pond and well were searched off too. The parents as well as the members of the families were relieved after seeing these two boys. They felt that it would have been better to convince them instead of getting angry at them. The boys narrated whatever they had seen in the jungle. Both the parents and these boys went to a police station located a kilometre away from their house and narrated the incidents. They too handed over the sticky paper to the police. In the presence of everybody, the police officer was surprised to see the peculiar handwriting on the paper. After thinking a while he procured a mirror to read the handwriting. It was written over there- rati dui papuli (night two palms)…pawa chambu (pawa chambu)…..lakh. du. Che….lal…over…. (-Sardar-)

The police inspector consulted the CID officer on this issue. After spending a lot of time on this they guessed the meaning of this mysterious information. If in reality they are indulged in theft activities, then it is clear that this paper has password information. *Rati dui papuli* means ten at night, password *cha mu* means *chamada saha murti* (idol with skin)…du….che…dui lakh tankara cheque (cheque worth two lakh rupees), *lal* probably a symbol to recognize people gone by that road, red towel probably an indication of tying it either on the waist or putting it on the shoulder.

The police team along with the children waited near the spot around 8 O'clock at night. Two people reached that road around 9.30 pm. All of a sudden the police team captured them. They had tied red handkerchiefs on their heads. Police ceased a cheque worth two lakh rupees from them. Two police officers tied red handkerchiefs on their heads and proceeded further in civil dress. Armed with guns, two other police personnel followed them. As the dacoits had not received the letter, they would find it difficult to recognize them. After reaching the cave police team captured them with animal skin and an idol. The dacoits even failed to get a chance to use their guns.

It was published in the newspaper that notorious dacoit Mohar Nayak known for smuggling animal skin, idols, sandalwood was in the hands of the police. Police recovered ten deer skins and five precious idols from them which included one recently stolen Radhashyam idol of the nearby village. The market price of another idol was around 50 lakh rupees. The bravery of Chaguli and Mangulu became the talk of the town, their families, village and school. How would it be to nominate their names for the bravery award on the forthcoming 26th January?

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Naming Ceremony[2]

The other day, out of sheer happiness Mahapatra babu was distributing sweets as he was blessed with a baby boy. For Mahapatrababu a boy or a girl has equal importance. It was very unlikely that he wouldn’t have distributed sweets if he were blessed with a baby girl. He was very friendly. His colleagues in the office like him. After listening to the news of his newly-born son, two friends from his office reached his home in the evening and congratulated him. While talking they started discussing the naming of the son.

Chakulia babu started the conversation. “See Mahapatra babu, give a good name to your son. You see my parents have given me the name Chakulia, nickname Chakuli. During my childhood, my friends have teased and troubled me a lot for this name. During my wedding, my sister-in-law too has teased me a lot. I could have changed my name through affidavit but was not willing to do so.”

After that Ainthubabu said, see my parents have named me Ainthu as if there was no other name. My nickname is Aiintha. I have suffered a lot during my childhood for this name.

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[2] The second story.

Friends would make fun of me by saying *aintha khaibu kire Gaintha* (Aaintha, would you eat leftover food). It seems my granny had given me this name. The reason being, whosoever siblings were born before me they could hardly survive a month or two as if they had come here by losing their way. Therefore, my granny gave me this awful name so that God of Death would not take me after knowing my name. With this superficial logic, I did not die. I survived, ‘see Ainthu Das is present in front of you.’ But see Mahapatrababu we’ll find out a modern name for your son.

You see, the taste of Odia people. As if there were no other names. They would have given names of the flower of fruit such as Kamala Kumar, Rose Swain, Kamini Mishra, Hena Das, Gendua Tripathi, Kanchana Mallick, Sunflower Dei etc. The names bearing fruit are such as Grapes Sethi, Kamala Jena etc. Though I have not heard names like Seo Das or Naspati Pradhan…Ambada Parida but I have come across nicknames such as Mango, Guava etc.

There are plenty of names bearing the names of rivers such as Mandakini Das, Kaberi Garabadu, Narmada Sethi, Krushna Satpathy etc. In our village, the names of three sons are-Ganga, Ranga, Danga. Apart from this, people are bored with names bearing the names of gods and goddesses. There will be thousands of people having the name of Ram. The names of Krushna, Shiva, Brahma, Vishnu, Maheswar, Narayana, Dambarudhara, Baruna, Kubera, Ganesha, Kartikeya, Mahadeva are plenty in use so much so that if four/five persons bear the same name, we have to call them by numbering them such as Mahadeva Jena A or B.

Besides this historical and mythical (pouranika) names are plenty such as Duryodhan, Dushasana, Vima, Nakula, Sahadeba, Birat, Pruthiraj, Jayachandra, Ashoka etc. See how they have named after seeing rain or sky - Surya, Suryakanta, Chhayakanta, Chandra, Chandrika, Jyoshna, Jaladhara, Amber etc. I have not heard of names like Invisible Thunder Garabadu or Lightening Acharya (there could be such). There are names galore in the names of birds and animals such as Neula (Mongoose), Nakula, Chila (Eagle), Godhi (Lizard), Baga (Heron), Shuka parrot etc. (there could be Saguna (Vulture) as well).

These days educated people are giving such names which are difficult for a child to write properly as she clears sixth or seventh, for instance, Prakshita, Aparichita, Pratiti Parimita, Sunanda Madhuchhanda, Sonali Madhusmita, Batuli Bakulita etc. The possibility of such names for boys may not be avoided. There are names such as Mahamegha Bahana Aaira Kharabela, Prachanda Chandashoka Amit Balashali etc. Apart from these, there are smaller names that are easier to remember are - Liza, Chintu, Mintu, Mana, Mona, Sona, Laltu, Kitu etc. Therefore, Mahapatrababu, you have to think of giving a good name to your son.

Madhuhasababu is a funny guy. He suggested to give names such as Painting Kar, Physics Mishra, Chemistry Tripathy, Batani Swain, Zoology Pradhan, Geography Mallik, History Acharya, Geometry Mohanty, Mathematics Pattnaik, Science Kumar etc. See, these days I have heard of tribal names such as B. D. O Hansda, Collector Murmu, Filter Keraketa, Salut Munda etc. After listening to such names we were laughing to our bellies out then he said you all are laughing but in earlier times the names were based on nature - flower, fruit, river, sky, god etc. But the names of today should be scientific. The names of the three daughters of our mathematics teacher were Alpha, Bita, Gama. We need to have scientifically proven names such as Missile Garabadu, Missile Satpathy, Falcon Pradhan, Jaguar Das, Mobile Tripathy, Telephone Panda, Hirohonda Jena, Scooter Parida.

Or an international name could be given. Now you see everywhere there is a discussion about globalisation. Our world has become a global village. The communication facility is so strong that within seconds we are being able to talk to people living in America, England, Germany through mobile phones. We move from one end of the world to the other end through Jet planes. There would be a time our children would start travelling at 8 am, have their party in New York, watch cinema in Beijing and reach at Cuttack by 4 pm. Therefore, such names could be given like - America Mishra, Bilat Tripathy, German Pradhan, Taronto Swain, Canada Satpathy or Gobrachov Kumar, Chungtang Mishra, Tony Blair Acharya, Georgebush Mallick and likewise.

These days people are avoiding the use of titles so that the caste will remain unknown. Because entire humanity belongs to one caste i.e. human caste. What is about Brahmin, Karan, Harijan, Siha, Sunni, Protestant, Catholic? Why touchable or untouchable. Therefore, such names could be given like - Tony Kennedy Kumar, Ching Ming Gobrachav, Robert Govinda Ballabh, Gallio Amitav, Klinton Raghunath, Orange Rosalin, Rose Cleopatra etc.

Also, one more thing comes to mind to hint that one title can be given to all human beings. Suppose, like school uniform title can be PruMa (*Pruthibira Manisa*=Man of Earth). Therefore, all people of every country are bound to use this title. This proposal will be accepted by United Nations Organisation. For example- Madhabanand PruMa, Tonyblair PruMa, George Bush PruMa, Ismaile ProMa, Kamalini PruMa.

At this time Mohapatrababu’s mother (45 years old) brought tea and biscuits. All of them stood up, greeted her and said- mausi we came after hearing the birth of your grandson. We were talking about the naming of him. Mahapatrababu’s mother said, “see my mother-in-law had named her grandson means this son of mine as Shibram, nickname Shibu. I had given my grandson's name Jagannath, nickname Jagu. Before my last breath if I call his name I will get salvation".

Madhudasbabu said, "had we given a modern name, candle would have been blown off, cake would have been cut, party…."

Mausi said, "see my children - what is there in these names? Padmalochan could be blind, Shrabana Kumar could be deaf, Bagmishree could be illiterate. Does a name make anybody great? If one does great work s/he makes her/his parents, villagers and countrymen proud. If you call a rose flower as rose or gulab its perfume or colour will not change. Besides in the naming of a person one's culture should have a bearing on it. Moreover, when elders give names, their affection, goodwill and blessings are attached to it which helps man invisibly".

And whatever you said about the candle and cake cutting - fire or light are symbols of knowledge that show us light from darkness for which on festive occasions we light the *ghee diya*. This is also a symbol of sacredness. Therefore, I'll light up *ghee diya* on the 21st-day celebration of my grandson. I will arrange satyapir pala (a local performance of oral tradition). I will offer arisa, kakara, manda (homemade delicacies). I invite all of you, please come.

Everybody was looking at each other's faces and sipping tea. Mahapatrababu who maintained silence till now was smiling.

***

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Jab Vah Gaata Hai, Alaap, Udasi Ka Geet and Jugalbandi

by Ashish Tripathi in Hindi

Translated by NEHA MISHRA &
RAVI KUMAR RAI

Translator's Note

This translation aims to acquaint the English-speaking world with the promising Hindi poet Ashish Tripathi. In an endeavour to translate four of his poems naming *Jab Vah Gaata Hai, Jugalbandi, Alaap,* and *Udasi Ka Geet,* one from each section of the collection *Ek Rang Thahra Hua* (*A Colour at Standstill*) the idea is to represent his poetic consciousness. These poems transpire with the personal and cultural fabric experienced by the poet, who has drawn his poetic sensibilities and its creation from the sprinting of everyday life. As he experiences sensations within himself and the world outside, his thoughts are accompanied by a keen sense of observation and an evolved taste of poesy. His words are laced with vivid imagery to remark and analyse the antithetical realities of the world. These poems are written in lucid language with a simple syntactical structure, and the poems appeal to both the mind and the heart of their readers without complications. They deal with the experiences of alienation and the ironies of the mundane existence plaguing every day. At the same time, they are also struck by the anguish of unresolved doubts and anxieties surrounding an individual's soul. The intimacy of his poems reflects the society in totality; while these poems may provide us with a glimpse of the poet's heart, the words echo the 'others'.

Ek Rang Thahra Hua (*A Colour at Standstill*) is the first collection of poems by Ashish Tripathi, a propitious Hindi poet, academic, and critic. It was first published in 2010 by Vani Prakashan, dedicated to Chandrakant Devtale, Bhagvat

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Ravat, Rajesh Joshi, and Arun Kamal. This book is divided into four sections naming *Vichitra Veena* (Bizarre Veena), *Ikshaon Ke Geet* (The Song of Desires), *Andhere Ki Atmakathayen* (Autobiographies of Darkness) and *Humen Hona Tha* (We Had to Be). Each section highlights the existential anxieties and social concerns of the poet. In the poem *Udasi Ka Geet,* the poet meditates upon the nothingness of life, while the poem *Jab Vah Gaata Hai* displays the agony as the poet is trying to instil some meaning into that nothingness. *Alaap*, perhaps a biographical poem, is about women and their dreams, often crushed by the weights of patriarchy in a male-dominated world. The most remarkable attribute of the poem is the poise that the mother has attained. She has walked beyond melancholia or anger; rather, it is the sense of stoic happiness that prevails in her worldview that has been attained by a rigorous state poise; viewing some sort of meaning into that nothingness. These poems are a soulful mediation on the existential angst of mankind, proposing that only art has the power to lessen the agonies of the feverish and fretful life. Imageries used in the poems, such as darkness, a lamenting cat, and a washerman slamming of clothes, reveal both the vulnerability and stubbornness of the poet.

This translation, being a complex and creative process of linguistic and cultural transference, has the possibility of being fraught with errors and limitations. Some words need to be translated, while some meanings are to be transferred. There is a culture that is to be translocated and finally, there are the original authors along with the intended readers who are to be borne in mind while undertaking any activity of translation. We have tried hard to follow all the principles and have dutifully regarded the above considerations. However, there are quite a few issues that need to be overlooked in these acts of translation. We request the readers, to be kind enough, that to not let these be a hindrance in reading. Some words do not have exact equivalent words in English, so we have used the original words of Hindi and provided footnotes to them. Although we have tried to produce the precise translation of the word/sentence structure of the source language in the target language, we concede that we must have fumbled at certain places. There are a few deliberate omissions to suit the English readers' sensibility. The most difficult task had been to emulate the poetic rhythm of the original poem, which is unique to every language. In this regard, we have preferred spontaneity to precision. Hope the readers of this translation would enjoy the poems as we did in the original.

When He Sings

As the dense deep dark night
Like a lonely cat's sobbing
He sings as well,
Sensing this,
Of his existence as such.

Always on high notes
Like an old radio's sound
In husky but well-rehearsed voice,
Yearning for the notes to toil as stones.

In the water, on the bedrock
Like the washerman scouring clothes,
He tosses the notes,
And sings.

Like a quiet lonely man,
Gazing towards an unadorned wall
With his harmonium, he stares into nothingness
He is singing a melancholic love song
Challenging a prolonged emptiness
Not wanting to let it come closer.
He scuttles while he sings

Between the pauses of musical notes
He is heard, gasping and panting.

He is warbling
As if sinking
Into the void of a bottomless well
While his hymns
Sing of the anguish of sinking and floating out.

Once again tonight, as always
Like an ailing abandoned dog yelping his dirge
When he sings
Every word of his song
Wanders like a dagger in the air

In the distant sky, over the moon
Kumar Gandharva sings with Kabir,
'Someday, the swan will fly away alone …'
Like an anguished swan
He is singing.
We don't even realise
That there will be a day
When he won't sing,

When no one will bother us
Neither he nor his song—

As he sings now
He is being born inside me.

2. Yodel (Aalap)

My mother and [67]Lata Mangeshkar
Were born the same year.

In their childhoods,
Their grandfathers gifted them

---

[67] Famous Indian singer

Tiny Tanpuras like little saplings,
Grasping it like a toy
Mother ran her fingers through.

Both Lata and mother
Started practising Sargam
At the same time
As the sapling grew up
Their music also groomed up

Alas! My mother's musical journey ceased
She was to be, unlike Lata.

At her father's home
Her tanpura slowly fell silent;
Her long conversations with her mother
Suddenly stopped,
No more could she swing on boughs.

In those days, while Lata was cooing
New scores of melodies;
Mother gave us
Soothing oil massages,
To protect us from evil eyes,
She put *Kala Tikas*[68] on our foreheads;
The songs she had learnt years before
Became lullabies.

Lata regularly steered her tanpura
And the tanpura of my mother
Has turned into a leafless log.

Years later, as my mother listens to Lata's songs
Or when someone opines on Lata,
The strings of her little old tanpura suddenly reverberate;

---

[68] A black dot applied on forehead to protect the bearer from *buri nazar* (evil eye).

Fresh leaves sprout on her mouldering plant

Faraway, the overdue yodelling slowly begins,
Musical notes expand,
Like the giggles of a cradled child;
The sound of her songs intensifies,
Like a child learning to crawl;
And suddenly the world melts into
The music of a clarinet.

The breeze blowing
From the boughs of her old sapling
Suddenly kisses her face,
Suddenly the strings of Tanpura breaks
And the musical notes echo in the air,
The leaves wither away

At that moment of silence
Mother just gazes at Lata

Of my mother's toils
No one talks.

3. Song of Sorrow (*Udasi Ke Geet*)

On the last sojourn of the journey
Like a river lost
Between its wide planks,
Everything seems sluggish, sad and still

Melancholy lives within me
like relics of some ruthless life.

Nothing exists on the earth now,
Neither rivers, birds, nor beautiful women;
Neither songs nor instruments;
Not even stars twinkling bright and dim,
Nothing exists on the earth.

My heart breaks
Like stale bread,

Like an old hearth,
Lying in the corner of a vast courtyard,
I am out of sight.

Time is fleeting fast,
Like a long summer afternoon;
Everything passes.

My heart houses boundless sorrows,
Like an old brook in the middle of the woods and hills;
The oldest sorrow appears,
Even with the fall of a single drop—

Like the ruins,
My heart is stagnant and solitary;
Someone sleeping in the grave nearby
Stares at me with desolate eyes,

Nothing exists on the earth.

4. The Duet (*Jugalbandi*)

They both
Toil to sing together,

This Art of being together is equally,
the toughest and the prettiest Art of the world;
As if it conceals the gist
of being human within.

They pull up the arms of musical notes,
As if these are cherished lessons
And oldest recollections of mankind;

They throw the ball of musical notes into the sky
And run like a ball boy to catch;
Like a farmer fluttering his rope they croon,

Like frolicking waves breaking the shores,
They play with notes.

Like suddenly petrified rabbits running, hiding
And then looking out to find,
They yodel.

When they hold their hands,
While walking;
Two little buds blossom together.

Like streams of water flowing down the hill in the rain,
Like the silence of a giant river merging with the ocean,
Amidst the melodious silence, they stroll
In this soothing stillness,
While they keep their heads on other's shoulders and rest
They appear to be the first couple.

About the Author

Ashish Tripathi was born on September 1, 1973, in Jamunihai village of Madhya Pradesh. After graduating in science, he pursued Hindi literature, soon completing M.A. in Hindi, M.Phil. and Ph.D. After teaching for seven years at the Government Post Graduate College, Jhalawar (Rajasthan), he is currently a professor at the Department of Hindi, Banaras Hindu University in Varanasi.

He developed an interest in poetry from an early age. His first poem got published in 1986. He has been regularly publishing poems since 1994. *Ek Rang Thahra Hua* (*A Colour at Standstill*) is his first collection of poetry published in 2010. Along with poetry, he has also worked in the field of literary criticism. Thirty-five articles and 30 interviews of musicians-colourists-litterateurs taken by him have got published in *Tadbhava, Vasudha, Wagarth, Parikatha, Natrang, Samyantar, Sakshatkar, Pakshdhar, Parichay,* *VartmanSandarbh, Akshar Parva, Vartaman Sahitya, Himaprastha, Kalavarta, SamayMajra, Bharat Rang, Madai, Kalacharya,* among many other books and newspapers. Along with a book titled *'Bhakti Andolan aur Tulsidas'* his other published book includes '*Samkaleen Hindi aur Rangbhasha'*. Nowadays, he has researched the topic '*Hindi Natakon par Lok Rang: Paramparaon ka Prabhav'*.

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***

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