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Translation Today

NTM

राष्ट्रीय अनुवाद मिशन
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Editors
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Editorial Policy

Translation Today is a biannual journal published by National Translation Mission (NTM), Central Institute of Indian Languages (CIIL), Manasagangotri, Mysore. A peer-reviewed journal, it proposes to contribute to and enrich the burgeoning discipline of Translation Studies by publishing research articles as well as actual translations from and into Indian languages. Translation Today will feature full-length articles about translation- and translator-related issues, squibs which throw up a problem or an analytical puzzle without necessarily providing a solution, review articles and reviews of translations and of books on translation, actual translations, Letters to the Editor, and an Index of Translators, Contributors and Authors. It could in the future add new sections like Translators' job market, Translation software market, Notes from the Classroom, and so on. The problems and puzzles arising out of translation in general, and translation from and into Indian languages in particular will receive greater attention here. However, the journal would not limit itself to dealing with issues involving Indian languages alone

Translation Today

- Seeks a spurt in translation activity.
- Seeks excellence in the translated word
- Seeks to further the frontiers of Translation Studies
- seeks to raise a strong awareness about translation, its possibilities and potentialities, its undoubted place in the history of ideas, and thus help catalyse a groundswell of well-founded ideas about translation among people.

Contributions: Translation Today welcomes contributions of articles and other suitable material as elucidated above for its issues in the following areas:

Annotated and original translations of all literary genres, translated excerpts from novels are accepted where they stand on their own, glossaries in any subject in any language-pair (Indian Languages TO Indian Languages or Indian Languages TO English or English TO Indian Languages), specialties in the translation profession: religious, technical, scientific, legal, commercial, specialities in the interpreting profession: court, conference, medical and community, multimedia, terminology, localization, translation technology: HAMT, translation memory softwares, translation teaching softwares, papers on translation as a category of or a significant dimension of thought, pieces relating translation to society, to culture, to philosophy, to poetics, to aesthetics, to epistemology, to ontology, to movements like feminism, subalternism, to power and so on, translation universals etc., to awarenesses like civilisational space, nationalism, identity, the self, the other and so on, on translation pedagogy, translation curriculum, translation syllabus etc., ethics, status, and future of the profession, translator-related issues, translator studies: legal, copyright issues etc., squibs and discussion notes which are short pieces throwing up an interesting problem or analytical puzzle, reviews of translated texts, dictionaries and softwares, letters to the Editor.

Submission:

All submissions, contributions and queries should be addressed to :

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Contributors are requested to contact Prof. V. Saratchandran Nair on behalf of the Editorial Board with a brief summary of their submission so as to avoid duplication. Articles submitted for consideration of the Board will have to be in English. Translation Today will consider seriously the possibility of publishing material in Indian languages, or a multilingual edition of the journal in future. There's no size limitation on articles except that they may preferably be within 40K to avoid slow downloading for the electronic version. Articles should, however, be preferably and optimally between 2000 and 3000 words in length for the print-based version. Unpublished contributions will be preferred. While submitting pieces already published elsewhere, the author must mention the fact as well as get permission to reproduce the same. Your initial submission should be in typescript or by e-mail, or in a three and half inch floppy disk. For electronic submissions, use Microsoft Word (6.0) (.doc or .txt) format. Graphics could be in JPEG, GIF, Photoshop or BMP format. Electronic submissions should come in two forms: a) one with the author's name, address, institutional affiliation, contact info and any major academic achievements. b) one which has no trace of the author's identity, ready to be despatched to the peer-reviewer. All articles shall be accompanied by a 100-word abstract.

If it is the paper version two copies of the typescript must be submitted. Only the last page should include the author's name, position, affiliation and contact information (postal address, fax and telephone numbers and e-mail). The other copy could be on both sides of the page. Submissions should be double spaced with generous margins.

A colour photograph of the author(s) is needed in electronic and hardcopy form. Endnotes, where essential, shall precede bibliography at the end. Superscripted references within the text to endnotes and bibliography may be hyperlinked in the electronic version.

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Style and conventions:

References should follow the system as exemplified in this journal. In the typescript, references should be indicated by giving the author's name and year of publication (with page references where necessary). References should be listed in full at the end of the article, in alphabetical order and withzout abbreviating journal title. References to more than one publication by an author in the same year should be distinguished alphabetically with small letters. For example: According to Nida (1994a, 1994b). Please don't club notes with references

Diagrams and figures should be suitable for photographic/scanner reproduction. Drawings should be in black ink or stiff white paper. Lettering should be of draughtsman standard and large enough to remain legible where the figure requires reduction in size. Tables should be typed on separate sheets. Indicate in the text where tables should be placed.

Translation Today

In This Issue

Editorial

Esteemed Readers,

At the outset, we should sincerely apologize that we were not in a position to continue the production of this journal due to various factors and hope that in spite of various odds we would invigorate the discussions on Translation and other disciplines through this journal and expect to have continued support.

The present volume largely consists of papers presented in a National Seminar on Translation, conducted at Kerala Sahitya Academy, Thrissur, Kerala, which have been peer reviewed and accepted for publication. Of course, there are also papers, which have been exclusively written for the journal.

Prof. Avadesh Kumar Singh through his thought provoking paper has brought to the fore, the impact of the 21st Century, though it is in a nascent stage to make remarks on it, one could visualize in a broad spectrum across centuries, and could term it as a Knowledge century and the implications across languages and cultures and how translations could provide a binding element. In order to explicate his views, he also traces across centuries, languages and cultures. His eruditeness is explicit in each word that he unravels on translation tracing both traditional views and modern views, juxtaposing eastern and western thoughts or if he discusses on culture, he would bring forth Aryan and Non-Aryan aspects etc. Whereas Dr. Kirti Kapur, discussing on the different dimensions of the Translation of the 21st Century speaks of the technological advancement and the cross cultural situations we are placed in today`s world, which would enrich us in greater depths a proper understanding of other cultures and languages, would create a deeper understanding of other`s literature and crucial role that translation could play in this milieu. The underpinning of the theory of Stylistics is what Dr. Fathihi discusses in his paper on 'The socio-semiotic approach and Translation of fiction, how the deceptive equivalence is relevant and how it is solved through the application of stylistics, about the

process of the encoding, decoding and re encoding of the message are relevant to the fictional translator and at all levels of language. Dr.V. Saratchandran nair, brings to our attention about the practical relevance of "Use of language in science education", taking a case study of the language situation in Kerala and how the students grapple while switching over from Malayalam medium to English medium at the Secondary level and the relevance of understanding the concepts and the use of technical terms. In this volume istelf there is also a discussion by Dr. Ranjith on the historical aspects of development of technical terms, probably in the latter half of the 19th Century and early part of 20th Century, people understood better and retained better while pure Malayalam terms were used and less sanskritised words were used, while translating knowledge texts. These two studies needs to be further explored. Dr. Sushant kumar Mishra, in his paper gives us an account of different aspects of equivalence, whether it is lexical or functional or semiotic and the different definitions both from the eastern and western view points while translating. Dr. Sreekala M. Nair`s paper brings to our attention the inadequacies in the translation of Philosophical terms, the overwhelming tendency to borrow from Sanskrit, without understanding the inner depths of such borrowings and the deeper ramifications it may have. Misleading thinking among people that the existentialists, the structuralists and the post modernists, exhausts Philosophical thinking and not giving adequate attention to Analytic Tradition. Giving credence to the Marxian or Neo-Marxian thinking, unlike the Analytic Tradition, which is rooted in formal logic and quite abstract. Dr.K.M. Sherrif talks to us about the impact of translations and the socio-political changes it could bring about and sometimes the translations are done with high political motivations citing evidences from Malayalam literature. Ms. Shreyasi Chettri`s paper highlights interesting areas of subaltern studies and the role of Translation for a true understanding of the subaltern writings in a multilingual set up of India, where the dominant groups have conveniently excluded the ethnic minorities and the voice of the minorities have been in their regional languages or ethnic languages, clearly citing the case of Nepali language. In order to further explicate her position she has also translated some poems from

Nepali language to English and the agonies of a subaltern. Dr.K.P. Prameela, in her paper on knowledge vocabulary and linguistic usages with specific reference to Ayurveda texts emphasizes on the significance and importance of the knowledge text based vocabulary. she explains in her brief paper how knowledge text words are formed. Ms. Deepanjali Baruah deals with the translations of poems of Dr. Bhupen Hazarika, the well known Assamese poet to Bengali, his own translations of Assamese poems to Bengali have become immortal and are equally appreciated and the very often quoted statement that there is a loss in translation, has no relevance at all, rather it is a gain for the receptor language, is amply proved in this article. Dr. Anoop. V`s paper unravels the cultural discourse encapsulated in Gundert`s dictionary, compiled during the fag end of the Nineteenth century. Anoop`s paper further illustrates the dictionary making prevalent and how Gundert`s dictionary is superior to other dictionaries of his time. whereas Shri. Joseph skaria takes us to a different plain as to how Gundert`s dictionary helped in translation, particularly without loosing the societal base of the lexicon, one of the greatest advantages of Gundert`s dictionary is that it gave us information regarding the language of not only the elite variety but of the non-elite class. An interesting article by Shri. Ravindra Kumar et.al draws to our attention the issues in Machine Translation, how the word sense disambiguation plays an important aspect in forward translation and back translation. It also gives us hope, though the MT systems may not be able to achieve 100% accuracy but would be able to translate with 60% to 70% accuracy and the remaining part could be accomplished by post-editing. We have been able to add in the following sections, interviews and talks. We hope further that with your full cooperation and feed back we would be in a position to bring forth better editions of the journal. The views expressed in this journal are of the authors and the editors or the editorial board would not be responsible in any manner.

16th June, 2014   Prof. Awadhesh Kumar Mishra

                                   Prof. V. Saratchandran Nair

Translation Studies in the 21st Century

Avadesh Kumar Singh

Abstract

The 21st century, known as knowledge century, demands reconsideration of disciplinary domains of knowledge like translation studies that is witnessing 'Technological Turn' after the 'Linguistic Turn' and the 'Cultural Turn'. Translation has been an age-old process and has travelled through different kinds of common sense ideologies. Its chequered history in a multilingual country like India deserves special attention. But discussion outlining the panorama of issues related with the very process of translation necessitates a thorough study of ideas related to translation and even of those myths that have shrouded the realm. The paper, in the process of doing so, examines various myths associated with translation, and strives to discuss implications of new developments on perceptions and practices of translation studies in Indian context.

Lead In:

Inappropriate it may not always be to make concluding pronouncement in the beginning itself, and substantiate it later: The 21st century is a translation century.

It would be a common place to state that the 21st century is altogether different from its preceding counterparts, for all centuries or periods are fundamentally alike, with the difference that the pace of change and the way society manages its condition and determine the character of the age. Hence it is safer to name a century after it is over, for true character is often revealed to even to the most discriminating minds after a phenomenon eclipses, and phases over.

The 19th century was the century of colonization and the clash of civilizations or knowledge systems, though it would be

erroneous to reduce it thus. Equally incorrect it would be to consider it just confluence of cultures.[1] The 20th century was the century of post/modernization and large scale processization of violence.[2] The centuries, preceding the 21st century, were named afterwards. The 21st century has the distinction of being been named as the 'Knowledge Century' before it actually began. It should here not be construed that other centuries were not knowledge centuries. For that matter every century or society has been a knowledge century because no society can manage itself without knowledge. However, the difference in the present centurty is that the processing of knowledge has become faster than ever before. The exponential changes, made about by science and technology in the form of the ICT and in computational abilities, have contributed enormously to discovery and study of new cultures and their alternative modes of knowledge(s). The result is that knowledge is plural now. These knowledge(s) are in different languages. Hence, it is essential to translate at least their preeminent components to access knowledge(s), as they exist in as many languages as they exist in the world. Translation has, thus, emerged as one of the preconditions of survival in the obtaining world. The question often asked is: who would survive in this knowledge century? The answer is: only those individuals, communities and societies will survive that will learn from others, continuously. The derivate to the question is: how to learn from others, since other knowledge(s) is/are so many languages? One word that answers the question is: Translation. It offers itself as a bridge across different cultures and their knowledge systems, and their five basic aspects: acquisition of knowledge, preservation of knowledge, creation of knowledge, dissemination of knowledge and application of knowledge.

Translation by facilitating operation in these processes and aspects helps in democratisization of knowledge, for in its absence the knowledge would remain confined to a language only, or even to a class or community that would with its proficiency in translation appropriate it. It would, and already has, lead to vertico-horizontal division of the society. For instance, English has become a language of knowledge and its communication not because all knowledge(s) is/are created in English it but because it translates more than

other languages do from other knowledge producing languages. Such segments of society as do not have access to English will remain deprived of knowledge(s). If this trend continues for long, the society will get divided between knowledge haves and have-nots, leading to new forms of conflicts. Translation, thus, is needed for democratization of knowledge, social harmony and peace, and ensuring human happiness in the new world integrated by technology and economy. In brief it may be forwarded that if the 21st century is a century of knowledge(s), it is a century of translation. The importance of translation in the present age may be understood by paraphrasing William Shakespeare's philosophical dictum in *Hamlet,* "Readiness is all." If Shakespeare were alive to approximate the 21st century, particularly after many incarnations of his works in different languages of the world, he would have observed, 'Translation is all.'

Translation or/vs. 'Anuvad':

Even otherwise, translation permeates the world. The world(s) come(s) into existence with words, and wherever words are used there is translation. Without words there would be no world, and we would not be able cognizance of the world(s) or share its/their knowledge with others. Words are nothing but a translation of ideas or experiences. In this sense, every act of communication is an act of translation. In other words, the world is nothing but a construct through words which are translation of ideas. Admittedly, every human experience is located in memory and language that is the technology of acquiring, preserving, disseminating, applying and creating knowledge in the form of experience and memory. Experience precedes language. Translation facilitates the process of communication between the states of languagelessness of the experience and being linguisticized.[3] To translate an idea into a system of communication, human beings used different media like words, colours, sounds, and bodily movements among others, leading to the origin of different aural and visual art forms like poetry/literature, painting, music and dance among others. At this stage every individual manifestation is creative interpretative translation of the

experience—fictive, factual or both-- first and whatsoever thereafter, though those who restrict translation to linguistic transference might neither see nor recognise it as translation. It would not be wrong to rephrase the celebrated statement about the significance of word that goes into making of language, *"Jagatsarvam shabden bhasate."* (We take cognizance of world through word.) as *"Jagatsarvam anuvaden bhasate."* (We take cognizance of world through translation.)

The term *'anuvad',* used as translation for the English term 'translation', demands reconsideration here. Convenience has often prevailed over concepts in the history of ideas. Consequently, concepts like 'anuvad' have suffered, as expediency and lethargy inveigled upon scholars and academicians to accept superiority of colonial terms and reduce the native terms to limited sense of the alien term. Ironical though it might seem but the fact is that *'anuvad'* is a wrong translation of the word 'translation'. The term *'anuvad'* existed before the term *'translation'* and even its Latin ancestral term *'translatus'* and 'translatio.' Panini's *Astadhyayi* states, *"Anuvadecharanam".* So how can it be translation of the term 'translation'? Latin as a language did not exist then. Moreover, even the word 'translation' is a wrong translation of the term *'anuavd'.* *'Anuvad'* was a knowledge transmission and pedagogical strategy of Indian tradition in which *'guru'* (teacher), the transmitter of knowledge, would speak or cite something (*'vad'* or discourse) that would be repeated or recited by *'shishya'* (disciple). The subsequent (*'anu'*) discourse (*'vad'*) would be called *anuvad.* That is why the tradition stated in *Jaiminiya Nyayamala, "Gyatasya kathanam anuvad".* (*'Anuvad'* is a stating something that is already known.) It was an inclusive and comprehensive term without any hierarchical order between what is received/known/interpreted and thereafter re-stated (*'anuvad'*). Monier-Williams had these connotations in his mind when he explained it in his dictionary, '*Anuvad* is saying after or again, repeating by way of explanation, explanatory repetition, or reiteration with corroboration or illustration explanatory reference to say anything already said.' The word *anuvad* stands for repetition by way of explanation, illustration, or corroboration. It means that when a speaker demonstrates for some special purpose, a proposition

which had already been demonstrated before that is called *anuvad*. The concept and its definition were results of the oral tradition that demanded repetition of knowledge that was encapsuled in formulaic (*mantra*) form by *guru* (teacher) who would pronounce a word, phrase or sentence that would be repeated by *shishya*-s (disciples). Moreover, *'anuvad'* is inclusive, comprehensive and non-hierarchical, and unfettered by linguistic transference. It includes recitation, re-statement, commentaries and interpretation like *'vyakhyaya'*, *'bhasya'*, *'vivechan'*, *'tika'*, *'anvyaya'* and *'vartika*-s' and so on. The term translation, because of its limited reach, is not an appropriate term in Indian literary and cultural context. Translation, on the other hand, in the western sense of the term is a limited term, as it is founded on 'carrying over' or 'transference' from one linguistic system into other. Only after the advent of Post-Structuralism in the 1960s when the traditional notions of 'originality', 'genius', 'author' as the point of origin of meaning, and 'meaning' were re-defined, translation came accepted as an act of creation after Barthes's pronouncement that criticism is an act of creation.

The word *'rupantar'* is more suitable to approximate translational practices in Indian context than any other. The word *'rupantar'* literally speaking (formal transference) includes all kinds of various *roop*-s (forms)—linguistic, thematic (Rama-katha from the *Ramayana* or elsewhere or narratives from the *Mahabharata* into the same or different language without adhering strictly to language or bothering about thematic preoccupations), formal (a novel or short story into a film) and modal (a poem into a painting or a sculptor into a piece of literature or any other mode of expression) and semiotic transference and appropriation including domestication. India has, thus, been a practising ground of almost all forms of translation.

I

Myths of Translation:

The enormity of time and energy wasted in discussing what is often categorised as 'Central Issues of Translation Studies

(TS), like 'language and culture in translation', 'equivalence', 'loss or gain', 'untranslatability', 'translation as science or art', and status of translation is nothing but tragic in its proportion. (Bassnett 1991, 21-44)[4] Ironically, these were myths that were raked for too long out of prejudice or polemical interests by hierarchy infested minds. Fortunately, their reconsideration began with the demolition of the traditional concepts of text, reader, originality, genius, and authenticity, and they have been dumped in the dustbin of history of TS, though prejudices die hard. In this section we would try to reconsider them.

Translation has for long been stigmatised as secondary, derivative, parasitic and subservient activity. It was stated that those who could not become poets turned to criticism, and those could not succeed as critics became translators. This prejudice is a consequence of monotheistic civilizational mores, as it considered the authority of the author as sacred.

Most of the myths prevalent in translation studies have led to disorientation of Translation Studies (TS). The Western view of the TS is language-centric. Major thinkers like Roman Jacobson considered translation in terms of language as 'intralingual', 'interlingual' and 'intersemiotic'.[5] So did Popovik who considered translation in terms of four types of equivalence as linguistic equivalence, paradigmatic equivalence, stylistic equivalence, and textual equivalence. Translation is an act of communication, and in communication medium is at times considered more significant. However, in reality, meaning is more important than medium. Medium is not the end, the meaning is. In that case the types of translation would shift from language-centric to meaning-centric:

I. Literal Translation: It may be seen in case of texts that make literal or referential use of language. Paraphrase falls in this category. In this type of translation, dictionary as a tool of translation is considered as the truest friend of a translator, as it remains in case of science, social science texts or administrative translation.

II. Metaphorical/Suggestive Translation: Such translations in which dhwani (suggested meaning) is the focus of translation, and language is used metaphorically. This is often used successfully in poetic translation in particularly and in literary translation in general. In this category, dictionary becomes a living museum of lifeless words. Even if they come into life, when people use them (words in the dictionary), it is one dimensional linear meaning, against the spiral multi-dimensional suggestion of speech or vak, of poetry or rich oral discourse.

III. Cultural Translation: Culture attains central place in this category of translation, particularly in case of translation between culturally unrelated texts. For that matter, cultural transference remains a key component in all translational endeavours, but in this category, the receptor's culture attains centrality, and translational strategies are accordingly used. Dara Shikoh and his team of translators knew and practiced it well in the translation of the Upanishad-s as Sirr-e-Akbar in the mid-50s of the 17th century. Dara was conscious of the fact that despite certain similarities of monistic thought, the Upanishadic thoughts were to be served to the Persian people. Therefore, he kept it in view, and did not mind either omission of such words as were not crucial for the core of the meaning or addition of such Persian Sufi thoughts as were close to the meaning intended in the Upanishad-s. Dara's project further revealed and supported the fact that cultural translations are best attempted in a community mode. Though he was a learned scholar of Persian and Sanskrit, and loved them, but he achieved success with the community of translators who were Sanskrit Pundits, headed by Kavindra Saraswati, and Persian scholars. Kavindra, a great scholar of neo-logic (navya nyaya), was famed for his Persian erudition as well. When Antequetil Duperron translated Upanishad-s, Sirr-e Akbar became a central text and he had to straddle two horses of cultures --Persian and Indian. But for him their transference into European culture through the medium of Latin became

central. Duperron had noted that Dara had left a number of Sanskrit words untranslated, though in some case he appended explanatory notes. For instance, in Indian narratives in many languages animals like donkeys, owls and pigs are associated with negative attributes but that is not the case with Russian. So they have to be re-habilitated culturally. Also, within one culture group there are quite a few elements that change from region to region and demand their explanation, as cultural practices vary in them.

IV. Discursive Translation: Translation in this category focuses on discourse as a unit, rather than focussing on literal, phrasal translation. It considers the written part of the spoken and spoken part of the written as complimentary and indispensible parts of focus, as in case of a discourse which is language in motion. Mahadev Desai's translation of Gandhi's autobiograpghy Satya na Prayogo (The Story of My Experiments with Truth) that might be a good case to study falls under this category, and has been discussed later.

These categories would become the basis to examine and puncture a few myths or fallacies that have haunted the world of translation too long, and consumed enormous human resources.

(i) Loss in Translation:

Much energy has been wasted in the discussion of the issue of loss in translation. The loss in translation is a myth. The fact is that every act of translation is a thing of gain, not of loss. The only complaint in case of translation may be about either less gain or more gain. It modifies the tradition by joining the tradition of which the source text has already become a part. Let us suppose for a while that no translation, in case of Premchand, was even attempted, the world of non-Hindi and non-Urdu knowing people would have remained deprived of new experiences contained therein. Also, Premchand's literary fortune would have also remained restricted to his

language(s) only with limited circulation of his writings. The target language would have been deprived of his fictional art and world view manifested in his works. This loss would have been unimaginable to the author and also to the community of his non-Hindi readers who would have had no access to world in absence of translation. So, the issue of loss in translation matters only to those who do not need translation or those who are interested only academically in comparative study of two versions as a discipline. Similarly, the issue of translatability is often associated with translation whereas it is a problem of translator. Whether it is a myth or reality or both or none at all depends on the translator's competence and his commitment.

Let me reiterate it here that there is no loss in translation. The loss in translation is discussed by those who do not need translation. Let us consider an issue. Gurudev Tagore translated his poem from Bengali to English in *Gitanjali*. Those who know Bengali and English compare the poems in Bengali and their English versions. No surprise that they find English version lacking in Bengali's musicality, suppleness and density. But they forget that there is only gain. Imagine the situation what would have happened if *Gitanjali* was not at all translated? Two situations were definite: Tagore would have been confined to Bengali only, and he, Bengali and India too, might have deprived of the Noble Prize.

(ii) Is untranslatability a myth or reality?

Untranslatability is a question often posed in TS.[6] Untranslatability is a myth. It has for long been used as an excuse for not attempting translation of a complex cultural text, for it had been suggested that poetry is what is lost in translation or what is untranslatable. In other words, the statements like these are a critical conspiracy, for untranslatability emerges as a criterion for valuing literary merit of a work. If a poem may be translated, it cannot be termed poetry. The blame falls on the poet. If certain extract of a poem cannot be translated, the blame would rest with the translator.

Untranslatability is a problem of translator but not of translation. Moreover, what is untranslatable for one translator may be translatable for others. All texts that are composed are translatable. If there is a text which is untranslatable for a translator today, it may find a more proficient translator tomorrow. Moreover, no text is fully untranslatable, certain portions often are. To negotiate these portions there are strategies at the disposal of a translator or to be devised by him or her.

Translation is a complex activity. It is so because of the nature of its instrument i.e., language. Language is a technology. It is self-reflexive and self-referential. It is the blue guitar of Wallace Stevens on which things, as they are, are changed upon. (Stevens: 165).

Gaps in translation are inevitable, as in case of all acts of writing. Gaps are no major issues, for they are prerogatives of creativity. Can there be a text with more gaps than T S Eliot's *The Wasteland?* Notwithstanding the person responsible for them-- blame Ezra Pound for creating them or T S Eliot for accepting the dismembering the text, or the purpose behind them there are certain issues that cannot be glossed over. Eliot's poem, as it exits, would be incomprehensible without using mental acrobatics for connecting what appears unconnectable. These gaps have to be dealt with through reading strategies, and accept that Pound wanted to underscore disjunctions and orderlessness in modern society through structurelessness of the poem. Moreover, hypothetically speaking, if Pound had not chopped off considerable portions of the poem, the poem would have still suffered from gaps, perhaps a little less but the poem might have suffered from surfeit of stuff. Hence there are may be some who think that gaps are unabridgeable by the receivers of the translation tend to undermine the capacity of translators to bridge the gaps on their own and thereby be creative recipients of translation.

The problem of untranslatability needs to be further examined in a larger context. If certain text/s or its certain portions

are untranslatable, the problem lies in the translator's inability to understand and determine their meaning/s. A translator has to undergo this process, as s/he receives the experience, contained in the text, empathise with it and 'deconstruct' it. By deconstruction I mean close reading of the text with focus on sceptical reading that tries to find gaps, ruptures or sites of illogicalities in it. It is analytical decoding. This understanding helps in cultural richness and the writer's ability to handle it, consequently its transference into the new language i.e., organization into a new language.) Even if meanings are multiple, if multiplicity of versions is known, the meaning is determined. Once this stage is achieved, not much is left that would resist being translated. This problem may be resolved by taking to *arthanirdharan* (determination of meaning). The *arthanirdharan* and its transference into another language system, medium or form will make untranslatability a mythical proposition. In all major knowledge traditions, the issue has been discussed elaborately. The determinacy of meaning(s) by extricating it/them from *artha-doshas* (blemishes), as have been enumerated by Mammata in his *Kavya Praksaha*, make the task of determining the meaning(s) and thereafter approximating it in the target language, or to be precise in translation, less difficult and mystical.[7] Hence, untranslatability is inherent in all acts in which language is used. Language is self-reflexive, and so is text that is made of language. Hence meanings are generated through two self-reflexive systems. Untranslatability is a myth, pedalled by those critics of/or translators who, selectively in case of translation, gloss over the nature of language and text and get inundated by meanings because they while accepting multiplicity of meanings, accept that of them at least one meaning is provisionally relevant.

(iii) The Unit of Translation:

The issue of the basic unit of translation has concerned translators to a good extent. Is it word (*varna*), phrase (pada), sentence (*vakya*), chapter (*prakaran*) the unit of translation? It is possible to buttress arguments in the favour of one against the other.

The word and its association with other words leading to making of phrases, sentences, paragraphs, and chapters cannot be ignored but the fact is that discourse is the object of translation. One translates discourse from one language into another. Discourse is language in action. Language in action includes oral, written, printed and virtual forms. Therefore, apart from the way discourse as a body of statements is arranged in a regular and systematic manner depends on what is performed but not articulated through written language. Thus, translation is an intra/interdiscursive activity.

Let us take the case of Gandhi's *Satyana Prayogo*. No book of historiography of translation in India can be complete without the discussion of translations by Mahatma Gandhi and translation of some of his works by Mahadevbhai Desai who was more than his personal secretary and his soul in a different body. Gandhi, as we know, wrote his autobiography in Gujarati entitled as *Satyana Prayogo.* Mahadevbhai translated it in English. Since Gandhi's life was too hectic he could not even go through it. But he did not express his dissatisfaction with the English version. It means that he did not disapprove of the translation. So who am I, if Bapu did not complain? However, those who know Gujarati would say that Mahadevbhai edited quite a bit in the process of translation. Mahadevbhai added too, quite meaningfully, wherever he thought crucial. The case needs further study, for which I would focus only on the title of *Satyana Prayogo.*

Literally translated it would have meant: *Satya=* Truth, *na=* of, *Prayogo=* experiments i.e., 'Experiments of Truth'. The disarming simplicity of Gandhi in case of the title of his autobiography, like that of his life, would have inveigled upon a naïve translator to consider it an undemanding task. But Mahadevbhai did not opt for convenient option: 'Experiments of Truth' and changed 'of ' with 'with'. Rightly so because truth does not, and cannot, make experiments. The agents of experiments are human beings. The translator's change of preposition and choice was valid. He did not stop there. He added 'My' to the title which on the face of it was not needed. Why did Mahadevbhai

then add it? The fact is that no one can make experiments with truth, if it is written with capital 'T'. The monotheistic theological and philosophical traditions do not allow experiments. In Indian tradition, truth is born out of non-truth, and is always plural in reality. *'Ekam sat vipramvahudha vadanti'*. (Truth is one but wise souls speak about it in multiple ways.) Moreover, truth is of two kinds: *rit* and *sat* which means truth as value and true as fact. Truth as fact is valuable but more valuable is truth as value, for latter may save lives and serve human cause rather than slavish adherence to facts. Gandhi had contingent truth in his view. It was his privilege not to accept truths as given to him but experiment with them in the light of his personal observation and experience. Mahadevbhai's translation of the title not only does justice to Gandhi's life and vision but also leaves many philosophical interpretations peeping out of it. Ultimately, Gandhi's autobiography or story of his experiments came out.

Equally important it is to note here that a text like it may be a rich illustration of the fact that translation is a collaborative act. As Mahadevbhai Desai's 'Editor's Introduction' states, its first volume came out in 1927 and the second in 1929. It was serialised in *Young India*. Moreover, Desai had 'the benefit of Gandhi's revision'. Also it was 'carefully revised by a revered friend' who according to him, had the reputation of being an eminent English scholar. However, he had before undertaking the task had put a condition that his name should at no count be given. Moreover, the chapter XXIX-XLIII of part V were translated by Pyarelal during Mahadevbhai's absence in 1928-29 due to his participation in an agitation. Gandhi's life was shaped by many forces and sources. His autobiography or the story of his life in Gujarati, English, Hindi and many other languages exists simultaneously, as it is constructed by so many known and unknown people. The case illustrates that Mahadevbhai's succeeded in translation of the title because as a translator he focussed on discourse, and did not fall for words or phrase as units of translation.

(iv) Myth of Source Text (ST):

The institutions of translation and translator have suffered much in the history of translation due to hierarchical order, verging on binary connotations, 'Source Text' (ST) and 'Target Text' (TT), with the author as the creator. The terms like 'Source Text' (ST) and 'Target Text' (TT) also need to be reconsidered. The reality is that there is nothing like ST. How can there be 'Source Text', when there is nothing source? What was known as the source was, in fact, many texts go into the making of the so-called ST, and many texts are constructed with layers of newer meanings after the TT. Hierarchical notions such as these have dented, and they still do so, confidence of translators, hence a translator rather than worrying so much about the superiority of the ST or inferiority of TT, should focus on the practice of translation like a soldier on the border who is concerned about his duty and least inflicted by notions of superiority or inferiority of his supporters or adversaries. Translators should worry less about theoretical aspects whose knowledge may at times prove to be detrimental to translatorial enterprise. Translation has often been considered parasitic, derivative and subservient. It is parasitic, as it is dependent on the some other text for its life source or force. It is perceived to be subordinate to the text to be translated which is known as the Source Text (ST) because it would not have come into existence, had the ST not been there. It is considered inauthentic, for the ST is claimed to be authenticity. Moreover, the ST is privileged because of the false notion of originality. The monotheistic cultures consider the word of the author sacred, and disturbing it through translation challenged the authority of the author and so was considered profane.

On the surface, the above charges against translation may appear true. However, if probed deeper philosophically or ontologically, they do not hold true. The ST is a parasite in a certain way because it is not the cause but the effect or consequence. The cause of the ST lies with/in the experience or ideas and their organization or articulation through a medium that may be language,

dance, painting, or sculpture. Translation is the Succeeding Text (ST), and what has been known as the Source Text is the Preceding Text (PT) which is preceded by PTs, causal text(s) in the form of actual experience(s) or idea(s) whose traces go into the making of tangible manifested text(s). In this light the question of translation being derivative does not arise. However, people are privileged to have personal views, as the British Chinese author Guo dismissed translation as inauthentic in Jaipur Literary Festival 2014. (in the 'Report Spotlight @The Fest', *The Hindustan Times,* January 19, 2014, p.12) In the same session on translation, Mengiste, an Ethiopian American, however, thought otherwise and stated that she relied on translation to understand her native culture since she did not read her native language. (12) Both may be extreme cases but Jhumpa Lahiri was more balanced her views when she called for more power to be put in the hands of readers. "Readers should get to read what they want as widely as they want. This can happen only if publishers and translators give them access to books." (Ibid., 12)

To buttress my point let us take the case of the origin of Valmiki's *Ramayana.* The story goes that the sage went on the banks of the river Tamasa to take bath and perform morning ablutions. While he was doing so, he saw a pair of Kraunch birds (herons) in amorous play. In the meantime a hunter shot an arrow at the he-heron and killed it. The sage then saw the she-heron wailing and weeping at the death of its paramour. The sage felt the pain of the bird and forgot to offer the prayer. He was so agonized with the pain of that the *shoka* (sorrow) appeared in the form of a *shloka* in 'Anushtupa' meter which was the first composition. Valmiki used the meter in composing the *Ramayana:*

Ma nishad pratishtham tvamgamah shaswati sama

Yat kraunchmithunadavahi kamamohitam. (Valmiki *Ramayana*)

(O Hunter! May you never get fame for centuries!

For you killed the he-heron from the couple in love.)

Valmiki's was an emotional experience that disturbed the core of his existence. As a sage he was supposed to be indifferent to such quotidian acts of death by different means. He could have easily avoided the scene, for prayer was more essential for him than pitying the dead bird, and its wailing counterparts. In a way he violated the rules of his ascetic life, and cursed the hunter, and the epic records that the sage suffered from the pangs of repentance till he was freed from it by Narada and Brahma who appeared before him. Moreover, the hunter was following his dharma. He would not hunt what would he eat. On the face of it, Valmiki's act of cursing the hunter was an erroneous act. But the poet does not care for the norms and risk the social disapproval. The poet in sage stood with the lesser of the two beings, and voiced his angst against the aggressor and hunter. Ideas catalysed and shaped his experience. This idea gripped his conscience. Various processes at different levels-- experiential at organizational levels may be seen in the following manner:

1. Event: The actual event of murder of heron

2. Experience: She heron's experience of sorrow and consequent expression in its gestures

3. Experience: Valmiki as a witness to the brutal killing of the bird heron (*kronch*) while it was engaged in amorous act and the sad plight of its wailing paramour, followed by his empathy with her at the emotional level without knowing the language of the bird. The event was a text for him.

4. Articulation: Valmiki was so moved by the event in the core of his being that he could not withhold it. The journey was now from the emotional state to organizational level of the experience. Here he needed a medium, a literary form and meter. He had Sanskrit at his disposal, and chose poetry and the experience found a meter 'Anushtup' for itself. The

shloka was an interpretation of his shoka. The enormity of his experience was encapsulated in a couplet. The experience at the organizational level is mechanical a mechanical process. The medium i.e., language conditions experience. Language is like Wallace Stevens's the blue guitar on which things, as they are, are changed. The shloka was the sage poet's response to the (1) event, (2) she-heron's experience, and his own. It was an act of translation of his experience that was constituted by his interpretation and translation of the bird's experience and the state of being. The experience, its interpretation and translation would have been different, if he had empathised with the hunter.

5. Translation: Valmiki's Ramayana was a translation of the Rama-katha. The heron incident provided catalysis to the poetic talent, particularly to its organizational aspect. Later texts in the form of its reception, internalisation, and re-articulation by Indian poets and writers did not consider it a ST. (i) For Tulsidasa while composing his *Ramacharitmanasa,* Valmiki's Ramayana was among the many unnamed texts. In Tamil Kamban read Valmiki and found it lacking in sensuous elements, so composed his *Ramayana*. It was a process of reception, internalization and articulation, (ii) Translations in non-Indian languages like English and French considered Valmiki's *Ramayana* as one among the convenient versions for their translational enterprises, (iii) recreation of the *Ramayana* in various art forms in temples, films and aural and visual representations. There is nothing like ST. All texts that we know as STs are pre-texts.

Translation is an act of interpretation, and also of creation, for interpretations are consequences of generation of meanings. However, no two acts or concepts can be synonyms. Hence, there is no synonymy between translation at the level of preceding and succeeding texts. The difference between a poet and critic and the translator is that the poet has poetic licence. The critic or translator

does not have it. S/he has responsibility towards emotive experience and to its articulation in the form of the composition and also to the community and on whose behalf s/he receives the text and for whom s/he interprets and translates. Writers, critics and translator's are *sahodars* (born from the same womb). Their responsibility is towards their own emotive experience [stimulated by signs and their organization in the form of a text and the way meanings are arrived at through a process of negotiation].[8]

Polemically speaking, the 21ˢᵗ century is an age that celebrates inauthenticity. Shadows are the only real things in the virtual world. In a world in which everything is a shadow, why should one shadow be privileged over the other? Jean Buadrillard discussed the paradigm shift in *Simulation* (1981) when he captured the trajectory of sign in four stages: (i) sign represents a basic reality; (ii) sign distorts or misrepresents reality behind it; (iii) sign disguises the fact that there is no corresponding reality underneath; and (iv) sign bears no relation to any reality at all. Though the stages have been questioned by critics like Brooker (*Modernism/Postmodernism,* Longman, 1992, 154-15), the fact that technology had changed the concept of reality; hyper-reality is a reality which means that everything is an image, virtual image i.e., surface without depths.

Translated text is the source text for the communities in which it comes into existence through translation. All others are pre-texts. In other words all texts are source texts, as they are sources of meanings. Once the myths of ST and TT are demolished and text in whatever language is considered an ontological entity on their own, prejudices against translation will evaporate gradually, and the ancillary biased consideration of status of translation as a subservient, parasitic and derivative secondary activity subordinate to the so-called act of creation in the form of ST will fade away, as the change may be discerned in considerable measure in the 21ˢᵗ century.

II

With the puncturing of false myths about translation, and gradual erosion in prejudices against translation there has been

exponential proliferation of activities in the field of translation in the form of publication of various readers, encyclopaedias, anthologies, text books and histories. It would be no exaggeration to state that translation has never had so good, and still better is to follow.[9]

Translation Studies:

Translation Studies (TS) after its emergence and nomenclature in the last quarter of the 20th century, attained global extension, recognition and ascendance by the 1990s, has flourished in the following domains: Translation History, Translation Theory, Translation Practice, Translation Research and Teaching Translation.

Susan Bassnett after her *Translation Studies* in 1980 elevated its position by stating in 1993 that Translation Studies have replaced comparative literature. She had expected that translation studies could re/solve the 'crisis' in comparative literature. Much later she acknowledged that her basic intention was provocative. The reality, however, her faith was misplaced, as it could neither resolve of the 'crisis' of comparative literature, nor fulfil expectations from it.

Today, looking back at that proposition, it appears fundamentally flawed: translation studies has not developed very far at all over three decades and comparison remains at the heart of much translation studies scholarship. What I would say here were I writing the book today is that neither comparative literature nor translation studies should be seen as a discipline: rather both are methods of approaching literature, ways of reading that are mutually beneficial. (Bassnett: 2006: 6)

Bassnett is making a fundamental mistake by ignoring the fundamental truth. Disciplines are domains of knowledge in which it is systematised. That is why taxonomies of knowledge domains based on discourses keep changing from one age to another. New discourses of knowledge come into existence whenever large scale movement of humanity takes place due to different reasons--

natural, economic, political, or religious among others. It leads new contactuality that becomes the basis of comparative and translation studies. With new addition of knowledge, knowledge is re-systematised, re-categorised and rearranged. Disciplines also come and die accordingly. Translation studies or comparative literature are consequences of these processes. Contactuality causes space for dialogue between literatures, disciplines and cultures through various methods of study translation and comparison among others. Translation celebrates contactuality. It builds bridges, where it is inconceivable, even in ruins.

Translation is the foundation of comparative literature (CL). Cultural and linguistic/literary courtesy demands that they are understood studied, appreciated and compared for mutual illumination. Since it is not possible to learn all languages of the world, it is imperative to translate them in order to compare them. Hence the relation between CL and TS is integral. In the same way they i.e., CL and TS, share their premises with Interdisciplinary Studies (IS) and with Cultural Studies (CS) in many ways. H H Remak with his definition of CL in 1955 made CL interdisciplinary.[10] Translation thrives on interdisciplinarity, for translation is not only the facilitator of interliterariness but also of interdisciplinarity, as translation is not limited to literatures or their comparative study but permeates all disciplines and their comparative study.

The privileging of one discipline over the other is a matter of professional positioning and argumentative limitations. TS underwent a few shifts in the last few decades. The first stage was marked by the Linguistic Turn. It was natural because language is the medium of translation, and goes into the making of translation. It was not unusual that principles governing language should govern the act and understanding of translation.

The major change in translation studies (TS) was in the form of the 'cultural turn' in TS, as was discussed by Susan Bassnett & Andre Lefevere in their book *Constructing Cultures: Essays on*

Literary Translation (1998). But this Turn too did not last for too long, as it was replaced by Technological Turn.

The Technological Turn and TS:

Technology and its devices are now integral parts of human existence and culture. In case we are asked to vacate our place in certain state of emergency, and take only three things, the cell phone will certainly be one of them in majority of cases. It may lead to leaving out of a few family members. The lap tops had already replaced lap dogs in high end societies. With every day, these apparatuses are becoming smaller and swifter. It surprises none that new subjects like ergonomics studying wo/man and machine relation attaining recognition as the innovative interdisciplinary area of study.

The first decade of the 21st century witnessed exponential change in computational processing abilities. Consequently, artificial intelligence (AI) defeated human intelligence (HT). The Singularity Project of Raymond Kurtzweill and Aubrey de Gray have proposed that the death will be dead by 2045. It speculates that the exponential faster computational processing will decode DNA and help in reversing the DNA. By doing so it would be possible to reverse the process of aging. The reversal of the process of aging would stall the process of degeneration of human organs that is the cause of death. The proposal may sound rather unrealistic and far-fetched, but it may become a reality some day. If one goes by the changes in this area, one may imagine what may be possible in MT?

These advancements in technology did not leave TS unaffected. The Cultural Turn has been followed by the Technological Turn, though it does not mean that linguistic and cultural studies have become irrelevant. However, they have lost centrality that they used to enjoy. Exponential changes in the pace of computational science and processing in particular have changed the pace of MT in case of texts that make referential use of language. With corpus building in different domains of knowledge in which MT will operate and

further replenishment in it and advancement in natural language processing in days to come it is most likely that like photocopying machine and internet cafes, there would be translation machines and cafes.

Nicolas Bourriaud discussed the impact of ICT and the fast mode of transport in the present century. In March 2009 Bourriaud, a French artist and critic, pronounced 'the death of postmodernism' and advent of altermodernism along with the declaration of its manifesto on the occasion of the exhibition in the Tate Arts Gallery. It was in a way extension of postmodernism which had focussed on 'little narratives' in place of a grand narrative. Altermodernism accepted the existence of 'alter' (other) modernisms or modernities. The radical changes brought about by the changes in the domains of science and ICT have revolutionised the modes of travel and communication. The Google Earth has left no corner and culture of the earth inaccessible to human curiosity. Artists and authors of today travel more than their counterparts did in human history. Consequently, a new concept of artist/author and art/text has come into existence. The new artist is seen in terms of the botanical metaphor of ivy creeper that grows wherever it is thrown. So the rootedness of the artist which was considered necessary for authenticity has become a myth, as the new artists vie for being for being 'uprooted', for they wish to travel to different parts of the world and share their work.[11] Bourriaud stated that in the age of the ICT, with so many cultures interacting among themselves there will be greater need for translation, and also for other forms like dubbing and sub-titling that will attain a place of significance in the present century, as the film would become a preferred mode of text and dissemination of knowledge. He did not add adaptation and MT for reasons, known to him.

The importance of translation and TS as a discipline of knowledge and study is discernible in the following four principles areas of operation:

(1) Translation History:

Lyne Long has proposed that following translation history provides two kinds of sights: '…translation principles cannot always be defined and adhered to like scientific formulae, but at times remains as flexible and as fickle as language itself.' Moreover, the historical context allows us to build a link between past thinking about translation and contemporary strategies of translation.

Historical sense is needed. In case of translation, the focus is often on history of translation into a language and from it into other languages, history of translation of a text into other languages or in terms of tradition of translation. But to me what is important is the study of individuals (Kumarjiva, Al Manssor, Dara Shikoh among individuals) and Agra, Srinagar, Varansai and Toledo Schools/institutions of translations. In Indian context, attempts of translational historiography are yet to be undertaken, though institutions like Sahitya Akademi, Indian National Academy of Letters, have commissioned projects in Indian languages in this direction.

(2) Translation Practice:

Theory and practice are inter-related disciplines. There has been always a chasm between theory and practice. It is true about TS. This chasm, however, has never been so spacious as now particularly in TS. The views Emma Wagner who worked as the education Officer at IIT has no direct affiliation with either of the two in TS are reliable. She suggested that academic translation studies and professional translation practice should be treated as two separate industries, for they have their own priorities and constrains, production line and targets.

Many a great practioner did not know anything about translation studies, theory or history. Mahadev Desai in Gujarati, the renowned translator of Mahatma Gandhi did not have any diploma

or degree in TS. He had undaunted devotion to Gandhi and so thought of translation as the means of transmission of his message as did so many others through their interpretative studies on him.

The fact is that both of them converge at a point of market, as their priorities and constrains, production line and targets are determined by the processes of market forces.

The fact remains that theory is prestiged over practice in TS. At present professional translators are hard to find whereas many wish to be translation theoreticians or scholars in India.

(3) Translation Theory:

Though theory is privileged still in academic world, and TS in India is not unspared from it. The fact is that theory is inferred from practice, and not the other way round, though theory helps in shaping perceptions about translation.

There is a game of relay between practice and theory, later it influences the practice and then and thus one keeps on passing the baton to the other. The division between the two is a matter of professional convenience and ego pandering. However, TS cannot ignore it, as it's practice and perceptions lend new direction to TS.

(4) Teaching Translation and Culture of Criticism of Translation:
The fact is that translation is central in all acts of teaching, for teaching essentially is an act of interpretation. Teaching a translated text is an act of simultaneous interpretation of the same message in two linguistic forms. Teaching and training translators form an integral part in TS. The derivate to it is that if translation can be studied, it may be taught too. What can be studied can be taught?

Once upon a time the questions that were being asked were 'How can translation be taught' and 'how can translation be studied?' those who regarded themselves as translators were often

contemptuous of any attempts to teach translation, while those who claimed to teach often did not translate and so had to resort to old evaluative method of setting one translation alongside another and examining both in a formalist vacuum. Now the questions have been changed. The object of study has been redefined, what is studied is text embedded within the network of both source and target cultural signs. (Bassnett & Lafevere 1990: 11-12)

In view of it, if we focus on Indian situation, we find that English classroom is a site of teaching through translation. In reality too we have been teaching much of translated texts but we have never noticed them. The literary criticism paper, for instance, is basically constituted of non-English texts. Plato, Aristotle did not write in English but in Greek. The works of Horace, Cicero and Quintilian are in Latin, which were later translated into English. Later on A W Schlegal, AC Schlegal and Schiller wrote in German, not in English. Ferdinand de Saussure, Claude Levi-Strauss, Roland Barthes, Jacques Derrida, Michel Foucault, Jean Francois Lyotart and Pierre Bourriard did not write in English but they are being prescribed and taught in English class-rooms. But nobody questions the issues of their originality nor equips ourselves with new strategies to teach them as translated texts. Why are all these questions raised in case of teaching translated texts in Indian class room? The reason is in the mind-set because these texts happen to be translations of Indian works.

Moreover, the paper entitled 'World classics' having classics from Sanskrit, Greek, Persian, Arabic, Latin, German, French, Spanish and Russian among others were translated from their languages into English. The issue of definition of classics may have come under discussion. But not the fact that they are translations, and they need to be taught differently as translated texts. We have taken them for granted as if they were written in English.

Let us accept the fact that pedagogy is a homogenizing process. However, Indian class-room is extremely diverse. The

translated texts add to the diversity of the class-room. The teacher's task is to understand this complexity, and keep in mind the interests of learners from other communities that do not have access to the culture/s discussed in the translated text.

Teaching is an act of interpretation. The difference is: (i) in teaching one has to interpret on behalf of her/his community of learners; (ii) in teaching translated text one has to interpret the translated text in relation to the source text. In a way, the translated text becomes central, though its umbilical cord with the ST remains unsevered. The teaching of translated text is a good training into the act of multiple interpretations and their comparisons. Commonplace it would be to state that translation is an act of interpretation.

Teaching is performance. It dovetails coexistence of written and oral. In case of teaching of a translated text, it becomes performance of two texts in which the games of foregrounding and backgrounding will be played and determined by the teacher. It is performance without stage, as ably discussed in a different context by R Wechsler in his book *Performing Without a Stage: The Art of Literary Translation* (1998). A teacher of a translated text has class-room as his stage with students as his spectators. But he has two scripts with the same theme but in different tongues. The performance matters, as it may obliterate the duality and lead to monism. In case the monistic attitude is not acceptable to some scholars, the source text may be considered as a co-text.

Text is a text. What difference does it make to a good teacher whether he is teaching a translated text or untranslated text? Teaching a translated text is the best way to understand it. There are two criteria to test one's understanding: If one thinks that one has understood a text, s/he should translate the text, s/he would realise how much had remained un/understood, and how was not. Also, if someone has not understood a text, s/he should translate it. It cannot be guaranteed, one would understand it completely, for complete understanding is a myth. However, it can be safely said that after translation, his

understanding would certainly be different from what it was before the translation. The reason for it is that in the process of translation one goes through the interiority of the text, its intestines, veins and arteries. The process may be painful but the product is pleasant.

Translation in a systemic and political enterprise took off in the colonial period. Karl Marx's remarks regarding the Dutch colonisers that they were traders, thieves and translators were to a good extend applicable to colonization in India as well. Trade was the legal means of appropriating others' wealth, and theft is an illegal way. Translation, as a means of appropriating intellectual wealth, became an industry in the period, and it continued thereafter. However, so much is untranslated in Indian languages and from other foreign languages into them and from them into foreign languages. Hence, teaching the course on translated texts can a good way of introducing students to the culture of translation. Like teaching a translated text, the process of translation is more interesting that the product. The product is frozen in time and space. Learners need to experience, understand and appreciate process of translation for which it is necessary that they themselves translate some pieces, though it may not necessarily be prescribed in the syllabus.[12]

Implications for Indian Translation Studies (ITS):

The implications of various developments in TS for Indian Translation Studies (ITS) may be enumerated thus:

1.   Even after Susan Bassnett's disillusionment with her own statement about the death of CL, and its replacement with TS, the debate continues about the CL and TS as separate disciplines, more out of their accidental location in a discipline, and less out of conviction. Once the positions are taken, arguments are devised and adhered to in the most unprofessional manner.

2.   There is a huge divide between theory and practice in TS. The faculties and academicians in TS profess to teach only, and not

practice translation. Theory is prestige in TS, as in other domains by over-sighting the fact that theories are inferred from practice. Knowing theory is no sin. However, its acolytes should not forget that just speaking about theory at the cost of practice serves neither TS nor translation theory, for theory will thrive only if it is tested in the crucible of practice, or new *contributions* and modification to theory may be made only its inferences from practice.

3.   The 21st century belongs to Machine Translation (MT). V Michael Cribb's article "Machine Translation: The Alternative for the 21st Century" (TESOL Quarterly) states it in unambiguous terms. MT is a buzz term in the Departments of TS but they teach only theory of MT, and some knowledge about computational linguistics and preparing corpora. IITs, particularly IIT Mumbai and IIIT, Hyderabad and C-DAC are making consequential interventions with new research in computer technology and adopting it to MT. The Departments of TS&T that have no access to technology or are not proficient in computer technology in conventional universities are mere consumers and receivers.

4.   Sahitya Akademi has intervened in the form of the translation project by preparing anthologies of articles written on translation in different Indian languages. When it gets complete, this would give a glimpse of translational practices in different Indian languages, and in the process become a foundation of research and study in translation activities.

5.   Lot of translational practice is needed in India, for only a fragment of what is waiting to be translated in on the radar of TP. India needs vigorous culture of translational practice. Equal need is there for a robust culture of TC. To downright dismay of purists and traditionalists, I have maintained that in a country like India bad translation is better than no translation. Those who disapprove of certain translation and level it as bad translation need to either improve what they consider bad translation, or re- translation it. Bad translation will always take place. The culture of translation

criticism can stem the tide to certain extent. The TC, like literary or art criticism, cannot stop bad translation being attempted and even being accepted. However, it is the task of the TC that bad translations do not get established as good translation. It has started but it has to pick up yet, from review of translated texts to documentation of various kinds of translations that have taken place and their analysis and impact—social and cultural.

6.   However, it should not be construed that there has been not much meaningful activity in the field of TS. For instance if I take the case of Hindi I was a little sceptical about the quantity of translation, leave aside the question of their quality. While working on the Sahitya Akademi project for writings on translation I proved to be wrong. I knew that there is certain amount of writing in Hindi but when I started working seriously I realised that there is much of it in Hindi. The quest for writings on translation revealed that even the translations into Hindi and from Hindi into other languages—Indian and foreign—have been done extensively. At the end of it, it was difficult to manage it even after arranging it in different categories of translational writing. Whatever has been done, data is scattered due to lack of institutional coordination and its enormity, perhaps.

7.   ITS can prosper in and around the culture of criticism of translation. For this, we need to cultivate the culture of translation but equally necessary it is to cultivate the culture of criticism. Teaching translated texts is criticism of translation. Even at the cost of courting censure of my fellow scholars, let me state that bad translation is better than no translation. It is based on the assumption that the Gresham's Law 'Bad money drives good money out of market' does not apply in the world of literature and translation. Translation criticism cannot stop bad translation from being attempted and published too. But it should see to it that bad translation do not get established as good translation. However, translation criticism has for long been considered subservient to literary criticism. Only recently it has gained momentum. The course on Teaching translated texts

may be one of the best ways to contribute to the fledgling tradition of criticism of translation. In this the source text may be a good co-text. Translation research will be the natural product of translation teaching.

At the end, it needs to be stated that the present piece might turn out to be a sort of status report on TS in general and the ITS in particular. The fact is that humanity needs translation more than ever. In a country like India it is needed more than even ever, for so little has been translated.

NOTES

1. That it was a century of clash of civilizations or knowledge systems, which can be gauged from the fact that about 15 percent surface of the earth was under colonization in 1800, the extent of colonization had reached to about 85 percent in 1914. It meant that about 15 per cent surface of the earth controlled the rest of the world. It also connoted that a few major languages like English, Spanish, French and German interacted with about 15,000 languages and dialects that existed in the beginning of the 20ᵗʰ century which was not possible without translation or interpretation.]

2. The cruellest and bloodiest in human history, it witnessed two World Wars, partitions of continents and countries and multifarious conflicts. The factories for industrial production were paralleled with the killing hordes of people in a factory mode in the century. Along with the genocide of the Jews, there were many little wars that were equally devastating in human terms. The number of bombs dropped on Vietnam was more than the number of all the bombs dropped in the Second World War. Eric Hobsbawm has referred to the fact that the number of people killed in the 20th century was about 187 million which was 10 percent of the total population of the world in 1913.(For its discussion and reference please see Eric Hobsbawm, *Globalization, Democracy and Terrorism,* London: Little Brown, 2007, 15-48) The 20ᵗʰ century was beginning of a period

that led to a new consciousness of crises of human existence in the period of modernisation which found its manifestations in literary, artistic and cultural movements in it demanded reassessment of the century including it's beginning. There is a near unanimity now that 20th century did not begin in 1901, as slaves of calendar will like us to believe. Unfettered to ticking of time in time-piece, it might be said to have begun in 1914 with the beginning of the World War I that was one of the foremost manifestations of industrialization of violence.

3. Translation, like poetry, is a prophetic act, as a translator straddles different worlds. In the Indian pantheon of gods, Saraswati is the goddess of learning but it is Narada who with his multilingual skills moves freely in/about/between/among different worlds—divine, human and nether world, and many little worlds within them. He has access to gods and goddess like Brahman, Vishnu and Shiva among others and their consorts and even demons. He speaks to the Supreme gods/goddesses, and passes on their messages to the dwellers of other worlds. Incidentally, the gods in all mythologies speak and understand classical languages, whereas common people use natural languages (prakrats/bhashas). Without translation by Narada or Hermes, the transaction between divine and human world would cease to exist. In absence of this transaction even the divine world would lose its centrality because the divine world attains supremacy only due to the existence of non-divine worlds and communication between/among them. Translation is the technology of interaction, communication and also of exhibiting, maintaining and furthering sovereignty of the omniscient power structures. To put it lightly, Narada due to his linguistic proficiency has earned the password 'Narayna, Narayana' from the inhabitants of both the worlds. He pronounces these words and enters any terrains, even restricted/prohibited ones that remain beyond the bounds of others. He accompanies distressed dwellers of the earth to the gods to plead their case for divine intervention. Narada, the translator and interpreter, facilitates the interaction. Hermes serves the same function in the Greek mythology, and so do prophets who pass on the message of God to the believers. They capture the time of one

world, carry it over and then reproduce it in different world for a new constituency. Life is understood when time, the flow of events and changes that it undergoes, is captured and realised. Thus, translation is not just after life but 'after time' or even 'time after time'. As an aside, it might be stated that Narada and Hermes may be called as the gods of translators.

4. For discussion of these issues please see Bassnett, T*ranslation Studies*, 1991, 21-44.

5. For the discussion of the issue please see Roman Jacobson, 'On Linguistic Aspects of Translation' in R A Brower, ed. On *Translation*, Cambridge, Mass.: Harvard UP, 1959, pp. 232-9.

6. Please see R S Pathak, "UnTranslatability: Myth or Reality?" in Avadhesh Kumar Singh, ed. *Translation: Theory and Practice,* New Delhi: Creative Books, 1996, 18-35.

7. For the discussion of *'artha'* (meaning), its *'nirdharana'* (determination), and kind of *'artha-dosha'* (blemishes), please see Avadhesh Kumar Singh, "Words and Beyond: Questions of Meaning and Interpretation",   *Revisiting Literature, Criticism and Aesthetics in India,* New Delhi: D K Printworld, 2012, pp. 17-42.

8. To examine the issue of myth of ST at the ideational level, it would be congruous to examine another case that has been discussed by Ananda Coomaraswamy in different context, while discussing the process of creation in the Indian and western traditions. According to him, the people of Croton commissioned Zeuxis to paint a figure of Helen who was an ultimate epitome of Greek beauty. Ananda Coomaraswamy mentioned that the painter stipulated to allowed to use as 'models' five of the most beautiful virgins of the city'. (Ananda Coomaraswamy , "The Art of the East and of the West", *Essays in National Idealism*, Delhi: Munshiram Manoharlal Publishers, 1987, p. 87)

Helen might have existed in reality. She must have been an epitome of beauty that would have captured imagination of people of Greece. The idea of Helen existed in the mind and consciousness of people of Greece. It then bequeathed to the people of Croton who asked Zeuxis to prepare a figure of Helen. For this purpose, when Zuexix asked for five virgin maidens as models, the idea of Helen as it was in the minds of people would have become different in the mind of Zuexix, for he might have developed it on the basis of his observation of the maidens, or her represented figure in Homer that would have into the making of the sculpted figure of Helen. Against Helen as she was, had many subsequent versions, as may be summed in the following manner:

i.   Helen as she was, as an epitome of beauty

ii. Helen in the national psyche of the people of Greece

iii. Helen in the psyche of Homer and her imaging in his *Illiad*

iv. Idea of Helen in the national psyche of the people of Croton

v.   The Idea and objective as communicated to Zeuxius by the people of Croton

vi. Zeuxius's idea of Helen and idea of Helen as he saw it in the figures of five beautiful maidens of Croton

vii. Helen's figure re/constructed on the basis of figure by Zeuxis

Ananda Coomaraswamy speculates about a hypothetical situation. He proposes that in case an Indian artist were asked to the job Zeuxix had to he would have "demanded opportunity for meditation and mental concentration, in order that might visualise the idea of Helen in his inner consciousness, aiming rather at discovery than creation, desiring rather to draw back the veil from the face of the superwoman than to combine visible perfections by

process of intellectual selection." (87)

i. Helen as she was, as an epitome of beauty

ii. Helen in the national psyche of the people of Greece

iii. Helen in the psyche of Homer and her imaging in his *Illiad*

iv. Idea of Helen in the national psyche of the people of Croton

v. The Idea of Helen as received by an Indian artist

vi. Her/His internalization of the idea through meditation over it

vii. Her/His return from the meditative too conscious state

viii. His re/construction of Helen

It means that there existed a text called Helen who was cause and source of experience. This emotive text was followed by ideational text which became target texts. This case also substantiates the proposition that there is no text as ST. All are the TT(s).

The moot question is: Which is the source text in both the case? Is the tangible and visible system of signs is the only text or source text? What about non-verbal texts that condition the ocular text?

If art is suggestive of experience and its idea(s), where is the question of fidelity? All figures of speech are in a way distortion of reality, if there is anything like it. Text is a system of signs--verbal or written to organise the experience.

Every text is a target text. The concept of organic text is a myth. Text is a web or net that is woven. Everything woven is hybrid

that is why it evolves. Purity would have stifled. In this case what is the source text?

Octavio Paz rightly considered all texts as being parts of a literary system that have descended from and are related to other systems. So they are 'translations of translation of translation'. He further added:

Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text. (Paz, Octavio. *Traduccion: literatura y literalidad*, Bacelonia: Tusquets Editor, 1971, 9)]

9. The spree of activities in translation studies as a discipline is discernible in terms of Anthologies e.g., John Biguenet (1985), Rainer Shultze (1989), Andrew Chesterman (1989), Anthologies: Andre Lefevere (1992c), Douglas Robinson (1997b and 2001). Lawrence Venuti's *Translation Studies Reader* (2000) established itself as one of the central translation Readers; and the Encyclopaedias, Guides and other resources   included Mona Baker's *Routledge Encyclopaedia of Translation Studies* (1998), Olive Classe's *Encyc lopaedia of Literary Translation* (2000), Peter France's *Oxford Guide to Literature in English Translation;* Translation Studies e.g., Jeremy Munday's *Introducing Translation Studies* (2001), Basil Hatim & Jeremy Munday's *Translation: An Advanced Resource Book* (2004). The number of seminars, conferences, workshops and publication of journals is greater than ever before, as might be discerned in number of such activities being organised in different languages. Moreover, the fervid interest in new discourses like folk/oral, feminist and black/dalit, diaspora and regional/identity among others have

brought translation in centre of discussion because they being in many languages can be accessed only through translation. Moreover, technological advancements in ICT, in computational linguistics in the form of Machine Translation (MT) and free access to translation software have lent a new direction to TS in India and beyond as well.

10. Henry Remak defined CL thus: 'Comparative Literature is the study of literature beyond the confines of one particular country, and the study of relationships between literature on the one hand, and other areas of knowledge and beliefs, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, the social sciences (e.g., politics, economics, sociology), the sciences, religion, etc., on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.' (Remak, "Comparative Literature: Its definition and Function", in Newton Stallknect & Horst Frenz, eds. *Comparative Literature: Method and Perspective,* Carbondale: Southern Illinois press, 1961,   3) For discussion of Comparative Literature, please see avadhesh Kumar Singh, "(The) Future of Comparative Literary Studies", *New Directions in Comparative Literature*, eds R Badode et al, Macmillan India, 2007, 72- 83.] With the Charles Bernheimer's Report of ACLA in 1995, CL moved towards CS. Charles Bernheimer, ed. *Comparative Literature in the Age of Multiculturalism*, Baltimore & London, The Johns Hopkins University, 1995.

11. For the discussion of altermodernism, please see Avadhesh Kumar Singh, "Alternative Systems of Knowledge: A Study in Process and Paradigm", *Indian Literature, 268,* March/April, 2012, pp.216-242.

12. For discussion of teaching of translated texts with illustrations, please see my paper "Teaching Translated Texts" under publication in *Anuvad* in March 2014 issue.

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Role of Translation in the 21ˢᵗ Century

Kirti Kapur

Abstract

In the 21ˢᵗ century the role of translation has become even more significant. It is one of the most effective ways of building cross-cultural bridges. A pooling and sharing of knowledge is indeed possible only when special efforts are made to cross language boundaries. The best tool employed for this purpose is translation which seeks special attention in our multilingual context. Increasing translation practices is bound to create sensitivity to the massive cultural reservoir lying in the other's language, thus leading to the inculcation of respect for the other in addition to evoking curiosity to know the language that contains such literature. Translation is a faculty that brings us closer to alien cultures and societies not only through their literatures but also their films and other electronic media through subtitling and dubbing. In a country such as India where there are multiple languages, each is a rich storehouse of knowledge and literary traditions.

Translation calls for a lot of creativity because to translate inevitably means the reconstruction of a text. With adequate sensitivity and knowledge of the cultures of both the languages, the translator becomes a mediator who creates the scope and means to transfer the meaning and experience of the 'original' text into another language. Translation is not merely a technical skill, but also an art form, not subservient to the original. The translator thus has to be equipped with adequate preparation and creativity along with linguistic skills to be able to transcreate a text. The process of translation then brings one into a very intimate relationship with at least two languages. Thus, cultural dialoging through translation will facilitate nation building and preservation of cultural diversity.

Key Words: Translation, literature, electronic media, reconstruction, text, languages

Current global issues urge us to image and imagine different aspects related to translation in newer dimensions. There is no doubt that the demand for English has been growing. At the same time it has also been felt that there is a need to promote greater dialogue between English and native languages which can happen through translation. The standardization of certain languages at the cost of others can be traced to colonial times. Over the years nations strove to become monolingual and regional or native languages were marginalized and neglected. The twenty-first century however has ushered in some significant changes. The following paper addresses some of these with respect to translation.

The Indian context

India, as one of the oldest knowledge bases, has a cherished tradition of translation. Here, multiplicities of languages, diverse cultures and religions have co-existed, each impacting the other and evolving a rich composite whole. Also, there is an implicit recognition of our linguistic plurality through the various linguistically identified regions. Thanks to the vibrant linguistic plurality around us, most of us are at least bi-lingual. In such a circumstance we are actually natural translators, shifting easily from one language to another. We may think in one language, converse in another and write in yet another language. If we make concerted efforts to understand the different cultures/language groups, there may be great hope for their survival through the respect accorded to each for its rich literary and cultural traditions evolved over centuries.

In the 21st century the role of translation has become even more significant. It is one of the most effective ways of building cross-cultural bridges, i.e. making the rich literatures of one language accessible to the other. More and more translations are bound to create sensitivity to the massive cultural reservoir lying in the other's language, thus leading to the inculcation of respect for the other in addition to evoking curiosity to know the language that contains such literature. Translation is a faculty that brings us closer to alien

cultures and societies not only through their literatures but also their films and other electronic media through subtitling and dubbing.

With the explosion of knowledge and ever-expanding information technology in contemporary times, the big question that looms over us is how to access diverse knowledge and how to manage human sensitivities in varied cultural contexts. A pooling and sharing of knowledge is indeed possible only when special efforts are made to cross language boundaries. The best tool employed for this purpose is translation which seeks special attention in our multilingual context.

India's linguistic potential

Indeed, in a country such as India where there are multiple languages, each a rich storehouse of knowledge and literary traditions. In many Indian languages, we have a great legacy of translations from various classical languages such as Persian, Arabic, Sanskrit on the one hand and on the other, from foreign modern languages such as Russian, German, French etc. Also translations have been happening amongst Indian languages themselves, thus making significant writers, for example from Tamil, Bangla or Malayalam to mention a few, available to readers of say, Hindi or Kannada. Thanks to translations we have been able to access and read such great writers as Rabindranath Tagore, Prem Chand and Subramania Bharati from different Indian languages in our own languages. Sometimes the translations have happened through link languages such as English and Hindi.

As the linguists tell us, thanks to extensive translation activity in some languages, linguistic changes result from the influence of one language on the other. For instance, the influence of English on the Dravidian languages has been so pronounced that even the structure of these languages has changed a little due to constant translations happening from the English language. Also, if some terms are so culture specific that translation is not possible,

the scope of the target language expands through the introduction of new words transferred from the source language. Or new words and phrases may get created within the target language to translate such terms.

Translation as a Technical Expertise

Translation essentially implies transference of material from one language to another. Since each language carries within itself its own culture and temper, the process of translation demands that the translator be adequately equipped with

(i) the knowledge of what is called the source language as well as the target language and

(ii) knowledge of the culture of each of the languages to be able to comprehend the source language and then find appropriate equivalent words/phrases in the target languages.

A literal translation, word for word, can be "faithful" but not beautiful; in fact, at times a literal translation may even distort the meaning. There are two approaches to translation - the product approach and the process approach. Earlier translations were done keeping the product i.e. finished translation in mind. The focus was how far the textual material in source language has been replaced by the target language equivalents whereas the process approach urges the translators to understand the nuances, the culture the language and the grammar of the source language and then produce their work i.e. the translated text.

The translator has to understand the context and the culture within which certain words are used and then work out a way to translate them in a suitable manner. This may require not just lexical meanings from dictionaries but also research into the cultures of the source and target languages. Metaphors, proverbs, symbols, idioms

on the one hand and on the other abuses, kinship terms etc are all markers of culture. They pose a big challenge to the translator since their meaning evolves from specific cultures. Humour and even colours can be culture specific. What is celebratory in one culture can be mournful in another. The translator's job is to know such cultural difference and render the translation accordingly.

One thing common amongst different kinds of translation is its main function, that is, to build bridges and create a dialogue between different languages, different cultures. In Arabic, the word for translation is *tarjuman* leading to the process of mediation between languages. Translation then, expands the knowledge sphere for humanity and makes room for diversity of cultures through understanding, caring and accommodation of diversity of cultures.

Translation as part of the curriculum

Multilingualism is increasingly becoming a significant phenomenon all over the world. Knowing more than one language increases the scope for wider communication. At the same time, the growing interest in the maintenance and revival of many languages among their speakers provides an additional impetus for the development of multilingualism.

This suggests a rethinking of the purpose, function, and methodology of teaching languages in developing world contexts, building on the ways that local communities use multilingualism to address power relationships inherent in local-global configuration. In this context, language-educators have a crucial and demanding role.

In India the study of two or more languages is essential. No person can confine herself or himself to a single language even for a day. In schools, however, we study languages as watertight compartments. While conversing we may begin the sentence in one language and end it in another but in the classroom we emphasise

exclusivity and purity. Education needs to be rooted in the physical and cultural soil of the child.

We must bridge the gap between experienced reality and pedagogical practice by recognizing that although it is important to know the individual features of every language, it is also essential in our multilingual context to look at them comparatively. This can be achieved by introducing students to translation as a creative activity. Translation activity also helps in adding new literature (content, forms, trends) and new linguistic expressions and styles/registral varieties to the stock of the language (and its literature).

Societal learning is an asset and the formal curriculum is greatly enriched by integrating with that. There is a celebration of plurality and an understanding that within a broad framework plural approaches would lead to enhanced creativity.

The National Curriculum Framework 2005 states that 'India is a multicultural society made up of numerous regional and local cultures. People's religious beliefs, ways of life and their understanding of social relationships are quite distinct from one another. All the groups have equal rights to co-exist and flourish, and the education system needs to respond to the cultural pluralism inherent in our society. To strengthen our cultural heritage and national identity, the curriculum should enable the younger generation to reinterpret and re-evaluate the past with reference to new priorities and emerging outlooks of a changing societal context. Understanding human evolution should make it clear that the existence of distinctness in our country, which allowed it to flourish. The cultural diversity of this land should continue to be treasured as a special attribute. This should be considered a result of mere tolerance. Creation of a citizenry conscious of their rights and duties, and commitment to the principles embodied in our Constitution is a prerequisite in this context.' (NCF 2005)

Language development is defined as a process of cultural change – from less elaborate to more elaborate, horizontally as well as vertically – and standardization. The term 'culture' is understood here in the wider sense, relating to all the vital aspects of human behaviour, manifested in linguistically and otherwise. A change in the culture of a society is a movement toward elaboration i.e. sophistication and expansion. Speaking linguistically, it means enabling society to talk more and more, and talk sensibly, coherently and effectively. With a call for greater participation in development processes, educators are expected to cater to students from diverse cultures.

Current pedagogical debates in translation studies make translation less teacher centric which can be achieved by conducting workshops, involving professional translators and using real life situations. We should adopt a social constructivist approach – when faced with translation we can rely on our prior experiences. We must aim to move from 'translation competence' to 'translator competence' (Donal C Kiraly, 2003). Creativity and critical thinking abilities can facilitate progress of learners from autonomy to authenticity to expertise.

According to Konigs (1986), "only an interdisciplinary approach allows an adequate description of many communicative factors involved in real translation; only an interdisciplinary approach – a synthesis of the linguistic, social and cognitive disciplines- will provide new principles to guide the teaching of translation skills." (Kiraly, 1995).

The National Knowledge Commission also recognizes the importance of translation of pedagogic materials at all levels including primary onwards to tertiary education.

'India has been at the forefront of translation for many centuries. With many languages and cultures, the country also provides a rich testing ground for all major theoretical initiatives of both literary and machine translation.' (NKC, 2006)

Creative Endeavours and translation

To translate inevitably means a reconstruction of a text. Translation therefore calls for a lot of creativity to first decode an existent text for its comprehension and internalization, and then recode it into a new text in another language. The new text is a re-creation that has to stand in total autonomy, free of the "original" text and complete in itself. Translation, it is said, is really a rebirth.

The linguistic transformation implies to a large extent a cultural transformation too. Just as a lot can be lost in translation and a lot can also be gained in translation. Each language bears within itself its own cultural baggage. That is why when the source text is translated into another language, it is necessary that the culture of the target language be negotiated.

With adequate sensitivity and knowledge of the cultures of both the languages, the translator becomes a mediator who creates scope and means to transfer the meaning and experience of the "original" text into another language. Translation is a cross-cultural transmission skill, a creative endeavour to build another linguistic structure to accommodate and contain what is otherwise quite foreign to it. Translation is not a matter of words only: it is a matter of making intelligible a whole culture. As Homi Bhabha has stated: 'Where once we could believe in the comforts and continuities of Tradition, today we must face the responsibilities of cultural Translation'

Translation sets an example for inter cultural relations in this century which is characterized by economic, social and political movements. While translating either one domesticise or foreignise the text. In the words of Stephnos, "The focus has been on the ways in which 'traditional' conceptions of translation, construed as a one-way process wherein a 'foreign' source language is domesticated by the target language, has given way to a realization of translation as a dynamic and ongoing reciprocal process."

Translation is not merely a technical skill, but also an art form, not subservient to the original. The translator thus has to be equipped with adequate preparation and creativity along with linguistic skills to be able to transcreate a text. The process of translation then brings one into a very intimate relationship with at least two languages. The role of translation for language learning is immense. And, language conservation and then linguistic proficiency.

Teaching translation demands that both teachers and students develop:

- Sound Knowledge of the Source Language

- Proficiency in the Target Language

- Adequate Knowledge of the Subject

- Sensitivity to Language Style

- Tools of Translation

- Research

In this context translation should not be limited to a word by word, mechanical activity but it is important that the translator has to understand the context and culture within which certain words are used. In the words of Anthony Burgess (1984):

'Translation is not a matter of words only: it is a matter of making intelligible a whole culture.'

In knowing and understanding the world around us translation plays a major role. Since its inception, translation has played the indispensable role of transferring messages across languages and cultural barriers. By doing so it continuously weakens the fences between languages, brings out their similarities and finds points of convergence amongst differences.

We would not have been able to read the works of great writers and thinkers such as Plato, Aristotle, Darwin, Einstein, Varahmir, Kalidasa, Anton Chekov, Guy de Maupassant, Premchand, Rabindranath Tagore, Subramania Bharti, Qurratulain Hider, Saadat Hassan Manto etc if their works had not been translated. The aesthetic sensibility or world literature can be enjoyed through translations. For example, Rabindranath Tagore's *Geetanjali* for which he won the Nobel Prize, was originally written in Bangla. His work received worldwide recognition because it was translated into English and most languages of the world.

Tools to aid translation

We must remember that while tools do not maketh the man, a worker without his tools does very little work. A translator would therefore need access to certain materials like:

- Good monolingual/bilingual dictionaries

- Encyclopedias

- Thesaurus in both languages (SL & TL)

- Grammar books in both languages (SL & TL)

- Guides to usage

ICT support can also be relied upon in terms of:

- Document production

- Information search and retrieval – locating background, reference material, locating clients, understanding their culture and background

- On-line encyclopedias, dictionaries etc

- Liaising with fellow translators

- Work production

However, one has to use all these tools with intelligence and caution. Despite being in the digital age, one cannot depend entirely on computers. A human interface is essential for good translations. Translation is not merely a technical skill, it is an art form, not subservient to the original. The translator thus has to be equipped with adequate preparation and creativity along with linguistic skills to be able to transcreate a text. Translation both as metaphor and practice plays a central role.

Conclusion

In the fields of education, science and technology, mass communication, commerce tourism etc. the need for translation has increased greatly. And translation allows us to tap the rich knowledge base that exists in different languages and cultures of the world. India's multilingualism and multicultural ethos can be celebrated in the real sense of the word by understanding and appreciating its diverse literatures and this is being done through translation. Thus cultural dialoging through translation will facilitate nation building and preservation of cultural diversity.

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The Sociosemiotic Approach and Translation of Fiction

A.R. Fatihi

Abstract

Translation and to be precise, the very act of language use is rooted in social mores and values. Hence meaning is not base generated in the dictionary but in the world around -- where the speech act takes place. Translation theory, as it is, has benefited from different theoretical developments in the domain of language studies, viz. transformational grammar, semantics, information theory, anthropology, semiotics, psychology, and discourse analysis. But when two creative genres of language use come face to face the issue of artistic justice is raised. No one theory can do that justice to fiction translation. We shall show in this paper that how stylistic analysis still stands out as a theory for literary enquiries. Here we engage in the decoding of the semiotic weaving of fictions through stylistic measures.

Key words: Translation, fiction, recent trends, stylistics, society, semiotics

During the past two or three decades, developments in the fields of transformational grammar, semantics, information theory, anthropology, semiotics, psychology, and discourse analysis have exerted great influence on general translation theory, enabling the discipline to broaden the areas of investigation and to offer fresh insights into the concept of correspondence on transference between linguistic and cultural systems. The traditionally much debated dichotomy between literal and free translation has been replaced by various linguistically informed modern distinctions, like Nida's "formal" versus "dynamic" correspondence, Catford's "formal correspondence" versus "textual equivalence," or Newmark's "semantic" as opposed to "communicative" translation. In general, more attention has been paid to the translation process and greater emphasis placed on "equal response" of the target

language reader. Such new perspectives on theoretical front as well as the fairly extensive developments in specific interlingual contrastive studies have promoted considerably the understanding and mastery of the nature and skill of translation (Shen, 1996).

However, these are seen to be insufficient when applied to the translation of fiction. Translation of fiction has benefited very little from recent developments in linguistics. Shen Dan (1996) in particular emphasizes the necessity for applying literary stylistics to the translation of prose fiction, which is a significant contribution to the study of fiction translation, because some specific problems posed by translation of fiction such as "deceptive equivalence" can be rather effectively solved by the introduction of stylistic analysis. Shen Dan's attempt to introduce literary stylistics into translation of fiction is quite significant. However, the nature of fiction translation cannot be restricted in the literary stylistic analysis that considers style only as artistically or thematically motivated choices and focuses on the translation of foreground features of prose fiction. "Deceptive equivalence" is not the only problem that occurs in translation of fiction.

This paper intends to discuss the necessity of introducing the sociosemiotic approach to translation of fiction.

According to the sociosemiotic approach, the text is a semantic unit with meaning and function. It is a product in the sense that it is an output, something that can be represented in systematic terms. It is also a process in the sense of ongoing semantic choices, a movement through the network of potential meanings, with each set of choices constituting the environment for a further set. A novel/short story actually is a unity of meaning, style (how to convey meaning) and function (why to convey meaning) which we cannot discuss separately.

The whole process involved in the translation of fiction is rather complicated, including encoding of the message by the prose

fiction writer, and decoding and re-encoding of the message by the fictional translator. The message, including meaning, style and function, is what the prose fiction author wishes to convey through his/her fiction in the order of pragmatic level (intention of the author or the theme of the fiction), semantic level (choice of words), syntactical level (choice of sentence patterns, etc.) and discourse level (integrating the former three levels into the entire discourse). This is the process how the fiction writer encodes his/her message. However, how the translator decodes the message is in the reverse order. At first, the translator comes across the whole discourse of the prose fiction, and then he/she analyzes it at the syntactical, semantic and finally pragmatic levels. At the end, the translator perceives the message conveyed by the SL text. The most important thing is how the translator re-encodes the message he/she understands, which is the basis of the translating activity. The order is very similar to the fiction writer's encoding process, but the language employed is different.

The translation criteria deriving from the sociosemiotic approach are "correspondence in meaning and similarity in style and function," which turns out to be well suited to verify the quality of fiction translation. "Correspondence in meaning" is actually correspondence in designative meaning, linguistic meaning and pragmatic meaning; "similarity in style" is similarity in both authorial style and text style, "similarity in function" is similarity in the six functions advocated by Peter Newmark. The translation of meanings and reflection of styles and functions, therefore, should rely on both linguistic context and non-linguistic context, i.e. culture and society. A qualified translator should acquire language competence and cultural knowledge of both TL and SL, and take pains to reduce the loss and distortion in his/ her translation. Thus, the translation may achieve the translation criteria—correspondence in meaning and similarity in style and function.

The recognition of this very fact of the textual and contextual nature of translating have positive consequences for the

understanding of translation as a whole, Based on the linguistic textual nature of translation and its relevance for translation practice, the paper attempts to show the results of an analytical study that has been carried out to show the Initiator´s and Translator´s communicative purposes in the original and the translated text of Abdus Samad's Urdu fiction *khabon ka savera* The focus of the paper is mainly upon the semantic dimensions of the "hyper text" a term used by Genette (1982)

> *I understand it [hypertextuality] as every relationship joining a B text (which I would call hypertext) to a previous A text (which I would call obviously hypotext) into which it incorporates itself in a way different from that of a commentary."(Genette 1982:11).*

He further explains that transposition is the most important of all hypertextual practices and characterizes translation as follows:

"—Thus I arrange these elementary practices in an increasing level of intervention in the sense of the transformed hypotext or more precisely in an increasing level of the evident and assumed character of this intervention, by distinguishing basically two main categories: in principle purely formal transpositions which concern the sense only by chance or due to a non-investigated ill consequence as is well known for the case of translation (which is a linguistic transposition), and openly and deliberately thematic transpositions where the transformation of sense is evidently, even officially, part of the purpose."

According to Genette's definition, translation is characterized as a case of hypertextuality where hypertext (i.e. Source Language Text) and hypotext (Target Language Text) only differ formally, whereas the thematic component of the texts involved remains somehow unaltered. In all other hypertextual phenomena where thematic changes do occur we cannot talk about translation any more but about commentaries, text reductions, amplifications, splits., etc. It suggests that Translations are characterized by a double binding: on the one hand there is a binding to the Source Language

Text and, on the other hand, there is a binding to the communicative conditions on the part of the receiver. This double binding should be the point of departure for establishing the concept of equivalence".

The best method to find out interlinguistic or intercultural differences in text type conventions is to carry out parallel text analyses or parallel text comparisons. The initial comparison involves the corresponding paratexts of SLT and TLT texts. In G. Genette's (1982:9) terminology a paratext includes text title, subtitle, intertitle, prefaces, postscripts, etc.; marginal notes, footnotes, final notes; epigraphs, illustrations, jacket, etc. We would say that paratexts are text structural features which may coincide between SL and TL texts belonging to the same text type. According to the translation strategy implemented by the translator some paratexts not present in the original may be required to be added in the translated text. For instance, when translating a literary text, the translator may decide to keep many culture-bound source language words by using a foreignizing translation strategy. In order to ensure that target language readers grasp at least some of the original's meaning, the translator may decide to include footnotes or final notes to facilitate the comprehension of strikingly unfamiliar terms due to cultural distance between the source language and target language communities. These added notes can have a descriptive or a more elaborate explanatory content.

To elaborate" this point further lets have a look at the passage from "Dawn of Dreams"

(1) "Don't cry. insha allah, we will meet again. "When surah Fatiha is recited in this manner, then separation is only temporary and dear ones are reunited. Don't cry, your tears will darken our path. Pull yourself together, have faith in God. Whatever He does, He does for the best. He is surely the best Judge of everything."

"Bhaiyya, I am leaving you in God's hands."

"Our salam to Dulhabhai. Tell him not to forget his promise to visit us."

"Goodbye Apa... goodbye... alvida.

(2) Suddenly, everything was over. The news had been floating around for quite some time now. The newspapers were full of it, but no one really believed it. And like so many other rumours, people talked, and then forgot all about it. Even those who were its supporters, did not believe that it could actually be implemented. But it had really happened. The law had been passed, and now, like an epidemic, it was going to knock on people's doors in the dead of the night. Of course, no one knew what it was going to be like, but its inevitability had quickly taken root in people's hearts. The arrival of this news had unleashed chaos in the haveli. Men dreading terrible days ahead, were shuddering, communicating their fear to the women who were shedding un-controllable tears. Everyone thought about the majestic haveli, Its vast portions, its beautiful decor, expensive furnishing, the exquisite clothes and precious jewels, stoves in the kitchens that burned continuously, producing innumerable varieties of delicious food. Honour, pride, status, the family's aura of awe and grandeur, their carefree existence- nothing had changed as yet, but a subtle fading, a pallor shadowed it all. Everything looked the same, but one could see the unknown invisible hand inching slowly towards them that would rip and fling everything within moments, destroying everything. Senior employees who had arrived from the villages, sat silently, lost in thought. For a little while they would talk to each other in whispers, but the envelope of silence persisted unchanged, smothering their very being.

"I knew this would happen. In order to get rid of the English Sarkar, Gandhiji has encouraged these low-caste people. Now those fellows are going to dance on our heads."

Patwariji spoke, wiping the sweat from his forehead with a large, red, checked handkerchief.

"Bade Sarkar is also on their side. I wonder how he can put up with all this. Do you know, Ragho Bhaiyya, I saw him squatting on the ground eating from a leaf plate with Dusadh the chamar. Now tell me, have we ever done a thing like that?

His zamindari wasn't going to last much longer, anyway,"

Gumashtaji responded.

"He has bitten off his own thumb. His father the old sarkar commanded such awe and respect. If anyone dared approach without prior permission, he would have the skin off the man's back. If he looked someone in the eye, the fellow would-wet his pants. Because of him, we enjoyed our share of authority. Bade Sarkar has already upset all of this. It would have been difficult to manage the zamindari in such a lenient atmosphere anyway," Patwariji further added.

''You know, Ragho Bhaiyya, that bloody domna used to bring a chicken to my house everyday. Then, overnight, he began to find excuses for not bringing one. I got him tied to one of the pillars at the lower court and clobbered him with my shoe. That brought the bastard to his senses; but look at Bade Sarkar's attitude - when the domna went to him to complain against me, you know what Bade Sarkar did?"

"What did he do?"

"Got him appointed as a sweeper at a minister's house! Now tell me, what about my authority, and who's going to listen to me now? "When that fellow comes to the village, he stands before me boldly and greets me. Doesn't even lower…

Transliteration of the above Urdu text:

aisaa lagaa jaise sab ke haathon ke tote achaanak uR gaye.

khabar to bahut dinon se gasht kar rahi thi, akhbaaron mein uske charche bhi khoob ho rahe the lekin kisi ko us par yaqeen naheen aataa thaaaur bahut si baaton ki tarah yah baat bhi eik kaan se jaakar doosre kaan se nikal aati. Jo log uski himaayat mein the, unhein bhi poore taur par yaqeen naheen tha ki aisaa ho jaayegaa, lekin aisaa ho gayaa thaa, qaanoon paas ho gayaa thaa aur ab wah wabaai marz ki tarah raaton mein dastak bhi dene waalaa thaa. go nazar wah ab bhi naheen aayaa thaa lekin uska yaqeen achaanak logon ke dilon mein jaR pakaR gayaa thaa.

Jab se yah khabar aayi thi, haweli mein eik kohraam saa machaa thaa, mard aane waale bhayaanak dinon se dar rahe the, laraz rahe the aur

unke khauf ne auraton ki aakhon se aansuoun ki jhaRi lagaa di thi, sabke aakhon ke saamne oonchi, lambi chauri haveli thi, uski sajaawat thi, zaaz-o-saamaan the, zarq barq kapRe aur qeemti zewaraat the, chobees ghante sulagne waale choolhe the aur uske nateeje mein anginat pleton mein bhare qism qism ke lawaazemaat the, shohrat thi, izzat thi, waqaar thaa, khaandaani rôb wa dabdabaa thaa, befikri thi ----- abhi sab kuchh waisaa hi tha lekin un sab par eik pheeka paRtaa huaa peelaapan chhaa gayaa thaa, sab kuchh waisaa hi dikhaaii de rahaa thaa lekin unki taraf under under baRhtaa hua koi aisaa anjaanaa haath bhi nazar aa rahaa thaa jo bus chand lamhon mein sab kuchh noch kar phenk degaa, sab kuchh barbaad kar degaa, sab kuchh barbaad kar degaa.

dehaaton se aaye hue sinior mulaazemeen gumsum se baithe the, wah aapas mein kabhi kabhi sargoshiyaan bhi karne lagte, phir bhi unke wajood par chhaaii huii khaamoshi par koi harf nahee aataa.

"ham to jaan rahe the ki eik din yah hogaa. Angreiz sarkaar bahaadur ko nikaalne ke liye gandhi ji ne chhote chhote logon ko itnaa aage baRhaa diyaa to ab to wah saale sar par charH kar naachenge." Patwaari ji ne gamchhaa se maathe kaa paseena poonchhte hue kahaa.

"baRe sarkaar bhi to unheen logon ke saath hain, pataa naheen unhein yah sab kuchh kaise achchhaa lagtaa hai, jaante ho raaghu bhayyaa, main ne unhein chamaar, doosadh ke saath baiTh kar pattar par khaanaa khaate dekhaa hai, bataaiye bhalaa, ham logon ne kabhi aisaa naheen kyaa, yun zameendaari chalne waali thii." gumaashtaa ji bole.

" unhone apne pair par khud hi kulhaRi maar li, kyaa rôb, dabdabaa thaa booRhe sarkaar kaa, ki binaa ijaazat unke saamne se koi guzar jaataa to uski khaal kheench li jaati, kisi ko nazar bhar ke dekh lete to usko peshaab ho jaataa, unke sabab hamlogon kaa bhi dabdabaa thaa. BaRe sarkaar ne pahle hi isqadar badrõbi pidaa kar di ki zameendaari chalne waali bhi naheen thi." patwaari ji ne kahaa.

"kyaa bataaun raaghu bhayyaa ----------- saalaa domnaa merey haan roz eik murghi pahunchaa thaa, ek baek saalaa bahak gayaa aur murghi naheen laane ke tarah tarah bahaane DhunDne laga, maine kachhari ke paaye se baandh kar usey sau joote lagwaaye, saale kaa hosh Thikaane aa gaya, baRe sarkaar ki badrŏbi yah aalam ki wah unse meri shikaayat karne aa gayaa aur jaante ho baRe sarkaar ne kyaa kyaa."

"kyaa kyaa ------------ ?"
use kisi minister ke haan jhaaru lagaane par rakhwaa diyaa, bhalaa bataaiye kyaa rŏb rahaa meraa, aur kaun istarah meri baat maanegaa.

In the passage number one the use of the terms like " Inshallah" , "Surah Fatiha", " bhaiyya", "dulha bhai" and "alvida" are strikingly unfamiliar terms for English readers due to the cultural distance between the source language Urdu and the target language English. According to the translation strategy discussed earlier some paratexts not needed and presented in the original was required to be added in the translated text.

When we pay attention to the second passage for further discussion and elaboration we discover that, Mehr Farooqui (1993) prefers to use the expression "suddenly everything was over" which roughly corresponds to *"Aisa laga: jaise sab ke hathon ke tote achanak Ur gaye"* The cultural connotation of " *Tote Ur gaye*" has not been captured in the expression " Suddenly everything was over". As we know, creative energy constitute a rich translation resource to the extent that they provide the translator with an accurate pool of words related to the topic of SLT and precise guidelines as to the TLT overall structure. In Mehr's translation we hardly find the use of paratext or metatext (commentaries) in the translated text. In translation, metatexts can also be a very valuable resource in order to better understand the content and the importance of SLT.

Equivalence range

Equivalence in translation does not mean absolute correspondence between SLT and TLT. In DTM, once the textualization process of SLT has taken place, the text is articulated in four dimensions mutually imbricated: pragmatic, semantic, syntactic, and semiotic. Both SLT and TLT must have the same textual dimensions, i.e. pragmatic, semantic, stylistic, and semiotic. The content of each dimension will vary from close resemblance to total differentiation. If TLT is to be considered a translation of SLT, then there should be some strong link between them: the original's communicative intention should remain somehow unaltered, the content of TLT may vary if the target language linguistic and cultural norms call for a modification in order to maintain the SLT's textualized intention, and the stylistic devices will vary as they are bound to the TL text and language typology. Any modification of the SLT's communicative purpose outside the above mentioned parameters will yield TLT which may have a hypertext-hypotext relationship, but which cannot be called translations proper. They will be adaptations, summaries, commentaries, etc., but not translations. Thus, by translation equivalence range we understand the degree of coincidence and discrepancy between the diverse SLT and TLT dimensions (pragmatic, semantic, stylistic, and semiotic), which keeps the closest resemblance at the pragmatic dimension and modifies the semantic, stylistic and semiotic dimensions accordingly. By definition the translation equivalence range allows for more than one right solution to particular translation problems and corroborates the fact that one single SLT can be translated by using different translation strategies ranging from more SLT adherence to more TL audience focus.

The present study has listed the main translation problems encountered, and it has classified them according to the textual dimensions, The irregularities and anomalies encountered during the study were classified according to the following parameters in each textual dimension:

Pragmatic dimension

A crucial aspect in this dimension has to do with the modality markers which indicate if the SLT author 'expressed subjectivity' that ranges from practically zero presence to a strong presence, has been maintained, slightly altered or wholly modified in TLT, thereby changing one of the most important elements of SLT sender's intentionality. Two concepts worked out by House and Kasper (1981) to deal with the pragmatics of politeness markers in English and German prove very useful also in translatology pragmatics: downgraders and upgraders. Downgraders are defined as markers which play down the impact X's utterance is likely to have on Y "Upgraders are defined as - modality markers which increase the force of the impact an utterance is likely to have on the addressee." (House & Kasper 1981:166, 169). In our discussion we would say that downgraders are text modality markers which play down the impact on SLT expression is likely to have on TLT readers; and upgraders are text modality markers which increase the force of the impact an SLT utterance is likely to have on the TLT addressees. As stated above with regard to the primacy of the textual pragmatic dimension, a translated text is said to be equivalent to the original basically if the SLT author's intention is maintained in the translating process and reproduced and perceived as such by the TLT readers. Thus the degree of faithfulness to the original, pragmatically speaking, will increase as the number of cases of downgrading or upgrading decreases or, ideally, approaches zero.

The followings are some of the examples of discrepancy between SLT and TLT at the pragmatic level:

Upgrading

ham to jan raahe the ye ek din hoga.. Angrez sarkar bahdur ko nikalne ke liye Gandhi ji ne chote chote logon ko itna age barha diya to ab to wo sale sar par charh kar nachenge patwari ji ne gamcha se mathe ka pasina ponchte hue kaha.

"I knew this would happen. In order to get rid of the English sarkar, Gandhiji has encouraged these low-caste people. Now those fellows are going to dance on our heads."

Patwariji spoke, wiping the sweat from his forehead with a large, red, checked handkerchief

The translated passage is only an approximation of the original scene, allowing upgrading of the referent. The translator has made alteration in the image by using

"Those fellows" for "wo Sale", which is much more polite and acceptable in comparison of "wo sale"

Nevertheless the example below provide an example of downgrading.

kamre ki fiza bari maghmum thi. ghari ki tik tik udasi ka khamosh élan kar rahi thi sanson ki zero bam par soch o fikr ki badal chai hue the pas main baten bhi ho rahi thin lekin jumlon ki darmiyan jo fasle paida ho rahe the who bare gahre aur tarik the in faslon ki darmyan kisi ki munh se jo kuch bhi nikalta who dur tarik bhigi hui rat main waqt ka élan karte hue gajar ki waz ki tarah kisi jagte hue zahan par parta.

Kya khyal hai apa tumhara

main kya bata sakti hun ye is bat ki sakht mukhalif hain

The atmosphere in the room was oppressive and the ticking of the clock was like a mute declaration of gloom. There was so much tension it was difficult to breathe. Although they were conversing, every sentence uttered created dark and unfathomable distances. Whatever was said between pauses had the effect of a gong, announcing the hour on a dark wet night to a sleepless restless mind.

"Apa, what do you think. ..?"

The Urdu reader moves within the same cultural frame work as the author. So the modes of address trigger similar connotation and association. As part of the source language culture competence the translator should be able to deduce most cultural association implied by the author. Still the modes of address used in translated text called up elements of meaning different from the ones activated in source language text. The communicative relevance of "ye" in Urdu is totally different from English "he" and therefore use of "he" for "ye" is an example of downgrading.

Semantic dimension

The most frequent problems encountered during the study appear in this dimension. They correspond to omissions, additions, complete change of meaning, semantic calque, change of focalization, and change of connector. The most frequent case reported in this dimension was complete change of cultural meaning of the original. It occurred because Mehr often had problems finding out the appropriate English equivalent. Let us see some examples. To some extent, sometimes Mehr opts for substituting one item for another, trying to smooth the idea conveyed by the Abdus Samad, but the result does not always succeed, since there is a change in the lexical meaning. For example let's scan the use of "pretending" in the translated text. According to *Cambridge Dictionary of English*, the word "pretending" means to believe as if something is true when you know it is not " Hence, when the translator uses *pretending for "taslim"* in the sentence "*Alia khatun ne Afaque ko goya bara taslim kar ki us se jirah ki*" she may be trying to convey that there is something true, although little. Moreover, still in regard to the equivalence at word level, other example resembles to deceive what the ST meant to convey. Thus, *"sala"*, in the ST becomes "fellow" s in the TT. For me, the translation failed in choosing correct cultural terms. It would be more adequate to use "sala", because it sounds more natural. I suppose this is the best equivalent in English translation. Taking into consideration that in every language there are some borrowings that enter and become part of the lexicon of that language, in the TT we

have the well-established borrowing *pajama,* that is now part of the TL lexicon

Change of cultural meaning

Ammi, I won't go to school," five year- old Afaque came out with his verdict.

"What's this? Why won't you go to school?"

"Just like that." Afaque replied carelessly.

'Well my son, I want to know why you won't go to school. Aalhya Khatun argud with Afaque, pretending to treat him like an adult.

"It's a horrible school."

"Don't talk like this, my son. Your school is very nice."

"You don t know, It is a horrible school, all the boys are dirty, the teachers, are dirty, the classroom is dirty, books..." dirty

Stop this ."You re being very naughty. Why do you call it dirty tell me.

How can I te11you Ammi, you won't believe it's a dirty school.

Afaque began to cry. Soon he was sobbing. Aliya pulled him to her lap and consoled him. After a while Afaque melted in the warmth of his mother's lap. When his sobs ceased his mother gave him sweets and fruit and diverted his thoughts to fun and games. When Afaque calmed down, she asked him

lovingly, Now tell me, my sweet, what is it, why is school so dirty?"

'Ammi, the boys tease me. They call me miyan. Everyone calls me 'miyan'."

"What's there to be upset about? Muslims are often addressed as 'miyan'. They are not teasing you. If someone refers to me as 'miyan', so what? It will make me happy':'

"No Ammi, it's not just that. The other day they unzipped my pants and began to make fun of me."

Aliya was stupefied. "Didn't you complain to the teacher.

"The teacher laughed, and so did the headmaster. They

didn't punish anyone." Afaque began to cry again. Aliya was at a loss for words. She comforted Afaque and asked as gently as possible, ,. ,

"Son aren't there any other Muslims? I mean miyan boys in your school?"

"I don't know. I am the only 'miyan' in my class. AmmI, I won't go to school."

"If you won't go to school, then how will you learn or read all these lovely books? And if you can't read, how will you become a zamindar?" Aliya tried to pacify the child.

"No, I won't go, I don't want to be a zamindar. Why has Abbu put me in this school? I will never, never go to this school

Ammi main School nahin jaunga

en ye kya bat hui tum school kyun nahin jaoge

bas yun hi Afaque ne bahut la parwahi se jawab diya

Akhir main bhi to sunun tum school kyun nahin jaoge? Alia khatun ne Afaque ko goya bara taslim kar ki us se jirah ki

wo bahut ganda school hai

yun nahin bolte bete who bahut accha scool hai

Ap ko kya pata Who bahut ganda school hai us ki sab larke gande teacher gande class ganda kitaben

bas bas ab band karo tum bahut badmash ho gaye ho akhir who kis tarh ganda school hai Akhir main bhi to janun

ab main ap ko kya bataun ammi ap manti hi nahin wo bahut ganda school hai Afaque rane laga us ki hichkiyan bandh gayin

Aliay khatun ne use god main utha liya aur cumkarne lagin muhabbat ki garmi pa kar Afaque kuch pighla hichkiyan band huin to Aliya khatun ne use mithaiyan din aur phal diye

aur phir khl kud ki bat nikal kar us ka dimagh susri taraf mor diya Afaque jab puri tarah apnea p main a gaya to unhon ne us se bare pyar se pucha ab bato mujhe bat kya hai who school tumhen kyun ganda lagta hai

Ammi janti hain whan ki larke mujhe miyan miyan kahte hain sab mujhe miyan miyan kah kat cirate hain.

to is main chirne ki kya bat hai miyan musalman ko kahte hain who sab tum ko chirate nahin hain agar kisi ne miyan kah diya to kya hua ham to bhai bahut khush honge nahin ammi who sirf miyan nahin kahte unhon ne mera pant khol diya aur katwa katwa kah kar sab hansne lage

Aliya khatun to sannate main agayin.

The sense of Urdu word "Badmash" in the original text is better conveyed by English word "impish" or "badly behaved". Naughty does not convey the sense of disobedience that is sought to be conveyed in the source language text. A little later, in the narrative we find the Urdu expression katwa is omitted in the translation. There is no mention of "Kata" (referring to act of circumcise) a derogatory expression generally used to tease Muslims in the translated text. By completely omitting this expression in translation an important aspect of Muslim identity and the tension between the two communities has been suppressed by the translator. Without any reference to its existence or any of its details, it has been completely omitted from the translated text. The expression contains vital information on various modes of societal tension and therefore even in restricted translation omissions on such scale is not justifiable. Since the original novel by Abdus Samad seeks to discuss the societal

tension, the effect of such omission has to be examined.

Translation is not just a matter of decoding certain linguistic forms into meaning and encoding this into new forms. Translation goes beyond that. It is a complex mental process and involves a wide spectrum of decisions the translator has to make in order to achieve retextualisation for an ideal reader.

Syntactic Dimension

Concerning the grammatical equivalence, it may be said that in the ST, most verbs are in past tense form, while in the TT the same verbs are in the present tense form.

1. tum bahut badmash ho gaye ho
You are being very naughty

In some instances, the use of present tense seems inappropriate, but in others it seems adequate, since the text refers to results of a study in which they talk about actions and situations which happen repeatedly. Also, by applying the present tense in the TT, the translator is trying to bring the reader closer to the content. Thus, we may be talking about an imaginary present time, in which the use of a fictional present appears to put the reader in the place of someone actually attending the events. In the ST, we may perceive that the marked term is the continuous, referring to the progress of the event. However, in the TT, the simple form is neutral. In relation to the progressive aspect was receiving, one could add that it lacks certainty with regard to the completeness of the event.

5. Conclusion

By browsing the whole text, it is clear that in most sections of the study, the Urdu text was longer than the English text. This led me to wonder if this is because Urdu words are longer or because, in Urdu, we tend to use more words to explain one thing.

All in all, after analyzing the TT, I realized that the translator tried to follow as much as possible the ST, in form and content. It is important to find the closest equivalence, in order to transmit correct and complete information. So as to speak, it did not seem to interfere in the reader's comprehension of the text, maybe because the target audience does not care much about the natural flow of information. The new text should be read naturally, as if it were the original version, with no influence of the ST. Nevertheless, in the TT, there are parts in which we lose information, whereas in others we gain information.

As a whole, translation is an art that requires a great deal of effort on the translator's part in trying to adapt the source text to the culture and linguistic aspects of the TT being produced. And, even after having "finished" the translation, it is always open to improvement.

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Use Of Language In Science Education - A Case Study Of Malayalam *

V. Saratchandran Nair

Abstract

Language use in education has been an issue in a multilingual set up dominated by a colonial language, such as English which has become an over pervading effect because of its global stature vis-à-vis regional language/vernacular. Science education at the school level and at the higher education are not in contiguous relationship that the students switching over from the secondary level to higher secondary level faces umpteen issues that there are many drop outs and become recluse to their studies or have to deviate from their chosen path and one of the impediments is language issues, particularly switching from regional language medium to English language medium. The paper examines such issues based on an empirical study conducted by the author and the results are discussed.

Use of language in Science and Technological Studies has posed serious problems with regard to imparting knowledge, particularly the use of vernacular/regional Languages as opposed to the use of English in Science or technical education. It has been very often seen that the greatest impediment of regional languages is in the case of Science education that the students prefer to use English in Science education rather than the regional language. A student who had studied up to high school in Malayalam medium finds it very difficult to cope up with the Science education at intermediate/plus two stage and further on, compared to an English medium student. Owing to this many students drop out of education or become recluse with their studies. The question posed in this paper is that have these issues been addressed properly by administrators, planners, educationists, linguists, etc. It is also observed that the scientific terms used in the lower classes are not standardized, the concepts are not made clear and science education in regional languages takes

a back seat and the use of English is predominant and preferred. In order to investigate this problem an empirical study was undertaken in Kerala, particularly eliciting information from students, teachers, and educationists. The results of which are reported.

1. Science and Technological advancement of any country is an indicator of its socio - economic advancement. To an extent we could say that the socioeconomic control rests on this edifice and language plays a vital role in imparting knowledge. In the world of knowledge societies, information is power and power determines every walks of life. Currently, India is in the threshold of this situation. In this context, we should ask the question as to the role played by the Indian languages as opposed to the hegemony of English. Mahatma Gandhi was prepared to accept chaos in education and thinking in the complete switch over from English to the Indian languages as he believed that it would ultimately lead to creativity and originality in thought. It is true that acceptance of English was an historical coincidence; we have come to a stage that we can neither forsake it nor accept it completely at the cost of our Indian languages. The reality is that it is making inroads in to the daily polity that our children are bereft of thinking in the vernacular languages/regional languages and there seems to be erosion in the regional languages leading to cultural erosion. The present paper shall examine the issue of education of science in regional language, taking a case study of Malayalam, a language of the Dravidian family.

2. **Scope of the Paper**

    It is seen that science education in Malayalam commences from early stage of class I and continues up to the stage of class X. In class I itself the concepts of environment, hygiene, better living are indoctrinated mostly through oral medium and the teaching of the written text commences from class IV and serious attention is given to science from Class IV onwards up to class X. At the stage of higher secondary level, there is a sudden switch over from Malayalam

medium to English medium in Science education. Even though theoretically students can appear for subjects like Physics, Chemistry, Mathematics, zoology and Botany in Malayalam medium, there is no student, who opts to .write in Malayalam. There is no college which offers to teach the above subjects in Malayalam. In order to cope up with the difficulties the students face from Malayalam medium to English medium at the plus two level, now there are guide books which translates verbatim the English text books. It is in fact like teaching English literature through Malayalam or teaching English literature through Kannada. This fallacy occurs owing to our ill planning of science education in regional languages. There seems to be a large number of drop outs at this stage that English language becomes a hindrance to the career of many an youngster, who, otherwise would have been highly potential.

3. **Sample**

In order to examine this issue a sample survey was conducted among 30, plus two students at Trivandrum. All of them studied up to Xth Std. in Malayalam medium. The present study was only a pilot study and did not examine several variables. However factors such as rural vs urban and income of the parents were taken in to consideration as variables. The urban students constituted 66.66% and rural group was 33.33. income was grouped as above Rs.5000 as high, Rs.1000- as middle and below Rs. 1000/- as low income group.

4. **Analysis**

To a question as to whether they have faced difficulty while learning Science through Malayalam, 50% answered affirmatively and 50% negatively. Those who have answered affirmatively had reasons to state such as when they were studying science at the school level many words were in English only and to understand the meaning of such words were difficult. Some words were translated in to Malayalam however many words were transliterated in Malayalam script. On examining the IXth Std, Physics text book it is seen that many words are written in Malayalam and the English renderings

are provided in brackets. For example /aakkam/ (Momentum), /pRaveegam/ (velocity). /piNDam/ 'Mass" etc. If one examines the chemistry text book of Std IX, it is seen that many scientific words of chemistry are not translated in to Malayalam but are transliterated in to Malayalam. In Physics text book (ibid;7) mass is translated as /piNDam/ where as in Chemistry text book the English word is written in Malayalam script (13). There seems to be incompatibility across the disciplines for the same standard/class with regard to use of technical words in Malayalam and no strict guidelines are followed.

To a direct question as to whether the students faced difficulty while switching over from Malayalam to English medium at plus two level, 86% felt they found it difficult and the only fact is that the degree varied. Some have expressed, for many months, they did not understand anything what was taught and have stated that there were lot of spelling mistakes. One student has stated that he could not understand the meaning of English words and some words such as /saantrata/ 'density', /aaveegaM/' 'impulse' have created confusion. At the school level he has studied /pRaveegam/ as velocity /tvaraNam/ as acceleration. He has stated that clear cut distinction was not made at the school level and has created confusion. Similarily in Chemistry the words like 'catalyst' /utpreerakaM/ etc.. and in Physics 'inertia' /jaDatvaM/have compounded his confusion.

Regarding the choice of Medium of education at the plus two level a question was sought, as to whether they prefer English or Malayalam.

Preference for medium of Instruction at plus two level

English	Malayalam	Not stated
80%	16.6%	3.3%

The reasons for choosing English were given as (i) language of wider communication (ii) could acquire greater knowledge (iii) knowing better English is essential (iv) further examinations are conducted in English (v) for continuing higher education and easy for higher education. The students 2 hailing from lower income prefers learning in Malayalam is easy and (ii) considers Malayalam is the mother tongue ,so there is a need for providing materials in Malayalam .

5. Discussion

From the above analysis it is seen that there is no clear cut language policy while switching over from Malayalam medium to English medium at the plus two level catering to the needs of the students. It should have been a smooth switch over from Malayalam to English without being detrimental to their career. Plus two stage is a level at which too much of material is crammed together and there is substantial difference between the inputs at secondary level and higher secondary level. There seems to be no one to one correspondence between terms used in Physics and Chemistry text books and once again the language policy adopted by the education department of Kerala Govt. is questionable. In Physics text books in Malayalam English translations are provided in brackets, where as in Chemistry textbooks, the transliteration of English words in Malayalam is provided. It is seen that Malayalam language occupies a subordinate position and the hegemony of English is predominant.

In order to foster the development of Malayalam language in science education there were efforts made by Scholars and politicians in the sixties and seventies. The scholars such as Sri P.T. Bhaskara Panicker, Prof. N.Y. Krishna Variar, Shri Achyuta Menon, the former Chief Minister of Kerala and Shri E.M. Sankaranan Nambudiripad, the veteran communist leader and the former Chief Minister were in the fore front and the book by Sri. E.M.S. 'nammute bhaasha' is worth remembering. Prof. Krishna Variar took efforts in the establishment of the State Institute of Languages (bhaasha institute), the primary

objective of which was to impart science education in Malayalam at the higher secondary and graduate level. Journals or magazines dealing with science or scientific literature were developed. The children's magazine 'uRika' and the journal published by State Institute of Languages, 'vijnaanakairali' are popular. Establishment of 'SaastRa saahitya parish at, an organization for literary movement in science has done yeoman service in spreading science through Malayalam. It has developed radical thinking and has created scientific awareness. All these efforts have not created an atmosphere conducive to science education in Malayalam, which was one of the desired goals. Teaching science in Malayalam at higher levels was envisaged, but was never done to its fullest extent.

However social science subjects are taught at higher levels in Mal ay al am. If one sees the development of science and Technology, be it in the field of bio-technology, information technology or space science it has immense potential of growth and developed nations have acquired knowledge and have used the benefits of science and technology to manipulate and exploit the development of third world countries. In this context Chomsky (1973 b: 77) states that "it seems reasonable to expect that control over Science and Technology will be essential for ruling groups in the advanced societies both for internal repression and imperial domination". The language of wider communication, English, plays a decisive role undermining the interests of vernacular languages and cultures.

Note

1. Among 30 students, only 16 students have stated their parent's mcome, so this variable could not be further explored. In an earlier study of the Migrant Malayalees in Mysore (Nair, V. Saratchandran, 1993) it was seen that the higher income group shows a preference for education in English than for their mother tongue. Lower income group prefers to study in mother tongue. In this study also it is seen that lower income groups prefers to study in Malayalam.

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Translation of Literary Texts: Categories for Text Analysis from Indian Traditions

Sushant Kumar Mishra

Abstract:

The article deals with the basic problems of translation and surveys the basic theoretical issues in comprehension of source language text and communication in target language text. While briefly explaining the ideas of some eminent thinkers on translation, this article gives an idea how to use the categories of these thinkers for understanding text(s) for translation. These categories have been drawn from various western and Sanskrit theories on explaining the meaning contained in the language of a literary text. A general understanding of these categories, which have been briefly explained with examples, help us in training ourselves in the translation aspects while developing a proper theoretical understanding also of textual analysis for translation purposes. A work out on the text with these categories and with these theoretical understandings help us in training translators for literary translation.

There are two categories of problems in translation:

    1. Problems of comprehension and understanding

    2. Problems of communication or expression.

    The denotation & connotation of any Source Language (SL) text should be fully understood by the translator to be able to transfer the thought structure in Target Language (TL). Translation process can be divided into the following stages:

    a) Perception of the SL text (superficial awareness of the original)

b) Processing the result- e.g. identification of unfamiliar words, work with bilingual and monolingual explanatory dictionaries, grammatical structures, etc.)

c) Creation of TL material or construction of the semantic and connotative analog in the native language (Serghei G. Nikolayev 2000)

We can say that translation is an activity that aims at conveying the meaning or meanings of the SL text. "During recent years there has been a shift of emphasis from referential or dictionary meaning to contextual and pragmatic meaning. And the meaning of a given word or a set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance or text where that word or phrase occurs." (Zaky 2000).

In translation, translation of idea is more important than lexical equivalence. A translator should translate the communicative function of the SL text, rather its signification. He, therefore, should look for a TL structure that has an equivalent communicative function, regardless of its formal resemblance to the original utterance and its structure.

J. C. Catford defines translation as, "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)" (Catford 1974: 20). He uses terms as Full Translation where the entire text is submitted to the translation process, i.e., every part of the Source Language text is replaced by Target Language text material. In Partial translation, some part or parts of the SL text are left untranslated or are incorporated in the TL text because of untranslatibility or lack of equivalent expression. In some cases it is done to retain the local colour in the translated text. In such cases footnotes are given to explain the meaning to the TL reader. In Free Translation the idea is translated ignoring the textual equivalence.

Roman Jakobson, a Russian Formalist Thinker said, "The meaning of any linguistic sign in its translation into some further, alternative sign, especially a sign" in which it is more fully developed, "as Pierce, the deepest inquirer into the essence of signs, insistently stated" (Jakobson 1966: 232-33). There are three ways of doing it:

a. Intralingual translation or rewording is an interpretation of verbal signs by means of signs of the same language. e.g. Bachelor may be converted into a more explicit designation "unmarried man".

b. Interlingual or translation proper is an interpretation of verbal signs by means of some other language. On the level of interlingual translation, there is ordinarily no equivalence between code-units, while message may serve as adequate interpretations of foreign code-units or messages. e.g. The English word 'cheese' cannot be completely identified with its Hindi counterpart *'chena'* or *'panir'*.

c. Intersemiotic Translation or transmutation is an interpretation of verbal signs by means of signs of non verbal sign systems.

e.g.

> ***usne sar hilaya|***   ***(Hindi)***
>
> He nodded (his head)   (English)
>
> He shook his head   (English)

The latter two translations are not equivalent expressions of the former in Hindi.

To find out equivalent expression is cardinal problem of translation studies. Translation from one language into another

language substitutes message in one language not for separate code units but for entire message in some other language. Such as translation is 'reported speech': the translator records and transmits a message received from another source. Thus, "translation involves two equivalent messages in two different codes." (Jakobson 1966: 233).

A translator should have thorough knowledge of the TL and he should use his common sense when he comes across as ambiguous in the text. Certain freedom is to be taken with text to overcome these situations. The translated work should signify the same thing as the original text. Jakobson says that languages differ from each translation equivalent. For this he says, "whenever there is deficiency, terminology may be qualified and amplified by loan words or loan translation, neologisms or semantic shifts, and finally, by circumlocutions" (Jakobson, 1966:234). Jakobson emphasizes the role of translator as the person who decides how to carry out the translation by making appropriate choices to overcome the difficulties raised due to cultural or grammatical difference between Source Language Text (SLT) and Target Language Text (TLT).

Eugene A. Nida talks about Formal and Dynamic equivalence. By formal equivalence he means that the attention is focused on the message in both form and content. In formal equivalence closest equivalent of SL word or phrase is given in TL text. But formal equivalence might not be carried out always. In that dynamic equivalence is used. In Dynamic equivalence a translator translates the meaning of original in such a way that the TL text will have the same impact in TL audience/ readers as the original text had on the SL audience or readers. Nida emphasizes on dynamic equivalence for correct communication of information as in the SLT. Nida is much more interested in the meassage if the text i.e., in its semantic quality. For him it is essential that the message of the SL remains clear in the TL text. He explains four principles of translation:-

1. Language consists of a systematically organized set of oral-aural. This feature emphasizes on the speaker-listener system of the language. He also says that written form of any language is "a 'dependent symbolic system' and only imperfectly reflects the 'spoken-heard' form of language" (Nida, 1966:13). e.g.

a.   Use of capital and small letters at the starting of a word can make a difference in the meaning of the word. e.g., God and god.

b.   English language has both the capital and small letters but Indian languages do not have small and capital letters. Hence translation of God and god often becomes a problem to be resolved, often unsatisfactorily, in the context.

c.   Some languages are written from right to left (English, Hindi, etc.), some are written from left to right (Urdu, Persian, etc) whereas some languages are written booth ways, i.e, first line from right to left and second line is written from left to right (some dialects of Greek Language).

2. Associations between symbols and referents are essentially arbitrary e.g., we use *'khat khat'* in place of 'Knock-knock'. Though both mean knocking on the door but the former one lacks softness and rhythm. Incase of *'phir-phir'* or *'bak-bak'* the visual/aural impact may be lost in translation.

3. The segmentation of experience by speech symbols is essentially arbitrary e.g., No two languages experience is similar because of cultural differences.

'Sar pīt lena|'   *(correct in Hindi)*

He beat his head.   (not applicable in English language)

'Tulsi jaisa pavitra|'   *(Hindi)*

As pious as basal plant.   (English)

In the translation of the above sentence from Hindi to English the essence is lost as the TL reader may not understand the association of 'pious' and 'basal plant' unless he is aware of its significance in culture associated with the Hindi language.

4. No two languages exhibit identical systems of organizing symbols into meaningful expressions. Nida says, "In all grammatical features, that is, order of words, types of dependencies, markers of such dependency relationships, and so on, each language exhibits a distinctive system" (Nida, 1966:13).

e.g., Truly I love you. (somebody truly in love)

Truly, truly I love you. (Emphasizing)

In some language in Philippines 'truly-truly' means 'Perhaps'. So in the latter sentence the meaning changes in literal translation.

'Panhuchate-panhuchate der ho gayi' - translation of this sentence in English poses problem as there is no equivalent grammatical structure with reduplication in English for this kind of sentence.

It means that there is s problem of translatability. All types of translation involve:

a) Loss of information

b) Addition of information

c) Skewing of information

While translating a translator might face linguistic untranslatability (due to polysemy and oligosemy), cultural untranslatibility or Aesthetic untranslatibility. In such cases one has

to keep in mind the Ethno linguistic Design of communication to understand the manner in which problems regarding translation occur. To construct an ethno linguistic design of communication we need simple components of the communication process (speaker, message & receptor) and relate these to the entire communicative context.
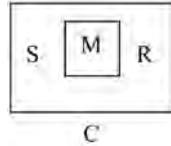
S = speaker as source & encoder

M = message as expressed in accordance with the particular structure (Inner square) of the language. The message can be anything from a single word to an entire utterance/text.

R = Receptor (including decoder and receiver)

And outer square designated by 'C' represents cultural context as a whole, of which the message (as a part of language) is itself a part and model. It is impossible to deal with (the text of) any language as a linguistic signal without recognizing immediately its essential relationship to the cultural context as a whole.

Words and expressions like temple prostitutes (Devdasis), *Jutha, 'Choti si kishori naach rahi mere aangan me'* as a religious song are Hindu culture specific. Unless the TL reader is aware of the Hindu culture and society, it will be difficult for him to understand the message effectively. For same 'M', 'S' and 'R' differ in their cultural context as they are different individuals with different background. Each R interprets M on the basis of his language experience and understanding of each R is different. Therefore there is no absolute equivalence between S and R and R1 and R2 about the context of M.
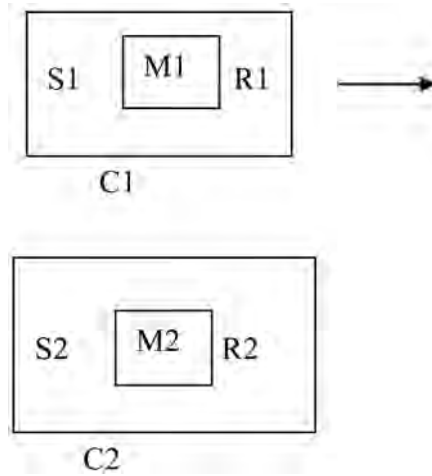
C1& C2: Cultural contexts of two different communities.

S1& S2: Speakers as source and encoder. S2 here becomes receiver also as R1 in the context of translation. The translation received the message as R1 and then transmits the message as S2.

M1 & M2: Message as expressed in accordance with the particular structure of language and culture.

R1 & R2: Receptors (including decoder and receiver). In the above structures R1 who is receptor becomes speaker/sender as S2.

However when R1 is translated it becomes R2 in the translated text. The differences arise in M1 and M2 due to their relativity to & relationship with the respective C1 and C2. Difference in factors between C1 and C2 will decide the communication between S1 and R2 and that will also decide the relationship between M1 and M2. R1 and S2 are both translators and S1 and R2 shares a very distant relationship. In translation S1 is being reported to R2 by the mediation of R1/S2. Therefore, we have two ethno linguistic communities involved which are different and change in information while translation is obvious.

With the developments in the field of translation studies, transformational grammar, linguistics, semantics, information theory, anthropology, semiotics, psychology and discourse analysis etc., a new kind of approach has emerged. It is known as Sociosemiotic Approach. It is one of the best and most comprehensive one to study translation of fiction. Literary stylistics and linguistic approaches have many drawbacks when it comes to translation of the style, idea and nature of the SL text.

According to Yongfa Hu, Translation of fiction is much more complicated than the translation of other genres, as it deals not only with bilingual but also bi-cultural and bi-social transference, including the entire complex of emotions, associations, and ideas, which intricately relate different nations' language to their lifestyles and traditions" (Yongfa Hu, The Sociosemiotic Approach & Translation of Fiction,2000).

Translation of fiction also involves the exchange of the social and language experience of individuals in the fictional world with readers in another culture. "Both the social factor and the authorial factor are emphasized in the process of fiction translation" (Yongfa, Hu, The Sociosemiotic Approach & Translation of Fiction,2000). Therefore, reproduction of style both of the text and author is considered the focal point in the translation of the fiction.

According to the Sociosemiotic Approach, "the text is a semantic unit with meaning and function. It is a product in the sense that it is an output, something that can be represented in systematic terms. It is also a process in the sense of ongoing semantic choices, a movement through the network of potential choices, each set of choices constituting the environment for a further set" (Yongfa, Hu, The Sociosemiotic Approach & Translation of Fiction,2000). The Sociosemiotic Approach says that there are three types of meaning of verbal signs:

a) Designative meaning (relationship between verbal signs and

the referent)

b) Linguistic Meaning (relationship between signs)

c) Pragmatic Meaning (relationship between verbal signs and interpretants)

Sociosemiotic Approach helps in maintaining the style and essence of the SL text as well as in organizing the discourse. To sum up translation of fiction depends on various factors which includes aesthetic conventions, historical and cultural circumstances, among which the reproduction of styled and the meaning inherent in the SLT is of prime importance. The Sociosemiotic Approach takes into consideration all this.

Some of the concepts which help a translator to linguistically analyse the requirements of SL and TL effectively are as follows:

1. **TRANSGRAMMING:** Transgramming is defined as 'transferring grammar of one language into another'.

a.) In Telugu language, in kinship term in a Noun Phrase the possessive form will always be plural. So it will be always 'our mother' instead of 'my mother'.

b.) *Yeh   mera   prem   patra-* Hindi (This sentences is correct)

   ↓   ↓   ↓   ↓   Translation

  This   my   love   letter- English (Unacceptable in English)

Word to word translation makes the latter sentence incorrect in usage as in English language a, an, the, my, you, this, that, those are paradigmatically related. So they cannot co-occur.

2. **TRANSMEANING:** The recreation of the content of one language into content of another language is known as transmeaning. The Hindi word *'pakaranaa'* has three possible translations - catch, hold, catch hold of. For a non Hindi speaker it will be difficult to understand and use the appropriate word as required by the context.

3. **TRANSCREATION:** It is more or less external version of transmeaning. In transcreation those words are chosen which fit the context properly. It also means making one's own theological choice while translation. e.g. In Telugu the word Brahmin means one who aspires for Brahmajnana and the word may have nothing to do with cast system denotation. So instead of Brahmin the word 'gyani' for 'pundit' is preferred to fit the translated context.

Transcreation is also used in case of cultural and historical problems posed by the SL text while transmeaning. e.g. In Kannada language and society the concept of Draupdi having five husbands is unacceptable. So the translator has to make his own theological choice to make the text socially acceptable. This was done in some translations of the original Mahabharata into the modern Kannada language.

4. **FULL TRANSLATION:** J.C. Catford defines this concept as, "In case of full translation the entire text is submitted to the translation process: that is, every part if the SL text is replaced by TL text material" (catford, 1974:21).

5. **PARTIAL TRANSLATION:** Some part or parts of the SL text are left untranslated. They are simply transferred to and incorporated in the TL text. In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text (Catford, 1974:21).

6. **TOTAL TRANSLATION:** Replacement of SL grammar and lexis by equivalent grammar and lexis with consequential

replacement if SL phonology/ graphology by (Non-equivalent) TL phonology/ graphology (Catford, 1974:22).

7. **RESTRICTED TRANSLATION:** "Replacement of SL textual material by equivalent TL textual material at only one level i.e. translation performed only at the phonological or at the graphological level, or at any one of the two levels of grammar and lexis" (Catford, 1974:22).

8. **TRANSLITERATION:** It is a complex process involving phonological translation with the addition of phonology-graphology correlation at both ends of the process, i.e. SL & TL. In transliteration, SL graphological units are first replaced by corresponding SL phonological units: these SL phonological units are translated into equivalent TL phonological units: finally the TL phonological units are replaced by corresponding TL graphological units (Catford, 1974:66).

9. **FREE TRANSLATION:** "A free translation is always unbounded…" (Catford, 1974:25). Free translation may or may not have syntactic equivalence with the SL. The stress here is on the meaning to be conveyed and not on equivalence of SL text and TL material at lexical level.

> e.g.   It's raining cats and dogs.   (English)
>   ***Bahut tez barish ho rahi hai|***   *(Hindi)*

10. **LITERAL TRANSLATION:** Literal translation lies between free and word-for-word translation. It may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures etc.): this may make it a group by group or clause-to-clause translation (Catford, 1974:25).

11. **BORROWING:** When a word or phrase is taken from one language and used in another language, this process is known as

borrowing. In case the borrowed word or phrase is difficult then it can be explained with the help of footnotes.

> e.g. ***tum free lectures me aa jaana| thanks sir!***

12. **CALQUE:** David Crystal defines Calque as a type of borrowing where the morphemic constituents of borrowed word or phrase are translated item by item into equivalent morphemes in the new language.

e.g. Weekend- ***saptaaha- anta (saptahaant)***
      Rain forest- ***varshaa- van***

13. **TRANSPOSITION:** Transposition is defined as, "Interchanging the Grammatical categories without changing the meaning of the text". This can be used both in Interlingual and Intralingual translation.

e.g. a) He crossed the river.
        (verb)

Vah nadi ke paar chala gaya|

        (noun & verb)

        In the first sentence 'crossed' is a verb but in the translated sentence paar is a noun and 'chala gaya' is a verb. The grammatical categories have changed in the latter one.

b) He announced that he will come back.

                    Verb

He announced his return.

                    Noun

In these two sentences 'come back' and 'return' refer to the same meaning. But the former one is a verb and the latter one is a noun.

14. **MODULATION:-** It is a variation in the message obtained by changing the point of view in the text. e.g. When we express a negative sentence of SLT by a positive sentence in TLT.

Yah batana itna asan nahi hai.

It is easy to say…(and negative comes later in the sentence) but not easy to understand…..

In this first sentence ***'nahi'*** denotes negativity but the translated sentence has no negative complete negation. The word 'not' comes with 'easy' which is not a complete negation in the context.

15. **EQUIVALENCE:-** A relationship of equality of power between grammars. Grammars which generate the same set of sentences are said to be 'equivalent' or 'weakly equivalent'. Grammars which generate the same set of phrase – markers are 'strongly equivalent' , i.e. they generate not only the same but assign the structural descriptions to each. Grammars which display differences in labeling or bracketing of structures, or which generate different sets of sentences, are said to be 'non- equivalent'. The term is also used in other syntactic and semantic contexts. E.g. 'Distributional equivalence' (between units with same distribution), 'semantic equivalence (i.e. synonymy)." (Crystal, 1974: 44). We understand 'equivalence' as 'creating similar expression and meaning' between the SL text and the TL text.

16. **ADAPTATION:** Modification of an idea in adjustment to the cultural surroundings is known as adaptation. Adaptation is done when the idea is absent in SL text, it is then presented differently in the TL material. E.g. The movie Rudali in which the text of Mahashweta Devi has been adapted from Bangla culture to Rajasthani culture and

background.

17. **ACTUALIZER:** Whenever the fixed expressions are translated by their explanation in the context.

> e.g. 'For Sale' – This car is for sale.

> 'To Let' – ***B/147 kiraaye par/ ke liye uplabdh hai***

18. **AMBIVALENCE:** Uncertainty caused by inability to make a choice as words have different meanings. e.g.

Kal ⟶ Yesterday

Tomorrow

19. **AMPLIFICATION:** Use of words more than the author has used to explain the SL text.

20. **ANIMISM:** Tendency to make a thing alive.

21. **SYNATGMATIC ASSOCIATION:** An effort by translator to keep the   words of a sentence in TL text close to each other in the same way as they occur in the SLT. e.g.

Maine usase kaha

> I talked to him./I told him…

12. **DILUTION:** Expression of an idea in many words. It is a kind of circumlocution where the text is diluted.e.g. ***Jutha*** – there is no equivalent of in English language for this word. So we have to explain it in text and that 'dilutes' the TLT.

13. **CONCENTRATION:** Expression of an idea in fewer words as compared to the original text. It is opposite of 'Dilution'.

14. **OBLIQUENESS:** When the idea of the SL text is indirectly

expressed in TL text.

15. **GENERALIZATION/ PARTICULARIZATION:** When we translate a particular term (with concrete referent) by a general term (which is abstract). Generalization is opposite of particularization.

> e.g.   a) ***usne bahut kuch padha hae***
>
> He has read many books.
>
> b) ***usne chabbiso kitaben padhi hain***

There is no equivalent for the expression ***'chabbisso'*** in the TL (English) but this sentence can also be translated by 'He has read many books'.

16. **GRAMMATICALIZATION:** When the referent lexical items in SLT are replaced by the grammatical terms in the TLT. It is a case of grammaticalization.

> e.g.   ***vah bus ki chat per baith ker aaya***
>
> He came sitting on the top of the bus.

17. **EXPLICITNESS:** When the meaning is fully and clearly expressed and can be understood clearly.

18. **IMPLICITNESS:** When the meaning is implied, rather than expressed in SLT. The listener/ reader has to deduce or infer the intended meaning from the source.

19. **AMBIGUITIES (SEMANTIC & SYNTATIC):** In some cases there are more than one interpretation of a single sentence e.g. Old men and women. It can mean the both the men and women who are old or only men as old and not the woman.

20. If the ambiguity is in a single word it is called lexical ambiguity and in a sentence or clause it is called structural ambiguity.

21. **NATIVES PREFERENCE:** In some cases two sentences having same meaning are there. The sentence which is structured as closer

to native's preference gets the priority.

22. **MEMORY ASSOCIATION:** When the similarity in two words and mention of one revives the memories of other.

23. **IMAGE EXPRESSIONS:** When any action or behaviour is described which has a certain meaning in the SL, the translator has to replace it by the equivalent imagery or just describe the meaning. e.g. *sir khujalana|* for thinking deeply.

24. **ECONOMY:** When the words used in TL text are less than the words in the SL text to express the same idea.

Now I am going to take the categories for analysis which are taken from the Indian literary and linguistic theories. To understand any text there are three levels at which the language has to be dealt with in order to understand the meaning intended by the author. At this level comes the problem of translation. There are three categories to understand the meaning of a text:

1. ABHIDHA OR VACYA (EXPRESSED MEANING):

Sujit Mukherjee defines it as "a term in poetics representing the function by which a word denotes its primary or conventional sense" (Mukherjee, 1999:1).

Mammata defines Abhidha in 2.7 of Kavyaprakash, "that which denotes the direct conventional meaning is the 'expressive' word." (Ganganath Jha, 1985)

2. LAKSANA (INDICATION):

According to Sujit Mukherjee "Laksana is a Sanskrit term in poetics which denotes a function by which a word expresses a sense other than its primary sense" (Mukherjee, 1999:200).

Mammata defines laksana in karika 2.9 as "when the primary meaning is precluded (by incompatibility), another meaning, in affinity therewith, comes to be implied, either on basis of usage or for a special purpose, this process of imposed implication is called indication, laksana." (Ganganath Jha, 1985).

3. VYANJANA (SUGGESTION):

Vyanjana is defined by Sujit Mukherjee as 'term in poetics for that function by which a word suggests a sense which is other than its primary sense. (Mukherjee, 1999:426).

According to Mammata's concept, vyanjana is that function of word by which some meaning not established by usage is expressed or indicated. On the basis of Bhartarhari's *Vakyapadiya*, Mammata has given fifteen conditions that serve to bring about suggested meaning of a particular word:

a. **SAMYOGA (CONNECTION):** In the expression 'Hari with conch and discuss', the word 'Hari' means Vishnu. The word Hari has many meanings but this particular meaning is understood in connection with conch and discuss (Ganganath Jha, 1985:289).

b. **VIPRAYOGA (DISJUNCTION):** When the meaning is understood on the basis of disjoint connection. e.g. In the expression 'Hari without conch and discuss', the meaning of 'Hari' is understood as Vishnu because of disjunction of conch and discuss.

c. **SAHACARYA (ASSOCIATION):** In the expression Ramlaksamanau i.e. 'Ram and Laksaman', Ram is none other than the son of Dasaratha because of association with Laksamana.

d. **VIRODHITA (ENMITY):** In the expression 'the behaviour of these two combatants is like that of Rama and Arjuna', the meaning of 'Rama' is restricted to 'Parasurama' and that of

'Arjuna' to 'Kritavirya'.

e. ARTHA (PURPOSE): In the expression 'worship sthanu for the purpose of removing the shackles of the world', the meaning if the word 'sthanu' is restricted to Siva.

f. PRAKARANA (CONTEXT): In the expression 'Deva knows everything', the meaning of the word 'Deva' is restricted to 'you'. This is done through context.

g. LINGA (PECULIARITY): In 'Makaradhvaja is angry', the meaning of the word 'Makaradhvaja' is restricted to the love-god as the quality of being angry is applicable only to God and not ocean.

h. SABDASYA ANYASYA SANNIDHIH (PROXIMITY OF ANOTHER WORD): In the expression 'devasya purarateh;, the meaning of the word 'deva' is restricted to Siva because the proximity of the word 'purarati'.

i. SAMARTHYA (CAPACITY): In 'Kokila bird is intoxicated by Madhu', the meaning of the word 'Madhu' is restricted to the 'spring' because only the 'spring' and not 'honey' or 'wine' has the capacity to intoxicate the bird.

j. AUCITI (COMPATIBILITY): In 'Patu vo dayitamukham' i.e. 'confrontation with the beloved's face', the meaning of the word 'patu' (which can mean 'drink' and 'protect' also) is restricted to 'confrontation' as only this meaning is compatible with the 'beloved's face'.

k. DESA (PLACE): In 'paramesvara shines here', the meaning of the word 'paramesvara' is restricted to the 'king' through the reference of the king's capital.

l. KALA (TIME): In 'citrabhanu is shining', the meaning of the

word 'citrabhanu' is 'sun' if the statement is uttered during the day and 'fire' if uttered during the night.

m. VYAKTI (GENDER):- In 'Mitra shines', the word Mitra is used in the neuter gender and hence means 'friend' but if the word is used in masculine gender, it means 'sun'.

n. SVARA (ACCENT): In the expression 'Indrasatru' the meaning of the word depends on accent. It can mean 'whose killer is Indra' when the accent is on the first word 'Indra' and 'the killer of Indra' when the accent is on the second word 'satru'.

o. GESTURE: In the text it is indicated by adayah i.e. 'etc'. It serves to restrict the meaning in such passages as- 'during all these days the breast have reduced to this (marked by gestures) size, her eyes have shrunk to this (marked by gestures), and her condition has become like (marked by gestures).

A few categories of Mimamsa can also help us in analyzing a text for translation. some examples from Mimamsasutra of such categories are as follows (terms defined on the basis of Mimamsasutra, translated by M.L. Sandal):

a) SRUTI: It is a word or collection of words not depending on any other for its meaning. A word has a conventional sense attached to it: it is said to be its primary sense. Primary sense conveyed by a word without the help of any other is Sruti. It is directly heard and as soon as it is heard, a hearer understands its sense.

b) LINGA: It is the suggestive or the secondary sense of a word which can be inferred from another word or collection of words. As for instance *"varhideva sadanandami "* i.e. "I out thee, O grass for the seat of god." Though *varhi* is the generie term meaning grass, yet as the ***mantra*** is used for cutting the Kusa grass, it is used in the specific sense of Kusa grass.

c) VAKYA: When the meaning of a word or a collection of words is clearly gathered from the sentence in which it is used, the principle which governs it is called Vakya. When the meaning of a word or collection of words is gathered from the whole sentence, it is called the principle of Vakya.

d) PRAKARANA: When a sentence is not clear and its meaning cannot be gathered without the context in which it occurs, the construction is governed by the principle of Prakarana.

e) STHANA: It is the location or order of words which help one in the interpretation. As for instance, there are mangoes, guavas, oranges, apples and pears; let John, Thomas, Mathew, Jardine and Lacy take them. According to the principle of *sthana*, the clauses mean that John is to take mangoes, Thomas guavas, Mathew oranges, Jardine apples and Lacy pears.

f) SAMAKHYA: It is a name or denomination. It is a compound word which should be broken up into its component parts and its meaning should be thus ascertained; as for instance, wine-cup (a cup from which one drinks wine) is distinguishable from the milk-cup. Tea-spoon, dessert spoon and table spoon fall under this definition.

These categories from the Indian traditions of studies on interpretation of text can be helpful in analyzing both SLT and TLT for making the translation more effective and powerful in its purpose.

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Rendering Domestic Gloss for Academic Philosophy: Problems and Prospects

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Abstract

Academic Philosophy has become, since the later part of the bygone century the single donor of theories in divergent areas of study, be it social sciences, humanities or languages. It has become the fashion of the day to engage in theory shopping in Philosophy markets where items required for any theoretician is freely made available. But to enable academics to engage in effective theory shopping two things seem required: first global ideas in some sense need to be converted or translated to local requirements and, second, ideally there is a translation available of these theories in the local tongue. Both these requirements are very demanding. Contextualizing Western theories in Keralite living conditions without losing its essence itself is a Himalayan task, which anyhow I do not intend to address in this paper. Rather, I shall concentrate on the second equally challenging task, of providing a base for the translation of the contemporary Western philosophical thinking in Malayalam.

Before I involve myself in the said task, let me clarify two things. Of the two main streams of Western Philosophical thinking, Keralites seem to have some exposure to the Continental thinking, especially early existentialism, Neo Marxianism and so on. Therefore a kind of a glossary has been developed to engage those theories (though they are partial and spurious, to my mind), but no effort has been made to translate the major thought currents of analytic tradition. The obvious reason being that it is logical, argumentative and in some sense formal. The glossary we have in India to engage in logical reasoning is the ancient Nyaya glossary, which in some sense fail to convey the modern ideas of the West. Under these circumstances it becomes inevitable that we the academics working in this discipline make efforts to provide a glossary of analytical Philosohy which would enable contemporary

Malayalam literature to enhance its vistas and empower itself with rigorous logical analysis which in some sense has become foreign to Malayalam literature, probably due to its partial and one sided acknowledgement of continental theories, ignoring the vast areas of analytical philosophy. The paper aims at analyzing the problems involved in translations of philosophical literature in general and analytic philosophy in particular. I shall also surface the main reasons for the negligence of Western analytical thinking by elite intellectuals in Kerala. Following that I shall attempt to provide ananalytical philosophy glossary in Malayalam.

Academic philosophy has become, since the second part of the bygone century, the single donor of theories of divergent areas of studies in the faculties of Social sciences, Humanities and Languages. It has become the fashion of the day to engage in theory shopping in philosophy markets as items required for every thinker of all tastes are freely made available here. But in order to enable the sibling disciplines to purchase theories from philosophy, to empower academics for effective theory shopping, there are two pre requirements: First, the theories available at the global market need to be socially translated to befit the local concerns and issues. Second, they need to be linguistically translated to the domestic language in which the people of the region converse and conceptualize. Needless to say these two are interrelated and are issues addressed together. If there is one thing common to both these requirements it is this that both are highly difficult to accomplish. Contextualizing Western philosophical theories in Keralite cultural and intellectual climate without losing much of their gravity and significance is indeed a herculean task, which anyhow I do not intend to address in this paper. Instead, I shall confine to the latter issue, equally challenging and touch upon the former wherever it gets intertwined with the latter. This is the task of providing a theoretical base for the possible translation of philosophical concepts / theories available at the global market especially that of the harder and more technical philosophy called the Analytic tradition.

Before I engage myself in the above said task, let me bring to the notice of the reader a clear shift that has taken place in the academic/intellectual/cultural horizon of the *Post modern Kerala*. I have consciously used the term *Post modern* here, to bring to the forefront the fact that while the majority of Indian states are yet to be modernized Kerala has stepped in to an era of post modernity. Since the commencement of this new era, Kerala's intellectual elite have shown affinity towards Continental Philosophy, especially to Existentialism, and Neo Marxism. As a result stray attempts were visible to constitute domestic glossary conducive to express ideas of these philosophies. This in turn has caused an unwelcoming result in the region; people who were confined to the regional language for information in Philosophy were left with the feeling that Continental thinking is all philosophy, and were sadly kept away from mainstream thinking in Philosophy, namely the Analytic Philosophy. Academics and intellectuals in Kerala alike chose to ignore the mainstream Philosophy running through the High way, and had encouraged the Continental thought, a by way product, intentionally creating a misconception among the people that the existentialist, structuralist and post modernist concerns exhaust Western philosophical thinking. This situation emerged from a twin reason, first the continental thinking addresses humanistic concerns, easily understandable even by laymen and directly address some of the fundamental questions of human existence, viz., status of the individual as *Being*, the status of the *other*, and the role of man in society. And what more, all these concerns, directly or indirectly promote and nurture the Marxian and Neo Marxian ideology that got deep rooted in Kerala's cultural landscape. Second, the Analytic tradition is quite abstract and is largely footed in formal logic, consisting more of technical philosophy, untamable by common men. To top up these difficulties, there is severe lack of vocabulary in the regional tongue Malayalam to express ideas available in that thought stream. Due to all these those who are confined to the regional language for acquiring knowledge will be grossly misled; being left with the false impression that Continental thinking is all philosophy available in the West.

In the past Philosophers have found an easy way out for this problem; they began borrowing technical philosophical terms from Sanskrit, substantiating their act by pointing out the fact that in India Sanskrit has been the single donor of technical terms to regional languages to enrich and empower them to handle academic topics. As a matter of fact, Malayalam as a regional language has been made to flourish by lavishly borrowing technical terms from Sanskrit, an act that has been undertaken by poets and literary figures of yester years of this land. But this easy way out has its own problems; first, it would be a dangerous act to just lift a term from a context and use it to represent an idea occurring in an alien culture. Those who have even a peripheral knowledge of Sanskrit would be aware of the fact that terms here have deeper relation with the ideology propagated within it. Also here the terms carry multiple meanings and therefore extracting a referential kind of semantics would be a difficult task[1] . Let me illustrate this argument further: someone who wants to translate a contemporary epistemological theory into Malayalam may as well resort to classical Nyaya tradition, and attempt to borrow technical terms from there, but the terms available there, being intrinsically connected with the theory of knowledge available within it will not suit our purpose; for instance, Sanskrit vocabulary basket doesn't carry a term equivalent to justification (in the epistemic sense of the term); one would go wrong if she chooses to translate it as *pramanyata*, for the latter refers to an externalistic variety of *justification* while in the West the term *Justification* refers to an internalistic exercise.[2] Similar is the case with other traditions as well; the gloss available in the Classical Indian Philosophy might not raise to fulfill our expectations as they might not fit in rightly to the modern and postmodern notions propagated by the Western schools.

1. Issues in Translating Philosophical Discourses: An Overview

Philosophy too does not escape the embarrassment faced generally by the academic disciplines in their attempts to translate their discourses in the regional languages being confronted with

the problem of translating technical terms within the discipline. A retrospective analysis would reveal that the neglect towards translation and the translated status of these discourses are the reasons behind this. A general failure to take into account the differences introduced by the act of translation causes the major damage in such attempts. Philosophers were, down the history, found engaged in recreating concepts by interpreting domestic versions of foreign texts, but of the most part, these versions have been taken as transparent, unmediated by the domestic language and culture into which it is translated. For instance, Anglo American tradition conceives language as a transparent medium of communication, and idealized the transparency of the translated text. Philosophers assumed that transparency is an attainable idea provided the translator pay at most attention to the accuracy of the translation, aiming at a one to one correspondence with the foreign text. This in turn implies that we could chastise the translator for missing the foreign philosopher's intention for the full significance of the text, if the translation fails to mirror, as it were the original. In brief, translation exposes a fundamental idealism in philosophy, by claiming that it can convert the foreign concepts to the domestic language attending at the same time the different meanings and functions they come to possess in different cultural situations.

In order to analyze the merit / demerit of a translation I wish to adopt G.E.M Anscomb's English translation of Wittgenstein's *Philosophical Investigation*. When first published in 1953, the text was bilingual, with Anscomb's English version facing the German. The reviews that appeared all tacitly judged the translation in terms of its correspondents to the German text, by avoiding any reference to Anscomb's work at all. Devoting their reviews to the critical expositions of Wittgenstein's ideas, they quoted from the English version as if he wrote it, as if it were a simple communication of his intended meanings.[3] Critical expositions of Anscomb's translation came quite late; but when they finally appeared, they continued to assume correspondence as the criterion of accuracy. Such an assumption would prove to be negligent towards other competing domestic interpretations of the text. To make Anscomb's version

of *Philosophical Investigation* visible we must avoid the assumption that language can ever simply express ideas without simultaneously destabilizing and reconstituting them. Any language use is prone to the unpredictable variation of the *remainder*, the force of linguistic forms outstrips any individual's controls and is capable of complicating intended meanings. Hence no English translation of *Philosophical Investigation* can ever simply communicate Wittgenstein's German text without restructuring, at least marginally, his philosophy as well.

Anscomb's translation is cast in a plane register of the standard dialect of English, but draws noticeably from colloquial usages, for example, the use of terms like *holiday*, and *queer* are fine instances of it, where, American English would have words like, *vacation,* and *strange*. Anscomb's choices can't be classified as errors in the sense of ignoring the meanings assigned to these words in current dictionaries, but should be marked as an attempt to communicate Wittgenstein's ideas even by mimicking his style of writing.[4] Yet in the process the translation was over laid with a domestic *remainder*, allowing the text to remain irreducibly foreign even as it entered the domestic culture. As a reviewer wrote, "Each sentence is clear and almost colloquial but the cumulative effect of the sentences is peculiar".[5] To sum up, any translation can only submit the foreign text to a domestic interpretation provided it simultaneously also undertakes a reconstruction of the text that answers to the needs of a particular interpretative occasion.

That the philosophical project of concept formation is fundamentally determined by its linguistics and social conditions get in fact proved by the *remainder* that we have been talking about in a translation. The *remainder* completely destroys the assumption delivered by modern academics, viz. the philosophical subject is an autonomous agent of reflection, trans cultural, trans social and trans linguistic.

It would be interesting to glance through some of the strategies employed in philosophical translation. It is a known fact

that, while translating philosophies of Western civilization, the *remainder* requires a twofold responsibility, both to the foreign text, and the domestic readers: the translator holds, in other words, a dual responsibility of maintaining a lexicographical equivalence to the foreign text on one hand, and also at the same time cautiously maintaining the foreignness of the text to the domestic readers. Often we fail to recognize the fact that a translation can be declared successful only when it signifies the linguistic and cultural differences. Motivated by an ethics of difference, a translated work seeks to inform the domestic readers of a foreign philosophy and initiate them into a new thinking through that work. Foreign concepts then brought to domestic discourse is expected to alter and influence the mode of thinking among the regional *intellegentia* and also change domestic institution by evoking a self- criticism, being stimulated by the new philosophies learned from the translated foreign works.

Yet another sense of responsibility that philosophical translating can shoulder is to follow *an ethics of sameness* and establish a domestic equivalence for foreign concepts/discourses, minimizing their differences with the native culture/ideology. In other words, despite the fact that a translation should aim at accurate rendering of the text, a translator should exhibit, ideally less regard for the foreign text than for its domestic strategies. To quote Anscomb incident once again, it was in fact her striking heterogeneous language that allowed her to preserve the eccentricity of Wittgentstein's philosophy, and also attracted the criticism and revisions of other domestic commentaries.

Translators of philosophical texts in English language have long shown an awareness of the significance of the *remainder*, of the irreducible difference caused by the translation. But this awareness and enthusiasm to maintain the difference was restrained by adhering to the Anglo-American preference for fluency, immediate intelligibility and the illusion of transparent communication. For instance, Benjamin Jowett, the famous Victorian translator of Plato has repeatedly reiterated that transparency is the virtue of a translated

work. And in order to secure transparency Jowett recommended the use of homogenous English style that relies mostly on current usage. He says: "…no word however expressive and exact should be employed which makes the reader stop to think, or unduly attracts attention by difficulty or peculiarity or disturbs the effect of the surrounding language".[6] Due to this obsession with transparency and demand for correspondence, English translators of philosophy texts have not been attentive towards the domestic values of the remainder inscribes in the foreign texts.

These shortcomings of analytic translators get compensated by the Continental thinkers; Continental philosophers have motivated English translators to challenge the conventional discursive regime of transparency and experiments with the remainder. The experiments have often been successful in preserving the linguistic and cultural differences of the domestic space on the Anglo-American scene. Take for example, translations of Martin Heidegger's' text: they have been particularly effective in developing new translation strategies and etymologies, not only because his neologicisms and etymologies puns and grammatical shifts demand comparable inventiveness, but also because his text addresses translation as a philosophical problem, which takes a decisive role in contributing the meaning of concepts. The translations of Heidegger's works allowed his philosophy to increase the self-consciousness of his translators as well as inform their own philosophical research. Though Heidegger's essays had been translated into English during 1950s, as his type of thinking deviated so widely from the logical analysis prevailed in Anglo- American Philosophy, they remained alien to the English readers till deep into the 1970s. Since 1980s Continental philosophical traditions gained greater acceptance in Anglo-American Universities and leading American Thinkers like Richard Rorty openly supported and welcomed the continental streams of thinking to American Universities. It is to be noted that Heidegger's translators not only tampered the current usages of communication while delivering his concepts, but also practiced them through various discursive strategies. For all these they would have extracted motivation from Heidegger himself, who popularly

has said that our thinking must first be translated to the ancient experience of *Being* before being translated into any other language and this is to be achieved by abandoning modern pre suppositions that are anachronistic and antithetical to it.

Contemporary philosophers view that translation of philosophical texts can be improved if translators take a more experimental approach towards their work. A mere literary approach turns the philosophical translation into a minor literature within the literature of philosophy. On the contrary, an experimental translation creates a philosophical language that challenges the domestic hierarchy of philosophical languages; the translation that avoids stylistic innovation will have an insinuating impact on the domestic discipline, assimilating the foreign text to the standard and prevailing interpretation. The experimental translation alone can signify the linguistic and cultural difference of the foreign text by deterritorializing the major language and opening the institution to new concepts and discourses. By taking account of translation Philosophy doesn't come to an end, doesn't become poetry or history, but rather expands to embrace other kinds of thinking and writing.

II Rendering Malayalam gloss for Academic Philosophy: Hurdles and Possibilities

Having discussed the general concerns on translation in Philosophy, let us now look at the issues involved in providing Malayalam gloss for Philosophical theories. That there is a calculated move to undermine the Analytic tradition in Kerala has been well argued in the previous section. What remains to be seen is whether we need to consider a revision in this attitude? An emphatic yes is an answer from my side for the following reasons: first, Continental Philosophy has been so much overplayed here, and as a result the common man who does not have any material gain or academic agendas hidden up in his sleeves feels desolated and alienated to the thought currents propounded and discussed under its banner. These theories have had deep cultural origins totally unshared by

the Kerala community and little surprise that an average translator would find it hard to domesticate them. What more, if we go by the norms of Post Structuralists themselves, values/ideas aren't absolute in nature and therefore, values which are of high moral value for a particular cultural community may not be so in another.

The privileged position analytic school has when compared to its continental counterpart is this that the former   happens to share its basic axioms with that of the contemporary scientific culture. In fact, the early analytic tradition initiated by Vienna Circle and Logical Positivism centered around the virtues of scientific method like certainty, objectivity, universality, precision etc. Epistemology which is closely allied with analytic philosophy is an imperative to all knowledge system as it provides tools for various knowledge enterprises undertaken by any discipline. Therefore, I shall address some of the issues involved in providing domestic glossary to knowledge analysis as a sample study that would depict the general nature of the hurdles as well as possibilities in translating philosophical texts / themes into domestic language. Traditionally knowledge has been defined as justified true belief. Here translating terms like belief, justification etc would raise significant problems. Belief is routinely translated using terms that represents specific psychological attitudes whereas, belief in knowledge analysis is used to mean epistemic acceptance. Similarly, justification too would create difficulties for the translators for, justification in the Indian context refers to externalistic justification while, in epistemology it carries an internalistic sense.

All these suggest that someone desirious of translating academic philosophy into a regional language domain will have to be proficient at least in three areas, domestic language into which the foreign text gets translated, the Western philosophical text, which is being translated and also Classical Indian Philosophy from where he will have to pick up gloss to represent foreign terms. In other words, the demands from the translator are huge: apart from a good exposure to Western Philosophy the translator should understand the

domestic culture and also the classical language Sanskrit, demands difficult to fulfill by majority of translators. And if someone is indeed capable to do that will not care to do it as the correspondence and transparency images still ruling the domain would refuse to render originality to translated works, a sad state of affairs, which urgently calls for revision.

NOTES

1. Pramana for instance, may refer to both the method of knowing as well as valid knowledge

2. In Internalistic theory of justification the agent has access to the evidence while, in externalism the proposition gets justified through some connection, either causal or nomological.

3. Fine examples of this can be seen in P.F.Strawson, "Wittgenstein's Philosophical Investigations: Mind", vol 63.54, and Paul Feyerabend "Wittgenstein's Philosophical Investigations", Philosophical Review 64.3, 1955.

4. A Quinton, Political Philosophy, 1967, p.392

5. Hamilton 1954, p.117

6. Benjamin Jowett, Plato, The Dialogues of Plato, Vol 3 (The Republic, Timaeus, Critias), 1892, p.49.s

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The Making of Modern Malayalam Prose and Fiction: Translations from European Languages into Malayalam in the First Half of the Twentieth Century

K.M. Sherrif

Abstract

Translations from European languages have played a crucial role in the evolution of Malayalam prose and fiction in the first half of the Twentieth Century. Many of them are directly linked to the socio-political movements in Kerala which have been collectively designated 'Kerala's Renaissance.' The nature of the translated texts reveal the operation of ideological and aesthetic filters in the interface between literatures, while the overwhelming presence of secondary translations indicate the hegemonic status of English as a receptor language. The translations never occupied a central position in the Malayalam literature and served mostly as mere literary and political stimulants.

Keywords: Translation - evolution of genres, canon - political intervention

The role of translation in the development of languages and literatures has been extensively discussed by translation scholars in the West during the last quarter of a century. The proliferation of diachronic translation studies that accompanied the revolutionary breakthroughs in translation theory in the mid-Eighties of the Twentieth Century resulted in the extensive mapping of the intervention of translation in the development of discourses and shifts of ideological paradigms in cultures, in the development of genres and the construction and disruption of the canon in literatures and in altering the idiomatic and structural paradigms of languages.

One of the most detailed studies in the area was made by Andre Lefevere (1988, pp 75-114) Lefevere showed with convincing

examples from a number of literary systems how translation makes decisive interventions in literary systems and the role played by translated literature in literary polysystems. A large number of translations are made by authors who are eager to introduce a particular genre or mode (in which they have already made, or wish to make, experiments on their own) into a literary system. They would, naturally, like to invoke the masters in that particular genre or mode in the source literary system. Translation acquires a more social motive when enterprising translators who inhabit relatively young languages/literary systems import texts from more established languages/literary systems for the enrichment of various discourses in their system. Such well-intentioned attempts can go to extremes, as when Czech literature (like other discourses in the Czech language) at the end of the Nineteenth century virtually became a clone of contemporary German literature (Macura, 1990). In this case literary translation occupied only a small percentage of the total volume of translation. Even today knowledge texts in translation outnumber their literary counterparts many times over (Venuti, P.67) But translation is often called upon to perform political roles too, the earliest examples in history for which are Bible translations in various languages of the world. A large part of the American translation scholar Eugene A Nida's work on translation deals with the strategies of Bible translation and their implications in the target culture. A more recent example is the Communist Manifesto. Apart from such 'core texts' like the Bible or the Communist Manifesto, there are a large number of less known translated texts which are made to serve the interests of dynamic socio-political movements in cultures. Nationalist and Communist movements in various cultures have extensively used translated texts for their immediate or long-term objectives. Revivalist movements have also used translated texts for similar objectives, although to a lesser extent.

Translation can also seriously disrupt or dislocate the structural patterns of the target language or the aesthetic paradigms of the target literary system. The classical instance pointed out by Lefevere is translation from Arabic to Turkish. In many cases 'progressive' elements often view these effects are beneficial to the

culture, while they are vehemently decried by more conservative elements including cultural purists. The current tendency is to regard such disruptions and dislocations as natural phenomena. No academy can today dictate language use or literary practice.

Although the history of European colonialism begins in many regions of what is today the state of Kerala as early as the late Eighteenth Century, translation from English on a considerable scale took off only as late as the beginning of the Twentieth Century. The reasons are obvious. The rump of the Malayalam literary elite continued to operate in a largely pre-colonial literary atmosphere, while the new English-reading elite had little interest in using translations to make interventions in Malayalam literature. Writers like O Chandu Menon short-circuited the process by directly imitating English novels rather than by translating any into Malayalam.

The proliferation of translations into Malayalam from the beginning of the Twentieth Century can be directly related to the socio-political movements in Kerala during the period which have been collectively designated 'Kerala's Renaissance.' The reformist movements among the various religious communities of the Malayalam speaking-territories, the anti-caste movements, the emerging Malayali nationalism and the politicization of workers and peasants which culminated in the formation of the Kerala unit of the Communist Party of India in 1939 are the chief ingredients of the Kerala Renaissance. The exhaustive catalogue of translations into Malayalam compiled by K M Govi and published by the Kerala Sahitya Akademi in 1995 helps in discerning some of the major trends in translation into Malayalam in the Twentieth Century. It will be useful to take 1960 as a cut-off year as it marks the subsiding of the first wave of Leftist politics in Kerala and the beginning of modernism in Malayalam literature.

One of the most interesting facts that emerge from an examination of these translations is that although English is the predominant source language, Russian and French have been widely

represented. As can be expected, fiction dominates the list. More than a dozen works each of Balzac, Maupassant, Zola, Tolstoy and Gorky were translated into Malayalam during this period. Other major authors include Dostoevsky, Turgenev, Gogol, Chekhov, Sholokhov and Poliyev in Russian and Voltaire, Hugo, Dumas, Jules Verne and Anatole France in French. All of Ibsen's plays also came into Malayalam during this period. It is easy to relate these translations to the rise of social realism in Malayalam fiction in the Thirties on the one hand and the political and cultural assertion of the Communist Party on the other. The translations of the works of American fictionists Howard Fast, Upton Sinclair and John Steinbeck and the Chinese fictionist Lu Xun also comes into this frame. Among the translations during this period figure a smattering of what Left-leaning intellectuals during those times branded 'anti-communist literature.' Koestler's *Darkness at Noon*, Orwell's *Animal Farm*, Narakov's *Chain of Terror* and Pasternak's *Doctor Zhivago* may be considered representative.

An aesthetic filter (the kind described by Lefevere as decisive in translation) appears to have prevented the translation of what are distinctly modernist texts from European languages into Malayalam during this period. The only possible exception is a novel of Pirandello's translated by A Balakrishna Pillai. The title of the translation is given as *Omanakal* (The Beloved) in the catalogue, while the original title is not mentioned. The filter was faithfully guarding the frontiers Malayalam literature, in which Modernist experiments in both poetry and fiction emerged only in the mid-Sixties, and those in drama only in the early Seventies. Pulimana Parameswaran Pillai's *Samatvavadi* (The Socialist, 1940) and C J Thomas's *Aayirathi Orunootti Irupathezhil Crime lrupathettu* (Crime No. Twenty Eight of Eleven Hundred and Twenty Seven, 1951), although they are still among the most symptomatic expressionist plays in the language, can only be considered flashes in the pan.

Another interesting feature of translations during this period is that the overwhelming majority of the translations have

come through English, with the exception of a few from Russian. As a result, the translations were putting tremendous pressure on Malayalam grammar, usage and lexis, as Kuttikrishna Marar, the Malayalam critic regretfully notes in Malayalashaili (Malayalam Usage, 1942), his monumental work on Malayalam usage. Early changes were visible in journalism, but soon the literary language too came under assault from English. Mostof the 'new fangled' expressions borrowed from English that Marar denounced in his book are today part of accepted Malayalam usage.

Perhaps the most influential single work that influenced Malayalam usage is Nalappattu Narayana Menon's translation of Victor Hugo's magnum opus *Les Miserables as paavangal*. Like the French texts that entered the Malayalam literary system a little later in the mid-Thirties of the century, *paavangal* was also an indirect translation, Isabel F Hapgood's English translation being the source text. Kuttippuzha Krishnappillai's study *of paavangal* (1958) is the first symptomatic translation study in Malayalam. Like the modernist experiments in drama in Malayalam, Kuttippuzha's essay was much ahead of it's times. Nearly a quarter of a century before translation studies in the West seriously started discussing the interventions made by translation in the development of languages and literatures, Kuttippuzha showed with telling examples how translations from English could give Malayalam prose and fiction a new strength and vitality.

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Moving from the Margins

Shreyashi Chettri

Abstract

Translation and/or transcreation often becomes a complex process because of the social complexities which society expresses in various ways. Yet it becomes a medium to make voices heard. Perhaps, for the first time Indian Nepali Poetry has tried to break its silent marginal borders, and the translation in English has undoubtedly been given a flavour, which unmistakably belongs to the displaced and marginalised Nepal is of the Indian citizenry who now prefer to call themselves as 'Gorkha'. 'Voices from the Margin' (2009), a joint production of Remika Thapa and Manprasad Subba, and jointly translated into English by Dr. Kumar Pradhan and Manprasad Subba have best expressed the spirit of the marginalised Gorkhas living under the multiple pressures of postcolonialism, neo-colonialism, internal colonialism and internal strifes which calls for immediate social reforms and change. Correspondingly, in 'The Nation and other Poems' (in press), written by Remika Thapa and now translated by this author, we shall find the concepts of nation-state, nationalism, borders, migration, women' s emancipation with all their social and cultural implications coming to the fore. These poets were not satisfied by simply writing in Nepali but both have taken positive steps towards translations which they believe is the only way to reach out and herald changes which has become the need of the hour.This paper seeks to examine how translation of important Indian Nepali texts has become necessary in the emerging socio-cultural, linguistic context. Subsequently, it unfolds how through translation, these poets have tried to speak from the margins and make their voices heard, so as to effect a new era of social change and mobility.

Subaltern Studies after its inception in the 1970's has given us a variety of new concepts through which we can analyse the society and culture. It undoubtedly began with Ranajit Guha who gathered

a host of historians around him who would direct their efforts into recovering Indian history from the elite national consciousness and that history would have to take into account the politics of the people. This resulted in the production of 'Subaltern Studies: Writings on South Asian History and Society' (1982/83) and a later volume of 'Select Subaltern Studies' (1988) which was co-edited by Gayatri Chakraborty Spivak and Ranajit Guha. However, in the later years the Subaltern Studies group in their efforts of providing a perspective of 'history from below' moved towards a more postcolonial and postmodernist critique. As such there arose a discrepancy in the Subaltern Studies group itself because on one hand the group was trying to provide a critique of subaltern history as opposed to elitism and on the other hand the subaltern group itself was a group of elite Indians who were educated in the western metropolis. In his Introduction to 'Select Subaltern Studies', Said (1988) writes that the Third World texts and writings must now be able to directly address the central western metropolis. However, Ahmad (1994) points out that in this case only those texts and writings which appear to be capable of answering back to the centre are taken into consideration while the rest are labelled as "cultural nationalist. " It is here that one cannot help but ponder over the large variety of texts which has long been shaped by particular social, political, cultural and economic dimensions of changing times and which they seek to reflect but which at the same time has not yet been translated into the language of the central dominant discourses. Rejecting them as being "cultural nationalist" would simply push them further into the margins.

Subsequently, Ahmad (ibid.) strongly attacks the so-called representatives of the Third-World subalterns who generally constitute the elite intelligentsia who claim to have taken upon themselves the responsibility of the "world's revolutionary vanguard." This line of argument has also been forwarded by Trivedi (1983) especially with reference to Spivak's evocative question- "Can the Subaltern speak?" (Spivak 1988: 26). Trivedi believes that the subalterns have always spoken but only in their native tongues. In order to get their voices across to the centre they have to speak in English or the language of the wider reading and theorising public. Indeed, the subaltern

has always spoken. They do have a voice of their own and they want to talk about their issues and bring about positive changes in their socio-cultural scenario. The question, therefore, no longer remains "can the subaltern speak?" but rather one has to ask "can they be heard?" and even after being heard "can they be understood?" To understand them will be impossible until and unless one has delved into their rudimentary socio-linguistic systems. Now, with regard to literary production a variety of texts are written in the author's mother tongue which expresses the paradoxes and anomalies to which the marginalised groups are subjected into. However, in a society where there are linguistic and cultural differences between the dominant and the suppressed classes, such voices as expressed in the mother tongue will always be seen and heard as mere babbles. The interpretation, if done at all, will always be translated so as to suit the purposes of the dominant groups. Therefore, what is required now is translation to spring forth from the marginals themselves which will gradually translate this otherwise obvious babble of voices into a language which will compel the dominant groups to give it its due credence. It is here that translation must come into the fore and provide a bridge from where the margins can now access the centre and make themselves heard and understood.

This is especially true with regard to a multilingual society like India where in the postcolonial era the struggles for power and dominance continues where the larger ethnic minorities have tried to reassert the so-called "Indian identity" of a unified Indian nation. In implementing and propagating this Indian identity of a unified Indian nation (which however many subaltern historians like Kaviraj (1993) has pointed out is rather an 'invention' than a 'discovery'), the dominant groups have conveniently excluded the ethnic minorities from the mainstream. A Nepali poet from Darjeeling, Manprasad Subba in his Preface to "Voices from the Margin" (2009) therefore asks, "What is Indianness? Is it Aryan-Dravid feature or a concept? Appearance or a deep feeling? just an idea or an ideal?" The experiences of such an exclusion from such an invented identity is something with which we from north-eastern part of India are well accustomed to. Furthermore, Subba recounts his own experience.

"As I sit to write preface to these poems entitled Voices from the Margin, my memory takes me back to the days of March 21-23, 2006 when the 7th World Poetry Day organized by the Sikkim Akademi in collaboration with the Poets' Foundation, Kolkata, was being observed at Gangtok. The participating poets were listed under the names of the States they represented, and the names of the poets from Darjeeling & Dooars who write in Nepali, were found inserted into the long list of Bengali speaking poets from West Bengal. I wished that the Nepali speaking poets from Darjeeling & Dooars were listed separately.

Despite our belief that the poets and all those related with aesthetic art are not confined to the national, racial and religious boundary, their respective cultural base and distinctive flavour of their soil cannot be brushed aside. Our being universal in thinking cannot altogether sever us from our roots. Even when one is uprooted, the pain of his lost cultural root remains in one form or the other in his/her consciousness or subconscious."

While being excluded and while dwelling on the margins we are always trying to speak for "ourselves" rather than be "spoken for." A dialogue, therefore, becomes necessary between the centre and the margin. Here translation can solve socio-cultural issues as it is capable of transcending traditional and imperial monologues on the part of the centre and haphazard resistance or "assertion-within-deference" (Sarkar 1989: 6) on the part of the marginalized. Perhaps a dialogue is now possible through translation from wherein we may touch the consciousness of the marginalized and allow for the possibility of the representation of the marginals by the subaltern themselves.

Consequently, it is perhaps a new effort now that Indian Nepali Poetry has tried to break its silent marginal borders and handicaps and finally come out with a translation using the English language, which has undoubtedly been given a flavour which unmistakeably belongs to the displaced and marginalised Indian

Nepalese people who now prefer to call themselves as Gorkhas (see Golay 2006).

This first translated volume of *"Kinara ka Awazharu"* (2008), a joint production of Remika Thapa and Manprasad Subba and translated into "Voices from the Margin" (2009) by Dr. Kumar Pradhan and Manprasad Subba himself, has best expressed the spirit of the repressed and marginalized Gorkhas, who are all now living under the multiple pressures of postcolonialism, neo-colonialism, and internal colonialism. Likewise in ' *Desh ra anya Kavitaharu* (The Nation and other Poems) (2008), written by Remika Thapa, which has been recently translated by this author (Chettri *in press*) in English, she explores the issues of nation-state, borders, identity, marginalization and the subaltern gender. Both these poets were not gratified by simply writing in Nepali. They have opted to translate their respective poems into English so that the socio-cultural issues which they have raised in their volumes will not be a subject of discussion among the subaltern Gorkhas only but then also among the mainstream Indians.

Indeed, it is this seemingly unfathomable gap between the mainstream Indians and the Gorkhas that the translated version of 'Voices from the Margin' seeks to narrow. The Gorkhas in the eyes of the mainstream Indians are labelled as immigrants from Nepal and in the eyes of Nepal we are the "Nepalese Diaspora." Manprasad Subba expresses this predicament of an Indian Nepali in the following words in his poem 'Mainstream and Me.'

Today
the voice of my psyche is in full spate
My whole self is in deluge of my own song
A tongue of real flesh has grown
In the mouth of my muteness.
Now
I don't want to sing what the
Mainstream wants me to

Until my own melody is not given
A chord in its composition
I won' t be mesmerized by its glittering words
That usually come
To benumb my own words.

No,
1 no longer crave for the mainstream Instead mainstream should come Out of its own whirlpool To know and feel my face And heartbeats.

Here he brings forth the agony of a community which has not as yet been translated into the wider social network. Efforts have been made to merge in with the mainstream but it has always been pushed back to the margins by the monologic discourse of the mainstream representatives which seems to "benumb" the voices of those represented. In this context, Bidhan Golay (2006) writes about the various texts which the dominant white men wrote with regard to the Gorkha natives, "There is an innate feeling that the native's history can be authenticated only when it is culled from Western sources - the Vansittarts, the Hookers, the 0' Mallcy' s. In effect, the very colonial discourses have become the canonical texts for the production of knowledge about the community both from without and from within. The native voice is often lost in the cacophony of the metropolitan and 'mainstream' voices." One has to surmount this monologic discourse and accordingly in the end the poet makes a solemn resolve to make no more efforts to enter into an authoritarian monologic discourse with the mainstream but instead chooses to come forth with a translation where a dialogic approach is possible, where the mainstream will be compelled to "come out of its own whirlpool" and actually feel what is it like to be a marginalized. It is in this site of a translated dialogic form, wherein the alternative repressed voices speak for themselves, that a social reform and change can actually be anticipated. This urge to start with the dialogic process comes even more strongly in Remika Thapa' s poem entitled *"Naam ko Gamhhirta"* (A Serious Matter of Name).

She concludes her poem and her section of 'Voices from the Margin', with a series of interrogations while waiting, in what appears to be a very long queue and anxiously waiting for at least some action to stir in a favourable direction.

Who sitting in the centre, has decided this, eh?
Since when will the debate on my name in
the draft of the budget commence?
Since when in the name of democracy,
Standing on the line of 'others'
will they discuss a national verdict to come?

Here, we see the usual postcolonial bifurcations coming to the fore with the subaltern Gorkhas finally resisting the central forces. Such oppositions forwarded by dominant discourses do not allow for a record of alternative thinking because one of the most powerful distinctions between the dominant and the subservient is the emphatic difference between a speaker with agency and the figure of the silent or silenced subaltern. In this case it must be pointed out that the silent subalternness of the Gorkhas has always been romanticized by the dominant groups. Time and again the Gorkhas have been essentialized as a martial race or as simple, silent folks who are born to naturally take orders. The new generation of Gorkhas like these two poets, however, now want to speak directly to the agencies and the central forces at large through translations and its enabling transcreations so as to send a clear message that the Gorkhas are characterized by their heterogeneity and are changing ever so continuously through struggles, thus, defying any kind of essentialising into particular frameworks. This is expressed by Subba in his poem *"subalternko shir"* (Subaltern's Head).

Ah! Subaltern's salute! How smart! How delicious! Those saluted are proud

But . . . what is it?
Striking through the stout helmet

green grass-leaves are out today
Suppressed for years under iron
the grass of conscience refusing to die
is now caressing its share of the sky.
I'11 hurl this helmet forthwith
My sky has descended
to affectionately fondle my head.

Like every new translation which seeks to fill in the gaps and fissures of the source text so that the target text can be replete with meaning through new perspectives, so are the Gorkhas a society which is undergoing a dynamic transformation to evolve from the margins until the marginals can now directly touch the consciousness of the centre.

At this point some of us may question as to why translate in English when translation into the various Modern Indian Languages can also provide for the site where such dialogues and solutions are possible. This choice for the English language is perhaps, to a certain degree, because of the changes that can be witnessed with regard to the readership in the social scenario. In the past few decades, English has certainly turned out to be *the* language of the mainstream. Corresponding to this, like in any society with a former colonial set up, there has been a rise in the readership of the colonial literature while over the years there has been a serious decline in the readership of Nepali literature. This decline in readership was even more strongly felt when Nepali had not as yet been included as a Modern Indian Language and prior to its inclusion one had to opt for Hindi or more so Bengali- a language and culture with which the Gorkhas have been haphazardly shoved into. Perhaps, it is to arouse the interest of the younger English educated generations that the poets have resorted to English translations and more so in an effort to move from the margins. While translating, both the volumes have tried to retain the simplicity and clarity of the original. Some words and phrases which are distinct to the Nepali culture and language have been left untranslated with immediate footnotes which further

adds to the charm and authenticity of the poems. For instance words like ' *asarko pandhra* (too busy for anything), *viranf* (a Nepali folk tune), ' *kulairi* (which is a nativised pronunciation for quinine) are left without translations. These words at first may hinder the reading process but gradually as their meaning unfolds so does the culture and ethos of a repressed society gradually emerge.

Indeed to write or to speak to the centre itself takes enormous strength and fortitude on the part of the repressed people as Thapa expresses in her poem, *"lekhai"* (writing).
I must invoke my soul's spirit
to write
Since I am
in a village tucked in the corner of the nation
To find this corner
this dot
in the map
it takes courage in me
indeed J

Even "a dot" or "a corner" becomes important in nation building. It cannot simply be overlooked.

Here, we finally do realize that translations become one of the many processes which enables an exchange of dialogues resulting in subsequent policies and decisions by acknowledging the existence of the margins and their inhabitants who otherwise become ignored, partly because their voices could never be understood. In any nation, progress is possible only when the problems at the grass root level are properly addressed (which many analysts analyse in terms of security- internal, human, domestic) especially in a nation like ours which is a panchayati raj system. Translation helps in this case as translations are a two way process such that, if the decisions and policies of the centre affect every "dot" and "corner" then the voices from here must also be taken into account for nation building as these " dots" and "corners" are integral part of a nation. Adopting

such practices of translating from the margins will enable a more balanced understanding of the other's worldview and the evolution and heterogeneity of a culture which will gradually culminate in a social progress, and provides spaces to all in nation building, at large.

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Knowledge Vocabulary and Linguistic Usages in Malayalam with Special Reference to Ayurveda

Prameela K P

Abstract

As studies on ancient schools of alternative medicine have been revived by various postmodern and post colonial thinkers, Ayurveda, the traditional art of healing that flourished in India during the vedic era (and had continued to be a medical practice since then) deserves special attention. The terminologies of the discipline were initially in Sanskrit but with the expansion of the system of medicine its vocabulary or in fact the entire discourse travelled to other modern languages as well. This paper takes a close look at the language of Ayurveda in Malyalam.

Key Words: Ayurveda, knowledge vocabulary, Malayalam, terminologies, interpretation

Malayalam is well known for its receiving capacity and acceptability and in terms with vocabulary, new ideas and foreign linguistic styles from all languages. In that view, it is very flexible and acquiring. There are equal, adapted and transformed popular words and terms used in the language. Generally, they are in two categories: First category is of those terms, which are scientific and the second is those, which are freely used in popular scientific books. Specifically speaking, first stream of vocabulary is for expert use, where as the second one is used for the lay readers. Distinctive styles of the texts also change according to the context and subject.

For knowledge texts, the vocabulary has a crucial role to play, it should be either fixed or a invariant in nature, easily correlated with the context in which it is used. It is assumed that the text shall constitute absolute way of knowledge carrying for certain cognitive acts. The settlement of technical terminology before the statements

made is essential in this context. True understanding and valid knowledge carrying words and expressions serve a lot. There is no scope for 'interpretation' as in the case of literary translation.

Normally, three fold tasks are adopted in the creation of words and stipulation of meanings in this category. One, determining the meaning, two, establishing the relevance and the third is articulating the rationality. These typologies can be adopted in the propagation of regional and ethnic words related to beliefs also. For stipulating a word in a certain context, interpretational typologies suggested by the scholars are said to be annotations, paraphrase, elaboration, exposition, partial creation and creative variant on the given theme, as deliberated by Kapil Kapoor (2005:49)

Transliteration is widely used in Malayalam with regard to chemicals, names, compounds, mathematical derivations and a large number of technical terms. Abbreviations are difficult in expression in vernacular languages. But it is also tried in terms with some special contexts. Attention is needed in the translation and preservation of knowledge in Creoles and Pidgins. These shades of Malayalam are widely used in literary texts.

There was a perception that local and ethnic terms are not apt in terms of expressing scientific and knowledge. But slowly, importance of regional knowledge vocabulary has -got attention. Mixed or hybrid forms are also in use. Direct meaning, idea presentation, contextual compliance are said to be the quality of words. Detachable elements, structural matching, natural overview and minimal adjustment tendency are four important characteristics of borrowing described by Jean Aitchison (Aitchison: 142-143)

Problems of translation of Ayurvedic Texts

Our ethnic knowledge system has been highly influenced by the imported medical world. New terms were formed to cope with the changing world. Tablets and Capsules in the place of *gulgulu* and

gulika has got wide acceptance. Orality and literacy have been mixed to express the terms and solutions. Krishipadhom, Ayurveda based health programmes aired through AIR and DD has maintained in popular language, with special attention to the chemical and botanical names used in the contexts. Faithful translation, free verse and recreation are the methods practically used for tackling the practical usages for fulfilling the purpose.

It is not so easy to translate the local language knowledge used by the people of the land into English, because it has only oral and ethnic tradition. There is a challenge in reviving the oral or ethnic knowledge. Many areas of modern disciplines assemble in this. Malayalam language is well known for paraphrasing or elaborating, while placing the knowledge-text vocabulary. (Madhavankutty: *Vivarthanam*: 126). But we can find the same trend in English while placing the Sutras and Manthras (hymns) and their glossary into English. For Example vata, pitta and kapha are expressed as biological air humor, bilological fire humor and biological water humor respectively. A number of examples can be charted out in the translation of The *Legacy of Caraka* (Valiathan: 2003) like texts. Use of same words owing to a pan Indian identity in the presentation of translated text is also well accepted by the Malayalam translator of *Ashtangahridyam* (Menon Kuttikrishna V M: 10). Multilingual perspective has its own pressures and paradoxes while using stipulated languages for knowledge text transfer. This is also due to the long and conventional type of oral tradition in which Ayurveda like subjects survived in centuries. G C Spivak has well identified this phenomenon that "'*The verbal text is jealous of its linguistic signature but impatient of national identity. Translation flourishes by virtue of that paradox". (Spivak: 2000/21).* The history of Indian indigenous oral and written texts related to Ayurveda has been translated as an initial act of colonization, part of the process of domination of achieving control on the language and the people, identified and narrated by the later theoreticians also. (Young: 140). We can very easily find out that traditional indigenous knowledge texts has put forward its own peculiar sense of resistance, a positive one, on the intruder's version. Functional approach has extended to

elaborate, sometimes distort the indigenous. Influence of modern, western oriented medicine on Ayurveda is not addressed in this way. Corporate forces have helped a lot to mix both in order to deceive people in the name of Health and Tourism. It is tragic to see that folk, traditional forms of medical system - Materia Medica- followed by generations of this soil has been slowly isolated and eradicated by this. It is said that *kalari vaidyam, nadan chikitsa, visha chikitsa, ammumma vaidyam, marma chikitsa, ethnomedicines* and their symbolic usages and applications are in-the-path-of eradication. Again their ecological associative, place and time peculiarities of disease etc are excluded in the application of new stipulated scientific medicine. Extinction of herbs and medicinal plants is well known for all. Compounds, fluids and other forms extracted has also stopped. *Guru-sishya system* practiced through generations has also stopped by the modern education. Stipulating botanical name for each species of plant and standardization of the term has got approval. Different names and meanings have been marginalized by this. Anthropological studies proved that meanings in any framework of social life is not confined to a single area, but cross cut many institutional structures, which make a social system. New generation physicians cannot identify them as they have been taught the newly set lessons of patent and international knowledge system. Modern medicines and their applications have faced stiff resistance from the tribal and the rural forms of applications. It is well known that relationship that binds knowledge interpretation and language has shaped the traditional intellectual system in which all branches of knowledge share some basic concepts and concerns. But this basic idea has been thrashed by the colonial system of interpretation. As put forward by Linda Tuhiwai Smith "*Imperialism and colonialism brought complete disorder to colonized peoples, disconnecting them form their histories, their landscapes, their languages, their social relation and their own ways of thinking, feeling and interacting with the world. It was a process of systematic fragmentation which can still be seen in the disciplinary carve up of the indigenous world: bones, mummies and skulls to the museums, art world to private collectors, language to linguistics, customs to anthropologists, beliefs and behaviors to psychologists.*" (Smith: 28)

Again, multi cultural varieties of applications has either hybridized or appropriated in the long process of standardization through English language. There are different notations used for the same thing in different types of medical systems practiced in South Asia. For example *Thamara* (lotus) in Ayurveda is *Padmagarbha* in Tibetan, *Thamara* in sidhaviadya and *Neelofer* in Unani. Likewise regional shades of different meanings for each plant or their solution are very difficult for even an expert, there is no question arises to except a translator in this work. (It is documented that there are 52 meanings used in Sanskrit text for *chittamruthu*). Here we have to use translation tools like, terminology, database and translation memories together to maintain the polyphonic nature of knowledge appropriation. We need to look conceptual, cognitive and communicative centrality of a text in the Indian consciousness that attests its innumerable reflections, vary according to the text chosen for translation. Inter disciplinary approach with full cooperation with learned tradition may help the modulations and adaptations. Annotation, paraphrasing, elaboration, exposition, formation and variation are different linguistic techniques discussed for the interpretation of early knowledge texts.

Distinctive and stipulated style of usage with total technical quality is essential in the formation of technical terminology. Double meaning can be disastrous. Herbs and their compounds are different in application. Examining the discourse - the lexical, the grammatical, the prepositional, the pragmatic and the discourse oriented - is important. Making, rearranging, presenting in TL, Testing according to the TL are the course of work prescribed for this. Venuti (1998:15) suggested reviewing the deliberate attempts of Domestication and Foreignization are the strategies used in all forms of texts translations. Horizontal translation is the only recommended way for these. But indigenous distinction creates disparity.

No meaning is formally equal in expression. Therefore finding functional equals is the way recommended by so many scholars in terms with knowledge text translation. Looking at the

membership of a word inside the spectrum of its subject application will be served. Essentialism and constructivism must be incorporated in selection procedure. Inter-disciplinary approaches in selecting the words must be promoted, upheld. Divide between theory and practice must be reduced. If one language appears to have massively affected another, a closer look by the experts must be undertaken. Language alters as the needs of its users alter. So functional approach is used and recommended for the larger use. In the context of Ayurvedic text translations, the process will be the transformation of nature into data. G C Spivak (1999:164) has clearly asserted to include critical habitat in translation of rural information. According to her *"The rural, is not trees and fields anymore. It is on the way to data."* Thus latter scholars emphasized the paradigm to look at the wider habitat before the intellectual interventions inside a text. The tactics forwarded by Apter(2006:193) is genuine that "In addition to being expression grafted from the lexicon of environmentalists who use it to the minimal conditions necessary to sustain the life of endangered species, 1 am defining "critical habitat" as a translational medium that links territorial habitat and intellectual *habitus*, physical place and ideological force-field, economy and ecology".

There is no doubt that now a days, translation is the centre-stage activity, crux of all linguistic and cultural activities. Vocabulary making is the process which helps the transfer. But local terms, folk usages and indigenous knowledge-vocabulary cannot be match with the so-called standard words formed by the scholars. Contextual use of the word is important in meaningful communication. Sanskrit and English hybridized terms is not recommended. Using conventional, rural and indigenous words is an attractive practice for the day. Vinay and Darbelnet's (Sager & Hamel 2000:84-93) model of strategies and procedures like borrowing, calque, literal, transposition, modulation, equal and adaptation may be helpful for maintaining a rapport in the process of translation of knowledge texts, since they have always been incorporated and placed in the cognitive categories

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Translation and Linguistic Bridge-Building : A Study of Dr. Bhupen hazarika's Songs in Translation

Continuing:

cultural texts helps to communicate thoughts and feelings between people belonging to different regions. Translation works that have taken place in both *inter-lingual* and *intra-lingual* areas in India have fostered the spirit of cooperation, coexistence and coordination, eliminating isolation and confrontation.

Capacity to change social attitudes :

Dr. Bhupen Hazarika, in short *Bhupen da* may be basically ascribed as a social reformer, a humanist and a harbinger of love/passion and universalism. His songs bear everything that he feels, sees, imagines and hopes. We see in his songs the complexities of life, the tension between existence and essence, life and death, soul and body. Through his songs he tries to engage himself with the polarities of life seemingly unwilling to succumb to the pressures of life and so he sang : *Sangram jodi jibomm eti naam / (set) sangram houk tor priyo.* (If struggle is the other name for life (that) struggle is dear to me) Dr. Hazarika has mainly focused on ordinary man's ordinary conflicts.

Dr. Bhupen Hazarika's songs have not only been translated into Bengali and Hindi but a number of other languages as well. This has obviously transformed translation into an intercultural activity. According to Lambert and Robyns, translation has now been redefined as out migrations - through - transformation of discursive elements (signs)" and as the "process during which they are interpreted (re-contextualized) according to different codes."[2]

The translation of Dr. Hazarika's songs into so many different languages has erased the boundary between the *source* and the *target* texts. When we take into account the Bengali translations of Hazarika's songs we see that they frequently achieve *linguistic equivalence* or in other words become 'word for word' translation. The translators and Dr. Hazarika himself (Dr. Hazarika also translated some of his songs into Bengali) have tried to maintain homogeneity on the linguistic level of both the languages and so the Bengali versions have become as popular as the Assamese originals.

At the time of India's Independence, the traditional Assamese was full of orthodoxy and prejudices. People at the lower end of the socio-economic ladder mostly bore the brunt of class and caste prejudices. Dr. Hazarika has tried to challenge this attitude of the Assamese people by writing lyrics on the marginalized like the fisherman, the stone cutter, the train driver and the poor villagers.

His *dola, he dola,* (palanquin, o palanquin) speaks of the tiresome and tedious lives of the palanquin carriers. He sings of the sweat and toil of these people while bearing the weight of the rajas and maharajas in the palanquins from ages to ages.

He sings, *" Morhe loratik eibar bihute / nidilo sutare sola / Sokulu olaleu manti nabhango / Korhiyai loijao dola.* (I could not give a shirt to my son during the Bihu / even though tears flow I shall not break down and continue to carry the palanquin).

The Bengali translation by Shibdas Bandopadhyay goes on in a slightly different way : ct *Hai hai mor cheletir ulongo shorire / ektio jama nei-khola / Du chokhe jol ele montoke bedheje / tobu boyejai dola."* (Alas ! on my son's naked body there is not even an open shirt / when tears well up in my eyes I try to check them / still the palanquin moves on). Here the most noticeable thing is the interplay of the words in both Assamese and Bengali versions. The palanquin carrier in the Assamese song is the subaltern and the rajas and maharajas are the feudal oppressors. The palanquin carrier has the strength of mind though he is unable to give a shirt to his son during "Bihu". On the other hand the Bengali translation becomes more poignant   in   those lines when the translator adds another dimension by slightly amending the original to suggest not a child deprived of a festive gift but another child at the bottom of the socio-economic ladder lacking even the barest essential to cover his body.

Dr. Bhupen Hazarika himself experienced the exploitation of the colonial British in India and their strong opposition to socialism. He also experienced the aftermath of India's independence

; the powerful influence of the jaminders / the planter class and the absence of equality and justice. In an interview he once said, "I have always considered my music/songs as a weapon for social change. Real songs are those which portray justice in magnified form......" "Now there is need to do something so that old moral value of the society may come back."[3]

The ideas built on the interest of change of social attitudes can be felt in songs like - *soru soru somajar soru soru bicharat bhekuliye bor laj pai.* (Even frogs are ashamed of the narrow viewpoints of small society). *jiyai thaki ekhon samaj garhibor mor mon ase.* (I want to live to create a society). *Autorikshaw solao ami duyu bhai* (We two brothers drive autorikshaw)

One of the most beautiful songs written by Dr. Bhupen Hazarika is the "ode" on the river Brahmaputra. This is a song that questions the river for its indifference as it flows, oblivious to the sufferings of the people who live by its banks. Dr. Hazarika met the legendary black singer Paul Robeson in America who sang *Ol ' man river*, a beautiful anthem for black liberty. He was influenced by the rhythm of the song which bears a vivid picture of the eternal unchanging Mississippi. So the outcome of this is the song *burha luit boan kio ?* (why do you flow old Lohit ?). The Bengali translation of this song has been made by Sri Shibdas Bondopadhyay as *Ganga boicho keno ?*. In the Bengali translation Bandopadhyay has used the words *Mantra diye I lakhya janer* instead of Assamese *unmadanar abhigyatare*. The use of the words mantra *diye / lakhya janer* has given to the song an element of mysticism and elegance. 'Ganga' like 'Brahmaputra" or 'Lohit' is a large river having perhaps even a greater religious/cultural significance in the Pan Indian context. By substituting the national for the regional the translator has given the song a national resonance. When the song is sung (both Assamese and Bengali versions) the masses participate with the content and song so this song has undoubtedly turned out to be a mass song ".

Andre Lefevere has opined about literal translation that here emphasis is put on word for word translation which distorts

the sense and the syntax of the original. We have seen that the translation of Dr. Hazarika's songs have been basically literal but the beauty and the syntax of the original have not been distorted, rather the translated versions are equally popular like the originals. The translator has infused accessible and aesthetically satisfying Bengali style into Bhupen Hazarika's songs.

Historical events connected with the translated songs :

Dr. Bhupen Hazarika has been a living witness of some of the historic events in North-East India after the Partition in 1947. Some of the popular songs are the reflections of these events. The first was the Language Agitation of 1961-62 and the second was the Assam Movement of 1977-84. After the Independence of India, the people of Assam had great expectations from the first Congress Ministry in Assam. Unfortunately those expectations were not fulfilled and by the summer of 1978, several movements started in the state championing a variety of causes. This period could be marked as a period of unemployment, social unrest and economic backwardness for Assam. The year 1979 was also a year of strikes and agitation by the students and teachers of schools and colleges. " On 9th November, 1979, the AASU - AGSP announced a drive out foreign nationals campaign, with a state-wide general strike to follow. There were clashes in Naharkatiya between Bengalis and Assamese throughout 8th, 9th and 10th November."[4]

It can be argued that the events had a left a deep mark in the mind of Dr. Bhupen Hazarika as a result of which he created some immortal songs on themes like humanism / compassion youthful vigour, Assamese / Bengali unity etc. In 1979 the police atrocities on the people of Assam created several casualties and this led Dr. Hazarika to write : *Naba naba purushor nopowar prokashok / bhorire moharibo nawari* (The outburst of deprivation among the new generation cannot be erased under foot).

Again the song *rim jim rimjim borosune / nupur bojai*

kot ? ei Asom desot, ei Asom desot. (Where does the chiming rain drops create the music of anklet ? In my land Assam) was written in 1956 but during the Assam movement in 1979 Dr. Hazarika gave it a new shape. In the translated version of this song by Shibdas Bandopadhyay the substance of the original song is retained but the form is changed : *rimjhim rimjhim boroshar oi nupur bajai ke / Amar deshete, ei Amar deshete* (In my own land). The song has been allowed to transcend the regional register and achieve a resonance in a wider psycho-social context. In the original song the music of rain could be heard only in Assam whereas in the Bengali version the same music could be heard in India. Here Bandopadhyay stresses on national integration and at the same time the unity and brotherhood between the Bengalis and the Assamese when he recreates the song thus "*Bhaike Kothai Joriye dhore bhaiyer bukete / Obohela soriye rakhe hansi mukhete. / O' Amar matir deshete.*" (Where is a brother always clasped in an embrace in his brother's chest / where is neglect kept afar by smiling faces. In the land of my soil).

The language agitation created disturbance in places like Cachar, Karimganj, Dhubri and Goalpara. When the State Government tried to impose Assamese as state language, the people living in these places (where Bengali dominance could be felt) voiced against this implementation. As a result there was friction between the Assamese and Bengalis leading to lot of violence and deaths. Dr. Hazarika, the composer and poet has been a voice of moderation. He appreciated the fundamental points raised by the AASU but at the same time he also felt that work must proceed in the process of a syntheses. Regarding the Language Agitation he remarked that Assamese as a link language is a necessity but no language must be thrust upon any other group. Dr. Hazarika has recorded dozens of his own compositions in Assamese as well as other languages. One of such albums is *Aami ekjajabar* recorded by the HMV in the crucial year of 1980. This cassette consists of fifteen Bengali songs sung by Dr. Bhupen Hazarika which speak of Assamese-Bengali unity. Dr. Bhupen Hazarika's perturbed mind wanted to break the walls of differences between the Bengalis and Assamese. Through these songs he tried to reach the people regardless of language barriers

and make them feel that they are all brothers. This is also expressed in one of the songs, *Aajjiban khuje pai chute chute aai*. This song is a translation from the Assamese original *Ajijiban butolibi hanhi hanhi aah.* In this song we observe the speaker's concern with basic moral values and a journey towards the attainment of freedom. The speaker here states his passionate longing for Assamese-Bengali unity and re-interprets his nation's cultural heritage. He requests the people to come out of their narrowness, confrontations and mingle with one another. Another song translated into Bengali - *Pratiddhani shuni ami pratiddhani shuni* by Shibdas Bandopadhyay is an adaptation from the Assamese Pratiddhani sunu moi pratiddhani sunu (I hear echoes) possesses certain lines like - *Manab shagarer kolahol shuni* (I hear the voice of human seas). This song expresses the latent power of ordinary people who work for a common cause. If people come out together and shout in unison they can shatter mountains. The theme of the song is as old as the 'Panchatantra'. It has however been rephrased and given a new context to usher in communal harmony.

Nation Building / Linguistic Bridge-Building :

"Translation plays an essential role in determining how a nation establishes its identity, in terms of others, be this through opposition to foreign influences, through assimilation or 'naturalization' of the foreign whereby differences are erased to a great degree possible, or through imitation of another, usually dominant culture."[5] This view of Paul St. Pierre definitely establishes the fact that translation helps in its effort at nation building and at the same time linguistic bridge-building. Dr. Bhupen Hazarika's translation of songs into various languages has brought about national integration particularly in a multi-lingual nation like India. The translations have oriented towards the explicit end of reforming power-structures and relations present amongst numerous races, communities and religions. An immensely popular Bengali song by Shibdas Bandopadhyay sung by Dr. Hazarika - *Ganga Amar Ma / Padda Amar Ma* (Ganga my mother / Padma my mother) has been translated into Assamese by Dr. Hazarika as *Ganga mor Ma* / Padma

mor Ma. This song has been an attempt to rediscover the affinity and brotherhood between the Assamese and the Bengalis. Dr. Hazarika was influenced by Nazrul Islam's revolutionary creations. When he sang *Ganga Amar Ma* in his rasping baritone in Bangladesh people were overwhelmed with emotion. This song clearly manifests the mutual exchange and partnership in shared values of a composite, multifarious culture.

Paul Robeson's song *We are in the same boat brother /you tip one end and it rocks the other* has been translated into Bengali by Shibdas Bandopadhyay as *Morajatriekai toronir / Sohojatri ekai toronir*. The Assamese translation of this song by Dr. Hazarika goes like this *Ami ekekhon nawore jatri / Sohojatri ekekhon naware*. The recreation of the song in Assamese and Bengali stresses on the unified force of humanity. The song is a faithful reflection of life which shows the ways to human beings to fight with strength against all odds.

The translation of a worldwide popular song like this indicates enormous effort on the part of the translator. The translation of Bandopadhyay into Bengali and Dr. Hazarika's translation into Assamese show brilliant insight and creativity and consequently both the works have turned out to be arts rather than crafts. In India translation is a major literary activity which is perhaps because language is one of the greatest wealths of India and translation enables us to speak or write or read to each other. No two languages are same. They differ in form and structure and translation acts as a kind of linguistic bridge-building between two languages and cultures.

Dr. Hazarika wrote most of his songs during his stay in Calcutta. One of the songs he wrote there is - *Moi etijajabor / dhamr dihinge dipange lauru nibisari nija ghar.* (I am a wanderer / running here and there across the globe without hankering for a home). Shibdas Bandopadhyay has translated the song thus - *Ami ekjajabor / Prithivi amake apon koreche / bhidechi nijer ghar.* (I am a wanderer / the earth has welcomed me making me forget my own home). This is

a wonderful Bengali translation. Here the translator has chosen words appropriately to produce the right tone. The original Assamese song is content merely to describe the rootlessness of a habitual nomad. On the other hand the translator goes one step farther and provides motivation for the speaker's wanderlust. The world has welcomed him with open arms robbing him of the desire to settle down. In the original song the desire for *global citizenship* is not very clear but in the translated version the vision has transcended the barriers of local and regional and has reached the national and global. The whole song thereby becomes philosophical leaving immense scope for nation and linguistic bridge-building. Other notable songs like *Manuhe Manuhar babe* (Human for human) translated as *Manush manusher jonye*, (By S. Bandopadhyay). *Sagar Sangamat Kotona Saturilo* (In the confluence of ocean I have swam a lot) translated into Bangali as *Sagar Sangamer Shatar Keteshi Koto ; Mor Geetor hejar shrota ! Tomak Namaskar.* (The thousands of listeners of my song ! I salute you.), translated into Bengali as *Amar ganer hajar shrota ! tomake namaskar*. Apart from these translations there are a lot more translated versions in Bengali. The translations have been done so beautifully that sometimes it is difficult to point out the original. When translation achieves this criterion then it can be rightly called perfect translation.

Bijoy Kr. Das opines, " Translator not being the original author (for the work in hand is never his own) takes into himself the task of bridge-building between the mind of the another and the mind of the reader or between the SL text and the TL text."[6] In the Bengali translations of Dr. Hazarika's songs a bridge has been established in the linguistic, stylistic and pragmatic levels. The translator has understood that he has to prove himself as the mediator between two different cultures and languages. Dr. Hazarika's roots might cleave firmly to Assam, but he learnt to identify with the rest of India alter moving to Calcutta. Dr. Hazarika himself opined,kt The roots may be entrenched in the soil but the plants can interwine."[7] The Bengali translations of Dr. Hazarika's songs have been like plants that interwine thus unifying two cultures and a nation.

Loss and gain in the translation process :

Translation in the first place is a transference of meaning from the source language to the target language. Sometimes in translation it is difficult to find the exact words for the original. Therefore the question of *loss and gain* arises in the process of translation. To avoid the 'loss' in translation a translator may keep in mind the following points :

- Firstly, the translator should have command over both the languages.

- Secondly, he/she should try to provide the lexical equivalent in the target language to the original text.

- Thirdly he/she should keep in mind the socio-cultural factors governing both source and the target languages.

If these criteria are followed then in the translation process less will be lost and more will be gained.

A very popular song of Dr. Hazarika, *Sirojugamia dhou tuli ; dhou tuli / sir natun pansoi uti jai.* (Ever new boats sail raising eternal waves). This song has been translated into Bengali by Dr. Hazarika himself as *Sirojiboner dheu tule dheu tule / Siro natun dingiti bheshejai.* It is a song that celebrates the vibrant potential of life in its ever changing creative quality. In this song the word *sirajugamia* (eternal) has been replaced as *sirajibaner* (life long). The word *eternal* has a deeper meaning than the word *life long. Sirajugamia* (eternal) expresses the quality of endurance whereas *sirajibaner* (life long) relates to the span of a single life time. The use of the Assamese word *sirajugamiya* has enriched the original song whereas the use of the word *sirajibaner* in the Bengali version seems to have lessened the intensity of the original word.

Another prominent song *Akashi Ganga bisora nai / nai bisora swarna olonkar* (I am not searching for the celestial Ganges /1 am not searching for gold jewelry either) has been translated into

Bengali by Shibdas Bandopadhyay. This song voices the deep hidden personal longings of even the socially committed artiste. Dr. Hazarika in the same song sings : *Maha maha, nat ghare ghare / kantha sonit nigoralu.* (I have set my voice bleeding). The struggle and pain of a creative artiste has been successfully echoed in the phrase *Kantha sanit nigaralu* (I have let my bleeding voice flow). On the other hand this powerful amalgamation of words in the Assamese original seems to have been lost in the Bengali translation : *Sena sena shrotajanatar hansite khushite bharechipran.* (My heart is thrilled with the cheer and joy of familiar audiences). Here the pain and struggle in the life of the artiste has been left out but the sense that the artist lives for the people and derives happiness when the people are happy gives a new turn to the song. The translator has retained the 'sense' of the song as much he can. But along with the 'sense' semantic compatibility is also equally important. Translation has its advantages and limitations which need to be weighed carefully.

The translator is a reader, an interpreter and a creator. The Bengali translations of Bhupen Hazarika's songs reveal the fact that a translator may not necessarily remain bound to the original and these renderings may be considered as 'new writing' rather than imitations. A translated text like the original frequently contributes to the transformation of social attitudes. In the hands of an excellent translator like Shibdas Bandopadhyay, Dr. Bhupen Hazarika's songs have gained added depth and significance, serving to foster new strains of communal accord at a volatile juncture in the history of North-East India. Dr. Hazarika's lyrics promised change, "I remember writing - " I am a spark and I have come to build a new India and a new Assam."[8] The translated versions of a few songs mentioned in this paper capture the essence of the North-East and Bengal in their imageries and sounds.

NOTES

1. Das, Bijoy Kumar. 2005. *A Handbook of Translation Studies*. Chap. 7: Translation as Nation Building. Atlantic, New Delhi. Page 79.

2. ibid. P. 75.

3. Das, Bijoy Kumar. 2005. *A Handbook of Translation Studies*. Chap. 12: Comparative Literature and Translation Studies: A Correlation. New Delhi, Atlantic. P. 131.

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Cultural Logic of Dictionary-Making: An Analysis Based on Hermann Gundert's Dictionary

ANOOP V.

Abstract

   Modern lexicography argues that apart from a compilation of words, there is a cultural discourse in the dictionary. From the premises of this argument, this paper explores the cultural logic of Gundert's dictionary which was created during the missionary period. The first part of this paper tries to explain the functions of dictionary and how it becomes political in the contemporary knowledge discourse. After a general introduction of dictionaries in Malayalam, this paper analyses the Gundert's dictionary. The paper proposes that Gundert's dictionary, which was described as that which uses scientific methodology and comprehensive analysis, also carries the temperament of colonial sensitivity.

Key words: Cultural logic, Cultural discourse, Ideology, Scientific methodology, Missionary literature, Colonial discourse

   Dictionary is not only a compilation and definition of words, it is accepted that there is a cultural discourse in the dictionary. A dictionary is said to be 'a book dealing with words of language so as to set forth their orthography, pronunciation, signification and use, their synonyms, derivations and history or at least some of these'. The commonly recognized categorizations of dictionaries based on the number of languages used, like monolingual, bilingual, multilingual etc. which signifies differences in space, time and culture, is the basis of this study.

1

   Lexicography discusses not only the formal explanations, but also all the facets of its creation. The most important one is the historical background of the creation of the dictionary and to

whom it addresses. As it is relevant in the process of writing of the dictionary, it becomes relevant in lexicography also. Many studies have been conducted regarding the function of dictionaries and to whom it addresses. Mc David, while discussing the functions of dictionary summarises as follows:-

1. To scholars, in all probability the most important aspect of a dictionary is to record the language whether a diachronic statement of the development of words and meanings from their records to the present, or the ordering of them in contemporary context, sequences or centrality of meaning ...

2. Another aspect of the dictionary is acquainting a user with a language, or the variety of a language other than his own ...

3. A third function is to supply incidental information, linguistic or otherwise, for the casual user...

4. Finally, there is the role of a reference book...a guide to what one should do and especially what one should not do.

(Bejoint 2000:108)

This explains that there are indications of a language and culture expressed along with the history of the place. It also deals with a receptor, which the dictionary addresses. It is generally observed that dictionary has one or more distinguished functions.

The decision concerning the purpose or purposes of a planned dictionary is the most important one. A good part of both scientific and the commercial successes of the dictionary will be the result of how reasonably this dictionary was made, and how adroitly it was carried out (Bejoint 2000: 109).

Apart from that, Hartmann while discussing about the functions of dictionary makes the argument further on the politico-

cultural process involved in the production of a dictionary in his book *The Dictionary as an Ideological Weapon* (Bejoint 2000:109). The assumption that the ideological function of dictionary and the politics involved, opens up the possibilities of lexicography of different periods.

The genealogy of dictionary is divided into monolingual or bilingual based on the number of languages used. Monolingual dictionary tries to give the meanings of words and to explore the possibilities of its uses through examples in the same language. On the contrary, bilingual or multilingual dictionaries, apart from defining the meaning, try to transcend the meaning to a different cultural context and translate it to a different linguistic possibility. Thus it must be stated that, the words which are documented, would carry with it, the socio-historical contexts of which it is a part of. When the word which carries contradictions is collected in a dictionary with its meanings, dictionary has its limits in containing the contradictions. It becomes more complicated, when the meaning is explained (in bilingual dictionaries) in a distinctive linguistic and cultural context.

A study of different functions and genres of dictionary, demands a cultural critique rather than a linguistic analysis. The dictionary movement which began with the missionary period in Kerala as a part of religious activities, and the general characteristics that it shares, studied in relation to Gundert's dictionary is the significance of the study.

2

The history of dictionary- making as distinct from *koshagrandham* of ancient India traces back to the 17th century. Though many of the early dictionaries are not available now, some of them are available in the form of extracts reproduced elsewhere. Those dictionaries which were written for the students of the seminary were incomplete too. Arnose Pathiri (1715-1789), Stephan

Pathiri (1700- 1769), Clement Peeyaniyus (1714- 1782), Farose Pathiri (1715-1789) and others did much work during this period. Four dictionaries were published from Varapuzha , between 1860 and 1890. It can thus be observed that, these served as a model to later lexicographers like Gundert and his successors.

Later, it is evident that the state also encouraged the dictionary-making by the foreign missionaries. *A Dictionary of High and Colloquial Malayalam and English* by Benjamin Bailey is considered as the first dictionary in Malayalam. When this dictionary was published in 1846, the then King of Travancore province Swathi Thirunal offered a good reward with cash to the lexicographer. As a mark of reverence, Bailey dedicated his dictionary to His Highness, for the encouragement which he gave to the Malayalam language and literature (Vareet 1973: 143). This dictionary which is as good as Gundert's with regard to the collection of vocabulary and the explanation of meaning, is considered low for its unlimited usage of Sanskrit words and such other things. On the other hand, scholars like C.L Antony, points out that Bailey's dictionary like that of Gundert's, apart from making a historiography of language, was formed anticipating the contemporary linguistic possibilities.

Gundert's Malayalam- English dictionary is the earliest dictionary of Malayalam language, which is prepared in a scientific manner and attained acclaim in scholarly discussions. Along with being helpful to the missionaries, the pain and care that the lexicographer had taken in the collection of words and its arrangement is well commended. P. K Parameswaran Nair observes that, the categorization of dictionary 'provides the pronunciation, origin and etymology of each word and its synonyms in other languages. It also rationally traces its ancient meaning and its evolutions and its rhetoric and logic. The linguistic variations of each word, its phrases and other words where it is used as a prefix are arranged under the same word. These methods have been adopted from modern western dictionaries, and could not be found in Malayalam dictionaries' (Samuel 1975: 20). Later, scholars have noted the explanations of the

descriptions on the word.

The study of Cheriyan Kuniyanthodath, on Gundert's dictionary, explaining sequential arrangement of words in alphabetical order, pronunciation in roman script, distinct and new grammatical explanation, meaning in English, Malayalam equivalent, numbering different meaning, ancient usage, references from ancient texts, idioms, proverbs, shows the very scientificity of the text (Cheriyan 1997: 48-49).

The important part of this dictionary is the words in it. In the introduction to the dictionary, Gundert speaks of the different sources in collecting words for the dictionary. 'The words have been taken from all the available sources, from the lips of the speakers, castes and occupations, from the letters of and records of districts and writers in prose and poetry of every age' (Gundert). From this, we can note that he had taken proverbs from day-to-day discourses, caste and dialect variations, official documents, literary works of different periods, etc. for making the dictionary. He has put his effort on giving the usage and reference, as the meaning changes according to the method used. Those quotations have been considered as the peculiarity of his dictionary.

On the methodology that Gundert used for the making of his dictionary, Moorkoth Kumaran states: 'the work was done while residing at Thalassery and Ellikunnu. It was said that he used to write down words directly from the conversations and letters of people of different ranks, caste and religion. It is also known that Gundert used to ask the people whom he sees on his way about the names of those herbs and leaves which he had collected on his evening walk. He went to the work places of blacksmith, goldsmith and carpenter to learn the names of their instruments.'

He collected words not only from literary works, but also from official government documents. The joining of members of different castes, from Brahmins to Harijans, in the Basal mission,

helped him more, to collect different words and also to understand the linguistic differences (Vareet 1973: 36). In this way, by utilizing every possibilities of vocabulary collection, he created a dictionary which represents the period. This has won him appreciation:

1. "He was a linguist, a historian, a folklorist, sociologist and probably many more things. It was the versatility that made him an unusually competent lexicographer" (Nair 1975 : 168).

2. "He is famous for a systematic, scientific approach to cultural phenomena. So he is praised as a pioneer of disciplines like Kerala History and Malayalam folklore" (Sacria and Frens 1993: 15).

Regarding the methodology used in his dictionary, Gundert explains, 'the arrangement chosen has been to point out as far as possible the root and the origin of each word, to give first, its primitive sense and to add figurative and free senses in rational order; examples taken from reliable authorities are also added' (Cherian 1997: 48/49). An examination of this new methodology drives us to different inquiries on the cultural logic of the reception, application and illustrations. The question here is whether the peculiarities attributed to the Gundert's dictionaries like diversity of resources, historical significations, idioms and proverbs are merely for being scientific propinquity or whether it is different position that the dictionary creates standing away from the general spirit of the missionary period is a crucial point of enquiry.

3

The analysis of the methodology of Gundert's dictionary shows that the main characteristics that moulded its scientificity, can be listed as follows:

The method that has been adopted in the organization and scripting of alphabet.

The analysis of the assumptions of the origin of Malayalam language in which the dictionary based itself.

Diversities of the sources that it relied. For example:- conversations. Official documents, colloquial usages etc.

The examples, historical documents, proverbs and idioms that have been given in the explanations.

Thus, an exploration of the cultural logic of this scientific methodology ultimately leads us towards the cultural context of the age. The features of the methodology of Gundert's dictionary are very much influenced by the contemporary context. For Raghava Warrier, "those styles in his works are not to be studied merely as an opinion of an individual. He observes that, those descriptions that have been recurring in different works, should be considered as inscriptions of the reflections of a community, politics and representative of world view of the age and must attempt to resist it (Raghavawarrier 2006: 136). For that reason, the peculiarities of his dictionary should be read in the general background of the literary/ non-literary activities of the missionaries of the age.

Many publications have come out in the background of the history of missionary activities in Kerala. The introduction of printing, enlightenment and education have welcomed and supported the production of these works. Apart from religious scholarships, language was an area of study. Many dictionaries and the books on grammar were created in that account. While examining the writings of the missionaries in Malayalam, it is evident that they have taken tremendous effort and interest in studying and recording the Kerala history and culture. The most secular writings were historical writings which pooled great interest making a history for the colonized and also demarcated their subjectivity. For that, they had collected and later published many historical documents and creeds. Scaria Zcharia observes "keralothpathi" and "keralapazhama" written by Gundert and Paulius' text demonstrates the historicizing tendency of the period (Sacria and Frens 1993: 28)

Along with the process of historicizing, the study of folklore was also established. Many studies were done collecting and compiling the discourses of the commoners. eg: A Collection of Malayalam Proverbs by Polinus (1791), Critical Edition of Keralothpathi by Gundert (1843), Pazhanjollumala by Gundert (1845) are some of them.

The works that are explained above were landmarks in the language history and grammar of Malayalam. But, the knowledge that it models is an important point of study. The propriety and observation skill that it upholds is a serious issue to be addressed. It includes narratives about the past, historical books and proverbs which establishes the moral and judicial institutions of the society. While explaining the meanings based on these texts and placing examples, Gundert's dictionary also posits a continuation of the world view and its logic which is presented in those texts.

We can add many examples from Gundert's dictionary on this. This dictionary also contains certain words which marks the knowledge system of Kerala/ India, but that which is not a part of the common discourse. If we examine the words, "*akkapadam*", "*odi*", we can understand that, he had done justice to the missionary/ folklore texts that we have mentioned earlier. If we closely examine the similar customs among Brahmins, we can understand the politics of this duality. The examples like: for the word '*asuran*' , he notes that '*chekavar*' is of *asura* clan, and for the word '*aparadham*' he notes "*antharjanam* has *aparadham* of *puthusseri moos*" , directs us to the race and gender discrimination. It is not accidental that we see such explanations and words in that dictionary.

Accepting the authority and scientific temperament of Gundert's dictionary, we must admit that the above mentioned methodology refutes the assumption that lexicographer as an apolitical individual. Conversely, it presents the world view and political readings of missionary activities of that time. The inherent novelty of the structure, which is considered as the fundamental peculiarity of Gundert's dictionary, is a part of missionary period.

Raghava Warrier quotes Edward W. Said while studying such tendencies in Gundert's works, "along with the process of colonization and imperialism, there have been various occidental discourses on orient like India and their cultures. Those portrayals which are drawn from geographical descriptions, historical narratives, literature, from the period of enlightenment, worked for controlling or manipulating the oriental cultures and occidentals. It was a colonial discourse of the West through teaching and learning, explaining, critiquing and evaluating. Various discourses have been established in religion, morality, science, history, cosmopolitanism, world view, individual qualities, ethnic nature etc. in this concern" (Raghavawarrier 2006: 137).

The methodology of Gundert's dictionary can be established further based on the nature of the descriptions. This thesis tries to establish the scientific attitude and authenticity, which are considered as the peculiarities of Gundert's dictionary is not discarded from the context on the contrary, it was derived from the missionary literatures of the time. The logic of this methodology opens up possibilities in cultural studies. It also submits itself to further explorations in lexicography.

NOTES

1. Malayalam- Latin, Latin- Malayalam, English- Malayalam, Malayalam- English-Latin are the dictionaries published from Varapuzha (Samuel 17).

2. "To specify, if Gundert's dictionary is analytical and scientific, Beily's is integrated and aesthetic" (Antony 68). C.L Antony derives such a conclusion from the assumption that Beily's dictionary vary from that of Gundert's in the exploration of possibilities of the language in use.

3. The credit foe illustrating, for the first time in the history of Malayalam lexicography, the usages of words with quotations from Malayalam works (Kunjanpillai 175).

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(Translation of the paper *nikhandu nirmmithiyile sa:mska:rika yukti - gundertinte nikhanduvine munnirthiyulla vishakalanam* presented in the seminar *Growth of Malayalam Language and the Role of Knowledge Text Translation* on January 29, 2011.)

Gundert's Dictionary : In Text Creation and Text Translation

Joseph Skariah

Abstract

Translation is transcreation where a new text in created out on an existing one. A translator reads and interprets texts. In that sense it is not just replacing the words of one language wits that of another. Translation goes beyond the level of word to word translation by answering the questions like for whom it is translated, when and why it is translated and for what purpose it is translated. Mutual compatibility of lexemes, the verities of style, differences of contexts, social status of the author/translator/reader, the attitude and world view of the translator are also significant in the practice of translation.

Dictionary is an important tool in translation. Gundert's dictionary is an inevitable source of help for researchers who conduct studies in the history and socio-cultural practices of Malabar. The paper "Gundert's Dictionary : In Text Creation and Text Translation" studies how Gundert's dictionary facilitates as a "reference book" in the production and translation of various (research) texts in history and other such fields by taking William Logan's Malabar Manual as the prime focus.

In the preface to Malabar Manual William Logan himself records his indebtedness to Gundert. The importance of Logan's Dictionary is that, in translation it is more than a reference book.

Gundert dictionary assumes cardinal importance in the case of text creation and text translation. Malabar Manual is a meticulous work describing contemporary society, culture, politics, history, flora and fauna as well as the geography of Malabar. Gundert's dictionary assumes a similar role. For Gundert the word is not a synonymic indicator, rather it is a representation of lexical items apparently referring to different contexts. It is certain that the quest for the texts and documents mentioned in the Dictionary will provide a fillip to

socio-cultural studies in Kerala.

The vocabulary of Gundert's Dictionary, their contextual meanings, their denotative / connotative possibilities within the syntactic structure mark its supremacy in text creation and translation.

Translation is a process of text transformation (Andrewskutty, 1997:213). Generally, it is conceived as a linguistic practice of changing a text into another. In that sense, lexicons which describe the semantic modes of use and the contexts of usage make the text and its translation scientific, objective and precise.

A popular and traditional notion is that translation is merely a word-centric language process. This approach gives predominance only to the first level of semantic possibilities. A lexeme, on the other hand, is an interacting discourse pattern of societal life, and a discourse marker of cultural awareness and multifarious interferences in a language community.

Mutual compatibility of lexemes, the varieties of style, differences of contexts, social statuses of the author/translator/reader in the target language, attitude and world view of the author are also of significance in the translation practice. The new approaches in translation often transcends the conventional concepts based on meaning alone.

The context of language use is a major factor in the act of translation. Translation is the reading and interpretation of texts.

Translation is a knotty problem in which the text and its translation seeks answers to the queries such as, For whom? When? Why? And what for?. It becomes evident that the attitudes, cultural background and views of the author, source language receiver, the translator and the target language receiver are very pertinent in the whole act of translation (*ibid*.213) Approaches considering the situation, context of language use make translation in its theoretical and practical concerns, a post modern discourse. This is the method

adopted in pragmatics.

Gundert's dictionary demands more research into the pragmatics and knowledge approaches of translation. The dictionary equally facilitates both writing and translation. The method of data collection, the nature of data, the semantic possibilities, necessary quotations, the etymology of words etc. had been the primary concern of Gundert in making the dictionary. Gundert's Dictionary surpasses, in this regard, all other existing dictionaries in Malayalam Language. Scaria Zacharia (1992) rightly points out that Gundert believed that the inclusion of each word in the dictionary must be based on the historical relation, the circulation and the frequency of regular language use.

Gundert has given an elaborate account of his efforts in making the dictionary. He collected words and quotes from different regions, from people belonging to different strata, from castes engaged in different professions as well as from official documents, prose literature and verse. He accepted lexemes from the local oral traditions, customs, historical events and legends. He even received lexemes belonging to languages which had been assimilated by Malayalam. This methodology is unfamiliar to most of contemporary dictionary makers even today.

Text means use. When the translator lacks the language sense to translate, he takes recourse to the ways of interpreting the lexeme. Here the lexicon becomes important, especially descriptive lexicons which, being word-centric, open a way of understanding use. Beyond that, the Gundert Dictionary explores contextual possibilities of the lexeme. According to Prabhakara Varrier (1999) 'bilingual dictionaries are useful in two ways: firstly, as a reference text for learning foreign languages and secondly, to accomplish translation.4 Both the observations are pertinent in the case of Gundert's Dictionary. It is a reference text too, having the cardinal function of providing a knowledge text. For instance the word 'pengal' as illustrated in the dictionaries' written by Mathews, Neelakandan Nair and Varrier give its meaning as 'sister' which is very a limited

semantic sense.

hon. PI. *of penn*, sister, when spoken of or to by her brother. PI. *penganmar* M.R. Anarch (V.U. *pengalamar*)

The terms which are untranslatable and terms which do not yield to translation, thus posing problems in translation, can be easily translated or transformed using the Gundert dictionary. Gundert attempts the lexical description based on 'text context' and the knowledge system in his pioneering dictionary.

Andrewskutty (ibid.) observed that "it is an important task to find out words in the target language which are compatible in meaning and style to the source language. Special dictionaries which can used in this regard need to be compiled?" Gundert's dictionary can be considered as a historic milestone in this direction. The Gundert dictionary was published in 1872. In the preface to the Malabar Manual published in 1887 Logan observes:

"... But the yield is in another sense a fertile one, and I have already in the text acknowledged my great indebtedness to Dr. Gundert for having in his admirable Malayalam Dictionary gathered a rich harvest of knowledge on a vast variety of topics treated of in this work. I believe that if one were to search the length and breadth of the Peninsula it would be difficult to select another area in which research is likely to yield a more abundant store of highly interesting and important information".

"There is hardly a page in this present work which in one way or other does not derive authority or enlightenment from Dr. Gundert's labours and scholarship" .

Krishnan (2008), the Malayalam translator of Logan's 'Malabar Manual' also endorses this view . But he does not explain how the Gundert dictionary had helped him in a great way for his translation work of Malabar Manual. It can be presumed that the

translator is a great beneficiary than the author (Logan) himself. But he is silent in admitting this commitment anywhere in the bibliography or in the endnotes. It can be attributed to the fact that in earlier times the authors in Malayalam were really hesitant to acknowledge such indebtedness to great reference books such as dictionaries.

Manilal, translator of 'Hortus Malabaricus', written by Van Reed, has emphasized the significance of Gundert's dictionary in his translation. 'It was very useful in my translation because Gundert had included explanations in English as well as the botanical names of plants which proved very useful. Sukumar Azheekkode had once remarked that the Gundert dictionary was immensely useful in the acquisition of English.

Sankunni Nair who wrote a critical study of the quotes in Gundert's Dictionary from *Payyannurpattu* before it was discovered from Germany, has acknowledged the invaluable contributions of the Dictionary.

Gundert dictionary assumes cardinal importance in the case of text creation and text translation. Malabar Manual is a meticulous work describing contemporary society, culture, politics, history, flora and fauna as well as the geography of Malabar. Gundert's dictionary assumes a similar role. For Gundert the word is not a synonymic indicator, rather it is a representation of lexical items apparently referring to different contexts. It is certain that the quest for the texts and documents mentioned in the Dictionary will provide a fillip to socio-cultural studies in Kerala.

The vocabulary of Gundert's Dictionary, their contextual meanings, their denotative / connotative possibilities within the syntactic structure mark its supremacy in text creation and translation. Words are primary units in translation. Word centric translation exercise have always had a dominant role in the history of translation. The meaning of a word is contextual.

Communicatability of translation is achieved in supra sentential units. It is interesting to note how Logan in his scholarly work takes immense benefit from Gundert's dictionary.

"An assocation of families formed a body corporate, as, for example, the *gramam* (village) among the *Brahmans*, the *tara* (foundation, street, Village) among the *Nayars*, the *Cheri* (assemblage, village, street) among the *Tiyar* (Cingalese, Islanders) and other foreigners".

The social structure of Malayalees is formed from a conglomeration of families. For example, *gramam* (village) for *Brahmins, thara* for *Nairs* (*aadharasila, theruvu, gramam*), and *cheri* (*Kootlam, gramam, theru*) for *Thiyyars* (*singalar, dweepunivasikal*) and other foreigners, according to T V Krishnan. We may refer to Gundert's dictionary for the semantic field of the words gramam, thara and *cherri* as used in the Malabar Manual.

1. Gramam

1. Village, *grama otticheettu*, mortgage - deed of a village

2. Brahminical Colony, 64 *gramam* KU (where of 32 No of Perumpuzha)

3. Union, assemblage *hhoothagramam* Bhg. collection; esp scale in music *Gramangalkonda anandamammaru paadi*.

2.Thara TM (c. *tharavu*, fr. c. Te *tharu* to sink in)

1. Foundation {*Pallinu thara ittu* the tooth is forming) : the stone-rows of a house, the site of a house.

2. a mound, elevated ground; an altar, as *Poothara, Kalthara, Mannthara* VI; *aarattulhara*: for a marriage *chethiyadiccu puralhil engum naltharayiltu mezhukiyallo*. Anj; a mound raised at the

bottom of a tree, *nikumhhila aaltharameleril* AR, *arayalthara* etc. *aaltharamukaleri katliim eeltirikkum*. Sipu.

3.   Ground (in T = *dhara*). *Ninne adaltharamel veezhhi* RC (= *kalam*). *Kalikkunna thara* stage : a small district, parish (now *desam*) *njan thanne tharakalkkokkeyum aale ayaccu* TR

Similar to *theru*, a village, quarter; chiefly *Nairthara*, but also *aandi — kammala — vettuva* - palg; country - places, mofussil, can.

4.   nailing, rivetting (= *thareppu*) *thara pitikka*, to rivet, see. *Thari* 4

tharakkar   *tharakkeitu*

tharakettuka   *tharayuka*

3. *Tharavadu (tharapadu)*

1.   a house, chiefly of nobleman 30 *tharavattunair* (under porlathiri), ancestral residence of land - owners. *Nayayi pirakkilum tharavaltil pirakkanam* prov.

2.   family *tharavallukaran* (*tharavadi*) *thar av all upularthi tharavattumulhal*

4.   *Cherri (C. Keri)*

1.   assemblage, village street, *nalucherri* pay. 4 classes of Foreign colonists (Jews, Christians, Manicheans, etc) *anayacherri* (G. a cowherd village - division of an army. VI - N pr. As *thalasserri* etc.

2.   (= *chekari*) husk and fibres of coconuts - false hair of women.

It is helpful to read the explanation of the terms *Brahmanan, Nair and Thiyyan* in the Gundert dictionary in this perspective.

1.   ***Brahmanan***

a brahmin. The 6 offices. *Shalkarmam* ascribed to them belong in Kerala only to the *acharyar*. The duties of the rest are thus enumerated *paaitam, samudayam, arangu, adukkala, ampalappadi, oorayma*. He who may perform all Br. ceremonies is called *uthama brahmanan*.

2.   ***Nair*** (= *nayakan*)

1.   A leader, Ulakudyanayan God (mpl)

2.   hon. PI. *Nair* Lord; the sudras of Kerala (raised to the rank of Kshatriya by their intimate connection with the brahmins)

3.   Soldiers of all castes - Trav. Kolatt. Tarn & Cochi are said to have each 3,50,000 Nayars - KU fern *nayaricci, nayaramma*; PI *nayanmar.*

3.   ***Theeyan*** — M. ***theevan*** (Port. Fr. Tivcs)

Islander, the caste of the palm - cultivators and toddy-drawers, sugar makers etc.

The *eezhavar* are in fact the same caste and both are said to have come with the south-tree (*thengu*) from Ceylon KU - fern. Theeyaihi & *theeyappennu* TR *theeyaradiyayuUa keezjalhikal* TR; the caste rose in dignity by serving the English at Tellicherry. *Puthiya theeyaihi* a Tiyar-bridegroom.

This is the knowledge field of a sentence in Malabar Manual. The Interpretation of 'thara' and *tharavadu* by Logan is to be in conjunction with this read.

1.   **TARA**

(Dravidian) = foundation, mound, ground, village, quarter. Similar to Tamil and Malayalam *teru*, Telugu *teruvu*, Canarese and Tulu *teruvu*. A Village. The same as *Desam* in the Malabar province.

Note: See Ur and Desam. This and not the desam was the true village of malabar, that is, it was the Nayar village or unit of organisation for civil purposes among the Nayars.

2.   TARAVADU

From *tara* (q.v) and dravidian *padu* (= falling, falling into one's power, place, situation, rank, authority)

A house of a family

Note. Compare *pattam*. Gundert defines the term as a house chiefly of noblemean,

ancestral residence of landowners, a family. The term was applied only to the families of authority in the Nayar village. (Vol. 2 appendix CCXXXV)

2   the true village, that is the territorial unit of organisation for civil purposes, was the tara. The amsams as at present defined are a modern and very recent creation for administrative purposes, but *tar as* and desams and the distinction that existed between them, take the enquirer back into ancient times and necessitate an investigation of the ancient system of Government. (Vol. p. 87)

        A thorough reading of this text reveals that this knowledge sphere is entirely based on the Gundert dictionary. Krishnan's translation (2008) makes it amply clear that a word-centric approach cannot successfully translate a knowledge-based text with its nuances, intrinsic meaning and style. At the same time, a historian well versed with Logan's narrative can easily transfer this knowledge into historical texts.

Kurup (1992) in his book describes the words *thara* and *tharavadu*.

"*tharavadu* was an administrative unit also... It was the largest part of a village (*gramam*) which was also an administrative unit for civil and military purposes under the Nayars. Perhaps *Paadu* 's transformed

form is *Vaadu* indicating the power and position of the *Nayars*. Gundert attributes the term to the traditional home of Lords and Land lords. In that sense *tharavadu* indicates those families which have dominant power in a *thara* or village. In medieval records of certain places there is mention of Brahmin families that wield such power as *tharavad*!

The narration of history draws a close parallel with the translation process. The importance of Gundert's dictionary in the construction and transfer of knowledge field is fully revealed only when the three parameters can be considered as a single discourse.

Lexicon

Translation

Construction   Text

Discourse
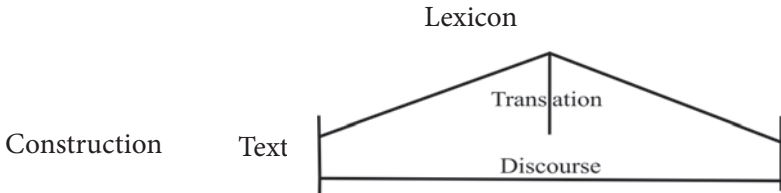
There are other morphemes and words referred to by Gundert in addition to the above terms which can broaden the knowledge-field under study. In this sense translation is also a supra sentential construct. We should restructure and redefine the concept that the unit of measurement in translation is solely the word. Translation is a text based activity. Sometimes it goes even beyond the text; sometimes it is intertextual.

One may be disappointed by referring to Gundert's dictionary merely for the meaning or the synonym of a word. This is not a guide book assisting the reader but a seminal reference text which locates the author, interpreter and translator in the knowledge-field. Gundert's dictionary is to be evaluated in this regard. The Second volume of the Malabar Manual classifies the flora and fauna, fishes, birds, butterflies, trees and mountains of Malabar. The descriptions are given along with their scientific names. Gundert's dictionary has been the primary reference for Logan while writing the Malabar Manual.

The Gundert Dictionary is not merely a reference text or guide book which assists reading but a text that provides objectivity to writing translation. In the process of translating ancient texts, manuscripts, official documents and the like, it is Gundert's Dictionary that is the chief source of reference. The Gundert Dictionary is a life-time and a rich mine of information in the construction of knowledge-texts, their translation, and interpretation.

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A Computational Approach for Translation of Texts

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Abstract:

Translation is the communication of meaning of a source-language text by means of an equivalent target-language text. Translators always risk inappropriate introduction of source-language idiom and usage into the target-language translation. On the other hand, such introductions have imported useful source-language calques and loanwords that have enriched the target languages.

Machine translation is the process of transferring the sense of a sentence from one language to another language with computational aids. Consider the sentence "Child picked up the lesson fast". We need a sense disambiguation for the verb phrase "picked up" as it is having multiple meanings depending on the context. Similarly for noun phrases like "Chinese fishing net" have a single meaning in Malayalam "cInavala". We need an extensive dictionary including the noun phrases in a specific domain with all syntactic and semantic information to get a better translation and to reduce ambiguity. The terminologies used in some domain in a language are not readable with proper pronunciation in another language. Thus a terminology dictionary has also a prominent role in the translation process. Some simple words in one (source) language may not have a single word equivalent in the target language. An example is the word "switch" in English. Its Malayalam translation is വൈദ്യുതി ഗമനാഗമനനിയന്ത്രണയന്ത്രം

vaiduti gamana:gmana niyantraNayantram. Back translation of this particular term will be "the electricity flow control device". End user of the translated text may not understand what is actually meant by that particular term. Another concern is the transliteration of the proper nouns. We know that the style of usage of language is different in different domains.

A machine assisted translation system may not be able to generate a perfect translation. But can generate translated output with considerable efficiency and a provision for post editing. No expertise is needed for the post editing purpose. This will reduce the human effort in the field of translation. Shortage of experienced and expert human translators can be overcome by the service of a Machine Assisted Translation system.

1. Introduction

The translation process may be stated as decoding the meaning of the source text; and re- encoding this meaning in the target language. Behind this ostensibly simple procedure lies a complex cognitive operation. To decode the meaning of the source text in its entirety, the translator must interpret and analyze all the features of the text, a process that requires in- depth knowledge of the grammar, semantics, syntax, idioms, etc., of the source language, as well as the culture of its speakers. The translator needs the same in-depth knowledge to re- encode the meaning in the target language. [1] An effective translation requires the translation of the sense in one culture to another culture. In Kerala we know that the meaning of commonly used words will differ. For example, five different words are used in Malayalam to represent Tapioca. In extreme north it is 'koLLi', then in the south Malabar it is 'pu:Lakkizhangu' and coming to the south it is 'kappa'. Sometimes the short form 'ci:ni' of 'maraccIni' is also used in some parts of Kerala. But generally we either use 'kappa' or 'maracci:ni'. It is a tough task to choose the best meaning by considering all the regional variation of translation of a word. This paper gives a brief description about human and machine translation, problems of translation and the dictionary structure.

2. Human Translation

Many knowledge resources are not explored by users just because of the fact that they are not proficient in the language in which it is written. If such resources have to be made available to all,

translation of these resources on the local languages is a must. Many world classics were translated in to Malayalam and they are having wide popularity in Kerala. A translator should have the following qualities:

- a *very good* knowledge of the language, written and spoken, *from which* he is translating (the source language);

- an *excellent* command of the language *into which* he is translating (the target language);

- familiarity with the subject matter of the text being trans lated;

- a profound understanding of the etymological and idio matic correlates between the two languages; and

- a finely tuned sense of when to *metaphrase* ("translate literally") and when to *paraphrase*, so as to assure true rather than spurious *equivalents* between the source- and target-language texts.[2]

The translation of a huge volume of knowledge resource or any other text material may take years to complete. Timely completion of the translation process requires some aids that support the translator to speed up the work. A bilingual dictionary is the main aid, but what should be the content of a dictionary? How it can be searched? These are the questions that we ask when it come to a Bilingual dictionary. The dictionary should be designed in such a manner that it should contain all the syntactic and semantic information. If possible that should depict the meaning using some pictures. So that one translator can visualize the object and get its equivalent word in target language. The word like "backwater" cannot be seen in an Oxford dictionary. But this is the most commonly used term in the Kerala tourism domain. Each word should be easily tracable.

If we are using digital dictionary lot of search algorithms and data structures will take care of this aspect. We have a shortage of a good SL-Malayalam bilingual dictionaries, even the most commonly used E-IL bilingual dictionaries. The online dictionaries and other digital dictionaries available are not sufficient enough to fulfill the requirement of a translator.

3. Machine Translation

Machine translation (MT) is a process by a computer program which analyzes a source text and produces a target text without human intervention. In reality, a machine translation typically requires a human intervention in the form of pre-editing and post-editing. The Machine Translation starts with the text analysis work like removal of unwanted characters, sentence boundary detection, identification of proper nouns, abbreviations and acronyms, etc. of the source text for machine translation (pre-editing). After Machine translation, reworking of the machine translated output is performed by a human translator (post-editing). Commercial machine translation tools can produce useful results, especially if the machine translation system is integrated with a translation memory.

Unedited machine translation is available to a large public through tools on the Internet such as Babel Fish, Babylon, and StarDict. Under favorable conditions these will give an abstract idea of the source text in target language. There are also companies like Ectaco which produce pocket translation devices that utilize MT. [3]

We cannot rely on unedited machine translation because the machine may not have transferred the actual sense of the source text. The sense of the text will be context dependent. Therefore human intervention is needed in the MT output to ensure the quality of the translation.

4. Problems of Knowledge Text Translation

Claude Piron writes that machine translation, at its best, automates the easier part of a translator's job; the harder and more time-consuming part usually involves doing extensive research to resolve ambiguities in the source text, which the grammatical and lexical exigencies of the target language require to be resolved. Such research is a necessary prelude to the pre-editing in order to provide input for machine-translation software, such that the output will not be meaningless. [1]

4.1 Multiword Expressions

In general English language multi-words, such as "ice cream", "data base" or "follow-up", composed of several words referring together to one concept or item, are quite rare, but in medical domain they may be common. The number of words in a string may vary; words may be separated by a space or a hyphen. Independently they may have one meaning but if they are combined they will have another meaning. Consider the phrase "flat bottomed barge"; the word by word translation of this phrase in a sentence will not give a good translation. While taking together as a phrase and giving the meaning *patte:ma:ri* the MT system will give perfect translation. The phrase like 'coconut tree' has single word meaning in Malayalam, i.e. *tengu*. If we translate word by word the output will be *te:ngayuTe maram*. But when we go through the dictionary we will not find the phrase 'coconut tree'. If we are using an electronic dictionary, the independent word meanings will be taken for translation, which will not give proper translation. We can have a lot of such examples to be added in the dictionary. When we consider the organization names, university degrees, etc in a sentence they should be treated as a single entity. If each word in the sentence is translated separately the translation will become worse. Same will occur with the case of human translation. If a translator does not know the exact equivalent word in the target language he will get confused and will give bad translation. In all the domains we

have such multiwords. While making a dictionary for translation purpose, we have to identify such phrases and include in the dictionary. The difference in machine translated output when the dictionary is with and without the term "Chinese fishing net" as a multi word can be seen in the example below:

The Chinese fishing nets have become a very popular tourist attraction. Correct Translation:

ചീനവല ഒരു വളരെ ജനപ്രിയമായ വിനോദസഞ്ചാര ആകർഷണം ആയിട്ടുണ്ട്.

ci:navala oru valare janapriyama:ya vino:dasanca:ra a:karshaNam a:yiTTundu

Wrong Translation:

വലകൾ മീൻ പിടിയ്ക്കുന്ന ചൈനീസ് ഒരു വളരെ ജനപ്രിയമായ വിനോദ സഞ്ചാര ആകർഷണം ആയിട്ടുണ്ട്

valakaL mi:n piTikkunna caini:s oru vaLare janapriyama:ya vino:dasanca:ra a:karshaNam a:yiTTunTu.

4.2 Semantic Disambiguation

In MT systems, semantic disambiguation is another factor. The word 'go' has 63 senses and 'fall' has 35[4], if we use a rule based MT system the disambiguation will become a tough task. Normally the most commonly used target language meaning is assigned for these words in the dictionary. So only post editing can overcome this problem.

There are three types of lexical ambiguity: Polysemy, Homonymy and Categorical Ambiguity. Polysemy is the most problematic because adding more number of target language meanings will make the disambiguation complex. This needs more accurate and fine segregation of semantic category. In homonymy we don't find much difficulty. The meanings will be less in number compared to Polysemy. Categorical ambiguity can be resolved by using a good POS tagger. How one can translate the sentence like

"Peter shoots the minister."? Here one should know whether Peter is a photographer or a criminal. Even a human translator also fails to disambiguate the sense of the word 'shoot'. How a MT system or a human translator deal with the negatively primed sentences such as "The astronomer married the star." Here one should take the meaning of 'star' as 'celebrity' instead of astronomical object. The phrase like "that accounts for the milk in the coconut" is having the meaning "now everything is clear". How can a machine translation system or even a human translator translate the sentence like this? When it occurs independently as a part of the sentence, the translation will be more difficult. If it occurs in a paragraph, a human translator can infer the real meaning from the overall context.

Another problem is with the sentences having the words with dominant sense and the secondary sense. In the sentence "A good sprinter uses his arms" we should use the secondary sense "weapon" for arms instead of the primary sense "human limbs". Disambiguation of such sense is also a difficult task with a MT system.

4.3 Translation of foreign words

The Malayalam vocabulary consists of a number of words borrowed from Sanskrit and Tamil. The arrival of the Europeans further enriched the Malayalam vocabulary, with the language absorbing numerous words and idioms from English, Portuguese, Dutch, etc. Infact English stands next to Sanskrit in lending words to Malayalam. Likewise, many Malayalam words found their way into other languages (e.g. Coir, Copra, Catamaran etc.). Some foreign words may have the Malayalam equivalent word meaning. But in daily life they may not be commonly used in conversation or writings. Telephone, mobile, etc. are such daily used examples that do not use Malayalam equivalent words. We cannot think of using Malayalam equivalent word *vaiduti gamana:gmana niyantraNayantram* for switch in daily usage. So we should be wise enough to accept loan words which do not affect language negatively. Now a days lot of

technical terms are used in daily life. Generating target language is difficult in this context. If we create the complex language equivalent as that of switch discussed above will be of no use.

4.4 Transliteration of Terminologies

In MT systems even the perfect translation can be made unnatural if we have a poor transliteration module. This is the area where the MT system finds a pitfall. Human translators find difficulty in this area. Mere application of rules will not be sufficient for MT systems in transliteration. Most often, names of medical equipments, medicine names, scientific names of the plants and animals comes in combination of two or three words. We cannot find an equivalent target language meaning. That has to be transliterated anyway. A person proficient in that particular domain only can transliterate the words correctly. If we use a Transliterator of a MT system the output will be unacceptable. The transliteration will be different for the words from different region of the world. Consider the name "Cronje", the actual pronunciation is 'krONye'. In normal case 'nj' combination is transliterated as 'Fc' as per the transliteration scheme developed for Malayalam. But in many foreign languages 'j' is pronounced as 'y' and in some cases 'Y'.

4.5 Acronyms and Abbreviations

Translation of acronyms and abbreviations also posses having some problems. Consider the case of UNESCO and CEDTI. Former can be read and written as 'yunesko' not 'yu en i es si O' but the later can be read and written as 'si I di ti Q'. Some acronyms are read continuously as they are written. Some should be read letter by letter. So we need a list of commonly used Acronyms in the dictionary. When we translate the Abbreviations like Mr. and Ms. ('SrI' and 'SrImawi' in Malayalam) we should know the equivalent target language word for the Abbreviations.

4.6 Idioms and Proverbs

The words develop a specialized meaning as an entity, as an *idiom*. Moreover, an idiom is an expression, word, or phrase whose sense means something different from what the words literally imply. When a speaker uses an idiom, the listener might mistake its actual meaning, if he or she has not heard this figure of speech before. [9] Idioms usually do not translate well; in some cases, when an idiom is translated into another language, either its meaning is changed or it is meaningless. More than 25000 idioms are estimated in English language. [10] Take an example of a sentence with an idiom 'kicked the bucket'.

The old man finally kicked the bucket.

മുതിർന്ന മനുഷ്യൻ അവസാനം തൊട്ടി തട്ടി (MT output)

mutirnna manushyan avasa:nam toTTi taTTi

വൃദ്ധൻ അവസാനം മരിച്ചു.(Actual translation)

vrudhan avasa:nam mariccu

Proverbs are often borrowed from similar languages and cultures, and sometimes come down to the present through more than one language. It is a simple and concrete saying popularly known and repeated, which expresses a truth, based on common sense or the practical experience of humanity. "No flies enter a mouth that is shut", is a proverb that can be traced back to an ancient Babylonian proverb (Pritchard 1958:146). A translator must know actually what is meant by the phrase and then that should get translated in to the target language.

4.7 Pictures

Pictorial representation is helpful for a human translator to get the target language equivalent of the scientific terms of the animals and plants by observation. *"Loxodonta africana"* is the

scientific name for the African elephant. A person with adequate knowledge in the biological term can only translate this term. So the pictorial representation is a requirement in a dictionary.

4.8 Dictionary Structure

A dictionary developed for a human translation or MT system should contain above discussed contents. This will not only improve the translation quality but also the translation time. A dictionary structure as per the discussion above will be as shown below:
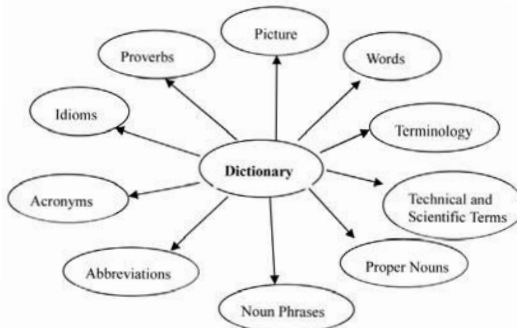
Figure 1: Dictionary contents

5. Conclusion

The field of knowledge translation has a great role in this globalized market. Now a days we can see many advertisements of the requirement of freelance translators. Many MNCs are hiring people with high payments for translation work. There is always a shortage of expert translators in the country. As we have discussed the translator should be proficient in both languages. For a good translation the target language should always be his mother tongue. In order to overcome the shortage of an expert translator we should design some translation supporting system. A human assisted MT system equipped with a good dictionary is a good alternative for

an expert translator. An online dictionary will reduce the manual searching speed compared with a paper dictionary. An effective MT system can be developed if we overcome the problems discussed above. But an MT system will give more accurate results when it is restricted to some specific domain.The issues like divergence patterns can also be handled well using a rule based MT system. More research should be carried out on handling the diverse English sentence patterns.The issues like identification of phrasal verbs, assigning proper meanings for the prepositions in English are some of the major issues concerned with MT systems.This can be overcome in post-editing module of MT system. The post editing facility incorporated in the MT system will be sufficient for further refinement of the translation. A computational approach will reduce the human effort and the effective translation time and thus the cost of translation.

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Constructing Modern World Malayali: English to Malayalam Translations in Periodicals at the Beginning of the 20th Century

P. Ranjit

Abstract

It was by the end of 19th century, at the wake of the colonial culture, translation was chosen as the main medium for globalisation for the newly emerging intellectual class. Translated knowledge texts, particularly from English had a key role in constructing the consciousness of a global modernity among Malayalis. This study tries to follow the translations of the knowledge texts published in the early periodicals in Malayalam from 1890s up to 1930. Periodicals like Vidyavinodini, Sarada, Atmaposhini, Mitavaadi and Unninambudiri were selected for the study, because most translations of the knowledge texts appeared during this period. Economics, cosmology and the basic sciences were the main subjects concerned. Translations related to the disciplines of History, archaeology, anthropology and feminist studies also had appeared in these early periodicals. The translations generally tried to articulate the structural concordance of the outer world to prove that the world of the Malayalis was not different from it.

Keywords: Knowledge text translation, English to Malayalam translation, Early Malayalam periodicals, History of translation.

It is often said that the translation work *Paavangal* by Nalapat Narayana Menon set the stage for the golden age of translations into Malayalam. This may be true of literary translations, especially of European fiction. Yet translations of knowledge texts into Malayalam began as early as the 1890s. As early as that, knowledge texts in translation began reaching the Malayali readers through newly founded, progressive magazines that set to shape the new world of the literate Malayali. Even the earliest news paper like *Rajyasamaacharam* included translated works. But it was when

the number of readers with limited education, who refused to adopt English as their language of intellectual quest increased, that translated works become more influential.

The modern Malayali largely wrote in English at the outset. It may be noted that English periodicals began publications not only from the metropolitan centres like Madras, but also from places like Trivandrum and Calicut, such as, *West Coast Spectator, Malabar Review* etc. The new translated works appeared in magazines such as *Vidyavinodini* and *Vidyavilasini,* which were targeted at the progressive readers of limited linguistic reach beyond Malayalam.

Vidyavinodini

Vidyavinodini was established by C.P.Achuta Menon. The magazine paid greater attention to and showed special regard for knowledge writing. We can note that it preferred free renderings in Malayalam to word-for-word translations. One of the best and the earliest examples is the article *Panam* (Money). There is no way to ascertain whether it was a free translation or a literal rendering. In this exhaustive article, the description, related to the seven features of money, introduces Malayalam equivalents of some terms in economics. *Sahaja sarata, suvahyata, anaswarata, samanajatheeyata, vibhajyata, sthiramoolyata,* and *sujneyata* are coinages that were not in currency in those days. They might have proved easy to understand, for the Malayalis then, as a working knowledge in Sanskrit was more of a norm then, among readers, than it is now. Finding derivatives from Tamil for European terms had been the practice earlier, as found in the Bible translations. The new tendency of deriving Malayalam equivalents; as above might have been a trend which had been copied from the practice of Kerala Varma Valiya Koyi Thampuran, who had tried such an example in the school texts, he had devised.

Another article, titled *Dhanavinimayam*, while introducing this basic idea of economics, refers to 'socialism and 'Communism'

(1065 Meenam). These alien terms were translated as Samudaaya swatwa vadam by the way of explanation. Here we find one of the first mentions about socialism and communism in Malayalam. *"Janangalellavarum avaravarepole thanne mattellavareyum vicharikkunnathaya (ennuvachal orikkalum varumennu vicharippan paatillathathaya) kaalathile ithu sadyamaakayullu. Athukonta samudaya swatwa vadam phalikkunnathaayal naattile dhanam kshayikkunnathinna oru margamaanennu spashta manallo. Enkilum ellaa raajyangalilum atidhanikatwatheyum athinirdhanatwatheyum atuttatutta kanumpol samajivikalil snehamulla sajjanamgal samudaya swatwa vaadikalakunnathu kashtamalla"* (p.184) This was mentioned seven years after the demise of Karl Marx and five years before F. Engles died.

The article, *Vayu* (Air) published in 1891, introduces certain terms different from its present usage (1066 Thulam; 1066 Vrushchikam). In this scientific exposition, *jeevavayu* (oxygen), *yavakshara vayu* (nitrogen), *angarakamlam* (carbon dioxide) are introduced. The article deals mainly with the dangers of air pollution. Another article, the same year, discusses, the possible effects of trade union, translated as *Vyavasaayi Sangham;* stress is given to the differences between *muthalala sangham* and vyavasayi sangham and the advantages of the institution of vyavasaayi sangham (1066 Thulam).

It is clear that the articles dealing with the *Bhakshanam* (food) - touching upon food, digestion, cooking, vessels and hygiene, and the following are atleast retold ideas if not word-for-word translations (1066 Karkitakam). Others are on geographical and topographic studies (1067 Thulam). So too, is the article discussing the shape of the Earth with illustrations.

Manushyante pracheena avasthayum naveena avasthayum (The Ancient and Modern Condition of the Human life), which introduced archaeology in detail (1067 Mithunam) and P.Narayana Menon's Japan, a long article dealing with Japan's history and social

conditions (1074 Meenam) are others of the same genre.

Anantakoti brahmaandam, (The Cosmos, 1074 Meenam and Medam), is noteworthy for the close analysis of the topic and its different method of exposition. This article was published in consecutive numbers of the magazine. The name of the translator is not given. In this context, it may be noted that C.P.Achuta Menon had left the editor-ship of *Vidyavinodini* and T.K. Krishna Menon had assumed charge. This article acquaints Malayalis with many basic ideas pertaining to cosmology, perhaps for the first time. *Soorya mandalam* (today, *sourayootham*, solar system) *nakshatra mandalam* (galaxy) akaasaganga (The Milky Way), speed of light and light-years are the terms explained, The size of the universe was presented along with comparisons and examples. A detailed discussion ensures for the readers in a easy-to-digest way.

In the annals of the translations of knowledge writing into Malayalam, *Vidyavinodini* one of the earliest literary periodicals, holds a decisive place. It not only constructed popular examples of translations, but also introduced, new and essential branches of science like economics, hygiene and sanitation, topography and cosmology into Malayalam.

Sarada

Sarada was published from Thripunitura from November, 1904 (Vruchikam, 1080). It was a unique and novel feminist monthly. The magazine was published by women and was targeted for women readers. The publishers were T.C.Kalyani Amma, T. Ammukutty Amma and B.Kalyani Amma. Contributors other than the publishers were K. Padmavati Amma, C. Rugmini Amma, I.Devaki Amma, V.Narayani Amma, P.Madhavi Amma, S. Chellamma, Chambathil Chinnammu Mannadiar and manymore. When publications was shifted to Trivandrum three years later, K.Ramakrishna Pillai and B.Kalyani Amma assumed the main role. With Ramakshrishna Pillai's banishment from the state of Travancore, in 1910, and with the seizure of the *Swadeshabhimani* press, *Sarada* ceased publishing.

Sarada's role in introducing fresh experiments in translation of knowledge writing from English has not been discussed at all. The most noteworthy contribution by *Sarada* has been a series titled *mahatikal.* It is a collection of the brief life stories of women who overcame their so called gender limitations and sufferings with a strong will and fortitude to work for the sake of social reform. Most of these appear to be abridged translations or free translations. Mentions are often found of the original works. Some sections have been translated directly. Most biographical sketches have been done either by B.Kalyani Amma or T.C. Kalyani Amma. We can assess the role played by these women in the histories of struggle and their resistance in shaping the lives of women like B. Kalyani Amma.

The initial story is that of Ananda Bai Joshi, a young, Brahmin woman of Pune, who went to the United States at the close of the 19th century, to study modern medicine. This story was published in two issues of *Sarada*, (1080 Makaram, 1080 Kumbham). She returned as a qualified practitioner and succumbed to tuberculosis at the age of twenty two. Her emphasis on social service is well documented. Stories of Florence Nightingale and Elizabeth Frye are briefly told in the next issues of the magazine (1080 *Metam,* 1080 *Mithunam*, 1081 *Chingam,* 1081 *Kanni*). Florence Nightingale in nursing, especially on the war front and Elizabeth Frye in alleviating the poor lot of women prisoners have both been pioneers in their inestimable service to the society.

B.Kalyani Amma narrates the story of Lady Russell who was the spouse of Earl Russell who was beheaded in the 18th century on charges of treason. Lady Russell's firm will and ardent love have been well portrayed by the writer (1081 Makaram).

Lady Jane Gray occupied the British throne reluctantly for ten days and was later accused of treason falling a prey to the prevalent struggle between the British Catholics and Protestants. She was executed too. This woman's life is sketched touchingly by B.Kalyani Amma (1081 Mithunam).

British prisons were hellish places even in the early 19th century. The stories of two women, Sara Martin and Dorothy Pattison, who tried to improve the minds of the prisoners by educating them and providing spiritual teaching are narrated in the series *mahathikal* (1082 Chingam; 1082 Thulam).

Indian women symbolising courage of excellence such as Chand Beebi were also given a place in the series (1082Kanni). She was born at Ahmed Nagar. She was the spouse of Adil Shah, sultan of Vijayapur. She waged battle after battle and enthroned herself as the sovereign of most parts of south India. Her kingdom was ruined by battles and internal strife. Her love, generosity and fortitude sustained the land from total ruin. Her end was caused by her own commander's deceit. She posthumously declared the heroine of her land.

Another appealing and engaging story is that of Lady Grizel Bailey who supported the leaders of Scottish popular resistance movement in the seventeenth century. This story (1909 May) is one of woman's fortitude under duress: the Lady was born as the daughter of the Scottish leader Sir Patrick Hume. She became the spouse of another Scottish resistance leader, Robert Bailey. Lady Grizel took care of her father while he was in hiding and, also, when he was in flight to Holland. There was a change of reign in England and the families of Hume and Bailey were freed of charges. Consequently she returned to Scotland, with all the due titles restored. Her worth was recognised and she was idolised only later, in early 18th century.

Apart from the series, *Mahathikal*, women got a mention in *Sarada,* through the studies of women belonging to various nationalities. S.Chellamma wrote about American women, P.Madhavi Amma's article is on Parsi women. They both are, a combination of translation and free rendering of ideas in Malayalam. The former piece introduces the subject in the form of certain comments by the gentleman posted in the U.S. capital as a representative of the Chinese emperor (1081 Vrishchika). The sense of freedom and self reliance

of the American women are highlighted. Such an approach might have been adapted under the impression that it might encourage the development of modern women in Kerala. Otherwise, one is at a loss to see the logic of presenting a Chinese gentleman's view which holds no relevance to the Indian context.

Another article contributed by C.Andi Pillai (1909 May), is a lengthy study of the social conditions of Japanese women, as compared to those women of India, and also of Europe. The focus is on the rising social status of the Japanese women. There is an analysis of the prevalent conditions of the Japanese women of the past and of the modern days. There is ample evidence that the Indian women who were undergoing a lot of suffering and humiliation in contemporary society would learn from the models of the higher social involvement by the Japanese women.

Parsi women identify themselves with the western women in freedom of choices and their self assertiveness. It is this aspect which is focussed in the article on Parsi women. They are free to select their spouses. Yet, they give importance to family matters and show great modesty. These qualities are highly valued in the article.

The article *Streejanatthinte oupathika swabhaavam* (The Nature of Women, 1909 Jan.) makes a strong feminist reading of the human history. The article's argument is that women have contributed greatly to human society's cultural advancement and civilization which was later on distorted by the male hegemony.

Purushan ee ghattattilum poornamaya samudaya avasthayil vannu ennu parayan pattilla. Avan striyotum kuttikalotum anuyojichu varthichu. Ennal avan asthiran aayirunnu. Avan vettayatukayum yudhdam cheyyukayum cheytu. Ennal avan grihattil sariyayi paarttilla. Manushya samoohattinte kendram streeyum kunhugalum ayirunnu. Purushan thante alanju natappinnu sesham avitekku thirichu vannu (p.13).

The translation resisted the malecentric views which were newly formed in Kerala, which had its roots in the western milieu. Here C.S.Potti, the writer transposes the ideas of the original works in English, which is directed towards the European male centred social context of the 19th century. The language employed was strong, too.

There were many other works that needs mention as translations of science literature. C.Ramunni Menon's articles on health sciences finds Malayalam terminology for many scientific terms. Ingaalum (Carbon), bhaavaham (phosphorus), Ganthakam (sulphur), vindu (cell), Chuvanna naadi (artery), neela naadi (vein), raktasira (artriole), rasanaadi, jnaana vahini Vathanadi (nerves?), aamajalam (bile?) raktaasayam (heart), ingalamlam (carbon dioxide) Amlajanaka, (acidic ?) – are some such terms which are the author's own coinages. Many scientific terms are translated differently into today's Malayalam (1080 Makaram, pp.3-6).

The magazine itself gives comparisons of the original English terms and their equivalent Malayalam coinages. The magazine, *Sarada* had published Mrs. Isabel Brander's 'Talks on Health' as translated version obviously with her permission. It was titled *Arogya sastram* in Malayalam (1908 March). Original English terms for all Malayalam coinages of scientific terms were appended as foot notes.

Original (English)	Malayalam equivalent
Ligaments	*granthikal*
Joints	*sandhikal*
Muscles	*snayukkal*
Sinews	*snasakal*
Skin	*twak*
Mucous membrane	*sleshmaavaranika*

Cartilage	*bandhini, asthigranthi*
Upper arm	*melkayyu, urdhwa bhujam*
Lower arm	munkayyu, prakoshtam
Elbow joint	*kaimuttu, kurppara sandhi*
Shoulder joint	*thol poott, amsasandhi*
Saliva	*uminir, lala*
Sweat	*viyarppu, swedam*
Skin oil	*twak tailam*

It may be noted that many terms were given Malayalam equivalents with Sanskrit derivations. A centrutry ago, Malayalam clearly saw two clear possibilities for translation: local terms in Malayalam or equivalent Sanskrit terms with or without Malayalam suffixes. Today, Sanskrit coinages have gained greater preferred status.

This was at the level of words. A rare experiment adopted by Sarada is the practice of printing English originals along with their Malayalam translations, side by side, enabling comparison of structures of the sentences and larger discourses. The joint publishers were Swadeshabhimani Ramakrishna Pillai and B.Kalyani Amma. Whether they introduced this to assist the evaluation of the translation process or to help the readers who were adept in English terminology, can not be determined at this time.

Thunnal pani (Needle work, 1908 Sept.), *Sadharana thaiyal* (Plain sewing, 1908 Sept.), two technical articles and a brief biographical sketch of Miss.S.B.Williams (1909 March), are the bilingual works published. Miss Williams was an able educator who

functioned as the principal of Maharaja's Girls School, Trivandrum, and later, Government Women's College, for fourteen years. *Thunnal Paniyute Arambham,* the Malayalam translation, along with its original in English:

"The art of the needle is one of the most ancient and the earliest developed. It has been constantly referred to through out historic ages and is believed to have existed far beyond them; and it is an art that has at all times been especially associated with woman." is translated as,

"*Kalaavidyakalil ettavum puratanamayatil onnanu thunnal pani. Ee vidyayaanu mattu kalaavidyakalekkaal aadyamayi abhivrudhi ppedutha ppettittulathu. Charithra kaalangalil ee kalayeppatti palappozhum parannjittundu. Ennal athinnu enthrayo mumpu thanne ee vidya natappil vannittullathayi janangal viswasichu varunnathanu. Ee vela mukhyamaayi streekale sambadhicha oru vidyayanu thanum*" (1908 July, p.125).

The reader today can find that long English sentences with multiple clauses were divided into small sentences. So also, the necessary structural freedom was taken for granted in the above sample, for facilitating free translation.

Aatmaposhini

Aatmaposhini was published from Kunnamkulam, a town of trade in Central Kerala. It was noteworthy for its variety of topics. The Malayalam poet laureate, Vallathol was the editor of *Aatmaposhini* for quite a few years. This magazine, which started publication in 1910, gave pride of place to science writing, including translations.

The first and foremost in instructional writing that appeared in the periodical were the contributions by K.Ramakrishna Pillai. A detailed elucidation, titled *Socialism athava samashtivadam* was published serially in several issues (1088 *Etavam*, 1088 *Mithunam*).

This adopts a fresh approach. *Mooladhanathinte udbhavam,* (The origin of Capital) *Paranthrees Raajya Parivartanam,* (French Revolution), *Samashti vaadodayam* (Origin of Socialism), are chapters that excel all thereto published works in explaining the topics they address. The first ever explanations of socialism and communism as we saw in C.P.Achuta Menon's *Vidyavinodini* do not detail the topics with as much clarity or precision. Ambady Narayana Menon's *Bandhanastha aayirunna Russia* (Imprisoned Russia), an article that appeared in *Mithunam* and *Karkitakam*, 1092 (July – Aug. 1917) examines the causes of the Soviet Revolution even when the historical events were unfolding. Events discussed are the happenings such as the abdication of the Russian emperor, the succession of the publicly elected representative parliament, the Duma. They span from March to July, 1917. This work shows that decisive political changes reached the reading public of Kerala more or less concurrently, through the then Malayalam media.

Aatmaposhini gave equal importance to humanities such as history and social science as well as sciences such as natural history and physical science. Sheikh Ramzani's *Tripoli vazhakku* (1087 Metam) discusses the history and contemporary political situations in Tripoli in a non-western view point. Another important translation is a letter from Napoleon translated by Attukaal A.S.Padmanabha Pillai. This is a letter from Napoleon in exile to his son analysing the French polity and politics. It was his last letter (1088 Kanni-Thulam).

Aatmaposhini gave special importance to translations of science writing and biographical sketches of scientists. Some works of novelty in reading experience were *Praanibhukkukalaaya Chetikal* (Carnivores plants) by Edamarathu V. Sebastian (1087 Edavam), *Thel* (Scorpion) by C. Jacob Job (1088 Dhanu), Attukal A.S.Padmanabha Pillai's *Janthukkalute Saisavakaalam* (The Infancy of animals, 1088 Dhanu), *Vandukal* (Beetles) by N.Sankara Pillai (1088 Kumbham), all articles on Natural history, and V.Kunhikkannan's biography of the famous naturalist Sir Oliver Lodge (1099 Dhanu).

They are not mentioned specifically as translations. Yet, the technical terms in Malayalam are followed by the original English terms, making the readers aware of the fact that they were the free renderings of English works in Malayalam, if not exact translations. Some examples are words and phrases like *vidhi* (Destiny), *manushyante bhaagadheyam* (Human destiny), *charvaakanmar* (Materialists), *goodangalaayi* (occult), *British science samajam* (British Science Association) , *Ottakappullimaan* (Giraffe), *iyyal* (May flies), *pollal vandukal* (Blister beetles) etc. These articles on science, in general are comparable to similar articles today in the high quality maintained. Probably the subject matters were derived from some English source such as encyclopaedia or similar works.

There are other translated contributions such as *Chandra mandalathile Aagneya girikal* (Volcanos in the Moon) by M.Subramania Iyer (1094 Meenam), a lengthy essay, and Puthezhathu Rama Menon's *Jeevarakshakku Velichattinte Aavasyam* (The necessity of light for survival -1088 Makaram).

Swadeshaabhimaani Ramakrishna Pillai, who was exiled from Travancore, had been given a medal (Travancore Patriot Medal) by the organisation of Malayalis in Malayasia in 1912. A report of the event appeared in Aatmaposhini (1088 Kanni, Thulam). The report presents an interesting sample of translation of English into Malayalam and also the strong stand taken by Malayalis of Malaysia on political events in Travancore. The Diwan of Travancore had deported Ramakrishna Pillai on charges of treason. As a defence, from Malaysia, he was awarded *Thiruvithamkoor Swadeshaabhimani Biruda Mudra* by the Malayalis there. On their behalf, a barrister at the British Malaysia supreme court, Mr. P.K. Nambiar had put his signature on the award certificate.

Mitavaadi

Mitavaadi did not give any special importance to works of translation. Still there appeared two notable works of translation in

the years 1915 and 1916. One was a translation of article by A.V. Sharma on white Jews of Kochi - *Kochiyile Vella Yoodar* (1916 Feb.). This sheds light on the not so well-known history of the white Jews of Kochi. Another one is *Jyothi Saastram* (1916 Jan.). This article describes the solar system and provides a comparison of the planets. There is a mention about a planet called Vulcan situated in between the sun and Venus. This work is not a piece of direct translation. It could be a free rendering in Malayalam.

Unninambudiri

We find the translation and free renderings in *Unninambudiri* to be a continuum of the tradition evolving from those found in *Vidyavinodini*, in the 1920s. The Initial articles were related to history and geography. Thereafter there appeared biographical sketches and articles pertaining to physical sciences and life sciences. One such notable is *Misrah Raajaakkan maarute Shavakkallara* (1098 Metam). It deals with the funeral rites of one of the Egyptian dynasties. This article by M.R.K.C is interestingly written. *"Ithaanu Misrah desathu undaayirunna sooryavamsa raajaakkanmaarute savasamskaara charithram. Ee vaka karmangalum naam anushticchu varunna karmangalum thammil thaarathamyappeduthi nokki lokathinte saamanya charithram vallathum grahippaan tharamaayaal valare nannaayi"* (p.400). Writers of the period believed that there was a common thread running through the entire human history. This idea is delineated well in the concluding line cited above.

Darwinum parinaama vaadavum, an article by way of direct translation from English, presents Darwin's life and his thoughts in Malayalam (1101 Chingam). This must be the only one of its kind in Malayalam. Evolutionary theory, for Darwin, was one of the physical world. This translation by G.Sridharan Potti carries touches of cultural hegemony, today knowns as Social Darwinism. As in: *"Parirnaama vadam thanne punarjanmatthe atisthaanamaakki ullathaannallo. Innu manushyaraanennu karuthipporunna palarkkum vasthavatthil manushyarayi theerunnathilekku iniyum ethrayo parinaama*

vaadattinu atisthaanam aayulla punarjanmangal kazhiyendathayi irikkunnu" (p.680).

Kampiyillaa kampi athava vydyuta telephony deals with the wireless broadcasts widely in use in the United States by then (1098 Vrishchika). *Vydyuti charithram* describes the potential of electricity (1098 Dhanu). *Anjooru varsham kazhinjittu* covers the predictions by H.G.Wells on the distant future of the world and its occupants.

The most notable among direct translations from English is a life sketch titled *Meerabai.* Cherukkunnathu Narayanan Nambudiri translated this lengthy sketch(1102 Vrichukam, 1102 Dhanu). A.V.Vasu Nambisan contributed in 1929, *Ente Kutta sammathangal,* (My confessions) an auto biographical sketch of Tolstoy which runs into three consecutive issues of the magazine.

Inferences

An overview of translations of knowledge literature that appeared in a representative selection of early Malayalam periodicals of the period from 1890 to 1930, a span of forty years, has been given here.

Some observations are recorded here for further research.

Today in Malayalam, many terms are taken directly from English as transliteration. But in these early works, the same terms were used as Malayalam translations. *Ingaalam, angaalam* (carbon), *bhavaha* (Phosphorus), *Ottakappulliman* (Giraffe), *nakshatra mandalam* (galaxy), *Jeeva vaayu* (oxygen), *Yavakshara vayu* (nitrogen), *angaarakamlam* (carbon dioxide), *samudaaya swatwa vaadam* (Socialism, 1890), *samashtivaadam* (Socialism, 1913) etc. are examples.

The translators are found to be following contemporary western theories in the branches of knowledge like economics

and cosmology. They are also interested in history, archaeology, anthropology and the feminist studies.

Women readers must have been motivated highly by the sense of independence palpable in the western writing and the prevailing familial and social system there.

The philosophy behind the translations is that the world has a structural concordance and that the world of Malayalis is not disparate from that.

Translation was chosen as the main medium for globalisation for the newly emerging intellectual class, at the wake of the colonial third culture. Translated knowledge texts, particularly from English, had a key role in constructing the consciousness of a global modernity among Malayalis.

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Vasu Nambisan, A.V. 1104 Vrishchikam. Ente Kutta Sammathangal (My Confessions) *Unninambudiri*, pp.197-204.

Vasu Nambisan, A.V. 1104 Dhanu. Ente Kutta Sammathangal (My Confessions) *Unninambudiri*, pp.258-266.

(Paper presented in the seminar, "Growth of Malayalam Language and the Role of Knowledge Text Translation" on January 29, 2011, translated from Malayalam by Meena J Panikker)

INTERVIEWS

Guest Column

Interview with Vanamala Vishwanatha

Renowned Translation Studies scholar Dr. Vanamala Vishwanatha speaks to NTM on the experience of translating, studying translations and dealing with languages.

1. **You have diverse experience of teaching English Language, Translation Studies, Dalit Writing, Modern Indian Literatures, Women's Writing, Indian Writing in English, Oral & Written Communication and Gender Studies. But, you have also specialized in Translation Studies. What attracted you towards Translation & Translation Studies?**

   I was trained as an English teacher and therefore my career has been with English Studies. But I've always been fascinated by Kannada language, literature and culture. Translation, which deals with both languages, afforded me a space to bring matters of head and heart together. That is what holds me to translation. When I moved to Bangalore University in the early 90s, I could give legitimate attention to translation as it was being taught in the Department of English as an elective course at the MA level. Further, it was also around this time that Translation Studies was beginning to emerge as a fledgling discipline. And it was so heady to be growing along with a new and exciting area. But what gave an edge to my engagement with TS is that students, especially those who hailed from rural areas, found it very engaging and empowering as the theory and practice of translation accorded value to their word and their world. And as a people who live and breathe with/in many languages, we have a lot to contribute to this field; though, its potential is yet to be realized.

2. **You translate between Kannada and English. You have won KATHA award as the Best Translator of Kannada fiction into English. Do you think translating from Kannada to English is different from translating from English to Kannada?**

Yes, the two activities are vastly different as the linguistic and cultural differences between them are also enormous. While the syntactic structure of Kannada is Subject-Object-Verb (SOV) that of English is SVO. While Kannada has had a much longer history, English is relatively young. But while Kannada remains a language of the State, English has become the language of the Globe. Thus, the power equations between Kannada and English are anything but symmetrical. Therefore, one is better off looking for a theory of Non-equivalence rather than a theory of Equivalence and commensurability when translating between the two languages.

One has to safeguard the interest of Kannada, the more vulnerable language in the face of hegemonic English by breaking and blending, fracturing and fissuring standard English to reconstruct the 'strange' world of Kannada and retain its local colors and tones. But while translating from English into Kannada, one has to choose a mode to match the purpose and audience. For instance, while most of the earlier translations from English tended to trans-create the text taking substantial liberties with the text, we find that the later translations often go in for a more literalist strategy. Further, because the readership for English is so varied - local, national, international - that, often, one has no sense of an audience at all when one is translating into English. It's as though your translation goes into a black hole. Whereas, when you're translating into Kannada, there is a very definitive sense of readership. As this readership is more homogenous and familiar, it is easier to decide on the how of communicating.

3. **You have attended quite a few Summer Institutes in Linguistics and ELT, both in India and abroad. To what extent Linguistics and ELT helped you in practical Translation?**

Except for providing one with a sense of the complexity and beauty of Language, I'm afraid, an explicit knowledge of Linguistics is not much help for a translator. Same is the case with ELT. If you're a translator translating from/into English, ELT may help you to hone

your skills better. On the contrary, translation has a lot to contribute to both disciplines, an issue that has tremendous research potential.

4. **How was the experience of translating a feminist writer in Kannada like Sara Aboobacker and introducing her to the English speaking world?**

It has been a very fulfilling experience as the text has had a rich 'afterlife' in English translation. The text has received a lot of attention by way of being prescribed in courses on Translation, Gender and General English. Several dissertations have also used this resource. I've had many students and teachers saying how moving the story was. Many an upcoming writer has commented on the nuanced use of language in the translation. The notion of 'translation activism' (using translation as a means of questioning the status quo and creating a different canon) that underlies the whole enterprise has been appreciated widely within Translation Studies, leading to a couple of close studies of the text. It has contributed to current feminist scholarship by introducing the writing of a first generation, literate woman from a marginalized community.

5. **You have worked with International Translation Studies scholar Prof. Sherry Simon, Concordia University, Canada for a collaborative project on 'Translation Studies & Kannada'. How was the experience? What kind of academic or cultural exchange did you have with her?**

Prof. Simon, a true Indianist, came down to Bangalore in 1996 on her sabbatical. We worked together on BM Srikanthaiah and A K Ramanujan, which we wrote up as an essay for "Post-colonial Translation', edited by Bassnett & Trivedi. We also translated a short story called 'Devi' by P Lankesh and interviewed two eminent translators-Ramachandra Sharma and H S Shiva Prakash, along with publishing an article on the politics of translation reviews for 'The Hindu'. Given that Translation was a common area of interest, we together forged a more historically-grounded approach to the study of translations in the Kannada context.

6. **You have been associated with Krishnamurthi Foundation, India. You have co-edited many books of the foundation with Prof.O.L.Nagabhushana Swamy and others. It is said that it is quite difficult to translate J Krishnamurti into any language. What are the challenges involved in translating J Krishnamurthy into Indian languages?**

JK is no more difficult than translating any other philosopher. One of the challenges in translating him is that he often provides an extra charge to ordinary words like 'intelligence' or 'awareness'. Therefore we were faced with the question - should we or should we not provide a glossary for these words. But we decided against it as we felt that readers will get the meaning in the immediate context of the text as well as from the overall movement of JK's thought. Secondly, JK wrote in rebellion against organized religion; but the language of spirituality in Kannada has emerged out of that kind of context. So the challenge for us was to see how we could express JK's thought without recourse to a well-established religious register in Kannada. There have been others which Prof.O L Nagabhusana Swamy and Prof.H S Raghavendra Rao who have handled the bulk of these translations will be able to comment on.

7. **You have served as Hon. Director of Centre for Translation, Central Sahitya Akademi, Bangalore. What kind of initiatives have you taken to promote regional language literature through translation?**

When I took over as Director, the Centre had the larger view of translating ancient classics from the four South Indian languages into other Indian languages and English. Apart from completing and publishing 17 of these texts within two years, the highlight for me was the publication of Shivarama Karantha's modern Kannada classic 'Marali Mannige' as 'Return to Earth', ably and painstakingly translated by Smt. Padma Ramachandra Sharma, with a perceptive introduction by Prof.Rajendra Chenni, We were able to organize the launch of a forum for translation called 'Translation Matters' in

Hyderabad with enthusiastic support from Prof.Alladi Uma, Prof. Sridhar and Dr.Suneetha Rani of Central University, Hyderabad.

8. **You are also a member of the Project Advisory Committee of National Translation Mission (NTM). As you know, probably NTM is the first gigantic initiative of its kind in the world to undertake such a stupendous task of translating knowledge texts in 69 disciplines into 22 languages. Do you think knowledge text translation has been overlooked by our translators?**

While there were specific institutions such as the Sahitya Akademi at the centre and its counterparts in each language which promoted the translation of literary texts, there have not been similar bodies exclusively meant to plan and carry out the translation of knowledge texts with a vision. Though there have been some attempts from institutions devoted to the Sciences and the Social Sciences, the translation of knowledge texts has been, by and large, left to individual initiatives and private commercial interests like the 'Student Guides'. Therefore, there has been a crying need for such translations. If we want to be true to our democratic ideal of providing equitable access to education for all our people, we need to pursue this goal assiduously.

9. **Though some of the state and central universities have opened departments of TS, we still do not have enough centres in our country. What do you think needs to be done to promote TS?**

Translation demands a lot - the knowledge of two languages, readership, cultures along with the knowledge of specific domains. But our tertiary and higher education Institutions have done a positive disservice to the teaching and learning of Indian languages by not giving them the attention they deserve. Further, the global reach and power of English has not helped the cause of regional languages either. Therefore, we need to strengthen the foundations of Language Education and equally, devise creative courses for training professional translators.

10. **As the Central Government has set up a body like NTM, the need and scope of translation is quite evident now. What kind of support from academic institutions would promote the cause of the mission?**

Since domain knowledge is imperative for NTM's goal of producing the translations of knowledge texts, academic institutions, have a seminal role to play in helping NTM produce quality translations. So this partnership is crucial for translating NTM's vision.

Interview by. **Shashikumar J**
March 2012

Interview with Tutun Mukhergee

Tutun Mukherjee Professor, Centre for Comparative Literature at Centre for Women's Studies and Theatre Department at University of Hyderabad, India. Her specialization is Literary Criticism & Theory; research interests include Translation, Women's Writing, Theatre and Film Studies. Her publications cover her diverse interests.

If we start this interview from the perspective of your specialization, areas of interest and study, they are multidimensional. But, translation has been a common thread among them. Is there something connecting them?

As you know, my specialization is Literary Criticism and Theory and the areas of my research interest are Culture Studies, Women's Writing, Theatre and Film Studies. It needs hardly to be stressed that these areas are integrally interrelated, and engagement in each domain necessitates the translation of texts of different kinds. For instance, when a friend asked me to write a paper for his book addressing gender and history and I selected Ashapuma Devi's classic text *Subornolata* to examine gender's interpellation in history, I was inevitably drawn to its translation history to understand the way the text represented socio-cultural historiography. For my discussion of that novel, theoretical insights - from feminism, cultural studies, and translation studies for instance-- provided the framework to undergird the discourse [see "Gender, Historiography and Translation," in *Re-Engendering Translation* edited by Christopher Larkosh, St Jerome's Press, 2012]. This interconnectedness has been my invariable experience while engaging with texts from different genres.

There are many kinds of translation, especially in written or textual (linguistic) translation. How different is it when it comes to inter-semiotic spaces, to mention in your own words, "of Text and Performance."

It is our gain that with the circulation of the theories of translation and the recognition and appreciation of the translation practice there is a growing awareness of the specifics of translation that different kinds of texts require. For example, performative texts have certain requirements that must be kept in mind during their translation, as must the processual rigor and balance while transferring a written text into a performative one. The basic facts to be kept in mind for the translation of a performative text derive from its generic nature comprising dialogue and gesture or speech and performance. In other words, dramatic discourse is based on utterance -as speech or dialogue - of character/s on the stage. The utterance must be 'speakable' that is, be governed by speech rhythms, intonation, breath pauses. This verbal text must be capable of generating non-verbal action or, as a critic has observed, 'a system of theatrical signs'. This is not the same as translating a narrative.

Inter-semiotic translation, from a written to a performative text, requires a nuanced understanding of the use or the play of the theatrical sign as icon, index, symbol -which can become complicated as these can have cultural and semantic variations. Moreover, translating a story or a poem, for example, into a performative text makes it imperative for the translator to have idea of certain elements related to performance like the paralinguistic elements [e.g. rhythm, tempo, intonation etc], the kinesic elements [e.g. gesture and movement etc], and the proxemic elements [i.e. the actor's position on the stage and vis-a-vis other actors]. The translation must provide enough scope for various textualities to develop for an interpretive performance of the text. Ideally, one conversant with the requirements of theatre/performance would be the most suited for intra- and inter-semiotic transference.

One must also remember that inter-semiotic translation of another kind, for the screen for example, would different.

Would you like to comment on the role of translation in the globalized world and implications for the so called developed and

developing countries?

Scholarship has always depended on translation. We have accessed classic texts whether of the West or the East, through translation. Hence, 'translation' as aid to knowledge acquisition isn't a new phenomenon. However, now it is generally agreed that with growing self-awareness and identity-consciousness of societies, communities and cultures through the twentieth century in particular, translation activities registered exponential advancement as cultures began to talk with each other and exchange ideas in a level playing field - and not in a milieu of unequal power relationships whether political, cultural or linguistic. Edward Said's discourse on 'Orientalism' stressed the way the West constructed or translated the orient to suit its categories and ideologies. In the so-called 'post-colonial' situation, translation has often served as the instrument for the non-Western societies and cultures to re-write themselves. Then in the 1990s, globalization with its mixed bag of profit and loss impacted translation activities in significant ways as ethnic and religious groups became self-conscious and articulated their views and experiences which led to a the development of 'insider-outsider' dialogues. According to Michael Cronin *[Translation and Globalization*, 2003], "Translation exists not because language exists but because different languages exist." Cronin emphasizes that translation contributes to diversity because it expands the range of texts and cultural experiences of an individual of a given language. In this connection I recall Vandana Shiva's exhortation to fight the "monocultures of the mind". Shiva's argues in support of ecological diversity. In the same spirit the ecological map of linguistic diversity must be sustained and translation is the instrument for that and to overcome "monocultures of the mind". Translation transcends borders to make connections. It must be acknowledged that globalization energized and propelled the spread of pluralities and diversities in a manner no historical motor had done before. Another noteworthy development in the age of the Internet is translation's association with technology and the Web.

Staging Resistance: Plays by Women in Translation **has been considered as the first major anthology of its kind (as it makes a significant observation about the role of gender in the discourse of Indian theatre). Could you please share your experience as an Editor, Introducer and Translator of the book?**

Staging Resistance is very dear to me. I'm happy to say that OUP is bringing out the paperback edition soon. The idea began as a desire to fill a gap. I teach drama and women's writing as different courses. That was the time when I wondered why there weren't plays written by women that I could teach in my class? Other related questions were: if women write plays, would they be different from those written by male dramatists? Why and how can they be distinguished? I am talking about women playwrights in India. Even in the West, until the later part of the twentieth century there weren't many plays written by women. I was particularly interested to delve into the treasuries of our languages. Searching for and locating texts was a rewarding experience. I looked for plays that had been staged. I learnt so much about women's experiences, their thoughts and feelings. Getting translators for the play-texts did pose some challenge initially because these are texts for performance. Eventually everything fell into place. The project was deeply engrossing and during the process I discovered the usefulness of collaborative translation. The editor-translator's work was indeed an exacting one. The final phase of the project was getting feedback on the translations. I recorded all that I gained from the endeavour as the 'Prolegomenon' to the anthology which comprises 18 plays from 11 languages.

Very often in literature, particularly in drama and fiction, there is deliberate use of variability in language for a different representation of gender/caste/class. What could be the challenges faced by a translator while translating such texts?

Definitely. The use of variability in language to differentiate the representation of gender/caste/class poses a great challenge

for translators. Translations from Indian languages into English encounter this problem regularly. Girish Karnad has spoken about this difficulty especially in the case of his play *Tale Danda* where the nuanced language is an essential dramatic component. Effacement of specificities in the language registers diminishes the translation. I experienced this variability of language use while translating Nabaneeta Dev Sen's brilliant novella *Sheet-sahosik Hemantolok, translated as Defying Winter* [Five Novellas by Women Writers OUP 2008]. The story is about the inmates of an old age home who vary in age and come from different class, background, and religion. The speech pattern of each character is different. The most fascinating and challenging is the language and vocabulary of a lady who comes from a not-so-respectable class and locality. Added to this is Nabaneeta di's own ironical style of writing. This project was a truly wonderful experience.

You have been visiting many Asian, European and American countries for a long time. How different is the discourse of translation/translation studies in those countries compared to India?

Fascinating and different kinds of work is being done in the area of translation. The theoretical discussions are also very enriching. India presents a rich terrain because of our languages and diversities. This is missing in countries with single language cultures.

One significant factor in your translation career is, translating from the language which is neither your mother tongue, nor your medium of instruction. How was that experience?

Right. I have done some collaborative translation. I realized that there exists a kind of one-way traffic in the translation of texts among Indian languages. Certain languages are privileged because most texts from it get translated into other languages. Hence, a sort of hegemony of languages becomes apparent. I strongly feel that collaborativetranslation can make this give-and-take of texts more

equitable.

NTM has been training translators conducting orientation programmes in different languages across the country and is also planning to start short-term training courses soon. We have quite a good number of literary translation training programmes in many universities and institutions, but since we are concerned with Knowledge Text translation, what will be your suggestions to design such a course? In what way translating a literary text different from translating a Knowledge Text (KT)?

Translation of "Knowledge Texts" initiated by NTM is a much-needed and laudable project. I would define this project as 'translation for special purposes'. It is governed more by functionality and technicality. This kind of translation would employ scientific procedures and be more demanding in terms of expertise and specialist knowledge required, both for the subject of the texts to be translated and for the translator. The translation would have to be exacting in terms of information conveyed, that is, a 'faithful' rendering of the SLT. An obvious problem could be getting good translators because an expert in the subject of the Knowledge Text may not be a proficient translator. I'm not sure how effective machine translation would be for this kind of work? But collaborative translation may be a viable option to meet such demands.

Your article titled *SLT", TLT and the 'Other': The Triangular Love story of Translation,"* was published in *Translation Today.* Vol. 1 & 2 (2008). The title is catchy. What made you to name it so? Is the relationship between the *SLT, TLT* and the translator so complicated?

I think the role of the translator is problematic in terms of her relationship with the texts - the SLT and the resultant text or the TLT. In this particular essay which also discusses the role of reviewers of translations, I describe the act of translation as an attempt to connect two shores or cultural continents. In the rocking

boat that is buffeted by currents of theory and strategies of language use, sits the translator keeping a steady hand on the rudder of her/his vessel, trying to steer a balanced course. The secret pull of a text beckons the translator with the thrill of embarking upon a labour of re-familiarization with the genealogy of the chosen text. As Spivak advises, the translator must surrender oneself to the text [not the writer!], the moment of the text. This deep engagement enables the translator to weave into the TLT the many dimensions of SLT which her intimate relationship with the text has allowed her to discover, carrying across as much locality and specificity as she can find. I conclude that no matter how choppy the sea may be choppy, one can't desist travel. So the translator set forth again in search of new continents and the never-ending love story!

You have written an article *"Writing as Activism: Mulk Raj Anand's Commitment to his Ideology."* **National Translation Mission (NTM) is reaching out to the masses by making Knowledge Texts available to them in their own languages. In some sense it is 'positive action' for disadvantaged groups. To what extent do you think such activism can make a difference to the higher education scenario in India?**

As I said above, NTM's initiative in translating Knowledge Texts is immensely relevant, certainly a 'positive action' that will- help the spread of literacy. Higher education often seems intimidating to students who study in regional languages. This project gives the translation practice as activist edge in its thrust to bridge the linguistic handicap and make 'knowledge' more accessible for the disempowered.

You had attended an International Conference on *"Translation and the Accommodation of Diversity: Indian & non-Indian."* **How can we accommodate national diversity through translation?**

As I've said before translation is the instrument to sustain the diversity of languages. Perhaps the most valuable aspect of our

society and culture is our diversity. Translation among languages is the way to help promote interaction among languages. Translation into English does create an awareness of this variety, but it also contributes to the monoglossia that's sweeping the world.

Translation, as practice and theory has become central to Comparative Literature since the 1980s. Earlier it was not so. In the same decade, a new discipline has emerged in the name of Translation Studies. Please comment.

Comparatists in Europe and America held this position vis-a-vis Translation, which isn't a sustainable argument at all. I don't subscribe to that view at all for the simple reason that texts in Greek, Latin, Hebrew and for us Sanskrit, classical Tamil, Pali, Persian - the whole archive of ancient literature and aesthetics from around the globe that builds the foundation of Comparative Literature - are available to us in translation. How can a comparatist marginalize translation? The emergence of Translation Studies is very welcome. The disciplinary structure makes the domain more organized, theory-based and method-oriented instead of comprising random readings. Translation Studies spans disciplines, is multi-disciplinary in its composition. It accommodates theoretical discourses as well as new developments in its use of technology. Its promise and potential as a discipline is immense. Translation is integral to Comparative Literature.

We shall be grateful to receive any other suggestions from you for NTM.

I wish all success to NTM and its missionary zeal. Perhaps more workshops with translators -and potential translators- to share and inculcate the spirit and activism of its projects would strengthen its hands. Thank you!

Interview by. **Shashikumar J**
April 2012

TALKS

On Linguistics and Translation

B.N. Patnaik

Retired Professor of English and Linguistics, IIT Kanpur

(The written and edited version of the talk given on June 16, 2012 in NTM library)

In my early twenties, at SCS College, Puri, I used to teach a remarkable book by Bertrand Russell to the final year BA students: *The Impact of Science on Society*. Talking about what is not the scientific attitude, Russell gave the following example. Aristotle's view was that women have fewer teeth than men. Russell draws attention to the fact that the great philosopher had married four times, but it had never occurred to him to count the teeth of his wives to see whether indeed his assertion about women's teeth was substantiated by what he had observed. He never cared to test things which were easily testable. He was the quintessential Greek, who loved to think and hated to do things. Now you might ask what relevance all this has to the topic of discussion this afternoon, which is whether linguistics is necessary for translation, whether a practising translator needs linguistics. It has, as we will see.

One is tempted to answer the question in the negative, going by at least what the translators generally say. Incidentally, I know a brilliant person who teaches literature and is an accomplished translator and a translation scholar, and who once raised a similar question in a seminar talk with respect to translation theory and translation. He suggested that translator is not helped by translation theory in the least. There are translation theorists who can't translate a page and there are competent translators who are completely ignorant of translation theory. Similarly, one would observe that there are linguists who can't translate and there are translators who have no knowledge of linguistics. Therefore our answer in the negative to the questions posed above about the role of linguistics in translation appears to be correct. It is of course entirely possible

that there are translation theorists who are competent translators and there are linguists who are good translators but such facts prove nothing and do not persuade us to reconsider of our view.

In this connection let us have a little test here. Here is a short extract on Pele, the celebrated footballer, from Eduardo Galeano's fascinating book *Soccer in Sunshine and Shadow*, the most readable book on football ever written, in my opinion. It is a "knowledge text", but let us not go into the question of whether *kavya* expresses knowledge like *shastra* does; in other words whether poetry and fiction create and disseminate knowledge like scholarly texts do, and let us for the present, without argument, understand the term in the sense in which it is used in the NTM documents. In this extract there is information about Pele and there is a perspective that organizes this information. What is to be noted is that it is written in a literary style, and not the academic style in which knowledge texts are generally written. Now, I assume that we are all linguists here, so let's each of us translate the extract and see for ourselves how much of our knowledge of linguistics we are using in doing so.

A hundred songs name him. At seventeen he was champion of the world and king of soccer. Before he was twenty the government of Brazil named him a "national treasure" that could not be exported. He won three world championships with the Brazilian team and two with the club Santos. After his thousandth goal, he kept counting. He played more than thirteen hundred matches in eighty countries, one game after another at a punishing rate, and he scored nearly thirteen hundred goals. Once he held up a war: Nigeria and Biafra declared a truce to see him play. To see him play was worth a truce and a lot more. When Pele ran hard he cut right through his opponents like a hot knife through butter. When he stopped, his opponents got lost in the labyrinths his legs embroidered. When he jumped, he climbed into the air as if there were a staircase. When he executed a free kick, his opponents in the wall wanted to turn around to face the net, so as not to miss the goal. He was born in a poor home in a far-off village, and he reached the summit of power and fortune where blacks were not allowed. Off the field he never gave a minute of his

time and a coin never fell from his pocket. But those of us who were lucky enough to see him play received alms of extraordinary beauty: moments so worthy of immortality that make us believe immortality exists.

Consider the first sentence: "A hundred songs name him." How should we translate "a hundred"? Surely not literally, because in this sentence it has the sense of "many", "a considerable number", etc. So what word should we choose – a quantifier, *anek* (many) or a reduplicative *saha saha* (hundred hundred, i.e., hundreds)? How should we translate "song"? Literally, as a poetic composition that can be sung? Presumably not. When we translate the sentence should we ignore the rhetoric and simply capture the essential meaning of the sentence in our translation – that he is a big celebrity? A superstar of football, whose name occurs in many discourses? But this way, shall we not end up using a rather flat sentence? Consider the phrase "where blacks are not allowed". Would passive appear more natural in our language? But if we use something like "where blacks do not or cannot reach" instead, it would not express the idea that the blacks are discriminated against and are denied opportunities. Thus there is tension between elegance of expression and compromise with the totality of meaning. Notice that we have mentioned two kinds of problems here: we might call one of these "local", which is the problem of lexical choice for a particular lexical item in the sentence, and the other, "global", which relates to various choices including the stylistic one ranging over the whole sentence (in fact, the discourse). There is nothing or very little of linguistics that seems useful when we consider the translation questions mentioned above. One might think that of all branches of linguistics, it is sociolinguistics which is most useful for a translator since there is a clear sociolinguistic dimension to lexical choice (for instance does the translator choose a colloquial word from the standard variety of the target language or a Sanskritized word?). But it could be argued that this view does not necessarily lead to the conclusion that the translator must study sociolinguistics to translate better. Whatever knowledge of the lexical system of a language is of relevance here, a translator knows the same by being a competent user of the language. In sum, we arrive

at the conclusion that a translator is not benefitted by knowledge of linguistics when it comes to translation.

Before proceeding further, we would state the following. Suppose it is established conclusively that linguistics does not contribute to translation or has no reliable application whatsoever, it does not undermine value or importance of the discipline in any way at all. There is no evaluation criterion for a theoretical enterprise to the effect that it must have an application. If it turns out that it has indeed an application, it need not be taken as a value addition to the enterprise. There is this interesting example of the famous mathematician, Professor Hardy, who felt proud that his mathematical work had no application. Luckily for him it was only after his death that application was found of his work. One could call him a "theoretical purist", who believed in knowledge for knowledge's sake, and felt that an idea lost its purity when an application was found for it. There may not be many buyers today for the theory of knowledge for knowledge's sake, but that does not justify the incorporation of a criterion to the evaluation matrix to the effect that an idea which has application is more highly valued than another which has no known application. So if translation does not benefit at all from linguistics, it is not a weakness or inadequacy of linguistics. Similarly if translation theory does not help a practising translator, it may not be seen as a negative comment on translation theory.

Let us now consider some of what can be called translation practices as we construct them from some of the main ideas of linguists on translation. One (J.C.Catford's) is essentially of finding equivalents in the target language of units of say, a sentence in the source language, and constructing the sentence in the target language by using the method of substitution and making suitable modifications in the ordering of elements at the level of syntactic structure so that the translated version does not violate the permissible order of constituents in the target language. Thus when a sentence of English is translated into Hindi, then these modifications must ensure that the output has the SOV structure, not the SVO structure. It would appear that the main ideas of this theory of translation are

based on a commonsensical understanding of the act of translation, but it is not meant to be a criticism of the theory. This was perhaps the first linguistic theory of translation and very little of significance about translation was known at that time for a linguist to construct a sophisticated theory of the same. Turning to Eugene Nida, a well known name in the field, he correctly questioned the viability of the above, but his theory of translation was more like his thoughts on what goes on in the translator's mind, derived from the broad approach to the question of form and meaning of a sentence as explicated in Noam Chomsky's *Syntactic Structures* and *Aspects of the Theory of Syntax.* A translator arrives at the meaning of the source language sentence and then tries to express it in the target language using the resources – lexical, syntactic, etc. - of the latter. Despite obvious differences from Catford's ideas on translation, when it comes to the level of technology and implementation, there does not really seem to be much difference between Nida and Catford. In terms of Catford's theory, one could translate the first sentence of the extract in Odia as *ek saha geetare tanka naama achi* (his name occurs in a hundred songs) or some variation of it, and I do not see how Nida's theory would yield a significantly different text, because the meaning of the source language sentence on which the translator would work in terms of his theory would be in some sense the "basic meaning" of the sentence, not the "total meaning" of it, which would include pragmatic, stylistic meanings as well as the various nuances, if one has to think of Nida's as an explicit or at least a potentially explicit theory and not a statement of the commonsensical understanding of the translation process.

Translation does not seem to have ever been among the preoccupations of the study of language. If we conceptualize the study of language rather comprehensively, then arguably the activity of making bilingual dictionary, which is a form of translation at the lexical level, would count as part of the linguistic enterprise. As far as India is concerned, preparation of bilingual dictionaries is about two hundred years old. It seems to have started with the missionaries' effort to make such dictionaries involving English and Indian languages. As for the study of the grammatical (including

phonological) systems from a comparative perspective, linguists seem to have started working on the same in the last century when the idea of mother tongue interference in foreign language learning gained some acceptance among those involved in foreign language teaching. Now an approach to translation based on bilingual dictionaries would view it as mainly an activity of finding equivalents in the target language of the words of a sentence of the source language.

One could say that translation as we understand the term today is only a two hundred year old activity in India. Earlier there were retelling, adaptation and the like, which involved significant modifications of the source material. The celebrated Odia poet Sarala Dasa did not translate Vyasa's Mahabharata, but retold it. The Odia poet Balarama Dasa did not translate the Ramayana; he retold it. Translation started with the missionaries rendering the Bible into Indian languages, and soon after that, preparing bilingual dictionaries. Although the missionary-translators themselves did not know the target language, they knew that a competent translator must know the source and the target languages well. What they did to overcome their lack of knowledge of the target language need not concern us here.

A word here about what it means to know a language well in the context of the present discussion. One can be said to know a language well if one knows the near-total meaning (not merely the basic meaning) of expressions of that language in various contexts of use and also when de-contextualized. To take a few examples, one must know that in particular contexts of use the sentence "tea will be served at 4 O'clock" would be interpreted as an invitation or just a piece of information. He must also know that with or without any context "everyone in this room voted in an election" would have ambiguous interpretation: the election could be the same or different for the voters concerned. Incidentally, a translation of this sentence into an Indian language following Catford's approach would not retain the ambiguity of the original because the article modifying "election" has only the numeral interpretation in our languages. A

competent translator would also know that "look, Rambha is coming" is ambiguous and in a certain context it would be understood as an ironical and crude remark on the girl under reference.

As mentioned above, a person who knows both the source and the target languages in the above sense of "know" is eminently suitable for undertaking translation. Concerning the challenges that a translator faces, Manoj Das, the eminent Odia writer, who writes in both Odia and English, and is a very competent translator as well, says in his introduction to "The Escapist" that the biggest challenge the translator faces is finding lexical equivalents. To take a very simple example, if one translates *gangaa jal*, an expression of Hindi as "the waters of the Ganga" in English, one has not captured a significant part of the meaning(that the waters of the Ganga are spiritually purifying, etc.) of the Hindi expression, if the context of use of the same is religious. Perhaps the translator would have to add an explanatory note. Lexical items often have connotative meaning, *laksana* (suggestive) meaning as the ancient Indian scholars of meaning called it. Sometimes connotations of the lexical items have to do with the culture in which the relevant language is used. Any translator knows that the problem of finding lexical equivalents is not restricted to the literary texts. It is just that in the context of the knowledge texts it becomes a problem of creating equivalent terms. All this is too familiar to merit any discussion.

To mention the obvious, in real life, one does not translate only sentences (except perhaps as a pedagogical exercise); one translates texts. The translation should be such that it must sound natural in the target language. Of course artificiality in translation cannot be entirely eliminated, be it a literary text or a knowledge text. It is especially true of the latter and in particular, when it is a scientific text, if the translation is into a language that does not have the necessary technical terms and for that reason lacks a tradition of discourse on scientific topics. One of the problems of the translator of a literary text is how much artificiality he can allow in his translation; sometimes he might decide that the best strategy for that text is not translation but adaptation. Incidentally, knowledge texts are not

entirely culturally independent; it is a matter of degree – a higher level scientific text is more independent in the intended sense than say, a human science text at the same level. It must not be forgotten that all discourses are created in a culture.

Now, the discussion so far suggests that linguistics has no role to play in translation; putting it more specifically, one does not need knowledge of linguistics to translate, be it any kind of text. Let us reconsider this view, drawing from a certain domain which is not usually brought into the ambit of a discussion on this question. What we have in mind is Machine Translation.

Consider devising a MT system that would translate "He saw her with a telescope" into an Indian language. This sentence is ambiguous; in one interpretation "with the telescope" is associated with "see" and in the other, with "the girl". In the first, the phrase is interpreted as bearing the "instrument" relation with the verb, in the second, it is in a modifier relation with the object of the verb - it identifies a particular girl from a set of girls, namely, the one who has a telescope. The preposition "with" expresses both relations. In our languages, there is no case marker / post-position with the relevant features of "with". In Odia, for instance, the instrumental marker is *dwara.* The sentence in the other meaning will be translated very differently, say, with a restrictive relative clause, modifying the object of "see" (i.e., "the girl"). Thus the sentence would have two realizations in the Indian language translation.

In order to translate the sentence, broadly speaking, the system has to recognize, among others, that it has two meanings and what precisely these are. Then, using the grammar of English, it must parse the sentence and arrive at two configurations, each capturing a meaning. Then it has to look for lexical equivalences in the target language and also identify how the two distinct relations mentioned above are realized in the same. These are highly complex tasks and each has a number of sub-tasks. For instance, parsing would involve identification of the category of each of the words, assignment of phrase structure, identification of the subject, object and adjunct in the sentence, morphological analysis of the words (how else would

one know what the tense of the sentence is?) in the sentence, etc.

The system can perform these tasks, which are some of the sub-tasks of translation, only if the relevant knowledge is fed into it. And this obviously is linguistic knowledge, which is the subject matter of linguistics. Now a system of the kind under reference is only an automatization of what man does; the MT system is an automatization of what the human translator does. Granted that this statement requires qualifications, especially at the level of detail, there is no reason to assume that the basic assertion is misleading.

Thus the translator uses linguistic knowledge, but he is unaware of it. This is not surprising; it is well known that a one-year old child, for example, uses linguistic knowledge to understand what his parents tell him, and tell his mother what he wants. He is unaware that he uses a complex and sophisticated knowledge system in order to interact with his parents and whosoever cares to speak to him and listen to him. Linguistics as a discipline only tries to state that knowledge in explicit terms. No language activity - from conversation to translation – is possible without the said knowledge. However it seems that we become aware of it when we reflect, not on the human translator and what we think he does when he is engaged in the act of translation, but on machine translation.

The machine gets the linguistic knowledge from linguists, so one who is engaged in creating that knowledge to be fed into the computer has to learn linguistics. Where does the human translator get that knowledge from, which he uses although he is unaware of it? He gets it in the same way the child gets it to function in the linguistic world: from what is given him as part of his biological endowment and from his linguistic environment, which for the translator (in comparison with the child's) is immensely rich – he has a highly educated adult's knowledge of the languages concerned and has read literature of all kinds in both these languages. He uses linguistic knowledge to translate, and if he is curious to know consciously what he already knows but is not aware that he does, he has to do linguistics.

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O.V. Vijayan a Tribute by V. Saratchandran Nair

When one thinks of the evolutionary stages of Malayalam Novels, *khasakkinte itihasam* of Ootupulackal Velukkuty Vijayan popularly known as O.V.Vijayan makes a turning point, such that, the novel's penned prior to that and after that could be termed as Pre khasakkinte itihasam and Post khasakkinte iItihasam. Commencing his literary forte in 1953 the first short story published in Jana Keralam entitled "Tell Father Gonsalus", which was followed by a collection of short stories entitled, "Three wars". The epoch making *khasakkinte Itihasam* created rumblings in the campuses of Kerala, when it was published serially in Mathrubhumi weekly in 1968 and later in a book form in 1969 and won the Odakkuzhal award in 1970. Probably it is the most sought after book after Changampuzha's *ramanan,* a literary piece of great reputation. Through this particular book, *khasakkinte Itihasam*, Vijayan was able to capture a larger audience and left indelible mark not only as a great novelist but also as a short story writer of poetic imagination.

The rustlings of the leaves of the palmyra trees of Palghat, the barren and parched land of summer months, have all been portrayed, in the most beautiful rustic language of various communities in Palghat that one not only remembers the main character Ravi the protagonist, but also *allahpicha mullakka, maimuuna, mungankozhi* and a host of others. All these evokes an earthly feeling and the more one reads that one finds more thoughts embedded in it. Shri Vijayan, was not only a novelist or short story writer but an acclaimed cartoonist of international reputation. A thinker, a philosopher, who was able to react to contemporary issues and above all a humanist with spiritual bend of mind. Both words and lines were equally significant to him. As his wife Dr.Teresa says, that the few lines or words he used had umpteen ideas in them and to unravel them is the most difficult.

In 1958, Shri. O.V.Vijayan, was invited to Delhi by the legendary cartoonist Shri. Sankara Pillai of Sankar's weekly that he landed in Delhi. He worked as a lecturer in English for a short stint in Malabar Christian College at Calicut and Government Victoria College there, prior to his departure to Delhi. He worked under the tutelage of Shri.Sankara Pillai. After five years he moved to 'Patriot' as a staff cartoonist and worked for the 'Hindu' and the 'Statesman'. His cartoons evoked philosophical thinking and political satire and during the time of Indira Gandhi's emergency period it was at its peak and won him many laurels. He also contributed cartoons for the far eastern economic review, Honkong Political atlas, Mathrubhumi, Kalakaumudi. The invitation by Sankara pillai has instilled in him a greater confidence that the Malayalee mind was kindled by the cartoon series entitled *ittiri nerampokku, ittiri darsanam*. And 1960s and 70s of Kerala saw two cartoonist Aravindan and Vijayan of admirable reputation and thought provoking cartoons.

The 20ᵗʰ century Malayalam literature, no doubt, have to seriously reckon with the works of Vijayan. If his philosophical and political views have captured the cartoons on the one hand, on the other hand, his spiritual and revolutionary views have made indelible marks on the pages of novels and stories, he had written. If one scans the novels after *khasakkinte itihasam,* the most notable one, one could see the evolutionary changes that have set in, which could be easily gauged. *dharmapuranam*, the saga of Dharmapuri, is outwardly a great political satire, where the author knows no restraint in lampooning political establishments. Apart from that, it keeps in store spiritual and environmental levels of meaning also. *pravachakante vazhi,* the way of the Prophet, another novel which emphasizes the vision that intuition is perennial and it is one at the same always. This oneness of the revelation makes the ways of all the prophets the same. This great education in spirituality is got in those barbarous days of Delhi when the Sikhs were maniacally hunted after and mercilessly butchered following the assassination of Indira Gandhi. Gurusagaram, eternity of grace, differs in language, vision and characterization from earlier works. It is on the eminence of Guru in the life of a seeker. Guru is everywhere and manifested in

everybody. The central character is a journalist from Kerala, working in Delhi, going on an assignment to report the Indo-Pak war of 1971. He undergoes an excruciating experience both spiritually and physically to learn how to annihilate all forms of ego. His concerns of future of mankind and environmental issues are the central themes in madhuramgayati. talamurakal, generations, is autobiography in nature and to a still greater extent it is History. Beyond autography and History, the novel is a journey down the collective experience of a family in search of an awareness about oneself and his plan.

His collections of stories include, *vijayante kathakal, oru niiNDa raatriyude oormaykkayi, asaanthi, balabodhini, kadalttirattu, kaaruparaṅṅa katha.* His collections of articles include *ghoshayatrayil taniye, svatvam, itihaasattinte itihasam, haindavanum atihaindavanum.* A collection of his satirical works is *ente caritranveshaNa pariikshakaL.* A collection of his cartoons is *ittiri nerambokku ittiri darSanam.* Vijayan was conferred the Padmabhushan, the Ezhuttachan puraskaram, the Odakkuzhal award, the Kerala Sahitya Akademy award and the Central Sahitya Akademy award, the Vayalar award and the Muttattuvarkki award. During the last stages he left Delhi and stayed in Hyderabad, after living for a brief while in Kottayam. He survived by his wife Dr. Teresa and son Madhu.

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