Translation Today

NTM

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NATIONAL TRANSLATION MISSION
CENTRAL INSTITUTE OF INDIAN LANGUAGES

About

Translation Today (TT) is a double-blind, peer-reviewed, indexed and refereed journal of the National Translation Mission (NTM). The journal has been working to provide translation and its academic allies a place in the history and development of ideas. This has been listed in the UGC approved list of journals.

Objectives

- To seek a spurt in translation activities
- To seek excellence in the translated word
- To further the frontiers of Translation Studies
- To raise a strong awareness about translation, its possibilities and potentialities
- To catalyse a groundswell of well-founded ideas about translation among people

Publication Policy

It follows the standard publishing norms. All submissions go through the double-blind peer-review in addition to an in-house review. If the editors find the paper suitable for the journal qualitatively, then the paper is sent to the experts who review the paper based on the guidelines of the Translation Today. The decision of accepting a paper for publication depends on the review report. Please see the Review Response Sheet in the NTM website.

Though all submissions are put on rigorous plagiarism check, the responsibility of originality of content rests with the concerned authors. A submission found with plagiarized content (major or minor) will not be considered for reviewing or publication. If any material published in this journal is reported to have plagiarized contents, it would be withdrawn instantly.

For the wider dissemination of knowledge, all published articles of the Translation Today are freely accessible online. The back volumes of the print edition are also available on payment.

Submission

The Translation Today invites original and unpublished contributions in the following categories:

- Research articles
- Disciplinary dialogues
- Academic interviews
- Book reviews
- Translations
- Annotated bibliography

Articles submitted for consideration of the Board will have to be in English. Translation Today will seriously consider the possibility of publishing material in Indian languages, or a multilingual edition of the journal in future.

Translation Today

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Editorial

Technology, travel, communication and translation are such aspects of the human civilisation that have seen a phenomenal and interconnected rise in this century. All of these have moved beyond their traditional roles and have made their presence inviolable and unalterable. Translation as an industry and Translation Studies as an academic pursuit have been witnessing a massive and continuous expansion. With such trends translation has widened its scope and horizons, identified new avenues of research and adopted new forms and functions. The incomparable success that Translation Studies has scripted during the recent decades has been possible due to the fact that it has a constant exchange with numerous academic disciplines. Translation has been able to enliven and provide new lease of life to that which was assumably dormant. In the process, translation has also been acquiring new perspectives. In cognizance of these developments, the Translation Today is happy to present the second issue of volume 11.

The editorial team is pleased to report the progress that Translation Today is making and that it is gradually becoming the sought-after scholarly journal in the dynamic field of Translation Studies. As a scholarly platform, Translation Today is growing steadily and attracting international participation. The recent progress of the journal has enhanced the most cherishable responsibility of the editorial team. Considering the diversity in contributions received from scholars representing various disciplines, methodologies and perspectives, the editorial team is sure that the journal is poised for a good progress. The configuration of the present issue is as follows: there are ten research papers, one interview and an annotated bibliography. This issue of the Translation Today reflects the growing research interests in the field of

Translation Studies and translation from interdisciplinary perspectives. The role of translation in various fields like language classroom/language pedagogy is another interesting feature of the published papers.

Alessandra Rizzo examines the role of creative industries in the dissemination of knowledge in public spaces and the visibility of lost identities in contemporary communities. Next, Sushant Kumar Mishra discusses various manifestations of texts through translation across the textual traditions. After that El-Hussein Aly investigates the awareness of workplace-oriented translation competence among Egyptian students of translation which proves that it is an important component of translation training and education. Following that H. Lakshmi discusses the present status of indirect translation by taking translation from Bengali into Telugu as a case study. Then, Alfred Ndhlovu explores the means by which music and song projects can be utilised to promote foreign language learning. P. M. Girish examines the nature of the semantic difference between words and their apparent translation equivalents along with the metaphorical expressions in the Malayalam – English Dictionary. Divya N. analyses the multiple aspects, nuances and subtleties associated with the narrative fictionalizing of Cochin Creole community and culture manifested in Johny Miranda's Jeevichirikkunnavarkku Vendiyulla Oppees: Requiem for the Living. Pratibha Kumari analyses how the role of the translator has undergone considerable change alongside the evolution of the discipline of Translation Studies in colonial and post-colonial period owing to the intricate relationship between politics and translation. Suman Sharma studies how the translation of Shanta Kumar's Lajjo into English had resulted in lessening the linguistic violence exhibited by the postcolonial writings. Ammu E. Rajan studies the role of the commonplace and worldly materials in

translation, with special reference to the translation of Fyodor Dostoevsky's fictional works in Malayalam. In this issue, Aditya Kumar Panda interviews Jeremy Munday, a translation theorist concerning various issues pertinent to the field of Translation Studies. In continuation of the earlier issue, Deepa V. provides an annotated bibliography of eleven books dealing with various themes relevant in the field of Translation Studies.

This issue takes on the debates in contemporary Translation Studies and explores new vistas of research such as translation in the language classroom and translation in the contexts of audio-visual media while revisiting some of the theses which have already been popular in the field. I hope the reading of this issue will be meaningful and worthwhile in contributing to the discipline for further research. The editorial team would like to express its gratitude to all the contributors, who passionately followed the tight deadlines and patiently waited for this issue to see the light of day.

Tariq Khan

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The Role of the Creative Industries: Translating Identities on Stages and Visuals

ALESSANDRA RIZZO

Abstract

In the area embracing the creative industries, documentary films, audiovisual narratives, art installations, museum exhibitions, and theatrical performances can be viewed as distinctive artistic genres that focus upon the representation of truth by providing the public with a variety of authentic life stories. These can generate both interesting visual frames and intercultural and cross-cultural encounters, where audiovisual translation modes can become instruments of re-narration and knowledge dissemination and transform translation into a tool of (re)creation and transcreation (Katan 2016), while questioning power relations and media discourse.

Keywords: Translation, Interdisciplinary Perspectives, Narrative Theory, Audiovisual Narratives, Transcreation, Relocation, Media Discourse.

Introduction

Drawing on research on narrative theory (Baker 2006; 2014) in translating and interpreting studies, on the interdisciplinary relationship between translation studies and the visual and performing studies, and on the principal diversities between media discourse representations and aesthetic constructions on the topic of the migration crisis, this study addresses the issue of transferring cultural difference and language diversity in public spaces through the telling of authentic stories from the mouths of migrant people, which contribute to the reversal of anti-refugee media discourses. Against the lens of a political reframing of migrant communities in the arts, translation, in collaboration with the aesthetics of migration (Moslund et al. 2015; Mazzara 2015),

is scrutinised from a non-mainstream perspective that involves acts of interventionism and resistance, collaboration and solidarity (Baker 2016), adaptation and performance (Krebs 2014, Bigliazzi et al. 2013, Marinetti 2013a, 2013b).

The corpus that is taken into account includes *Queens of Syria* (by Syrian filmmaker Yasmin Fedda, 2014; by British director Zoe Lafferty, 2016) and *Odisseo Arriving Alone* (by Iraqi artistic director Yousif Latif Jaralla, theatrical performance, 2016; by Italian artistic director and photographer Gaetano Cipolla, art and photo exhibition, 2016). Attention is also paid to the photo-textual installation project *#RefugeeCameras* (by German artist Kevin McElvaney, 2016), which was presented on the occasion of the second edition of the Festival of Migrant Literatures (2016) in Palermo, and on a permanent anti-museum installation *Porto M* (by the Askavusa Collective, 2013), sited on the island of Lampedusa.

The interdisciplinary perspective, where translation dialogues with the visual and performing arts, and also with adaptation and performance studies, encourages the growth of aesthetic products centred on personal narratives as adaptations to the ancient myth on screen and performances on the stage. Interdisciplinarity, I argue, influences translation mechanisms, where the process of knowledge dissemination produces acts of translations as forms of rewriting, reinvention, reinterpretation and relocation, by means of which intimate experiences are re-interpreted by target audiences who bear witness to human stories converted into myth.

> In order to fight back we must connect, we must communicate, we need to learn solidarity, we must translate in more ways than just verbal translation, we must attempt a translation of the streets, a deep translation. Collectively we must move on to somewhere new (Rizk 2013: 237, qtd. in Baker 2016).

Alessandra Rizzo

Translation as a mode of communication that favours mediation and exchange between global cultures has considerably expanded and grown in the area of the creative industries. The study of translation has also evolved in its multimodal survey of the ways by means of which words, sounds and images are adapted and re-interpreted within cultural frameworks and digital platforms. Translation has thus remarkably acquired a crucial role in aesthetic discourse as a multimodal tool that involves a variety of fields, such as the visual and performing arts, as spheres belonging to the creative cultural sector.

The interest of scholars, filmmakers and artists in the relevance of translation to the area of creativity has increasingly proliferated with particular regard to the exploration of the modes and genres through which translation can be viewed as an expedient for the re-framing of migrant identities from contexts of crisis in contrast to media stereotypical representations as mere number of deaths and nameless bodies. Contemporary artists' modes of communication through their art provide numerous levels of comprehension of the complex issues surrounding the nature of modern warfare and the continuing state of emergency in which we all live today. While representing contemporary conflict through first- and second-hand experiences, stories narrated through aesthetic discourse offer alternative viewpoints, not always reflected in mainstream media. By "reversing the anti-refugee discourse with art" (Shabi 2016), the creative and cultural industries are willing to translate the real voices of migrant identities by the creation of public spaces, where translation itself appears to be an instrument of connection between artistic and social issues. The ever growing potential of translation in both metaphorical and practical terms is thus strengthened by the spread of artistic narrative forms, where migrant subjectivities can speak

through the process of transmutation of their identities as subjects of power.

Within the international cultural framework that bears witness to the effects of translation on the growing diffusion of visual and performing artistic forms on the migration crisis, I argue that recent aesthetic narratives of migration are transformed into counter-narratives of dissent and protest, where refugees and migrant people act through modes of "translation as re-narration" (Baker 2014). Narratives of personal stories across public platforms open up new challenging procedures of translation as resistance where, as Mona Baker's recent research sheds light on, translation emerges in its political role and encourages "discursive and non-discursive interventions in the political arena" (Baker 2016: 7). Translation considered in both its broad and its narrow sense (*ibidem*), to borrow Baker's terminology, produces acts that allow different types of activists – artists, scholars, citizens, and migrants – to think about both the challenges and limitations that encompass the phenomenon of translation as a political and social practice.

By looking at the production of artistic narratives of migration not as an end in itself, I also claim that the generation of public stories circulating across artistic circuits has recently contributed to transforming the experiences of the migrants from 'adaptors' and 'performers' on screens and stages into 'intercultural translators'. Stage and screen have turned out to be the favourite locations of translation, and the dynamics of translation, adaptation and performance have produced forms of linguistic hybridisations and cultural blends. To conclude, I argue that translation in its dialogue with adaptation and performance mechanisms has also acquired a significance of transcreation (which goes beyond the literal application of the concept to the area of advertising), from which I borrow its meaning applied to the fields of creativity and innovation.

Alessandra Rizzo

Transcreation in the aesthetic narratives of migration gives voice to distant cultural realities and promotes new linguistic forms.

Migrant narratives are presented in a wide corpus of creative genres ranging from documentary films and theatrical pieces to museum exhibitions and photo-textual installations. The corpus functions as a form of translation of the self and bears witness to "performative" acts (i.e. performance and performativity), and to procedures of adaptation as resistance that, as such, act in opposition to domesticating modes of translation. Beginning with a theoretical survey of the interdisciplinary connections between translation and adaptation studies, and the performing and visual arts, attention is afterwards drawn on the role of the creative cultural industries in relation to translation practices as forms of transcreation in host countries. If, on the one hand, the creative process of translation involves the transfer of migrant people's authentic selves on screen and the stage in contexts of arrival, on the other hand, the audience participates in a transcreating process, which consists in the upsetting of migrant identities who, from a swarm of people in media discourse, are converted into individuals in aesthetic forms.

The corpus included in this study are the uncommon display and combination of material objects belonging to migrant 'travellers' has created a space of transcreation in terms of target adaptation and activism. While exploring the traumas the migrants had gone through during the crossing of borders, the artistic interventions as a part of this corpus have turned into forms of translations as adaptation from ancient plays, and into translations in terms of acts of (re)-narration of life experiences on the stage, screen and in museum exhibitions. The advancement in the art of telling stories has encouraged the growth of creative modes of narration, where the concept

of stories has become crucial to the development of new modalities, functions and all sorts of translation that are contributing to reversing the anti-refugee politics and the media discourse's prevailing interest in the spectacular and sensationalist aspects of the migration crisis.

The four artistic cases in point aim to explore and understand how contemporary migratory movements have come to reshape the role of the creative cultural sectors, and how translation mechanisms have been transformed into collaborative instruments and privileged activities for the dissemination of cultural memory in contemporary societies. The interdisciplinary perspective, where translation dialogues with the visual and performing arts, and also with adaptation and performance studies in their application to the aesthetics of migration, stimulates mechanisms of self-mediation that sensitise citizens to the urgent topic of human migration. The contexts of the migration crisis have stimulated the proliferation of creative forms of unquestionably global translation of personal narratives as adaptations to the ancient myth on screen and performances on the stage. These narratives, conceived as acts of translations, imply processes of rewriting, reinvention, reinterpretation and relocation, which construct translation not in terms of binary oppositions, where creative freedom acts against linguistic confinement, or piracy against faithfulness, instead, as a transcreating 'movement' by means of which intimate experiences are re-interpreted by target audiences who bear witness to human stories converted into myth.

It is by means of audiovisual translation that the protagonists of the new mythological stories can resist linguistic domestication, while maintaining the opportunity to adapt their experiences to ancient texts and producing original performances that can have international diffusion. Indeed, the

denial of the traditional notion of translating stories in English *lingua franca* imposes the "foreignness of the language" on the stage or screen, and also stimulates the spectators to a sort of displacement from the "familiarity of the canonical text" (Marinetti 2013a: 35), and to a type of intercultural negotiation that occurs thanks to the intervention of English subtitles and surtitles. The non-acceptance of English *lingua franca* implies a "refusal of translation" in terms of assimilation into the target culture. As a result, the act of resistance gives birth to a transcreational act that resides in the transformation of an original product (the ancient plays) from the perspective of the actors in host countries. At the same time, the filter of audiovisual translation modes provides the target audience with new versions of transcreated mythological sources. On some occasions, as cultural texts integrated into the performance, the surtitles in *Queens of Syria* are transformed into "creative tools", which add new meanings and readings that can be "generated through the different sign systems at work in the performance" (Laudocer 2013: 352).

It goes without saying that in contexts of crisis translation has acquired a powerful political significance, which also involves the preservation of migrants' cultural memory. In *Queens of Syria* and *Odisseo Arriving Alone*, migrant people act as political translators and their performing settings are physically and metaphorically the locations where the ancient myth is revisited, re-narrated into 'human' words across geographical spaces and translating decisions are taken. Baker defines "translational choices not merely as local linguistic challenges but also as contributing directly to the narratives that shape our social world" (Baker 2007: 157). The framing and reframing of things, people and events, the act of naming, renaming and labelling objects and facts, intervene in the deconstruction of universal rules and are instrumental in the process of

negotiation and reconstruction of predefined concepts, ideas and perceptions. The act of translating protest through a variety of narratives of dissent (Baker 2016) – which can range from literary works and traditional folk tales to individual and collective stories, films, press and digital texts, to list but a few – is thus implicitly an instrument that limits and reduces dominant powers, and also reinforces resistance via translatological means within aesthetic discourse: the "interplay between dominance and resistance allows us to elaborate a more complex picture of the positioning of translators and to embed them in concrete political reality" (Baker 2007: 167).

Interdisciplinary Perspectives and Translation

The role of translation in shaping contexts of protest occupies interdisciplinary spaces that range from the visual arts and narrative theory in translation studies to adaptation and performance studies. The dialogue between translation studies and the visual arts is reinforced by strategies of adaptation and performance in translation practices, which encourage scholars to venture into territories that can give voice to innovative discoveries. Translation is thus considered in relation to adaptation and performance as a technique and mode through which migrant experiences can be transferred into artistic and creative forms. This allows the re-articulation or a rethinking of the interdisciplinary relations between translation and other sectors in the humanities. In particular, in this study where migrant narratives have a leading role, the social dimension of translation and the performative nature of cultures are brought to the fore as productive ways of studying translation as a performative and linguistic practice.

The perspective of adaptation that is taken into account arises and develops in contrast to the standard concept of adaptation

as manipulation, and fosters, instead, the production and diffusion of migrant narratives on the stage and screen, where native languages (i.e. Arabic or African dialects) and cultures (i.e. Arab and African customs and everyday habits) are preserved, and translation as adaptation within the artistic sector becomes an act of resistance. Meanwhile, the use of audiovisual translation modes involves the angle of the internationalisation of migrant narratives as stimuli for community involvement, solidarity and collaboration in the aesthetic promotion of predominantly visual narratives (i.e. text-objects, photo-texts in museums and installations) and visual-textual narratives (i.e. documentaries and theatrical performances) against mainstream media diffusion. This opens up thoughts about how appropriate representation is, how faithful and transparent the relation between depiction and reality is, not simply measuring these aspects, but through the revelation of the historical power of films, videos, arts, and, within them, of theatrical performances, sculptures, paintings, drawings, installations, and of a variety of artistic forms, by means of which cultures, languages and modes of expression are seen to be in conversation.

Moving from the position according to which translating migration through the arts is a significant challenge to the preservation of stereotypes and an instrument through which it is possible to deconstruct prejudices and cross socio-political boundaries, the starting point of this survey is Sandro Mezzadra's definition of migration as a "*fait social total*" (Mezzadra 2005: 794), which deserves to be explored not only through the canonised lens of scholarly disciplines, but also by means of narration and everyday visualisation of images. Accordingly, artistic practices can become active forms of expression of 'travelling' migrant cultures, interested in the production of wandering texts and travelling objects. It is

against this framework, where the visual arts engage in dialogue with translation and migration studies, that a larger theoretical universe, including narrative theory, audiovisual translation studies, adaptation and performance studies, can become collaborative and supportive methods of research.

Against the concept of culture as a "text", as understood in Clifford Geertz's terms, or in Jurij M. Lotman and Boris A. Uspensky's semiotic system (1978), the interpretation of art as event, which was rooted in the 1960s, has grown during the years and encouraged the understanding of culture as performance and stimulated the development of an "aesthetics of performativity" (Schechner 2002: 21), mostly based on "the physical co-presence of actors and audience" (Fischer-Lichte 2004, qtd. in Bigliazzi 2013 et al.: 1), and on the dynamic response between the parts. From this viewpoint, the act of translating migrant stories can be looked at "*as* performance and *in* performance", which "implies a dynamic process of (re)signification integrated with the overall event in its various phases of production" (Bigliazzi et al. 2013: 2). In the relationship between translation and performance, the actors become translators who, as cultural promoters, blur the boundaries between translation, adaptation and performance within the category of "cultural (re)creation of meaning(s)" (*ibidem*).

Oral narratives (stories from the migrants) and written texts (ancient plays) are translated from a double perspective: on the one hand, translation involves a linguistic transfer from an oral verbal experience into a written verbal one and, on the other hand, translation regards the adaptation of verbal experiences into performing acts. These translating mechanisms are connected with and dependent on the principles of narrative theory, where the telling of stories is pivotal to human communication and interaction. Accordingly, scholarly

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research on translation has confirmed a wide interest in favour of the "exuberance of the performance and of the performance (as text)", where the field of the translator has slowly "shifted from the verbal to the polysystemic and culturally determined semiotic event, opening up areas of investigation concerning the relationship between text and performance, translators and directors, and the co-participation of audiences" (*ibid.*: 2). It goes without saying that the performative turn has influenced translation studies and also given centrality to translation as both a linguistic and a performative act to be viewed as a specific activity on the stage and in everyday narratives. Similarly, Katja Krebs, who has significantly contributed to investigating the areas of Translation and Adaptation Studies, claims that translation and adaptation – as both practices and products – are an integral and intrinsic part of our global and local political and cultural experiences, activities and agendas. Translation is pivotal to our understanding of ideologies, politics as well as cultures, as it is simultaneously constructed and reflects positions taken. Similarly, adaptation offers insights into, as well as helps to establish, cultural and political hegemonies" (2014: 1).

The spaces of translation, interpreting and subtitling within the political dissemination of migrant stories across artistic productions, while covering a range of modalities and types of interaction, themes and questions arising out of the concrete experiences of activist artists (i.e. McElvaney; the Askavusa Collective), can be regarded as concrete tools of mediation and interaction that support the migrants in their positioning as full participants within the political debate. A variety of theoretical approaches can help investigate the political framework and the cultural and linguistic features of a migrant story in its process of circulation as a form of (re)-narration of memories,

past experiences and present expectations across open spaces and digital platforms.

According to Baker's narrative theory (2006) in Translation and Interpreting Studies, narratives have social existences and, as such, can be disseminated as forms of knowledge across mainstream and popular cultural circuits and digitalised systems, through a wide range of translational practices. Functional approaches in translation studies, such as Christiane Nord's focus on the communicative event (1997), register and language users, and Gunther Kress's and Theo van Leeuwen's multimodal discourse analysis (2001), encourage the investigation of language use in self-mediated narratives and, at the same time, contribute to dismantling the strategies of oversimplification, manipulation and omission which the language of news stories is based on. While building networks of solidarity and collaboration across linguacultural, national and international boundaries, translational activism reverses power structures and, by means of translation, migrant stories are likely to be shaped by interventionist mechanisms, and to exploit multimodal expedients as instruments of resistance to mainstream modalities of transmission of knowledge.

The dialogue of translation with other disciplines reinforces its social and cultural dimension. The interdisciplinary aspect of translation (Pym 1998) fosters intellectual development and allows new lines of communication between translation and adaptation studies, whose encounter, in turn, strengthens the relationship between translation and the visual and performing arts. The openness of translation studies endows it with the status of an autonomous discipline (Holmes 1972, Snell-Hornby 1992), but also that of an "interdiscipline" (Pym 1998) in the way in which it deals with the visual and performing arts in metaphorical and practical terms.

In these interdisciplinary connections, the role that translation has taken as "a means of negotiation of cultural contact in theatre practice" and, in particular, as "a site for the construction and dissemination of images of foreignness and otherness" (Marinetti 2013b: 309), has acquired challenging results. The challenge derives from the fact that such a relationship goes beyond the process of translating personal narratives to the adaptation of dramatic texts. It also entails everyday translating and interpreting procedures in multicultural events and contexts of crisis (e.g. refugee camps), as well as in multimodal media settings, where an increased number of artistic productions in foreign language are required to circulate across networked platforms through surtitles and subtitles, and interpreting as cultural mediation. The relationship between translation and performance, translation and adaptation, and translation and the visual arts, is therefore based on the localisation of translation at the meeting point of a plurality of textual productions (oral and written) and their reproductions, which echoes what André Lefevere identified in terms of "rewriting" as functioning in a given society and in a given way (1992: ix).

Artistic forms become models of translation, which involve a socially governed activity, or actions as performances, which permit cultures and cultural phenomena to be known and understood as participative and 'in performance'. *Queens of Syria* and *Odisseo Arriving Alone*, as types of translations of personal experiences and sufferings performed on the stage and screen, are adapted from ancient texts. These translations become performative, to put it in Richard Schechner's terms, since they involve a process according to which cultural signs are not mediated but transmitted through mechanisms of construction "in action, interaction and relation" (Schechner 2002: 24). Indeed, what marks the significance of the

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relationship between the visual and performing arts and translation is the advantage that the concept of translation as performativity implies. It places originals and translations, source and target texts, dramatic texts and performances on the same cline, where what counts is no more the degree of distance from an ontological original but the effect that the reconfigured text (as performance) has on the receiving culture and its networks of transmission and reception (Marinetti 2013b: 302).

The adaptation and performance procedures applied to the artistic products under scrutiny therefore result in the transference of originals into translations that have different contexts and modes of expression and construction. Indeed, the countries of departure, in the form of translations into the visual arts, are embedded in extensive socio-political dissatisfaction, economic uncertainty and large-scale migration. As such, contexts of origin conveyed in aesthetic discourse within a European artistic framework have given rise to collective experiences of conflict and dislocation. These have assumed new roles based on empowerment and emancipation, endowing translation with a dynamic vein of creativity and artistic interest in dealing with settings of crisis. In the performative turn in cultural studies towards aesthetics of performativity, Richard Schechner claims that "during the last third of the twentieth century", the world changed its configuration and "no longer appeared as a book to be read but as a performance to participate in". In the specific cases of *Queens of Syria* and *Odisseo Arriving Alone*, "translation as performance and in performance" (Bigliazzi et al. 2013: 320) becomes a form of "meaning-making" and implies a dynamic process of re-signification. The two works, if we consider them from Cristina Marinetti's assumptions, imply acts of performance and performativity, since they transform existing

"regimes of signification" (Marinetti 2013b: 320).

Against the Media

In the articulation of subjective experiences in native idioms or European languages that attempt to reverse the misrepresenting and often offensive media language in informing about the massive influxes of people who abandon their own countries to find a life in Europe, Kevin McElvaney's opening description of his project *#RefugeeCameras* (2015, online) explains the reasons that persuaded him to create his artistic work:

> The refugee "crisis" appears in the media everyday
> Every day I saw almost the same pictures
> It always frustrated me
> As a photographer I asked myself:
> Can I photograph this in a different way?
> Will I see exactly this when I am there by myself?
> Does the coverage miss something or has the wrong focus?
> […]
> We always decide what is important to say and what is not
> We always photograph the refugee in their situations
> We are those who tell the stories
> We
> […]
> Let's try to give the refugees a voice
> Let's try to let them decide what is important to say and what is not
> Let us see the individual behind the anonymous concept of a "refugee"
> Let photography be the medium for this. (2015, online)

Refugee voices portray the "endless motion" that critics and scholars have defined as surrounding and pervading "almost all aspects of contemporary society" (Papastergiadis 2000: 1). This mechanism favours "social encounters and change" and promotes "new aesthetic and cultural phenomena" (Moslund et

al. 2015: 1). The role of the arts in dealing with the lives of migrant people is therefore, on the one hand, to spread new information or forms of knowledge about distant cultures and, on the other, to shape identities and reveal how politics and societies act in the specific contexts of crisis.

In this regard, Federica Mazzara critiques media discourse on the representation of the "real actors of the Mediterranean passage" as an "unnamed and anonymous mass of people" (Mazzara 2015: 449), while putting emphasis on the fact that media discourse bases its breaking news on "normative and conventional formulae that allow a recognition and a passive acceptance of certain patterns, considered trustworthy because of their institutionalized status" (*ibid*. 451). In such a context, the "realm of aesthetics" intervenes in the act of giving back migrant people names and a certain degree of "visibility" to potentially transform them into "subjects of power" (*ibidem*).

British news media are prone to overuse nominalised terms as descriptive and connotative of a determinate typology of people, clearly highly discriminating, such as migrants, refugees, asylum seekers, exiled, illegal aliens, illegal migrants, illegal immigrants, economic migrants, and bogus. The interest is obviously oriented to what their general condition is, but no attention is paid to their personal stories, cultural interests, competences and duties. The terminology used in the media is often linguistically dehumanising and distancing and, certainly, bluntly pejorative. In reaction to David Cameron's way of addressing migrant people as a "bunch of migrants" in the BBC news, a video with interviews from the *Help Refugee Association* has asked "some of the refugees in Calais what they did for a living before their lives had turned upside down."[1]

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[1] This interview was produced by the *Help Refugees Association* (2016).

In opposition to the offensive expressions occurring in the media, the refugees at Calais have revealed their job activities in the countries of origin. From the video display, it was possible to read words such as "butchers", "painters" and "drivers" to "translators", "software computer programmers" and "footballers", from "writers" and "carpenters" to "clinical nurses" (Sommers 2016, online), and many other business activities. It was on the 2nd of January 2016 that the British left wing criticised Cameron's phrase, when Labour MP Yvette Cooper indicated that Cameron's language was "not appropriate" or "statesmanlike", especially with regard to such a "complex and sensitive" issue (BBC news 2016: online). Similarly, shadow minister Kate Green put Cameron's expression in the lexical category of "offensive, hurtful and divisive" (*ibidem*) terms.

The Corpus

Queens of Syria and *Odisseo Arriving Alone* are inspired by the heroic tales in the *Trojan Women* and *Odyssey* respectively and consist of adaptations of the ancient texts to migrants' accounts on screen and stage. The audiovisual translating devices offer variants or simplified versions of the Arabic and multilingual spoken narratives, since the target audience may be unfamiliar with the source language narratives. The two works present cases in which "interlingual translation does not only occur in the dramatic text but in the performance itself" (Marinetti 2013b: 314), and where a performative understanding of translation involves productive transformations at the level of target reception. In *Queens of Syria* and *Odisseo arriving alone*, the Syrian refugee women living in Jordan and the African migrants living in Sicily reflect upon their experiences before and after fleeing from their home countries, the passage across international boundaries and the Mediterranean Sea, and upon the condition

of living in territories as illegal foreigners. Original times and places in the ancient works are necessarily shifted into new ages and locations. This recalls David Lane's thoughts of the concept of re-contextualisation as a form of adaptation, which he defines "as the act of taking an existing book, play text or screenplay and transposing it to another context" (Lane 2010: 157). By redisplaying Greek myths alongside contemporary experiences of migration, truths and human stories are reactivated and reshaped, rewritten and relocated.

Queens of Syria

As a theatrical performance and documentary film, *Queens of Syria* has a long history of rewriting rooted in screen and stage belonging to the same wide artistic project "Developing artists present Refuge Productions", divided into different parts. First staged in Amman in 2013 with Syrian director Omar Abusaada, the work was then adapted to the visual arts and transformed into a documentary film by Syrian filmmaker Yasmin Fedda in 2014, eventually culminating in a UK tour on stage directed by Zoe Lafferty in 2016.

On the occasion of the UK theatre tour, "Refuge Productions" brought thirteen Syrian refugee women living in Jordan to the UK in order to adapt an Arabic performance of Euripides's anti-war tragedy, *The Trojan Women*: "They are the voiceless voiced. This is made clear from the opening moments when they clap their hands over their mouths, then shout, in unison, lines from Euripides' fierce tragedy The Trojan Women" (Bano 2016: online). These women had never acted before. Written against the cruel Athenian repression of the independent island of Melos and set during the fall of Troy, the play explores the uncertain future of the Trojan women, while contemplating a life of exile and slavery. The Syrian women were astonished by the parallels to their own real life

experiences and could not but identify their existences with the female characters' fate, as depicted in the tragedy. In spite of the numerous problems the Syrian actresses faced, the women were a unified group, encouraged by the discovery of new voices bringing their untold stories to a global audience who wanted to listen to their narratives of loss and exile.

Three years after the first stage production, "Developing Artists", together with "Refuge Productions", thus rewrote a new version in Jordan, directed by Zoe Lafferty, which led to the UK national tour. Unprotected stories, made inaccessible due to conflict, occupation and censorship, are again central topics in *Queens of Syria* UK Theatre Tour, which is the latest from the "Syria Trojan Women Project". It opened at the *Young Vic* on the 5th of July, following a four-week workshop in Jordan. The cast toured Brighton, Oxford, Liverpool, Leeds, Edinburgh and Durham, and concluded in the London West End. The story has as its protagonists a group of Syrian women, female refugees who, distant from their husbands, exiled in Jordan and created an extraordinary modern retelling of *The Trojan Women.* As in the documentary film, the women scrutinise parallels on stage between the ancient Greek tragedy and today's civil war in Syria.

Both the project and performance represented a life-changing opportunity for the refugee women themselves, and also an authentic experience for British audiences who heard about the harsh realities of life from the mouths of refugees. In terms of translation, the first-hand transmission of Syrian knowledge takes place by physically transferring the actresses from a Jordanian stage to a British one and also by using the original Arabic language on the stage while transferring it into English surtitles. The narrative level intersects with the dimension of translation as adaptation in performance, where an all-female cast of Syrian refugees combines the women's own narratives

of war and exile in Syria with the ancient Greek stories.

In 2014, Syrian filmmaker Yasmin Fedda had already produced a documentary version of *Queens of Syria*, which the artist described as a documentary about a drama theatre workshop that also took place in Jordan. What is shown in the documentary is a group of almost sixty women involved in creative workshops to put on a play, where they would interpret and adapt *The Trojan Women* to their own stories. As a form of adaptation based on providing the public with a 'transcreated' version of the crisis in Syria from a mythological perspective, the documentary contains audiovisual translation modes that are used as cultural texts that summarise the actresses' monologues, where the past contrasts with a sad and painful present. Mythological stories are transcreated and transformed into narratives of sorrow and homesickness:

Subtitle 1	You are living a painful present while your soul yearns for a happy past.
Subtitle 2	This part of the play makes me cry a lot.
Subtitle 3	We left our home town, There was a lot of shelling.
Subtitle 4	I want to find a better life for my children.
Subtitle 5	The play talks about something real to us.
Subtitle 6	It's old, but history repeats itself.

Table 1

Queens of Syria on stage opens with a chorus recalling the ancient chorus. The Arab women act in Arabic and their gestures and movements on the stage relocate the audience into an Arab context, where the effect created by the chorus itself is innovative. The English surtitles allow the public to follow the stage play, even though the audience's attention is often concentrated on the acting itself rather than on the reading of the visual texts. In fact, in some cases, the actresses' gestures vigorously support the meaning of the written texts. This

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feature in the performing act creates an ideal harmony between the visual cultural expansion applied to the surtitles and the process of acting on the stage. In one of her numerous monologues, the Arab woman/actress, Fatemeh, depicts her everyday life in Syria and brings to mind the scent of the flowers and the heat of the sun warming the window in her Syrian home. The surtitles and the woman's gestures in the performance evoke a feeling of inebriation symbolising the perfume of the flowers and also stressing the physical benefits that originate from such a sensory pleasure. Troy is turned into any Syrian city persecuted by war, whereas the Trojan women are transformed into Syrian wives forced to exile and solitude. The chorus can be read through the surtitles, which scroll on the left and right sides of the stage:

> **First Chorus**: Troy is but a smoking city; it has been sacked by the Argive spear. The sacred groves are desolate and the sanctuaries of gods are awash with blood. Gold and Trojan spoils are being sent to the ships of the Achaeans. They are waiting for a fair wind to blow from the stern, so that they can have the joy of looking up on their wives and children. Scamander echoes with many a howl from female captives as they are allocated their masters. But all Trojan women who have not been allocated are in these tents. They have been picked out for the foremost men of the army.

Euripides's classical work is the first play having a female point of view following a war, containing no signs of acts of revenge. Therefore, the play contextualises the stories of people who had fled from their homes and come to another country trying to deal pacifically with any sort of repercussion. The very beginning of the Chorus' words, "Troy is but a smoking city", suggests the image of Syria as a burning country, and Aleppo as a city in flames. The portrayal of the high number of women and children exiled and abandoned in

refugee camps is adapted to the Chorus' statements, such as in "all Trojan women who have not been allocated are in these tents".

On screen, the process of translation as adaptation is also constant. In the following subtitles, one of the actresses tells about her life by means of comparison of her own happy existence to that of Hecuba in the ancient Trojan world.

Subtitle 1	Hecuba is just like me.
Subtitle 2	She was the wife of the King of Troy.
Subtitle 3	Then she lost everything she owned.
Subtitle 4	She lost loved ones and family.
Subtitle 5	It's like us, she was a queen in her home.
Subtitle 6	I met with other Syrian women.
Subtitle 7	Each one is learning about the life of the others.
Subtitle 8	This isn't our home. This isn't our country.

Table 2

Similarly, the actresses on the stage have their own voice and tell stories about their countries and abandoned homes. In Fatemeh's words, Syria was not what the war had transformed it into:

> **Fatemeh**: Syria is my country and Homs is my beautiful city that has all my cherished memories. My warm house is full of memories of love that have stayed with me all the time. I could not, and I will never forget it. In my house everything is beautiful and the most pleasing thing about it is my small window where I receive the sunlight every morning and I breathe from it (everyone takes a breath), the scent of jasmine; my old country's smell roses and basil.

Surtitles are not only a vital part in the performance, but also intensify the cultural message of the play by creating a literary and textual connection with the mythological narrative. Audiovisual translation devices fortify the union between the heroic tales in the ancient plays and the same heroic stories of

conflict, persecution and displacement in contemporary migration.

Odisseo Arriving Alone

Odisseo Arriving Alone, a stage play that took place in December 2016 is also a museum exhibition arising from the commitment of a scholarly artistic group rooted in the Itastra centre in Palermo. The play is the dramatization on stage of African memories belonging to the experiences of unaccompanied minors who crossed the Mediterranean Sea to reach the Sicilian coasts in search of a life. As in *Queens of Syria*, the characters of *Odisseo* – mainly African men – are inspired by the stories of the ancient world and, in particular, by the reading, interpretation and adaptation of the *Odyssey*. The stories of Nausicaa and Polyphemus, Calypso and Telemachus, the island of Phaeacia, and the Cyclops have been translated into various African languages – ranging from *bambara*, *wolof*, *bangla* and *pular* to English, French, Arabic, and Polish. The process of translation as adaptation from the Homeric narrations of the migrants' journeys across passages of danger and desperation to their mother tongues has given birth to a multilingual African stage in Sicily. This polyphony of voices and languages has made the theatre a place where languages become a location of encounters, and where migrant stories can be learned, shared and amplified.

Beyond the words, the young actors translate their experiences into the arts and, in particular, they draw and paint the beginning of their journeys from the countries of origin to the places of arrival. The creative workshop has reached its climax in the production of a variety of visual forms that have embraced feelings of frustration and desperation, happiness and joy, memory and sadness, past and future. These artistic experiments can be viewed as translations of emotions,

visually performed in the creation of an installation that takes the same name as the theatrical performance, *Odisseo Arriving Alone*. In this installation, the characters narrate Odysseus's return journey and his sea adventure when, after leaving the island of Calypso, he was caught by a storm that destroyed the raft on which he was travelling. This journey – which translates the migrants' passage – is told in two canvases (*Le tele di Penelope*, 2016), which are composed of paper strips, where the African migrants' thoughts are visualised through the depiction of their sensations that are based on the natural alternation of happy and tragic moments in life. The experiment has given birth to an intersection of multilingual translations transferred into the visual arts (i.e. videos, drawings, self-portraits, and sculptures, whose case in point appears below).

Porto M

Resistance through language, translation and visual display takes place in *Porto M*, which is an anti-institutional social museum sited on the island of Lampedusa and created by the Askavusa Collective in 2013. It aims to challenge mainstream

institutions by producing counter-narratives that depict the lives of the migrants before and after their passage across the Mediterranean. The museum is chiefly conceived as an anti-museum, containing no labels or panels, where the display of everyday objects belonging to the migrants reflects and reproduces their material culture, which is rendered all the more immediate because of the routine nature of the items. This typology of "museum translation" provides visitors with first-hand experiences and knowledge, offering a radical perspective on migration beyond mere narratives and rhetorical forms, where identities are adapted to a non-standard museum display and performed through minimalist details. *Porto M* is also on a digital platform that is supported by activist amateur subtitlers and interpreters who attempt to favour emerging agents of political intervention in public life and the transnational flow of self-mediated textualities.

The museum testifies to the growth of alternative repertoires of action in public and private spaces, where migration is narrated in terms of material culture in contrast to modalities that have amplified scepticism in traditional procedures of political behaviour and patronising forms in mainstream media. In *Porto M*, the material objects that are the property of the migrants, such as pans, medicines, boots, knifes and forks, sacred books, water containers, trousers, and videotapes, are exhibited with no labels and panels with the aim to translate into the visual arts the migrants' existences from an everyday perspective but, at the same time, by stressing their efforts in the sea passage. Here are some cases of museum translation applied to the rendering of the migrants' material cultures:

Everyday (Material) Objects

Sacred Books and Letters

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Project #RefugeeCameras

Kevin McElvaney's project *#RefugeeCameras* started in December 2015. In this visual project, the artist gave single-use cameras to refugees he met in Izmir, Lesbos, Athens and Idomeni. Three months later, seven out of fifteen cameras came back in their prepared envelopes. In 2016, this project became an artistic photo-textual installation, composed of pictures and short narratives produced in the language of each migrant and, some of them, also containing their English translations made by the migrants themselves. Texts and images tell the stories and experiences of migration belonging to people from different contexts of crisis. Translation can be viewed in the act of performing identities in the acceptance of taking pictures in order to auto-translate persecution and exile. As shown below, each photo is accompanied by textual explanations. The first installation of project *#RefugeeCameras* in Palermo was based on the display of intersected pictures to represent a mixture of a variety of migrant experiences and ethnical groups. The photographic and textual exhibition, on the one hand, captures the state of desperation of these traumatic journeys and, on the other hand, puts emphasis on situations of hope, joy and relief, which bear witness to "the individual behind the anonymous concept of a 'refugee'".

In the light of the multivalent nature of translation, the circulation of migrant stories through the arts involves the dissemination of knowledge that encourages the relationship between materiality (i.e. the artist's performances, the objects in the installations/exhibitions) and translation (the process itself of transferring cultures into aesthetic forms). Having an impact on aesthetic or socio-political changes, the act of reclaiming public and digital spaces in search of anti-institutional agendas, therefore, generates collaboration and contributes to assembling an audience of emotional receptivity (Silverman 2015).

Concluding Remarks

The socio-political perspective of translation in the visual arts and the advanced communication technologies are highly

effective in representing new movements of protest and dissent, and also testify to a radical developmental change in the identity of people who, from a "rather passive informational citizenry" come to be a "rights-based, monitorial and voluntarist citizenry" (Schudson 1995: 27). Movements of "dominance and resistance" (Baker 2007) are routed into forms of contemporary storytelling, which are given voice in textual and visual narratives, such as stories, interviews, documentaries, paintings, and video diaries. These have become re-enactments and re-creations of stories that can be told from varied angles and re-narrated across diverse immigrant communities, social contexts and platforms, and from mother tongues or non-standard English into standard European languages. In *Queens of Syria* and *Odisseo Arriving Alone*, the linguistic transfer from Arabic and African languages into English takes place through the audiovisual modes of subtitling and surtitling, or, in some cases, such as in *Odisseo Arriving Alone*, translation does not occur at all. In *Project#Refugee Cameras*, the process of translation happens in terms of auto-translation, whereas in *Porto M*, the museum curators do not translate and label objects. Language mediation and non-translation systems are used as expedients to re-frame acts of protest and dissent in a globalised world. From the perspective of networks and social groups centred on principles of non-hierarchy and pluralism, cross-language and cross-cultural negotiations, and different forms of mediation that intervene within aesthetic discourse, have given voice to a multitude of people who previously had no voice.

In the creative cultural industries, translation as a means to construct migrant identities has acquired a multivalent nature that consists of different characterizing roles. These regard a variety of views on translation as a form of interpretation (involving the process of "explaining or making of one thing in

the language of the other" (Philips et al. 2010, qtd. in Silverman 2015: 4), as a type of transformation (implying "revision, alteration, adaptation, appropriation, repurposing" (*ibidem*), as an act of displacement (regarding ways of "de- and re-contextualization" (*ibidem*), as a model of transcreation (suggesting, on the one hand, a form of "nourishment from the local sources" (Vieira 1994: 70, 1999), based on the act of devouring ancient mythological stories, and, on the other hand, implying the comprehension of the foreign "in relation to the familiar, which is at the heart of not just mediation but also understanding itself" (Katan 2016: 376), and, finally, as an expression of agency (acknowledging "the power and presence of the object of translation itself" [Philips et al. 2010, qtd. in Silverman 2015: 4). Its multivalent function in the creative sector has rendered translation a collaborative process for the dissemination of knowledge in public spaces and for the visibility of lost identities in contemporary communities, and from places belonging to war zones.

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The Theophany of Text in Translation

SUSHANT KUMAR MISHRA

Abstract

The translation is an essential act throughout the history for maintaining the textual traditions of any civilization. As a historical practice, we find that narratives get morphed through various processes and the cultural knowledge is preserved through processes of translation. Such processes make the texts 'appear' and 're-appear' in various forms – this article attempts to understand such processes as 'the theophany' of texts and knowledge contained in the text. This article tries to study such processes of 'theophany of text' through various examples in history and then attempts to explain these processes through various examples from history and mythology.

Keywords: Narratives, Texts, Knowledge Traditions, Morphing.

Discussion

Text in itself is often supposed to be the work with authorial intentions – the translations of a text may also be authorial though often it is not considered so. Translation as an act reveals the 'text' which has the authority and the authorial intentions and the possibility of otherness are the sources of meanings and interpretations. Translation is supposedly rooted in this possibility of interpretations and the translatorial intentions cannot be ignored. History has proved time and again that the translatorial intentions often reveal the textual meanings to readers, to listeners, to the receptors of the text through translation in various forms. The interpretative task of a translator has often in history played the role of transforming the cultures – as the translator brings new ideas and new texts to a given culture which is the receptor of the target text. Europe has seen the entire process of Renaissance and several

intellectual movements with the translated appearance of several original Greek texts. Even Latin is supposed to have received a lot of its classics through the translated appearance of Greek texts. *The Bible* itself is an example of this 'theophanic' translatorial process from Hebrew to several modern languages. The languages which did not engage into translations often led to the gradual erosion of textual traditions and erosion of tradition of intellectual growth. India itself may be a case before us – we don't find much works being translated towards Indian languages since 15th or 16th century and there is a gradual erosion of intellectual traditions since that time. The intellectual poverty was entwined with the political powers becoming weak in Indian subcontinent – a situation which suited very well the European explorers and gave them the opportunity to gradually make inroads in political and intellectual scenario of the entire subcontinent. This was the time when the translations were happening towards Persian from Indian languages – and even Persian was a power open to these explorers. Yet, the translation and intellectual activities were vibrant enough and the incumbent powers could not make inroads in those areas. The interaction at the level of languages, thus leading to the exchange of knowledge in various fields, is a sign of a place or an empire which is politically, economically and subsequently militarily strong.

The importance of translation in maintaining the political and economic powers has been time tested – not only since Renaissance in Europe but even earlier in various civilisations. We easily conjecture that the old Greek civilization reached at its zenith after having received a lot from the Phoenicians, the Hebraic and several other cultures of the areas today known as Middle East and others adjacent parts (https://sourcebooks.fordham.edu/ancient/asbook07.asp). If the

intellectual interaction through languages had not happened, the ideas would not have evolved. And the examples of this may be found in the Eastern Roman empire among many others. They did not engage much in the translation nor in rejuvenation of the old Greek philosophical traditions – even though they remained very respectful to them and also did not try to disown and kill their ideas. Still the Academy of Plato was closed in Athens and that was a sign of the intellectual downfall which gradually perhaps lead to the disintegration of the empire. They did not learn much from the Arabic neighbours – we hardly find evidence of translations from Arabic to the languages spoken in this Empire. The Empire remained militarily and economically very strong – so strong that the word 'numisma' which was originally their currency is still used in various formation of words related to currency like 'numismatic' and 'numismatics'. Its political governance remained very strong even after the closure of Academy – the Justinian Code and its later governance and taxation systems are examples of this. Yet, gradually the empire did not make much impact intellectually – except for that it became the root for Arabs to discover the knowledge of the Greeks which gradually passed to the Europeans for Renaissance (https://www.ancient.eu/Byzantine_Empire/). Gradually in the absence of rich intellectual work, which needs lots of translations from various sources, declined so much that the word 'Byzantine' itself received connotations which were not very positive as it meant of such sophistry which had little knowledge and has little cause-consequence methodological rigours. The French, the inheritors of the legacies of Charlemagne who had actually replaced the position of the kings of Eastern Roman Empire as the king of Christian Europe, used the word 'Byzantin' for connoting the intellectual arguments 'dont on finit par ne plus savoir la cause, la matière, par suite de leurs complications inutiles' (Larousse 1989) [the

English rendering of this sentence may be somewhat like this: 'in which we finish by not knowing the cause nor the subject and thus they are considered uselessly complicated]. This may be a consequence of the cessation of evolution of philosophical ideas as the knowledge was not being perhaps transacted by vivacious traditions of translation as we may notice happening during the later periods of Renaissance in other parts of Europe.

The Indian experiences in history have also perhaps been similar. We may notice the importance of re-inventing the text and re-searching the ideas along with the change of times all along till about 16th century – however, this tendency appears to have declined since then and as a result when the European power came to India, they found the fragmented, emaciated, intellectual skeletons shining here and there all through the Indian sub-continents. They resurrected some of them, they used some of them, they learnt from some of them – but overall the Indian intellectual scenario was ready only to borrow or only for exhibitionism of what has existed in the past. Since then new trends of translation started in the modern Indian languages – this was after the decline of the Bhakti movements. The scholars started translating from Indian sources and from all the world sources they could find through English. The tradition gradually became strong in 19th century and even today we find lots of scholars and researchers engaged on the studies of translations as happened in the 19th and early 20th centuries. People became aware of 'translation' per se – it was mostly used for an act of rendering of some texts into any contemporary language by a contemporary 'author' or a 'poet' or a 'thinker'. Terms for the activity of translation in this modern sense were being coined.

Today, various terms are found for translation in various Indian languages. We find terms like Anuvada, Bhashantara,

Bhashavivartanam or other such terms which somehow indicate that a certain amount of bilingualism is involved in translation. Anuvada may be understood as the 'elucidation that follows'. It does not necessarily predicate the bilingual scenario. The words like Bhashantara or Bhashavivartanam, though indicating the involvement of two languages indicates also the idea of 'change' or 'morphing'. The use of the term 'vivartanam' is of particular interest in the context. Vivarta is a philosophical concept in the Indian intellectual traditions used in various philosophical systems of India in various meanings and contexts. According to one of the definitions, 'vivarta' means "The cyclonic process of manifestation by which the one becomes the many. It is an essentially Vedantic concept of cosmogonic as well as psychologico-philosophical implications" (https://glosbe.com/en/en/Vivarta). In this sense the term 'bhashavivartanam' for translation is very interesting – translation is a continuous process of linguistic manifestation in various forms, whether intralingual or interlingual, of a text. This manifestation implies that one 'text' gets trans-formed in to multiple forms – a possible meaning of 'translation'. We may note that the word 'trans' is common to both the words – translation and transformation. And 'lation' and 'formation' etymologically may be considered in the same semantic web of meanings as both of them are related to the basic verbs of movement and action. Besides the text assuming multiple linguistic forms in the process of translation, the process itself is supposedly 'cyclonic'. The 'cyclonic' process not only pre-supposes the movement in 'cycles', thus indicating the possibility of same movements again and again, it also pre-supposes the various manifestation centrifugally attached to a central text or, if we enlarge the notion of text, to a central narrative. The multiplicity of discourse is ingrained in the process of translation – there can perhaps never be one interpretation of reality; and similarly there can never be

possibly only one translation of a text. And each possible translation may have its own 'cosmogonic course of evolution' – deeply affected by the psychology and philosophy of the translator and the process of translation.

As in the discussion now, the 'translator' and the 'process of translation' have both been implicated, we may ask if they are necessarily related to each other or if they are only the sufficient aspects of a translatorial manifestation of a particular text. To some extent, every translator is a product of his or her own times – the age and the times, the social and the ideological forces often determine the thought processes of the translator. And that also determines often the process of translation. In this sense, the 'translator' and the 'process of translation' are intertwined and deeply related to each other. Yet, a translator may be distinct from the other translators of the same ideological orientations in the same temporal framework. The spatio-temporal framework, though genuinely affects our creativity, may not necessarily determine all the dimensions of the creative processes. Many times the creative processes grow out of the creator's ideas and origins. This happens often to the lost texts – when they are found and re-created, they are no more related to the original author of the text. The originals are gradually forgotten and lost – who knows today who was Homer, or who was Ovid? They are all read in the translations in various contemporary languages of the world. A lot may have been lost about the age of Valmiki or about Vyasa who are supposed to have authored the foundational epics of several Indian cultural narratives. Yet the texts remain with their names. And same may be true of the translations. Who knows what the original form of *Brihatkatha* was? This is a text supposed to have been translated in its original version itself – the text narrates the story of its own origins. The narrator has not hidden the 'translatorial

manifestation' into Sanskrit from Paiśācī language or perhaps languages. We have lost the original language, the original text, and the name of the translator. Yet, the translated manifestation of the text survives – and that too with the loss of the original and with the loss of the original author. Even the author or rather the translator who passes as an author of the Sanskrit text of *Brihatkatha*, is also supposed to have originally written the text in Paiśācī. It should be amply clear that the translated manifestation of the text has become more important than the original text which has been lost to the tradition of Indian scholarship. This loss in the context of Gunāḍhya, the writer or the translator of *Brihatkatha*, is not unique to the context of this text. Similar examples are available in Greco-Latin traditions. Who knows about the original author of *Gilgamesh*? In fact most of the original texts or various scriptural or textual narratives are void of the original authors. The *Gurugranthsaheb* as a text is a collection – but we may not know about the original poets who 'created' the *abhanga*s collected in this text as the text may not provide sufficient biographical information. Unless we corroborate from the sources other than the *Gurugranthsahib*, or more specifically from the Marathi sources, we may not know who Namdeva was. The textual traditions of Sikhs or other cultural narratives of various parts of the world may exhibit similar trends. For the folklores, often there are no original authors available to the tradition. And perhaps to a reader, the original author may be lost as the reader is negotiating with the translated manifestation of the text and that is the actual 'original' for that reader at that moment. If the original author and the original translator are relegated in the background, and if the text remains the main focus for the reader, the 'process of writing' of the text is more important than the 'translator'. This 'process of writing' is the 'process of translation' in the context of a translated text. So, the 'translator' and the 'process

of translation' may actually differ in their approaches – in the same way as a poetic creation may be understood variedly in different contexts by different readers. The 'process of translation' may even include the 'process of manifesting' the text on part of the 'translator' and also on 'part of the reader'. The reader's understanding of translator and the translated text are the parts of the 'process of translation'. The selection of target reader and accordingly translation of the text is a prerogative of the 'translator' – similarly the understanding of the 'translation' and the 'process of translation'. Thus the 'translator' and the 'process of translation' for creating a particular 'manifestation of a text' may not be necessarily related to each other, even though they are sufficiently related to each other as their names would certainly be placed in the context.

As regards the translation in the context of textual renderings in various forms, often the original is not even invoked while talking about a particular intersemiotic or interlingual or even intralingual translation. For example, we may talk about the *Mahabharata* of Teejan Bai, or of Peter Brooks and nobody would frown upon such usages. Rather it may be odd if we say that 'it is the Teejan Bai's rendering of the Vyasa's *Mahabharata*'. Each rendering or representation of a text becomes the rendering of that particular 'creator' of that version of the text. Even if a particular rendering of a text is not known as a translation, it is a representation of the text or the knowledge in the text. The 'creator' of that text is, in common parlance or even in intellectual discourses in the context of India and various such other civilization of the world, is known as the original author of the text. For example, the film *Moulin rouge* (2001), with all its similarities to the plot of *Mrichhakatikam* by Shudraka did not need to attest that the movie is based on this play; and that too when various

versions of the same play by Shudraka is available in various forms in English and French cultures since 19th century. The play by Shudraka has been well debated in the theatrical parlance of Europe since long with various adaptations and translations. The issue of 'copyright' to the original is hardly present before the maker of the movie *Moulin Rouge*. And the same may be true of various other intersemiotic translations – and it is naturally so perhaps because, except for the knowledge related to the military-industrial complex of nation states, knowledge has never been a 'copyright' of a particular person or a particular culture. However, we may say that certain groups of Indians were deprived of reading and studying certain texts of the Indian traditions, the knowledge was never hidden nor anybody was ever stopped from using and practising the knowledge. The ordinary examples from the Buddhists using the Upanishadic knowledge, or the Vedantic knowledge being used and translated by several Bhakta poets never created a social problem – it was only their presence or entrance in the temples that got debated. The knowledge was never questioned even though particular renderings of that knowledge were kept privy to certain people. This implies that the translation was open to all – the translation was rather privileged because it could render the knowledge for others, to those who were not privy to that 'text' or to that particular 'textual tradition'. Caste was not an issue when texts were rendered by folk artists – the *naṭas* of Bharata were not necessarily to be drawn from a particular caste. They could render the plays of all types representing even the gods and the characters or stories from the *Veda*s. So, the issue of keeping knowledge hidden from the people on any ground was not perhaps even considered in the Indian context. And perhaps same may be true for most of the cultures of the world – as we hardly find any tradition to hide the knowledge available with various groups of people. Occasionally, we may come across

the stories about particular 'architects' being either imprisoned or killed so that they may not re-create a structure of the same type. Or perhaps they were sometimes imprisoned so as to keep the secrets involved in their constructions. For example, in the Greek mythology, we find the story of Daedalus and Icarus. Daedalus was imprisoned with his son Icarus after having created the Minotaur's labyrinth on the Crete island perhaps for being simply too skilled a craftsman and an architect (https://www.ancient.eu/Daedalus/). If we visit the Tajmahal, stories are abundant that the architect was either killed or imprisoned – depending upon which version of the story one is being narrated by the local guide of the monument. Here, the historical truth is not so important as the narration and the mindset behind the narration which is to show the importance of 'knowledge' for the sake of creating and maintaining a strong empire. Yet, historically we know that another Taj could not be created because the surplus wealth was never accumulated with similar goals of an empire. And in the Greek story, Daedalus actually escaped with another of his inventions – with the wax and feather he could fly with his son Icarus. And as a master craftsman, he succeeded in his flight – but his son made a mistake of going too close to the son and thus met his watery grave in the ocean, still known as the Icarian Sea following the fall of Icarus. So, the inventions and knowledge could not be stopped – as the knowledge has never been a copy-right in the history until recent times. The societies have excelled by inventions and creations of knowledge and the translation of existing knowledge has always been an important aspect of this invention and creation of knowledge.

As we mentioned above the *naṭas,* we know that the text of Bharata, is often called the 'pacama Veda' (the fifth Veda) in the tradition. This Veda was always available to anyone who

wanted to practise this. Bharata never mentioned any restriction in practising this – and this kind of representation and literary creation was always a part of the tradition of the society. In fact, the stories were mostly rendered by these artists with the orientations that suited the requirement of the audience and the play being enacted. In fact, in *Nāṭyaśāstra*, an entire chapter has been dedicated to the local usages in terms of body movements and 'conventional practices' related to a particular area. Such conventional practices are called *nāṭyadharmī* – in the context of dramatic enactment, the 'conventional practices' suitable to a particular area is acceptable as part of the conventional practice. For example, in the fourteenth chapter, the 69th verse explains, "If a woman for whom marital connexion with a particular person in actual life is forbidden by the Śāstras is made to appear in a play in the role of woman with whom such connexion is permitted, it becomes an instance of Conventional Practice. The same will be the result if the situation in the above case is reversed."(Manmohan Ghosh 1967) This implies that there is a possibility of breaking away from the traditions of Śāstras and the local practices, as *nāṭyadharmī* can be accepted. This is part of the translation of a play which may be staged in an area to which the play does not belong – thus creating the confusion in the role for people. And in this context, the 'conventional practice' related to the drama is acceptable – so the people's habits in that area may be in contradiction to what is being shown in the play. This kind of contradiction does not create any problem for the *naṭa*s. Thus, the original remains and the particular instance of representing the play may be a 'translation' shown as part of the textual 'conventional practice'. So, the original poetic source is more important in the context of character representation. For example, in a poetic source, the animals or birds can speak like human beings. It is a part only of the 'conventional practice' of the

literature. In reality, we may not find it. Hence, the birds and animals may speak like humans in the play. And in this sense, the play and its conventions are more important than the actual practice. However, in the context of the *vācika abhinaya*, the situation may be contrary. In the eighteenth chapter of *Nāṭyaśāstra*, the verse 46 declares, "The producer of plays may however at their option use local dialects for plays may be written in different regions (for local production)" (Manmohan Ghosh, 1967). Thus the translation and the adaptation of a play or any story to be enacted have to be continuously undertaken as per the linguistic requirements of the region in which the stage has been set for that particular representation. Though the entire play need not be adapted, the language has to be preferably always adapted. The variety of language to be used should be preferably drawn from the *lokadharmī* aspect of the usages of language – even though the character presentation may continue to be *nāṭyadharmī*.

We may find that the text or texts of a culture are being presented time and again in different forms. Translations appear like the one possible instance of the 'authorial intentions' contained in a text. Text becomes the God – and the translations required by its time and area are varied appearances of the text. Translation thus invokes and resembles the pagan practices so much valued by great civilizations of yore, some civilizations of today and the tribal societies of modern times whose values are being increasingly appreciated more and more. And no wonder that the unifying tendencies of the modern world in terms of its economy and political thought processes leave little scope for any respect for diversifying practice like that of 'translation'. Yet, the epiphany of each reader, and the 'aha experiences' of each target culture with the appearances of translation maintain the tenacity of the act and processes of translation. And since

times immemorial, translation in various forms has remained a valued practice and hopefully will continue to remain so. The healthier debates on translation and Translation Studies in contemporary times leave much to hope for the evolution of humanity in future. We need translations of every text to appear and re-appear again and again. 'Translations of every text' is the way to light – *asato mā sadgamaya*. May there be as many translations for each text as the languages of the world!!! And that is perhaps the minimum we may wish for the enlightenment of humanity.

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Workplace-Oriented Definition of Translation Competence

EL-HUSSAIN ALY

Abstract

This study aims at exploring workplace-oriented translation competence, and investigating to what extent students of translation are aware of that competence. Workplace-oriented translation competence refers to attitudes, abilities, skills and knowledge sets required to maintain a career of a successful professional translator in the market. In other words, it has to do with the level of professionalism a translator has. In order to answer questions related to the above aim, the study explores the views of working translators as well as students of translation through interviews and questionnaires. Out of the interviews, a list of skills and knowledge sets clarifying the workplace-oriented competence was produced. That list was used to design the questionnaire, the results of which indicate that students of translation are aware of the workplace-oriented translation competence. The study has clear implications for the translation curriculum and teaching methodology.

Keywords: Translation Competence, Translation Training and Education.

1. Introduction

The aim of this study is to explore workplace-oriented translation competence, and whether or not Egyptian students of translation are aware of components of that competence. Translation competence can be generally defined as "the underlying system of knowledge, abilities and attitudes required to be able to translate" (PACTE Group, 2005, Translation Competence, para 2). The above definition underlies a distinction between two sets of competence: (a) translation production competence, and (b) workplace-oriented

translation competence. The translation production competence is directly related to the mental process of translation such as the command of language, ability to perform language transfer, ability to deal with different texts, etc. The workplace-oriented translation competence has to do with the level of professionalism a translator has. For example, a translator's professionalism can be evaluated in terms of the quality of translation produced within a deadline, his/her ability to maintain both quality and productivity, his/her ability to work collaboratively, etc.

The study focuses on workplace-oriented translation competence because this has attracted little attention in research; many translation competence models (e.g. Bell (1991), Schäffner (2000), Rydning (2002) etc. do not include any skill directly related to the market. In addition, workplace-oriented competence does not attract much attention in translation education and training, hence the gap between education and the skills required in the market (Kiraly 2005). As Loveluck (2012) explains:

> The mismatch between the outputs of the education system and the needs of the job market is one of the key reasons behind the persistently high level of unemployment in Egypt, which is officially estimated at 12 per cent but generally assumed to be significantly higher. Unemployment is particularly high among the under-25s and among university graduates, who, according to estimates from a regional NGO, Injaz Al Arab, typically take five years to find a job (Loveluck 2012).

In Egyptian undergraduate education, the focus on theory solves the problem of teaching large classes as well as lack of equipment. Lecturing to a large audience makes it almost impossible to make use of any advantage of lecturing except presenting an overview of a topic. Assessment, in turn, as

Hussein (2014) states, tends to reward students for memorization rather than for critical thinking, evaluation, etc. The result is that, Hussein (2014) claims, employers complain that these students' knowledge, work ethics and skills are below average.

This study focuses on workplace-oriented translation competence in an attempt to narrow the gap between translation education and the translation market. In order to define workplace-oriented translation competence, the study explores the views of working translators through interviews. In addition, a questionnaire is administered to students of translation in order to examine students' awareness of the components of workplace-oriented translation competence.

2. Literature Review

2.1 Translation Competence

Schäffner (2000) describes translation competence in terms of performing a particular translation assignment. She defines translation competence as "a complex notion which involves an awareness of and conscious reflection on all the relevant factors for the production of a target text (TT) that appropriately fulfills its specified function for its target addressees" (p. 146). EMT (2009) relates the translation competence not only to an assignment but also to how a whole institution perceives translation. They define translation competence as "the combination of aptitudes, knowledge, behaviour, and know-how necessary to carry out a given task under given conditions. This combination is recognised and legitimised by a responsible authority (institution, expert)" (p. 3).

2.2 Models of Translation Competence

2.2.1 Psycholinguistic Models of Translation Competence

For Bell (1991), Translation competence consists of four components. The first component has to do with the language system or knowledge of the rules of the code. The second component is sociolinguistic and deals with knowledge of language in context. The third focuses on the discourse level; it deals with the interaction of form and meaning in different genres. The last component is the strategic competence. It consists in the mastery of communication strategies, which compensate for any breakdown in any of the other competences.

Rydning (2002) believes that translation is a complex problem-solving activity that becomes possible due to the following components:

1. Declarative knowledge, i.e. knowing that,
2. Linguistic knowledge,
3. Cultural knowledge,
4. Procedural knowledge, i.e. knowing how,
5. Translation strategies,
6. Translation norms, and
7. Cognitive knowledge.

The above two models are descriptive, i.e. translation competence is described according to what professional translators actually do during the translation process.

2.2.2 Functionalist Models of Translation Competence

For Schäffner (2000), translation competence consists of six sub-competences: linguistic, cultural, textual, subject-specific, search and transfer. The major difference between this model and Bell (1991) and Rydning (2002) is transfer competence. Transfer competence refers to the ability to produce a target text which satisfies the specifications of a translation assignment. This is different from the strategic competence in Bell's (1991) model as the strategic competence facilitates

communication without having to do with changes in the target text to satisfy a certain brief.

PACTE (2003, 2005) have developed a model of translation competence on the basis of empirical evidence. Translation competence as described in the model consists of the following sub-competences:

1. Bilingual sub-competence (command of two languages);

2. Extra-linguistic sub-competence (bicultural knowledge, encyclopedic knowledge, and knowledge of specific subject matter);

3. Knowledge about translation sub-competence (knowledge about translation and translation profession);

4. Instrumental sub-competence (research skills on hard and soft resources);

5. Strategic sub-competence (translation problem-solving competence); and

6. Psycho-physiological components (cognitive such as memory, attention etc., attitudinal such as perseverance, curiosity etc., and abilities such as creativity).

Again what is distinctive about functionalist models is the ability to satisfy clients' needs. Translation is not seen as a practice isolated from the community. However, functionalist models do not include any skills related to translation provision. They focus on the skills required to produce a translation for a client, but they do not speak about delivering the translation to the client. For example, they include skills to

satisfy the clients' needs (during a translation, e.g. translating in simple language for children), but they do not include skills to check clients' satisfaction or long relationship between translator and client.

2.2.3 Market-Oriented Models of Translation Competence

The EMT model (2009) has been developed with the purpose of implementing a European reference framework for a Master's in Translation. The model relates theoretical models to the requirements of the professional market. Translation competence as described in this model consists of the following types of competence:

1. Translation service provision competence,
2. Language competence,
3. Intercultural competence,
4. Information mining competence,
5. Thematic competence, and
6. Technological competence,

The major difference between this model and the above models is the *translation service provision competence*. The translation service provision competence includes awareness of the social role of the translator, knowing how to follow market requirements, knowing how to organize approaches to clients, knowing how to negotiate with clients, knowing how to clarify the purpose of the translation, knowing how to manage time, knowing the standards applicable to the provision of a translation service, and knowing how to comply with professional ethics.

3. Towards a Comprehensive Model of Translation Competence

The above models (particularly PACTE, 2005 and EMT, 2009) can be summarized in one model that includes three types of

translation competence. These are (a) general competence, (b) translation production competence, and (c) workplace-oriented translation competence.
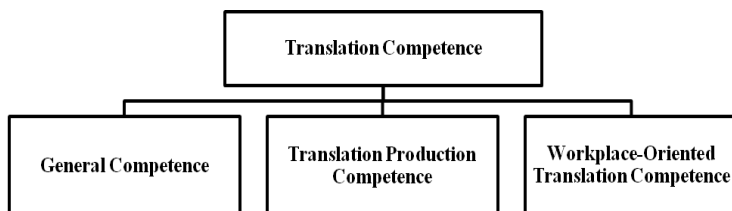
Figure 1: Translation Competence

3.1 General Competence

General competence consists of knowledge sets and skills which are general because they are not specific to the translation profession. For example, a teacher of English may also require the components of the general competence. The general competence includes linguistic competence, intercultural competence, ability to use hard and soft copy resources, general background knowledge, and specialist knowledge (of the subject matter of the source text).

3.2 Translation Production Competence

The general competence is not enough to produce a translation. In order to produce an optimal translation, one would need to employ mental translation strategies, knowledge sets, and skills that are directly related to the process of translation. These mental translation strategies, knowledge sets, and skills constitute the Translation Production Competence. It includes ability to perform language transfer, ability to deal with different texts, knowledge and awareness of the various translation issues

and theories, and ability to produce a target text that serves a particular purpose (in terms of structure, terminology, register, etc.).

3.3 Workplace-Oriented Translation Competence

The general competence and the translation production competence may enable one to produce an optimal translation, but it may not necessarily enable one to be a successful translator in the market. In order to have the career and reputation of a successful professional translator, one needs workplace-oriented translation competence. Workplace-oriented translation competence has to do with the level of professionalism a translator has. For example, a translator's professionalism can be evaluated in terms of long relationship with and satisfaction of clients.

It is noteworthy that the three types of competences overlap. For example, workplace-oriented translation competence cannot be separated from translation production competence. In fact, it is the quality in the first place that contributes to professionalism. Therefore, the ability to produce a high quality translation within tight deadlines is difficult to separate from translator's linguistic knowledge and ability to transfer meaning between two languages.

4. Research Questions

The study attempts to answer two main questions:

(a) What are the components of workplace-oriented translation competence?

(b) To what extent are Egyptian students of translation aware of the components of workplace-oriented translation competence?

5. Methodology

In order to explore the components of workplace-oriented translation competence, and investigate students' awareness of these components, two tools were used: (a) interviews, and (b) questionnaires.

4.1 Interviews

The purpose of the interviews was to identify the components of workplace-oriented translation competence. Nine people were interviewed. They are both male and female working translators. All the interviews were face to face with the exception of the interview with senior reviser at the UN which was an e-mail interview.

The working translators were two revisers at the UN, one contractual translator by the UN, one contractual translator by the IMF, two translators at the Egyptian Tax Authority, and three freelance translators. They all have more than 15 years' experience with the exception of one freelance translator whose experience was less than 15 and more than 10 years. Three of the participants supervise junior translators, whereas, the other six do not. The following table includes the details of the working translators who participated in the interviews:

Participants	Gender	Position	Years of experience in the market of translation	Supervised Junior Translators
Participant 1	Male	Reviser at the United Nations, Vienna Office	More than 15	YES
Participant 2	Female	Senior reviser at the United Nations, Vienna Office	More than 15	YES
Participant 3	Male	Contractual translator by the UN	More than 15	YES
Participant 4	Male	Contractual	More than 15	NO

		translator by the IMF		
Participant 5	Female	Translator at the Egyptian Tax Authority	More than 15	NO
Participant 6	Female	Translator at the Egyptian Tax Authority	More than 15	NO
Participant 7	Male	Freelance translator	More than 15	NO
Participant 8	Male	Freelance translator	More than 15	NO
Participant 9	Female	Freelance translator	Between 10 and 15	NO

Table 1: Working Translators Interviewed

All the interviews were semi-structured. They included variations on four main questions:

A) What kind of translators do universities need to graduate?

B) How can one close the gap between translation education/training and the translation market?

C) What competences should translation education and training contain?

D) What are the differences between a trainee translator and a professional translator?

4.2 Questionnaires

The questionnaires were based on the results of the interviews. The purpose of the interviews was to identify the components of workplace-oriented translation competence. After identifying these components, the questionnaires aimed at investigating students' awareness of those components.

A total of 72 recent graduates and undergraduates of translation, both male and female, participated in the questionnaires. Forty participants were enrolled at the different

translation courses at the School of Continuing Education of the American University in Cairo. The following table includes details of the participants:

Participants	Fresh Graduates	Undergraduates	Total
Learners enrolled at the School of Continuing Education	25	15	40
Government university students	12	20	32
TOTAL	37	35	72

Table 3: Questionnaire Participants

The questionnaire (see Appendix A) includes nine statements. The participants were asked to respond to the statements with one of five statuses: *strongly agree, agree, not sure, disagree*, and *strongly disagree*.

5. Results and Discussion

5.1 Components of Workplace-Oriented Translation Competence

The results of the two interviews with UN revisers are very interesting. In the face-to-face interview with the UN reviser, it was explained that the main difference between a trainee translator and a professional translator is prioritizing the work particularly when asked to produce a translation within a tight deadline. In addition, team-work, communication, planning and organizing, commitment to continuous learning, and technological awareness were stressed. Furthermore, the UN reviser explained that it is important for the translator to edit and revise the work him/herself before submitting it to the editor/reviser. Similarly, in an exchange of emails with the senior UN reviser, she explained that, "unlike the clinically clear context of training, the professional world is rather

messy, confusing and sometimes extremely stressful." Elaborating on this, she gave examples of the components of a professional situation: "the urgency of the job required, its length and variety, possibly its poor language, [and] potential conflicting feedback from client and/or revisers/editors." She concluded that, "it might be helpful to impress these facts in the trainees." She clarified that dealing with the confusing stressful professional world requires strong organization skills, and dealing with conflicting feedback from clients/revisers requires strong interpersonal and communication skills.

The interviews with the UN revisers included key themes:

- Prioritizing work
- Commitment to deadlines
- Team-work
- Planning
- Commitment to continuous learning
- Conflict resolution
- Revising and editing own work before submission.

The interviews with the other seven working translators included similar themes. The following table includes some interview excerpts and initial coding:

Sl. No.	Excerpt	Initial Coding
1	*Participant 9: The translator should consider the time available for her to do the work before accepting any new assignment.* *Interviewer: So, should the translator ask for more time before accepting the work?* *Participant 9: Of course. Also, when a translator asks for a different deadline, she should not ask for much time, not only so as not to lose the client, but also to free herself of the assignment and look for another.*	Commitment to deadlines
2	*Participant 3: Beginners usually have limited*	Networking

	relations. By time, they build relationship networks. I do not recommend that they go directly to the international market. I believe they should spend some time in the local market.	
3	*Participant 6: A professional translator can choose the team, good at selecting the team…and should choose people with the same competence level.* *Interviewer: What if the team is already formed and she needs to work with that team?* *Participant 6: Then a professional translator can easily adapt to the spirit of the team.* *Interviewer: And why a beginner cannot?* *Participant 6: because the more professional and experienced, the more you will be appreciated by the team members, and professionalism helps control many conflicts.* *Interviewer: Can you give me an example?* *Participant 6: It is easier to argue with a professional about the accuracy of a translation than with a beginner.*	Teamwork & Conflict solving
4	*Participant 4: The graduate should commit himself to the code of ethics from the beginning. The more professional a person is, the more he commits himself to ethics. Any profession has ethics. In the market, the golden rule of a translator is that he is trusted, like a lawyer or a doctor. Also, the more professional a translator is, the more accurate he should be as professional translators know that we translate what authors say and not what authors want to say.*	Commitment to ethics including confidentiality and accuracy

Table 4: Workplace-Oriented Translation Competence: Interview Results

The analysis of the interviews reveal the following components of workplace-oriented translation competence:

1. Knowledge, Awareness and Commitment to Translation Ethics. This includes

- commitment to high quality, which necessitates revising and editing own work before submission,

- commitment to deadlines,
- commitment to continuous learning,
- confidentiality, and
- ability to set reasonable rates.

2. **Organization skills**. These include

- planning, and
- prioritizing the work.

3. **Interpersonal skills**. These include

- ability to work in teams,
- ability to solve conflicts,
- ability to work collaboratively, and
- networking.

The above list is supported by the competences required by international organizations such as the United Nations (UN) and American Association for Translators (ATA). For example, the translation competence as described on the UN website includes among other components:

- The ability to meet tight deadlines and maintain required productivity without sacrificing quality.
- The ability to establish and maintain effective working relations with people of different national, linguistic and cultural backgrounds with sensitivity and respect for diversity.
- The ability to work collaboratively with colleagues and to demonstrate a willingness to learn from others.
- Similarly, the translation competence described on ATA website is as follows:

- Translation methods knowledge; Translation standards knowledge;
- Technical writing skills;
- Editing and proofreading skills;
- Ability to read a source language and write in a target language of a language pair;
- Ability to recognize and verify correspondence for a language pair;
- Ability to perform language transfer;
- Ability to follow specifications: audience, purpose and terminology;
- Translators ethical obligations; and
- Team-player, collegial, collaborative.

The two lists above include skills and knowledge sets related to interpersonal and organizational skills as well as knowledge and awareness of translators' ethics.

The framework proposed in this study is also in line with the framework suggested by EMT (2009). According to EMT (2009), translation service provision includes, among others, the following components: knowing how to plan and manage one's time, stress, work, budget and ongoing training; knowing how to comply with instructions, deadlines, commitments, and team organization; and knowing how to comply with professional ethics. The framework is also supported by the results of Lafeber (2012) who compares the training programs and translator skills in the UN systems.

5.2 To what extent are Egyptian students of translation aware of workplace-oriented translation competence?

Data collected to answer the second research question (To what extent Egyptian students of translation are aware of workplace-oriented translation competence?) indicate that

students are aware of workplace-oriented translation competence and are looking forward to an education system that supports those components.

Table 5 below includes a summary of the responses in percentages. *Agree* and *Strongly Agree* are presented in one column to facilitate comparison with *Disagree* and *Strongly Disagree*, which are presented together as well in a single column. The table indicates that around two thirds of the participants (69.5 %) believe that commitment to deadlines contributes positively to the image of a good translator. In addition, the majority agree that abiding by code of ethics (94.2 %), including setting a reasonable rate for a translation assignment (80.5 %), is part of professionalism. It is a good idea then to assign at least an awareness session to such components in translation curricula.

#	Statement	Strongly Agree & Agree	Not sure	strongly Disagree & Disagree
1	Commitment to deadlines does not have to do with my image as a good translator.	25%	5.5%	69.5%
2	Awareness of translation ethics such as caring about accuracy is part of professionalism.	94.2%	2.8%	2.8%
3	Setting a reasonable rate for translation is professional.	80.5%	8.3%	11.1%

Table 5: Code of Ethics and Professionalism

Table 6 below focuses on revising and editing translation before submission. The majority disagree that editing as a skill is not important for a professional translator (97.2 %) or that as far as a translation will be revised and edited by a supervisor, the translator does not have to revise or edit it (86.1%). Furthermore, the majority agree that learning how to evaluate

one's translation (91.7%) and learning how to revise and edit one's translation (94.4%) contribute positively to professionalism.

#	Statement	Strongly Agree & Agree	Not sure	Strongly Disagree & Disagree
1	Editing as a skill is not important for a professional translator.	0	2.8%	97.2%
2	As long as my work will be revised and edited by others, I do not have to revise and edit it before submission.	5.5%	8.3%	86.1%
3	If I understand how a translation is evaluated, I will be able to produce a better translation	91.7%	5.5%	28%
4	Learning about how to revise and edit my own translation makes me professional.	94.4%	2.8%	2.8%

Table 6: Revising and Editing

Table 7 deals with communication and professional relations in the market. Over half of the participants (61.1%) agree that a good translator is a good communicator with others and that the more professional the translator becomes, the more contacts s/he will have with other translators, revisers and editors (88.8%). The results indicate that a professional translator is supposed to be part of a network of translators, revisers, editors and clients. However, the study does not cover when, how or how frequent translators communicate within their networks. In addition, the results do not contradict Liu (2011) in which he concludes that some translators prefer not to communicate proactively with clients and end-users.

#	Statement	Strongly Agree & Agree	Not sure	Strongly Disagree & Disagree
1	A good translator is a good team member and an effective communicator with others.	61.1%	16.7%	22.2%
2	The more professional, the more I will have contact with other translators, revisers, editors etc.	88.8%	5.5%	5.5%

Table 7: Professional Relations in the Workplace

After analysis of the questionnaires, the responses to two statements attracted my attention, and I have to conduct interviews to verify the responses. The following table includes the statements and the responses:

#	Statement	Strongly Agree & Agree	Not sure	Strongly Disagree & Disagree
1	A good translator is a good team member and an effective communicator with others.	61.1%	16.7%	22.2%
2	Commitment to deadlines does not have to do with my image as a good translator.	25%	5.5%	69.5%

Table 8: Post Interviews to Explain Data for Two Statements

The relatively high percentage of Not-Sure (16.7%) and Disagree (22.2%) to the statement that a translator needs to be a good communicator with others requires, in my view, explanation. In an interview with five people who contributed to the above percentage, they agreed that a translator needs to be a good communicator and a team player only if s/he is a project manager. On asking them when a translator can be a project manager, they said when s/he is experienced and senior. This means that they believe that a senior experienced

translator should be able to communicate well with others and perform tasks within a team. This is interesting as it shows how they responded to the questionnaires from their own perspective as students, who can still produce good translations although their communication is limited to their supervisor.

Similarly, the learners viewed the second statement in terms of course assignments. They believed that being late in completing assignments had nothing to do with the quality of the work. I took the question to some professional translators who are also instructors at the School of Continuing Education of the American University in Cairo. One of them believed that a distinction should be made between commitment to deadline on the one hand and asking for extension from the start or early enough before the deadline on the other hand. Asking for extension from the start or early enough before the deadline does not have to do with the translator's image as he claimed. He mentioned that in one of the projects that should have been finished within one year, he asked for 6 months extension. To his surprise, the client said that the project was never finished within one year in the other languages it was translated to. This further information was interesting although it did not affect the results of the questionnaires as 69.5% believe that commitment to deadlines is part of professionalism.

In a nutshell, the analysis of the questionnaires indicates that students of translation are aware of the importance of workplace-oriented translation competence. They believe skills related to the market are necessary for translators if they want to promote their professionalism. This adds to the finding of Chodkiewicz & Curie-Sklodowska (2012) who studied student translators' perception of the EMT framework and found that it is highly relevant to them. This leads to a discussion of the implications of the study on the translation classroom.

6. Implications

This study has clear implications for the translation classroom. In order to prepare students of translation for the market of translation, the curriculum should include learning outcomes that are directly related to the translation market. In this case, the translation classroom can be seen as a bridge between translation theories and translation practice.

6.1 Workplace-Oriented Translation Curricula

As it is mentioned in the Introduction, this study attempts to narrow the gap between translation classroom and translation market by exploring the competence that is required in the market, and yet it is neglected in the classroom. However, in order to design a workplace-oriented curriculum, it is important to convert the competences into learning outcomes. The main difference between competences and learning outcomes is that competence refers to internal ability which is not possible to measure unless it is quantified in terms of behavior. Learning outcomes describe behavior that is measurable. This is usually reflected in the choice of an action verb in stating a learning outcome. The following table (Table 9 below) includes some competences and their corresponding learning outcomes as an example of the conversion of competences into learning outcomes:

Sl.	Skills & Knowledge Sets	Strategy	Learning Outcomes
1	Interpersonal skills. These include • ability to work in teams, • ability to work collaboratively, and • networking.	Engage with the translation environment	• Communicate effectively with clients • Negotiate with clients • Write professional CVs and emails • Work in real-life group projects • Perform tasks as a team member

2	Organization skills.	Engage with the translation environment	• Perform translation tasks within tight deadlines
3	Knowledge, awareness and commitment to translation ethics.	Read various translators' code of ethics	• Analyze different codes of ethics • evaluate translation codes of ethics

Table 9: Translating Competences into Learning Outcomes

As Table 9 indicates, in order for students to acquire interpersonal skills, they need to engage with the translation environment. This strategy (engagement with translation environment) can be accomplished, for example, by internship or by teamwork on large projects as part of coursework, both in and outside the physical classroom. In their internship or any other form of engagement with translation environment, students need to learn how to communicate effectively with clients, how to negotiate with clients, how to write professional CVs and emails, how to work in group projects, and how to perform tasks as a team member. The same strategy (engagement with translation environment) is used so that students may acquire organizational skills. As for knowledge, awareness and commitment to translation ethics, students need to read various translators' codes of ethics. In so-doing, students will be trained to analyze and evaluate the various codes of ethics.

Translation Teaching Methodology within a Workplace-Oriented Translation Curriculum

A translation curriculum should be conceived of as a bridge between theory and practice. Rather than focusing on memorization and retrieval of information, the precious time of the class is better saved for more active learning through problem-solving, critical thinking, collaborative learning etc. (Eric & Martin 2013; Mangan 2013; Tucker 2012; Ullman 2014). In line with this, real-life projects (Kiraly 2005) and

work placements or internships (Schäffner 2012) are important experience for students of translation. In addition to many other advantages, it makes clear to the students what skills they may still need in order to fit in the market of translation.

Conclusion

This study aims at exploring workplace-oriented translation competence by investigating students' awareness of that competence. To achieve that aim, nine working translators were interviewed and asked mainly about the skills and knowledge sets that translation education and training need to instill in the students so that they can easily fit into the market of translation. Out of these interviews, the workplace-oriented translation competence was described. It consists mainly of three main components: (a) interpersonal skills, (b) organizational skills, and (c) knowledge, awareness and commitment to translation ethics.

The interview results were used to design the questionnaire, the aim of which is to assess students' awareness of workplace-oriented translation competence. The results of the questionnaires indicated that the student translator see the workplace-oriented translation competence as an important component of translation training and education. The results have clear implication for translation curriculum and teaching methodology. The translation curriculum needs to include learning outcomes that are directly related to the market of translation such as communicating with clients and participating in real-life group projects. The strategy that can be used to achieve such learning outcomes is engagement with the translation environment. There are various forms of engagement with translation environment including internships and work placements. In order for the strategy of engagement with the translation environment to be effective, translation

teaching methods should stress critical thinking, evaluation and creativity rather than simple practice of translation techniques and memorization.

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WEBSITES

http://www.unlanguage.org/Careers/Translators/Competency/default.aspx

http://www.atanet.org/

APPENDIX A

Questionnaire

This questionnaire is carried out as part of a study on workplace-oriented translation competence. Please indicate your opinion by putting a tick in the column that reflects your opinion. The second column includes a statement followed by five columns that forms a scale from **strongly agree** to **strongly disagree**.

Name (optional):……………………………….

	Statement	Strongly Agree	Agree	Not Sure	Disagree	Strongly Disagree
1	Commitment to deadlines does not have to do with my image as a good translator.					
2	A good translator is a					

	good team member and an effective communicator with others.					
3	Setting a reasonable rate for translation is professional.					
4	Editing as a skill is not important for a professional translator.					
5	Learning about how to revise and edit my own translation makes me professional.					
6	As long as my work will be revised and edited by others, I do not have to revise and edit it before submission.					
7	Awareness of translation ethics such as caring about accuracy is part of professionalism.					
8	The more					

	professional, the more I will have contact with other translators, revisers, editors etc.					
9	If I understand how a translation is evaluated, I will be able to produce a better translation					

Comments and/or what makes a translator more professional?

Acknowledgements

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Indirect Translation: A Critical Study

H. LAKSHMI

Abstract

Despite the wide spread activity related to indirect translation, no theoretical body related to this activity, nor even a specific term to refer to it, exists in any of the Indian languages. This suggests that it is not considered as a practice that is different from direct translation and thus remains, as elsewhere, an under-researched, under- theorized area largely ignored in the rapidly evolving field of Translation Studies both as theory and practice. There is every need for research in this area since the role played by indirect translations not only in facilitating accessibility to texts that would otherwise remain inaccessible but also in fulfilling some function in the target context cannot be ignored by translation studies scholars. There is an urgent need to enlarge the field of Translation Studies by including indirect translation both as a process and product and to generate much needed body of theoretical knowledge related to it that would benefit both the translators and the translator trainers. The present paper is a humble beginning in this direction and an indirect translation made from Bengali into Telugu is taken up as a case study for studying the nature of this process.

Keywords: Indirect Translation, Filter Language, Mediating Language, Mahaswetha Devi, Bitter Soil, Salt.

An Indirect Translation (ITr), as understood from the term itself, is not a direct translation from a source text but an indirect one, i.e., a translation of a translation. It is a translation practice well-known and well-established all over the world

and also has a long history. In the Indian context we are aware that the two epics – the *Ramayana* and the *Mahabharat* have been translated and retranslated several times over from other translations. In the present context, it is English and Hindi that have been serving as the mediating languages, facilitating translations from one Indian language into another. When it comes to translations from foreign languages, English has long been serving as the intermediary language. Despite the wide spread activity related to indirect translation, no theoretical body related to this activity, nor even a specific term to refer to it exists in any of the Indian languages, which suggests that it is not considered as a practice that is different from direct translation and thus remains, as elsewhere, an under-researched, under-theorized area largely ignored in the rapidly evolving field of Translation Studies both as theory and practice. It also suggests that it is being treated as a marginal activity, a necessary evil that need not be given importance in the field of Translation Studies.

It is perhaps this realization that prompted a conference on "Voice in Indirect Translation" held at the University of Lisbon (JET1 2013), and a panel presented at the 2013 congress of the European Society for Translation Studies, which eventually resulted in the publication of a special issue of Translation Studies (Vol.10, No.2, 2017) by Routledge. The inspiration for the present paper has also come from this special issue.

As is well known one apparent reason for why indirect translation takes place is the lack of competent translators between the given pair of languages. This is mainly the case for indirect translations that take place among Indian languages through English or Hindi as the intermediary language. Additionally "the difficulty of obtaining the original text"; or the difficulty in "translating from a geographically

and/or structurally distant languages" and "the higher price of translating from a distant language" are some of the motivating factors for ITr as mentioned by Alexandra Assis Rosa, Hanna Pieta& Rita Bueno Maia (2017: 114).

Alexandra Assis Rosa, Hanna Pieta & Rita Bueno Maia (2017) state that "Historically, ITr appears to decrease when adequacy or source-orientedness prevails, but increase when acceptability or target-orientedness prevails" (114). If we consider the Indian context in general, target orientedness prevailed until the translators came under the influence of western notions of translation and thus the distinction between the direct translation and indirect translation was never considered a matter of great significance. This is the reason why we do not have any term to refer to an indirect translation. Even in the case of acknowledged indirect translations made through a filter language, though the original source and its translation in the second language that served as the source to the present translation are acknowledged, but no other word except "Anuvaad" or "Anuvadam" is used to refer both to the activity and the resulting product. If we have to recognize this activity and make it visible, in the first place we have to think of a designated word to refer to this kind of indirect process of translation as it is the presence or absence of metalanguage that makes an activity visible or invisible. We can probably start using the self-explanatory terms, "pratyaksha anuvaad" and "paroksha anuvaad" indicating the division within the activity of translation and the latter need not be considered as something inferior to the former as each one has its own place and function in any given target polysystem in general.

Shibani Phukan (2003) seems to be the only one to refer to this directly. While comparing the western theories of translation with Indian theories of translation she points out the difference between the two stating that western theories of

translation generally presume that translation is carried out directly from a source language into a target language but in India the practice of producing translations from translations, i.e., indirect translations, is fairly common.

In the present context, we can only assume that indirect translation in general is viewed negatively both by publishers and readers, especially the critics among them, as it is considered as something twice removed from the original. This could be the reason or one of the reasons why indirect translations are not always openly acknowledged as such. This remains only an assumption until and unless it is supported by concrete data.

There is every need for research in the area of indirect translation since the role played by it not only in facilitating accessibility to texts that would otherwise remain inaccessible but also in fulfilling some function in the target context is not something that can be ignored by translation studies scholars. Moreover, Translation Studies has moved further away from its earlier primary concern with the fidelity to the source text and literal versus free and such other binary notions, to other culturally more important issues after it has taken a cultural turn. In view of this, there is an urgent need to enlarge the field by including indirect translation both as process and product and to generate much needed body of theoretical knowledge related to it which would benefit both the translators and the translator trainers. The present paper is a humble beginning in this direction. An indirect translation made from Bengali into Telugu is taken up as a case study for studying the nature of this process and the issues involved in it.

At the outset, before moving on to the case study, I would like to raise certain questions that need to be addressed pertaining to indirect translation in the Indian context. We need to

ascertain data related to different cultural, historical, political and literary contexts in order to arrive at a comprehensive understanding of the following questions:

1. How common or natural indirect literary translations are in the Indian context?

2. Is there any historical account of the indirect translations in any of the Indian contexts?

3. What were the mediating or intermediary languages in the context of literary translations in India at different periods of history?

4. What are the language pairs that generally require intermediary translations?

5. What is the perception or attitude of the publishers and the reading public towards indirect translations?

6. What is the attitude of the government organizations that commission literary translations towards indirect translations?

7. Are indirect translations considered for awards/prizes on par with the direct translations?

8. Can the indirect translations be commissioned by any reputed agency?

9. Do the indirect translations remain overt or covert?

10. If they are overt is the identity of the intermediary translation, language and the translator of it acknowledged?

11. Is it possible to identify indirect translations and distinguish them from direct translations even if they are not acknowledged?

12. What are the consequences of the indirect translation from the perspective of the source language and the target

language in terms of textual, cultural, conceptual and ideological aspects?

13. In terms of the translation theory and practice how does indirect translation differ from direct translation?

14. How does indirect translation impact translation pedagogy, CAT tools and even machine translation?

15. Like how literary texts are sometimes written keeping in mind their translatability into other languages can we also find translations produced in an international language or language of wider reach not meant for any direct readership but to facilitate further translations into various other languages of the world?

16. The last but not the least, is there any meta-discourse available regarding indirect translation in any of the Indian languages?

Coming to the case study, a comparative textual analysis of Mahaswetha Devi's short story 'Salt' and its Telugu translation-'Uppu' has been undertaken in this paper In order to understand the dynamics of indirect translation. This story is translated into Telugu not directly from Bengali original but its English translation by Ipsita Chanda, in the volume-*Bitter Soil* published by Seagull, Calcutta (first printing in 1998 and the second printing in 2002). Hyderabad Book Trust brought out an anthology of short stories by Mahasweta Devi, with the title "*Rudhali*" in Telugu in 1998. In this volume, two stories-'Little ones' and 'Salt' were translated into Telugu from the above English translation. While the 'Little Ones' was translated by Achuth and 'Salt' was translated by Prabhanjan. Both have acknowledged the mediating translation in English and provided its details.

Here is the detailed textual analysis of the two texts-*Salt* in English and *Uppu* in Telugu:

1. NOT BY HAND, OR BY BREAD, nimak se marega- I'll kill you by salt, Uttamchand Bania had said.

చేత్తో కాదు.తిండితో కాదు . ఉప్పతో మిమ్మల్ని దెబ్బ కొడతా. ఉప్పతోనే మిమ్మల్ని చంపేస్తా అన్నాడు ఉత్తంచంద్.

(Back Translation (Hereafter BT): Not by hand, by food. I'll attack you by salt. I'll kill you by salt itself, said Uttamchand Bania).

The English translation and the Telugu translation respectively begin with the above lines. It can be noted from the above that the Telugu translation is a faithful reproduction of the English translation. It is faithful to the extent that even the double translation that is there in English, once in Hindi and then in English (namak se marega- I'll kill you by salt) is also retained, but both the sentences have been translated into Telugu, thus repeating the sentence, only emphasis is added to the second sentence. In the English translation, it is quite understandable that since the sentence in Hindi is retained, it needed to be translated into English. But in the Telugu translation when the sentence in Hindi is translated into Telugu, there is no need to give again the translation of its English translation. This unnecessary repetition could have been avoided had the Telugu translator understood the system of translation followed by the English translator. This illustration highlights an important point that needs the attention of the translators engaged in indirect translation, i.e., they have to first study the translation that they are taking as their source text and be clear about the method of translation adapted by the translator. This would help them overcome some of the issues involved in an indirect translation.

2. The village is bound in the shackles of *betbegari* to Uttanchand.

ఆ ఊరు బేత్ బేగారి(వెట్టిచాకిరి) సంకెళ్ళతో ఉత్తంచంద్ గుప్పిట్లో ఉంది

(BT: The village is under the grip of Uttamchand with the shackles of beth begari (wageless labour).

3. What namak haraami!

ఎంత నమక్ హరామీలు (నమ్మక ద్రోహులు)

(BT: What namak haraamis (betrayers)!

4. Let them find out what ghato tastes like without salt.

ఉప్పలేని ఘాటో(గంజి) రుచి ఎట్లా ఉంటుందో వాళ్ళకు తెలిసొస్తుంది.

(BT: They will come to know how ghato (gruel) tastes without salt).

5. This time Purti caught hold of the thikadar of the Forest Department- Give us work. Pay us in salt, not cash.

పూర్తి ఈసారి అటవీసాఖ రీకాదాద్(కాంట్రక్టర్) ను పట్టుకొని " మాకు పని ఇవ్వండి బాబూ! కూలికి పైసలివ్వనక్కర్లేదు, ఉప్పివ్వండి, చాలు!" అని ప్రాదేయ పడ్డాడు.

(BT: This time Purti caught hold of the thikadhadh (contractor) of the forest department and pleaded-"Give us work Sir! You do not have to pay us in cash, give us salt, that's all!")

6. They only eat ghato, maroa or boiled bhutta and vegetables or fruits or meat and fish.

వాళ్ళు వొట్టి ఘాటో, లేదా మారోవా (మొక్కజొన్న పిండి) లేదా ఉడికించిన భుట్టా (మొక్కజొన్న ఖండె) ఇంకా వొట్టి కూరగాయలు, లేదా పళ్ళు, లేదా మాంసం, చేపలు తింటారు.

(BT: They only eat ghato, or maroa (maize flour) or boiled bhutta (corn ear) and plain vegetables, or fruits, or meat and fish.)

7. The film had mighty gunmen, gunfights, a voluptuous *tongawalli* and Amitabh Bachchan.

సినిమాలో గొప్ప గొప్ప తుపాకి దొంగలూ,ఒయ్యారం ఒలికించే ఒంపు సొంపుల టాంగావాలీ(గుర్రబ్బండి తోలే ఆమ్మాయి) అమితాబ్ బచన్ వగైరాలు ఉన్నారు.

(BT: The film had mighty robbers wielding guns, a voluptuous tongawali (a woman driver of a horse-drawn cart), Amitabh Bachchan and the like.)

8. They knew that if the mahajan didn't lend them money, the junglee adivasis would die of starvation.

మహాజన్ అప్పివ్వకపోతే జంగ్లీ- (అడవి మనుషులైన) ఆదివాసులు ఆకలితో చస్తారని వాళ్ళకు తెలుసు.

(BT: They knew that if the Mahajan does not lend them money, the junglee (uncultured people) adivasis would die of starvation.)

9. Finally, the daroga says- They must have been drunk.

చివరకు దరోగా (ఇన్ స్పెక్టర్) తేల్చేసాడు, " వాళ్ళు తప్పకుండా తప్పతాగి ఉంటారు" అని.

(BT: Finally, the daroga (Inspector) said, "they must have been drunk".)

Two points are to be made regarding the above sentences drawn from the texts under consideration. Firstly, in the

English translation we find a glossary at the end where all the native words and expressions retained in the translation have been explained. But the Telugu translation, as can be observed from the above illustrations, gives the original Bengali words retained in the English translation and also a Telugu translation of their meaning given in the glossary in the English translation, in the text itself within parenthesis, next to the source word retained. This kind of double translation marks the foreignization that is resorted to in the translations. Even the English translation has followed the method of foreignization by retaining many native words and expressions used in the Bengali original, and it is more of a scholarly translation than a popular translation.

The Telugu translation as a result of the double translation becomes too clumsy and lacks readability. This kind of redundancy could have been avoided, had it been a direct translation. In the English translation it is necessary to explain all these native words and expressions and a glossary is thus added. The advantage of giving a glossary at the end is it does not hinder the readability of the text and helps only those readers who are keen on learning the cultural meanings and connotations of these source words. In the Telugu translation, by simply giving one translation, the one given within brackets, the translator would have made the text more readable, fluent and smooth. This is an issue that is likely to be common to any indirect translation from one Indian language into another made through English. If the intermediary translations were to be in Hindi this problem could have been avoided to a large extent. As translation studies scholars we are aware of the problems involved in using English in the Indian context as a medium for literary expression and exchange. All said and done it is a language not native to our soil and secondly any English knowing person from anywhere in the

globe can be a potential target reader for an English translation. It thus necessitates explanatory translations and footnotes and endnotes or glossaries which may not be required if the target readers are to be only Indians.

10. Across the breast of the sands, their figures gradually grow smaller.

ఇసుక తిన్నెలపై నడుస్తున్న ఝ్యూర్ఝ్యూర్ ఆదివాసుల ఆకారాలు క్రమంగా చిన్నవై పోయాయి.

(BT: The figures of the Jhujhur adivasis walking on the sand beds gradually grew smaller.)

11. At first, Purti and the others didn't give much importance to the unavailability of salt in the market.

అంగళ్ళలో తమకు ఉప్ప దొరకక పోవడాన్ని పూర్తి, ఇతర ఆదివాసులు మొదట్లో ఏమంత పట్టించుకోలేదు.

(BT: At first, Purti and other adivasis did not bother much about the unavailability of salt in the market.)

12. He wheedled and coaxed them into sending three boys from the village to school.

అతడు ఆదివాసులకు మంచి మాటలతో నచ్చ చెప్పాడు. ముగ్గురు పిల్లల్ని బడికి పంపడానికి వాళ్ళను

ఒప్పించాడు.

(BT: He convinced the adivasis with all his good talk. He made them agree to send three children to school.)

Another point is observed in this analysis is related to the use of pronouns and nouns. As illustrated by the above examples, in most of the places where there is pronominal reference in English, the nouns are repeated in Telugu. While the pronouns *they or them* are used to refer to Adivasis in the English translation, the Telugu translation repeats the noun Adivasis itself, probably to make the text much more clear. The Bengali original has also, it seems, used pronouns just like the English translation rather than repeating the noun 'Adivasi'. Due to this reason, while the word Adivasi(s) is used only 7 times in the English translation, it has been used 27 times in the Telugu translation. This shift in the cohesive tie used in the text, from pronominal reference to lexical repetition, has also led to further added density to the text in Telugu. Additionally, this kind of repetition of the noun 'adivasis' in the Telugu translation so many times also has the impact of highlighting or emphasizing the fact that this is the story of adivasis or even representing them as 'the other'(similar to oriental representations that repeat the word 'Indians').

Another interesting point that has been observed in this study is related to the expression-'show business'. Consider the following:

The elephants of Betla understand *'show business'*.

బేట్లా ప్రాంతపు ఏనుగులకు 'షో బిజినెస్ ' అర్థమవుతుంది.

(BT: The elephants of Betla understand "Show busisness".)

Here we can see that the expression- 'show business' has been retained in the Telugu translation. It is learnt that this is indeed the expression that is used in the original Bengali text. Here it needs to be pointed out that the Bengali text said to contain a lot of English words and some of them in the native pronunciation. The English translator has retained all the

English words and expressions that were used in the original Bengali and italicized them to indicate that they were actually given in English in the source text itself. In one case, even the native pronunciation of the word 'film' is indicated by writing the word as "fillum". Since the Telugu translator has no access to the Bengali source text and depended solely on the English translation this feature of the source text has gone completely missing in the Telugu translation. It is learnt from the English translator who is quite familiar with the variety of language spoken by the tribes represented in the story that the language spoken by these tribes is a mix of Bengali, Hindi and English; and a mix of class and caste registers. Unfortunately this point is not stated by the translator anywhere since the text has no translator's note or introduction. This point underscores the importance of the translator's note or introduction where certain aspects, both textual and contextual, related to the source text get highlighted and the strategies adapted by the translator would also be explained. This becomes crucial, even more, in the case of indirect translations where the second translator solely depends on the first translation. Fortunately, things are much better now as more and more publishers are encouraging the translators to come up with introduction and the translators themselves are insisting that their translation must go to print with an introduction.

Conclusion

The first point that is observed in this textual analysis is that, being a faithful reproduction of the English translation, the Telugu translation has retained all the original terms that have been retained in the English translation and whatever explanation that is provided in the glossary is also given within the text itself in parenthesis. The English translation since it is meant for both national and international audience needs to provide gloss to all the original terms and expressions that

have been retained for the benefit of especially the non-Indian English readers. But if an Indian text is getting translated from one Indian language into another many of the cultural and religious terms and expressions need not be explained as they can be understood because of the shared culture. But then an indirect translation like the one under consideration faithfully tries to reproduce everything from the English translation without considering the fact that many of the explanations become redundant in a translation in an Indian language meant for Indian readership.

The second point I would like to highlight here is related to the modalities involved in a translation. I feel that even in an indirect translation the translator can cross check with the original Indian text rather than depending totally on the intermediary translation in English. In this context I suggest that collaborative translations would be a better option than indirect translations especially when the source language is an Indian language and the source text and optionally the source author is available for consultation. Many problems that come to the fore because of the indirect nature of the translation process, and more so when the intermediary translation is English, could be avoided by going for collaborative translations.

The third and the last point I would like to emphasize is that the translators engaged in indirect translation are required to analyze the translation that they take as their source text thoroughly in order to understand the translation strategy adapted by the translator and if possible, should get in touch with the translator, just like how a translator gets in touch with the source author if the latter is available and accessible for consultation. This would help reduce the gap between the source text and the indirect translation on the one hand and the influence of the intermediary translation on the other.

Translator's note, if available, would come to the rescue of the translator engaged in indirect translation in analyzing the intermediary translation and understanding the strategy/strategies adapted by its translator. The translator's awareness of the indirect nature of her/his translation and her/his acquaintance with translation theory would also go a long way in making the indirect translations not so indirect.

To conclude, there is a lot of scope for research in this area and lots of indirect translations are also available for analysis both from foreign languages into Indian languages and also from one Indian language into another. One can go for either synchronic studies or diachronic studies. Scholars can even take up collaborative projects to study this phenomenon and make useful contributions to both theory and practice of indirect translation.

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Music is a Gateway to the Soul: Exploring Ways of Utilising Music and Song Projects in Promoting Foreign Language Learning

ALFRED NDHLOVU

 "Language and Music are two ways that human beings use to communicate and express themselves through sound".

-Khaghaninejad and Fahandejsaadi

Abstract

Numerous articles have been written on the role of music in language learning. The contribution of various scholars of different backgrounds in acknowledging the significance of music in promoting language learning is indeed astounding and encouraging. One would then wonder what new contribution in this already swelling body of information that this article seeks to provide. First of all, this study seeks to discuss practical or rather pedagogical strategies by which music can be utilised to promote foreign language learning. The approach employed in this study is quite unique in the sense that translation is taken as the gateway through which music can be harnessed to improve foreign language learning. The view that is central in this discussion is that, since music is understood as a universal language that cuts across different age groups, social and cultural structures, channelling translation based activities towards music can be a powerful method of foreign language learning. Rather than simply singing and rehearsing target language songs, learners can be given tasks and projects of translating target language songs into their L1/L2 and performing their work in classroom activities. In such activities, learners are given an opportunity of not only enjoying the process of foreign language learning but most importantly of localising the language experience into their lifestyle, thus domesticating the foreign. For instance, giving them an opportunity to use the target language learning material to compile songs which

they can translate and perform (both the original and the translated version) in front of other learners and the teacher, may give them the satisfaction of being the producers of their projects. Their chances of having an intimate relationship with their lyrics may be the much needed bond between the learner and the target language. In the context of this study, such projects are referred to as foreign language learning music/song projects. This discussion also encourages the utilisation of digitization in the performance of music/song projects. Hence, utilizing various applications that can be used to edit music (mini studios), music/song projects can be transformed into enjoyable activities, where learners may even forget that they are learning a foreign language and thus paving a way to a process of acquiring the target language rather than merely learning it.

Keywords: Music, Translation and Foreign Language Learning.

I. Introduction

The main concern of this study is to explore the means by which music and song projects can be utilised to promote foreign language learning. First of all, the study is in cognisance of the fact that in foreign language learning contexts, learning of the target language is mainly limited to the classroom environment. Hence, music/song projects need to benefit learners during their classroom learning experience. In the context of this study, music/song projects refer to activities whereby learners (under the guidance of their foreign language teachers), engage in performative projects, which involve planning, rehearsing and performing songs both in the target language and the first or national language. When doing these projects, learners need to be given autonomy to exercise or express their creativity. Rather than teachers bringing a list of selected songs into the classroom, learners are encouraged to choose one target language song to be translated and performed in front of the class. Translation and Singability

therefore, play a major role in these activities since performance is key. The study will therefore, begin by discussing the significance of music and songs in foreign language learning, before exploring theoretical concepts of translation and singability. It will also discuss issues related to the pedagogical implementation of music/song projects, and suggestions on how to maximise on the use of these projects to improve foreign language learning.

1.1 Music/Songs: Contribution in Foreign Language Learning

1.1.1 Defining Music/Songs

Providing a concise definition that can embrace every work of art that deserves to be referred to as "music" or "song" is a challenging activity. Many definitions therefore, are classified as either too wide or general or too narrow and exclusive. What makes defining music a complex task is that various individuals define it from the point of view of their major areas of study and influence. For instance, to biologists such as Dorrell, music needs to be defined in terms of its purpose of making people "feel good". It is "something that people create and something that people respond to" (Dorrell 2005: 19). Some definitions, such as Levinson's (1990), view music as a set of organised sounds with a purpose of enriching or intensifying experience through active engagement (e.g listening, dancing, performing). Although one may argue that music does not necessarily need to draw attention upon itself, one has to be also aware that, as long as it is meant to be listened to, music is likely to thrive from attention. Furthermore, what makes Levinson's definition interesting is that it views music as activity based and not just sound (i.e being enriched by listening, dancing and performance).

Since it is not the intention of this study to fully pursue the discussion of various definitions of music and song and considering the view that such an endeavour will take forever, Franzon's (2008) definition of song will be taken as a working definition. Franzon's definition is considered suitable for this study since it not only addresses both the music and song aspects but also (just like Levinson's), realises the importance of performance. Franzon defines song as "a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance" (p.376). Hence, this definition addresses both music and song which are defined in terms of their purpose, which is performance. To Franzon, therefore, a song has three properties which are *music*, *lyrics* and *prospective performance*, and it is the prospective performance that determines the level of singability. However, it is also important to note that some songs (for instance an a capella) have only lyrics. Further explanation of music and song is provided by Griffee (1992) who defines songs as pieces of music that have words in them, such as popular songs and music as the sound produced by instruments such as an organ, flute or guitar. However, in this study, music alone (that is instrumental) is considered not beneficial to foreign language learning except if it is accompanied by lyrics, hence reference to both song and music rather than just music[1]. Hence, from now henceforth, the term song may be used to refer to both songs with music [as reflected in Franzon's (2008) definition of a song] and songs without instrument as reflected in the example of an acapella.

1.1.2 Benefits of Using Songs in Foreign Language Learning

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[1] As in the case of *Suggestopaedi*a, a teaching method propounded by Lozanow, where music is played on the background of various classroom activities and task so as to boost their concentration and memory (Bowen, 2002).

Before engaging on how song projects can be implemented to promote foreign language learning, it would perhaps, be worthwhile to discuss various benefits of using music and songs in foreign language learning. The benefits of songs to foreign language learning far outweigh the limitations and many foreign language teachers seem to acknowledge this, yet it remains a mystery why only a few bother to incorporate music and song as a learning strategy in foreign language learning. The benefits of music and song include the following;

• Songs are a universal language

The interest in songs and music cuts across cultures. In other words, even though learners of a particular foreign language can have a limited knowledge of the target language cultural life, they can connect with songs and musicians from the target language community. Hence, choosing songs as a learning tool can create some familiarity which can raise learners' interest of learning the target language.

• Songs can motivate learners

Learning through songs also has been viewed as capable of improving the learning environment, relaxation and interest of learners. For instance, according to Kuśnierek, A. (2016), popular songs touch the lives of learners, and are connected with their various interests and everyday experiences. Popular songs address topics such as friendship, love, dreams, sorrow, learners easily connect with them and "since most young people nowadays are interested in a wide range of cultural forms outside classes, songs may be a really motivating and unique teaching tool" (p.24). Furthermore, a study conducted by Borisai and Dennis (2016) aimed at establishing the contribution of pop songs in promoting vocabulary learning by learners of English in Thailand, indicated that teaching new

vocabulary through pop songs *motivated* students in their learning of English.

Motivation has been viewed as the most used concept for explaining the failure or success of a second language or foreign language learner (Zareian and Jodaei 2015). Motivation thus, as Dörnyei (2005) puts it, "provides the primary impetus to initiate L2 learning and later the driving force to sustain the long and often tedious learning process…" (Dörnyei 2005: 65). Hence, if this is the case, songs can play an instrumental role in promoting foreign language learning.

• Songs improve learners' vocabulary learning skills

A number of scholars have conducted studies to determine the effectiveness of songs in helping learners to improve their vocabulary learning. Such studies (among others) include studies done by Burhayani (2013), Borisai and Dennis (2016) and Kuśnierek, A. (2016). These studies have therefore, established that due to their rhythmic properties, lyrics in songs are easy to memorise compared to other forms of texts such as long prose passages.

• Songs can act as a cultural database

Since most musicians sing about the everyday life in their surroundings, most songs tend to be detailed accounts of the cultural experiences of their communities. These accounts reflect not only the socio economical values of their period but also political views of the target language community, just as *Chimurenga mbira*[2] music such as that of Thomas Mapfumo in Zimbabwe reflects not only a genre of cultural music that is unique to Zimbabwe, but also issues related to the liberation

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[2] Songs and music about the liberation struggle in Zimbabwe played using mainly the *mbira*, an instrument made of a wooden board or a gourd with metal tines played by pressing the metals with one's thumbs and releasing them.

struggle in Zimbabwe, (the 2nd *Chimurenga*). Following this understanding, some scholars such as Kuśnierek (2016) add that songs provide edutainment, whereby language learning is presented as some form of fun activities. Learners can therefore, attain cultural knowledge of the target language while at the same time being entertained. Hence, while songs reflect the culture of the target language (Millington, 2011), this cultural data is transferred to learners in an entertaining way.

- Songs are an affordable resource

Compared to other materials that are used in foreign language classrooms such as textbooks, with the advancement of digitisation nowadays, getting access to various types of music online is one of the affordable experiences. Learners can download and share music through various online platforms such as *iTunes*.

- Songs improve learners' oral skills

By listening to songs, learners may develop their oral and listening skills (for instance see Lynch 2006 and Murphy 1992). Listening is as important as speaking, hence, without developing effective listening skills learners may struggle in their oral skills such as pronunciation. At the same time, learners may develop a communicative and pragmatic use of the target language which will help them to use the target language idioms and expressions in their appropriate contexts.

- Physiological benefits

First of all, if the view that songs create an atmosphere of feeling good (Dorrell 2005) and enjoyment (Millington 2011) is sustainable, then songs have the capability of transforming any foreign language classroom into a conducive environment that promotes productive learning. Secondly, beside the

general aspects of feeling good and enjoyment, scholars have also alluded to the view that songs might have other specific physiological benefits such as lowered anxiety, blood pressure and heart rate, improving respiratory rate and recovery from tension (Salcedo 2010). Since *anxiety*[3] (together with motivation and self-confidence) is considered as one of the affective factors which correlates with success in second and foreign language learning (Krashen 1981), lowering anxiety might lead to improved motivation levels and success in foreign language learning.

1.1.3 Limitations of Using Music/Songs in Foreign Language Learning

- Productive if well managed

While songs can be used as an effective way of promoting foreign language learning, without properly structured lesson plans, clear goals and assessment strategies they can merely provide listening pleasure rather than edutainment.

- Productive if learners are given autonomy

Since learners may not share the same song and music preferences, if learners are denied an opportunity to choose the genre of music they like, they can become less motivated or worse still; decide to be aloof from the classroom proceedings. However, this does not mean that lesson plans should be ignored; after all, Kuśnierek (2016) observes that teachers often complain that learners just want to listen, not work. Hence, the need for teachers to give learners autonomy to research and be creative while maintaining their role as the facilitators of their lessons. Millington (2011) suggests that

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[3] Foreign language anxiety refers to anxiety related to foreign language learning and it is associated with emotional reactions of students towards language learning and acquisition (Horwitz, 2001)

care should be taken when selecting songs since the language and sentence structure of some songs may be different from the common spoken form of the target. This is a valuable point, yet at another level, it can be argued that such songs actually demonstrate the "treasure"(Apter 2016: 15) within the target language. Hence, if learners are taught the treasures of the target language, they gain a communicative language competence level that is a privilege to most (uneducated) target language speakers.

II. Theoretical Concerns

2.1 Translation

What makes this study unique in contrast to most studies that deal with the issue of music and song in foreign and second language learning is that it advocates for a structured and planned utilisation of music through the means of translation and singability hence, translation is taken as the main trajectory through which the linguistic benefits of songs can be exploited to improve foreign language learning. It is therefore, important to introduce the concept of translation as a concept (through singability) that addresses theoretical concerns in this study. Since translation is a full-fledged field in Linguistics, only areas relevant to this study are going to be alluded to, mainly those that relate to translation of songs especially in the context of foreign language learning.

2.1.1 Defining Translation

In order to provide a befitting background to this section, a definition of translation may be needed. The general understanding of translation is a process of recreating a work of art which is written in one language (the source language) into another language (the target language). This is done "sensitively and seamlessly in such a way that it is true to the original" (Gill 2009: 1). In other words, the data transferred

from one language to another have to carry its linguistic potency and meaning[4]. Translation therefore, as Newmark (1988) puts it, is usually (but not by any means always) considered as an action of "rendering the meaning of a text into another language in the way that the author intended the text" (p.5). The discussions of translation done by various scholars have demonstrated that translation is not a straight forward or one way activity. There are various complications and factors and avenues which can impact upon a translated work. For instance, Newmark pointed out that during translation, a text may be pulled in ten different directions, where issues such as whether the original author's style or idiolect should be preserved or modified to suit the target language reader/audience and how the translator handles source language cultural knowledge are considered. This view is reflected in the observation that "the role of a translator is many-faceted. He or she must hear the music of the original, and replay it for a new audience; a good translation sings, and displays a rhythm that not only reflects the original text's origin but also beats to a new drum"(Gill 2009: 1). Furthermore, the world views of the translator bordering on political, ethnic, religious, social class, sex matters may influence the end product. Translation traditions can also be influenced by various models that translators use. For instance some of these models include (but not limited to) the *transformational model* (which argues that in every language

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[4] However, maintaining linguistic appeal and meaning in a "seamless" manner has over the years been proven to be one of the major challenges translators face, especially when translating works of fiction and other literary texts such as poetry and music where other factors such as rhythm and *singability* need to be taken into consideration. Such perspectives have led scholars such as Newmark (1988) to conclude that there is no such thing as a *perfect*, *ideal* or *correct* translation. In the same vein, Apter (2016) expresses the view that "all translation is a process of gain and loss, and it is not the translator's task to preserve any particular aspect of the original…" (p.15).

there are areas of equivalence which can be manipulated to establish or transfer meaning) and the *situational model of translation* (which puts importance in the context specific pragmatic meaning that is provided by the source text).

2.1.2 Translation in Foreign Language Learning

While translation is clearly a valuable activity in any society, its relevance to foreign language learning has (over the years) been a subject of debate. Even though a number of issues have been raised to discredit the significance of translation in foreign language learning, a number of foreign language learners still desire to become translators. For instance, Stibbard (1994) observes that translation is usually overused and misused in foreign language classrooms due to a failure to understand the principles which must underlie it. He further postulates that, in some foreign language contexts such as in EFL (English as a Foreign Language), translation has been largely neglected. However, despite the criticism given to the role of translation in foreign language learning (see for instance, Guerra 2014), translation, as a growing field of research in foreign language learning is flourishing, and one cannot dismiss the view that most foreign language teachers (once in a while) still employ translation based tasks as a means of foreign language teaching.

2.1.3 Limitations

Perhaps the unfortunate draw back in the use of translation in foreign languages is engineered by models of foreign language teaching which are based on the concept of communicative language competence and the view that translation is related to the discredited method of language teaching known as the grammar -translation method (see for instance, Guerra 2014, p.154). Since the concept of communicative language competence advocates for situated pragmatic language use,

activities that involve translation tend to be considered insignificant. However, such a perspective overlooks the fact that foreign language learning mainly takes place within the foreign language classroom, where such pragmatic language use has its limitations. Furthermore, the view that the learner's L1 and its culture are an undesirable element and that only target language should be used within foreign language classrooms (Pan & Pan 2012) is unsustainable especially in cases where learners are adult beginners (for instance, in Zimbabwe, most learners of foreign languages in tertiary institutions are adult beginners) who do not have a background knowledge of the target language.

One of the most radical reviews of the significance of translation in foreign language learning is provided by Guerra (2014). According to Guerra, several scholars have lampooned the use of translation in foreign language learning citing the following arguments against it:

- That translation provides a simplistic one-to-one relationship between the learner's L1 and the foreign language, and such a relationship may promote linguistic interference.

- That translation is not a communicative task and therefore, has nothing to do with the communicative language approach, an approach preferred by most contemporary researchers and second and foreign language teachers.

- That translation has no value in the foreign language classroom, but rather in professional courses such as translation for professional purposes.

- That translation tasks are useless since they do not resemble real world practice, since translators normally operate into and not out of their mother tongue (Carreres 2006, in Guerra 2014).

- That translation can be considered as a boring and non-stimulating activity (Duff 1989 in Guerra 2014).

These are some of the limitations levelled against translation in its application to foreign language learning. As argued at the beginning of this section, all of these can be challenged. However, the last point is a valued concern, especially if one has to consider that some foreign language teachers end up giving learners too much material to translate and it is such a tendency that Stibbard (1994) refers to as overuse and misuse. Giving too much translating material to learners can end up being counterproductive as learners may succumb to fatigue. However, in the context of song translation, translation activities especially those that involve performances may enhance students interest in the target language. After all, songs are usually short and precise and therefore, can provide manageable learning tasks for foreign language learners.

2.1.4 Benefits

As postulated above, together with other language teaching strategies, translation can be used as an effective tool of enabling foreign language learning. It is one of the objectives of this study to demonstrate that, as a strategy used together with songs, translation can indeed promote foreign language learning. For instance, translation establishes the relationship between the learner's L1 and the target language. This relationship does not necessarily need to be a one-to-one relationship but rather an account of points of contact and points of difference. The importance of this is that understanding the relationship between the two languages, learners can be able to avoid linguistic transfer. Learners need to understand the relationship that exists between their L1 and the target language. Furthermore, if extended beyond just translation of written material, translation can improve learners' oral skills. For instance, when translation activities

include direct translation, as one learner (or the teacher) speaks, another may translate.

Translation has a communicative purpose since it can expose foreign language learners to various kinds of material which represent real life situations (Guerra 2014). This is a valid point especially when translation models such as the situational model (which encourages the translator to understand contextual factors that give the original information meaning) are taken into consideration. When understood from this perspective, translation can afford foreign language learners a pragmatic target language experience.

2.2 Translations of Songs

In the same vein of discussing translation in foreign language learning, in order to keep with the objectives of this study, focus needs to be drawn towards translation of music and song material. The translation of songs especially in the context of foreign language learning is not a common subject of discussion. In fact, unlike literary works such as poetry and novels, the amount of available literature that deals with song translation is not encouraging. This observation is also highlighted in the work done by Franzon (2008), who expresses the view that until recently, attention given to songs was done by professional translators and not much attention was given to this form of translation by scholars of Translation Studies. Furthermore, the meagre amount of studies that deal with song translation may be instigated by challenges that arise from dealing with such studies (Susam-Sarajeva (2008). This is beside the observation by some scholars (e.g. Apter 2016: 19) that these challenges also present opportunities. What makes translation of music and songs complex is that there are multiple options that translators may choose to employ during the translation process and the outcome of the product depends

upon these options. Some of these options are outlined by Franzon (the five options) and are going to be discussed below. Furthermore, as observed by Susam-Sarajeva (2008), the translation of music and song is an interdisciplinary activity which needs researchers to be conversant with other related areas such as musicology and media study in order to conduct convincing investigations.

2.2.1 Singability: Franzon (2008)

The concept singability which is an important aspect of song translation is central in this study. A recap of the definition of song provided by Franzon states that a song is "a piece of music and lyrics – in which one has been adapted to the other, or both to one another – designed for a singing performance"(p.376). Hence, central in this definition is the purpose of a song; which is performance. In this light, the singing performance cannot be *performed* if the translated version of the song is unsingable. Unsingable therefore, means unperformable (p.375). While admitting that the term singability is ambiguous, Franzon proceeds to state that:

As a term, singability can be understood in a restricted way, as referring mainly to phonetic suitability of the translated lyrics: to words being easy to sing to particular note values (as in Low 2005:192-94). Yet the term can also be used in a broader sense. It can be used to assess original lyrics as well as translations (p.374).

In the context of this study, that is in its use in relation to music and song projects in foreign language learning, the term will be used to refer to "words being easy to sing" without any particular restriction when it comes to the instrumentation, as long as the words keep some form of rhythm and can be performable.

The aspect of singability can therefore, be added as another factor that differentiates song translation from other forms of translation such as literary translation, since the translator will not only be dealing with words but also with rhythm and rhyme. In this light, Franzon proposes five avenues that a translator can take during the process of translating a song. These are;

- Leaving the song untranslated, in other words keeping the original version intact;

- Translating the lyrics but ignoring the music;

- Writing new lyrics to the original music with no overt relation to the original lyrics;

- Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand new composition is deemed necessary;

- Adapting the translation to the original music.

In the context of implementing music and song projects in foreign language learning, all the five options can be attempted as long as the products are performable. For instance, the third option is considered only to support creative performance within the foreign language classroom. After all, Low (2005) lampoons such tendencies by stating that:

> Some people ignore sense altogether: they take a foreign song tune and devise for it a set of TL words which match the music very well but bear no semantic relation with the ST. While this may at times be good and appropriate, it is not translating, because none of the original verbal meaning is transmitted. Such practices have no place in discussions of translation (p.194).

Hence, the diversion from the original meaning of the song may only be entertained if it is done as a way of exploring further use of the target language and also as a way of

capturing creativity and autonomy of foreign language learners.

2.2.2 The Pentathlon Principle: Low (2003, 2005)

Peter Low is one of the scholars who has made an immense contribution in this challenging field of music and song translation. The discussion on singability would not be complete if reference to his pentathlon principle is not alluded to, especially considering the fact that it is the first and evidently most important of the five principles outlined in the Pentathlon Principle hypothesis. Low (2005) argues that translating songs needs to be considered as a pentathlon, with five key principles whose balance needs to be maintained. These principles are: *Singability*, *Sense*, *Naturalness*, *Rhythm*, and *Rhyme*. In relation to the first principle which is singability, Low (2003) notes that a singable song translation maintains performability. It must function effectively as an oral text delivered during performance, unlike in the case of a written text that is not meant for performance and where the reader decides how to read it. Furthermore, a singable text has to highlight other aspects crucial for performance such as high pitched or low words where necessary. Sense refers to the meaning of original text. Evidently, Low considers song translation that diverts from the original meaning of the text or rather ignores the principle of sense as not translation at all (Low, 2005). Naturalness refers to the presentation of the original song in its natural and untransformed manner. This follows the view that when translating, translators need to be influenced by the source language rather than their "native" language. Rhythm refers to the tempo of the song, whether it is slow or fast and Rhyme refers to a rhyme scheme (such as the end rhyme preferred by most rappers which is also important in establishing singability).

However, although Low encourages translators to keep a balanced check of all five principles, sometimes, such an approach depends on context and purpose of a performance. For instance, if song translation is done in the context of foreign language learning, which is not big movie performance, how one prioritises his or her principles becomes immaterial as long as the end product is singable and an oral performance of the target language is done. However, this observation does not attempt to take away the significance of the Pentathlon Principle. It remains a valuable resource in song translation.

2.2.3 Singability: Significance in Music/Song Projects

What makes singability vital in this study is the consideration that music and song projects need to be performed in order to create a conducive and relaxed environment for foreign language learning. Secondly, these projects need to demonstrate a transformation in translation. That is, they need to combat the issue of boredom and lack of motivation (see for instance Duff 1989 in Guerra 2014) that is usually levelled against traditional translation. Advocating for performance based song project can therefore, captivate learners to participate in classroom activities. After all, "perhaps the greatest benefit of using songs in the classroom is that they can be fun. Pleasure for its own sake is an important part of learning a language, something which is often overlooked by teachers" (Millington 2011: 134-135).

Thirdly, the principle of singability can be utilised by foreign language teachers to encourage and tape out creativity among learners. Creativity is correlated to foreign language motivation and improved performance and proficiency level (see for instance, Nosratinia 2014). Lastly, through singability and other related principles of the Pentathlon Principle such as

Rhythm, and Rhyme, which can aid in the memorisation of the target language, foreign language learning can be promoted, especially in relation to the acquisition of vocabulary and target language idioms.

III. Music/Song Projects: Implementation

This section focuses on the implementation process of music and song projects and therefore, deals with pedagogic suggestions and strategies that can be implemented as a way of utilising songs in foreign language learning. The suggestions provided here are not exhaustive but rather open up a platform for further engagement and research in how songs can be harnessed to bring out the best in foreign language learners. Some of these suggestions may largely depend upon particular teaching methods used by teachers, as such, it will be the task of the language teachers to ensure that suggestions provided here tally with their foreign language teaching methods. This is done in order to ensure that productive target language learning is achieved. Furthermore, the author of this study can find it irresistible to draw examples from the experience of learning German as a foreign language (*DaF*) since it is his line of expertise. However, similar illustrations can be drawn from other modern foreign languages such as French, Portuguese, and Chinese (*inter alia*).

3.1 Class Arrangement

First of all, since music and song projects are not the usual tool through which foreign languages are taught in many contexts, they present new challenges; for instance, when it comes to the classroom learning arrangements. It therefore becomes imperative for foreign language teachers to establish class arrangements which allow learners to perform at their best level. Evidently, since these projects involve translation activities and teachers might desire to minimise boredom,

basing them on individual tasks may not achieve much. The suggestion given here therefore is that, in order to maximise on the gains of music and song projects, teachers need to consider adopting group arrangements such as pair and small group work. The main reason behind this suggestion is that the success of music and song projects depends on performance and working together. It can be a motivating force for learners. When a song is performed by a group, each learner is given a role to play (learners themselves decide who sings which part) and the rehearsed product is performed in front of the class. With individuals being only responsible for a particular part of the song, they are likely to memorise it well and learn it by heart. In their presentations, groups can be encouraged to compete against one another.

3.2 Resources and Performance

Learners need to be advised as to where they can find material for their projects. While a few songs can be found in their language textbook, however, when it comes to song material, language textbooks do not provide much. Resources can be found in three categories;

Category I: Popular L1/L2 Music Sung in the Target Language

With the advancement of both digitization and globalisation, there is a growing culture to avail material that was scarce before to almost everyone who is willing to get it. Music is not spared of this culture. In literature, great works of art have been translated to many other languages to enable them to penetrate every society of the world. In music too, there is a growing tendency to translate and perform popular music to ensure that everyone drinks it using his or her own cup. There is therefore, tones and tones of popular music performed in the target language of choice. For instance, a learner of German as

a foreign language in an English speaking community may be impressed by a site such as the one with the title: "10 Great German Versions of English Language Songs"[5]. This site presents German versions of popular songs originally done by singers and performers such as the Beatles, and David Bowie among others. Interestingly, the actual learning of the target language (in this case German) begins with the title. For instance, *Sie lebt dich*, a German version of "She Loves You" by Beatles. However, in order to gain from the song performances of this nature, learners are encouraged to perform both versions of the song, that is both in the L1/L2 (e.g. English) and the target language (e.g. German). Since it has already been mentioned that group work is the best arrangement for music and song projects, a group can divide itself into two, where one half deals with target language version and the other half performs the original version of the song.

Category II: Popular Target Language Music Sung in the L1/L2

The second category covers popular songs in the target language which can be translated and performed both in the original and the translated version. Examples in the context of learning German as a foreign language can be provided with names such as Herbert Grönemeyer, a musician and actor popping up. Grönemeyer is well-known for his role in the movie Das Boot (1981), where he starred as Lt. Werner. He is well known for albums such as *4630 Bochum* and *Mensch.* His songs such as *Zum Meer* (To the Sea) and *Der Weg* (The Way) can be utilised for the purposes of foreign language learning under this category. These songs can be performed first and

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[5] This is available here: https://theculturetrip.com/europe/germany/articles/10-great-german-versions-of-english-language-songs/

foremost in their original versions followed by a translated version in the L1/L2. Group work distribution suggested under the first category can also be applied in the second and third categories. Since learners are encouraged to start by performing songs in this category in their original form, this resonates well with the Franzon's (2008) first choice of "Leaving the song untranslated".

Category III: Songs Derived from the Target Language Texts

The third and final category seeks to encourage learners to be creative. It encourages them to use the available language learning material to pick out particular texts and use this content to compile a song. Just like in the second category, songs in this category need to be performed first and foremost in the target language and followed by a translated version of the songs. In this category, learners will be faced with two challenges; the challenge of merging ideas into a song compilation and the challenge of blending the text into a rhythmic product. However, it is such productions that can bring out all the fun and can reflect a display of talent such as in America's or South Africa's Got Talent show.

In relation to performance, learners need to be given autonomy when considering how to present their product. Some can decide to present their song in acapella versions or beatbox, while some may use various music editing tools and applications in presenting their final product. Teachers need to provide others resources such as computer speakers (some media centres are well-equipped for such performances, e.g. language media centre at the University of Zimbabwe). Furthermore, during the day of performance, the performers need to avail a printout of the lyrics of their songs.

3.3 Assessment

Since music and song projects are meant to provide edutainment, foreign language teachers need not to forget assessing the benefit of these projects. For instance, in the context of the integrated language and Culture mode of instruction, assessment can be divided into two taxonomies; that which deals with assessment of target language details and the second category which deals with assessment of details of cultural significance. Hence, every performance needs to be assessed based on these two categories.

Conclusion

In summation, this article explores the significance of music and song projects in promoting foreign language learning. The method of approach that is taken by this article is unique since the paper argues that for music and song projects to bring forth productive foreign language learning, performance should be taken as the key. Performance is therefore, necessitated by both translation and most importantly the element of singability. The discussion therefore, revolves around the perspective that songs can be potent tools of foreign language learning if the concepts of translation, singability and performance are considered vital. The article therefore, discusses the role that songs play in foreign language learning, before exploring translation and how it can be utilised to bring out the best out of the use of songs in the foreign language classroom. The article goes on to discuss the concept of singability and how it is related to the important aspect of performance. The study concludes by providing implementation strategies and suggestions of how music and song projects can be utilised to bring out the best in foreign language learners. These strategies and suggestions are based

on class arrangement, resources and performance and assessment.

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Frame Distinction of the Lexical Entries and Metaphors in the Malayalam-English Dictionary

P. M. GIRISH

Abstract

It is a fact that the new emerging linguistic resources like Fillmore's theory of frame semantics and George Lakoff's Metaphor theory can be used in the domain of translation for accuracy and adequacy. Bilingual dictionary also comes under this notion since it gives translation of entry words and usages from one language to another. This paper examines the nature of semantic differences between words and their apparent translation equivalents in the Malayalam – English Dictionary (Published by D. C. Books Kottayam), with special reference to metaphor, from a cognitive linguistic perspective. Bilingual dictionary may also be considered as a tool for translators since it expresses cultural sense. This paper argues that adequate knowledge in cognitive linguistics helps translators and lexicographers for better performance.

Keywords: Bilingual Dictionary, Cognitive Linguistics, Corpus, Domain, Frame, Figure-background Knowledge, Lexeme, Metaphor.

1. Introduction

This paper examines the nature of semantic difference between words and their apparent translation equivalents along with the metaphorical expressions in the Malayalam – English Dictionary, henceforth referred to as MED[1] from a cognitive linguistic perspective. Cognitive Linguistics offers a promising approach for the analysis of meaning. It argues that language is governed by general cognitive principles, rather than by a

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[1] The most popular bilingual dictionary in Malayalam prepared by M.I. Variar, E.V. Narayana Dhatathiri and K. Radhakirshanan and is published by D.C. Books, Kottayam in 1990.

special-purpose language module. Cognitive linguists have developed several new methods to describe meaning is generally known as cognitive semantics. Frame semantics is one among them. Fillmore, the icon of cognitive semantics, describes his frame semantic model as model of the semantics of understanding, in contrast to truth – conditional semantics[2].

2. Frame Semantics

According to Fillmore frame is "coherent region of human knowledge or as a coherent region of conceptual space (Fillmore 1992: 11). It may be any system of concepts related in such a way to understand any one of them, one has to understand the whole structures in which it fits. Frame refers to background knowledge necessary for the understanding of semantics units. Other writers have used a variety of terms to refer to frame. For John R Taylor frame is domain.

Cognitive linguist like Langacker (1989) uses more empirical approach to identify frames based on the words and contractions of a human language such as English (Croft 2004: 150). Langacker describes his approach by taking 'radius' as an example, that joins the centre of a circle (see the illustration).

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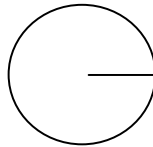
[2] Truth- Conditional Semantics: It is one of the major approaches to semantics. It establishes that 'meaning' can be defined in terms of the conditions in the real world under which a sentence may be used to make a true statement. Donald Davidson (1967/1971) argues that 'We will obtain a better theory of meaning if we replace the notion of a sentence's verification condition with that of the sentence's truth condition.: The condition under which the sentences actually are or would be true, rather than a state of affairs which would merely serve as evidence of truth.

The line segment is defined relative to the structure of the circle. It means that speaker can understand Radius only against a background understanding of the concept circle. They are related to each other. According to Langacker it is relatively of a concept profile against a base. "The profile refers to the concept symbolized by each word in question. The base is that knowledge or conceptual structure that is presupposed by the profiled concept" (Croft 2004: 150). Hence, the profile – frame distinction is useful in understanding the nature of semantic differences between words and their translation equivalents in different languages and metaphors as well. It is important to realize that metaphor is linked with new construction. An author can conceptualize a concept in different ways. For example: 'angry'. There are lots of metaphorical expressions to refer to anger in Malayalam: i. *cuuʈaakuka,* ii. *poʈʈiterikuka*. Translators should also be aware of these kinds of expressions for better translation.

3. The Metaphor Theory

Metaphor represents our thinking and it makes our communication more powerful. Metaphor is much more than a "literary ornament". It means that metaphor is not a rhetorical-device alone. "Cognitive Linguistics rejects the so-called substitution theory of metaphor, according to which a metaphorical expression replaces some literal expressions that have the same meaning" (Croft 2004: 194).The cognitive theory of metaphor as developed by George Lakoff and Mark Johnson (1980) endows metaphor with the important cognitive function of explanation and understanding. George Lakoff and Mark Johnson (2003) summarises the key ideas about metaphor: (i) metaphors are fundamentally conceptual in nature: metaphorical language is secondary, (ii) conceptual metaphors are grounded in every day experience, (iii) abstract thought is largely, though not entirely, metaphorical, (iv)

metaphorical thought is unavoidable, ubiquitous, and mostly unconscious, (v) abstract concepts have a literal core but are extended by metaphors, often by many mutually inconsistent metaphors, (vi) abstract concepts are not complete without metaphors. For example, love is not love without metaphors of magic, attraction, madness, union, nurturance, and so on, (vii) our conceptual systems are not consistent overall, since the metaphors used to reason about concepts may be inconsistent, (viii) we live our lives on the basis of inferences we derive via metaphor (Lakoff & Mark Johnson 2003: 272). It shows that metaphors have a significant role to play in our life. Conceptual metaphors are basic cognitive structures by means of which one subject matter is understood in terms of a completely different domain of experience. Human beings structure their understanding of their experiences in the world through conceptual metaphors derived from fundamental concepts learned from the way of life. Environment has a pivotal role in shaping people's metaphorical expression in order to reveal their thoughts and emotions. In English, there is a considerable number of metaphorical expression in which emotions are conceptualized in terms of plants and their parts. (Example: A romance is budding, planted the seed of hatred, jealousy germinate when the mind gets corrupted, love sprouted, fear is growing, deeply rooted fear, etc). In Malayalam, the agricultural metaphors also engross the source domain and the target domain. For example: *koẕiyuka*: the literal meaning of *koẕiyuka* is fall off. When it is attached with the word *pallə (teeth)* it gets the meaning of lost teeth and it is also extended to the metaphorical usage like: to become old/lose the vigor'.. Here are some more examples: (1) *muḷakkuka*: the literal meaning of the word '*muḷakkuka*' is germination of a seed. But here, the sense of it has been metaphorically extended to the secondary meaning such as

'appear/come'. For example: *pallə muḷakkuka*: reach the stage of childhood when teeth begin to appear and become ready to bite or attack (2) The literal meaning of' the word, *vaaʈi* is 'fade' or became feeble and it has always connected to flower and leaf etc. The metaphorical expression of this word is 'not having good health'. For example: *nii vaaʈi pooyi* ([you] are not having good health). (3) The word, *veerə* means: (of plant) root, means, the part of a plant which grows under the ground and absorbs water and minerals and send to the rest of the part of the plant. The metaphorical usage is 'basic'. For example: *preʃnatinte veerukal* (root of the problem).

As far as translation is concerned the metaphorical usages of the entry word are also significant in bilingual dictionary in addition to give apparent translation to the target language.

4. Translation Process in MED

Bilingual dictionaries are not regarded as a long list of words or linguistic expressions from source language to target language. In MED, Malayalam is the source language and English stands as the target language. Bilingual dictionaries are considered one of the translator's tools since a translator might primarily depends on them for the word's semantic sense, grammatical categories and figurative usages. The bilingual dictionary like MED has two types of translations: (i) translation of the lexical entries of the source language into the target language's lexical items (ii) translation of the metaphorical usages of the source language into the target language. If both of these translations are in a proper manner, it would be an asset to any translator.

It is argued that bilingual dictionary should focus on figure background nature of a word and its metaphor as well. A good lexicographer should have profound knowledge in semantic

theories such as cognitive semantics. Then bilingual dictionaries would become an apt device for translators. Having described this much, the rest of the paper examines the sample data collected from the MED. It also emphasizes the significance of frame concept.

5. Sample Data

The sample data analysis has four steps: (i) the presentation of the lexical entries in the MED (ii) frame semantics analysis of the entry word (iii) verification of the metaphors in the MED and (iv) the sample data analysis with special reference to translation equivalents in the MED.

Example: 1

Step: I

amma/*naa/*: mother (Here, *naa* refers to noun) (1990: 72)

Step: II

For frame semantics, *amma*, means mother is not a 'woman who has given birth to a child', it is more than that, "Mother is a concept that is based on a complex model in which a number of individual connive models combine, forming a cluster model. The models in the cluster are: the birth model: The person who gives birth is the mother. The birth model is usually accompanied by a genetic model: The female who nurtures and raises a child is the 'mother 'of that child. The nurturance model: The wife of the father is the 'mother. The genealogical model: The closest female ancestor is the mother (Lakoff 1990: 74-75).

Step III

The metaphorical usages are not even mentioned in the MED. In Malayalam, there are a lot of metaphorical usages for *amma* such as female goddess, religious leader, source and

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political/community leader and so on. The thought processes of a speech community are expressed through metaphors. Therefore, lexicographers should accommodate metaphors in dictionaries, as much as they could. If only, it would be a helpful resource/ translation tool for translators.

Step IV

The MED, gives only a single equivalent to *amma* in English. This lexical entry did not even consider the frame-the encyclopedic knowledge or background knowledge of the concept of *amma.* The lexicographers should have considered the socio-political background of the entry words to include the metaphorical usages. Hence, this particular lexical entry is inadequate for the translators who wish to take this dictionary as a translation tool and users as well.

Here are some more examples intended to illustrate the frame/domain notions:

Example: 2

dveepə - naa : *turuttə* n. island (1990: 543)

Step I

For frame semantics, *dveepə* is an island alone.

Step II

Frame Semantic approach to this lexical entry: *Dveepə* means an Island is a mass of land completely surrounded by water. 'The word designates the land mass, it does not designate the water. However, the notion of the surrounding water is intrinsic to the concept; if there were no surrounding water, there would be no island, While the notion of the surrounding water is in the base of the semantic unit [ISLAND] , the profile-base relation itself presupposes the border domain of the Earth's geophysical features'(Taylor 2002: 198-199).

Step III

The metaphorical usages are not even mentioned in the MED. This lexical entry has some metaphorical expressions too. The word, *dveepə,* can also metaphorically be used to refer to 'aloofness' and isolation etc., in Malayalam. For example: *avan oru dveepə aaɲə* (He became aloof and silent).

Step IV

The lexicographers have hardly ever given metaphorical usages to some lexical entry as figurative language. For example the lexical entry - *carakkə.*

carakkə naa: saamaanam, vilppanasaamaanam, utpanam, valiya oottupaatram (vaarppə), (ʃai) maadakasuntari/good, commodity, merchandise, textile goods, large cauldron, Fig. a voluptuous, attractive woman.

This might help both the translators and users/learners. Nevertheless the lexicographers are not in proper to give all the entries. They should include the metaphors also since metaphor represents our thinking and it makes our communication more powerful.

Example: 3

Step I

ʃani: 'navagrahnɟɟaḷiloonnə, ʃivan, (ʃai) nirantaram upadavicukkondirikkunnavan', one of the nine plants, Saturn, Saturday, Siva (fig.) one who constantly harasses another

Step II

ʃani, Saturday, profile, a 24 – hour period, i.e. a 'day' against the base of the seven-day week. The concept presupposes a rich network of domain-based knowledge, including:

- The practice of designating the day-night cycle as a 'day', which is conventionally taken to begin at a point (midnight) which is mid-way between successive high points of the sun,
- The convention of grouping days, as characterized above, into a seven-unit cycle, the idea of the seven-day going back, ultimately, to the Biblical creation story;
- The convention of naming the component units of the cycle,
- The idea that different units of the cycle may be suitable for different kinds of activities, such as work, recreation, or devotion (Taylor 2002: 200).

Step III

Here, in MED, the lexicographers have given superficially the metaphorical meaning of the lexical entry too. But in Malayalam, the word *ʃani,* has a various metaphorical usages both in spoken and written forms. It is very significant in astrology and religion. Here are some: *ʃaniyan* (unfortunate, unluckily)*, ʃanidesa* (Bad time) *kandakaʃani* (treacherous period) and so on.

Step IV

The lexicographers should have given more metaphorical usages since metaphor carries the socio-cultural values of the speech community.

6. Grammatical Entries and Metaphors

So far this paper examines the lexical entries and metaphors in MED. Now it turns to grammatical categories and its metaphorical usages. MED does not consider these two categories. Since Malayalam belongs to agglutinative language- which means, words can be formed by combining stem and multiple affixes to create a large set of different

forms for each word- the suffixes should have been considered as lexical entries. It is observed that affixes are also used metaphorically in Malayalam. For example: -*il* is the locative marker in Malayalam. It can also be used metaphorically.

i. *avan veeṭṭil unṭə* (She is at home)

ii. *avaḷ manasil unṭə.* (She is in mind) In this sentence – *il* is used as conventionalized metaphor in terms of location.

Conclusion

This paper tries to answer to the general question of why translation is often difficult especially in the bilingual dictionaries, by examining the Malayalam- English Dictionary. Lack of semantic knowledge of the lexicographers makes problems in making dictionaries. Profile – frame distinction is useful in understanding the nature of semantic differences. It is a solution for the 'translation- problem'. Lexicographers should keep in mind this when they prepare a lexical entry. In addition to this they must also give prominence to metaphorical usages since the metaphors reflect our ability to think of one thing in terms of something else. The MED is not an observant one. Main problems of the MED entry words do not evoke specifically a frame. Therefore semantic translations of these words are inadequate for understanding the metaphorical meanings. Besides, it would not help the translators who depend on the MED as a translation tool. Lexicographers can also use the newly introduced corpus-based techniques[3] to recognize the frequency of occurrence of words and metaphorical expressions.

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[3] Unlike manual preparation, computers can find all the instances of a word in a corpus and generate an exhaustive list of them. Corpus can be used for identifying the most common words and for providing an outline of the relative frequencies of nouns and verbs in a text.

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Reading Community and Culture in Translated Fiction: Representation of the Cochin-Creole Society in *Jeevichirikkunnavarkku Vendiyulla Oppees* or *Requiem for the Living*.

DIVYA N.

Abstract

Translated fiction embodies not mere tales but history, socio-biography and culture. The proposed paper inspired by Johny Miranda's Jeevichirikkunnavarkku Vendiyulla Oppees: Requiem for the Living intends to and analyse the fictive text from the historical and socio-cultural perspectives. The paper explores the multiple aspects, nuances and subtleties associated with the narrative fictionalizing of Cochin Creole community and culture manifested in the selected text. How does the vociferous textual assertion inherent in the literary portrayal of the hybrid world of Cochin-Creole community enables a re-framing of the perspectives associated with gender, caste and ethnicity in the culture of Kerala? What are the discrepancies and disjunctions in the fictive rendering that constitute a difference in the narrative framework, making the proposed text different from other community narratives? These will form the key thematic concerns which the paper would analyse in the due course.

Keywords: Cochin-Creole, Culture, Cosmopolitan, Community, Ethnicity, Identity.

Portuguese Creole community has garnered significant historical and fictive contemplation in the Kerala "cultural" memory. Momentous and interesting fictive endeavours though diminutive in number have emerged in relation to the portrayal of the Cochin -Creole life. This study focuses on the multiple subtleties and nuances employed in the narrative rendering of the social and cultural history of the Cochin

Creole lives in the translated narrative *Jeevichirikkunnavarkku Vendiyulla Oppees: Requiem for the Living*.

An overview of the social and cultural history of the Cochin-Portuguese natives demands an unravelling of their subjective past through a kaleidoscopic analysis of their collective situation. The study assumes the responsibility of furnishing a critical and objective evaluation of historical imagination at a global level through translation. It interrogates the historical significance of the "topographic narrative" portraying an ethnographic fictive account of the Cochin-Creole community, the descendants of the Cochin natives and the colonial Portuguese inhabitants of Kerala. The narrative depicts the life story of the Cochin-Creole community through the family of Josy Pereira or Osha comprising of his wife Jacintha, father named Franso Pereira, mother or Mamma called Petrina Pereira, sister Ida and grand-parents Pappanji called Caspar, Mammanji called Juana or Joona and father in law Thomas or Thummai. Osha's quest for the lock of a key that he receives from a grave and accompanied with the parallel incidents generating communal reminiscences and the subsequent loss of the key culminating in Osha's paralysis constitute the narrative framework.

Community Narratives, Landscape and History in Translation

Community narratives have ascertained and acclaimed an inter-textual articulation of social life facilitating the simultaneous inter-weaving of history and fiction. Societal history exemplified through the individual lives has perpetually refurbished the ethnographic memory of both dead and living pasts. The translated version of the narrative endeavours to preserve the communal spirit through retaining the collective names. It "captures the life of the Anglo-Indian

Latin Catholics of central Kerala, who have lived through great historical, political, and social upheavals" (Miranda 2013: xi). It undertakes the task of familiarising a comparatively unknown community before a global readership. The translator observes that "In many ways, the world described in the novella is unfamiliar even to readers of the original Malayalam" (Jose 2013: xviii).The text accouts for a historically realistic picture of the Anglo-Indian society and culture accentuating their heterogeneous origins and their present subversive position. According to him, "They may call themselves Anglo-Indian and carry outlandish surnames that stick out like tails, but the fact is that majority of them remain backward and poor" (Miranda 2013: xii).

The family history commences with the story of Pappanji's papa or the narrator Osha's great grandfather who arrived at Ponjikkara and settled in Mattancherry. The coastal landscape of Mattancherry and Ponjikkara emerges as the major historical locations and the "chronotope" of the narrative signifying the "intrinsic connectedness of temporal and spatial relationships" (Bakhtin1981: 84).The regional framework of the novella substantiates Johny Miranda's acknowledgment of the influence of the early writer Ponjikkara Rafi on his works at the beginning of his literary career.

The narrative recognises the historical presence and documentation of multiple communities in the social history of the landscape. "Over the centuries, there have been several references to mixed communities besides the better-known Eurasians, called variously as *Topasses, Parankis, Feringhees, Mundukaar*, and so on, especially in Kochi, who accompanied and served the Portugese and the Dutch , were legally under them, worked in trades and as labourers, and set up local families" (Devika 2013: xxiii-xxiv). Contrary to the escalating endeavours to homogenise the multiple identities the narrative

focuses on the specific history and the past of Parankis or the community of Cochin creoles.

The fictive portrayal of the community identity through the historical location of Kochi positions the narrative in the broader framework of temporal and spatial imagination. Howsoever compared to the early community narratives the imaginative universe of the narrative based "on Kochi and on the life of Latin Catholics was not born of a conscious urge to write a Kochi novel … The urge instead was to write a novel … [based on their] lived experiences [and hence] Kochi was not the focal point of imagination, but a medium" (Thomas 2015: para.6)

The translated fiction transforms the geographical history into a psychological one, articulating the emotional affinities to the community and family past thus facilitating an interjection and interpolation of the individual histories. The narrator Osha's family history becomes tied up with the history of the land as occasional mnemonic digressions into a distinct community past and lineage dominate the narrative.

Dissimilar to the mainstream history that attributes the lineage of Parankis chiefly to their Portugese European ancestor, some critics opine that "the Parankis bear traces of more than two cultures; among them are traces of not only the Portuguese culture and the non-Sanskritized and lower-caste cultures prevalent in Kerala, but also elements from South-east Asia, especially Java and Malaca, which were prominent centres of Dutch and Portuguese trade in the sixteenth and seventeenth centuries" (Devika 2013: xxiv). Analogous to her observation the narrative description of the "common features of the men" in Osha's family comprises of "dark skin, rough, shrunken cheeks, bloated eyelids, centipede moustache,

baldness, rotten teeth, potbelly, and dwarfish build" (Miranda 2013: 12).

The familial description of the Cochin-Creole community subtly implies the practice of the mixed marriages and miscegenation where the Portuguese men married the native lower caste women of Cochin. Reflections on being the descendants of a mixed lineage dominate the psyche of the protagonists and their actions. Osha's consensus to marry Jacintha, a Latin Mappilah Christian becomes attributed to his unconscious inclination and awareness of hybrid lineage. The relationship becomes mnemonic of the history of miscegenation and the complex reproduction of ancestry. The protagonist Osha "faces upfront the reality of the impossibility of asserting miscegenated identities in a culture so obsessed with purity of birth" (Devika 2013: xxix).

Exploration on the cultural politics and intricacies of representation assumes relevance in the context of hegemonic and subversive identity manifestations. The narrative explicitly elucidates the influence of the Portuguese invasion on the diversified Kerala culture and society. "The effects of Portugese impact on traditional Kerala society were indeed far-reaching, especially since it had to face a social and religious system which was radically different" (A. Menon 1967: 235).

However, contrary to the early community novels the narrative doesn't bear the burden of "explicit desire for social reform, as were the early nineteenth-century subaltern novels. Nor is the anticipated reader a member of the Paranki community, quite unlike the late nineteenth-century subaltern novel which directly addressed … [the] members of the oppressed caste-communities" (Devika 2015: 8). The authorial endeavour is to provide a realistic community history through the mouthpiece of the protagonist Osha and not an exotic version rooted in the

subjective conceptualisation of an imaginative "glorious" period. The novella also avoids any didactic form of narration accentuating the need for a compulsive revival of the past.

Em(bodying) Historicity

Dressing emerges as a major cultural resource of identity symbolising the appropriation of an alien history into the folds of the native dissolution through the enactment of bodily covering. The protagonists embrace a regional dress code despite their hybrid affinity thereby signifying the complex and simultaneous existence of multiple identities. Osho delineates that "Though we were Parankis, the men in our family weren't the kind who wore trousers. Instead they wore the *mundu* and the half-sleeved shirt called *kammeesa* … As for the women, called *choochis*, they wore the traditional clothing of *thuni*" analogous to the male counterparts of the *mundu* and *kavaya*, the neckless blouse (Miranda 2013: 2). The protagonists "wore beaded gold chains called *kotheenjas*" (Miranda 2013: 3). Sajai Jose's translated version retains the regional names imparting the real quintessence of the region to the readers.

Analogous to her male counterparts Juana Mammanji dons the traditional clothing of women. She "wore the scapular called *ventheenja* … blessed at the Arthungal church" and as per her belief wearing it made "easy for women to give birth; and it protected everyone from ghosts, spirits, demons, and fear" (Miranda 2013: 3).

Dressing, "articulates the body, framing the gender within a cultural context" (Kuhn 2005: 5). Clothing emerges as a signifier of communal history. It becomes associated with the ritualistic collective identity as each custom and occasion insists on following a particular dress code. The Cochin-Creole community regulation that "the dead were to be dressed in

their wedding clothes" emphasizes a cultural code of historical enactment (Miranda 2013: 46). Dressing habits constitutes a self-regulation in adherence to the specific and collective identity formulation.

Ornaments and clothing accompanies the physical demeanour of the protagonists entailing a new hermeneutics of bodily identity connoting the postcolonial anxieties of domestic positioning. Accompanying accessories with dress comprising of specific models of gold chains and necklace constitute the subjective designing of an unconscious historical sense of collective bonding. The urge for a particular kind of communal visibility motivates protagonists like Mammanji to wear those accessories, articulating a certain semiotics of belonging.

Mammanji's walking etiquette furnishes a new mode of self-regulation. The physiognomic fashioning of Juana Mammanji and later Osha's Mamma, "clicking her fingers in a peculiar rhythm, dancing to the tune of a strange song which no one had heard before, sung in a melody on one could imitate, in words no one understood" signifies a historical uncanniness specific to religions and regions" (Miranda 2013: 10).

Descriptions of furniture, buildings and household articles peculiar to the Cochin-Creole community in Kerala constitute a universe of specific visibilities exemplifying an identity enactment. The object world in the narrative comprises of the "Thocha on which Mammanji used to light candles" meaning a type of candle stand used in churches and the "fuskya icons" or the religious icons framed in wood and glass" (Miranda 2013: 33). The narrative discusses the architectural magnificence of the Portuguese colonies exemplified in the church buildings like St. Andrews Basilica illustrating the fact that "The ecclesiastical architecture of Kerala also came to be influenced by Portuguese ideas and styles" (A. Menon1967: 234).

In short, the materialistic world in the narrative cohabited by objects and constituted by methods of embodying documents individual and communal history as cultural and social practices.

Transcending Space and Time

Physical and psychological journeys entail a new dynamics of shifting history. They become both metaphorical and literal in the perceptive framing of social and cultural history. Journeys to significant religious places become attributed to the individual historical and geographical sense, culminating in the creation of a new spatial sense of community. New spatial destinies generate diverse individual histories. Osha's father-in-law's guilty conscience leads him to his pilgrimage to Velankanni where he confesses his guilty self while Ida's psychological disturbance culminates in her brief exile and coming back, culminating in death.

Religious journeys of the protagonists to the churches of St. Sebastian and St. Anthony depict their inclination to adapt into the Kerala native culture through a random and deliberate self-modification. Osha's wife Jacintha and her mother visit the Saint of Edapally during "the first Friday of every month" (Miranda 2013: 30).

Spiritual voyages culminate in the temporal comprehension of the past and the present of the individual self in the spatial matrix of the native and alien places. Journeys of people like Thummai Chettan and Ida Chitta involve interior explorations into the uncertain terrains of their existence. Unsatisfactory personal lives and identity crisis motivate their journeys with physical dislocation entailing an exile and redemption from the past anguish and agony. Thummai chettan embarks on travelling due to his guilty mind resulting from his refusal to share the wealth with others and his subsequent loss while

madness and psychological unrest due to her mother's incest with her husband motivates Ida's exile. "The motif of the journey, in other words, is intimately linked to an encounter with heterotopoi (other spaces) where the self-certainties of the subject are put into question" (Kumar 2002: 173).

Language and Community

Language becomes an open window enabling the historical gaze while bearing testimony to the syncretisation of culture. The narrative explores the immense social and cultural possibilities inherent in the poly-vocal nature of the hybridised language of the Cochin-Creole. The translation supports the novella's endeavour to communicate to the reader the language of the community by retaining the idiolects, dialects and sociolects. The translator observes that he had "decided that the first rendering should be literal and as faithful to the Malayalam as possible" (Jose 2013: xviii). The Series Editor's Note observes that "Having absorbed words from nearly four hundred languages, English is opulently equipped to interpret and express the cultural energy of the regions it once entered as the colonizer's voice" (Krishnan 2013: x). Perhaps this awareness might have encouraged the translation endeavours into English. An analysis of the employed Creole terms facilitates a deliberate dialogic interaction with the collective history of articulation.

The employment of language becomes relative and relational accentuating the collated affinities of a community. The incorporation of hybrid terms in the everyday communicative practice "like *Nona* (in Indonesian-Dutch, refers to a locally born Creole woman, believed to come from the Portuguese 'Senhora' for 'lady' or 'madam') and *Choochi*, apparently a version of *Zusje* (Indonesian Dutch for 'sister')" manifests a

distinguishing textual quality explicating the diverse cultural zones of existence (Devika 2013: xxviii).

Names like *ventheenja-* meaning the scapular and *thocha-* meaning candle stand illustrate the cultural transaction of "linguistic practices" between the European world and Kerala modernity, through the intersection of multiple temporal and spatial paradigms. Intersection of cultures constructs new forms and dynamics of communication. The Creole terms absorbed into the interior nuances of communication denote a heterogeneity and diversity furnishing the reader with a conspicuous historical sense of colonialism reinforcing the authorial belief in his "good fortune to be able to record, through … writing a unique way of living and speaking that is being lost" (Miranda 2013: xii).

The narrative hints at the multiple possibilities and nuances in the employment of Cochin-Creole language facilitating an assimilation of the native tradition and culture. It acknowledges the fact that "Creole systems, while maintaining Portuguese traditions are also centred in the African and Asian cultural and linguistic spheres and impose them on the former, altering and assimilating their texts, thereby creating mutual breaches of the cultural spaces" (Jackson 1990: xiii).

Women, Family History and Communal Identity

Genealogy in the translated narrative reflects the communal identity with the women donning the defender role of history and religion. Acknowledgment of the imposed oppressed status binds the women in the narrative with their male counterparts.

Enactment of tradition and history becomes ostensible and indispensible for perpetuating "the chain of memory." After receiving Mammanji's chest, Osha's Mamma took "Mammanji's thuni, silk kavaya and shoe, kotheenja and hat,

silver needle and brooch, necklace, amulet, and ventheenja, and wore them all elegantly and in their proper order" (Miranda 2013: 53). Mamma's retrieval of Mammanji's chest accompanies the transformation of her voluptuous manner into a "noble and serious looking choochi" capable of preserving and bearing tradition (Miranda 2013: 56). She deliberately reclaims her lost agency and voice in the domestic atmosphere after her eloping with Xavy, through the acquisition of Mammanji's chest, thus self –inducing and self-reverberating a historical continuity and tradition. Retaining of the names of clothes like kavaya signifies the translator's endeavour to transmit the regional culture into a global level through the portrayal of women.

Incidents like Mammanji's canonization by Vatican in the later part of the narrative constitute the elevation of the female protagonist into the role of the preserver of history. Mamma's apparently compulsive assertion of herself as the tradition preserver in the narrative mirrors her gendered desire for a "historical inclusion." Her perpetual longing for the communal recognition despite their earlier rejection and contempt of her distinguishes her seemingly self-enforced actions and motives. Despite the portrayal of the significant role played by the "marginal" women, in scripting the community history the narrator indeed subtly acknowledges the fact that "The ideologies of women as carriers of tradition often disguise, mitigate, compensate, contest, actual changes taking place. Womanhood is often part of an asserted or desired, not an actual cultural continuity" (Sangari & Vaid 1990: 17).

Mammanji and mamma act as the guardians of religion and community through acts of compulsive insistence on the community members to pray and recite works like "the *Puthenpaana* in their homes on Good Friday" (Miranda 2013: 7). Mammanji's miraculous acts during her ecstatic trance

comprising of her lying "belly down on the dishes set on the table," astonishing physical metamorphosis, epiphanies and predictions resemble those of the Marina of Aguas Santas as her instructive, predictive predilections become symptomatic and connotative of the male missionaries (Miranda 2013: 10). Her performance of miracles becomes instances of unconscious self-exploration into the community history that had earlier endowed and believed in the supreme "special" powers of religion and faith. Analogous to Mamma's deeds they indeed stem from her unconscious desire for social recognition from a society that had always seemingly attached significance to men as creators of history. She becomes a religious scrutinizer and observer as "On her way, she would stare at each and every one, checking if everyone was wearing their *ventheenjas*" or the religious necklace and would spit at people without it (Miranda 2013: 10). She "would scold those who were lazy about attending prayer and church, those who slept at those times without observing *esthi*" meaning the conventions supposed to be followed during rituals (Miranda 2013: 10). Mammanji's healing powers further enhances her protective role. Her esoteric healing ways and alternative medicines include "cure for inflamed tonsils", mumps, jaundice and post-delivery rituals constitute the method of colonial belief intermingling theology and science. The healing methods comprised of seemingly strange practices as "for mumps, the prescriptions included hanging a coconut shell around the neck and beatings with the courtyard broom" (Miranda 2013: 8). In fact Juana Mammanji assumes the role of a female saint through the construction of an assumption of being the "chosen one" in the community. Her religious foreordination and predictive assuming entails a visionary prospect for the Cochin creoles and their futuristic hopes. The translation supports the novelist's representation of the women in the community.

Historical continuity becomes constantly bound with self-articulation and the female protagonists emerge as the story tellers of their community. Jacintha's story about her father Thummai chettan and his sinking pot of gold becomes a historical foil to Osha's quest for the lock of the key as the sinking pot in the narrative bears the semantics and semiotics of a dying history. Stories and myths articulated by Mammanji and Mamma constitute a lost memory.

Contrary to the male protagonists the female figures in the translated narrative emerge as more resilient in perpetuating the past. They embark on the role as the signifiers and signified in the semantics and semiotics of the cultural past. "Osha's and Ida's mother seems to possess the uncanny ability to re-enter the community … leaving behind her earlier self completely. And this is in sharp contrast with Osha's experience of … leaving the community through marriage" (Devika 2015: 12-13). Osha's psychological dilemma and identity crisis becomes juxtaposed with Jacintha's and Mamma's certainty of their communal identity and subjective positioning in the collective framework. The authorial intervention further entails a simultaneous positioning of Osha's Pappa's negation of past and ancestry with the contradictory attitude of historical indebtedness and awareness of Mamma.

Family constitutes the fundamental paradigm on which the individual builds his historical sense. It figures as a conglomeration of individual subjectivities encapsulating diverse characters in the single matrix of existence. Osha's marriage with Jacintha and her subsequent pregnancy connotes the beginning of another miscegenated race as Jacintha belongs to the community of "Mappila Latin Christians, who wore thrice-washed white full-blouses and mundu, and finger-thick ear rings in their upper ears" (Miranda 2013: 30).

Themes of incest and sin dominate the historical and fictive conceptualisation of family. Unaware of the insidious intentions of Xavy Mamma elopes with him leaving Ida her daughter who is Xavy's wife in a psychologically shattered condition and returns home after facing exploitation and trafficking in his hands. The incestuous relationship between Xavy and Mamma in the narrative proves instrumental in the disintegration of Osha's family structure as his Pappa embarks on a relationship with another lower caste woman for sexual satisfaction and ends up murdering a psychotic and pregnant Ida. Mother's moral fallibility and deceit transgressing the historically and communally approved rules contribute to the psychological degeneration of Ida and the dissolving of family structure.

Selfhood and History

The translated novella differs from the literary precedence of early community novels through its accentuation on the individual perception and a subjective vision of history. The aspects of progressive and regressive selfhood in the narrative become instrumental in the synchronising of the past and the present, conceptualising history in the fictive intersectional framework of traditional modernity or modernised tradition.

Historical alterations become inextricably associated and inter-woven with the "self- uncertainty" and the identity conflict of the protagonists like Osha caught between the pressure to appropriate according to the Kerala culture and the struggle to retain his specific identity. The consciousness of the past dominates the psychological exploration and the legitimatizing of the present of the protagonists. Osha the narrator consciously and unconsciously inclines to articulate history. His loss of mobility and response symbolises the end of a family history that becomes stagnant as he tells "I heard

everything. Knew everything … I had only lost my ability to move, and to respond" (Miranda 2013: 72). The physical impairment of Osha becomes juxtaposed and contradicted with his cognitive awareness constructing a historical and collective sense.

Subjective accounts furnish an inevitable visual portrayal of the community history of the Parankis, the miscegenated race in Cochin with the characterisation implying a positioning of the individual selfhood in the collective historical identity. The introducer's name is Josy Pereira and is addressed as Osha. The names of his father, mother and ancestors are Franso Pereira, Petrina Pereira, Caspar and Juana. Names in the narrative symbolises Portuguese affinity and identity.

The narrator explicates Juana Mammanji's nickname as Judge Nona and her multiple roles in religious and medical healing comprising of the enactment of mid-wife profession in the context of the pre-delivery rituals in Christian community. The retrospective narrative glance captures Mammanji's introspective self as she lived in solitude "reading the Holy Bible in the light of the hurricane lamp" (Miranda 2013: 11).

Individual disposition towards the collective existence moulds the protagonists' subjectivity. The narrator's father Franso Pereira depicts his hatred toward his own community called Parankis and his sacristan work in the church which surprises Osha or the narrator. His contempt towards his own Cochin-Portuguese community becomes indicative of the protagonist's hatred of his roots. A close scrutiny of the characters discloses their rejection of the proposed pride on their colonial ancestors. The characters represent and accentuate the deplorable plight of the descendants of the Cochin Portuguese after the decline of the Portugal colonial rule in Kerala. According to Osha "So what if we call ourselves Parankis and

have these surnames, none of us knows English, nor have trousers or coats or shoes" (Miranda 2013: 12).

Community memory unfolds through individual reminiscences. Stories and myths perpetuate the past occurring as refrains. Thummi chettan or Osha's father-in-law's story of the missing pot that goes deeper into the pit on digging entails another framework of historical discontinuity as it epitomises a submerging past, embracing erasure and extinction. The written lives of the Cochin creoles in the narrative parallel and parody their historical degeneration after the setting of the Portugal rule in Kochi.

Faith, History and Fiction

Analogous to the framework of community, faith forms a source of identity and belonging in the translated narrative. The translated narrative retains the Malayalam title with the word "oppees," implying a tribute for the community past and old beliefs, for the sake of the living members. Religion reconstructs the sacred topography of historical belief with the emergence of faith as a colonial-critique mode of the past. Belief emerges as one of the central concerns and key factor in the "narrative fictionalising" of history. Explicit and implicit references to the "religious history" of Kerala occupy the narrative. Rituals and festivals form occasions for collective participation and historical re-enactment of the past. In fact "popular religious practices, it has been seen, sometimes become a resource for emancipation" (Mohan 2008: 370). The narrative embodies the rich palimpsest of customs layered into the Creole existence acknowledging the fact that "Life for the coastal people of Kochi is but a passionate commingling with rituals and customs" (Miranda 2013: xii). Justifying the authorial note, Osha elucidates that "During the days of Lent, there is a ritual of calling Devastha in the coastal region"

where Devastha refers to the custom where religious volunteers go to the houses under the church counselling people to pray (Miranda 2013: 7). Large scale community participation and celebration occur in the "night of the vespera of St. Sebastian's kombreria festival at the parish church" with vespera meaning the evening prayer and kombreria referring to the mass gathering for celebrating the feast (Miranda 2013: 18). Discussions and descriptions of the popular religious festivals in the narrative connote the social practices enabling the subjective locating of the individual in the historical collective.

Stories and myths pertaining to festivals dominate the cumulative historical unconscious. The story of the Saint of Arthungal who "unleashed a terrible pox on the locals" for their refusal to vacate homes for the pilgrims to the Arthungal church and the figures of Saint Kuriakaose, Elias Chavara constitute the religious sphere of a mythical past (Miranda 2013: 4). The author's articulation of the Paranki beliefs constitutes a "collective memory" employed "to illuminate the historical past" (Mohan 2008: 369). Discussions on the relevance attributed to "the first Fridays of every month" where Mammanji "would wear a glittering new silk kavaya … [and] put on her kotheenja, a silver bangle, a string with a gold cross on it, a scapular tied with holy remains, the shoes called sappath, and finally fix a large hat on her head" and the "Maundy Thursday" occupy the textual space of the narrative (Miranda 2013: 9).

The personalised religion is relegated to the community sphere as the individuals become entrusted with the task of redeeming and flourishing their tradition and past. All the protagonists are closely associated with church. The male family members of Osho are sacristans meaning assistants of the Vicar in the church.

Themes of conversion and identity dissolution in the narrative suggest the "Latinisation of Kerala Church." According to Osha "When the coastal people –the lowest of low in wealth, education, caste, and living standards -were converted, all that they were really given were some four hundred surnames" (Miranda 2013: 12-13). "The Portuguese considered it their duty to substitute the supremacy of the Pope of Rome over the Kerala church for that of the Patriarch of Babylon and to replace the Syrian liturgy by the Latin liturgy of the Roman Catholic Church" (A. Menon 1967: 238). Osha's marriage with Jacintha, a "Mappilah Latin Christian" signifies the increasing possibilities of complete Latinisation and dissolution of the family identity in the Latin church.

The community history of Cochin creoles had been fraught with stories of religious conversion. The Portuguese had endeavoured to reinforce the religious conversion of the natives irrespective of their caste positions. Christianity proved to be a refuge to the lower-caste natives as it elevated their "subaltern" position, facilitating their emancipation in the mainstream public sphere. The protagonists echo the significant fact that "In Kerala, in particular, Christianity was the interface through which lower castes experienced modernity. And it was Christianity that allowed for their entry into a public sphere generated by inter-religious discussions" (D. Menon 2002: 1663).

Osha's father embodies the hatred against the compulsive submerging endeavours into the Catholic Church, aimed at other sects inside the Christian religion while attempting to homogenize the Christian identity. "When there was no one in the church" he addresses Christ as "Jooda Kazhuvery" referring to Jesus' Jewish origin (Miranda 2013: 13). His hatred towards the Jewish ancestry of Christ ironically comprises of his own unconscious disinterestedness towards

his own community that bears the traces of multiple Eurasian cultures and lineage probably including that of Jews. It is observed that "Osha's father's rebellion against the Catholic Church is silent and mostly self-destructive … [as] he whispers abuse on Christ –*Jooda kazhuverry* [where] Jooda refers to Jesus' Jewish birth -and thus turns (Christian) anti-Semitism against Jesus himself" (Devika 2013: xxxi). Franso's act in fact portrays Christianity as "the most syncretistic of the great faiths, while never losing the marks of its Jewish origins" (Walls 1997: 59).

Osha's recurring dream of a pig with the man's face whose "anus would dilate rapidly like the mouth of a volcano and explode with a loud blast, spraying the animal's intestine and filth   all over" on being slaughtered signifies his anxiety towards his disappearing community as pork formed an indispensable food item in his community households during functions and feast (Miranda 2013: 51). The narrative "unfolds an extraordinary, intriguing tale of the community's slow merging into the bosom of the Roman Catholic Church, a dirge at its impending disappearance" (Devika 2013: xxx).

Desire for retaining the old specificities and maintaining heterogeneity accompanies the religious conversion. Family practices like reciting the special prayer, seemingly undecipherable to the world and comprehensible only to the family implies certain inclusiveness and circumscribing of the religious tradition within the family. The loss of "old, soiled, yellowed scraps of paper … like a holy relic" from Franso coincides with the loss of the key by Osha (Miranda 2013: 25). The missing religious paper in the narrative bears an esoteric or occult aura connoting the deprived roots of the protagonist thus foregrounding their historical quest for the lost past.

Narrative references to religious and historical works like *Puthenpaana, Vanakkamaasam, Mar Alleshucharitham, Genoaparvam,* Istakicharitham composed chiefly by European missionaries and their perseverance in the household signifies the inclination to resuscitate a lost immigrant history and past. Religious historicity inculcates and encourages a new sense of individual past that is simultaneously collective and subjective. The authorial portrayal of the subjective consciousness of the protagonists Osha, Jacintha, Mammanji etc., bears implicit and explicit nuances that transform the seemingly invisible and marginalised history into a collective visible paradigm.

Consistent spiritual self-reflections of the protagonist Osha render a ontological spectrum to the collective memory embedded in the fictive text. His delineations of religious customs pertaining to death and birth supplement an empirical verifiability of the communal history.

The author ventures to inculcate a mnemonic aura of religiosity in the narrative framework. The titles of the sections bear a unique historical sense of religiosity. Names of sections like "The Curse of God upon the Sacristan", "A Church bell that had never been Rung" etc., generate an archival religious feeling and a historical consciousness. The employment of religious idioms throughout the narrative suggests the religious rootedness of the colonial history occurring due to the inextricable link between faith and colonial history.

Acts of blasphemy and religious irreverence form the historical counter narrative.

Juana Mamaanji persistently tells Franso during her last days that "you have the curse of God upon you" implying his loss of identity and belonging (Miranda 2013: 22). Franso Pereira's blasphemous acts of abusing Christ and fixing "a lit beedi in

the hand of the "idol of St. Anthony in the cupola" frames his desecration towards the religious past (Miranda 2013: 23). His loss of eye becomes allegorical of the individual's lost vision of past.

Inebriation of the vicar Father Varghese who bought two bottles of *kottodi* which is a strong local drink "and drank it mixed with water and coconut water before dinner" is juxtaposed with the blasphemy of Osha's father, a sacristan (Miranda 2013: 26). Religious degeneration evolves with the individual neglect of history and memory.

Church as a spiritual institution in the narrative encompasses collective history and identity symbolising individual inclusiveness in the communal framework. Personal belief in salvation progresses in pursuit of an unconscious compulsive obligation with the communal practice of attending prayers and masses. Protagonists like Mammanji, Mamma and Jacintha believe in the individual commitment to the church, in the form of regular attendance and emancipation in the rituals and activities of church. According to the narrator, the Cochin Creoles "like nothing better than to attend as many masses as possible before they died and enter them all in the ledger of life" (Miranda 2013: 28). Belief in the collective immanent will and acknowledgement of a "universal" presence in the individual destiny guides their subjective faith.

Translated Narrative's Landscape of History

The translated narrative renders the cultural and social history of creoles through a kaleidoscopic portrayal of their lost past and history. The fictive landscape uses the psychological trope of the lock and key that emerges as community metaphors of historicity. The grave in the narrative becomes symbolic of the buried history while the key connotes the memory that enables the unlocking and subsequent unearthing of the past. The

protagonists including Osha immerse themselves in the historical imagination of future while framing their memories in a glorious past associating their individual destinies with the cultural and historical fate.

The narrative structures a voice of resistance against the homogenising of the marginal identity. Memory evolves into a tool that enables the prevalence possibilities in alternative historical paradigms of the marginalised. It presumes and entrusts itself with the task of "bringing to the fore the identity of the Paranki over those of the Luso- and Anglo-Indian. It hints that there are other, more subaltern, voices that may be further marginalized in and through the move to recast the community as "Luso-Indian" (Devika 2015:14)

However, the fictive element of the novella sustains in the historical imaginative rendering due to the authorial realisation that "the purpose of the art form that is the novella, is not the documentation of a society ... To do that, a historian or an essayist … would be far more qualified to do it than a writer of fiction" (Miranda, 2013:xii-xiii). Hence, the novella "*Requiem for the Living* does not seek to be a substitute for anthropological description. Nor is it a simplistic attempt to claim and assert a community identity – and indeed, this is what marks it as a unique literary effort" (Devika, 2013: xxix).

Analogous to the author the translator too has played a vital role in the cultural transmission endeavour, recognising the fact that "Translation into English brings together the creative potential of different Indian languages, the special understanding of the world each one of those languages has, and consequently, the distinctive way they carry the memories and histories of those who use them" (Krishnan, 2013: x).

So far I have interrogated, propounded and outlined the multiple dimensions associated with the recasting of history in

the fictive mould of the translated text. I had endeavoured to argue that the individual or subjective memory constitutes the cumulative essence of identity with the aspects of language and religion constructing the cultural angle.

My paper explores the manifold and heterogeneous ways inherent in the portrayal of a collective past inside the rubric of the translated text. Fictive transformation of history in the translated text emerges as the key concern of my academic exploration. The interrogation subsequently delineates the multiple dimensions inherent in the transfer of the community history from the "real" landscape into the textual environment of "logo-centrism."

Mnemonic ruminations in the context of collective identity form the fulcrum of the analysis. Diversions, discrepancies and disjunctions in the subjective recasting of communal memory become another major praxis in this study. The researcher that is I sincerely hope to have achieved the objective of building my argument, accentuating the fact that history and language are the keys that enable the constructive perception of individual and collective human identity.

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Changing Paradigms: The Role of Translation in the Colonial and the Postcolonial Period

PRATIBHA KUMARI

Abstract

The paper looks at the problematic of postcolonial translation and the role of the translator amid the complexities of the discipline of Translation Studies. It begins by a brief genealogy of the field of translation and the development of Translation Studies as a separate field of study around 1970s. It lays emphasis on the role of translation in colonial times and turns to postcolonial translation theory in order to delineate the intricacies involved in these structures of analyses by engaging primarily with two essays titled History in Translation by Tejaswini Niranjana and Post-Colonial Writing and Literary Translation by Maria Tymoczko. It argues that owing to the intricate relationship between politics and translation, the role of the translator has undergone considerable change alongside the evolution of the discipline of Translation Studies. This role gets even more problematized when seen from the perspective of translation in the era of globalization.

Keywords: Translation Studies, Postcolonial Translation, Globalization, Politics.

Translation has always been an integral part of human history. It has played a significant role in the development of civilizations by facilitating cross-cultural interactions. It was only through translation that different linguistic cultures could interact with one another. From ancient to medieval and the modern times, its importance has only increased because it helped in expansion of the domain of knowledge about the existence and the particularities of cultures other than one's own. In a sense, it served the function of being a window to the world. G. J. V. Prasad has rightly argued: "Great civilizations

are born in translation, because of translations" (Prasad 2010). In one of its earliest roles, translation worked as a tool that made communication possible amid cultures that used different languages. One cannot imagine the possibility of the functional trade roots in ancient times without the availability of translation. Megasthenes, the Greek explorer and ambassador to Selucas Nicator visited Patliputra (the capital of Mauryan Empire) around 300 BCE. His experiences in India led him to write the book *Indica.* This suggests that ancient and medieval societies have largely been multilingual and translation played a key role in the functioning of large empires as well as in the development of literature, arts and aesthetics. In modern times, there is probably no discipline which is not influenced by translation. Not just academics but fields like governance, legal studies, medical sciences, and scientific research all make extensive use of translation. One can visualize that the role of translation has evolved over time and it has become even more complex in the era of globalization.

Despite its long history of existence, translation was largely studied as a subsidiary branch of Comparative Literature or Linguistics. Translation Studies as a separate discipline in the academia is a recent phenomenon that dates back to late twentieth century. Even though the term Translation Studies was proposed as early as 1972 by the American translator James Holmes in the essay "The Name and Nature of Translation Studies", the discipline saw major theoretical developments in later works by Andrĕ Lefevere[1] and Susan Bassnett[2]. Prior to these developments, the theorization of translation largely dealt with the craft of translating from one language to another. This is expressed in essays by Etienne

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[1] Refer to "Translation Studies: The Goal of the Discipline" (1978).
[2] See *Literature and Translation*, 1997

Dolet[3] and Alexander Fraser Tytler[4]. These texts reinforce the primacy of original over the translated text. They also call for 'sense-to-sense' translation rather than literal translation. One can argue that the translator enjoyed little freedom in order to re-create the original in his translation. Translation was largely conceived as a secondary activity that aimed to approximate the original. Consequently, it always remains a zone of loss because approximation can never reach equivalence. Holmes's concept paved way for engagement with the problematic of translation and its reception. The discipline was radically revamped when Susan Bassnett outlined its scope in *Translation Studies* by arguing: It is "not merely a minor branch of comparative literary study, nor yet a specific area of linguistics, but a vastly complex field with many far reaching ramifications" (Bassnett 1980: 1). Translating from one language to another demands a thorough knowledge of both the source language as well as the target language. Given this connection between Translation Studies and Linguistics, Poststructuralism remained the centre of concern for translation theorists for a considerable period. Poststructuralist criticism undermined the earlier concepts of translation that sought the transference of the 'meaning' or 'essence' while translating one text into another language. Michael Foucault's essay "What is an Author?" (1969) snatched away the authority as well as superior status ascribed to the author. The essay denies the privilege of authority to a single author because a work of art is an outcome of the interplay between multiple factors like socio-political factors, material reality and the context within which the text is written. For Foucault, "the act of creation is in reality a series of complex processes" and the author is a "series of subjective positions, determined not

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[3] Dolet, Etienne. "The Way to Translate from One Language to Another", 1540
[4] Tytler, Alexander Fraser. *The Principles of Translation*, 1797

by any single harmony of effects, but by gaps, discontinuities, and breakages" (Gentzler 2010: 150). Derridean theory of Deconstruction engaged with the complex relationship between a text and its meaning(s). It took away the stability of structures and fixity of meanings. He argued for the play of signification that leads to multiplicity of meanings. For the first time, the original and the translation came on equal footing and the hierarchy between the author and the translator collapsed. This made translators to negotiate their relationship with the 'original' text which needs to be translated. With a text having multiplicity of meanings, how can one aim to 'carry over' or 'translate' the essence in a distinct language? The poststructuralist concept of the indeterminacy of language undermined the concepts of equivalence and translatability. Around 1980s, Translation Studies received a cultural dimension wherein culture became the central term around which discourses on translation evolved.

In 1990, Susan Bassnett and Andrě Lefevere jointly wrote the book *Translation, History and Culture*. The introductory essay to the book was titled "The Cultural Turn in Translation Studies" that brought a paradigm shift in the discipline. Translation became a complex interaction between two cultures. This helped to broaden the narrow frameworks within which translation was studied so far. From its formalist phase, Translation Studies moved on to address the larger question of socio-cultural context. In regard to the 'cultural turn', Susan Bassnett argued that: a study of the processes of translation combined with the praxis of translating could offer a way of understanding how complex manipulative textual processes take place: how a text is selected for translation, for example, what role the translator plays in that selection, what role an editor, publisher or patron plays, what criteria determine the

strategies that will be employed by the translator, how a text might be received in the target system (123).

This departure had a huge impact on the understanding of literature, culture and the role of translation in postcolonial situations. "Translation is not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration and fabrication – and even, in some cases of falsification, refusal of information, counterfeiting, and the creation of secret codes" writes Aditya Kumar Panda in the essay titled "Politics and Translation". This is best exemplified by the way translation was used during the period of colonization. Translation and colonization worked in conjunction with one another across the globe. In fact, translation became a metaphor for the colony while European cultures enjoyed the superior status of being the original. In India, Sir Wiiliam Jones founded the Asiatic Society in 1784 that aimed at furthering the cause of the oriental research. It was considered important to know the orient in order to dominate the colony. For a similar purpose, Fort William College was established by Lord Wellesly in 1800 that specialized in Oriental studies. One of the significant translations to emerge in this period was Kalidasa's *Abhijanasakuntalam* that was translated as *Sacontala* by William Jones. The text was largely appropriated according to western aesthetics and didn't pay any heed to specificities of Indian culture. Initially, the flow of translation remained from east to west. The motivation was to know the orient as well as control the knowledge production about the cultural 'other'. However, by nineteenth century, texts were being translated from European languages to the native Indian languages. These translations served multiple functions. From the perspective of the colonizer, it became a means of displaying the superiority of western academia that was (in)famously

boasted by Macaulay in "Minutes on Education" (1835).[5] Mahashweta Sengupta argues that the colonial translations presented Indian texts as specimens of a culture that is "simple", "natural", "other-worldly", and "spiritual". For the elite and educated section of colonized natives, translation became a window to the world and also a tool to fight the European Imperialism. Social reformers made extensive use of inter-lingual and intra-lingual translation to convey their ideas to the masses. It needs to be seen that the translation in colonial times was a two way process that lacked balance. Colonizer's biased translation of the native's culture did an irreparable damage to the image of the Orient that persisted for long and could not be corrected until recently with the advent of the 'cultural turn'.

Postcolonial translation theorists offered a critique of the objectivity and transparency that traditional translation theorists claimed and began to dismantle the unequal power relations between an 'original' text and its translation. One of the most prominent studies that engage with the question of unequal power relations between cultures is Tejaswini Niranjana's book *Siting Translation: History, Post-Structuralism and the Colonial Context* (1992). One of the primary aims of Niranjana is to deliberate upon by the construction of the colonial subject in literary translations. Many of her examples come from the context of Indian colonization. Through an extensive study of the works of colonial administrator-cum-translators (like William Jones, Macaulay, Charles Grant, etc.), Niranjana unfolds the systemic (mis)construction of the colonized subject (referred largely as

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[5] Macaulay argued: "I have no knowledge of either Sanskrit or Arabic…I have read translations of the most celebrated Arabic and Sanskrit works…a single shelf of a good European library was worth the whole native literature of India and Arabia. The intrinsic superiority of the Western literature is indeed fully admitted by those members of the committee who support the oriental plan of education".

Hindoo in her work) as submissive, indolent, lazy, deceitful, effeminate and what not. She writes: "Free acceptance of subjection is ensured, in part, by the production of hegemonic texts about the civilization of the colonized by philosophers like Hegel, historians like Mill, Orientalists like Sir William Jones. The scholarly discourses, of which literary translation is conceptually emblematic, help to maintain the dominance of the colonial rule that endorses them through the interpellation of its subjects" (Niranjana 1992: 11). For her, the relation between languages, cultures and races is that of asymmetry but there is a lack of awareness in contemporary translation theories about this asymmetry. She aims to engage with problematic of representation in colonial cultures because re-presentation of these relations in literature tends to hide these inequalities. She perceives translation as a political activity and writes: "Translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism" (Niranjana 1992: 2). Generally, the traditional theories of translation present the task of representation as innocent, objective and transparent. Niranjana performs a poststructuralist analysis of such theoretical assumptions so as to lay bare the politics underlying these notions of representation. She finds Derrida's notion of origin[6] as an enabling paradigm in this regard. With its emphasis on the shifting nature of the origin, Derrida's theory could be used to critique the obsession of the classical translation theories about the original text as a 'pure' and 'transparent' entity. In the light of Derridian theory, it was possible to argue that all translations are re-presentation of an already existing representation. Translation, thus, involves not merely substitution but a complex process of re-writing. Niranjana

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[6] For further understanding the structurality of structures and the notion of origin as an absent presence that allows the play of signification, refer to Derrida's essay "Structure, Sign and Play in the Discourse of Human Sciences".

argues that the postcolonial translators can challenge the hegemonic version of colonial history by offering alternative images through the practice of double writing. Her strategies of translation allow the reader to visualize the constructed nature of both the original as well as the translation. She also draws upon Benjamin's theory of translation and the role played by translator. For Benjamin, translation accords perennial circulation and democratized proliferation of the source text. Translation is a part of the afterlife of the text that allows it to proliferate and acquire new meanings in the changing cultural contexts. In arguing for a critical reading of colonial translations via theories of deconstruction, Niranjana is reiterating the task of the translator as it was defined by Walter Benjamin (1969): "It is the task of the translator to release in his own language that pure language which is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work" (80). While she perceives these western theories as enabling paradigms to approach the multi-layered framework of translation, Indian scholars differ on this point. In the essay "A. K. Ramanujan's Theory and Practice of Translation", Vinay Dharwadker lambasts Niranjana for her incorrect critique of A.K. Ramajunan as it was based on manipulation of facts. In regard to this, Gentzler argues that this criticism is suggestive of growing dissatisfaction with the post-structuralist analysis of translation theory that she engages with. He writes: "The main issue seems to be a resistance to a new kind of western colonization, i.e., scholars educated in the west applying complex deconstructive strategies to translators from India without really understanding the traditions and forms of the source culture, nor the strategies that translators have used to convey those forms and ideas" (Gentzler 2010: 181).

The second argument concerning the hierarchy between source text and the translated text has been taken up in great detail by Maria Tymoczko in the essay titled "Post-colonial Writing and Literary Translation". The major thrust of her argument is to negate the master-slave relationship between a text and its translation, which remained a dominant paradigm of understanding translation in colonial period. This she establishes by engaging with the different aspects of these two categories. She begins by talking about the notion of transposition. To translate is to transpose a text from one language to another. Postcolonial writing, on the other hand, entails transposing a culture with all its complexities. With recent developments in Translation Studies, it has been established that an act of translation does not mean a word-to-word or sense-to-sense substitution. Rather, it is a transaction between two cultures that undergoes negotiation in the process of translation. On a similar note, she argues that both the translation as well as postcolonial writing aim to approximate the 'original' culture but attaining the perfect equivalence is impossible. She writes:

> Another name for the choices, emphases and selectivity of both translators and postcolonial writers is interpretation. Judgment is inescapable in the process; 'objectivity' is impossible. And just as there can be no final translation, there can be no final interpretation of culture through a literary mode" (Tymoczko 1999: 24).

Even though Spivak also underlines the agency of the translator in the act of translation, she would partially disagree with this statement about approximation. In the essay "The Politics of Translation", she defines the role of a translator as one that involves intimacy with the source text. She argues: "The task of the translator is to facilitate this love between the original and its shadow, a love that permits fraying, holds the

agency of the translator and the demands of her imagined or actual audience at bay" (Spivak 1993: 181). One can visualize the similarity of patterns in Tymoczko's formulation despite the apparent differences. Through a subtly drawn parallel between postcolonial literature and literary translation she arrives at the conclusion that "interlingual literary translation provides an analogue for postcolonial writing" (Tymoczko 1999: 20). A closer examination reveals that both the disciplines concern with similar anxieties, expectations and constraints. Hence, the role of the translator in postcolonial period is no less complex than that of the author.

Through the discussions above, one can visualize that there is an intricate relationship between politics and translation that was overlooked for a long time in the field of Translation Studies. To translate is to enter into the domain of the politics. The process involves making a choice at multiple levels. Moreover, what has to be said and how it has to be said also involves a conscious strategy on the part of the translator. Aditya Kumar Panda argues: "There is always a motivation behind a translation and its construction of meaning … From the very act of selecting a text to interpret it in translation is a conscious deliberate process which cannot resist socio-cultural and political forces." Due to its political nature, translation plays a significant role in the formation of the literary canon. Even though the notion of a universal literary canon is a construct, one cannot deny the power play amid texts that are selected for circulation across the globe via translation. Different nation states make use of censorship if a work of art/literature sounds politically/aesthetically/culturally incorrect to the authorities. The issuance of fatwa calling death of Salman Rushdie for the novel *The Satanic Verses* (1988) is a case in point. While some texts are outrightly banned, few others are chosen for translation out of several potential

'remarkable' texts. This speaks a lot about the politics involved in the process of canonization. The advent of the Globalization has only added to the complexities involved in the ways of assessing both canon formation and translation.

Countries across the world witnessed a downtrend in the economy during 1980s. This led them to reformulate their economic policies in favour of de-regularization. Under the rubric of New Economic Policy, India also had its share of economic reforms in early 1990s that emphasized Liberalization and Privatization. This period of liberal cross-cultural exchange heralded the phase that is generally called Globalization. The economies of the world came closer and the entire world became a market. This is not to negate the neocolonial hierarchal relations between the developed and developing economies. It is the interplay between the dual forces of global market and the neocolonial power structures that define controls and operates the various disciplines of academia including Translation Studies.

One radical transformation in Translation Studies took place during the phase of decolonization when translation critics made an extensive use of Deconstruction theory. With the advent of Globalization, the category once again demanded a re-visitation of the early theories of translation in the wake of technological developments as well as market-centric publishing industry. Translation in the era of globalization becomes an act of collaboration amongst multiple stakeholders. The interplay between the author and the translator has extended its domain to include the editor, publisher, illustrator, market analyst and distributor. This notion is further complicated in the presence of new translational practices like machine translation, fansnubbing and interpretation of hypertexts. One can immediately realize that there is an exponential increase in the complexities

involved in the process of translation as well as the role of the translator. There is an increased pressure on the translator to cater to the demands of publishing industry, which in turn, caters to the market forces of demand and supply. One can conclude that despite the efforts of the postcolonial translation theory to liberate the translator from being tied down to the original and allow him to use his creative faculties without turning an infidel to the source text, the relative freedom of the translation has decreased in the postcolonial situations.

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Translation of Shanta Kumar's *Lajjo* as an Antidote to the Noxious Excesses of Postcolonial Writings

SUMAN SHARMA

"I will have to write my English after all—and how soon we forget it-is an Indo-Aryan tongue. Thus to stretch the English idiom to suit my needs seemed heroic enough for my urgent most demands. The Irish, remember, have done it (…) so why not Sanskrit (or if you will, be Indian) English?"

-Raja Rao

Abstract

By explaining the source culture for international audiences in their creations, the postcolonial writers not only recognize the superiority of English, they also betray their native audiences. In spite of the best efforts by these writers, their writings construct the native identities from a Eurocentric perspective. Regional literatures on the contrary, emerge out from an altogether different position. Hence, these literatures have the power to challenge the dominance of colonial as well as postcolonial writings. The translation of such native literature into the metropolitan language, significantly alters the syntactic and semantic fields of the target language. Shanta Kumar's Lajjo, is a Pahari Hindi text and is representative of contemporary regional life. This paper will explore as to how the translation of this text into English, had resulted in lessening the linguistic violence exhibited by the postcolonial writings. In addition, this paper will also discuss the possibility of new variety of inflected English, sprouting out of this translation.

Keywords: Postcolonial, Violence, Regional, Language, Culture, Erasure, Inflection.

These are the words in which one of the three pillars of modern Indian English fiction, advocated 'Sanskritic' version of English (Singh 2012: 40). The need for this approach possibly arose, when Indian authors realised that English language is insufficient in bringing out fully, the social cultural

sensibilities of the native populace. The linguistic interference from Sanskrit and other Indian languages was the most expected outcome of British invasion of India. This interference may have begun, when the first English man set his feet on the Indian soil. With India remaining under the British subjugation for more than a century, it was natural for the Indian languages to interfere with the Standard English at various levels. To maintain a clear distinction between the ruler and the ruled, colonial literature was marked by assigning "stereotypical" identities to the Indian characters. These characters were often carved out to "exhibit" only those qualities which suited their subordinate position in colonial hierarchy (Kaul 2015: 2). After India (and other colonies too) gained independence, the post-colonial writers tried to create alternative identities for the native people. They also started a vigorous campaign to denounce colonial literature, but ultimately this endeavour ended on a sad note. By choosing to write in language of colonizers, these authors consciously or unconsciously recognized the superiority of their erstwhile colonial masters. The main reason for acceptance of this subservient position was, as Harish Trivedi (2013: vi) notes:

> Indeed, the . . . that while all translation by definition bilingual, nearly all postcolonial writing by definition monolingual, for in a conspiracy of colonial complicity, it has been agreed that only that body of writing from the former colonies will be regarded as postcolonial which is written in the language of formal colonizers.

Thus, literatures written in regional languages were conveniently ignored, as they were not of colonizer's taste. Moreover, such a literature could have also posed a serious threat to the foundations of colonial legacy. A considerable span of time has elapsed, since the postcolonial (PC) writers began challenging the prejudicial portrayal of indigenous

people in colonial literature. Their efforts however, were doomed to fail, as they chose to ignore, rather betray their own language, people and culture. Actually, the success of their work depended not on the people about whom they write, but upon the kind of critical acclamation, they received from the western audiences. Due to various reasons, these writers are under constant pressure to conform to the expectation and belief of the west. So, rather than challenging and resisting the distorted identities created by colonial writers, the post-colonial writers are unwittingly "slinking back" to their erstwhile colonial masters "to be taken under their linguistic and cultural wings again" (Trivedi 2013: vi).

As a master creator of the fictional world, the PC writers have infinite number of the choices in transposing a part of "metatext of culture" into the metropolitan language. (21). A lot of factors influence the final constituents of a text written by such authors from marginalized cultures. In the beginning of their career (when they live the life of obscurity), they foreground the unfamiliar information from the source culture, in a bid to reach out to the international audiences. By doing so, the PC writers compromise on the literary quality of their text, because such information load, take considerable space in their novels. After gaining international acclaim, most of these authors chose to live abroad and enjoy "international patronage", which is fraught with risk of, comprising with "the form, content and perspective of the post-colonial works themselves" (31). It is only in some exceptional cases that such successful authors would dare to make "demands" on the international audiences (29). In addition, by concealing the debt they owe to the source culture, many of PC authors may have indulged in literary dishonesty by claiming that, "innovative elements of a specific text" created by them (35).

The translation on the other hand, has a fixed text to transpose. Even when the translator has to explain the "implicit information" of the source culture such as, "Customs, beliefs and myths", the choice is limited by the fixed source text (26). In addition, the translator has a "greater range of paratextual commentary" (22) through which S/He can explain the "presupposed" elements inherent in the source text (26). The alteration, inflection, or the domestication of the metropolitan language is comparatively higher in translations then the original texts written by PC authors. The reason for this unique "lexical texture" of translations is that there are number of socio-cultural lexical items in the source, for which there is no equivalent in the target language (25). Thus, both at linguistic and cultural levels, the translations have the greater chances in communicating with any metropolitan language, on equal footings.

Today, the discourse on postcolonial criticism has reached a peculiar stage. Many PC writers have realised their folly in writing in English. These writers, after leaving their mother language went over to write in their aunt's language (in metaphoric sense, refer to English). Though the mother may be poor and aunt rich and one has decided to go to rich aunt, one always aspires to write about one's mother. Saddened perhaps by the, "the drama of colony and colonizer – or of author and cultural establishment – being played out for arbitration on an American stage" the well-known African author, decided to return to write in his native language Gikuyu. He also "painfully" realised that the Kenyan subjects of his novels will never able to read their own struggle, "against colonial oppression" as portrayed by him (Tymoczko 1999, 32). He not only stopped here, but translated most of his novel written in Gikuyu in English himself. This is a welcome step and is a living proof that translation of regional literature is an effective

mean to respond to the negative overtures of postcolonial writings.

Amitabh Gosh is recognized as a major postcolonial writer in India. He has written a number of fictions set in the former colonies. In few such novels situated in India, he has exhibited a visible streak of sympathy with his marginalized characters, but has miserably failed in deciphering their inner world. If we examine the three main characters in the novel *The Hungry Tide,* we may get some more insight into the working of PC writings. Out of these three; one is Piyali Roy, who is an American of Indian descent, second is Kanai Dutta who is a native Bengali, settled in Delhi. As most of narrative focus on first two characters, the readers of this novel get well-acquainted with the life, thoughts, attitude and beliefs of both Piyali and Kanai. The third character named Fokir is an illiterate fisherman from Sundarbans. He is one of the most heroic characters in the novel, but the readers can only make wild guesses about his psychology. His silence is eloquent, but without any voice. Similarly, in Ghosh's another novel, *The Sea of Poppies*, the characters from the dominant class are more convincing than character like Kalu who belongs to relegated class. Thus, the people on the periphery remain voiceless in his novels, for the simple reason that he neither understands their life, nor their language. These lower class characters are not able to express themselves in Ghosh's novel, because of the simple reason that they cannot speak in English. Moreover, Ghosh does not depend upon people like Fokir and Kalu for his literary survival, so to give voice to them is least of his concern. Anyhow, his novels will only be read by English speaking audiences. Now let us imagine a scenario in which these characters are allowed to speak in their own language. Would the things in the novels, still remain the same, as they stand now? The question is worth pondering

over, but one thing is certain that both of them would have vehemently challenged their slanted depiction by the novelist.

Sharan Kumar Limbale's *The Outcaste* is a translation of a Marathi novel titled *Akkarmasi*. The original text was written in the Mahar dialect of Marathi and was later on translated into English by Santosh Bhoomkar. The narrative of the novel is strikingly different than any of the postcolonial writers. For the present researcher, going through this novel was a cultural shock and at times he thought these narrations to be blatant exaggerations of the facts. There could have been multiple reasons for this disbelief, but some of them, as I understand could be; personality hybridization, neo-imperialism and may be postcolonial writings. Even after years, of gaining independence, we (the people from the former colonies) have not been able to come out of the inferiority complex induced in our personalities, during the colonial period. We have been westernized to such an extent, that we do not want to accept our past. At times, we tend to conveniently forget about the injustices and the miseries that once existed in our country. This loss of memory has also been reaffirmed by the postcolonial writers. However, the regional literature still remembers everything and when translated, has the power to jolt us out of our selective amnesia. In addition, such literature has the authority to dispel, the manipulation and erasure affected by the postcolonial writings. In fact, the native language is a powerful tool to preserve, maintain and recover our history.

The PC writers write native history by implying linguistic means of the colonizers. So, in the end, what the readers get to read is not the real history, but only its "distant echo" (Pierre 2013: 19). Kiran Nagarkar's *The Cuckold* is a historical fiction on medieval Rajasthan. The story is set in important period of history, when the Mughal empire in India, was in its nascent

stage. By the time the kingdom of Mewar was ruled by the legendary Rana Sanga. The main characters of the novel however, are Bojhraj 'the prince of Mewar' and his well-known saintly wife Meera Bai. The novel seems to be a partial translation of legend, lifestyle, culture, myth, folklore, history and the entire socio-cultural matrix of medieval Mewar. In this novel, the specific terms and expressions related to distinct, socio-cultural Mewari space of the time is conveniently replaced with the equivalent English space. For example, the word 'office' was used for the room, where the prince used to hold discussion with his officials. This room or hall might have the particular word to represent it in the Rajasthani or any of its dialect. Nagarkar by choosing to retain the English word *office* in this novel had unconsciously indulged in linguistic "violence" (St-Pierre 1993: 16). Similarly, other English words like colour and cuffs, small causes court, deputy minister of home affairs, had replaced the equivalent lexical items of the bygone era. Even the present researcher, (who had the opportunity to study in reasonably good English medium school) struggled hard to comprehend English used in the novel. It seemed that the author has been dipped into the mystical English water for a considerable span of time, before he was allowed to pen this novel. Whatever may be the cause and reason of such stylistic, the loss has been enormous. This loss has been twofold: one at the level of meaning and another at the level of culture. It would be a great idea, if a full research, on this aspect of erasure in this novel or other such novel is conducted by the interested scholar. In the review of the novel *The Cuckold* in Goodreads webpage, a comment by a visitor warrants special mention. He writes, "It wastes 23 [Sic] pages actually. The setting is 16th century, and Nagarkar writes sentences like 'I think he got the drift ...'- 'Must have cost you an arm and a leg.'- 'He had a point there ...' I mean, Mr. Nagarkar, you can't even hint at slang when you're writing

Historical Fiction in a foreign language. Know that" (Solanki 2013: n.d.).

To be ignorant of the standing of regional literature is one thing and to be utterly contemptuous is another. The inadvertent error of giving false identity can still be pardoned, but the deliberate derision of native literature cannot be ignored. In her scholarly article, Vedita Cowaloosurr (2013: 137-8) discusses the haughtiness of another major postcolonial writer Salman Rushdie, for the contempt he holds for the vernacular literature. On the occasion to mark the fifty years of Indian literature post-independence, Salman Rushdie indulged in derogatory comparison of the Indian writing in English vis-a-vis the Bhasha literature. Harish Trivedi draws an apt colonial imagery to bring out the attitudinal perversity of such writers: "For Rushdie and his ilk, a writer in the Indian languages is rather like Forster's punka-wallah, primitively named and mute and seated right outside the white bungalow in the hot and dusty verandah". To negate the importance of vernacular literature is to negate India as a multicultural and multilingual nation. This is indeed a sad situation and might have been the reason that led erudite translation studies scholar Harish Trivedi (2013: vii) to observe: "Thus contextualised, translation may even seem to be an antidote to the noxious excesses of the postcolonial […]", part of which I have used as the title of this paper.

At best, the PC writers can act as mediator between the world they represent and the world they create and this could be problematic. This could be explained by citing an example. Pierre, in his previously mentioned article, quotes the reminiscences of Fakir Mohan Senapati (regarded as father of modern Odia literature). In these recollections, Senapati shares with the readers, some of the experiences he had as an interlanguage translator. He recounts that he was

misunderstood, when he made a genuine correction in a translation from English into Odia. Some relevant portion of the paper has been reproduced for the benefits of readers of the present paper:

> The Sahib was confident of his command of Odia. After struggling for many days, he translated a small English book into Odia. When the translation was done, it was decided that I should make any necessary corrections, after which Bhikari Bhai, the head of the missionaries, would read it through from beginning to end. If approved, it would be printed. On receiving the manuscript, I began to make corrections. As far as I can remember, the first sentence of the book read as follows [this is a back translation from the Odia]: "There are this kind of people in the world who do not believe in God in the world.' I corrected this to read, `There are many people in the world who deny the existence ('astitwo') of God.' After making my corrections, I went to Bhikari Bhai with the book. He was not used to hand-written manuscripts, and so I read it out to him. After the first sentence, he became angry and shouted, 'What? What have you written, pundit? The 'bone' of God? Is God like some idol of idol-worshippers, made of wood and stone, that He can have bones?' I gaped at him in bewilderment. Bhikari Bhai was trying to convince me that God had no bones. I asked him in a quiet and polite tone, 'Bhikari Bhai! Where have I mentioned bones?' He replied, 'You have written: "People who deny the asthi of God." Don't we know that asthi means "bones"?' So saying, he went out to the Sahib and blind with rage shouted, 'Sahib brother! The pundit has defiled your work by mentioning unholy things.' To the Sahib, Bhikari Bhai was a learned person, as he could haltingly read the gospels according to John, Luke and Matthew in the printed Bible. Moreover, he was a Christian and therefore a person worthy of trust. What he was saying had to be true. I was an idol-worshipping evil Hindu and consequently should not be trusted. Without heeding my pleas, the Sahib started yelling at me. For a long time he

would not talk to me properly. I never learned the fate of the manuscript he had authored (Pierre 2013: 9-10).

In another instance, Senapati as the Dewan of the princely state of Dompara deliberately mistranslated the naive peasants:

> His body completely covered in an English blanket the Sahib came out and stood in front of his tent, with only his eyes and face visible. The bench clerk and I stood beside him. The Sahib asked in Hindi, 'Well, subjects! Do you agree that Phakir Mohan Babu, the Dewan, can act as mediator to settle your dispute with the King?' Four or five leading headmen cried out together, 'Why have you bothered to come from Cuttack in the rain and the storm if the Dewan Babu is going to solve the problem?' Failing to make out what they were saying, the Sahib looked at me. I immediately told him, 'They're saying that when the Dewan Babu is present to settle the dispute, why are you putting yourself through pain and suffering by coming from Cuttack in such rainy weather?' The Sahib responded, 'Very good, very good! The Dewan Babu will do what is necessary. He's a competent man, and we trust him. Goodbye, subjects, goodbye!' Saying that, he hurried back into the tent and drew the curtain. The headmen looked at each other, wondering what had happened. What had the Sahib understood? The clerks were my friends and the orderlies my subordinates, and they drove the subjects away from the tent (Pierre 2013: 10-11).

The reason to reproduce such lengthy quotations here is to emphasize upon the power of translation, which even if twisted a little can entirely change the meaning of a text and may also lead to the confusion and mistrust.

With the opening of economy and ease of communication (through media and high-speed internet) the interaction among the people around the world has increased manifold. In the current situation, youth in India is being influenced more by the western idols, then with the native, "language, history,

culture, sense of past, local practices of childhood, local realities and cultural values" (Pierre 2013, 20). This is why the desi version of dhoti clad Spiderman comic series failed to be a commercial success in India. Though it would be quite preposterous to denounce without distinction, all that the western culture and thought stands for, it is equally vital that the people from former colonies, guard themselves against mimicking the west. Few decades back, Kangra youngsters from the rural area found it embarrassing to communicate in Kangri, especially in formal gatherings of cosmopolitan character. On such occasions they would try hard to converse in Hindi. Even the most outstanding student of rural school would not dare to venture in the realm of English. My cousin, who was educated and resided in a remote village, found it quite hard to speak in Hindi, when she went to attend a marriage in Delhi. Here, her Pahari mixed with Hindi made her the butt of everyone's joke. Even now, the high-ranking officials, having roots in Kangra villages, and who are residing outside the state do not want to converse in Pahari. During his school days, present researcher got an opportunity to participate in a Hindi debate competition. Although, he secured second position in the said event, he was still not accepted in the group of so called English speaking intellectual students. In universities too, the people feel proud to converse in English or at least in Hindi. The authorities draw a strange linguistic power by conversing in hegemonic languages. This might have been one of the possible reasons, why some of the Pahari writers chose to write in Hindi.

Manoj Chayya (2012: 198) in his paper, "Translating Culture and 'Cultural Translation' in Jayant Khatri's Gujarati Short Stories" writes that Jayant Khatri a native of Kachh writes in Gujarati and hence, he is translating the *Kacchi* culture in Gujarati. So, to translate Khatri is like the second translation.

Similarly, Shanta Kumar is a native of Kangra and language spoken in Kangra is Pahari. Between the 16th and 19th centuries the Takri script was used in writing the Pahari language which was gradually, "supplanted by Devanagari" (Script Source - Takri, Takri, Ṭākrī, Ṭāṅkrī, n.d.). B N Goswamy (1966: 210) an eminent art historian, also confirm the use of Takri script in reference to a letter written by a painter to his royal patron. He writes, "The language used is a matter that calls for some discussion, but may roughly be styled as a version of Western Pahari; the script is a mixture apparently of Devasesha and Ṭākrī". The old script of Pahari being replaced by Hindi, Shanta Kumar and his fellow Pahari writers were forced to write in Hindi. Hence, Shanta Kumar's *Lajjo* is a translation of the oral Pahari traditions into the Devnagri script. As a result of this translation, the Kangri sensibility, ideology and lifestyle have been expressed in a national language. This is not an ideal situation, as Hindi like English also acts as hegemonic language for the regional languages, like Pahari. The national language also has the same power of appropriation as the English, and has devoured the culture and the Pahari dialect itself.

Though *Lajjo* is written in Devnagri, the author had tried hard to come out of dominance of Hindi, by bringing out the sociio-cultural aspects of Kangra in novel. Linguistically too, he had tried to depict the presence of Pahari in the text. At number of places in the novel, his characters converse in Pahari dialect. For example, immediately after her marriage Lajjo was instructed by the Badi Dadi regarding how to conduct herself in her new home:

-"लाड़िए, रोज भियागा उठी कर बत्ता दी पूजा करा कर | नौंई नूंह इक्की साले तिकर बत्ता दी पूजा जरूर कर दी |" (बहू, प्रतिदिन प्रातः उठकर रास्ते की पूजा किया कर | नई बहू एक साल तक रास्ते की पूजा अवस्य करती हे) (Kumar 2011: 8) |

The author instead of writing these instructions in Hindi, chose to write it in Pahari by the way of transliteration. Though immediately after such transliterations, he had explained the meaning of this Pahari dialect in Hindi. This simply means that the author had accepted the dominance of Hindi in lieu of cultural expansion of Pahari. In the second translation of *Lajjo* into English, the history seems to repeat itself. The translator (who incidentally is also the researcher of this paper) made a conscious decision to retain the Pahari dialect (wherever it had occurred in the source), though obviously, transliteration of this dialect was in English letters. The meaning of this dialogue was then explained in the English language. This is how the Badi Dadi's instruction reproduced in preceding lines was translated by the translator:

Badi Dadi tutored a number of rituals to Lajjo and addressed her finally, "*Ladiye, roj bhayaga utthi kari batta di pooja kara kar. Noi nu iki sale tak batta di pooja jaroor kardi.*" (Dear daughter-in-law, you should worship the pathway every morning. It is imperative for the new bride to worship the pathway for a year)

Just as the author resisted the dominance of Hindi and tried to preserve the cultural and social specific terms of the Pahari dialect in the first translation, the present researcher too tried hard to resist the hegemony of English. The translator too had retained the culturally loaded words in the English translation. A Pahari word like *andron* is incorporated in the translation and its meaning is explained in the glossary as the first time a bride enters her in-law's home. Similarly, other words like *chillam* 'cup of the Huqqa', *chulaha* 'an earthen oven', *binna* 'a soft and round cuisine made up of dry leaves so that the pitcher does not sting the head' *Janet* 'marriage party', *malunh* 'a pit to prepare manure', *oweri* 'a dark cool room of traditional Kangra village', *Owen* 'drawing room', *ghar gharat*

'public place', *gara* 'mud mortar', *khad* 'rivulet' which are used in everyday Kangri, have also been retained as such and their meaning is explained in the glossary. The decision to retain the local words of the source language was influenced by yet another consideration.

Rani Padmini of Chittore: A Historical Romance is a historical fiction written by Armald Webb. The tale of this legendary figure is most grotesquely Americanised and the readers (especially those who are aware of Rajput history, culture and traditions) are barely able to relate with the characters in the novel. These readers feel that something is missing in this historical novel, written by a native American. David Bellos (2012: 18) writes about the concept of 'foreignness' in a foreign text. This feel of foreignness, is what I guess was found wanting in the novel. Until and unless the target readers find something foreign in a translation, they are bound to feel uneasy. Bellos notes that in an unrelated language, this foreignness is achieved by "altering the natural word order of sentences in English". While in related languages this is done by leaving parts of sentences in original. Bellos further observes that there is a, "distinct educational and social purpose" for leaving the original in the text, which gives an opportunity to the readers of target language to learn, what they had not learned in the school (13).

The novel *Lajjo* is representative of socio-cultural life of the people in the Kangra villages. The author had tried to dwell deep into the beliefs, thoughts and the attitudes of characters in the novel. Through a tightly knitted plot, the author has raised his concern on contemporary issues, like; plight of young war widows, the discriminatory practices followed by the society, on the basis of caste, religion, gender and political affiliations. Beside these issues, the author has enthusiastically narrated the various cultural practices and rituals followed by the villagers

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like; the worship of pathways and natural entities like *bawaris* 'water fountains'. Here it would be appropriate to reproduce the translation of one such practice, that is undertaken at the time, when a new bride enters her in law's house for the first time in Kangra:

> After her marriage, the ritual of *andron* was performed under the guidance of Badi Dadi. At that time, her palanquin was kept outside the house. The *Purohitji* calculated the auspicious time. Accordingly, all the women under the leadership of Badi Dadi had gathered. The bridegroom Pyar Chand was made to stand just behind the bride Lajjo. They all were enclosed within a thread.[1] Some close relatives were with them. Singing songs, all women moved towards the main door of the house.[2] Uttering incantations, and carrying a pitcher, the Purohit was leading them all. That is how Lajjo first entered her husband's house.

On preliminary examination, it is evident that the language of above translation is imbedded in the source culture. If a non-native or even for that matter an English medium school educated Himachali reads this translation, s/he may find this the cultural information as a unique learning experience. Bemused by the cultural practices enumerated in this translation, an inquisitive reader may want to explore more. This would be like bringing the audience to source culture. So, the very translation of this novel may result into further expansion of cultural base of Kangra in English speaking world and even beyond, as there is every possibility, that this translation is further translated in other languages.

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[1] On every auspicious occasion, all family members of a typical Kangra village enter their house in this manner.

[2] There is specific marriage song for different occasions and rituals in a traditional Kangra marriage.

Though translation has been described by the scholars as an activity of violent enterprise, especially when it is from regional language into what Mark Fettes calls the "metropolitan" language (18). This linguistic violence replaces the cultural identities of source culture with the abstract identities of target text. This replacement erases "what is specific to the source language and culture" (Pierre 1999: 16). The PC writings being monolingual activity, indulge in this violence to the extremes and this calls for healing of these excesses through contextualised translation. In multilingual country like India, English can play an important contribution in initiating a meaningful conversation among regional languages. In other words, English can act as a filter language in facilitating inter-language translations. Over the years and by the way of continuous interaction between English and the regional languages have given rise to various variants of English. These variants are region specific like Punjabi English, Delhi English, Haryanvi English, Bihari English and so on. These versions of inflected English contain the peculiarities of the places from where they had originated. These variants sometimes violate drastically, the syntactic structures of the Standard English, but accommodate the uniqueness of the region and language. This is necessity too, as foreign language is inefficient in bringing out the peculiarities of a specific culture. Shalini Mishra and Anjani Mishra (2016: 30) in their scholarly article give various reasons for this linguistic interference. They record that, apart from influence of mother tongue, the major reason for the interference was, "[…] when the second or the foreign language becomes handicap to present any cultural, regional, religious or traditional meaning or context of the first language or the mother tongue". Beside this necessity to accommodate the native lexis, the regional variants of English facilitate the dismantling of umbrella term in which the Indian English has

been categorised till recently. So, the postcolonial translators have a positive role to play in reducing the perilous effects of postcolonial writings.

Though seen in pejorative sense, the translator too had indulged in dissemination of socio- cultural information in this translation. However, the level of such information has been minimized as the translator had encoded most of such information in paratextual space. This had resulted into minimization of informative elements in the text, thus preserving the literary essence of the source text. Though, acceptance of English hegemony had resulted into loss for Pahari, but translator has every reason to feel satisfied that by translating *Lajjo*, he had made best possible use of English and without succumbing to any guilt, which characterises the debate on "homographic and heterographic translations" (Mathew 2005: 158). If the linguists take up from here and closely examine the translation of *Lajjo,* they may find that Pahari idioms, expressions, and frequently code switching have indeed inflected the target language in multiple ways. If a number of Pahari-Hindi text like *Lajjo*, is translated, then there is strong possibility of Himachali version of English. This may enable the integration of English medium educated urbanized Himachalis with their cultural roots. It would be like, what Pierre's (2013: 23) calls: ". . . creation of new *Gemeinschaft* communities, local communities evolving out of shared direct experience of translation."

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Rendering the Commonplace: The Task of Translating Dostoevsky into Malayalam

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Abstract

It is a hurdle to translate the mundane, commonplace materials from everyday life that are non-existent in the target language. The translator is forced to find an equivalent in the target language or to coin a new term, or provide a description as footnote or in the glossary or in the main body of the text. Certain materials such as food, cloth, fashion, utensils, currencies, weapons and ornaments are culture-specific. The varying nature of these materials across nations can be because of the (non)availability of raw materials needed for the manufacturing, peculiar climatic conditions, or convenience. These commonplace household commodities are very closely linked to the economic, social and cultural history of a nation.

The above mentioned factors may sound utterly insignificant or banal but these materials can cause differences in the outlook of a translation. They have the power to make the translator visible or invisible while (s)he implements the strategies of domestication or foreignization. This research traces and studies the role of the commonplace and worldly materials in translation, with special reference to the translation of Fyodor Dostoevsky's fictional works in Malayalam. All the three primary texts are indirect translations from English: An Honest Thief (short story), *The Gambler (novella), Crime and Punishment (novel). The paper gives due emphasis to the task of the translator and challenges (s)he faces in the process.*

Keywords: Translator's Invisibility, Domestication, Foreignization, Commonplace, Malayalam, Fyodor Dostoevsky.

Introduction

In the attempt to translate mundane and commonplace materials from everyday life that are non-existent in the target language, the translator is forced to gloss cultural specificities. Sometimes the translator chooses to retain the term in the source text instead of replacing it with an equivalent and thereby throws a foreign word at the 'smooth' rendering of the commonplace. As Paul F. Bandia suggests that the process of accommodating source language world-view "goes far beyond merely substituting linguistic and cultural equivalents. It is a negotiating process in the sense that two divergent sociocultural systems that are in contact attempt to arrive at a happy solution" (Bandia 1993: 74).

Foreignization, according to André Lefevere, "leaves the author in peace, as much as possible, and moves the reader towards him" (Lefevere 1977: 74). But in the case of an indirect translation (in this study it is Russian → English → Malayalam), it is a bit problematic since the first/direct translation serves as the source text for the indirect translation. At the same time the direct translator is completely invisible since his/her name is mentioned nowhere and the indirect translation is never marketed as one. Thus the paper does not delve into the issue of authorship since it is beyond the scope of this study. Here all the three primary texts are indirect translations in Malayalam and the direct (English) translations are considered as the source texts.

Malayalam literature has imbibed the spirit of Russian literature into its language polysystem by virtue of the abundance of translated Russian literary works. Through these translations Malayalis get the opportunity to make the acquaintance of not only the literary conventions, tendencies

and techniques, but also catch a glimpse of the people, the society and the everyday life in Russia.

It was in early twentieth century that the translations of Russian literary works began to appear in Malayalam. There was a sudden rise in these translations after 1930, particularly for the next three decades. Inspired by the first Russian revolution and the October Revolution, many of the youngsters in Kerala believed that revolution is the solution for the socio-political and economic problems in Kerala. As recounted by the veteran diplomat and freedom fighter, A. K. Damodaran in an interview given to *India International Centre Quarterly*, "[Maxim] Gorky's *Mother* became an important influence in Kerala in the early forties and was read even in jail. So the pre-political, pre-Soviet presence of Russia is certainly not imaginary—it is very much there" (Damodaran 1994: 69). In addition to this influence another factor which prompted the flow of the translations of Russian works into Malayalam was the accessibility to the critical articles on Russian literature written by Malayali scholars. These articles appeared in some of the Malayalam periodicals at the beginning of the twentieth century.

One of the key factors that may cause difficulties while translating any Russian fiction into Malayalam would be the element of cultural sensitivity. The importance of defining culture is not only about an academic exercise, but also about delimiting how it is perceived and taught. The culture under discussion here is internal, collective and is acquired rather than learned. Peter Newmark, one of the main figures of Translation Studies in the English-speaking world, discussed translation as the "product of paradoxes and oppositions, triadic as well as dyadic, that is, the moral and material facts of the truth as well as the old yawns: the writer and the readership, the word and the text, the two languages, the two

cultures" (Newmark 1993: 12). While converting the given message of a source language (SL) into the target language (TL) the translator has to consider the culture(s) of both the languages. In order to avoid mistranslation, the translators should be cognizant of the dynamics of the value systems, ideologies and ways of life in a given culture and should make sure that they know beyond the lexical content and the syntax of the language(s).

There is a plethora of cultural elements to be considered while venturing into the task of translation. The real hurdle is not translating the linguistic expressions and idioms that are non-existent in the target language. It is translating the mundane, commonplace materials from everyday life. These factors have the potential of acting as obstacles in the process of translation. Then the translator will be forced to foreignize the word, find an equivalent in the target language, coin a new term or provide a description as footnote or in the glossary or the main body of the text. Certain materials such as food, cloth, utensils, currencies, weapons and ornaments are culture-specific.

 Endeavour to theorise everyday life is always hindered by its 'ordinary' nature, and its unavoidable associations with the familiar. Everyday life is significant as the physical site upon which society is constructed which is a consequence of the interplay between culture and individual. Social theorists are increasingly using everyday life as an analytical model in their attempts to conceptualise the processes through which society is fashioned. In *Culture and Everyday Life* (2005) Andy Bennett, a social theorist, discusses the "highly complex and fragmented concepts" of culture and everyday life "in the context of late modernity".

Rather than espousing singular and essentialist meanings, they express a range of highly differentiated and contested

meanings which are underpinned by the competing knowledges and sensibilities of an increasingly heterogeneous society (Bennett 2005: 4).

Linguistic contacts between different societies result in the integration of many words and usages into the languages involved. These changes happen at the 'commonplace' level, and most of the times these adjustments and refinements are taken for granted.

An Honest Thief: The above mentioned factors may sound utterly insignificant or banal but these materials might cause a notable difference in the outlook of a translation and these factors have the power to make the translator visible or invisible. One such example is in the Malayalam translation of Fyodor Dostoevsky's short story "An Honest Thief" (1848). When Emelyan Ilyitch is narrating the incident of two women fighting in the street, he mentions one of the women upsetting the "basket of cranberries" of the other by accident (Dostoevsky 2008: 8). In *A Complete Manual for the Cultivation of Cranberry,* B. Eastwood states that

> On many of the vast steppes of Russia wild cranberries abound, and even amid the wastes of Siberia it is occasionally to be met with. Indeed the Russian cranberries proved for a long time to be no inconsiderable exports of that country, […] for the use of the lords and ladies of London. […] (Eastwood 1857: 14-15).

Cranberry is a fruit in deep red colour and found throughout the cooler regions of the northern hemisphere. But in the Malayalam translation by T. K. Premalata, the same thing is mentioned as "pazhakkutta" or fruit basket (Dostoevsky 2010a: 19). It is not cultivable in Kerala with its characteristic tropical climate and the translator might have replaced 'cranberry' with 'fruit' in order to avoid an unfamiliar term.

In *An Honest Thief*, Astafy Ivanovich moved by Emelyan's pathetic condition, ventures to take care of him even though he did not have much money. Feeding two stomachs was not a difficult task for Astafy, since he was "no great eater himself" and Emelyan being a drunkard, "as we all know, never eats."

> At midday I should have to give him another bit of bread and an onion; and in the evening, onion again with kvass, with some more bread if he wanted it. And if some cabbage soup were to come our way, then we should both have our fill (Dostoevsky 2008: 6).

By the seventeenth century cabbage was a basic Russian food and was an easily available commodity. Most Russians grew their own cabbage in their gardens, and thus market transactions were few. These commonplace household commodities are very closely linked to the economic, social and cultural history of a nation. Cabbage soup, kvass or bread have no relation to the staple diet of Malayalis. The Malayalam translator has retained the linguistic and cultural differences of the source text by conforming to the strategy of foreignization. The same material can be used for different purposes in different societies and some entities are totally unfamiliar to the target readers. Its cultural and religious significance will be lost unless the translator cares to mention it.

Translating humorous accounts and witty conversations involving puns can be extremely challenging because the target readers may not appreciate it or even understand it. Beyond their linguistic expertise, translators need to have a thorough understanding of the culture of the source language as well as that of the target language. There are terms, expressions and words which have multifarious associations, more or less independently of their meanings. It depends on the context and the perception of the individual because language is not neutral and is not equally available to all

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people. In *Eminent Rhetoric: Language, Gender and Cultural Tropes* (1994) Elizabeth A. Fay states that

> The significant advantage of cultural tropes is that they . . . , attain a transparency through repetition so that we as audience do not even recognize their presence. And . . . , cultural tropes use words to enact affective responses that disengage our logic from our emotions (Fay 1994: 4).

Certain mundane things and practices hold particular meanings (may even have some historical or social significance) in different societies. Objects, images and words have the capacity to impact upon the construction of meaning while simultaneously constituting traces of multiple meanings.

Material culture as expressed by food, cuisine, fashion, artefacts, etc. is always a valid reflection of regional cultures. Uniform and costume act as communicators of rank and bestowers of recognition within various power structures and dress has the capacity to act as a metonym for the social position of a person. Clothing is a source of social status and it plays a role in the construction of social identities. Fashion embodies a range of symbolic values which are collectively understood within and across different social groups. The local fashion acts as a framing device for individuals in inscribing cultural resources with meaning. As stated by the French historian Fernand Braudel, the history of costume is in large measure dependent on factors like "raw materials, production processes, manufacturing costs, cultural stability, fashion and social hierarchy. Subject to incessant change, costume everywhere is a persistent reminder of social position" (Braudel 1992: 311).

The Gambler: There are lots of factors that are common and diverse in human experience; the experience itself is never pure but historically and culturally conditioned. It is

impossible to deal with perception as sensation untouched by our past experiences, education, and uninfluenced by our ideas and knowledge. With its directness and immediacy, experience provides a powerful means to dig beneath the layers of accrued meanings and cognitive habits.

The Gambler is autobiographical in nature, at least in some of its aspects. This short novel to a certain extend describes Dostoevsky's passion for the roulette table. The despotic and rich 'granny' is believed to be the caricature of a wealthy aunt of Dostoevsky. It is written in first person and the characters' personal tone reveals the contrasts and contradictions of human ego. In the preface to *Choothattakkaran* (2004), the Malayalam version of *The Gambler*, the translators Venu V. Desam and T. V. Baburaj have admitted that they had taken some liberty while translating the source material. There is no harm in doing so, because even the English translators who have directly translated it from Russian had taken their own share of freedom while translating.

In the first chapter of *The Gambler* the protagonist-cum-narrator Alexei Ivanovich boasts about how he "tried to spit in Monseigneur's coffee" (Dostoevsky 1957: 4). In another instance when he and Mr. Astley visit a café, he recounts that "[t]hey brought us some coffee" (Dostoevsky 1957: 44). In both these occasions the Malayalam translator has used "chaaya" or tea instead of 'kaappi', the Malayalam equivalent for coffee. Drinking tea is a very commonplace thing in Kerala, probably inspired by the traditionally tea-drinking British. But coffee house gatherings and coffee culture are supposedly part of artistic and intellectual centres in the West. Definitely coffee is not unknown to Malayalam readers; however the translator chose to attribute the commonplace-ness to tea rather than coffee.

Crime and Punishment: If there are references to colours in the source text (ST) which has some connotative meaning or has the potential to stir up the imagination of the readers causing a specific visual imagery, the translator has to be cautious. Individual colours have a variety of cultural associations and might even come under colour symbolism. For instance white is usually associated with mourning in Asian countries like Japan and India (especially in northern states), whereas in the UK, among other western countries black is the colour which denotes grief.

Different colours signify varied affairs and concerns in different legal systems. In the English translation *Crime and Punishment* (1866) by Constance Garnett, when Semyon Marmeladov talks endlessly to Rodion Raskolnikov about his family and their miseries in a drunken state, he mentions his daughter Sonya having "a yellow ticket" (Dostoevsky 2003: 15). In the Malayalam translation also it is mentioned as a "yellow card" (Dostoevsky 2010: 21). But the fact that it is a reference to the legal system of licensed prostitution that existed in St. Petersburg till 1909 is totally lost. Prostitutes carried a yellow coloured card/ticket/passport as part of a public health measure.

In David McDuff's English translation of *Crime and Punishment*, while giving an account of the tavern where Raskolnikov meets Marmeladov there is a description of the counter where "sliced cucumbers, black *sukhar'* and some cut-up pieces of fish are kept" (Dostoevsky 1991: 42). But Constance Garnett who is also an English translator, rendered 'black *sukhar'*' as "dried black bread" (Dostoevsky 2003: 13). In *Kuttavum Shikshayum*, the Malayalam translation by K. P. Sasidharan, it is simplified as "roti" (Dostoevsky 2010: 18). McDuff cared to retain the Russian word *sukhar'* which is a kind of rusk, whereas Garnett and Sasidharan domesticated the

food item at the risk of losing information from the source text. These strategies directly correspond with and are imbued by forms of local knowledge.

As part of one of his dreams Raskolnikov recollects the occasions on which he used to visit the church with his parents in order to perform burial rites for his grandmother. On these special days "they always took with them some *kut'ya* on a white dish wrapped in a napkin, and the *kut'ya* was the sugary sort, made of rice, with raisins pressed into it in the form of a cross" (Dostoevsky 1991: 90). Again McDuff chose to retain the Russian term while Garnett domesticated *kut'ya* as "a special sort of rice pudding with raisins stuck in it in the shape of a cross" (Dostoevsky 2003: 42). For Sasidharan it is "kuruvillaatha munthiri kurissuroopathil vachittulla oru pudding" or a pudding with seedless grapes arranged in the shape of a cross (Dostoevsky 2010: 54). In the Glossary, McDuff describes *kut'ya* as "a kind of sweet-rice gruel eaten at funeral meals" (Dostoevsky 1991: 636). Domestication and foreignization are not just about the (in)visibility of the translator. It has its impact on the way target readers receive the translation. Foreignization allows the target readers to be more familiar with the source culture and source language.

The colour of the cupola of the church which Raskolnikov and his parents visited for performing the burial rites has a symbolic status.

In the middle of the graveyard stood a stone church with a green cupola where he used to go to mass with his father and mother, when a service was held in memory of his grandmother, who had long been dead, and whom he had never seen (Dostoevsky 2003: 42).

It is noteworthy in connection with the "big green *drap de dames* shawl" which Sonya picks up to cover her head and

face before "lay[ing] down on the bed with her face to the wall" (Dostoevsky 2003: 17). In fact a *drap de dame* is a fine cloth used by ladies. She wears the same protective cloak of suffering when she accompanies Raskolnikov to the police station to make his deposition. In the Malayalam translation, it is just a shawl. The absence of the recurring image of the 'green' shawl in the Malayalam translation fails to raise the material to an iconographic level.

According to Dostoevsky's second wife, Anna, during her first visit to his apartment in 1866, as she rang the bell the door was opened by an old servant-woman with a green checked shawl thrown over her shoulders. Perumbadavam Sreedharan, in his fictional biography about Dostoevsky entitled *Oru Sankeerthanam Pole* (1993), depicts the same scene vividly: "Anna rang the bell in front of apartment number thirteen. Within seconds a woman clad in a long gown of light green colour opened the door and looked Anna inquiringly[1]" (Sreedharan 1993: 35). The servant-woman named Fedosya was a mother-like figure in Dostoevsky's life. Anna and Fyodor first met on a professional basis, her being posted as his stenographer to help him finish *Crime and Punishment* on time. Dostoevsky might have taken inspiration from the real life presence of Fedosya in his apartment. This proves how leitmotifs, be it colours or objects, converge on one another to give the imagery a wholesome status as symbol and function as links to the author's biographical details.

Conclusion

Lawrence Venuti, in *The Translator's Invisibility: A History of Translation* (1995), observes that for the past four centuries, in the Anglo-American culture, translator was supposed to leave the impression that the text was originally written in the

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[1] My translation

language into which it has been translated. He criticises the method of judging translators with the criterion of fluency irrespective of its critical acclaim or wide reception. Meaning being utterly unstable and constantly under flux, it is almost impossible to have any accurate semantic equivalence or one-to-one correspondence in translation. A text offers scope for a plethora of semantic possibilities and thus disseminates itself among innumerable alternatives, negating any specific meaning. On the basis of varying cultural assumptions, specific social situations, changing political sympathies and different historical periods, a translator is seemingly left with an excessive amount of interpretative choices.

The feasibility of a translation, to a great extent, depends on the way it interacts with the cultural and social conditions under which it is produced and read. Translation presents the cultural other as the recognisable and the familiar, even though it results in an extensive domestication of the source text, wherein it functions as an "appropriation of foreign cultures for domestic agendas, cultural, economic, political" (Venuti 1995: 19).

Translating a fictional work is not just about preserving the meaning of the words and the underlying emotions of the story. It is also a means to propagate knowledge about different cultures, communities, their language and life style. Though human nature and condition are not so different across the world, it is the depiction of everyday life, and commonplace customs and materials that makes them culture specific. Invisible or not, it is the translator who brings these tales to the reader or vice versa.

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Interviews

An Interview with Jeremy Munday

ADITYA KUMAR PANDA

Jeremy Munday (hereafter **JM**) is a professor at the Centre for Translation Studies, University of Leeds, UK. He is the author of *Introducing Translation Studies* (2001 & 2016), *Style and Ideology in Translation* (2008), *Evaluation in Translation* (2012), and co-author, with Basil Hatim, *Of Translation: An Advanced Resource Book* (2004). Munday has also edited many noteworthy books on Translation Studies. He has been focusing on the approaches of Discourse Analysis, Stylistics, and appraisal theory to translation in the contexts of Spain and Latin America. Aditya Kumar Panda (hereafter **AKP**) is an assistant editor of the Translation Today who interviews Jeremy Munday.

AKP: Translation Studies is a well-established discipline now. Does it have anything specific that makes it distinct from other disciplines like Linguistics, Cultural Studies or Comparative Literature? I wonder what would be the disciplinary boundary of Translation Studies or should one, at all, think about such a boundary?

JM: I think Translation Studies is distinctive on a basic level by its focus on translation. I know this sounds obvious, but we must always remember that linguistics, cultural studies and comparative literature have a different focus, one that has applications for our subject but not one that is primarily placing translation at its centre. I think that Translation Studies looks at all facets of translation, whether from the perspective of discourse analysis, machine translation, localization, globalization, world literature or the workings of translation at different historical moments. So I see Translation Studies as being typically interdisciplinary and it is becoming more

prominent these days and has a dynamic which attracts researchers from other disciplines.

AKP: India has a rich translation tradition. The Western and Indian notions of translation exhibit remarkable differences. You surveyed the translation theory before the twentieth century with no discussion of Indian and Chinese traditions of translation in the 1st edition of *Introducing Translation Studies*, although the subsequent editions discussed it. How would you theorize the notions of translation relevant to the traditions prevalent in India & China?

JM: The 1st edition of *Introducing Translation Studies* was written in 1999-2000 and published in 2001. My initial idea was to bring together western theories that I had studied at PhD level. We must remember that at the time this material was very dispersed and some of the material was not widely available in English, which, rightly or wrongly, has become a lingua franca for much academic work, ironically even in Translation Studies. The focus was on western translation studies which I think reflects much of the thinking of the time in the contexts in which I was working. Subsequent editions have reflected other non-western traditions and have tried to show that concepts of translation are very different in different parts of the world. I have to admit I am no expert on the development of Indian and Chinese traditions (I have scarcely scratched the surface of India, with its multiplicity of languages), aside from noting the obvious features of different discourses and of an environment in which different key cultural and religious texts have been produced. Fortunately, I have learnt from other scholars' writing about these rich traditions.

 AKP: The evaluation of a translation is a subjective phenomenon. Therefore, evaluation may vary from individual

to individual and from text to text. How far a translator intervenes in the evaluation? Why should we consider the interpersonal function of a translation above the textual and the ideational functions?

JM: My interest in evaluation and of the interpersonal function was that it might capture some of the subtleties of positioning of the translator/interpreter as a third communicator in the translation event. So, writer/speaker to reader/listener in the source language becomes much more complicated when a translator or interpreter enters the scene. That is not to say that the interpersonal function is more important than the textual and the ideational functions. Clearly, a distortion or shift in the ideational level and denotational meaning can be far more crucial than the interpersonal function. However, that kind of ideational shift is either brought about by severe intervention or lack of performance by the translator, whereas the changes in the interpersonal function are always there, simply because of the addition of the third element and that is what interests me.

AKP: How does a style determine the translators' decision making process?

JM: If we speak about style we need a definition. My interest in *Style and Ideology* is how far a translator's idiosyncratic choices might be displayed in texts of very different types. I looked, amongst others, at Gregory Rabassa's translations of a whole range of Latin American authors from the 1960s onwards. Style also works the other way. For example, what happens when a particular style of an author is translated by various translators? There, it is a question of finding patterns of translation choices. I don't think that translation choices are totally determined by a translator's stylistic preferences of lexis or syntax, but they are subject to a conscious or

subconscious selection from the linguistic repertoire of the translator and, as I saw in *Style and Ideology*, very often this is reflected by favourite phraseology, especially in the translation of dialogue.

AKP: Can there be a kind of theorization on translation that is applicable across the world languages? Do you think translation universals exist?

JM: It is very difficult to theorize on translation across all world languages. Even between cognate languages is relatively limited. My wish would be to understand all languages in the world but with 6000 or more this would be quite problematic, I fear. A question is how useful are the kind of universals that have been proposed so far, such as Toury's laws of growing standardization and interference. But these are important starting points for understanding how translation works and in framing questions such as the conditions under which such tendencies prevail.

AKP: Ideology is an indispensable element in all writings. And, translation, as a form of writing, is not an exception. How would you perceive the statement that all types of translations are ideologically driven?

JM: I've said, I think, in my writing that translation is ideologically driven if we understand ideology as bringing a translator's world view to bear on the task at hand. However hard a translator might try to be a dispassionate mediator, I think it is always the case that the translator brings his or her personality, education and preferences to a text. That doesn't mean to say that a translator would distort a text but that some of the linguistic choices may be bound to his/her upbringing and implicit realizations of background may lie below the surface. There is also the question of what happens when a translator is asked to translate a text which he/she profoundly

disagrees. That is an ethical choice whether to accept the commission which affects every translator at some point in their career.

AKP: How would the availability of the tools of corpus linguistics help the translators attaining consistency in their translations?

JM: In our training at the University of Leeds we place a lot of emphasis on the use of computer-assisted translation tools which, as is well known, make use of a corpus of existing translations (a translation memory) in order to suggest or determine future translation equivalence. This has a positive effect on consistency but has negative consequences also. One is that many translation companies pay less for material that has already been translated even when that requires careful decision making and assessment from the translator as to the appropriateness of the designated chunk of material.

I also work with colleagues at Leeds who construct corpora in order to understand the workings of the language. This is an area which has huge potential not only for translators but for linguists in any language.

AKP: Discourse Analysis is important in training translators that is emphasized in your recently edited book Discourse Analysis in Translation Studies (2017). How far Discourse Analysis is successful in analysing a text that is to be translated into a language? Why has it not received the attention it deserves?

JM: With colleagues I have worked on Discourse Analysis and publications in that area over the recent years. We have a special issue of the journal *Perspectives* which is coming out in 2018 and a special panel at the IATIS conference in Hong Kong in July 2018. Discourse Analysis is an advance on text analysis in that it looks at how the text functions in its socio-

cultural context and how language is used not just to communicate in one text but in order to construct identity and power relations across texts in a specific cultural context. I think great advances were made in the 1990s through the work of House, Hatim & Mason and Baker, amongst others, and some of these findings were particularly relevant to translator training. In more recent years the move to cultural, sociological and historical perspectives of translation shouldn't obscure the fact that to do any critique of a text we need a firm model of text and discourse analysis. While it might have its origins in linguistics, it needs to be specially tailored for the translation context. I feel that our recent work and publications are very promising in moving attention back to discourse analysis, especially as it embraces multimodality and new genres of writing and communicating.

AKP: Translation Studies is becoming interdisciplinary and also trans-disciplinary. Theoretically, it is gaining new insights not only from Linguistics and Comparative Literature but also from Sociology, Anthropology, Psychology and Philosophy. Technologically, the field is broadening itself with many Machine tools and online resources. What are your views on such developments in Translation Studies?

JM: In general, I welcome the broadening of focus of Translation Studies and especially when it brings us into contact with academics and others working in other disciplines. My one concern is that this might lead to fragmentation or a dilution of the focus of the translation as external disciplines seeks to move in and take advantage of the popularity of translation. We shouldn't lose sight of the fact that the core element of translation remains the interlingual translation between two languages. However, the exciting point is the way in which translation is conceived may vary to

encompass a whole range of different communicative situations.

AKP: What do you think about the future of Translation Studies as an academic discipline?

JM: I'm positive because I have seen how Translation Studies has developed over the last 25 years from something which was very marginal to something which is becoming increasingly central to work in the Arts and Humanities. I have seen how Translation Studies has grown over the world and how the number of conference, publications, colleagues has risen hugely. This has been a very exciting time to be involved in Translation Studies and I feel privileged to have lived through that and contributed a little bit to its popularity and advances. When I look around me and see the number of highly competent young colleagues involved in Translation Studies I feel very confident in its future.

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Annotated Bibliography

An Annotated Bibliography of the Books on Translation Studies published in 2017

DEEPA V.

DECKERT, MIKOLAJ. (ed.). 2017. *Audiovisual Translation-Research and Use*. New York: Peter Lang.

As the title indicates, this book focuses on the various researches happening in the area of Audiovisual Translation (AVT) and its applications in the society. Deckert explores different approaches to AVT, both traditional and modern, the challenges it faces, emerging research methodologies in AVT, AVT training and so on. It also looks at the politics and agendas guiding the AVT through different case studies, accessibility issues and also the possibilities of its applications in the classrooms. In short, the book aims to map the gap that exists between theory and practice in the field of Audiovisual Translation.

MUNDAY, JEREMY & MEIFANG ZHANG (eds.). 2017. *Discourse Analysis in Translation Studies*. Amsterdam: John Benjamins Publishing Company.

This edited volume contains eight articles by eminent scholars across the globe specialised in the area of discourse analysis. These articles focus on different themes and sub-themes of discourse analysis such as manifestations of power and ideology in discourse practices, textuality, linguistic factors and so on. It explores the growth of discourse analytic approach in Translation Studies since the 1990s by looking at new trends in this area, contemporary research trends, its scope and challenges and also charts out its future directions.

DWYER, TESSA. 2017. *Speaking in Subtitles: Revaluing screen translation*. Edinburgh: Edinburgh University Press.

Dwyer, in this work, explores how the dominance of English in screen media across the globe has changed media experience today, thus, making translation central to screen media analysis. This work analyses how translation is a significant factor in the selection and distribution of films or programmes, how they are seen, framed and understood. Yet, the role of translation is often devalued and ignored in media studies. This work aims to address the issue of screen translations by looking at operations of dubbing, subtitling, media piracy, fansubbing, streaming and subbing. She also looks into the internal value politics within these domains.

WOODSWORTH, JUDITH. 2017. *Telling the Story of Translation: Writers who Translate*. London: Bloomsbury.

Judith Woodsworth, in this book, explores the largely ignored or unrecognised contributions of the three British authors-Bernard Shaw, Gertrude Stein, and Paul Auster. Though they were well known and well received as authors, their contributions in the domain of translation remain unexplored both by literary scholars as well as translation studies scholars. Woodsworth analyses how translation occupies an essential place in their literary careers, how they have engaged with translation and how an exploration of these aspects in their careers can help us understand the intersection of language and culture in the modern era.

MARIA LIN MONIZ AND ALEXANDRA LOPES (eds.). 2017. *The Age of Translation: Early 20th century Concepts and Debates*. New York: Peter Lang.

As the title indicates, this volume examines the developments of the first half of the twentieth-century and explains how that has given shape to certain conceptions, misconceptions, discourses, practices, possibilities and interdictions in the fields of literature, communication and culture. It also looks

into how translation is central in any mapping of the twentieth-century both conceptually and pragmatically. The eleven essays comprising this volume focus on diverse topics such as war and propaganda, gender and literacy, censorship and their impact on literature and translation. These articles reflect on how individual socio-political events, ideologies, stereotypes, prejudices and the like shape translation and are in turn shaped by translation.

Lew N. Zybatow, Andy Stauder and Michael Ustaszewski (eds.) 2017. *Translation Studies and Translation Practice*: Proceedings of the 2nd International TRANSLATA Conference, 2014. New York: Peter Lang.

This book contains proceedings in two volumes. The first volume offers plenary talks, three workshops (humour & legal translation, human-machine interaction in translation) and a few sessions on different areas and aspects of translation. The second volume contains papers from the remaining sessions of the conference. These papers focus on translation proper – professional translation and interpreting in all kinds and varieties. Each session covers diverse areas such as audio-visual translation, computer-aided translation, interpretation, translation practice, the relation between theory and practice, literary translation, translation process, translation competence and so on.

Khan, Tariq (ed.) 2017. *History of Translation in India*. Mysuru: National Translation Mission.

History of Translation in India attempts to trace translation practices and traditions in India. It is a collection of 19 articles that deal with translation traditions from different languages such as Telugu, Odia, Kannada, Hindi, Nepali, Assamese, Maithili, Marathi, Malayalam, and so on. These articles do not give a mere descriptive historical account; instead, they

critically engage the issues related to the role of translation in shaping the literary traditions and cultural identities, the relation between translation and literature, translation and colonial power, and so on.

O'CONNOR, ANNE. 2017. *Translation and Language in Nineteenth-Century Ireland: A European Perspective*. London: Palgrave Macmillan.

Anne O'Connor explores the impact of European culture on Irish society through examining translations of modern European languages into English in 19th century Ireland. She uses translation as a paradigm to analyse transnational trends with the focus on the European movement of people, ideas and texts and the connection between Ireland and Europe through these transnational transfer. It also looks at questions of power, gender, and the role of religion and so on in the process of selection and reception of translated works.

TAMBOURATZIS, GEORGE.; VASSILIOU MARINA.; AND SOFIANOPOULOS SOKRATIS. 2017. *Machine Translation with Minimal Reliance on Parallel Resources*. Switzerland: Springer.

This work is an outcome of the PRESEMT project, a collaborative effort initiated by Institute for Language and Speech Processing, Athena. It attempts to circumvent the requirement for specialised resources and tools to support the creation of MT systems for diverse language pairs without constraints. This volume details its development history, its advantages and disadvantages, PRESEMT methodology, its working method and the possibilities for implementing it.

VALERO-GARCÉS, CARMEN AND REBECCA TIPTON (eds.). 2017. *Ideology, Ethics and Policy Development in Public Service Interpreting and Translation*. Bristol: Multilingual Matters.

This edited volume examines social, political and ethical issues in policy-making and public service interpreting. The chapters explore ideologies of recruitment, positioning, discourses of professionalisation and the ethics and politics of recognition. It also evaluates the relation between recent theorisations of interpreter and translator ethics in the academia and practice in the field. It also provides case studies of interpreting in settings such as courtrooms, with asylum seekers, refugees and trauma survivors and brings in a new perspective on the use of training interpreters for such social imperatives.

HOUSE, JULIANE. 2018. *Translation: The Basics*. London: Routledge.

This work provides a user-friendly and comprehensive introduction to translation discussing basic ideas and trends in Translation Studies. The book has four parts that explore the nature and aspects of translation; theoretical issues and concepts; new trends in Translation Studies; the role of translation in real life, especially in language learning and teaching. Juliane looks at translation as a cross-cultural and inter-cultural phenomenon and addresses questions of gender, power, culture and ideology in the act of translation. It is also important to note that the actual publication year of this book may be 2018.

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