Translation Today

Loss
Equivalents
Voice over
Comprehension
Adaptation
Untranslatability
Translatability
Translation
Subtitle
Transliteration
Languages
Culture
Paraphrase
Gain
Interpretation
Terminology

N T M

Publication Policy

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 It follows the standard publishing norms and therefore, invites original and unpublished submissions in the following categories:

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

Vision

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

Submission

Translation Today welcomes submissions in the following areas (but not limited to): Annotated and original translations of all literary genres, translated excerpts from novels are accepted where they stand on their own, glossaries in any subject in any language-pair (Indian Languages TO Indian Languages or Indian Languages TO English or English TO Indian Languages), specialties in the translation profession: religious, technical, scientific, legal, commercial, specialities in the interpreting profession: court, conference, medical and community, multimedia, terminology, localization, translation technology: HAMT, translation memory softwares, translation teaching softwares, papers on translation as a category of or a significant dimension of thought, pieces relating translation to society, to culture, to philosophy, to poetics, to aesthetics, to epistemology, to ontology, to movements like feminism, subalternism, to power and so on, translation universals etc., to awarenesses like civilisational space, nationalism, identity, the self, the other and so on, on translation pedagogy, translation curriculum, translation syllabus etc., ethics, status, and future of the profession, translator-related issues, translator studies: legal, copyright issues etc., squibs and discussion notes which are short pieces throwing up an interesting problem or analytical puzzle, reviews of translated texts, dictionaries and softwares, letters to the Editor.

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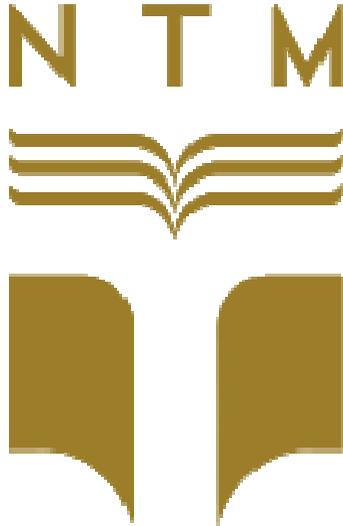
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Translation Today

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Editorial

If change is an unexceptionable attribute of the contemporary world, it is the translation that concurrently serves as a companion, source, product and witness to a change. Translation ensures change and shapes it too. Translation has been emerging as a capital with cultural and intellectual hues and thereby it is facilitating the interaction, enrichment, and empowerment of the languages and cultures of the world. By doing so, it is no longer a neutral player in communication and information dissemination. In other words, translation has been influencing the perspectives one has for the world. Therefore, translation serves as an active participant in the cultural change. This change has also been facilitated by technology which has provided many new technical developments in the field. This issue of the Translation Today considers translation as a medium of cultural expression and concomitant of change. Thematically, this issue is woven around pedagogy and translation; adaptation and translation; and culture and translation and these have been the emerging areas in the field of Translation Studies in this century.

I am glad to present the second issue of volume 12 embodying five research papers, three book reviews, one translation, one annotated bibliography, and an obituary.

Tutun Mukherjee discusses the inter-modal translations and the way media and technology can enhance the understanding of life and literature in her paper *Intermediality and Translation: Pedagogical Possibilities*.

The next paper titled *Representation of Women in Early Indian Movies: A Study of How Indian Culture is Translated into Visual Texts* is by Anwita Maiti and Udaya Narayana Singh. Analyzing five Indian movies from 1930 to 1960, the authors explore the treatment of women with a comparison to present day movies.

Reshma Ann Rollin examines the translation of the Missale Romanum in the Congo-Zaire region of Africa and its use of culture-specific parameters in her paper *Rewriting Cultural Paradigms: Translating the Roman Missal in Congo-Zaire*.

Sarah Mariam Roy discusses how important is a spacio-cultural factor behind the English translation of the Bible, in her paper *Translating the Gospel according to John: Dimensions of Space and Culture*.

In the article, *Translating Idioms from Nepali into English*, Nabaraj Neupane analyzes idioms from Nepali novels and their translations and the strategies followed in their translations.

The book review section offers three reviews for recently published books. In the first, Anuradha Ghosh reviews *The Cradle*, i.e., a translation from Kannada by P. P. Giridhar. The second book review is on *Translation, Ideology, and Gender* by Athira M. The third book review by Tamboli Reshma concentrates on *Translation Strategies in Global News*.

As usual, this issue also has an English translation. This time, it is Premchand's *Sawa Ser Gehun* titled *The Bond of Slavery*.

The present issue also carries an annotated bibliography of books published in the field of Translation Studies in 2018. Randheer Kour, the contributor has taken cognizance of the deluge of publication in the field of Translation Studies and split them into two groups. This issue carries the first half of the annotated bibliography of 2018 publications. The second may follow in the next issue.

Katharina Reiss who has made an immense contribution to the field of Translation Studies passed away recently. The Translation Today deeply regrets the demise of Katharina Reiss, a scholar of repute. In honour of her services, this issue carries an obituary to Katharina Reiss.

The change in the academic landscape of Translation Studies has been constantly and significantly moving in a positive direction. While there have been regular additions to the theoretical understanding of the subject, the domain of translation practice has also been witnessing expansion and diversification. It is very heartening to mention that the last five years have uniformly seen the publication of well over twenty books in the field. Additionally, the number of scholarly meets including seminars, conferences, and symposia on translation-related is also on the rise. These developments confirm that the discipline is making a consistent progress. The change in the scenario may continue to widen the scope of Translation Studies and attract the participation of diverse scholars. The National Translation Mission with its journal *Translation Today* is happy to make a modest contribution to this positive change.

Enjoy reading!

Tariq Khan

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Intermediality and Translation: Pedagogical Possibilities

TUTUN MUKHERJEE

Abstract

Translation is an important part of the learning process that facilitates inter-language exchange. When pedagogical processes have benefitted from integrated use of technology, it is desirable that translation should also call upon technology to make the translation exercise more vast, various and interesting for teachers, learners and translators. The paper explores the way media and technology can enhance understanding of life and literature. The aspects addressed are new demands on pedagogy and language use in contemporary times and the exploration of novel communication modes. The paper argues that inter-modal translations extend horizons of both appreciation and reception of literature.

Keywords: Translation, Intermediality, Inter-Modal Expression, Hermeneutics.

Introduction

The basic thrust of this paper is to explore the way media and technology can be integrated into teaching practice to enhance understanding and enjoyment of literature. The aspects addressed are new demands on pedagogy; the use of inter-modal practices to make teaching and learning more interactive and engaging for the teacher and the learner; and sociology of literature in contemporary times. It also proposes intermediality as a useful method to make translation an explorative and shared endeavor for both the translator and the reader. The paper argues that inter-modal translations extend horizons of appreciation and reception.

Tutun Mukherjee

The fact cannot be over-emphasized that we live in a 'mediatized' or a 'media-saturated' world with the awareness that all our activities are permeated by media systems. All domains of lexicography, macro/inter/ intra-textualities, socio-cultural and ideological interaction have absorbed the media-generated impact and have, as a result, undergone and consequently manifested radical changes in their use and expressivity. All modes of expression, especially the literary, are undergoing what Roger Fidler calls "mediamorphosis." Media has saturated our lives to such an extent that there is hardly a domain or a practice that remains unaffected. Media developments and co-relations between media have created new forms of representation which enable, as Chiel Kattenbelt explains, "new ways of positioning bodies in time and space; of creating time-space relationships; of developing new modes of perception; and generating new cultural, social and psychological meanings" (2). Hence, technologies shape our modes of thought and world-view. For us who are engaged in the process of knowledge acquisition and dissemination, the technological and digital interventions offer the opportunity to maximize the promise and the potential of the various medial forms towards devising literacies to not only gain new knowledge but also shape new ways of accessing and receiving/perceiving/storing knowledge. Increasing use of technology to mediate and represent 'realities' has opened up new avenues of research on the potential of human interaction through different streams of aural, acoustic, optic, typographic technologies which in combination can and has radically changed our perceptive, memorial and imaginative habits and in turn has changed the sociology of language use. From the first ever intervention of technology of the Gutenbergian kind, we have seen increasing dependency of knowledge circulation on technology until the tremendous paradigm shift that computerization, digitization and media saturation have

brought. These times are no longer of mono-media use but of combination of media which when deployed enrich the teaching-learning process. Literature and language teaching and learning are innately accommodative of more than one media to aid understanding, have in fact affinity with other media. For example, language is taught with the help of role-playing; drama is taught with the help performances; poems can be taught with the help of painting and music. These modes have been tried from earliest times. In contemporary times, class-room teaching can make use of computerized information to enhance understanding and appreciation. Towards this end intermediality shows immense pedagogical promise.

Understanding Intermediality

'Intermedia' as usage and idea was suggested by Fluxus avant-garde artist Dick Higgins in 1968 to refer to the fusion or blending of artistic media or mixed media. In the words of Werner Wolf who has written clearly and comprehensively on "(Inter)mediality and the Study of Literature," explains intermediality to simply mean the participation of more than one medium within an artifact (2). He adds that in a broad sense intermediality would mean "transgressing of boundaries between conventionally distinct media" (3). Generally, teachers and students have competence in one medium, that is, one is generally mono-disciplinary or mono-medial. Intermediality would require knowledge if not adequate proficiency in more than one medium – for example, learners must acquire some competence beyond literature as for example in theatre, film, music, visual arts. Literature as a subject of study has always been very accommodative of pluri-medial approaches for appreciation and understanding. The relevance of an artifact is definitely enhanced when it is perceived from a comparative media point of view. According

to Jens Schröter, intermedia project a place of 'hybridity' where works in different media can be affiliated/fused at the conceptual level, thus enabling "a field of interpretative possibilities, a configuration of substantially indeterminate stimuli which the recipient employs for his 'readings'." However, Schröter stresses that the differentiation between "intermedia" and "mixed media" is important to understand. Schröter cites Higgins' suggestion that in "mixed media" the mediated forms meeting can at any time be regarded by the viewer as separate while in "intermedia" or in "intermedial forms" a "conceptual" fusion occurs making it impossible to view only one of its origins and suggests an assembly of different forms, such as "graphic poetry," appears as an indivisibly "fusioned intermedium" (4).

I contend that the idea of intermedia can be traced back in history like 'inter-textuality'. It is my belief that the 'prototype' of inter- or even multi-modality, that means the use of different forms of expression to project and augment an idea has been explored by earlier creative minds also much before the intensive media infiltration into our knowledge systems. The most obvious instances are the association of the typographical with the optic, which is, combining and/or juxtaposing poems and paintings. Let me explain with examples from the literary and art scene in India in 19th century Bengal which was in the throes of reviewing and reflecting upon new expressivities with the advent of print media and the encounter with knowledge systems of the Western world. It is interesting that from 19th century, writers in Bengali aimed at the convergence of the arts. Transgressing the singularity of an expressive mode, these writers allowed their styles to suggest sedimentation of modes of expressivity and the possibilities of 'embedding' texts within texts. An obvious arena at that time was of 'humour' represented as farce and satirical writing of different kinds, published very

often through private and small publishers referred to as 'bot-tala' books (literally, 'under the banyan tree') . One of the best minds of late 19th century Bengal, Kaliprasanna Singha's brilliant satirical writings in Bengali as *Hutom Pyanchar Noksha* (1862) or 'Sketches of the Observant Owl' not only encouraged a '*noksha*' genre (ethnographical sketch or map recalling the Persian *naqsha* which also suggests embroidery or tracery).   Singha's Sketches inspired its translators to augment it with various kinds of musical parodies and artistic sketches and/or 'pata chitra' (scroll paintings) (see Maity). Singha focused on the socio-political aspects of the emergent 'new middle class' in the 19th century under the colonial influence and was contemptuous of the changing culture of the city Calcutta, commenting on the vulgarity of the dissolute 'babu' who was deferential to the colonial masters but was patriarchally autocratic at home; his concubines; the nautch girls; charlatan priests;   impudent servants, labourers and peddlers and so on; the many rituals and festivals of the people which exhibit elements of the Bakhtinian carnivalesque. The irreverence of tone and the racy and amusing commentary of the writer on the diminishing moral and ethical standards were praised by Bankim Chandra Chatterjee, an eminent writer of the time, who drew comparison with Charles Dickens' *Sketches by Boz.* Other than satirical songs, the 'sketch' style found reflection in yet another mode as follows:
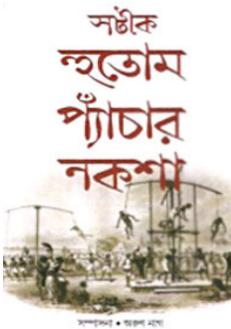
(*Hutom Pyanchar Naksha* embellished with images: from Google browse on 'patachitra'
https://www.google.co.in/search?q=patachitra+of+kalighat)

Juxtaposing the text with intermedial supplements emphasizes the reader's role in its critical reception. This is an example of what Bourdieu called the "reflexive" sociology of literature that makes the discipline its own object of study and invites interaction between scholars and the existing social conditions.

Another remarkable example is Rabindranath Tagore, the cultural icon of 'modern' India, who found in the juxtaposition of his narratives, poems, songs and paintings the correspondence of the innate rhythm of creativity that could extend the imaginative parameters of an idea and be explored cubist-fashion from different angles as well as the 'movement' or the intermediation between different artistic formulations, rather in the manner of the present concept of intermediality. This was Tagore's way of emphasizing the fluid structure of the creative and artistic landscape, the shifting domains of the 'arts' and the synergy of all arts that blurs and transcends their exclusive disciplinary boundaries. Some examples of his experimentation are as follows:
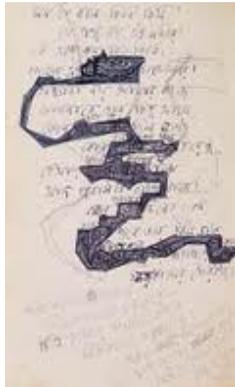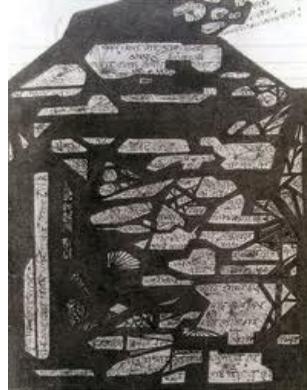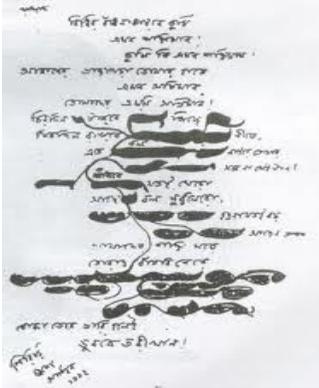
(Images from Tagore's manuscripts:

https://www.google.co.in/search?q=Tagore+poetry+manuscripts)

Today, any discussion of Tagore's works requires and is undoubtedly enriched by, the inevitable amalgamation of the different art forms through which a single idea or motif is being expressed. Very intriguing, for instance, is Tagore's ambivalent configuring of 'woman' as both passive as well as an agent of change; patient and calm as well as mysterious and alluring which find expression through his narratives, poems, songs and paintings:

(https://www.google.co.in/search?q=Rabindranath+Tagore%2
7s+sketches+of+women)

For classroom teaching and even for analytical discussions, Tagore's poems and stories invite inter- and multi-modal approaches which can, by juxtaposition, augment a particular genre with the others and create a conjunction of multiple semiotic systems within the perimeter of single textual space. For instance, the following painting by Tagore can become an exphrasistic extension of his song:

"Shyamol chhaya nai ba gele, sesh boroshar dhara dhele…
Nobin robi utthbe hansi, bajabe megh sonar banshi…"
[Cooling shades, why depart with the last monsoon rains …

The new sunrise will colour the sky, clouds will play the golden flute…] (translation mine)

Text-Image Relations

In fact, such have been the multimedial translations of Tagore's narratives. Filmmakers Satyajit Ray and Tapan Sinha translated several of Tagore's narratives which comprise their best work and are critically acclaimed and awarded. At this instance, three filmic translations are taken as illustrations of the way inter- and multimedia translations extend the appreciation and reception of the original texts. Ray's

translation of Tagore's novella *Nashto Nirh* (Broken Nest) as *Charulata* (1964) and Sinha's translations of Tagore's short stories "Kabuliwala" (1957) and "Atithee" (Visitor) (1966), respectively, gave them contemporaneity and contextual relevance. Ray, for instance, revived the milieu and ambience of 19th century India when the public and the private spheres were clearly demarcated and women were confined to the private domestic space. Although women's education was being encouraged to some extent and Brahmo Samaj movement was trying to inculcate liberal attitude towards women's education, the creative aspirations of women could only find a forum for expression through the print medium. It is ironical that the protagonist Charulata's husband owns a printing press yet she gets her creative writing printed elsewhere. In both the films, the private space of the woman is disturbed by a male outsider. The women are distinguished in their contexts which are problematized and they stand out in their singularity.

Tagore's story "Kabuliwala" was made into a Bengali film by Tapan Sinha in 1957 and in Hindi by Bimal Roy in 1961. The story explores middleclass xenophobia and the stereotyping that govern people's attitudes and operate in social relationships. Afghani traders were commonly seen in cities of India. Tall and sturdy wearing loose-fitting shirt-salwar, Kabuliwalas also lent money and were said to be cruel enforcers to recover the sums and hence in the language they used, their mannerisms and appearance they are 'fearsome foreign strangers'. This stereotype prevails in the xenophobic Bengali mind. An affectionate friendship develops between 'Kabuliwala' Rahmat and a playful and talkative little girl Mini who reminds him strongly of his own small daughter left behind at home. Rahmat gifts her dry fruits and other little items, including a coin, out of affection and enjoys listening to her chatter and shares his nostalgia for his country. But he is

regarded with suspicion by Mini's mother who thinks he may be a child-lifter. The story narrated by Mini's father tells of a sudden lengthy gap in Rahmat's visits to Mini when he had been jailed for accidentally killing a man while trying to recover money for an expensive shawl sold to him. When he comes to meet Mini again after seven-eight years, it is the day of Mini's marriage. When her father insists Mini meets Rahmat and bid him goodbye, he is amazed to see a young woman dressed in bridal finery. He is reminded of his own daughter who too must have grown to a marriageable age. Mini's father asks Rahmat to bless Mini and gives him money to return to his home and family. Sinha's 1957 film retains the poignancy and emotional sensitivity of the story aided by brilliant acting by the thespian Chhabi Biswas as Kabuliwala Rahmat and small Mini enacted by Tinku Tagore with remarkable élan. Her chatter and lisping call 'Kabuliwala' echo through the film enhance its unique appeal. The story remade in Hindi by Bimal Roy in 1961 and directed by Hemen Gupta was equally memorable with Balraj Sahni in the title role, unforgettable music by Salil Choudhury and cinematography by Kamal Bose. Tagore's short story acquires wonderful intermedial strength with filmic and musical associations.

In the film Atithee (1966) also based on a Tagore story, Sinha recreates the milieu of 19th century rural Bengal. Since the films are character-based, the camera glides ponderingly and with sensitivity on the characters, separate and alone, or in dialogue, capturing every subtle expression and gesture. The women are not the 'objects' of the camera gaze but the camera moves with them in discovering the dimensions of life's experiences in which they are the principal players. The filmmakers extend the stories to encompass many issues that women in India continue to struggle against. Thus, the filmic translations of the stories acquire more impact and wider

reception in their mediated versions. There are shots and sequences that are purely visual yet speak through powerful and unforgettable images (see Mukherjee). They bring the literary texts alive in ways that wasn't imagined before. The translations deploy and benefit from the coalescence of the dynamics of sight and sound in ways that open up inexhaustible levels of meaning-making. As with all translations, they leave residue for further exploration. Both the cinematic translations received wide critical acclaim and are considered the best work of the two celebrated filmmakers as 'auteur'. Discussing the quality of the work of an 'auteur', film theorist Andrew Sarris explained that though a distinguishable personal style is necessary, that alone cannot be a sufficient condition for being an auteur, maintaining that "Visual style is never an end in itself….Any visual style can be mechanically produced" (110). He regarded the most important attribute to be the distinct expressive quality which arose from that style. He believed that the work of a great auteur manifests an 'interior world' or 'interior meaning' (110). Satyajit Ray's critical acclaim has been based on the reflexive and contemplative quality of his films. Ashis Nandy says Ray's films seem to reveal Ray's secret 'self' which immerses itself in the imaginative contemplation and subsequent configuration of human relationships (235). Tapan Sinha made too many films so not all his films can claim finesse in style and auteur quality but Kabuliwala and Atithee stand out an exceptional translations of Tagore's short stories.

Introducing Liliane Louvel's fascinating book on text/image relations titled *Poetics of the Iconotext*, Karen Jacobs says, "the demanding pleasures of the literary and pictorial form and their intricate dance with structure" initiate a "infinite dialogue" of inter-relationships (2), especially when intermedial oscillations meld the dynamics of the gaze confronting the texture of lyrics, the lilt of melody and rhythms

of sound. According to Jacobs, the intersections of sight and hearing augment the confluence of the visceral and cerebral aspects of the reading experience and activate the infinite play of meaning. Such a translation process demands the aesthetics of amalgamation of art forms. Barbara Godard observes in her essay "Translation Poetics, from Modernity to Post-Modernity": "Translation is understood not as *mimesis* or imitating, but as *poeisis* or making with the force of an original and creative act" (92). These are the traits that find expression in the filmic translations by Ray, Sinha and Bimal Roy/Hemen Gupta of Rabindranath Tagore's narratives. The emotional quotient of the films was distinctly raised by the both the poetics of the image, lyrical quality of words and the music.

Intermediality as pedagogy

Similarly, the domain of education has witnessed the interaction of various types of media, ranging from print media to visual media to multimedia to virtual and digital technologies. Contemporary communication styles manifest the fusion of the paralinguistic, artifactual, kinesic and proxemic features towards re-sensitization of perception and reception. The argument of this paper is to seize upon the promise of new technologies to be harnessed for the purposes of creating more interactive and collaborative teaching-learning environment that demonstrate the manifold cross-relationships between literature and other media. Literature can always accommodate monomedial point-of-view but it becomes much more interesting when studied from comparative media angles. This goes to emphasize the extent to which intermediality offering a range of connections can become relevant to the study of literature.

The thrust of this paper is to explore intermediality for the purposes of translation that can be an alternative model of practice and criticism to the hermeneutics of literary

interpretation. I propose Intermediality in translation to demonstrate comparative method of analysis because it accommodates dialogue among texts beyond the boundary of a single interpretative system. This requires understanding two aspects of the same proposition: to what extent can translation be an intermedial pursuit and how intermediality can help the process of translation. These in turn raise questions like: (a) how technology can help translation, (b) how intermediality/ multi-modality can enhance the enjoyment of translation, (c) how translation can be a collaborative endeavour. In keeping with the contemporary search for new paradigms and trends incorporating technology in its methodology, intermediality enlarges the scope and function of translation as it not only involves the relationship between different media in the construction of a new text, it also enables the transformation and dispersal of a singular iconotext into multimodal, variously sedimented plural expressivity through intersemiotic re-creation/ re-generation. By focusing on the "materialities" of production, intermediality moves away from a meaning-focused approach, the all-pervasiveness of hermeneutics, the conditions of interpretation and the general 'readability' of the text towards questions about material culture – that is, the modalities and carriers of meaning which do not necessarily confine a singular 'meaning'. In other words, it is necessarily to know whether Intermediality and translation share a common hermeneutical predicament. According to Joy Sisley, "where the prefix *trans* conveys the sense of gap that is nowhere, *inter* designates the place that is now here. Like the metaphor of the signpost, *inter* points to many directions at once" (41).

There are three very helpful suggestions which can direct the path of intermedial translation in present times. In her exposition on the new tasks for comparatism in the present context, Gayatri Chakravorty Spivak urges that careful

attention be paid to the way translation is practiced and undertake translation as active rather than prosthetic endeavour (Spivak 2009: 613). It would then mean that the translation practice must move beyond the simple correspondence of languages and try to 'play' with their materiality. The philosophy of deconstruction suggests that instead of constituting the end product as a synthesis or a unification of the signifier and the signified, the word must be regarded as a force-field of disassociations. Any translation inspired by the concept of the 'floating signifier' would thus search for new intertextualities and associations. Clive Scott suggests that in the context of the intermedial and multimodal possibilities, translation be considered a "centrifugal practice." These processes would mean accommodating more than one correspondence, more than one media. The relevant issues to be addressed are: when one medium aspires to the condition of another or when it adapts a specific instance of another, can this be called 'translation'? If yes, then what gets translated – the meaning or the 'affect'?

As seen in the above examples, synthesis of text and image, where each constitutes the horizon of the other, introduces synergy to theoretical discourse about these expressive forms and sheds light on the use of hybrid aesthetic forms. Theorists have acknowledged the ever-extending potential of 'infinite relationships' between text and image. They have also sounded cautionary note about being conscious of the creative force of translating one medium into another that may problematize the ontological and epistemological presumptions about the categories of verbal and visual art. Yet, as explained above, intermedial translation offers immense possibilities. By using hyperlinks, the translator could lead the reader into a network of texts to enhance or nuance as well as augment the variety of the reading experience and thus allow the iconographic mono-modal text acquire intermedial plurality. This may be the way

for translations to push towards new horizons of pedagogy and practice and hold out the creative promise of transforming *iconotexts* into new sites for reconstructions of meaning.

Computer Assisted Hypertexts as Meaningful, Liberating and Participatory Exercise

As a pedagogical exercise in class using intermediality, the discussion of any text would suffice. Hypertexts easily enlarge the scope of meaning creation and learner participation. The texts lead to and merge into multiple texts. Let's take a text that figures in most syllabi: Mahasweta Devi's novel in Bengali *Hajar Churashir Ma* (1974), transcreated as a play and translated by Samik Bandyopadhyay as *Mother of 1084* (1998). The Bengali text is available and the English ebook at https://www.elephant-ds.com/LP_TA/index.cfm?T=437583.
The text was also made into a Hindi film and can be watched on youtube at several sites, for example the basic texts available to learners. For the Naxal background required for the text, informative sites are:

https://www.youtube.com/watch?v=zf9-kfiCM4I;
https://www.google.co.in/search?q=Naxal+movement+in+west+bengal+in+1960s&tbm=.

A very informative site "Red Shadows of Hope and Despair" is from *Outlook*:

www.outlookindia.com/magazine/story/httpsred-shadows-of-hope-and-despair/298756 and offers relevant material like films such as Ritwik Ghatak's famous discourse on Reason, Argument and Story -- *Jukti Takko aar Gappo* (1974) and others to show how the revolution resonated through the world. Discussion of the play is available at:

http://www.allresearchjournal.com/archives/2016/vol2issue5/PartG/2-4-127-211.pdf

This would bring texts of different kinds into the discussion and understanding of the texts.

For translation workshop, one can take as example the translation of a verse of Bengali nursery rhyme: *khoka ghumalo paara juralo bargi elo deshe/bulbulitey dhan kheyeche khajna debo kisey*? that talks of the tax burden of the farmers when crops are lost and villages are raided. How to translate this literally? Every word requires attention as do the rhythm and the mnemonic quality. Etymological and historical details would enrich the meaning and can be accessed from Wikipedia about 'bargi' plunder of rural Bengal in late 18th century (approx 1741-1751):

https://en.wikipedia.org/wiki/Bargi;
http://en.banglapedia.org/index.php?title=Maratha_Raids.
Bharatchandra, the court poet of Raja Krishnachandra of Nadia corroborates the bargi plunders in his *mangal kavya* titled *Annadamangal: Katilo bistor lok gram gram pudi/ Lutiya loilo dhon jhiuri bouri*. Another poet Gangaram also describes in *Maharashtra Purana* the destruction and pillaging: "…none escaped, Brahmanas and Vaisnavas, Sannyasis and householders, all had the same fate and cows were massacred along with men". This is detailed at:

http://tarikhpartarikh.blogspot.com/2014/03/the-maratha-invasion-of-bengal.html.

The above examples show how translation can use intermedial linking to enhance translation practice to make it a more meaningful, liberating and participatory learning experience.

Keeping in mind the activity of reading as social practice, the relevant questions to pose would be: who reads what, how people read and how their reading can relate to other activities or be further augmented by the multiplication of sensory

associations, perhaps leading toward a comparative media experience.

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Representation of Women in Early Indian Movies:
A Study of How Indian Culture is Translated into Visual Texts

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Abstract

The paper focuses on five Indian movies created during the era of 1930 till 1960 which were realistic visual texts, in comparison to present day Bollywood movies that are bordering on being unrealistic rendering of stories. The movies of yester-years, often made from the fictional work that had made an impact, talk about social situations and place of women in those contexts. They show what women do when faced with predicaments and give us practical and reasonable solutions which were feasible in those times. The realistic nature of these works of fiction into films is a feature that still draws people's attention towards them, so that they learn how to face and confront the truth and the stark realities. As one notices the Bollywood and Bollywood inspired movies across other Indian languages and spaces took a turn to move away from reality to place the audience in a world of imagined phantasmagoria to please them. How visual texts could be turned into extremely heinous and delusional objects could be gauged from these later films. These early era movies contribute to the emancipation of women in a significant manner and do not treat women as merely enticing objects.

Keywords: Representation of Women, Early Indian Cinema, Screen Space, Visual Texts, Story-line.

1. Introduction

The film directors in the 1930's, 1940's and 1950's had selected works of fiction as their natural base to convert them inter-semiotically to write their screenplays and upheld women's causes with a great empathy. They had given ample screen space to their women subjects and focused towards the women protagonists in the stories they would weave. Knowingly or unknowingly, the movies had shown streaks of feminism in nature. The regard and consideration that most of these eminent directors had given to women, was far more progressive than the way these subjects are treated even today. These movies evoked positive reactions among people as they saw their known or read stories come alive through a kind of transference. To think about women and their well-being, or to consider that a woman should be heard, just as the men-folk are listened to, have been the strong points of these visual texts. The movies drew attention towards women's causes without even having to try hard.

A comparison of the olden days' movies with todays' movies becomes necessary to show the vacuum in the story-line followed by the present-day film makers. The effect of many literary personalities joining the film industry in both Kolkata and Mumbai had made a lot of difference in the choice of texts. In comparison, the popular commercial movies in current times are still sexist in nature to a large extent and they shamelessly disparage women.

On comparing directors from the olden days and the present-day film makers, one might wonder as to why movies from the 1960's onwards, started severely disrespecting women, thereby taking them back to their dark times. Is it because the great works of fiction are not getting rendered into films anymore? Is it because the society feels threatened to see women as liberated and educated with minds of their own? Is it because

the fourth estate, or the print media, has become very vocal these days on women's issues? The patriarchy, that opposed allowing a level-playing field for the "so-called" weaker sections of writing against emancipation of women even when similar topics or subjects were taken up by the novelists such as Saratchandra Chattopadhyay or Rabindranath Tagore.

If we go back in time to study the older commercially successful movies, one could see how positively women were represented during this era and one might want to learn from them about how much respect they have given to their women protagonists. The olden days' characterization of women as well as situations where their voices would be heard did the trick. What comes to notice is also that the screen space given to women actors is much wider, as they stood alone without reference to a man or men in the story. Compared to them, todays' women either stand at the edge of the screen or appear to be squeezed into some greater space only to commodify them in bold scenes. Also, every olden day-movie has had a message to convey which the women protagonists put forth strongly, either vocally or silently through their body language, but nevertheless they made themselves heard. While in the present day Indian society in the twenty first century, we call ourselves modern, one might wonder why is there still such a dissonance or disagreement as to how women's representation on screen should be, where they shall be seen as independent and bold and how women are actually represented on screen. The modern movies seem to re-glorify all the ill practices of society which early Indian movies were trying to eradicate.

2. Texts and Discussion

Our discussion will include five Hindi movies which are *Achhut Kanya* (1936), *Duniya Na Mane* (1937), *Aurat* (1940), *Ziddi* (1948) and *Pyaasa* (1957). In what follows, we will discuss the background information of each movie followed by

their thematic treatment of women's issues. These movies of early Indian cinema came into fruition through the efforts of pioneering directors like Franz Osten, V. Shantaram, Mehboob Khan, Shaheed Latif and Guru Dutt. That, early Indian Cinema was respectful towards women and made their opinions being heard, are very evident in these chosen five movies. The women protagonists speak their minds without ever seeking for approval or consent from men on whether they should speak, or at least they do not seem to be asking men to guide them through their life's path or to be their decision makers. It is very perplexing, as to why, from being independent and headstrong, women have gradually begun to be shown as meek, coy and submissive, in later Indian cinema.

2.1. *Achhut Kanya* (*Untouchable Maiden*), Franz Osten, 1936

Achhut Kanya (*Untouchable Maiden*), a 142-minute movie released in 1936, is one of the earliest super-hit films of the Bombay Talkies[1]. The movie was made through the joint efforts of Franz Osten, Niranjan Paul and Himanshu Rai, where, Franz Osten was the director, Niranjan Paul was the screenwriter and Himanshu Rai the producer. Saraswati Devi sung the songs, which were written by lyricist J. S. Kashyap. The movie had Devika Rani and Ashok Kumar in its leading roles. The movie fearlessly showed the caste system[2] prevailing in India in a poor light, where people were being divided on a pointless basis. Here, lovers Pratap (Ashok Kumar) and Kasturi (Devika Rani) were shown as childhood

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[1] Bombay Talkies was a Film Studio founded in 1934 by Himanshu Rai and Devika Rani, which produced seminal, path breaking movies that often had a social message to convey. The industry produced about 40 movies during its existence and the last film was made in the year of 1954.

[2] Casteism is a practice in Hindu society, where people are stratified into four major castes which accordingly from higher to lower hierarchy are Brahmin, Kshatriya, Vaishya and Shudra.

friends, even though the boy was a Brahmin and Kasturi was an *achhut* (modelled after the Sanskrit word, *asprishya*) or untouchable. How hollow the social conventions of the time were come out clearly through the story-line when Kasturi sacrifices her life in trying to save both her husband Manu and her former lover, Pratap.

A pioneering playwright, Niranjan Pal[3] (1889-1959) seems to have written the popular story 'The Level-Crossing' and also for the film screenplay. A December 10, 2001 review of the movie in the *Times of India*[4] says that the movie shown by Franz Osten had screened the movie in Berlin at Goebbel's Ministry of Propaganda in Nazi Germany where it was well-received. In fact, such fiction writers as Pal has not been discussed much except in the Kusum Pant Joshi book – partly an autobiographical work by Niranjan Pal who was the oldest son of nationalist leader Bipin Chandra Pal and like his father, was influenced by revolutionary ideologies. He was sent to London to avoid arrest as he snatched a revolver from a Scotsman in Calcutta. In London too, he got into trouble being in the company of freedom fighter Veer Savarkar. By 1913, he began working with Kent Film Company and also started his literary career.[5] In fact, Pal had established himself as a playwright by 1910 with his two successful plays - *The Light of Asia* and *Shiraz*, staged in London. The German filmmaker Franz Osten was attracted to these and made silent films out of these, in which the lawyer turned film-maker Himanshu Rai had also acted. He made directorial attempts with *Needle's Eye* (1931), *Pardesia* (1932) and *Chitthi* (1941) but was in fact,

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[3] See Joshi, Kusum Pant () *Niranjan Pal: A Forgotten Legend & Such is Life*.

[4]http://timesofindia.indiatimes.com/articleshow/1198164865.cms?utm_source=contentofinterest&utm_medium=text&utm_campaign=cppst

[5] Sahani, Alka. 2012. 'Such is Fame.' Retrieved from http://archive.indianexpress.com/news/such-is-fame/917431/

much more successful as screenplay writer in *Achhut Kanya* (1936), *Janmabhoomi* (1936), *Jeevan Naiya* (1936) and *Jawani Ki Hawa* (1935) – all of which had shown rare class and moral values. The theme of *Jeevan Naiya* had to do with ostracism of dancing girls which was a courageous topic to choose. The literary background of Niranjan Pal had made the transition of his short story into film in *Achhut Kanya* very special.

In the film version, we find Kasturi, a young Dalit[6] girl and Pratap, a young Brahmin boy are childhood friends who are lovers. Kasturi's father, a railway signalman saved Pratap's father's life, a grocer, when he was bitten by a snake. Since then, the two men become good friends, despite differences in their caste status. Though a grown up Pratap's mother is not in favour of him openly roaming around with Kasturi in the village, as they used to do in their childhood, Pratap's father does not seem to mind the two young people being seen together as he still believes they are just like old friends, not realizing that their bond of friendship has turned into a bond of love. When the villagers sense a relationship growing between the two and start scheming against what they think will be an ominous marriage between a Dalit girl and a Brahmin boy, because it will go against the social custom.[7] The parents from both sides try their best to separate the two young lovers since the possibility of a marriage between them would be almost impossible. Even though the parents, the two fathers wished for the young lovers to get married, they were not brave enough or willing to defy society's rule where inter-caste marriage is forbidden. In order to stop village people from

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[6] Dalits are and were treated as untouchables in India, since they belong/belonged to a lower hierarchy in society.

[7] Inter-caste marriage was forbidden and is still forbidden (in many regions) across India.

further speculation and, in order to set apart the lovers, to make them forget each other, Pratap's parents and Kasturi's father, where she is a motherless child, agree unanimously that the two young people should be married off to other people (within their respective castes) immediately. While Pratap's mother is not willing to an inter-caste marriage, otherwise, she is seen as very progressive in her outlook as she is not willing to take dowry money[8] from the girl's family, for her son's marriage. Pratap's father on the other hand is seen to be waiting with the plan that the dowry money that he could gather from his son's marriage shall be given to his friend, so that Kasturi's marriage can be soon fixed where there shall be no dearth of dowry. Pratap gets married to Meera and a little later, the film, reveals that Kasturi is already married to Mannu, since in their childhood they were married where Kasturi's father and Mannu's father were friends. The two unisons prove to be a bad match as Pratap and Kasturi are still very much in love with each other and they cannot develop feelings or emotions towards their respective spouses. Their spouses are unhappy too, and so are Pratap and Kasturi deeply tormented and distressed as they are shown to be feeling guilty for their spouses, to whom they cannot reciprocate their love. Meera, Pratap's wife, who tries to be an ideal Indian wife by aiming at pleasing her husband to the utmost, does not understand why Pratap looks so depressed and forlorn in his marriage. Soon, she realizes that he loves somebody else and Pratap too confesses that he was pressurized into a marriage with her, and that, he still loves the untouchable girl Kasturi. Meanwhile, Kasturi, whose marriage to Mannu gets resumed,

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[8] In Indian marriages that held in a Hindu society, the bride's family needs to pay lump sum dowry money to the groom's family, in order to marry off their daughter. Though The Dowry Prohibition Act has been passed in 1961, in de jure, but dowry is still being practiced in de facto.

has to face his first wife who comes to live with them whom Mannu deserted because of her family's too much interference in their marriage, but he reluctantly accepts her back when Kasturi welcomes her as her elder sister. With Pratap's wife eyeing for her husband's love and with Mannu's first wife jealous of seeing Mannu preferring the beautiful Kasturi over her, the two bitter and angry women feel betrayed and they unite together to take revenge against Kasturi, in some or the other way round, as they launch a plan to prove that she is a licentious and a promiscuous woman. Kasturi, who is otherwise kind-hearted and friendly towards the two women, go to a village fair with them, where the two women desert her and she is left alone in the fair, at night, not knowing how to return home. Pratap, who is also present in the fair, selling goods, sees a distressed Kasturi and takes her back home in his cart. Meanwhile the two women reach home and try to enrage Mannu, by giving him the impression that Kasturi is with somebody else. As Mannu spots Kasturi and Pratap coming towards their home, seated together in the cart, he gets vexed and tries to kill Pratap as he believes Pratap tried to lure Kasturi and hence they are seen together. In the midst of all chaos, emotional torment and unhappiness, when Pratap is attacked by Mannu, in order to save him and also to divert Mannu's focus and distract him and also to release herself from all emotional pain that has been engulfing her ever since the lovers were separated, Kasturi jumps on a moving train and kills herself. Later, the film focuses on an epitaph of Kasturi, at the same railway station, where village people revere her for sacrificing her own life for others' good. Kasturi saved Pratap by killing herself and also released herself from the pain of never being able to be with Pratap. Not to forget, she also wanted to do good for the other two women as well, since she always felt guilty as they had to be entrapped in marriages

where their spouses did not love them because both Pratap and Mannu were madly in love with her.

The film protests against the pointless, illogical and meaningless tradition of Casteism that is practiced among the Hindus in India, which have been darkening the society since ages, where social stratification and countless divisions among people, only bring about more misunderstandings and hostility, where instead of uniting; they decide to become severely divided, owing to which nothing effective and constructive can be done in the country where people can work holistically in unison. Casteism is rife and it overrides basic rights of human beings, where more than food, clothing and shelter, the first thing that people would like to know is who belongs from which caste. Kasturi and Pratap, who should otherwise have been happily married, were forcibly married to other partners, who also had to suffer the consequence because they were trapped in loveless marriages. Meera was tormented to realize and hear about her husband's declaration of love for someone else and Mannu, who became possessive of Kasturi and was head over heels in love with her, could also feel her mind drifting somewhere else, in a different world where she is longing for someone else. The two marriages not only destroyed Kasturi's and Pratap's lives, but also equally that of Meera's and Mannu's lives as well. Also, what comes to notice is how a woman has been a "self-sacrificer", in this movie, that is also reflecting the Indian society where women receive more positive adjectives when they decide to live life for others and not for themselves. In order to make peace and make Pratap's life happy, Kasturi kills herself. She wants Pratap to live in peace so she jumps in front of a moving train. Indian society has the propensity to celebrate themes on a woman being a self-sacrificer, where she would easily give up on her life, for the sake of a man. It is often very rare that it is seen, a man sacrificing life for a woman, but it is readily assumed that

women were born to serve men and to make them happy, that these are the only purposes of their lives where everything that they do is only for men's well-being. From sacrificing life in Sati[9] for the husband, sacrificing life for family and sacrificing life for a lover, Indian women have been sacrificing for way too long. The question remains, can Indian movies not compromise or do without themes where women are sacrificing lives for others and rather cerebrate on alternative solutions where women get to live? Because, from the 1930's to the present times in 2018, no matter how much they proclaim they have become progressive and liberal, Indians are still hell-bent on seeing a woman "sacrificing" her basic rights, wishes and desires for the sake of a man.

3.2. *Duniya Na Mane* (*The Unexpected*), V. Shantaram, 1937

Duniya Na Mane (*The Unexpected*), a 148-minute film was directed by the notable Indian film maker V. Shantaram (1901-1990), or Shantaram Bapu, a Marathi film actor-director-producer with a number of excellent and popular films such as *Dr. Kotnis Ki Amar Kahani* (1946), *Amar Bhoopali* (1951), *Jhanak Jhanak Payal Baaje* (1955), *Do Aankhen Barah Haath* (1957), *Navrang* (1959), before he made *Duniya Na Mane* (1937). In 1929, he and his friends set up 'Prabhat Film Company' but by 1942, he established 'Rajkamal Kalamandir' – a sophisticated film production house. This film was first made in Marathi with the title '*Kunku*' (1937). The lead actress, Shanta Apte not only gained immense popularity for

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[9] Sati was a practice held in Hindu society, more rigorously in the higher castes, where the widow of a dead man was pushed into self-immolation by burning her in the funeral pyre with her deceased husband, with the intention and the assumption that she could accompany the man in his afterlife to give him company.

her depiction of this strong woman character but she also sang the songs in the movie. It even included a full-fledged English song titled "A Psalm of Life", written by Henry Wadsworth Longfellow. The movie became a commercial success and received adulation from critics who held it as a bold movie that undauntedly attacked the mistreatment of women in the Indian society. The film was specially focused on child marriage, an immoral custom that was being practiced those days.

The story was based on the novel *Na Patnari Goshta* written by the popular Marathi writer Narayan Hari Apte, who also wrote the screenplay of this film. Directed in the 1930s when India was striving for her own Independence, this movie gives women their voice of anger to protest. The protagonist, Nirmala not only protests for herself, but also for countless of other women who were married off to old men – a normal practice in India at that time. Nirmala's protestation also awakens her husband. There is a very young girl who is made to become aware of the dangers she would face when she grew up. Nirmala also alludes to the girl that a woman who is truly happy in her marriage puts *sindoor* on her forehead readily on her own will. The message that goes off from Nirmala to the audience is that a young woman, who is forcibly tied in an unsuccessful, stifling and purposeless marriage to an old man, is forcibly made to put *sindoor* on her forehead, by society. Nirmala is also supported and encouraged by the social reformer's daughter, who had the courage to confront her father into making him realize how he destroyed a young woman's life through his power of money. On the other hand, Nirmala has to face the lawyer's aunt, who is a pest to the society because while as a woman she should have come to Nirmala's help, she disagrees with Nirmala's protestation. She rather deems her to be too opinionated as an Indian woman. She wants Nirmala to be meek, coy and submissive woman, mainly to be of service to her nephew. Such women like the

judge's aunt are blinded by tradition and custom and make it a point to mould every woman into a patriarchal society's expectations and fit them in the rule books that are made for women to adhere to. The husband, the old man has an awakening finally as he realizes where he accepts and admits his fault, even though it is too late because Nirmala's life has been damaged enough already, which cannot be undone.

Narayan Apte wrote novels and collections of short stories. He was influenced by the ideas of social reform movements of the 19th century in Maharashtra. His stories cover historical and social themes, which are based on the everyday life of the Marathi middle class. He had travelled extensively throughout India and Nepal and picked up the languages - Hindi, Bengali, Gujarati, Nepali and English. Apte stayed at Jaipur (Rajasthan) and taught in a school there. The background of the author-translator makes it very clear as to his socio-political stand. The movie was screened at the Venice International Film Festival and had Shanta Apte in the lead role -both acting and singing. As a traditional Hindu moralist, Apte did edit and publish essays and stories to promote life with high value. He was a co-editor of *Kirloskar Khabar* and had also started a literary and political journal named *Aalhaad* by 1915 and later, another magazine named *Madhukar*. He founded a book publishing house, Ajinkyatara Pustkalay in 1913 and later "Apte & Co" in 1924. He also started a printing press, Shriniwas Mudranalay (1920). Such were the authors who were involved in the making of Duniya Na Mane.

The thematic details of the movie show a poor young orphan woman being married off to a rich elderly lawyer, who is old enough to be her father. The old man has a widowed daughter and a son, who are all around the age of his newly 'acquired' wife, Nirmala. When the prospective groom's party shows up at Nirmala's uncle's house, the lawyer comes accompanied by

a young man, whom Nirmala assumes to be her future husband and hence shows no hesitation as she finds him young and appealing. Later, on her marriage day, when she is about to put garland around her husband's neck and sees his face for the first time; she becomes horrified to discover that her husband is the old man who accompanied the young man before; when they came to see her. She protests immediately, but her uncle rushes into the scene and forces the marriage to resume, after a little turmoil. Later, from her little cousin, Nirmala learns that she was tricked into marrying the old man and it was cleverly planned so that the young man would accompany him to give her a false impression that would make her happy. Later it becomes clear that she was forced into such a marriage by her greedy uncle who in return wanted money and favours from the old lawyer. It was almost like selling his young, innocent and beautiful niece. Abandoned and helpless, Nirmala had to acquiesce to what has been decided for her. But before leaving for her husband's house, she strongly protests against this trickery. She also forbids her uncle from taking his entire family to follow to the lawyer's house with Nirmala, as was decided as a stipulation between the uncle and the lawyer. Through this, Nirmala further realizes how she is used as a "bait" and "barter of exchange" because of her uncle's own self-centeredness and greed on the one hand and as an object of physical and sexual pleasures at his old age. A forced Nirmala is dragged to her husband's house where she feels no interest to start life anew as a married woman. She does not take part in sharing domestic chores, but lives in an isolated room where she avoids her husband and his aunt, who constantly nags her, chides her and pressurizes her to perform the duties of an "ideal Indian wife'. She wants Nirmala to work day and night, be in constant service to her husband and do what he commands. Since Nirmala is young and is not willing to get into any kind of physical relationship with the

old man, his aunt plays an indecent trick where she locks up Nirmala in her husband's room and sends in her nephew to make use of the opportunity. Nirmala fathoms the cruelty and dirtiness of such an act but maintains her calm composure and the old man loses at the end where he retreats.

Often, throughout the movie, one can hear Nirmala alluding to the fact that how, despite being an old man and a widower with two children who are around her age, with the daughter being elder to Nirmala and the son around her age, his sexual needs are still not appeased as he wants more carnal pleasures by exploiting and depriving a young woman who should never have been his wife in the first place. The old man, however, refuses to accept that he is old and instead, constantly tries to prove his virility. He keeps using dyes for his hair and moustache to prove he is young in both heart and in body. Through these harrowing times, Nirmala nonetheless tries to keep herself cheerful and occupied by interacting with a young girl who lives in the lawyer's house and calls him *chacha* (uncle). Together with her, Nirmala grows a garden at their house, where they dance and sing. Nirmala soon turns the empty, dead and lifeless house into a beautiful paradise. Through Nirmala, the young girl slowly realizes the ugly side of marriage and the ill fate of Indian women. When the lawyer's social worker, widowed daughter comes home for Diwali, Nirmala becomes energetic and happy to see such an inspiring and educated woman and decides to open her mind to her about her cruel fate. The daughter does not concur with her father's second marriage and she feels for Nirmala, that such a young woman's life has been ruined as her father forcibly married her for his own sexual needs. As the film unfolds, it is seen that the daughter earlier wrote a letter to her father pleading with him not to marry a poor young girl for his own enjoyment, to which he paid no heed. On seeing a very young

Nirmala for the first time, she becomes startled and astonished, almost disbelieving the crime that her father has committed. She tries to confront her father, but having been shaken because of his own guilt, he dodges off with excuses. Towards the end of the movie, the man starts feeling really guilty and mumbles and calls himself *burha* (old man).

Aside from his daughter, the viewers also see that Nirmala is teased by the lawyer's stepson who passes sexual remarks. The lawyer tries to stop his son, but he fails and gives up. Nirmala realizes that the son is spoiled, and that the old man no longer has the strength to tackle his grown-up son. So she takes decisions in her own hands where she confronts her stepson and flogs the young man like she should as stepmother and ultimately makes him fall at his father's feet where he is asked to seek forgiveness. After this incident, on seeing Nirmala's sense of justice, rationality and strength, the lawyer has a moment of awakening of his conscience. He realizes that he has been blind to the ways of society and its customs, which are gravely unfavourable towards a woman. The last turning point in the story-line appears when we see him freeing Nirmala from her bondage by removing the mark of *sindoor*[10] from her head, thereby declaring her as his daughter instead. Puzzled and confused, at first Nirmala cries and rushes to her husband and asks him to take her back, but for the first time in the movie, the man talks to her like his daughter and agrees that theirs is a very wrong match indeed, because a young woman needs a young man to make her happy. He feels extremely guilty that while his old heart yearned for a company, he ruined a young woman's life and society accepted it and considered it to be normal.

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[10] Sindoor is a Hindi word which implies the red mark that a married Hindu woman needs to put on her forehead to signify that she is married.

2.3. *Aurat* (*Woman*), Mehboob Khan, 1949

Aurat (*Woman*), a 1940, 154-minute movie, was directed by Mehboob Khan and written by Babubhai Mehta and Wahajat Mirza. With Sardar Akhter in the lead role, the movie talks about how a woman, a single mother who is deserted by her husband, resolves to take care of her three sons and her mother-in-law. The story-line of *Aurat* opens with Radha, a poor farmer's wife, toils hard day and night to keep her husband, three little sons and mother-in-law in good health and spirits. This indomitable woman called Radha braving numerous hurdles in life to raise her three sons and also to pay off debt to Sukhilala, the moneylender, who is notorious for mistreating women. When faced with abject poverty, owing to crop failure, her husband deserts his family and she takes up the sole responsibility of taking care of them. Initially, she feels helpless and breaks down, but then resolves to fight, to make her mother-in-law and three sons survive through her struggle. Her husband Shamu runs away to avoid responsibility when she becomes pregnant again, leaving her to fend for herself against poverty and the lecherous advances of Sukhilala. Her mother-in-law succumbs to death and one of her son falls ill and dies as she fails to gather enough money for his treatment. Shattered, Radha realizes that in order to save the lives of her other two sons, she needs more money and sees that the only way she could bring economic upliftment to her family, is by acquiescing to the demands of the moneylender, who wants her body for his sexual pleasures. In penury, with constant thought of how to raise her sons and give them a secured future, Radha finally sells her body, though she is deeply hurt and agonized but has no other way round.

The movie was remade in *Mother India* (1957) by the same director, which became one of India's most popular Hindi

cinemas of all times. Babulal Mehta began as a screen writer in 1937 with his story *Jagirdar*, where we find Neela marrying Jagirdar Surendra who secretly marry and have a child. In a shipwreck, the Jagirdar is believed to be dead, and the cruel patriarchal society considers the child to be illegitimate. Eventually, a poor farmer Shripat marries Neela and brings up her son Ramesh. The trouble begins when the supposedly dead husband returns and violently quarrels with Shripat as to who 'owns' Neela. How women are viewed and valued in traditional societies comes out clearly here. Finally, of course, we find the villain Banwarilal killing poor Shripat and framing Neela's husband for this murder. The real tension is around the fact that Neela's son rejects Jagirdar as his "real" father, until both father and son duo confront the gangsters in Narayanlal's den.

Mehta's next film story, *Tin sau din ke baad* (1938) is a fantasy and adventure film, where the story revolves around a millionaire who enters into a bet with his doctor that he will go out into the world without taking any money and survive for 300 days. But right from his next film, *Ek hi rasta* (1939), Babulal Mehta shows a lot of courage as he depicts a couple living together as the main female protagonist, Mala, stubbornly rejects the pressures of her stepmother and overtures of her villainous cousin Madan, to live with Raja who gives her shelter as she is able to escape from the clutches of a sex tradesman, Banke who sold her to a rich man.

In *Aurat*, Radha goes through both economic and emotional crises in the movie. The question remains, why is she alone being blamed for Birju's behaviour? Why did not the villagers otherwise decide on punishing Birju collectively? Though Radha did love Birju dearly and pamper him despite seeing him getting engaged in wrong activities, Birju nevertheless was already a grown up man, an independent person with his own bad personality, for which Radha alone is not culpable.

Both Radha and society are at fault in this regard. Radha blindly loved and trusted in her son, which is very innate of most Indian mothers who see their sons as gifts from God and refuse to find any fault with them, but the villagers should not have blamed Radha for Birju's behavior because, should a dacoit's[11] mother only be blamed for his murdering of people and looting of their properties? The villagers are enraged with Radha and they put complete fault on Radha for pampering her son way too much and not disciplining him. Finally, when Birju goes to the severe extreme and abducts a young girl from the village, Radha shoots him to save the honour of her family and also to save the girl from being kidnapped and carried away.

One aspect of the film that should not be overlooked is the issue of son worshipping in India. Everybody demands and forces the mother to bear a son in the society, as if that destiny and biology are in her hands, where she has the power to give birth to a son. In the movie, after the birth of her third grandson, the mother tells her son that the birth of three sons would do good for the family, where they shall be showered with economic prosperity, but her son reminds her that she had the same high hopes when the first boy was born, and ever since then they have been becoming only poorer.

The time since the movie was made in the 1940's, till present times in 2018, so far now, the Indian society has still not been able to overcome from the obsession of "son worshipping" from their hearts. But the movie is also exemplary in the regard that the mother no longer concurs with her son's illegal and harmful activities and finally kills him in her own hands, because of the uncontrollable monster he turned into, where he wreaked havoc and ruined people's lives. Despite being a mother, she has the strength and rationality to no longer allow

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[11] Dacoits – in India armed robbers are called dacoits.

her son to keep up with his anti-social activities. Also, coming to Ramu, one might question as to how can he so easily, remain unperturbed regardless of knowing that his brother openly flirts with his wife and also exercises his rights by hitting her and flogging her whenever he wishes? Why didn't Ramu stand up for his wife? Is a wife just a common property that can be used and exploited by everyone?

2.4. *Ziddi* (*Stubborn*), Shaheed Latif, 1948

Ziddi (*Stubborn*), a 1948, 122-minute movie, is based on a novel by the same name, written by the pioneering Indian writer Ismat Chughtai (1915-1991) and directed by her husband Shaheed Latif. The movie talks about how a rich man remains resolute in marrying a poor woman whom she loves, and how others, who initially do not concur, later help him as he gets to meet his lover, to finally marry her. The film introduced the new actors Dev Anand, Kamini Kaushal and Pran in Hindi films, where the notable singers Kishore Kumar and Lata Mangeshkar recorded their first duet "*Yeh Kaun Aya Re*". Chughtai was a major voice in Urdu literature and was also well-known for her stories on female sexuality and femininity, middle-class gentility and class conflict. Her short-story *Lihaaf* ("*The Quilt*", 1942) focuses on sexual awakening of Begum Jan following her unhappy marriage with a *nawab*. She had to face a court trial for her hints at female homosexuality there. The charges of "obscenity" notwithstanding, she went on creating woman-centric fictions that got translated into film by her husband, himself a dialogue writer for Hindi-Urdu films of those days. Obviously, her portrayal of the insulated life of a neglected wife in the feudal society is not something that would be liked by the patriarchy then or even now. Further, Chughtai was so liberal that her daughter, nephew and niece were all married to Hindus and for her the peaceful comingling and living of Hindus, Muslims

and Christians in India defined her cultural space. She said she read not only the *Qur'an*, but also the *Gita* and the *Bible* with an open mind. It is obvious that when such works of fiction get rendered into films, the effect on the psyche of the masses is different. These promote tolerance and harmony as well as remove imbalances against women.

In the movie's story-line, we find Puran, a wealthy man who does not believe in class distinctions, falls in love with Asha, a poor woman. Puran's uncle loved Asha's mother, who worked as a maid servant in their house of joint family, but their marriage was made impossible after their unsuccessful attempt at eloping. Though Puran falls in love with Asha, he does not seem to have much boldness or the bravado to break class distinctions and marry the girl he truly loves. Meanwhile, Asha, who also reciprocates his love, understands that a marriage between them would never be possible because of social rules, where a rich man and poor woman can never get married. In the meantime, relatives try to fix Puran's marriage, but he does not respond or show his interest in marriage because of his undying love for Asha. While the poor Asha is in no control to take her life's decision in her own hands, regarding their marriage, Puran has the chance to break norms and defy society but instead of boldly declaring his love for Asha, he sits silently amidst all emotional turmoil that he and Asha both go through and he leaves his unsaid wishes at the mercy of his uncle and other relatives who finally understand whom he truly desires. Through turn of events and with the help of others, Asha who in is her way of departure, finally returns to him and they become united.

The movie, made in the 1940's, makes love and humanity triumph over social and economic class separations. Puran and Asha love each other and the movie fulfills their wishes, to encourage people in following the same path. However, one

can question why Puran cannot be brave and bold enough to fight for his own rights. Why does he appear to be a pampered child who would not speak unless being wheedled? Had the movie shown a brave man fighting to be with a woman he loves, it would have had a much stronger point to motivate people, because like Puran, everybody shall not be fortunate enough to have supportive relatives or have lucky incidents happening in their lives that shall lead to the fulfilment of their wishes. Also, the movie gives an overall impression that a woman's goal and meaning in life is to only be concerned about being tied to the right man. Asha is seen as very submissive and coy, who dreams about Puran and sings and dances in joy on recalling him. Yet, she never confesses her love for him and also agrees to marry another man as others decide. Agreed, one should not expect such freedom of speech from a servant girl at that decade, but the shy, subtle behavior of Asha, her childish behaviour and almost purposeful act of helplessness in front of Puran, waiting to be rescued by him, are traits that prove that a woman is weak and all her energy should be invested in attracting and entertaining a man. Unfortunately, the situation has not changed much in the present times as well, where no matter how educated or financially independent Indian women are becoming, they still occupy most of their time with thoughts on how to get a man's attention and please him. In this situation, the fault lies more with women and not with men. If Indian women are so hell-bent and devoted to entertaining men and win their attention, then it should not be men's fault if they demand more from women, as they see that women are willing to do just anything for them, by acquiescing to their wishes. In order to change this mentality of women, where they disrespect themselves, Indian movies should show bold women who love boldly, and besides loving a man, they have other engagements and occupations as well. Only then shall they truly attract men who

will see a different kind of woman, who loves loving but does not pretend to be a damsel in distress, waiting to be rescued. Nevertheless, the important lesson that one should take in from the movie, is the possibility that love shall win in the end and that marriage should take place where hearts meet, not where society's rules are met.

2.5. *Pyaasa* (*Thirsty*, *Wistful*), Guru Dutt, 1957

With these movies bring chosen from the 1930's, 1940's and 1950's, we shall notice the boldness with which women speak their minds and make themselves "heard". In *Pyaasa* (*Thirsty*, *Wistful*), a 146-minute, this 1957-movie talks about a very kind-hearted prostitute, who takes care of a fallen poet, who fails to grapple with harsh reality and survive in a very hostile world. The movie was written by Abrar Almi and directed and produced by Guru Dutt and, where he also was in one of the lead roles, along with Waheeda Rehman in the other lead role, and besides the movie had Mala Sinha. Notable singer R. D. Burman had sung the songs, which were written by lyricist Sahir Ludhhiyanvi.

In this story, Vijay – a poet and a wanderer with a streak of bohemian nature, encounters Gulabo, a prostitute, who is very loving, caring and kind. Vijay is a poet who is often disdained by his brothers and considered as not worthy of anything since he does not make any income or earn a fixed salary. Gulabo buys Vijay his meals and helps him by providing him with few other needs because she recognizes his talents and secretly falls in love with him. While Vijay is not careful about where he writes his poems and saves the papers, Gulabo carefully and impeccably collects pages of his poetries and get them published, without Vijay;'s knowledge. Vijay's past lover, Meena's husband, who is a publisher, publishes his poems because he is jealous of Meena's undying love for Vijay and wants to avenge Vijay by slyly and secretly publishing the

poems without referencing him or without giving him any credit. Meanwhile, Vijay, who is recovering in a hospital, is oblivious of the fact that his poems have been published and have become successful. The publisher and Vijay's brothers decide to declare him dead to the world, as the brothers secretly want some money that has been made by publishing his poems. When Vijay finally gets to know the truth, he becomes sick and weary of the world, sick with the cruel machinations of human minds and leaves the corrupted place forever, somewhere we do not know, but he takes Gulabo with him, to make a new living where they can live away from cheaters and impostors.

Though Vijay is shown as the main protagonist in the movie, Gulabo is no less of another leading protagonist as well, since she is Vijay's saviour. Though at the end of the movie, Vijay is shown to be taking Gulabo along with him, wherever he is going, it was Gulabo who rescued Vijay throughout the movie. In this movie, both Gulabo rescues Vijay and Vijay rescues Gulabo where together as an unison they tread a path with hopes of being in a better place where the world shall be honest and kind. In most movies that show women being rescued by men, a woman here rescues a man. From helping Vijay, to befriending him, to giving him company and collecting his poems and publishing them, it is Gulabo's efforts that help Vijay to survive in a cruel, cheating world. Vijay is moody and whimsical, and he also lacks in enough strength to survive in a world full of hypocrisy, cruelty and falsity and depends on Gulabo's willpower where she is a fighter, because being a prostitute, she knows the hard way of life and is aware of a harsh world and well acquainted with it. She has the courage to keep fighting and to see positivity in living, despite how much people try to ruin another's life and to steal their peace. She shows Vijay the way to live life with hopes of a little better and brighter future. The film focuses on

how, an otherwise simple prostitute, whom society considers as dirty, immoral and impure, is actually in truth an extremely humane and kind-hearted being, who instills hope and courage in others, to confront fraudulent and cheating people in a cruel world and through all battles in life, ultimately emerge as victorious, to prove that honesty wins in the end.

3. Analysis and Conclusions: The Trends

As it has been shown, the movies from 1930 to 1960 have been very realistic, where they reflected the Indian society as it was and situated women in a pragmatic light. The films had highlighted social causes like the caste system in the movie *Achhut Kanya*, marriage of young girls to old men in *Duniya Na Mane*, and economic, social and emotional hardship poor women face in the movie *Aurat*. The movie, *Ziddi*, also brings about an exception to the norms in society where a marriage between a rich man and a poor woman is made possible despite the inherent class system in India, where feudalism and the feudal mentality till date, forbids such a wedding from taking place. Also, we see an exemplary movie, *Pyaasa* that glorifies the benevolent nature of a prostitute who is not immoral and impure but – on the contrary, is extremely benevolent and caring. The movie does justice to prostitutes, who are otherwise ostracized from society and considered impure and immoral beings, who should only serve for the purpose of pleasing men.

One wonders if movie makers today are solely concerned with publicity and money making, and they get the hint that movies that celebrate women's freedom or show women in a positive light would not be a commercial hit. There does not seem to be a market survey of this kind showing such trends. On the contrary, the public reaction to mishaps against helpless women has been quite strident. And yet, to write novels or to make movies that commodify women have become a trend

now so that women are mocked and harshly demeaned. The directors from the early age, as well as the producers of these movies, were devoted to a cause to better the society, especially because India was not yet an independent country or was becoming newly formed with a new democracy that granted voting rights to women immediately unlike some of the western democracies. Everybody longed for independence and wanted the society to be reformed. This agenda was reflected in our writing as well as in films. The movie industry had their ethics as well. In Hansa Wadkar's[12] popular autobiographical book, *YOU ASK, I TELL*[13] (2013) she shared her sorrow regarding the degrading standards of Indian movies where it was no longer respected as "art". She said "All those loath some affair during lunchtime and in the make-up room! We also misbehaved but never on the sets or in the make-up room. I have never betrayed art. I have always respected the dignity of the goddess of art" (Wadkar, 2013: 98 & 99). On the question of how she perceived cinema as an art, where bars cannot be set to make an estimation of whether it is good art or perfect art, she said, "Can art ever attain perfection? The word *kala*[14] itself means to grow. Many do not know this, nor do they try to realise this. If somebody makes them realize this, they are irritated" (Wadkar 2013: 100). While in earlier days, cinema was an art form and actresses and actors revered it as an art which should benefit society and in no way should bring

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[12] Hansa Wadkar was a popular Marathi actress who also acted in many early days Bollywood movies in the 1930's and 1940's.

[13] *YOU ASK, I TELL* (2013) is an autobiographical book based on the life of actress Hansa Wadkar, which was initially written in Marathi in 1970 under the name *Sangtye Aika* , which in trun was based on her interviews which were taken in 1966 by the journalist Arun Sadhu and published in the Marathi magazine *Manoos*. The Marathi book and the interviews were edited by Jasbir Jain and translated Shobha Shinde into English.

[14] The Sanskrit/Hindi words *Kala*, means "Art".

harm upon women, the modern world has forgotten morality, rationality and values, and would do anything just for the sake of "money". The argument of trash authors, yellow journalists and sexist film-makers remains the same, namely that the public wants to see women being degraded and exposed as flesh. In the name of liberty and freedom, their claim would be that the readers or viewers are being given what they demanded. Even with censor and criticism in the media, an individual cannot be forced to change his or her taste, because soft porn movies have their own clientele, and no amount of government control over TV channels, or on New Media or publications can resolve this issue to give back to women the respect they deserve.

The films under discussion here – based on the stories or fiction that emerged in Indian languages had projected every facet and aspects of societal problems where both the problems and women represented in the context of those problems appear very realistic, unlike most Indian and primarily Bollywood movies that were being produced since this era appeared to be highly unrealistic. Women as depicted in the film-versions of these stories appeared to be gentle, caring and dutiful who also know how to protest, who also know how to raise voice in the face of severe injustice, where they do not wait for men's approval to opine their thoughts.

Women in these three decades are often seen to be self-sacrificing, willing to give up on their lives for others' well-being. But one does not get to see the other picture where a man is sacrificing his own life for a woman or rescuing a woman. In overall, women have been represented positively in these movies. Even though initially, they might appear to be passive and shy, they are otherwise given the space to voice their opinion, where the audience is bound to listen to them.

Both in the fiction of those days as well as in the film versions, these women also share considerable screen space with men and are not shown as "enticing objects", who grace the screen with few fleeting seconds, placed in obvious context of a man, in modern films. Ample Respect and Regard has been shown towards women in very early Indian movies from 1930 to 1960 which is completely missing in most of the films made after this period, mainly because the stories were a mere success formula to churn out objects of entertainment, and not as pieces of creation.

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Rewriting Cultural Paradigms: Translating the Roman Missal in Congo-Zaire

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Abstract

The Missale Romanum is the book which contains the prayers and rituals used for the Mass, the most important ritualistic celebration of the Catholic Church. Though the Vatican approves only those regional translations of the Missale Romanum which adhere to its prescribed norms, the translation in the Zaire-Congo region known as The Roman Missal for the Dioceses of Zaire is an anomaly since it goes beyond these norms by including cultural elements peculiar to the region, but yet managed to get its approval by the Vatican. The Latin Missale Romanum was thus translated using culture specific parameters in the Congo-Zaire region of Africa. This article seeks to examine this unique translation- its origins and the way it deviated from its source text.

Keywords: Translation, Catholic Church, Roman Missal, Congo-Zaire, Enculturation.

Introduction

The Catholic Church is an influx of various cultures; varied cultures intermingle and coexist within it. Though the Vatican has tried to maintain uniformity in terms of the structure of the liturgical celebrations in the Latin Church[1], especially in the

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[1] The Catholic Church is divided into two- the Western Church or the Latin Church (which forms the majority of the members of the Catholic Church) and the Eastern Catholic Churches or the Oriental Catholic Churches which consists of 23 other individual Rites. The Western Church Mass is similar to the Papal Mass and is bound to be regulated by Papal authority and norms while the individual Rites in the Eastern Catholic Churches are not

celebration of the Mass[2] (the text of which is) contained in the *Missale Romanum*[3], by issuing norms from time to time, the culture of the particular area in which it is implemented is always reflected in certain parts of the Mass. It is in such a scenario that the *Missel Romain pour les Dioceses du Zaire*, the Missal for the Zaire Usage of the Roman Rite (hereafter referred to as the "Zaire Usage") came into existence in 1988. The Zaire Usage can be regarded as the product of modernism, enculturation and the richness of Congolese culture (Zaire is now known as 'Democratic Republic of Congo'[4]). It deviated radically from the traditional Latin *Missale Romanum*, which was the source text for translation to other languages, even in terms of the order of the rituals or the nature of the prayers. This is clearly a situation where the translation of the Roman Missal for the region of Zaire can be equated to translating the culture of Zaire. The paradox is that the vernacular version of

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regulated by the above mentioned norms. This article discusses the text of the Mass in the Latin Catholic Church.

[2] Chief ritualistic celebration of the Catholic Church; considered to be a re-enactment of the Last Supper which Christ had with his disciples. It consists of five parts: Introductory Rites [Entrance Procession, Penitential rite (prayers asking for forgiveness from sins) and Gloria, (a hymn praising God)], Liturgy of the Word (Readings from the Bible, Sermon, the Creed, a summation of Catholic faith, and Prayer of the Faithful, petitions of the Church and the laity); Liturgy of the Eucharist (Offertory, the people bring their individual gifts or offerings, mostly in-kind, Preparation of the Gifts, priest prepares the bread and wine to be offered) and Eucharistic Prayer, prayers offering thanksgiving and praise), Communion Rite (bread and wine, considered to be "the body and blood of Christ" is given to the faithful) and Concluding Rite.

[3] The prayers and the instructions for celebrating the Mass are contained in the *Missale Romanum*, which is in Latin, the official language of the Catholic Church.

[4] Since these changes in translation were made prior to Zaire becoming the Democratic Republic of Congo, I will also be referring to the region as Zaire.

the *Missale Romanum* used in a region had to conform to the norms prescribed by the Vatican[5] from time to time, while the Vatican's stringent laws on granting approval to a regional version of the *Missale Romanum* was overlooked in such newly-evangelised African dioceses, which carry with them the richness and depth of their cultural heritage. This paper attempts to look into the unique process of translation and reinterpretation of the Catholic Mass in an African context, specifically in the region of Zaire-Congo, by considering the special case of the Zaire Usage.

The Mass is the central pivot around which the life of the Catholic community all around the world revolves. All the readings, prayers, chants and guidelines used in the Mass for the Latin Catholic Rite[6] have been compiled in a book-form, which came to be known as the *Missale Romanum*. Originally written in Latin, the *Missale Romanum* didn't exist as such in the beginning .Various parts have been added and deleted at various points and in accordance with different instructions[7] which have been promulgated over time by the Vatican. The prayers, responses and instructions in this book have evolved over centuries and Christian theologians have traced the history of the prayers, right from the Last Supper. The Mass was in Latin, so was the text; Latin being the official language of the Church. This was the case even in the newly-evangelised regions as well. Later, while trying to follow the policy of "enculturation" of the Second Vatican Council[8], the

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[5] The Vatican is responsible for formulating the norms for translating the *Missale Romanum*.

[6] Refer 1.

[7] Refers to the norms mentioned in 5.

[8] The Second Vatican Council also known as Vatican II (1962-1965) was convened by Pope John XXIII and is significant in this context because the Catholic Church began its stand of enculturation after the discussions which came up from this Council.

Mass was translated into English and then into the respective vernacular[9] tongues.

Tracing the Need for an "Enculturated" Usage

The New Catholic Encyclopaedia defines enculturation as "… the presentation and re-expression of the Gospel in forms and terms proper to culture. It results in the creative reinterpretation of both, without being unfaithful to either" (2003). The notion of enculturation existed right from the beginning of the spread of Catholicism; some theologians regard the speech of St. Paul to the Gentiles[10] as the first effort at enculturation. Clauses 37-40 of the Church Document, *Sacrosanctum Concilium*[11] sums up the essence of enculturation in translation:

> … the Church has no wish to impose uniformity in matters which do not implicate the faith or the good of the whole community…Provisions shall also be made, when revising the liturgical books, for legitimate variations and adaptations to different groups, regions and peoples, especially in mission lands, provided that the substantial unity of the Roman Rite is preserved; and this shall be borne in mind when drawing up the rites and devising rubrics (*Sancrosanctum Concilium* 1964: sec. 37-38).

In short, even while exhorting that it did not wish to impose "uniformity", the Catholic Church was giving the "mission lands" a kind of autonomy to translate and produce a Missal

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[9] The choice of vernacular languages to which the Missal could be translated rested upon the recommendation of the region's bishop.
[10] Refer Acts 17:22-31.
[11] One among the four significant documents produced by the Second Vatican Council. It aimed at improving the participation of lay people within the Catholic Church and more importantly, stressed on the need for translation of the *Missale Romanum* into the native languages.

which retained the basic structure of a traditional Mass but was free in other ways to include cultural elements. It is to be noted that these "mission lands" refer to newly-evangelised places where Catholicism has not been in practice for long.

Formally, the idea of enculturation was an offspring of the deliberations following the Second Vatican Council. The Mass of the Pre-Vatican II era gave more focus to the priest and the laity[12] was more or less ignored. There were not many responses for the laity, who stood passive for the Mass, while the priest performed the rituals and said the prayers. What dominated in these rituals was the person of the priest, who was considered to be the 'representative' of Christ.

The hermeneutics of the Second Vatican Council deconstructed the Mass by seeing it as a space where the laity too could actively participate in their own right, being designated as the 'People of God'[13]. The interaction is not just of words, but also of symbols, which are both linguistic and cultural (Kangas 2013). The Council was a historical landmark which increased the participation of the laity, thus, in a way, making the Mass more 'interactive'[14]. The Second Vatican Council admitted the need and also the existence of diversity within the Church following the spread of the Catholic faith through evangelization and hence took the significant step of encouraging the translation of the text of the Mass contained in the *Missale Romanum* into English and the vernacular languages, with the primary aim of making the texts accessible

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[12] Lay people, members of the Catholic Church other than the clergy.

[13] This was one among the many phrases used to designate the relationship between God and the People in the Eucharistic Prayer of the Roman Missal.

[14] The number of responses for the laity was increased when compared to complete passivity or inactivity in the Mass celebrated before the Second Vatican Council.

to the local communities and adapting some parts of their tradition into the Missal.

Evangelization had created a number of converts in Zaire; they accepted their Catholic faith, but certain elements of their previous tribal religion had a profound impact on them. Alex Chima recalls an incident where a religious teacher from Africa told him that the laity went to a pagan[15] rain sacrifice after attending Mass. He comments on the incident thus: "The Mass did not seem to them to be relevant to their real needs. If the Mass does not seem relevant to human needs like sickness, drought, epidemics, time of childbirth and death, then there is something radically wrong about the way our liturgy is celebrated" (Chima 1984: 282). Chima here is pointing to a significant way of thinking of the tribals who would rather call a religious priest than a doctor in times of sickness and this has been pointed out by many missionaries who worked in the region. It was as if the Mass for the tribals was complementary in the sense that they attended mass as their first priority and then went for the rain sacrifice as they believed in praying for rain or protection from the elements; this can mean that they wanted to include certain elements of their erstwhile faith into their new-found belief. This explains the need for a Mass which catered to the needs of the people and which was also closer to their tradition and culture. Chima explains why an "enculturated" Missal was the need of the hour, if the people had to complement their new-found faith with their previous faith, to feel a kind of completion. These views which were expressed in his article titled "Africanising the Liturgy- Where are we Twenty Years after Vatican II!" published in 1984, would soon find a kind of answer in the Zaire Usage (1988). Thus, prayers for special intentions began to be included in

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[15] Here, Chima is referring to tribal traditions.

Eucharistic prayer[16] of the Mass at a later stage, according to the needs of the community. It could be for a good harvest, favourable weather or for peace.

The usual question of fidelity to the Latin source text is brushed aside here; what matters is whether the translation is faithful in catering to the local culture of Zaire. The words used in the translation did not seem to create desired effect on the natives. The influence of the Belgian missionaries found its way into the translation of the *Missale Romanum* as well, as it tried to find equivalents in the target Lingala[17] language and failed to create an impact.

To cater to the spiritual needs of the people, a sense-to-sense translation along with the addition of cultural elements was necessary, which is what the Zaire Usage did. It is remarkable that this concern is what sets apart the Zaire usage from the other vernacular translations of the *Missale Romanum* around the world.

Historical Background

The Zaire Usage did not come into existence all of a sudden; it did have its precursors in the Mass of the Savanes in Upper Volta and the Mass of the Piroguieres, both of which came into being in 1956 (Chase 2013: 30). Sanon comments on the evolution of these Masses thus: "The former adapted the Latin language and Gregorian melody to the rhythm of Volta drums" (Sanon 1983: 63). Foster mentions the composition of the *Missa Luba* (1958), by a Belgian priest, Guido Haazen (Foster 2005: 1-6). The Ndzon-Melen Mass (1958-1969), which evolved in Cameroon, was another inspiration for the development of the Zaire usage. Chase emphasized on the other endeavours to improve the African Eucharistic prayers:

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[16] Refer 2.
[17] The lingua franca of Zaire-Congo, a Bantu language.

All-African Eucharistic Prayer (1970), *Three More African Eucharistic Prayers* (1973 – for Kenya, Tanzania and Uganda) and the *Igbo Eucharistic Prayer* (1980) (Chase 2013: 30).

The process of enculturation gained momentum in general within the African Catholic Church with the promulgation of the Rites of Christian Initiation (1974) which encouraged local Bishops to incorporate cultural elements while adapting initiation rites. Though this was an indirect step, it certainly echoed the general trend of enculturation within the Church which was expanding in the Mission countries. Tony Barrett in his book titled *Incarnating the Church in Turkana* mentions the complete enculturation of the practices of the Church of Turkana during the 1970s and this has also served as a stimulus for the formation of the Zaire Usage. Meanwhile, the Vatican had started clamping down on the liberties of vernacular translations with instructions like *Liturgicae instaurationis* (1970) and *Eucharisiae participationem* (1973) which imposed restrictions on the way the prayers of the Mass could be composed and also on giving approval for newly-composed prayers.

The first step in the formation of the Zaire Usage began in Belgium; Zaire being a Belgian Colony then. The undercurrents of the liturgical movement were felt in Zaire too: "…the liturgical movement, which reached its peak after World War II, saw the monastery of Mont-César in Belgium as its centre stage. The impact of Mont-César on the Belgian church was not lost on the Belgian colony of Congo-Zaire" (Gibellini 1994: 97). The role of the Belgian missionaries who brought these waves of change to Zaire was also remarkable. But these missionaries failed to inculcate the true spirit of Zaire into the Mass and this led the Bishops of Zaire complain that the "…missionary liturgy was alien to Africa" (Chase 2013: 31). This resulted in the formation of a liturgical

commission (1969), to formulate a Mass which mirrored the culture of Zaire. This Mass was followed on a trial basis and in 1988; the *Missel Romainpour les Dioceses du Zaire* or the Zaire Usage was finally approved, with all its 'traditional elements'.

Translating the Missal, Translating Culture

The primary concern as far as the initial translations were concerned was, as Lynne Long aptly points out, was to make the texts available in vernaculars and hence initially the translation was done without giving much importance to the "how" of translating the text. But new translations are made after the canon is consolidated after much thought and deliberations. This is followed by "analysis and justification of translation methodology" (Long 2013: 464). As far as the Catholic Church is concerned, Long observes that "the function of the translation is perceived above all as preservation of the original" (465). The translator of a liturgical text would be looking for a translation which does not omit, modify or add anything to the existing text; creativity is always out of the question.

The Vatican is the supreme authority as far as the approval of a regional mass rite is concerned and in the ancient Church, a rite had to prove its antiquity up to two hundred years to be recognized by the Vatican (Pecklers 2009: 20). It is worth mentioning that the Vatican hardly ever gave approval to a vernacular translation of the Missal, if it deviated from the Latin source texts both in terms of content and form. While other dioceses around the world are denied their own versions of the *Missale Romanum* by the Vatican, the African dioceses were given a great deal of autonomy in adapting the Roman Rite and this is particularly true in the case of the Zaire usage.

But why deviate from the traditional Roman Rite when the Church stood for uniformity and staunch fidelity to the Latin

source texts? Why were texts like the Zaire usage approved, even when translations of the *Missale Romanum* sent by dioceses around the world were rejected by the Vatican? The reason is that Zaire being one of the "mission lands" newly converted to Catholicism, was given a certain degree of autonomy to include cultural elements unlike other regions, like Kerala where Catholicism had been in practice for long. Cultural elements could not be avoided completely; traces of it still pervaded in the minds of the converts. Thus, the official book which contained the prayers of the Roman Rite viz. the *Missale Romanum* was customized to suit the tastes of the Catholics in Africa, especially in dioceses[18] like Zaire, following the policy of enculturation of the Second Vatican Council.

Cultural Adaptations in the Translation of the Zaire Usage

It is significant to note that various cultural elements have shaped the way in which the Zaire Usage was translated and structured. These elements are quite different and highly dependent on the cultural heritage of Zaire. There are three areas where the structure of the translation was modified- the role of the announcer, invocation of the ancestors and the order of the sign of peace and penitential rite.

The importance and role of the announcer[19] in the Zaire Usage translation is a significant point of modification. The entry of the announcer signifies the beginning of the Mass and he/she is like a herald who briefs the community about the Mass. The announcer uses a special way of greeting, which creates a sense of bonding among the members of the community and is also for responsible for introducing the celebrant. The words of

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[18] Basic regional unit of the Catholic Church under a bishop.

[19] Such a figure is absent in other vernacular translations of the (English) Roman Missal or the (Latin) *Missale Romanum*.

the announcer are not impromptu, but scripted as these words should create a kind of spiritual awakening in the fraternity. The readings for the day are also introduced by the announcer and he/she "intervenes before the Eucharistic Prayer in the dialogue" (Chase 2013: 32). However, the announcer of the Zaire Usage cannot be compared to people giving announcements at the beginning of the Mass in the traditional *Missale Romanum.*

Next, the Zaire Usage translation gives a great deal of importance to invoking the saints and ancestors while the traditional *Missale Romanum* does not give much importance to calling on ancestors, except on special occasions like Masses for the dead. It reflects the height of enculturation and is the most discussed aspect of the Zaire Usage translation. This part of the translation reflects the Zairean concept of ancestors:

> Ancestors are the wise, brave and old parents (men and women) who in the time of their human existence have brought honour to their families and descendants. They are honoured, venerated, commemorated and invoked as intermediaries for approaching the divine domain (Egbulem 1991: 59).

Similar to the Catholic concept of saints, the Africans venerate their ancestors who have lived a life worthy of imitation and hence they are given a central role in the celebration of the Mass. Traditionalists may argue that this stand taken in the translation may subjugate the role of Christ, who is regarded as the sole source of "salvation" (Lumbala 1998: 48). However, it was not considered necessary to name these ancestors and hence the invocation takes a general tone: "And you our righteous ancestors/ Be with us" (Chase 2013: 32). They serve as a kind of intermediary between the community and the

divine, all the while reminded that the intercession to these ancestors are only secondary to that made to Christ.

The penitential rite and the sign of peace are placed at a different point in the Zaire Usage translation; the sign of peace follows the penitential rite which is placed after the Liturgy of the Word[20]. This is deemed effective as the people offer each other the sign of peace after repenting over their sins and purging their heart and it is said to be adapted from the Didache[21] (Egbuleim 1991: 63).

Kangas describes how the celebrants and acolytes dance around the altar as a sign of reverence during Mass (2013). According to Zairean culture, dancing was done from time immemorial for all occasions: "People have danced at deaths, initiations, marriages, sacrificial prayers, healings, ancestral worship, before battles, and before the ritual ploughing of the first furrow in spring to mention only a few" (Wagner 1993: 127). Body postures are more or less restricted to standing, bowing, kneeling and sitting according to the instructions given in the traditional translation of the Roman Missal. The Roman Missal is often accused of being centred on western traditions and African scholars have often problematized the issue of its regional versions' failure to mirror its cultural nuances. Dance and local music traditions being integral to their culture thus finds its place in their liturgical rites, whereas such aspects would be considered unacceptable and inappropriate in other oriental cultures, say for example, in a diocese in Kerala. The General Instructions of the Roman Missal specifically instructs on how the lay people "should" stand during the Entrance Procession and the Gospel, whereas the Zaire Usage translation instructs the people to dance in

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[20] Refer 2.
[21] Ancient text dating back to the first century also known as *The Teaching of the Twelve Apostles*.

their places during the Entrance Procession and to sit during the reading of the Gospel. The Zaire Usage translation is thus a culture-specific praxis of what the policy of enculturation envisaged.

The priest would wear robes which are typically worn by a clan chief in Congo and the (male) acolytes carry spears (Kangas 2013). This is in stark contrast to the embellished robes which the instruction in the original translation specifically insists upon. Spears are also typical of the tribal tradition of Zaire whereas classical tradition instructs altar boys to carry a crucifix or a burning lamp. By including such instructions in the translation and it [the translation] getting the Vatican's stamp of approval was nothing short of a significant paradigm shift in the perspective of the Catholic Church in the 1980s.

Conclusion

Translations of the *Missale Romanum* continue to be made to this day with the Vatican stressing that its structure and most importantly the words remain as close as possible to the Latin source texts and here, the Zaire Usage remains an 'anomaly' among all the translations which have come till date. As to whether the adaptations made in the translations were extreme or not, the debate is still on. Some feel that these changes have gone to a great extreme, while some others feel that the Mass has not been "enculturated" enough. Including body movements like dance into the Mass have even sparked interesting debates on the philosophical 'Mind-Body Problem' with scholars debating on how the West is concerned only about the mind while Africa at the other end of the binary stressing on body and its movements which can also be interpreted as a means of worship. The peculiar culture of Zaire has resulted in this new Missal and Vatican has deviated great deal from its Post-Conciliar reforms in granting

recognition (recognition) to *The Roman Missal for the Dioceses of Zaire*. However, the formation of such a divergent canon is not possible in today's ecclesiastical climate which is why Chase calls the Zaire Usage as the "special product of post-conciliar creativity and compromise" (2013: 28).

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Translating *the Gospel According to John*: Dimensions of Space and Culture

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Abstract

The translation of the Bible into English or any other languages call for a translation of the original space and culture which gave way to the production of the text. By merely translating the linguistic elements of the text, there occurs the drastic loosening of the text. Ernst August Gutt asserts that the stimulus i. e. the translated text, placed in its cognitive environment produces the original interpretation. While comparing, it is essential to keep Gutt's perspective of original context in mind. To Gutt, a translation is successful only when the original context is made clear. It can be by means of contextual effects or communicative clues or explicating the implicit information; but it is against the idea that the translation must be modernized.

Keywords: Translation, Culture, Relevance Theory, Secondary Communication, Cognitive Process.

Introduction

Culture and communication are two sides of the same coin and humanity is intricately involved in the making and sharing of the symbols. Communication occurs when these symbols interact. Culture is that space or environment for communication to take place. Hence this environment, as Bluck states, "as fragile as the natural world. Its preservation and stewardship is an ecological issue" (Bluck 1989: 5). The translation of the Bible into English or any other languages call for a translation of the original space and culture which gave way to the production of the text. By merely translating the

linguistic elements of the text, there occurs the drastic loosening of the text. Ernst August Gutt asserts that the stimulus i. e. the translated text, placed in its cognitive environment produces the original interpretation.

Jesus used both the language and culture of the people to be able to communicate with them. He lived in their Jewish, first-century culture and communicated in the context of that culture so that people could understand him. For example, Jesus spoke about vineyards, fishing, shepherds, Roman coins and Old Testament passages as these were familiar to his audience and hence could be easily understood. It is believed by Bible Translation practitioners: "the drive for vernacular translation is the essential belief that no two people or cultures are the same. Hence without people praising God in the ways that are particular to their language and culture, it remains a loss and the wonder of that special praise will be wanting'' (Hill and Gutt 2011: 170-172).

During the period of Christ on earth, Latin, Greek, Aramaic and Hebrew were in use for different purposes. While Latin was the prestigious language of the colonial authorities; Greek was the language of education, communication and trade; Aramaic was the language used in the homes of the Jews and Hebrew was the language of the Jewish Scriptures, temple worship and religious studies. Scholars believe Jesus used Aramaic which was spoken at home. By the time the Gospels were written, the intended audience included many people who did not speak Aramaic or read Hebrew, so the Gospel writers translated what Jesus said into Greek. In fact, the Old Testament had already been translated from Hebrew into Greek in the centuries before Christ, so that Jews living in Greek-speaking lands could understand it. There were two varieties of Greek: the Gospel writers could choose from sophisticated Greek used in the literature and common Greek

spoken by ordinary people. They chose to write in *koine* Greek/common Greek (Hill and Gutt 2011: 146-147).

Considering translation within the pragmatic frame work, the communication in translation has the author of the source text and the translator as the parties of the first round of communication and the translator and the recipient of the translated text as the parties of the second round communication (Hu 2009: 14).

The stories of Jesus' life were called among Christians as Gospels. Thus, they were introducing a new genre of writing for which no current category would suffice. It was not merely a biography or chronicle of his miracles; but preaching designed to retell the account of Christ's life, ministry, death and resurrection: "we place such a high value on these four books of the Bible because they contain the essence of the saving events which form the bedrock of the apostolic gospel. These books are historical in the way they root Jesus' life-story in the world of first-century Judaism and Graeco-Roman society" (Martin 1997: 27).

In a contemporary world that tends to become more global, it is not clear any more how metaphorical the extension of language to the whole world of communication still is. Anyway we may suppose that the kind of strategies, norms and conflicts that can be observed empirically in the case of translation appear in general. And if this view is correct, the question of research on translation is directly linked with the problem of metaphor. Is it a metaphor at all to assume that translation is a matter of communication and not just of language? (Lambert 1997: 64).

Relevance Theory in Translation

The Relevance theory was originally forwarded by Wilson and Sperber in the study of communication. It was later adopted by

Ernst-August Gutt in providing a theory for translation. Following that translations carry the inherent function of communicating, the theory borrows this notion from communication and seeks to bring a framework for translation. The Relevance Theory claims "human communication crucially creates an expectation of optimal relevance, that is, an expectation on the part of the hearer that his attempt at interpretation will yield adequate contextual effects at minimal processing cost" (Malina 2001: 50).

In his article, "Aspects of Cultural Literacy Relevant to Bible Translation," Gutt examines the extent and nature of biblical literacy, needed for the successful comprehension of a sample text *Luke* 10:13–14. This is possible with the help of conceptual tools provided by Relevance Theory. The first task is to systematically identifying mismatches in background knowledge between original and receptor audience. He emphasizes the need for providing more background material to the audience for satisfactory comprehension. The starting points for the interpretation would be the following: the initial context (i.e. what has just been communicated before); the stimulus (i.e. the concepts evoked by the text), the extended context (which will make accessible the encyclopaedic entries of those concepts, containing further background knowledge and may also lead to more concepts and their encyclopaedic entries) (Gutt 2006: 6-7). This information is ordered based on the degrees of accessibility. Based on the availability of accessible information, the initial context is the most accessible information which is followed by the encyclopaedic information which is directly associated with the concepts in the stimulus; it can also be supplemented with further extensions of the context. According to Gutt, the words are only the "tip of the iceberg" (an analogy from Hirsch) and hence more than eighty-five percent or more of its mass lies below the surface. This is in stark contrast to the idea that

implicit information may only be small pieces of information. Gutt also points out that the bulk of the iceberg is hidden from view which is similar to the fact that the bulks of the interpretive processes of the mind are below the level of consciousness and not open to introspection. For Gutt, RT (Relevance Theory) tools should be used to investigate the implicit information (Gutt 2006: 7).

Based on the explication of the implicit meaning done by Gutt, this research aims to compare the three translations with this frame in mind. While comparing, it is essential to keep Gutt's perspective of original context in mind. To Gutt, a translation is successful only when the original context is made clear. It can be by means of contextual effects or communicative clues or explicating the implicit information; but it is against the idea that the translation must be modernized.

The Gospel According to John and the Johannine Audience

The text was produced for a community with the intention to produce new communities and is now read by new communities in the translated form. When a text within a community crosses borders: it faces challenges in expression. The transplanted group of New Testament writers can be wholly understood only when we pay careful attention to the cultural system that has created them. Their cultural story, cultural cues, cultural script and its study using atlases and encyclopaedia can help us identify a concrete environment of the original text (Malina 2001: 9).

As the author, John was of Jewish origin, he held a natural affinity for Jewish sources such as the Old Testament, the Qumran writings and the writings of the Jewish rabbis. Their use and influence is evident throughout the text. The use of unknown concepts is minimal in the Gospel given the assumption that he was writing for Johannine community. One

of the major problems identified in the translation of the Bible is its transplantation of the text in a different time and cultural setting. This rupture with a different age and a different civilization is but complex to say the least. As the original text was written for a Johannine community; an understanding of the cognitive environment of the same community is but essential in understanding the Gospel.

The Apostle John is usually credited with the authorship of the fourth Gospel. John's Gospel is generally considered to be the last of the four canonical Gospels in the New Testament. The majority of scholars date the Gospel in the period AD 90-100, though some have dated it much earlier (Keener 2003: 27). The Gospel was written in a pluralistic context where there was a sufficient intermingling of ideas and philosophies. The several strands of thought that were current in the late first century include Palestinian Jewish thought, Hellenistic thought, Christian thought and incipient Gnostic thought (Thompson 2006: 190). All of these have contributed to shaping John. Even though John regularly observes Christ as the fulfilment of Old Testament prophesies; he does not refrain from borrowing contemporary concepts based on Hellenistic influences and uses Jewish imagery (Tan 2006: 167-170).

The term '*logos*,' appears several times in The Prologue in John's Gospel. It is the focal point of the entire Gospel. Hence a study of the word and its origin is necessary for communicating via translation. The Gospel of John is one of the three block of writings in the New Testament which have been associated with possible indebtedness to Philo, but however according to Ferguson the *logos* in the Prologue goes beyond all that Philo had postulated; there is no need of considering the dependence of Philo's philosophical consideration (Ferguson 2003: 90).

The Gospel has a theological message which is grounded in historical reality and therefore presents an association between the historical Jesus and the Divine form. Hence there is an interaction of History and interpretation; biography and theology and hence referred to as the simplest but the most profound and the title of "the crown of the scriptures" (Howard 1952: 437).

There is evidence to suggest the movement of a group of followers from Palestine to Asia minor during the AD 60-70 and is now referred to as the Johannine community (Anderson 2017: 3). It is central to understand the background of such a community in which the text was written; as obviously the author shares the same language, culture and social system to communicate his intention. Thus for a clear understanding of the text, the cognitive environment of the community is sought to be undertaken briefly.

Context of Production

The study of literature around the world is always accompanied by researching the historical and cultural backgrounds that has contributed to the formation of the work. But seldom is a discussion raised on how the contexts of production are responsible for the origin of the literature itself. Hence it has been rightly observed:

> ... literature regularly asks questions about history and about the processes by which historical knowledge and understanding are shaped. What is somewhat less common is to see historical questions asked of literature – questions, for example, such as how and why particular types of literature should emerge from particular sets of historical circumstances (Poplawski 2017: 1).

In the same line, translation as an activity in literature is also affected by the context surrounding it; a study into it will reveal the marked interrelatedness of the context and the production of translation.

Followers of Christ, started facing persecution which grew from the hostility of the Jews and in such a context, the document is expected to have been a reminder of Christ as God and God's love for the world and the promise of eternal life. Its primary aim is to produce faith in Jesus Christ as Son of God: "But these are written that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in His name" (John 20:21 New King James Version - NKJV).

The author of the Gospel refers to an individual 'saw,' 'testifies' and 'wrote' the events, and the Johannine community attests that his testimony is true (John 19:35, 21, 24). It is probable that this individual was the beloved disciple-John who had compiled his preaching materials. The Johannine community he founded may also have to put them together in the course of their worship, teaching and missionary preaching. John could have used this collection as his primary source. It is not improbable that he had been in contact with the Synoptic gospels that were already in circulation in the contemporary period. Similarly, the dominant motifs of John can be found to have an increasing similarity with the Pauline teachings; such as righteousness, Son of Man, the Passover Lamb, Wisdom and 'abiding in' (Kanagaraj and Kemp 2002: 21-23).

Even though the John regularly observes Christ as the fulfilment of Old Testament prophesies; he does not refrain from borrowing contemporary concepts based on Hellenistic influences. The Prologue successfully introduces the major themes such as the Word, light, life, witness, world, believing, seeing glory and God's self-revelation in the *Logos* incarnate.

There is contention regarding the aspects of the Prologue as the presentation of Christianity in a Hellenized form but the teachings of Christ were written in the Greek language for a common audience of both Greeks and Jews. Hence depending only on the Hellenistic School of thought is not a matter of necessity. Notwithstanding the concept of *logos* though having various inferences based on the situation it is placed; can be deduced using the principle of Relevance which is the interpretation using minimum processing effort in the first step and continue till adequate cognitive benefits are supplied.

In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things were made through Him, and without Him nothing was made that were made. In Him was life, and the life was the light of men. And the light shines in the darkness, and the darkness did not comprehend it (John 1: 1-5 NKJV).

By means of the prologue the author attempts to help Jews, Greeks and other religious philosophers to understand God in His relationship with human beings. The absolute use of the term *logos* and the use of terms phrases as grace upon grace and of his fullness provide us evidence that though they do not recur in other parts of the following text; the source of the Prologue has been drawn by the author from the Old Testament and the cultural environment of the Johannine community to form a preamble to his work.

Unlike the other Gospels, John's gospel does not begin with the historical Jesus; instead he approaches the person of Jesus with the *logos* i.e. Word and identifies it with the person of Jesus only by the end of the Prologue. The Gospel presents *logos* as the eternal, pre-existent and now incarnate Word. By communicating that Jesus is the only Son of God the Father and that he was there from the beginning the Prologue deals with the person of Jesus addressing the notion of salvation.

The Prologue introduces many of the major themes developed later in the Gospel of Jesus: light, life, truth, salvation and the world's rejection of Jesus. Hence it is essential to study the exegesis and etymology of the word *logos* as it would have been received by the original/earliest readers. The Hellenistic roots have the term *logos* for the Stoics meant the principle of divine reason which makes natural creation to grow and controls the stars and seasons. The Hellenistic Jewish roots leads us to a Jewish philosopher named Philo from Alexandria has contributed to the understanding of the *logos* at length. But the difference between Philo's conceptions of *logos* exists as it does not conceive of it as a person existing before creation. There is close parallel between the OT, the Wisdom tradition and Philo, nonetheless. Jewish roots in *logos* directly echo the nature of *enarche*, in the Prologue; the Jewish mind is recalled to the creation account in Genesis. The notion of the creative activity of God done by the power of his Word is present in the Jewish wisdom literature such as in Proverbs 8 and Wisdom 18:15.16. The Hebrew equivalent *dabar* is used in the context of creation to bring light to a dark sphere and the creation of everything. The Aramaic equivalent of *logos* is *memra* is used in the Targums for God and his activities; it is also used as a synonym for God himself and His powerful acts. The recently discovered Dead Sea scrolls also provide the Jewish milieu of a parallel creation account (Fries 1997: 1117).

John writes primarily for the audience just before his eyes; but also as a text for succeeding generations. Thus he draws from the immediate surroundings- the use of Greek language which had by now become the mother tongue of Jews as well. The encounter with the outside world for the community was obviously an issue of concern; the details of crucification and resurrection and the miracles must have been parts of oral history; but the call for discipleship exists "even to the remotest part of the earth"(Acts 1.8) and to the "end of the

ages" (Matthew 28.20). This aspect of primary and secondary audience is essential for communication in translation. The secondary audience could be the succeeding generations of the Johannine community. Our primary aim is to identify the struggle faced by the translator given that considering translation within the pragmatic frame work, the communication in translation has the author of the source text and the translator, as the parties of the first round of communication; and the translator and the recipient of the translated text, as the parties of the second round communication (Hu 2009: 4). The translator struggles to perform the task of the communicator.

The textual narrative was evidently selected and recounted with readers in mind with the use of the personal pronoun 'you' in (20.30, 31) thus making it clear that the Fourth Gospel is "an exercise in communication; of a message intended to shape the stance of its readers". The Hellenistic and Jewish backgrounds, serve as the cognitive environment of *John*. At one end of the reading spectrum are "the contemporary readers that eclectic group comprised of all who read the ... The problem is that contemporary readers do not understand John's Gospel in the same way" (Kroester 1996: 5).

The opening words of Genesis and John are enough to draw a close relation in the minds of the earliest readers. In their cognitive process; the creation account was already present with the creative act of God using his words alone. This cognitive environment is brought to mind before entering the discourse (Anderson 2017).

> Philip found Nathanael and said to him, "We have found Him of whom Moses in the law, and also the prophets, wrote—Jesus of Nazareth, the son of Joseph."46 And Nathanael said to him, "Can anything

good come out of Nazareth?" Philip said to him, "Come and see" (John 1: 46 NKJV).

The first century Mediterranean world had a collective culture wherein social groups, family, neighbourhood, village or a region carried a collective honour to which the members participated. This can be seen in contrast to the individualism of the modern world (Malina 2001: 65).

> The next day John saw Jesus coming toward him and said, "Behold! The Lamb of God who takes away the sin of the world! (John 1: 29 NKJV).

John the Baptist refers to Jesus as "the Lamb of God". It was the Levitical code for the Jews that on the Day of Atonement, a goat was sacrificed by the high priest and another goat was also taken as a scapegoat. In *Leviticus* 16:22, "The goat shall bear on itself all their iniquities to an uninhabited land; and he shall release the goat in the wilderness" (NKJV, 2006). During the days of Moses it was customary that the scapegoat to be left loose in the wilderness but in order to prevent its return it was customary among the Jews to push over the scapegoat to the height of a mountain with the effect of being killed (Wight 1953: 168). Hence the picture of a scapegoat is contrasted with Jesus when the title "Lamb of God" is given. The absence of such a rich dimension of meaning; the sin bearing role of the lamb, the priestly sacrifice, the Passover lamb, the Passion lamb in the context of a new redemption (Keener 2003: 454) which takes its roots in the culture and times of its origin is lost in translation.

Figurative Sayings	John References	Old Testament References
I am the bread of life	6.35, 48, 51	Exod 16; Num 11.6-9; Ps 78.24; Isa 55.1-3; Neh 9.15
I am the light of the world	8.12, 9.5	Exod 13.21-22; Isa 42.6-7; Ps 97.4

I am the door of the sheep	10.7, 9	
I am the good shepherd	10. 11, 14	Ezek 34.1-41; Gen 48.15; 49.24; Ps 23.1-4; 80.1; 100.3-4; Micah 7.14
I am the resurrection and the life	11.25	Dan 12.2; Ps 56.13; 2
I am the way, the truth and the life	14.6	Exod 33.13; Ps 25.4; 27.11; 86.11; 119.59; Isa 40.3; 62.10, Ps 25.5; 43.3; 86.11; 119.160; Isa 45.19
I am the true vine	15.1	Isa 5.1-7; Ps 80.9-17; Jer 2.21; Ezek 17.5-10

Table 1: Figurative sayings in John

In John 2.22, it is given to understand that the synagogue met regularly to read from the Old Testament which is ascribed to as the 'Law' in OT and 'Scripture' in NT- "Then Ezra the priest brought the law before the assembly of men, women and all who could listen with understanding ... They read from the book, from the law of God, translating to give the sense so that they understood the reading" (Neh. 8.3, 8). Such information in Table 4.2 and 4.3 are already available in their cognitive environment- through the teaching of law in the community's practices. When the figurative sayings and the themes spoken by Jesus are read together with this context, the inferring of interpretation is possible. It is not so for the secondary audience such as the present day audience of the *Bible*.

Theme	John	Isaiah
The shepherd and the sheep	10.1-21	40.11
Water for the thirsty	4.13-14	41.18; 44.3; 48.21; 49.10
Food for the hungry	6.35	55.1; 49.10
Guidance	14.16	42.16; 48. 17
The divine comforter	14.16	51.12
The gift of the Spirit	14. 26; 15.26; 16.13	59.21

Worldwide salvation	4.21-24; 10.16	43.19; 45.22; 49.12; 56.78; 60.3
Freedom from flesh	14.1	41.1; 51.7
Sight for the Word	9.39	35.5; 42.7
Liberty for the bound	8.36	61.1
Divine teaching	14.10; 17.6-8	50.4-5

Table 2: The Jewish Messianic cultural image as the cognitive environment in *John*

The wedding feast in John 2, was in the Mediterranean world associated with a sense of honour and stigma in the western or modern culture of the audiences of the translated text of New International Version, the Message and other modern English versions. The wedding banquet was presided over by the ruler of the feast. It was considered to be his duty to take care of the preparations and during the feasts he would oversee the supply of food to the guests and that nothing was lacking. He would give instructions to the servants in carrying out all the needed arrangements (Wight 1953: 134).

> Now the Passover of the Jews was at hand and Jesus went up to Jerusalem (John 2: 13 NKJV).

Passover is an eight day festival commemorating the Hebrew escape from bondage in Egypt. It also marks the coming of spring and the rebirth of a Hebrew people. The First Passover took place during the last of the plaques which God had sent in order to free the Israelites from the Pharaoh of Egypt. This last plaque of killing the firstborn of every household in Egypt does not stand valid for the Israelites who had marked their doorpost with blood and had eaten unleavened bread. During the Passover, it was customary to offer calves in the calving season and grains or first grains during the harvest season at the Temple (Riedel, Tracy and Maskowitz 1979: 70).

The historical setting for the New Testament and early Christianity has been described as a series of concentric circles; of which the Roman world provided the outer circle:

the governmental, legal and the economic context; the Greek world provided the cultural, educational and philosophical context and the Jewish world was the matrix of early Christianity, providing the immediate religions context. Thus Palestine was already Hellenised and such was the setting of Jesus life and ministry (Ferguson 2003: 1).

The Jews in the Gospel of John is a categorization which is repeatedly mentioned in the Gospel. Though there have been varying debates regarding the intended thought of the author; we must take into consideration that the original audience of the Gospel were in fact excluded from the synagogue and felt cut off from their Jewish heritage. Hence John, the author can be taken to positively asserting the groups identity as Israel while at the same time conceding to the opponents in an ironic way to mean that the Johannine community may claim to be Jews and really are (Keener 2003: 227).

> Nathanael said to Him, "How do you know me?"Jesus answered and said to him, "Before Philip called you, when you were under the fig tree, I saw you. (John 1: 48 NKJV)

Nathaniel is mentioned as sitting under the fig tree; which was usually considered to be an activity done when one is resting and meditating the Scripture. The fig tree is one of the seven foods that were the "glory of Israel" and an important article for trade. It in Jewish culture stood for a well-known image for the coming of the Messiah and a time of peace as that of each man sitting under his own vine and fig tree and as symbols of prosperity (Riedel, Tracy and Maskowitz 1979: 112).

In *John*, the message is grounded in historical reality and therefore presents an association between the historical Jesus and the Divine form. There is an interaction of History and interpretation; biography and theology and hence referred to as the simplest but the most profound and the title of "the crown

of the scriptures" (Howard 1952: 437). There is evidence to suggest the movement of a group of followers from Palestine to Asia minor during AD 60-70 and is now referred to as the Johannine community. Relevance Theory considers the Johannine community as the primary audience and the present audience of the translated text as the English audience i.e. the secondary audience.

Thus the interpretation of a text is a cognitive process involving the stimuli or concept with the contextual information and its translation is a cognition-based communication of the originally derived interpretation. This implies in relevance theoretic terms the activity in translation has the following procedures:

1. The identification of the stimuli by the translator
2. Identifying of the contextual information required for the stimuli to be processed
3. Identifying the cognitive process for interpretation i.e. the interaction between stimuli and the cognitive environment.
4. Translation of the text should be accompanied with a translation of contextual material for the secondary audience.
5. The inference of interpretation is usually done, can be done by processing the contextual information until adequate cognitive benefits are realised.

Conclusion

In secondary communication situations, the communicative event is reduplicated. Hence it is considered as an enabling act;

> …translation can be seen as enabling – often for the first time – original access to a different world of knowledge, to different traditions and ideas that would otherwise have been locked away behind a language barrier. From this perspective, translation has often been described as a builder of bridges, an

extender of horizons, providing recipients with an important service and enabling them to move beyond the borders of the world staked out by their own language (House 2015: 3).

Johannine audience and their familiarity with the Jewish laws prompt us to consider the Lamb of God in perspective as an appropriate and communicative title for Jesus. Jerusalem festivals, Jewish symbols written in the Greek tongue are themselves a translation of space and a struggle for communication. Their translation into English especially in today's modern world calls for the identification and prioritization of space and time of the original text.

> ...to realise that in reading the Bible in English (or even Greek), we are in fact listening to the words of a transplanted group of foreigners. It takes only the ability to read to find out what they mean. If meaning derives from a social system, while wording (e.g. Speaking or writing) simply embodies meaning from the social system, then any adequate understanding of the Bible requires some understanding of the social system embodied in the words that make up scripture... (Bluck 1989: 2).

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Translating Idioms from Nepali into English

NABARAJ NEUPANE

Abstract

Idioms are precise prosaic expressions, which have unalterable forms, peculiar structures and figurative meanings. They are soluble into their culture and context. Therefore, they are one of the most difficult constituents of a language to recognize, interpret and translate. In such context, this study aimed to explore idiom translation strategies. In a corpus based research design, I selected forty-two idioms from six Nepali novels and their translations. By means of quantitative and qualitative analysis of the data, I found these strategies in use: idiom-to-idiom translation, literal translation, omission and paraphrase. This study implies that idiom-to-idiom translation is the best strategy.

Keywords: Idiom, Omission, Paraphrase, Strategy, Translation.

Introduction

Each language is unique because of its inalienable difficult and peculiar constituents like idioms, proverbs, fixed expressions, collocations and phrasal verbs, to mention a few. These are soluble parts which are difficult to identify for a non-native translator. Out of them, idioms are smaller bits of languages which are inextricably adhered to its culture and context. This is evidenced in Farahani and Ghasemi's (2012: 17) words, "Idioms […] are embedded in the culture of language. Their roots are in culture, custom, history, religion, local condition, cultural background and even geography of a nation". Therefore, only acute observation enables one to recognize them in a discourse and to interpret their connotations. These

are main hurdles for the translators of idioms. Despite their nuances of meanings, idioms require appropriate translation because otherwise the translators might slip off from conveying true meanings to the target text readers.

Translating idioms is one of the problem areas that translators are frequently grappled with. On the one hand, idioms may not be similar in two or more languages and on the other hand, their opaqueness makes them difficult for fluent translation. This happens because idioms are "extended metaphors" whose functions are referential (cognitive) and pragmatic (aesthetic) and are the bits of language used for "a kind of deception, often used to conceal an intention" (Newmark 1988: 104). However, Fernando (1996 as citied in Strakšiene 2009) has shown three functions of idioms, such as ideational (e.g. *pull an invisible string, made a foot of myself*), interpersonal (e.g. *I beg your pardon, good morning*) and relational (e.g. *on the one hand…on the other hand, in addition*). These functions confirm that idioms are figurative and idiosyncratic in nature. This is why; bilingual competency and cultural sensitivity are inevitable for idiom translation. Since there are difficulties for idiom translation across languages, one needs strategies and their applications for interlingual translation and for making sound judgment of the translated texts (especially, idioms).

Idioms are facilitative of maintaining fluency of expressions in translation. In this connection, Farahani (2005) has pointed out the translation of idiomatic expressions as an indicator of naturalness of the translated text (as cited in Farahani & Ghasemi 2012). So, their translation is a test of a translator. Therefore, research into idiom translation strategies is required.

Review of Related Literature

Idioms are culture and context specific. Therefore, they have different conceptualisations, classifications and problems in

different cultures and contexts. Accordingly, strategies vary for translating them. These are discussed in the succeeding sub-sections.

Definitions

Idioms, which are inextricable parts of a language, are found in most of the languages, although the terms vary, such as 'idiom' in English, *ṭukkā* or *tukkā* in Nepali, *muhāvarā* in Hindi and so on and so forth (Poudyāl 2003). They are defined in a number of ways by Nepali and foreign scholars, some of which are observed in the following paragraphs:

i An idiom is a number of words which, taken together, mean something different from the individual words of the idiom when they stand alone (McMordiew 1983 as cited in Strakšiene 2009: 13).

ii Idiom has two main meanings. First, idiom is a particular means of expressing something in a language, music, art and so on, which characterises a person or group. Secondly, an idiom is a particular lexical collocation or phrasal lexeme, peculiar to a language (Moon 1998, as cited in Strakšiene 2009: 13).

iii If any part of a sentence, a word or a term expresses a connotation or a figurative meaning, it is called an idiom (Pokhrel 1998: 122, My translation.).

iv Idioms are brief and incomplete expressions. They can be complete only if they are used in a sentence. They are in prosaic form (Poudyāl 2003: 31, My translation.).

v Idioms are frozen patterns of language which allow little or no variation in form […] often carry meanings which cannot be deduced from their individual components. […] a speaker or writer cannot normally do any of the following with an idiom: change the order of the words in it, delete a word from it, add a word to it, replace a word with another and change its grammatical structure (Baker 2011: 67).

vi Idioms show figurative/connotative meaning (Parajulee 2012: 24, My translation.).

These definitions reveal some distinctive traits of idioms. The first definition shows their idiosyncratic nature that whole is not equal to the parts. It implies that the meanings and structures of idioms are not predictable and decipherable. The second definition shows that idioms have two meanings; the second one is similar to their nature as stated in the first definition. Unlike the first and the second ones, the third and the sixth definitions show that idioms have connotative / figurative meaning rather than conceptual/denotative one. The fourth definition adds that idioms are always prosaic. The fifth definition exhibits their rigidity. To sum up, Neupane (2017) has asserted, "Idioms are incomplete concise prosaic expressions, which have unalterable forms, peculiar structures and figurative meanings" (139). Therefore, idioms are epigrammatic, aphoristic and frozen in nature and form.

Classifications

Idioms are opaque expressions. However, Fernando (1996, as cited in Strakšiene 2009) classifies them into three types, out of which the third one is transparent. His first type is pure idiom, which is opaque and non-literal. For example: *a dark horse, the salt of the earth, spill the beans,* to mention a few. In these examples, 'horse', 'salt' and 'beans' have nothing to do with their idiomatic meanings. The second type is semi-idiom, which is semi-permeable. For example: *to have an eye for, to hold her tongue, broke the news, give her a slip* and so on. His third type is literal idiom, which is transparent. For example: *of course, in any case, here you are, in the twinkle of an eye*. Regarding the opaque/transparent dichotomy, Eftekhari (2008) adds that out of different types of idioms some are easily recognisable than others as they violate truth conditions and they do not follow the conventions of common language.

Unlike this, Nepali scholars, like Pokhrel (1998) and Parajulee (2012) have classified idioms on the basis of their forms.
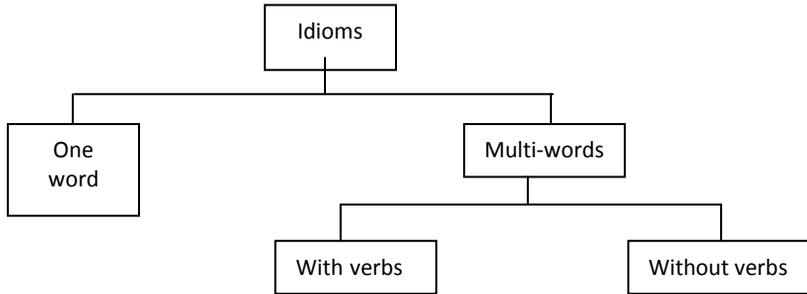
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                        │ With verbs │    │ Without verbs│
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Figure1: Classifications of Idioms

Source: Adapted from Pokhrel 1998 & Parajulee 2012

Figure 1 shows that *tukkā* (idioms) in Nepali are of two types: one word and multi-word. One word idioms contain only one word, such as *lakhane* 'silly', *bāiphāle* 'shameless', *pākhe* 'uncivilised' and so on. Multi-word idioms contain two or more words. They can further be divided into two sub-types: with verbs and without verbs. The former type consists of a verb plus other word class members, for example*: jibroṭoknu* 'to die', *nākrākhnu* 'to keep prestige', *cilloghasnu* 'to praise' and so on. The latter does not contain a verb, for example: *māmākodhan* 'property without labour', *uniukophūl* 'impossible thing', *kāuchākomālā* 'undesired thing' and so on.

Distinction between Idioms and Proverbs

Idioms and proverbs are frequently confused. Therefore, it is also appropriate to distinguish them before observing the translation of idioms. Although there are some similarities, the major differences are as follows:

i   Idioms have primacy of *lakṣaṇā* (secondary signification or implication) whereas proverbs have primacy of *vyanjanā* (the last of the three powers of a word, suggested meaning).

ii Proverbs in sentence are forms whereas idioms are parts of the sentences.

iii Proverbs are both in verse and prose forms whereas idioms are always in prose.

iv Proverbs may tell a synopsis of a long story, event and context briefly. On the other hand, idioms express only a brief experience.

v Proverbs express a moral whereas idioms express social transactions.

vi Proverbs can be divided to make idioms but idioms cannot be extended to make proverbs (Poudyāl 2003 & Parajulee 2012, as cited in Neupane 2017: 144).

These points show that both idioms and proverbs are components of culture specific concepts, yet they differ in terms of form, signification and functions.

Difficulties

Numerous translators and translation theorists have indicated different difficulties in translating idioms. Baker (2011) has attributed qualities of idioms in terms of "flexibility of patterning" and "transparency of meaning" (67). It means idioms have fixed and unalterable patterns and their meanings are opaque. Their unpredictable patterns incapacitate one to deduce meanings from the meanings of their constituents. That is why; the main difficulties in translating idioms are to recognize and interpret them and to render their playfulness. For example, *go out with* (take sexual or romantic relation with someone), *take somebody for a ride* (deceive or cheat someone in some way), *drain the radiator* (to urinate, or to use the toilet). She has presented examples which differ in culture specific contexts: *to carry coals to Newcastle* (English), *to carry owls to Athens* (German), *to carry water to the river* (French) and in Nepali it is *suryakā agādi batti bālnu* [to light a lamp in front of the sun]. Likewise, p*igs might fly* in English,

cut off one's right arm in Arabic and *kān kāṭera pātma rākhnu* [cut of one's ear and put it on a leaf] have similar idiomatic senses. These idioms have both literal and idiomatic meanings. If a translator accepts their literal meanings, the text becomes misleading. Another difficulty, Baker (2011) notices, is to identify false friends across languages. For example, *to pull one's leg* in English means to make fun of somebody or to tease somebody. In Nepali *khuṭṭā tānnu* [pull the legs] apparently mean similar but it is a false friend as it means "to stop others from doing progress" in Nepali. To sum up, Baker (2011) has enumerated and illustrated these difficulties involved in translating idioms:

i An idiom […] may have no equivalent in the target language,

ii An idiom […] may have a similar counterpart in the target language, but its context of use may be different.

iii An idiom may be used in the source text in both its literal and idiomatic senses at the same time.

iv The very convention of using idioms in which they can be used and their frequency of use may be different in the source and target languages (Baker 2011: 71-75).

These difficulties prove that a translator should highly be sensitive while translating across languages and cultures. Using idioms in English is a matter of style but in Nepali they are not normally used in written/formal discourse. Therefore, English – Nepali or Nepali – English translators should be aware of pitfalls and problems while translating culture specific concepts, especially idioms.

Strategies

Numerous difficulties (including the above mentioned ones) in translating idioms call for strategies to facilitate better translation. Different scholars have recommended different sets of strategies. Of them, Trosborg (1997, as cited in

Strakšiene 2009) has recommended the use of two strategies, such as bringing the reader to the text and bringing the text to the reader. The former strategy refers to foreignization whereas the latter refers to domestication (Venuti 2008). The former preserves the originality of the source text whereas the latter maintains fluency and naturalness in the target text. Therefore, the former aims to produce SL-friendly whereas the latter TL-friendly version.

Out of many empirical studies, Strakšiene's (2009) study aimed to investigate the types of idioms and idiom translation strategies from English into Lithuanian. In a corpus-based approach, she selected 64 idioms from Agatha Christie's two novels *Appointment with Death* (2001) and *Masterpieces of Murder: Death on the Nile* (1977), which were translated from English into Lithuanian. She found three types of idioms like pure, semi-pure and literal. She also found that most frequently used strategy for translating idioms was by paraphrasing, followed by literal translation, idiom-to-idiom translation and omission, respectively. This shows that the translator tries to preserve source language properties in translation and tends to follow foreignization strategy (paraphrasing and literal translation) in translation. Further, the translator has used omission only as a last resort, which is justifiable.

Likewise, Dinçkan (2010) has studied translation of English culture-bound collocations into Turkish. By adopting survey research design, the researcher found five foreignizing strategies (translation using a loan collocation, literal translation, footnote, translation by paraphrase and translation by a collocation of similar meaning but dissimilar form); three domestication strategies i.e. neutralization, cultural substitution and omission; and a mixed strategy i.e. mistranslation. These strategies were originally discussed by Schleiermacher (1813,

as cited in Venuti 2008). Of them, the researcher has claimed that domestication is easier and less time-consuming.

However, more reliable, valid and practicable set of strategies have been presented by Baker (2011) who has discussed these strategies for translating idioms: (a) using of an idiom of similar meaning and form; (b) using of an idiom of similar meaning but dissimilar form, (c) borrowing the source language idiom, (d) translation by paraphrase, (e) translation by omission of a play on idiom and (f) entire omission. These strategies have been implemented by different researchers home and abroad, including Neupane (2017), who has proved their effectiveness in translating texts. He has concluded so by testing these strategies in translating culture-specific concepts (including idioms) used in six novels which are translated from Nepali into English.

Further, Farahani and Ghasemi's (2012) study aimed to explore the strategies applied for translating idioms and proverbs in the Persian translation of an English version of *The Adventures of Pinocchio*, originally authored by an Italian novelist Colloid in Italian. This corpus-based research was based on product oriented descriptive translation studies. Based on the study of 200 idioms, the researchers found out that the best strategy was translation by paraphrasing. Other strategies they found in order of frequency were: using an idiom of similar meaning but dissimilar form, translation by omission and using an idiom of similar meaning and form. This study also found naturalness/idiomaticity of translation, in which translation reads not as translation but as original writing (Venuti 2008).

Based on these strategies, I have developed this set to explore the translation of idioms: (a) idiom-to-idiom translation, (b) paraphrasing, (c) literal translation and (d) omission. The first

strategy subsumes translation of an idiom using similar meaning but similar/dissimilar form. This is supposed to be an ideal strategy and possible only in case of functional approximation across languages. The second one, i.e. paraphrasing includes rewording of SL idiom by using related/unrelated terms. The third one refers to the translation of an idiom by reducing it to an ordinary or literal sense and by deleting of word play on an idiom. Finally, the last resort theoretically, omission involves deletion of entire idiom.

Methodology

The main aim of this study was to explore the strategies used in translation of idioms from Nepali into English. To achieve this, I followed corpus-based study, which includes six novels as its universe. In this product-oriented descriptive translation study (Munday 2008), I collected forty-two idioms purposively from Nepali and English versions of the novels *Phūlko Ātanka (Terror of Flower), Seto Bāgh (Wake of the White Tiger), Basāin (Mountains Painted with Turmeric), Dabali (Dabali), Muglān (Muglan)* and *Modiāin (Modiain- a Grocer's Wife)*. The technique for collecting data was the observation that was based on multi-word idioms (with/without verbs). These purposively selected forty-two idioms were transliterated using Turner and Turner's (2009) phonological symbols and were re-examined in light of the four strategies set in the literature review section of this study. The analysis followed descriptive and interpretive approach to draw inferences.

Results and Discussion

In the translation of selected idioms, I found the use of four strategies (Table 1). The most frequent strategy was idiom-to idiom translation (57.14 %). The other strategies in order of frequency were: literal translation (16.67%), omission (14.29%) and paraphrase (11.90%), respectively.

S. N.	Strategies Used	Frequency (N)	Percentage (%)
1	Idiom-to-idiom	24	57.14
2	Literal translation	7	16.67
3	Omission	6	14.29
4	Paraphrase	5	11.90
5	Total	42	100.00

Table 1: *Strategies Used for Translating Idioms*

These data reveal that idiom-to-idiom translation is the best strategy for translating idioms, which are soluble constituents of a language. Despite this, other strategies like literal translation, omission and paraphrase can also be used as legitimate ones.

Idiom-to-Idiom Translation

Out of the four strategies, idiom-to-idiom translation is considered to be the best alternative. In this, idiom match between the donor and the receiver languages are investigated. In this sense, this strategy is like Venuti's (2008) domestication, in which translation reads not like translation but like the original one. This strategy, in this research, subsumes Baker's (2011) use of an idiom of similar meaning and form and use of an idiom of similar meaning but dissimilar form.

Use of an idiom of similar form and meaning, in table 2, demonstrates two types of idioms like without verbs (e.g. 1, 2, 13, 15) and with verbs (e.g. 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14). In both the instances, SL idioms have TL matches in the form of idioms themselves. For example, *mānisharuko bāḍhi* [humankind's over flooding] is similar to its English translation 'the ocean of humanity'; and *hāta pārnu* [to own something] is similar to its English counterpart 'to rip off'. In these examples, both SL and TL idioms have same form and meaning.

Table 3 also exhibits the two types of idioms, like one verbless (e.g. 18) and other with verbs. Unlike in the instances of table 2, the meanings in SL and TL are similar but forms are different. For example, *ghaĩṭomā ghām lāgnu* [to become something clear] is similar in meaning but dissimilar in lexemes of its English counterpart 'something flashes in his mind'. In this example, SL idiom is a part of a sentence but TL one is a simple complete sentence. Yet, both SL and TL versions are idiomatic.

Tables 2 and 3 verify Baker's (2011) assertion that the translators should seek TL matches for SL idioms at their first attempt, albeit they may be of similar or dissimilar forms. To be specific, use of similar meaning and form, which has been justified from these data, should be the first priority of the translators.

S.N.	Nepali Idioms	Translated Forms
1	*Ek myānmā duī tarbār. (p. 205)*	Two swords in one sheathe. (p. 193)
2	*Āphnai duno sojhyāunu. (p. 249)*	To take stock of new-found affluence (p. 237)
3	•*Risl edāhrā kiṭnu. (p. 34)*	To grind his teeth angrily. (p. 59)
4	•*Hātmukh jornu. (p. 38)*	To put hands into their mouths. (p. 65)
5	•*Suĩkuccā ṭhoknu. (p. 51)*	To take to her heels. (p. 87)
6	•*Nīc mārnu. (p. 38)*	To give up. (p. 65)
7	ª *Sabai mūlā euṭai ḍyāṅkā. (p. 10)*	All peas of the same pod. (p. 20)
8	ª *Akka na bakka hunu. (p. 24)*	Not to know what to do. (p. 48)
9	ª *Ghyāmpā bhitra luknu. (p. 109)*	Take ostrich-like positions. (p. 238)
10	^ *Tikhā ā̃khā pharkāunu. (p. 2)*	To pop the shrewd eyes. (p. 3)
11	^ *Ākhāko viṣ mārnu. (p. 7)*	To kill the sting of the eyes. (p. 12)
12	^ *Hāta pārnu. (p. 13)*	To rip off. (p. 22)

13	^ *Seto hiũko kātro. (p. 47)*	The white coffin of snow. (p. 77)
14	*¹Siyoko ṭuppojati pani māṭo nadinu. (p. 36)*	Not giving up any land. (p. 42)
15	*¹Mānisharuko bāḍhi. (p. 33)*	The ocean of humanity. (p. 45)

Table 2: *Use of Similar Meaning and Form*

Note: *The page numbers against Nepali idioms refer to the pages of Nepali version of the selected novels and the ones in English translations refer to the pages in English versions.v*

Examples from *Seto Bāgh, ¤Phulko Atanka, •Basain, ª Dabāli, ^ Muglān* and *¹Modiāin.*

S.N.	Nepali Idioms	Translated Forms
16	¤*Ghãṭī herī hāḍ nilnu. (p. 64)*	Cut your coat according to your cloth. (p. 48)
17	¤*Kān kāṭnu. (p. 68)*	To cut down to size. (p. 53)
18	•*Strisulav lājkā rekhā. (p. 7)*	An expression of natural womanly modesty. (p. 12)
19	•*Kurā ṭālnu. (p. 10)*	To disobey. (p. 18)
20	•*Kān khānu. (p. 19)*	To deafen. (p. 33)
21	•*Mekh mārnu. (p. 30)*	To strike a blow. (p. 50)
22	•*Kansirī tātnu. (p. 34)*	Ears burn. (p. 58)
23	ª *Hairān hunu. (p. 12)*	At their wit's end. (p. 23)
24	ª *Ghaĩṭomā ghām lāgnu. (p. 42)*	Something flashes in his mind. (p. 90)

Table 3: *Use of Similar Meaning but Dissimilar Form*

Literal Translation

When the translator fails to find the match between the SL and the TL, literal translation is the way out. Literal translation is a good strategy when, "the SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context" (Newmark 1988: 46). It entails that, in this strategy, SL idiomatic expressions are reduced to literal senses. That is why; literal translation strategy is SL-friendly unlike idiom-to-idiom translation.

Table 4 exemplifies some instances of literal translation. For example, *kurā capāunu* [to talk by concealing the main thing] is a Nepali idiom but it has been translated as a sense into English. Likewise, *mukhmā moso dalnu* [to deface someone] is an idiom in SL but its counterpart in English is not. In these examples (from 25-30), wordplay in SL has also been omitted in TL in the name of preserving SL grammaticality. This demonstrates that literal translation is like Venuti's (2008) foreignisation, in which the translation reads not as an original text but as a translation.

S.N.	Nepali Idioms	Translated Forms
25	•*Kurā capāunu. (p. 24)*	To chew over. (p. 40)
26	•*Mukhko lālī harāunu. (p. 39)*	To drain one's face colour. (p.39)
27	•*Mukh lukāunu. (p. 46)*	To hide. (p. 79)
28	•*Ākhābāṭa ãsuko jharī lāgirahanu. (p. 61)*	To pour tears from one's eyes. (p.102)
29	•*Kurāko phūl joḍnu. (p. 38)*	To embroider it with flowers. (p. 66)
30	•*Mukhmā moso dalnu. (p. 79)*	To rub soot in the faces. (p. 79)
31	^ *Man amilinu. (p. 42)*	Feel deeply maimed. (p. 48)

Table 4: *Literal Translation in Translating Idioms*

Omission

Omission is used as a legitimate strategy to maintain fluency of the translated text. This strategy, therefore, is TL-friendly. Though it is not justifiable, the SL idioms like c*orko dāhrīmā ruwā* (cotton on the thief's beard)*, man marnu* (to die one's heart)*, man cornu* (to test), k*iriyā khānu* (to swear)*, bhā̃ḍāmāna bhuĩmā hunu* (to be neither in the floor nor on the pot) and *gāḍī samātnu* (to catch a vehicle) are omitted in translation (Table 5).

S.N.	Nepali Idioms	Translated Forms
32	*Corko dāhrīmā ruwā (p. 43)*	…
33	*Man marnu. (p. 85)*	…

34	*Man cornu. (p. 105)	…
35	*Kiriyāk hānu (p. 148)	…
36	*Bhā̃ḍāmā na bhuĩmā hunu. (p. 222)	…
37	¹Gāḍī samātnu. (p. 41)	…

Table 5: *Omission in Translating Idioms*

This verifies that omission can be used as a possible strategy in case the idioms in question are untranslatable and are not significant in the transference of the meaning. Nevertheless, the translators should be aware of their roles in the texts both the source and the target.

Paraphrase

Translation by paraphrase is a strategy in which a translator uses less expressive or more neutral terms in place of idiomatic expressions. It is also an explication of a condensed SL idiom to TL one. This claim is evidenced in these examples (Table 6): *dāhine hātko khel* [easy performance] and *tolāyera hernu* [to gaze] are paraphrased unidiomatically as 'an easy trick that the hand performs' and 'to look around in awe'. Similar instances are obvious in other translations as well in table 6.

S.N.	Nepali Idioms	Translated Forms
38	*Din dugunā rāt caugunā. (p. 190)	Lavish donations endeared Jagat even more to the rank and file. (p. 179)
39	ª Riṇ tirnu. (p.12)	To convey his gratefulness. (p. 13)
40	^ Dāhine hātko khel. (p. 13)	An easy trick that the hand performs. (p. 22)
41	¹Tolāyera hernu (p. 6)	to look around in awe (p. 8)
42	¹Bhubhār hārnu (p. 31)	to be a catharsis of all evil (p. 42)

Table 6: *Paraphrasing in Translation*

Table 6 confirms that paraphrasing idioms across languages is a better strategy than omitting them. Yet, explication of idioms

to the ordinary wordings can be a cause of the loss of cultural load, naturalness and fluency of the SL into TL. Further, if paraphrased wrongly, the text can be misleading.

Conclusion and Implication

Idioms, which are typical cultural expressions, are one of the main hurdles to cross in the translation field. The translators have to face the nuances of meaning in translating them. The problems are to recognize, to interpret and to render them across cultures. Despite these, translation of idioms is important as they are integral part of a language.

This study reveals that these four strategies are useful for translating idioms: (a) idiom-to-idiom translation, (b) literal translation, (c) omission and (d) paraphrase. Out of them, the first one, which subsumes the use of similar meaning and similar/dissimilar form, is an ideal strategy, albeit other three are also plausible. Further, use of paraphrase is a last resort for translating idioms because it creates many gaps in SL and TL versions.

This implies that the idiom translators should explore TL idioms to replace SL ones as far as possible because otherwise the translated text might lose readability and intelligibility. However, when the matches are not found, the idioms could be translated literally by reducing idiomatic expressions into literal senses. Further, omission is permitted if the SL idioms in question do not contribute to the understanding of the text. Finally, the translators should paraphrase SL idioms into TL only if other strategies fail. Yet, they should be aware of the sensitivity and style of the SL idioms while translating across languages and cultures.

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BOOK REVIEW

From *Bhashantar* to *Bhavantar*, *Bhavantar* to *Rupantar*: Celebrating the Art of Translation

Mogalli Ganesh's *The Cradle - A Saga of an Indian Feudal Family through Three Generations*, Translated from Kannada by P. P. Giridhar, LINCOM GmbH: Munchen. 2018

Reviewed by ANURADHA GHOSH

As part of the proposal for translation submitted to the International Centre for Writing and Translation (ICWT) at the University of California, Irvine, in 2007-08 by Shri P. P. Giridhar, Mogalli Ganesh's novel *The Cradle* was rendered into English. As a reviewer of the book, who does not have access to Kannada language and literature, one has no hesitation in stating that a whole new world of colour, form and fragrance has opened up through the English translation of the novel, as the translator thankfully chooses not to erase the markers and nuances that distinguishes the source language narrative in more ways than one. In fact, he beautifully captures the linguistic and cultural diversity of the rhythms of Kannada literature, as undoubtedly translating Mogalli Ganesh's novel is a challenge that few would dare to take up. As a lover of literature, one is not only caught up with the depth and intensity of the story with rich shades of existential complexity that charts different cartographies of existence, one's interest is piqued as a practicing translator, for whom it is evident how malleable any language is and if one intends to, then nothing truly is untranslatable.

Thematically, the narrative is a telling critique of the history of this sub-continent that has been witness to different kinds of high and low intensity civil wars on the lines of caste, class, religion, language and culture, though the author chooses to centre on a simple binary between the upper class/ upper caste/ intensely patriarchal and feudal highlanders who live in the hillock house and rule over the lower caste / dispossessed /

ignorant lowlanders who might be indigenous dwellers (*Adivasis*) of the place caught in a relationship of conflict - both at the overt and covert level. The strange kind of awe that becomes the controlling factor of containing and squashing the discontent of the lowland dwellers is a kind of universal phenomena that perpetuates an exploitative and unjust social system. The state of dependency that the novel highlights reinforces the divide between highlanders and lowlanders and this dependency is not only economic but social, political as well as cultural, with deep religious overtones that arise out of a kind of fatalism that people on the thresholds of existence often subscribe to. The feudal-aristocratic order established their hegemony in different parts of the world till the late 20th century and in certain far flung, remote areas of the developing world, even today, using various socio-cultural practices that gave sanction to their tyrannical rule using the twin shades of repressive and ideological forms of power and control. A magic realist mode is used to depict such a complex network of relationships and the context being a small estate ruled by a family of *zamindars*, near Mysuru (Mysore), capital city of the kingdom of Mysore from 1399-1947, where the particular histories charting names of people, places, presentation of incidents/events are fictionalized to play around with universals, that becomes the axis of reflection on actual histories as what is played out down the ages is a unique gymnastics of power which uses all forms of control – old, new, residual, emergent - to establish hegemony in the Gramscian sense.

The next interesting aspect of the novel is the art of characterization and form of storytelling. The characters that dot the narrative are life-like and adorable, including the villainous "elder Uncle" and the other rabidly violent males of the hillock household. One can see the concerted effort that the author made in trying to infuse the lived nuances of ways of

life that exists among the ruling elites of the hillock house and the 'lowlanders' – presumably Dalits and Adivasis, comprising the village poor, in a hinterland close to Mysuru and characters like the 'radio uncle', Venkatalakshmi, Ashwini, Ha-Oh-Ayyo, the son of 'deaf-mute', Grandma, elder Uncle, the King of Mysuru, Madana and Malli, Pujarappa, Kapira, Doddayya and Bhimayya and several others from all cross-sections of primarily rural life - both of this world and the spirit-world, whose humour and quirks of nature make them lovable and one strikes an immediate bonhomie with them. There are interesting character foils as well, for instance, the narrator of the tale, the son of a "deaf [and] mute" maid servant who was raped by one of the males of the household and she was taken in for household work in the hillock house, as she was a wandering destitute whose condition inspired pity and the duo – Madana and his mother Malli, replicate thematic as well as formal elements that create the causal universe of the novel. In fact, all four characters are caught in a quadrilateral of forces and their lives unfold in directions that are totally unintended. The violent death of Madana, sacrificed as he was on a moonlit night to appease spirits, the death of "deaf mute", the idea ragi "rotti" maker (p. 250) and the peace that the narrator enjoyed in the house of Malli, though he was the only witness to the murder of Madana and who was in perpetual fear of a similar death on a moonlit night, interestingly becomes the last hope for the elders of the hillock household. Elder grandma's trip to Mysuru to look for him, the overtures of the family to get him married to Kaushalaye and settle the guilt score of one of their male members, his persistent refusal and yet the desire to wed her, his political involvement with underground outfits, his sympathies for the lowlanders makes him the voice of the twice born subaltern and in his blasted existence that now does not even have the courage to hope for another beginning, is the symbolic gesture of portraying the infinite play of histories -

both individual and collective, that indicate a bleak and desolate future in which 'beautyful ones (cannot be) born'[1].

As a reader however, one relates to the character 'radio uncle', whose passion for the gadget is something shared in the Bengali / Indian / Indian sub-continental milieu, as a common phenomenon in the generation of the 1930s and after. The history of how the All India Radio[2] came into existence and what regional language terms were introduced as an anti-colonial critique of blind borrowing of English words into Indian languages as an act of enrichment, rather than translating/ transcreating ideas and concepts in one's own language is an interesting one. Words/phrases like *Akaashvaani*, *Prasar Bharati*, *Doordarshan*, *Doorabhaash*, *Betaarvaarta* etc. were new coinages based on what one would like to foreground as 'ideational translation' as its objective was to render foreign words into one's own language rather than simple borrowing of terms to enrich the stock of words in Indian languages. It may not be out of place however to suggest here that translations of this kind are still meaningful forays and *The Cradle* paves the way forward in a direction of

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[1] Borrowing the title of Ayikwei Armah's 1968 novel *The Beautyful Ones Are Not Yet Born*

[2] Indian Broadcasting Company (IBC) came into existence on July 23, 1927 and faced liquidation in less than three years. If one goes by the history of radio and broadcasting services in India, one realizes that there were three radio clubs established in Bombay (Mumbai), Calcutta (Kolkata) and Madras (Chennai) between 1923 and 1924 and initially radio broadcasting began as a private venture, and the first radio program was broadcast by the Radio Club in India in June 1923 (See, www.ddedjust.ac.in/studymaterial/mmc-1/mmc-104). All India Radio came into existence on 8 June 1936 and its coming into being has a historic significance for the Indian sub-continent as one should remember that none of these ventures that led to mass communication networks or mass viewing/ mass reading networks was the result of passionate investment and not introduced by the British as an act of colonial benevolence to improve conditions of life in the Indian sub-continent.

scholarship where we have become confident of rendering the so-called "Indian English" genre with a corpus of late 20th century and postmillennial translations from different regional languages into English, taking care that markers - linguistic, cultural and otherwise of the text in the source language is retained to acculturate "Indian English" in a regional flavor. Like Mogalli Ganesh's novel, Mahasweta Devi's fictional pieces portraying subaltern and marginalized existences from the Dalit/Adivasi world, Satinath Bhaduri's novel *Dhoraicharitmanas* and some of his short stories to be rendered into a foreign language including English is still a translator's challenge owing to the use of what Premchand in his writings on "*Rashtrabhasha*" and "*Qaumizabaan*" tries to posit as "*upabhashas*" (translated best as "sub-languages" rather than dialects[3], as the Hindi word is used in both senses). Considering this aspect of the novel in Kannada, which would be necessarily using several linguistic registers to indicate the socio-cultural location of its characters, what the English translation of the novel has achieved is remarkable, barring a few stumbling blocks which one encounters as a lay reader. For instance, one's encounter with a few phrases like - "caste DNA", "ontological hunger" and "ontological poverty" - are interesting usages which reads fine in English, but one wonders what the words are in Kannada or other regional languages of this sub-continent. One would be truly happy if terms of references in the hard sciences, life sciences, social and human sciences have found their way in our regional

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[3]Translation mine, in a collection of Premchand's writings *On National Language*, which is part of an on-going translation project of translation of Premchand's non-fictional writings from Hindi and Urdu into English under the aegis of UGC SAP-DRS III, Department of English, Jamia Millia Islamia, 2015-2020. The edited volume containing Premchand's entire corpus of writings on the question of "rashtrabhasha" is due to be published in 2018.

languages as till the late 90s, books on cinema and literature in Bangla retained the English/French terms like "semiotics", "signifier", "sign", "narrateme", etc. in their source language script and simply added a phonetic transliteration of it with a description of the same in the target language. Again for a general reader of English literature, stumbling over "ontological hunger" and "caste DNA" might be a good mental exercise but not a fair one, as one picks up a book to read and mull over life perhaps, in a proactive way. Mauling readers to confront their own ontologies might lead to scaring them away from a book that is otherwise a delight to read.

Structurally, fifteen odd chapters comprise the narrative movement that tells the story using multiple perspectives and points of view with a notion of time that is both linear and cyclical, in a unique fusion of corollaries where lived and imagined histories, experiences and realizations are welded together to create a complex matrix, almost like the vision that the insect (Phylum *Arthropoda*, Class *Insecta*) has with a compound eye (*Ommatidium*). The narrative perspective is an interlinking of several prismatic facets that being with a compound eye vision is blessed with. Individual chapters of the novel are complete narratives and are more like stand-alone pieces, though it is together that they tell the story. The language of narration stylistically follows a kind of visualization that aesthetically co-relates with none other, but the last Muse, the art of cinema or the moving image - which Tagore describes in a letter to Murari Bhaduri as *ruperchalatprabaha* i.e., a continuum of beauteous forms - (Translation mine, qtd. in an article "Some Aspects of Intersemiotic Translations…" by Anuradha Ghosh in *Filming Fiction,* Eds. M. Asaduddin and Anuradha Ghosh, OUP: New Delhi. 2012).

If the discussion above focussed on certain aspects of Shri Mogalli's art, one must not forget that the English translation carries across the source text without foreignizing or domesticating English, but one can simply describe the translator's role as a highly proficient linguist, philosopher and translator who effortlessly trapezes across contexts, making the reader join in with him in the unique constructions of images, in a language that waltzes around, matching the tempo and rhythm of the *rasas* and *bhavas* that circulate in different strains in the novel. There are several remarkable features of Giridhar's translation that therefore warrants a close engagement, as the translator then becomes a *Bhavaantari* (one who is able to carry across the *bhavas* - emotions and feelings, i.e. the spirit/sense of the source text) or *Rupantari* (one who is able to render the *Rup* - form/beauty both thematically and stylistically) rather than just a *Bhashantari* (*Bhasha* - language, i.e. interlingual translator). Girdhar's use of English is peppered with coinages of words and phrases that are unique and there seems to be no attempt at any Kannadization of English, though one can savour the flavour of the source culture as one progresses with the narrative. The linguistic eye of the translator is unmistakable as in no other way can one come to terms with phrases like "walk over and park himself" (p. 43), "liquid grief" (p. 107), "timeless black cobras" (p. 107), "horse of imagination" (p. 139), "ladle out their tale" (p. 159), "bustling harvest" (p. 160), "embroidering according to the situation" (p. 162), "youngling snakes" (p. 182), "lullaby of life" (p. 258) , "cradle of the bird of life" (p. 276) which illustrates how cinematic literature can truly be. Though readability in the target language context is an important feature in any work of translation, the question of being faithful to the source language con/text is equally important, no matter how dinosaurian the notion might sound today, considering the body of academic discourses on the subject.

Anuradha Ghosh

When language is used visually, a literary narrative becomes akin to a painting; when used aurally, it is akin to music and when it is used like a moving image, it is cinematic. There are several passages in the narrative that would bear out the suggestion made above. For instance, when the King of Mysuru appreciates the dance and music of the lowlanders, his rejection of "(t)he scholarship and poetry of (his) stuffy stodgy flabby paunchy palace scholars are like dog milk before your art" (p. 168) is not a simple piling up of epithets without any break in the sentence with a usual comma as punctuation mark and nor is it an error in proof reading as the rush and speed with which the words come together convey the intensity of boredom that a king might be experiencing, surrounded by sycophants that he is, who perpetually try to thwart his attempt to deliver justice to his people. The use of alliterative phrases makes the lines onomatopoeic and the rush in the utterance of the sentence makes the three arts of painting, music and cinema converge in a literary frame that is unique.

In fact, the chapter titled 'the high throne-seat that bowed to the lowly tambour musical" (p. 158) marks the climax of the narrative both thematically as well as stylistically. The fate of the "highlanders", who inhabit the hillock house, can no longer continue with their erratic ways, extort the lowlanders and subject them to a life of perpetual slavery - economic, political, social, cultural, psychological and sexual. Though the king grants acres of fertile lands to the lowlanders, pleased as he was by their music and dance, his ministers join forces with the hillock dwelling highlanders to initially grant them the land but do not carry out the royal decree in writing. Taking advantage of this lacuna, "elder Uncle" deceitfully usurps them of their right to land and taking advantage of the king's demise, the political turmoil in the country on the eve of independence and after, puts them through a chain of unwarranted physical and mental torture using state

administration, bureaucracy and police. When the lowlanders gather together to take their revenge in the concluding section of the novel, the son of the "deaf mute", who threads the diverse ends of the narrative together by virtue of being an ill-begotten child, whose lowborn mother is raped and violated by one of the hillock dwellers and whose education has been supported by his father's family though he remained a bastard all his life, is the ideal peg that hangs the different narratemes together that radiate centrifugally. Yet, the formal balance is maintained through a collateral centripetal convergence of elements reminding one of the history of the times - before and after 1947, that gave birth to an India that still had a long way to go to attain independence in the true sense of the term.

Likewise, the opening chapter of the novel warrants a special mention. The chapter titled 'radio uncle' is a micro narrative which ensembles that works on multiple levels. As an introduction to the novel, whose theme is recapitulating the history of a "huge household" (p. 9) that through three generations "splintered into smithereens, (where) everyone went his/her own way migrating to towns and cities" (*Ibid*.) leaving behind "(t)he village, its lanes and by-lanes, its streets and sub-streets, its hills and hillocks, its soil, the gardens, the brook, the wooded terrains, the paddy fields and all, which were like redemptively vital rivers of milk and honey flooding our childhoods, returned repeatedly to memory screens like mirages before fading away and back into limbo. No one wanted the village now. Following as we did the path taken by our elders, even we, fledglings or unfledged ones then, went astray" (*Ibid.*) - one needs to take note of the leisurely pace at which one traverses all the spaces mentioned much like a child or an adolescent does, in a casual sojourn into the nooks and crannies of natural habitat. The schism that comes in with the short, sharp sentence - "No one wanted the village now" - is almost like a cut or a wound inflicted on the dreamy sequence

that is captured in memory where time can be stalled or willed to move at a pace one desires. With it, comes the notion of violence that going "astray" indicates and there are many incidents and events in the novel that are either the result of violation of one's person - physically, mentally as well as emotionally - leading to outright violence, including killing in cold blood without an iota of guilt regarding the crime committed. Venkatalakshmi's "deep disappointment" (p. 11) with "radio uncle" or Uncle Keshavananda as husband for whom the "radio set was everything… the be-all and end-all of his existence" (p. 10) comes a full circle as such an incorrigible, die-hard romantic does not perhaps have the right to exist. His whole being was engaged in repairing radio sets that came to the Brahmananda Radio Repair Centre that he owned and if he was not repairing radios, he was trying to catch the right wave-length tuning things in almost 24/7 giving the impression of being "*a madman…*" who "*had no peers through the length and breadth of the land in the art and science of radio repairing*" (p. 18) and was it Venkatalakshmi's fault that she couldn't tolerate such a *saut* (co-wife) even after the birth of their daughter Ashwini, as nothing could change for "radio uncle" as he had a passionate zest for this *betaryantra* -wireless instrument that could catch all kinds of sound waves. When the "fire of communal trouble" (p. 21) was "ignited by some trivial reason" and when the whole city was engulfed in flames, "radio uncle" was there in his repair shop where he had been working for "three consecutive days" (p. 20) - without food or water. When his repair shop too caught fire, his wife Venkatalakshmi "went over and called" (p. 21) him but as he did not budge from the place, she seized the opportunity of murdering him. The spine chilling manner in which the murder is narrated - "*Let him be safe within the four walls amidst radio sets,* she thought before locking him in and coming away" (*Ibid.*) and the manner in

which the closing paragraph of the opening chapter ends - "She chewed the cud day and night of capturing all by herself the joyous and balanced rhythm, the *laya* of the wings of time and got ready" (p. 22) indicates that assertion/liberation from the chains of life ironically need a violent deliverance.

The manner in which Keshavananda dies is almost like embracing *jwalantsamadhi* - a form of death by ascetics within the Hindu and Jain fold, where they willingly immerse themselves into the fire to be one with the cosmic spirit. This double tension as to whether one takes the incident to be an act of willful murder by a disgruntled wife or is it an act of choice on the part of Keshavananda to die in such a way without allowing any one to describe it as a suicide will remain couched in ambivalence.

If the hallmarks of great literature are narratives that are steeped in ambivalence or have paradoxical constructions where nothing *is*, what it appears *to be*, then *The Cradle* is surely a must read. The book is invaluable to scholars as well, as it demonstrates the dual brilliance of translative and creative art, it offers an erotic view of history that is unconventional and has the potential to re-orient the "hunger/fire of the loins" to "the hunger of the mind" forcing one to think of *what it is*, rather than *what it could be*. What one enjoys most as a lay reader is the manner in which characters are presented, incidents and events – whether real or imaginary - are constructed, descriptions of places, sights and sounds and the quirks of man and nature are narrated and as a scholar, the indomitable sense of humour of both the author and the translator, who refuse to take life lying down, no matter what the events of times past, times present and even the bleak future might have to offer. Again, the latent feminization of the narrative art is subtle and thought provoking as it problematizes the gendered hierarchies and phallocentricity of

discourses. The lurking undercurrent of violence that laces the narrative texture seems indicative in its gesture as it is the condition of life for Dalits, Adivasis and other minorities, marginalized and downtrodden sections of people who are part of this sub-continent. Time, likened to a python, "lying coiled and still… had gobbled up everything around" (p. 130) and as incidents and events unfold, whether in fictional time or times re-counted in memory, the "deaf-mute" condition of not just a character but history itself rises up like a spectre, as it is the macabre nature of things that mars and maligns on the one hand and on the other, allows us to dream and construct rhythms of futures yet to be born and borne, whether in fragments or in wholes.

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Translation Strategies in Global News: What Sarkozy said in the Suburbs

SCAMMELL, CLAIRE. 2018. *Translation Strategies in Global News: What Sarkozy Said in the Suburbs*. Stevenage: Palgrave Macmillan.

Reviewed by TAMBOLI RESHMA

Language plays an important role in human interaction. One misused or misinterpreted word and one might be a subject of controversy. News reporting plays a crucial role in such incidents. It's important to notice that 'how' does media present 'what' was said is much more important than 'what was said'. Here's where news agencies play a mediator's role. News travel worldwide through the news agencies and in Anna Rusconi's words, 'translators do the driving.' So while reporting global news, translation becomes second mediation and the translator- a second mediator. Words not translated accurately with its culture-specific meaning result in a translation blunder. Many translation blunders have embroiled politicians and world leaders in the controversy. Therefore news agencies adopt certain translation strategies in global news reporting.

Claire Scammell pinpoints the well-thought and deliberate ways of presenting 'what was said' chosen by news agencies in her book *Translation Strategies in Global News*. The book directs attention towards the relation between translation process and journalistic ideals. The author presents how culture-specific words are lost in translation and result in translation blunder with the example case study news event - 'What Sarkozy said in suburbs.' Its main focus is on the strategies used in news translation. It dives deep into the study of strategies used, its impact on the overall process of translation and news reporting, problems with existing strategies and possible updates to overcome it. Furthermore, it

explores the possibility of second level mediation in news translation.

The book is divided into eight chapters and each chapter has a title. All chapters except last one are similar in presentation style. Each Chapter starts with abstract and then followed by keywords, introduction to the topic of the chapter and the main topic that is divided into sub-points. References are provided at the end of each chapter. These eight chapters are drawn on the three-pointed model. Chapter one is introductory. Chapter two to seven states case study news event and its discourse. The last chapter concludes the whole subject of the book. The arrangement of the chapters is a linear one.

The first chapter gives an example of the famous translation blunder- 'What Sarkozy said in the 'suburbs' in 2005' which is also the case study news event for the book. A corpus of five English-language Reuters news reports of case study news event is presented in a table form. These reports are investigated throughout the book. Then the chapter states what the next chapters are about. Before starting to write about the exact point, author Claire Scammell gives the reader a fair idea of what to expect in each chapter. Chapter two informs how three big news agencies named Reuters, Agence France-Presse and Associated Press dominate the global media. Citing Tuchman, author Claire Scammell says that "the global agencies are, to a large extent, responsible for what we see and understand of that world" (p. 8). This chapter states how changes have occurred in the functioning of news agencies. It takes a look at the reasons behind increasing dominance of the global news agencies. It also states and discusses in detail the factors involved in the decline in global reporting. The author brings to attention the values of journalism which are objective and unbiased. Referencing Peterson, the author states the role

of quotation in exercising these values. It studies the case news event reports in details.

Similarities between recontextualizing and domestication are pointed out in the third chapter. It also talks about the alternate terms – rewriting and trans-editing, used for translation in the news field. Then two translation strategies- 'foreignisation' and 'domestication' and debates around it are discussed in the third chapter. Arguments in favour of foreignisation by Venuti are referred. Counter-arguments by Pym are also stated. In the end, Claire Scammell propounds that "the criticism against Venuti seems to be directed mainly at the way arguments are packaged" (p. 26). Along with that, the author also provides with the information of news translation and the domestication norm. It is this chapter where the author has stated the scope of some degree of foreignisation in news translation. She rejects 'absolute foreignisation as an alternative to absolute domestication' (p. 29). Forth chapter dwells on the case study news event- 'what Sarkozy said in 'suburbs'. Three culture-specific words- 'banlieu, quartier and cite' in French language and its translation in the English language is noted with examples. It states the double mediation of quotation and culture in the news. This chapter also explores the scope of foreignisation in Reuters news agency as it is a leading news company. It studies the approaches used in Reuters corps reports. In the end, the author tries to attend a golden mean in translation strategy debate.

Chapter five explains the definition and use of 'strategy' within translation studies. A brief survey of methods applied in translation strategy is presented. Pedersen's strategies for rendering culture are given in this chapter. Different methods used in domestication and foreignisation are presented in the fifth chapter. Theoretically presented strategies in chapter five are applied to The Reuters corpus in the next chapter. A

numerical survey of foreignising and domesticating strategies and its methods used in Reuters journalism is presented in the sixth chapter. A detailed study of SL oriented and TL oriented strategies used to translate culture-specific concepts in the Reuters corpus is given. This chapter also restates the translation anonymity involved in global news reporting. In the end, the author points towards Reuters' current approach of domestication in news translation and proposes the possibility of update in Reuter's handbook.

Finally, the seventh chapter proposes five updates that can bring a degree of foreignisation to the domestication strategy in news translation. Examples of original news segments are complemented with the updated foreignised segment. Every presented update is followed by a table that gives examples of the impact of a suggested update on Reuters reporting. This chapter explores the possibility of accurate translation of culture-specific concepts. Then the final and the eighth chapter summarises the conclusions of translation approaches used in global news. It concludes with the opinion of emphasizing the identification of correct translation strategies.

Translation Strategies in Global News is an informative and insightful book. In the very beginning, it clears that most of the news we read, is copied and not originally written ones. Points stated in the book are well-researched. Author has presented her ideas and points with just examples. Every chapter is complemented by notes and bibliographical references. Provided notes make it easy for a reader to understand the example better. Often, the book, which studies strategies and explores a possible solution to debates, has a risk of being complex in its language and style. This book is an exception to that. Its language is simple and the book is easy-to-read. One can easily comprehend it. It's the most positive aspect of the book. Chapter-wise introduction prepares the

reader for a focused study of the book. Claire Scammell has given justice in explaining French culture-specific concepts. Considering that she is an English – French freelance translator, the use of French news examples table is justified. Yet a single table of worldwide translated news ratio would add more insight to the topic.

The biggest success of this book is that it is a thought-provoking book. From the very beginning, it engages the reader's attention. While reading the book, one gets more curious about news translation policies, language led politics and its impact on the global political horizon. This book is useful to Translation Studies research students, translators and anyone who wants to work in news translation as it gives important insight into the field.

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SCAMMELL, CLAIRE. 2018. *Translation Strategies in Global News: What Sarkozy Said in the Suburbs*. Stevenage: Palgrave Macmillan.

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Translation, Ideology and Gender

CAMUS, CAMUS, CARMEN.; CHRISTINA GOMEZ CASTRO.; and JULIA T. WILLIAMS CAMUS. (eds.). 2017. *Translation, Ideology and Gender*. Newcastle: Cambridge Scholars Publishing.

<div align="right">Reviewed by ATHIRA M.</div>

Gender in translation is an area that has been discussed and debated for a long period and has spawned theories by translation experts like Sherry Simon and Susan Bassnett. Translation being a practice that strives to bring a sense of equivalence, gender and ideology are detrimental to be discussed in the field.

The work *Translation, Ideology and Gender* is a compilation of nine essays, arranged in three sections, namely, Translation, Ideology and Gender in Health Sciences, Translation, Ideology and Gender in Narrative and Poetry and Translation, Ideology and Gender Policies and identity issues. The book is jointly edited by Carmen Camus Camus, Cristina Gomez Castro and Julia T. Williams Camus. The book opens with the introductory essay, Breaking New Ground, with a quote from Gideon Toury, the famous translation scholar:

"The novelty of an entity derives from the target culture itself and relates to what that culture is willing to accept vs. What it feels obliged to submit to modification, or even totally reject" (p. 1).

The choice of this particular quote suits the content of this book of essays, for rather than hinting at the cultural turn of translation, the book is an answer for the number of questions pertaining to the female and the activity of translation. Ranging from the contribution of women translators to how

translation can possibly make a better turn for many women of peripheral existences, the book covers a wide range of topics.

Slightly humorous and equally alarming fact to be found, being reflected in these essays, explains the presence of female translators during times when female authorship was being frowned upon. Since translation was relegated to a secondary activity that entails not much intellect, women could easily find a place in that. This fact comes very close to Venuti's theory of translation being an invisible activity (Venuti 1995).

Part one deals with translation, ideology and gender in the field of health sciences. The essay, Gender Biases in Medical Textbooks, makes an intriguing read for it brings to light certain half hidden truths about scientific language which is generally supposed to be neutral (p. 19). The neutrality of language remains a myth and every language is culturally loaded. Italian medical text books are taken for a study and the language is found to be vividly anthropocentric. In the case of translations, gender neutral language of the source texts is found to be turned into sexist language in the translations. The visual aspect of translation is also discussed where the male body is being presented as the standard and female body an aberration of the norm. In the rare instances where female body was portrayed, they were shockingly images of women in pin-up girl poses as well as nude poses, whereas the photographs of men had the models' faces hidden.

Third essay looks into how economic and linguistic barriers deprive most Amazigh women of adequate health care (p. 43). Cultural roots of Amazighs, an indigenous group in Morocco is brought into the light. The Arabic subverting the local Amazigh language, the locals are unable to articulate their health problems. Morocco being a multilingual society where all languages do not enjoy the same political and social status,

the essay points out to a major problem. It serves as a reminder to preserve the native language varieties.

Part two is about narrative and poetry translation. The fourth essay, Simone de Beauvoir: Censorship and Reception Under Francoism, is a study of the society of Francoist Spain where women were treated as secondary citizens (p. 75). The essay can be better appreciated with a historical and cultural knowledge of the Spain of those times. Simone de Beauvoir's *Le Deuxieme Sexe* was translated into Catalan first, owing to the limitation of the potential readership. Church's reaction to the work was nothing short of a backlash, for having glorified female adultery and as a result, the work had to endure number of revisions and edits, before it was finally published. The entire translation journey is full of hurdles that points to the strict censorship of the day, which made translation a veritably difficult process.

The fifth essay, Rewriting and Sexual (self) Censorship in the Translation of a Canadian Novel, is perhaps one of the finest essays in the volume (94). It brings up the ideas of structural and implicit censorship. Margaret Laurence's novels are taken up for study, in particular, *A Jest of God*, translated into Spanish by Agustin Gil Lasierra. The essay talks in detail of how the translation gives insight into the moral fabric of Spain at the time and also, the translator's sexual morality. Scenes of explicit sex were deleted, including the ones where the female protagonist expresses her desire for her man, which is dubbed as "woman obsessed by masculine attraction" (p. 101). The portion dealing with the narrator's concept of virginity as something precious being laughable and nauseating, is omitted. Also, interesting to note is how the translator has managed to overcome the shackles of the imposed censorship by inserting suspension dots, or textual silence.

Athira M.

The sixth essay, Women's Sickness in Literature: The Use of Poisons in Novels explains the use of poison in novel *Madame Bovary* by Flaubert and Agatha Christie's short story, *The Thumb Mark of St. Peter* (p. 113). Not a brilliantly crafted essay, it merely talks about how powerfully the passages are written in the above narratives. It does not appear to have to do much with translation.

The seventh essay, Poetry Translation during Postwar Spain, looks at women as poets and translators during postwar Spain (p. 123). It talks about how women had to face a double censorship. Only topics for them were love, religion and spirituality. Women characters in mainstream narratives and poetry were the passive objects of male desire. The female poets of the age, not just fought against this objectification, but also against the society. They fought against the terminology, poetisa (poetess) that distinguished them from the mainstream poeta (poet), thus keeping male and female poetry separate (p. 129). Interestingly, forty percent of translators were women, the reason being the low status denoted to the translator's job, or in other words, translator's invisibility (Venuti 1995).

The eighth essay, Context Matters: Feminist Translation between Ethics and Politics in Europe, largely deals with how translation brings exchange of culture and ideas in a trans-national and multi-lingual space like that of Europe (p. 143). The essay makes an interesting read, but for certain lapses like the sentence, "Turkey, which we know is not so open to feminist issues" (p. 148), which is a problematic usage by the author, for it reflects a bias, encourages a stereotype. It powerfully discusses how a feminist translator should be aware of the "positionality" of women, "situated knowledge" (acknowledgement of the position of the writer, her racial, geo political positions) (p. 150). It goes on to state how a feminist translator attains an authority over the source text. Fidelity and

transparency are treated to be less important factors, where experimentation and relativity take their place. Translation, especially when talked in a multicultural space like Europe, becomes a "heteroglossic, multivoiced practice, a social act for which the translator is responsible and through which s/he becomes a cultural agent" (p. 150).

Chapter nine, *Construction of identity in magazines aimed at women,* brings up an issue discussed a lot, nevertheless argues it out beautifully (p. 166). The essay discusses how some voices are heard all over the world, while others remain unheard. Focused on the printed magazines aimed at women in Spain, the essay brings to light issues like the imperialism of English language and the ethics of the advertising sector. The essay takes up a comparative analysis of two women's magazines, *Cosmopolitan* and *Telva.* Irrespective of ideological and target readership differences, the two magazines use language in similar fashion. Language is thus remarkably put together in the essay, as it states that the use of language is never neutral or innocent, each communicative act is intentional and it takes place immersed in asymmetric power relationships" (p. 169).

The essay makes use of concepts developed by Barthes that of myth, first order signification (disguise) and second order signification (real ideology) to explain how the magazines work out their ideology. In the case of the magazines, the creators present the myth, first, come up with an ideology disguised as "normal" whereas the real ideology gets imbibed by the readers.

The essays in this collection are gleaned from a variety of areas and are logically structured. They give an insight into how politics, location, ideology and gender are related organically.

Athira M.

The work remains to be a must read for researchers and students interested in gender and translation, for it covers a wide range of topics from women as translators, the gender of language and how translation can act as an effective tool for the betterment of life. Majority of the essays in the volume are crafted in lucid, easy to read language and require little or no background reading.

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TRANSLATION

The Bond of Slavery

Sawā Ser Gehun[1] *by* Premchand in Hindi

Translated into English by UMESH KUMAR

1

Once upon a time, a *Kurmi*[2] farmer named Shankar lived in a nondescript village. Like most farmers, he too received the inheritance of poverty from his ancestors. And as usually happens, his poverty was complimented by his simplicity. A man of few words, confronting others was not in Shankar's nature. He himself was neither an aggressor nor a taker of sides. The usual earthly wisdom of treachery, trickery and loot were still unknown to him. He seldom got two square meals a day. But even that did not bother him for he would take resort to *Chbena*[3] during such times. In the absence of Chbena, he would drink enough water, recite the name of God and retire to bed. However, Shankar had to surrender this repose and self-contentment during the arrival of guests at his door. The arrival of holy guests such as the *sadhu-mahatmas*[4] and ascetics, especially, as a matter of fact, would compel him to behave according to the established 'ways' of the world. He himself

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[1] Sawa Ser Gehun (One and a Quarter *Ser* of Wheat) was first published in Urdu as 'Sawa Ser Gehun' in *Chand* (Issue: November, 1924), and later included in *Firdaus-e Khayaal*, (Allahabad: Indian Press, 1924). The contemporary Urdu availability can also be cited in *Kulliyaat-e Premchand*, Vol. 11 (Delhi: National Council for Promotion of Urdu Language, 2001). It is also available in Hindi through Mansarovar, Vol. 4 (Benares: Saraswati Press, 1939). For the source text used in the present translation see, Bhism Sahani (ed.), *Premchand*: *Pratinidhi Kahaniyaan,* (Delhi: Rajkamal Paperbacks, 2008), pp. 55-61.

[2] Collective name for the Hindu agricultural caste(s).

[3] A multigrain dish chiefly dominated by the gram and the flattened rice.

[4] Sages and ascetics, more in the sense of those who have not succumbed to the earthly frailties.

Umesh Kumar

could have slept hungry, but could never imagine seeing the holy sage starving. After all, he was a devotee of god!

One fine evening, a Mahatma appeared at his door. Matted hairs adorned his radiant face, *pitambar*[5] in the neck; he was carrying a brass *kamandal*[6]. Wooden slippers comforted his feet and he spotted a pair of glasses on his face. By his very look, it was not difficult to determine that such Mahatmas often frequented the houses of nobles to perform penance, used aircraft to visit the religious places and always preferred delicious food so as to achieve the highest degree of excellence in *yogic*[7] practices. Shankar was pushed into a dilemma thinking of the Mahatma's possible food habits. He only had the flour of *Jau*[8] at home. How could he compel the Mahatma to eat *Jau*? Whatever had been its status in the earlier times but according to the contemporary knowledge, the food processed from *Jau* is considered indigestive, especially for the noble souls like that of the Mahatma. Shankar really felt troubled. What should be offered to the Mahatma? At last, he decided to borrow the wheat flour from someone. However, he could not get it in the entire village. After all, all in the village were humans, none of them was God; there was no chance of getting the godly food. Fortunately, he found some wheat in the house of the village priest, a brahman turned moneylender.

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[5] Literally yellow, it also has an association with the popular Hindi Gods such as Krishna and Vishnu.

[6] A water storage pot usually seen in the hands of Hindu ascetics. It is usually made of wood and metal.

[7] Collective name for the group of exercises that enhance the physical, mental and spiritual domains of the human body. It is supposed to have its origin in ancient India.

[8] Barley. In conversation with his father, the translator came to know that in the times when Premchand was writing, *Jau* was called the 'poor man's wheat'!

He borrowed a quarter *ser*[9] of wheat from him and requested his wife to grind it. The Mahatma ate to his heart's content and had a sound sleep. Next morning, he showered his blessings on Shankar and was on his way.

The brahman moneylender used to get his share from *khalihani*[10] twice a year. Shankar thought to himself: What is the point in returning that quarter ser of wheat? Along with his usual share of *punseri,*[11] I shall add a little more. *He will understand it. I will understand it*. During the *chaitra*[12] month, while distributing *khalihani*, Shankar gave one and half *punseri* of wheat to the brahman. Thinking himself now to be free from the existing debt, Shankar did not even mention it. The brahman also did not ask again. Not at least at that time. It was, however, unknown to poor Shankar that he had to take another birth– to free him from the debt of that quarter ser of wheat! The debt never got off his head.

2

Seven years passed. From a priest, the brahman became a moneylender. Meanwhile, from a peasant, Shankar became a daily wage labourer. His younger brother Mangal too got separated from him. When they were together, they were peasants. Separation made them daily wage seekers. Shankar tried much to control the fire of distrust and hatred between him and Mangal but every time the situation got the better of him. The day his home was divided into two kitchens, Shankar

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[9] In the contemporary mathematical understanding it would be 933.10 grams.

[10] Refers to the claiming of agricultural produce for the 'services' rendered to the farmer by the people of different castes. It was done in lieu of money.

[11] Around 5 kilograms. During discussion it emerged that there is another word called *pasheri* which is used as a synonym of punseri.

[12] Month of Hindu calendar referring to the March -April months of English calendar.

wept like a lost child. From now onwards, the brothers will become enemies. If one would cry, the other would laugh; if there would be mourning in one's house, the other would erupt in celebration; the ties of blood, of love, of milk –all being eradicated now. Shankar had nurtured this tree of family honour through his life and blood. His heart trembled to see it being uprooted like this. He could not eat anything for a week. After working under the scorching *Jeth*[13] sun throughout the day, he would cover his face and would go to sleep. This emotional and mental calamity sucked his blood and converted him into a life comparable to death. Once fallen ill, he could not get back to his health for months. How would he survive now? Out of the five *bighas*, only half remained along with a bullock on his side. How was it possible to be a peasant now? At last, cultivation became a mere instrument of preserving the family honour for Shankar for livelihood rested now entirely on the daily wage earning.

One day when Shankar was returning from the day's labour, the brahman stopped him and said, 'Shankar, come tomorrow to settle your accounts of loan and interest. You owe me around thirty-eight kilograms of wheat for a long time and you show no signs of returning that! Do you want to digest all that?

Shankar was really surprised. He reverted –'When did I take wheat from you? Where is the point of them turning to the tune of thirty-eight kilograms? You are mistaken. I owe neither a fistful of grain nor a single paisa to anyone!'

Brahman –Such intentions! No wonder you are paying for it in this very life. Because of this nature of yours, you never have enough to eat.

And from thereon, the brahman narrated the episode of quarter ser of wheat that Shankar borrowed from him seven years ago.

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[13] Hindu months referring to May-June of English calendar.

It was like an electric shock to Shankar. He thought to himself –Oh Gods! How many times have I given him *khalihani* and what did he do for me in return? In the past, whenever he came for rituals and during religious hours or to show almanac, I always gave him some *dakshina*[14]. Such greed and selfishness! Was he sitting on this quarter ser of wheat all this while so as to make a mountain out of a molehill? From that small borrowing, he has a created this monster which will surely gobble me. These many days, he never uttered a single line. I could have returned his wheat easily if he could have said so. Why was he so deliberate in his silence – to trap me? Finally, Shankar said, *maharaj*[15] –it is true that I never returned your grains by a making a specific mention of them. But on numerous occasions, I did give more than a quarter ser of wheat and sometimes twice during the *khalihani*. Today you are demanding five and half a *mun*[16], from where I would give all this?

Brahman – only the ledger speaks the truth and not the rewards that you may have bestowed upon me. The rewards given to me don't count even if they are four times of your existing debt. The accounts book says that five and a half *mun* is written against your name. If you repay –I shall strike off your name, else it will keep on increasing.

Shankar – *Pandey*[17], why do you trouble a poor man like me? I am a hand to mouth person, from where would I bring such a quantity of wheat?

Brahman – I don't care from where you bring but I am not going to spare you even for a single grain. If you won't pay here, you shall pay it hereafter –in front of the God.

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[14] Alms, here in the sense of compensation.
[15] Literally king, used here as a term of respect for the superior caste.
[16] Forty kilograms.
[17] Here used as a surname for the Brahman.

Shankar shuddered with horror. If we educated would have been there at Shankar's place, we could have said –good deal! We shall pay you at the God's house; his measurements won't be bigger than yours. Further, where is the proof that God presides over such transactions? Why worry then! Unfortunately, Shankar was not that logical and tactful. He was bereft of such diplomacies. At the first place, it is a debt – and that too of a brahman –if my name remains in the ledger! I shall directly find myself in the hell –the very thought of all this made Shankar highly uncomfortable. He said – maharaj whatever I owe you, I shall pay you in this life only. Why should I drag it to the God's house? I have been struggling in this life, why to plant thorns for the next one? However, this is no justice. You have made a mountain out of a hill. As a brahman, you should not have done this to me. You ought to have asked your money at that very moment itself. You refrained so as to put this mountain of debt on my head. I shall pay but you have to answer in God's court for this injustice meted out to me.

Brahman – You may be afraid of that court but not me. Besides, all those who operate there are my own kinsmen. The sages and seers are all brahmans there and so are the Gods. And you don't bother about the plus and minuses of my life, I shall manage it myself. So, when are you paying your debt?

Shankar – I do not have anything as of now. I must borrow from someone to pay you!

Brahman- your excuses will not work anymore. It's been seven years now. I will not wait for a single day now. If you cannot return the wheat, sign a bond with me.

Shankar – I have to pay. How does it matter if you take the wheat or ask me to sign a bond? By the way, what will you charge for the wheat?

The market rate is that of five *sers* but for you, I will charge at the rate of five and a quarter ser.

Shankar – When I am paying, I will do so on the market rate. Why should I be blamed for taking the exemption of a mere quarter?

On calculation, it was found that the wheat was worth rupees sixty. Consequently, a bond was drawn for sixty rupees at the interest rate of three percent. In the case of non-payment, the consequent year will charge the interest rate at three and a half percent. On the top of it, Shankar was asked to pay eight *annas*[18] for the stamp paper and another rupee for drawing the document.

Almost everyone in the village denounced the brahman, but not on his face. Everyone had to cross the path of the brahman-moneylender; nobody could have dared to offend him!

<div align="center">3</div>

For almost a year, Shankar worked extremely hard. He almost vowed to himself to pay his debt before the due date. The home had no cooking before the afternoons. The *chabena* would be the only source of survival till midday. Slowly, that too stopped. The leftover roties of the night will be kept only for his son! The only addiction that Shankar had was that of tobacco. His tobacco expenditure was worth a paisa every day. He decided to relinquish his addiction for the sake of his resolve. He threw away the *cheelum*[19], broke his *hukka*[20] and smashed the tobacco pot. He had to give up his clothes even earlier. Now their presence had shrunk only to the extent of covering his nakedness. He spent the entire bone-chilling

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[18] An Anna was equal to 1/16 of a Rupee. Shankar, in this way, paid 50 paise for the stamp paper.
[19] Clay pipe for smoking.
[20] Smoking pipe.

winter by sitting near the fire. The result of this herculean effort was beyond his apprehension. By the end of the year, he could save sixty rupees. He decided to give those sixty rupees to the brahman and thought to say – maharaj, I will pay the remaining money very soon. It is just a matter of fifteen rupees. Panditjee will surely agree. Won't he! He took the money and presented at the brahman's feet. Panditjee, surprised, asked Shankar – have you borrowed it from someone?

Shankar – No maharaj, with your blessing I got good wages this time.

Brahman – but these are only sixty rupees!

Shankar – yes maharaj, please take them as of now. Rest of the money I will pay in two-three months, please free me from my debt now.

Brahman- you shall only be freed the day you don't owe a single penny to me. Go and bring my fifteen rupees.

Shankar – maharaj have mercy on me; it has now become difficult for me to arrange even one meal a day. I am not running away from the village. Someday, I will pay your remaining money too.

Brahman – Such excuses will not appease me. Neither I wish to engage in unnecessary dialogues. If you don't pay the entire money –from today onwards, an interest rate of three percent will be charged. You can either take this money of yours or leave it with me. It's up to you.

Shankar –All right. Please keep whatever I have brought. I must go and manage fifteen rupees from some sources.

Shankar roamed the whole village but no one gave him the money. It was not because villagers did not trust him or there

was no money with them. It was because no one had the guts to meddle with the brahman's prey.

<div align="center">4</div>

It is a natural rule that for every action there is a reaction. Despite working extremely hard for a year to wave off his debt, Shankar could not succeed. The failure brought about a certain helplessness and despair in him. He understood that even after so much hard work, he could not muster more than sixty rupees in a year. In such a situation, where was the chance to collect the double amount?

When he was destined to suffer from the burden of debt, it does not now matter to him whether it was small or big. He completely lost the will of his life and began to hate the idea of hard work. Usually, it's the hope that keeps one's spirits alive. Hope has fervour, it has force and life lives in hope. Actually, hope is the driving force of the world. After losing hope, Shankar plunged into despair. The desires that he had kept at bay for almost a year now started to knock at his door –not as beggars but like the albatross on his back, unwilling to leave him without getting pacified. After all, there is a limit to which one can torture oneself. Shankar abandoned the idea of saving money. Now, whenever the money came to him, he would spend it on clothes and food. Earlier, he only had the habit of tobacco but now got addicted to others stimulants like *charas-ganja*[21]. Now, he was hardly bothered about his impending debts. He would pretend as if there was no burden on him. Earlier, skipping of work was unknown to him but now looked for excuses not to work.

Meanwhile, three years passed. During this period the brahman never asked him about the money. He was a clever hunter and

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[21] The powerful narcotic preparation for smoking extracted from the cannabis plant.

knew when to hit the nail on its head. To provide even slight hint to the prey regarding what is coming was against his hunting wisdom.

One day, punditjee called Shankar to show him the accounts. Even after subtracting the sixty rupees deposited by Shankar earlier, he still owed one hundred and twenty rupees to the brahman.

Shankar – I shall pay this money in the next life, it won't be possible in this birth.

Brahman – I will recover it in this life only. If not the principal, you must pay the interest.

Shankar – What I have apart from a Bullock, you take that.

Brahman – What I will do with Bullocks and Cows. You still have so much to offer.

Shankar – Maharaj, what else I have?

Brahman – you are still alive. You must be working as a labourer at some place and I too need one for my fields. For the sake of paying interest, you must work on my fields from now onwards. And pay the principal when it is convenient for you. In reality, you cannot work anywhere till you pay my debts. You have no ancestral property so I have no excuse to let you go. Who would take the pain to see if you are paying the debts every month or not? By working in other places, you are not even able to pay the interest. In such a scenario, what assurance I have about the principal?

Shankar – Maharaj, if I will work on your fields in lieu of the interest, what shall I eat?

Brahman – Your wife and children are there. Are they going to sit idle? As far as I am concerned, I will give you half a quarter *jau* every day. You will get a blanket once a year along with a

mirjai[22]. What else do you need? It's true that people pay you six *annas* for your labour but I have nothing to do with that. I am keeping you so that you can pay your debts.

After being deeply anxious for a while, Shankar uttered – maharaj, this is but the slavery of a lifetime.

Brahman – Consider it slavery or bonded labour. I shall not leave you without getting my money back. In case you run away –your son will pay for it. It's altogether a different thing if none of you is alive.

There were no channels of appeal against this injustice. Who would stand up for a mere labourer? There was no escape, no place to run. From the next day onwards, Shankar started to work at the brahman's place. In lieu of a quarter *ser* of wheat, Shankar now had to endure the chains of slavery for a lifetime. The only respite for him was that he would think this to be the sin of his previous birth. His wife was compelled to do such works that she never did in her life. Children were hungrier than before but Shankar had no option except being a mute spectator to the sequence of events. Those few grains of wheat, like a curse, never got over from his head.

5

Shankar left this world after toiling for twenty years at the brahman's place. Still, those one hundred and twenty rupees were on his head. Punditjee was kind enough not to trouble Shankar in the God's court in his afterlife. He was not that cruel. He got hold of Shankar's young son. Even till today, the boy is working in brahman's home. Only God knows when he will be freed from this bonded slavery. Or, if at all he will be freed!

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[22] Jacket of coarse cloth.

Readers! Don't set aside this narrative as a mere product of my imagination. This is a true story. The world is not without such brahmans and Shankars.

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Acknowledgements

About the Author

Premchand (1880-1936) popularly known as the *kathasamrat* of Hindi literature is almost a touchstone when it comes to the depiction of rural Indian life and especially that of the peasantry. He started to write in Urdu initially but switched to Hindi later. However, he holds a prominent place in both the languages. Along with the well-known novels such as *Sevasadan, Nirmala, Rangbhoomi, Gaban, Kayakalp, Premashram and Godaan*, he almost wrote three hundred stories. He also tried his hands on essays, plays and criticism. Unanimously elected the first president of the Progressive Writers Association in 1936, Premchand delivered a speech titled *Sahitya ka Uddeshya* (The Aim of Literature) – extremely relevant even today.

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An Annotated Bibliography of Translation Studies Books Published in 2018

RANDHEER KOUR

BAKER, MONA. 2018. *In Other Words: A Coursebook on Translation.* London:Routledge.

In Other Words: A Coursebook on Translation by Mona Baker concentrates on the issue of equivalence. As the title suggests, this book is for the students of Translation Studies. The issue of equivalence is of paramount significance in translation and this book is all about equivalence. It examines the issue of equivalence from various standpoints and adopts a bottom-up approach towards understanding the issue. It examines equivalence at different levels such as word level, above word level, grammatical equivalence, textual equivalence, pragmatic equivalence, semiotic equivalence and beyond equivalence. Beyond equivalence deals with the issue of ethics and morality, discusses the issues of a decision by translators as mediators and their impact on others. All nine chapters of this book explore various possible strategies for resolving translation related difficulties in the linguistic area by analysing authentic examples of translated texts in various languages keeping the source language constant which is English and the target language by no means all European. The organisation of the contents of this book is remarkable. Since it is meant for the student learners, exercises and suggestions for the further reading feature in every chapter. This book has inviting characteristics for the readers including students and teachers of translation. This book is the third edition. The first edition was published in 1992. In second edition (2011) Mona Baker added a chapter on *Ethics.* In this edition, a chapter titled *Semiotics Equivalence* is added and many more examples from French German, Chinese, Spanish and Greek languages are also included in this volume.

BARKER, ET AL. (eds.). 2018. *Found in Translation: Essays on Biblical Translation in the Honour of Leonard J. Greenspoon*. **Indiana: Purdue UP.**

This book is a collective volume honouring Leonard J. Greenspoon. It comprises twelve essays by an internationally renowned group of scholars focusing on the translation of Ancient Jewish texts. Leonard J. Greenspoon has made significant contributions to the study of Jewish biblical translations. This honorary volume is divided into two sections: the first section in five essays deals with the broader theme of ancient Hebrew Scriptures and Greek translations and the second section focuses on the Jewish and Christian scriptures in modern translations. The book presents a wide range of original essays on Bible translations and the influence of culture on the translations of the Bible and vice versa. In addition to the scholarly essays, the book has one section, an introductory chapter, which is an interview in the format of questions to Leonard; through which one get a full glimpse into Leonard's life and work. It brings forth new insights into the study of biblical translation by critically analysing conceptual and contextual intricacies of various biblical scriptures in translation. The scholars contributing to this edited volume have highlighted Leonard's global impact in this field of study, his approach to translation and his multifaceted contribution to both academic scholarship and human society.

DICERTO, SARA. 2018. *Multimodal Pragmatics and Translation: A New Model for Source Text Analysis.* **London: Palgrave Macmillan.**

Multimodality is a combined use of words and images, a new form of communication and is being widely used in this technological milieu. In six chapters, this book offers a model for multimodal source text analysis. It studies the multimodal aspect of source text to understand how meaning undergoes a

change in translation by looking at different theoretical aspects for the study of both static and dynamic multimodal texts The proposed model is also applied to validate its theoretical tenets. The author has employed and blended pragmatic and socio-semiotic approaches to constructing this model. The author argues if the mapping of source text multimodalities is achieved, the message formed through this process could be better understood and various issues concerning translation can be studied on the basis of this knowledge. Through different dimensions of analysis, it explores the implicit and explicit meaning multimodal ST conveys that are otherwise a complex unit of meanings. In conclusion, it discusses how this model has contributed to the current research in multimodality, its various limitations and ideas that can further improve this area of study.

D'HULST, LIEVENAND YVES GAMBIER. (eds.). 2018. *A History of Modern Translation Knowledge*. Amsterdam: John Benjamins.

This collective volume offers a plethora of knowledge on translation history. Altogether fifty-seven scholars from around the world have contributed chapters on various relevant themes and have thereby tried to put together the modern knowledge and wisdom on translation by way of fifty-five chapters. This work is organised into the following seven themes: general knowledge, mapping knowledge, internationalising knowledge, historicizing knowledge, analysing knowledge, disseminating knowledge and applying knowledge. The contributors have tried to address almost all areas that are (in)directly linked to translation and in the construction of its knowledge. For the purpose, they have incorporated ideas and perspectives from various cooperating disciplines. The chapters of this book proceed in a very systematic manner starting from basic concepts of translation and their historical

contextualisation, to social, political, economic, legal, historical aspects of translation, their influence, relevance and intersecting positions are briefly analyzed. This volume explores and analyses various interdisciplinary positions like impact of feminism on TS, why and how sociological perspectives developed within TS, investigating legal history on various lines, how power relation and ideologies became a key research strand in TS, linking space with TS, development in ethnography within TS, the role of translators in documenting oral history and so on. The knowledge concerning translation, this book encompasses and commits to circulate and cuts across linguistic and cultural boundaries.

GIOVANNI, ELENA DI.; and YVES GAMBIER. (eds.). 2018. *Reception Studies and Audiovisual Translation.* **Amsterdam: John Benjamins.**

This edited volume is dedicated to Rosa Maria Bollettieri Bosinelli, one of the pioneers of research in audiovisual translation (AVT) in Europe. This book is divided into four parts and a total of fifteen chapters analyse the less explored area of reception studies in audiovisual translation. The first section focuses on the development of reception oriented media studies, theories and methodologies to investigate the reception of a film and audiovisual translation research with reference to reception. The second section deals with approaches that investigate reception in both AV and social context. It also critically analyses different ways to study the cognitive process and reception of AVT products. The interesting part of this section is the evaluation of role played by AVT in shaping the viewing experience of film audiences. The third section studies four different AVT modes; dubbing, interlingual subtitling, live subtitles and audio description. The final section evaluates reception-oriented research on interpretation. It also shifts the focus to development in the

new viewing behaviour and the various challenges within this field of study.

HEBERT, DAVID G. (ed.). 2018. *International Perspectives on Translation, Education and Innovation in Japanese and Korean Societies.* **Switzerland: Springer.**

This book is an outcome of the 25th anniversary conference of the Nordic Association for Japanese and Korean studies (NAJAKS) that took place in Bergen, Norway in 2013. Translation, education and innovation are the key areas around which the book is structured; however, it also embodies several other relevant and intersecting themes. The book comprises of twenty-one chapters organised under six headings. The contributing scholars represent cultural translation across national, socio-cultural and linguistic borders. This book also discusses how societies structure meanings and the norms of communication and how different practices and viewpoints change over time. This volume critically analyses some important contemporary issues concerning Japanese and Korean society, culture, art and literature. In the process, it discusses the influence of cultural policies on its intangible cultural heritage, human-animal relationship and their presentation in Japanese art. There are many chapters which deal with language, literature and translation issues but from varied perspectives like linguistic properties of foreigner talk in Japanese fiction, behaviour of the plural suffixes in Korean and Japanese languages, Knasi dialect and the sociolinguistic changes occurring in Japan today, linguistic analysis of the language of legal proceedings and so on. It also explores different obstacles in translating a scientific discourse into a common man's language. Because culture and society remain central theme and one unifying feature, students of literature, translation and cultural studies will benefit most from this edited volume.

HU, WAN. 2018. *Education, Translation and Global Market Pressures: Curriculum Design in China and the UK.* **Singapore: Palgrave Macmillan.**

Critically analysing, evaluating and comparing the curriculum pattern of translation programmes in both UK and China, this handbook explores how the impact on the market, in the aftermath of neoliberal economic globalisation, affected the translation programmes in both the countries. In six chapters, this book gives a response to the tension between education and training and thereby, it provides policy makers and course designers a reference or framework for designing curriculum for translation programmes in UK, China and other parts of the world. It also thoroughly investigates the difference in academic contents of the curriculum in the translational programmes and professional skills valued in the market and how the latter affected the former. The author of this book also discusses how the translation programme helps in promoting Chinese culture in other countries and internationalisation process of Chinese firms. Through different case studies, it argues that the educational resources do have an impact on the delivery of translation programme. Since this work is a remarkable contribution to the field of TS especially translators' education, it also renders suggestions for future research.

MALAMKJAER, KIRSTEN.; ADRIANA SERBAN.; and FRANSISKA LOUWAGIE. (eds.). 2018. *Key Cultural Texts in Translation.* **Amsterdam: John Benjamins.**

The research papers in this volume are drawn from two sources: one is AHRC funded network "Key Cultural Texts in Translation" run at the University of Leicester from 2012 to 2014 and the other is Panel 10 of the Meeting of the European Society for Translation Studies in Germersheim in 2013. This volume is dedicated to a great scholar of Translation Studies,

Gideon Toury. Those texts which represent a particular culture are key cultural texts. In this edited volume, the author of each article identifies key cultural concepts embedded in the text and explores how they are treated in one or more translations with a special focus on the contested nature of certain concepts across cultures. There are seventeen papers in this book, dealing with six broad themes of gender, politics, place, occident & orient, philosophy and text types. Some of the important explored areas of key cultural texts and their translations discussed in this book include the following: the concept of sex and its use in Plato's Republic when translated into English becomes contestable, translations of two Polish novels into English threaten these works status as key cultural texts, keeping the same specific element of a place in six Dutch translations of Emily Bronte's Wuthering Height, the level of untranslatability of classic Chinese poetry into English because of allusions and figurative speech that are difficult to convey without any background in Chinese culture and language, translation recontextualisation of some of the original concepts of Theodor Adorno's critical theory when translated into English and so on. The final section, *text types* examines the construction of cultural narrative through translation and investigates the strategies used to render culturally bound satirical features into the target text.

MOORKENS, JOSS, ET AL. (eds.). 2018. *Translation Quality Assessment: From Principles to Practice.* **Singapore: Springer.**

Understanding the growing need of translation and its effects on all its stakeholders from students and scholars of translation to professional translators, this book aims to shed light on Translation Quality Assessment (TQA) research and practice in human and Machine Translation Evaluation (MTE) from both academic, industrial and market standpoints. This edited

volume is divided into three parts addressing areas of translation quality assessment. The first part in four chapters reviews a wide range of approaches to TQA in human or manual translation and machine-aided translation. In this research, they find that there is a serious lack of standardization in TQA both in human translation and in machine translation. The four chapters of second part overview two systems (Multidimensional Quality Metrics and Dynamic Quality framework) for TQA developed between 2012-2015, later synchronized to create the de facto standard for TQA and now is in the formal standardization process of ASTM. Three chapters of third part explore the quality of MT of academic writing and literary text by looking at different approaches which classify and analyse errors in machine translation output. It also explores the potentialities of MT and self post editing as a second language academic writing aid for those whose first language is not English. Post-hoc quality is also one of the focus areas of this work. This edited volume is a comprehensive collection of papers by leading international experts in human and machine translation quality and evaluation and is meant for those who want to excel in this field as a translator, student, teacher and researcher.

NORD, CHRISTIANE. 2018. *Translating as a Purposeful Activity*: *Functionalist Approaches Explained*. London: Routledge.

This book is first published in 1997. Before second edition, this book had been translated into French (2008) and Spanish (2017). This English volume is closer to Spanish translation in which Christiane Nord corrected typographical and content errors, updated bibliography and added tenth chapter *Skopos Theory and Functionalism in the New Millennium.*Being a teacher of functional translation, the author of this book discusses the functionalist approach to translation in ten

chapters. The focus area of this book is aspects of translating in which it discusses different functionalist approaches to translation. The three main functionalism theorists discussed are Katharina Reiss, Hans J. Vermeer and Justa Holz Manttari. In the historical context, the German school of functionalist translation theory and their impact on the methodology of translator training is discussed. While exploring the various aspects of the theory of action, Christiane Nord argues that the role of source text in functionalist approaches is radically different from earlier linguistic and equivalent based theories and also how this theory of action provides the foundation for Vermeer's Skopostheorie, a theory that applies the notion of skopos (purpose in Greek) to translation. The basic concepts of this theory are discussed in detail. It also critically examines how functionalist approaches can be applied in the training of translator, translation of a literary text and to the interpretation. In one chapter, it outlines ten criticisms and answers them from Skopostheorie and related functional approaches.

RANZATO, IRENE.; and SERENELLA ZANOTTI. (eds.). 2018. *Linguistic and Cultural Representation in Audiovisual Translation.* **New York: Routledge.**

In the age of digital technology, cross-cultural communication is more accessible through various audio-visual modes. Therefore arise various challenges of representation. Understanding the power of audiovisual translation in shaping individual or group identity in the target audience, this edited volume investigates how the agency of translation actively participates in the construction of tele-cinematic representation in which AVT plays a key role in intercultural exchange. This book is divided into six themes and a total of thirteen chapters is an outcome of 2016 Rome conference. The different areas investigated in this book are; how repetitive correspondence called translation routines are established in dubbing while

considering the aspect of language and culture, issue of L3 translation in subtitles in dubbed films and television series, role of translation in films paratext and how it contributes to a film's spectatorship and the representation of translation in the film industry and so on. One paper also focuses on the specific phonological features of upper class of Britain and evaluation of their linguistic and cultural portrayal in relevant films and TV series. Issue related to subtitling is the main thrust area in this edited volume and it engages with some serious concerns related to culture specificity and state intervention like constraints of translation of culture-specific metaphor in audiovisual subtitling, subtitling of American standing comedy into Arabic when state censorship is very vigilant.

Russo, Mariachiara.; Claudio Bendazzoli.; and Bart Defrancq. (eds.). 2018. *Making Way in Corpus-based Interpreting Studies*. **Singapore: Springer**.

Corpus-based Interpreting Studies is considered by scholars as an offshoot of Corpus-based Translation Studies. This book in eleven chapters draws attention toward an emerging realm of Corpus-based Interpreting Studies, where the theoretical frameworks are drawn from Cognitive Psychology, Gender Studies, Contrastive Linguistics and Media Studies. With the purpose of promoting the understanding of the interpretation process based on large datasets of professional interpreter, the idea of compiling this scholarly work came from workshop on Corpus-based Interpreting studies held at the University of Bologna in 2015. The first two chapters discuss the theoretical aspects of development and methodological issues of CIS while the rest analyse professional interpreter's performance from corpus-based perspective. It takes into account two decades of corpus-based studies to look into how they have flourished in education, research and professional practice of interpreting. This volume also provides an accessible step by

step guide for corpus developers. There is an effort to investigate interpreter strategies in simultaneous interpretation (SI). This also studies the cognitive load associated with consecutive interpreting between Chinese and English. It discusses the value of memorized formulae where fixed expression in professional simultaneous interpreters if stored benefit trainee interpreter. This volume also explores simultaneous interpreters' strategies for figurative language. Scholars in the last two concluding chapters engage in devising solutions to the problems faced by human interpreters.

SANZ, DIANA ROIG.; and REINE MEYLAERTS. (eds.). 2018. *Literary Ttranslation and Cultural Mediators in 'Peripheral' Cultures: Customs Officers or Smugglers?* **London: Palgrave Macmillan.**

This collective volume is divided into two parts that look at the phenomenon of literary translation and the role of cultural mediators. The first part consists of seven research papers, deals with the broad theme of cultural mediators and the second part comprising five research papers, deals with the mediation process. The first chapter introduces the title while rest eleven chapters deal with various aspects of the area of study undertaken in this book like exploring different agents and agencies that determine the role of translation in diplomacy, engage in debate how cultural mediator extend political-cultural project and the role of agents in stimulating translation. It explores the role of state policies for stimulating cultural export, also analyses a framework for the study of cultural mediations from supranational perspectives. This book is an attempt to shed light on inter-peripheral literary exchanges. It also focuses on those individual and institutions who promotes intercultural transfers in least explored areas. The role of cultural mediators is important to understand the interaction processes in inter-cultural exchange. In this context,

Rim Hassen explores Fatima Zaida, a slave woman role as a creative translator and cultural mediator and Helena Usandizaga analyses the role of Jose Carlos as cultural mediator in understanding the problems of indigenous subordination of the Peruvian culture, whereas Karen Thornber focuses on Lahore's leading bookstore Mashal Books role as cultural mediator in translating East-Asian, Middle-Eastern and African literature into Urdu.

TANG, FANG. 2018. *Explicitation in Consecutive Interpreting*. Amsterdam: John Benjamins.

Explicitation is a process of making explicit a text that is not explicit in the source language. In this process, a text that is implicit in the source language either because of context or situation becomes explicit in the target language. The ideas in this book are explained through eight chapters. The book discusses 'Explicitation' in translation, not in general term but particularly in the context of interpreting, by limiting its study to consecutive interpreting (CI). This study investigates the features of explicitation in CI. It divides explicitation into three categories: experiential explicitations, interpersonal explicitations and textual explicitations to construct its theoretical framework. The author discusses the research methodology for the study undertaken in which Chinese to English and reverse interpreting is used for data analysis from two groups of interpreters; students and professionals. While analysing experiential explicitations, the author argues that the interpreter added and substituted more experiential information for gap filling and clarifying in E-C direction and substituted significantly more experiential information for clarifying in Chinese-English CI where 'interpreting direction' is an independent variable. This study also examines note taking pattern between students and professionals and the relationship between explicitation and interpreter's note-taking methods.

The author concludes that this study can provide a theoretical basis for further studies on explicitations in other language-mediated activities.

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Obituary

Katharina Reiss

(1923-2018)

ADITYA KUMAR PANDA

Katharina Reiss, a German linguist and a leading scholar in the field of Translation Studies, passed away in April, 2018. Scholars from Linguistics and Translation Studies acknowledge her scholarship and remarkable contributions especially to the field of translation evaluation. As one of the proponents of the functionalist approaches to translation, she is rightfully considered the co-founder of the Skopos Theory. She was also a great teacher as her student Christina Nord appreciates her as "a strict but fair teacher with a very subtle sense of humour."

Born in 1923 in Rheinhausen, Germany, Katharina Reiss studied at Heidelberg University where she received her first degree as a professional translator. She received her PhD in 1954 for a philological work on Clarin. She was a teacher at the Heidelberg Interpreters' Institute, Spanish Department from 1944 to 1970. She was the Director of Academic Studies at the Seminar for Romance Languages in 1971. She received her Habilitation degree on operative text-types from the University of Mainz where she lectured on Translation Studies. She was also a consultant to the United Bible Societies from 1980 to 1987. Reiss has published over 90 research papers. Her books which are seminal in the field include *Translation Criticism-The Potentials and Limitations- Categories and Criteria for Translation Quality Assessment* (1971) and another with Hans J. Vermeer titled *Towards a General Theory of Translational Action: Skopos Theory Explained*. Hans J. Vermeer received training as a translator from Katharina Reiss. Most of the theories developed till Reiss's *Translation Criticism* were

language/linguistic oriented. Reiss's functional approach to translation established a new dimension in the assessment of translation. In her first book, she mentions that a typology of texts to be translated is the first step toward determining the literary, linguistic and pragmatic categories which provide the points of reference by which a particular translation is to be evaluated. Decision making in translational activities has been the basis for all her publications and lectures. She integrated her concept of a correlation between text-type and translation method into Vermeer's theorization of translational action or *Skopostheorie*.

Katharina Reiss will be remembered, whenever there will be a discussion on the translation evaluation and methods of translation, for the text type schema as the determinant of translation method and evaluation: informative (content-focused), expressive (form focused) and operative (appeal focused). Her demise is a setback for the research fraternity of Translation Studies. Students/scholars have been benefitted from her writings and she will be influential as an eminent scholar in translation even in years to come.

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