Translation Today

Volume 15, Issue 1, 2021

A UGC CARE List Journal

NTM

राष्ट्रीय अनुवाद मिशन
NATIONAL TRANSLATION MISSION
CENTRAL INSTITUTE OF INDIAN LANGUAGES

Editor
TARIQ KHAN

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 It follows the standard publishing norms and therefore, invites original and unpublished submissions in the following categories: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.

For submissions and queries, please write to:

Project Director
National Translation Mission,
Central Institute of Indian Languages,
Hunsur road, Manasagangotri, Mysuru-570006.
E-mail: projectdirector.ntm[AT]gmail[DOT]com, cc to:
ntmtranslationtoday[AT]gmail[DOT]com

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Editor

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2021

National Translation Mission
Central Institute of Indian Languages
Mysuru

CENTRAL INSTITUTE OF INDIAN LANGUAGES
Manasagangotri, Mysuru, Karnataka, India- 570006
www.ciil.org

Translation Today, Volume 15, Issue 1

ISSN: 0972-8740
e-ISSN: 0972-8090

Editor: Tariq Khan

ntmtranslationtoday@gmail.com
projectdirector.ntm@gmail.com
www.ntm.org.in/languages/English/translationtoday.aspx

One year subscription: ₹500; $100; €80; £60 excluding postage (air-mail)

Publisher: C. G. Venkatesha Murthy

Production Team
Head, Publication Unit: Umarani Pappuswamy
Officer-in-Charge, Publication Unit: Aleendra Brahma
Printing Supervision: H. Manohara, R. Nandeesh &
M. N. Chandrashekar

Cover Design: Nandakumar L
Layout: Abdul Halim

Printed at CIIL, Printing Press, Mysuru

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Editorial

Culture and technology are not only the buzzwords of the 21st century, they are also the factors that shape the way knowledge-making and knowledge-dissemination processes are evolving. Both culture and technology have been the central points on which most discussions on translation oscillate. Translation Studies, as a discipline, is positively impacted and contoured by the intersections and (cross)currents of culture and technology. The former has been the subject of academic discourse for several decades, while the latter has triggered a revolutionizing pace for translation-related activities as well as cultural practices. Further, the contemporary developments in translation have seen phenomenal growth in the extent to which technology is playing the role of an enabler. Interestingly, the established practice of translation of technology is complemented by the technology of translation. These translation-culture and translation-technology interfaces have indeed created a relationship of mutualism between translation & culture and translation & technology. Therefore, the evolution of translation from a cause-effect tripartite situation to a relationship of mutualism with culture and technology is notable. How this relationship evolves further in the 21st century is watchable. Against this backdrop, the present issue of Translation Today comprises 6 research articles, 4 notes, 2 academic interviews, 2 book reviews, and 2 translations.

Translation not only mediates between cultures and languages to bring about a transcultural-transnational space, but it also unearths the unexplored ones. Through translation, the striking features of cultures and technological developments travel across the world. Translation enables linguistic and cultural specificities to become observable on the global platform. It also creates a chain reaction that contributes to the adaptation

and localization of new technologies for the successful realization of an equitable and harmonious world. This issue of Translation Today invites its esteemed readers to witness some manifestations of the aforementioned themes. Let us have a cursory glance at the contents.

The first paper, titled *The Ecology of Translation: A Case Study of Two Different Translations of Kanyasulkam in English* by Lakshmi Haribandi, studies the ecological environment of the translators and its influence on their decision-making process and translation strategy. Her analysis weaves around two different translations of Kanyasulkam. The second paper, titled *Genres and Multilingual Contexts: The Translational Culture of Nineteenth-Century Calcutta* by Chandrani Chatterjee, puts forth a study of the genre as a form of translation in the context of multilingualism. This paper analyzes the writings of Michael Madhusudan Dutt and Kaliprassanna Singha, who were instrumental in the development of new genres and multilingual space. The third paper, titled *Aithihyamala: Translating Text in Context* by Vrinda Varma, explores the translation strategies employed by the translators of the canonical Malayalam text *Aithihyamala* and how it is made relevant to the present readers.

Machine Translation has emerged as an unexceptionable global requirement. Consequently, this field has made considerable advances in recent years. As a natural response to this emerging and phenomenal trend, Translation Today decided to bring out a thematic volume. However, due to various constraints, it was not possible to include all the submissions that the call received for publication. Therefore, this issue of the journal has carved out a section dedicated to Machine Translation (MT).

The MT section has three papers. The first one, *On Post-Editability of Machine Translated Texts*, is by Ch Ram

Anirudh and Kavi Narayana Murthy. In this paper, the authors compare the outputs of three MT systems, namely, Phrase-based SMT (PBMT), NMT and Google Translate. The authors also analyze post-editability and the influence of errors on post-editing time and effort in this paper. The second paper, *A Rule-based Dependency Parser for Telugu: An Experiment with Simple Sentences*, is by Sangeetha P., Parameswari K, and Amba Kulkarni. Adopting Panini's Grammatical Tradition, the authors have attempted to develop a rule-based dependency parser for Telugu. In particular, they study the algorithm and the linguistic knowledge employed in developing such a parser. The third paper in this section, *A Statistical Study of Telugu Treebanks*, is by Praveen Gatla. He compares Hyderabad Telugu Treebank and HCU-IIIT-H Telugu Treebank from statistical perspectives.

The Note section has four entries. The first one, titled *On Nepali Translation of Hemingway's The Old Man and the Sea: An Analysis of Translation Strategies*, is by Sudesh Manger. He discusses the translation strategies adopted by Khagendra Mani Pradhan and Sanjiv Upadhay while translating *The Old Man and the Sea* into Nepali and the position of their translations in Nepali polysystem. The second note is *Indian Translation Traditions: Perspectives from Sujit Mukherjee* by Anjali Chaubey. She revisits Sujit Mukherjee's Translation as Discovery and Other Essays on Indian Literature in English Translation and studies his role in situating Indian translation traditions. The third entry, titled, *Translation of Metaphors in George Orwell's Animal Farm from English to Hindi: A Cognitive Semantic Perspective*, by Baburam Upadhaya. He studies the use of culture-specific metaphors by Sooraj Prakash in his Hindi translation of Orwell's Animal Farm. The fourth note, titled, *Howard Goldblatt's Translations of Mo Yan's Works into English: Reader Oriented Approach*, is by Nishit

Kumar. He discusses the translation strategies used by Howard while translating Chinese literary texts into English.

The Note section is followed by two academic interviews. In the first interview, Obed Ebenezer. S interacts with K. M. Sheriff on issues such as the process of translation, perspectives on the translators, translation as resistance so on and so forth. In the second interview, P. M. Girish engages with P. K. N. Panicker on his becoming a popular translator, his selection of texts for translation.

This issue also has reviews of two recently published books in the field of Translation, Interpretation, and Adaptation Studies. In the first, Rawad Alhashmi reviews the book titled, *Translation and Practice Theory* by Maeve Olohan. In the second, Obed Ebenezer. S reviews *An Eye-Tracking Study of Equivalent Effect in Translation* by Callum Walker. Following the book reviews, this issue offers two translations. In the first translation, Bindu Singh renders Suryakant Tripathy Nirala's *Sakhi* to English as *Dear Friend*. Finally, Viraj Desai translates Himanshi Shelat's *Ekant* as *Solitude*.

As observed in earlier issues, the factors that determine the information dissemination and research in a discipline are two-dimensional. The first dimension relates to the existing practices, while the second dimension identifies with the novel initiatives. The former takes into consideration the ongoing norms, and the latter engages with the new advances. The trends in Translation Studies have also freely oscillated between the existing culture and new technology. The readers would be glad to notice and appreciate the manifestation of both the themes in the writing included in this issue.

Hope the readers continue to enjoy Translation Today.

Tariq Khan

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The Ecology of Translation: A Case Study of Two Different Translations of *Kanyasulkam* in English

LAKSHMI HARIBANDI

Abstract

The interface between the translators and their ecological environment becomes vital in understanding the nature of the translation carried out and the final shape the target texts take. The translators' subjectivity can only be understood in relation to their context of production, circulation, and reception. It is therefore important in any product-oriented research to study the ecological environment of the translators and its influence on their decision-making process and the translation strategy that they adopt. The present paper is an attempt in that direction. It presents a case study of two different translations of a Telugu classical text, Kanyasulkam, in English. The study reveals how the overall context of translation becomes a major agency in conditioning the work of the translators and how it accounts for the divergence between the two translations of the text selected. It also brings to the fore a very interesting technique of translating a classical text from India by a transnational translator in an alien environment for the consumption of the distant other.

Keywords: *Kanyasulkam*, the Ecology of Translation, Translator Studies, Domestication, Foreignisation, Transnational, Contextualisation.

In any product-oriented descriptive study, apart from the text and the context, the agency involved in the translation, particularly that of the translators and publishers, becomes important as it is their field and habitus that play a major role in shaping the translation. In the context of Translation Studies taking a sociological turn, Bourdieu's theory of cultural field (1994) that emphasized the social conditions of production,

circulation, and consumption of artistic works and his concepts of 'field' and 'habitus' (Bourdieu 1977), attained prominence and brought into fore new perspectives. The present paper attempts to demonstrate how the socio-personal and socio-graphical trajectory (Foglia 2014) of the translators and the environment where the translation project takes place would impinge on the translators' choices and decision-making process and thus account for the different treatment given to the same source text.

A classical text from Telugu and its two different translations in English that were made in different contexts have been selected for the present study. The text selected is a classical drama from colonial India, titled *Kanyasulkam* by Gurajada Apparao, first staged in 1892 and published in 1897. Its two translations considered for this study are a) *Kanyasulkam* by C. Vijaya Sree and T. Vijay Kumar, published in 2002 by Book Review Literary Trust and b) *Girls for Sale* by Velcheru Narayana Rao published in 2007 by Indiana University Press, Bloomington & Indianapolis, USA. The purpose of this paper is not to judge the quality of one translation pitting it against the other. It is to understand the causal relations between the translation techniques/strategies adapted by the translators as inferred from the textual analysis of their translations and their ecology in general.

Andrew Chesterman in his article "The Name and Nature of Translator Studies" (2009) proposes the new term 'Translator Studies'. He states that "In Translator Studies, texts are secondary, the translators themselves are primary" (p.15). We can see from this title how he has played on the title of the path-breaking seminal article by James. S. Holmes. He altered 'Translation Studies' to 'Translator Studies' thus, shifting the focus from translation to the translators. This shift in focus led to different kinds of research questions coming to the fore like

who is/are the translator(s). What is their socio-cultural, geographical, political, ideological, etc. background? Are they source language speakers or target language speakers? Are they national or transnational beings? Who are they collaborating with? Where are the translations published? Who are they translated for? What are the expectations of the readers? What is the experience of the translators? What are the habitus and the field of the translators concerned? What is their cultural/symbolic capital? Other research questions include the relationship between the habitus of the translators and the translation norms that exist in the given socio-cultural setting at the given time; the role models of the translators; their working conditions; the self-perception/image of the translators themselves; and the perception of the others towards them and their work; the position occupied by the translated literature in the target literary polysystem and the status of the translators' themselves; the role of the publishing houses concerned and so on.

According to Chesterman (2009), Translator Studies has three focal areas. While the cultural branch deals with the translators' Ideologies, ethics, history, etc., the cognitive branch deals with their mental processes, decision-making, the impact of emotions, attitudes to norms, personality, and so on. And the sociological branch deals with the translators' networks, institutions, status, workplace processes, etc. In short, in his mapping of the field of Translator Studies, Chesterman tries to cover all aspects related to cultural, cognitive, and social contexts and conditions of the translators and their overall ecological environment of translation.

In Translation Studies, comparative studies of the kind that involve the analysis of a source and a target text pair or a source text and its multiple translations within the same target language or across different languages are nothing new and

have been in vogue for a long time. Though they yield very useful data regarding different interpretations of the text, different methods of translating depending on the skopos and the intended target audience, different approaches to translation quality assessment, and so on, they normally pay little attention to the role of the translator(s) involved. Even after Translation Studies took a cultural turn it was the sociology of the texts and the contexts that became important, not the translators. The notable exceptions are the work done by Andre Lefevere (1992) when he discusses the role of the patron and Gideon Toury (1995) with his work on descriptive Translation Studies and his concept of translation norms. These could be taken as the first steps towards Translation Studies taking a sociological turn. The major contribution of the sociological turn can perhaps be that of bringing the mediators, who have been hitherto neglected, to the forefront and making them central to the entire activity of translation.

This kind of translator-centredness (Hu Gengshen 2010) becomes an emerging new paradigm and a new pole in Translation Studies, in addition to the earlier two, source-centred and target-centred. It gained prominence in eco-translatology and 'Ecological Translation Studies'- an emerging paradigm in Translation Studies that considers translation from ecological perspective (Hu Gengshen 2004). Though it was Michel Cronin (2003) who used the term "translation ecology" for the first time, it was the Chinese school of Translation Studies, mainly Hu Gengshen who advocated it through a series of publications.

According to Hu Gengshen, the ecological approach to Translation Studies "focuses on the wholeness of translation ecology, interprets the translation process from the perspective of the translation ecological environment, describes the relationship between the translator and the translation

ecological environment" (2008: 1-5). The interrelationship between translation and its environment gets prominence in this approach. Eco-translatology is thus, an all-inclusive approach that considers the entire eco-system, the entire environment in which the translation takes place, and investigates the interrelationship/interdependencies between the translator and her/his environment. The present study selected this particular Telugu text and its two different translations in English since these translations were made in different contexts/ecological environments and thus account for the different treatment given to the same source text.

Let us now move on to the texts under consideration.

Kanyasulkam (Here after Translation-1(TT-1))

The first translation under consideration, *Kanyasulkam* was a translation into English by C. Vijayasree and T. Vijay Kumar who were professors of English at Osmania university, Hyderabad. It was translated locally and published in India mainly for domestic consumption, for non-Telugu Indian readers.

Girls for Sale (Hereafter Translation-2 (TT-2))

The second translation under consideration is by a transnational, Velcheru Narayana Rao, who was a professor at the University of Wisconsin-Madison, USA.

The title of this translation- *Girls for Sale* is a translation of the source title *Kanyasulkam* in English. It also has a subtitle - 'Kanyasulkam, A Play from Colonial India'. This kind of double translation- both translating the title and also retaining the source title- reflects a general practice observed in the English translations of literary texts from Indian languages. However, the interesting point to be noted here is the added explanatory tag- *A play from Colonial India*. This tag can be

understood as indicative of its being published outside India, for the consumption of a non-Indian audience.

The translator, as someone living in the USA, translated the work for the consumption of mainly his English (American) audience. The relation between the translator and his environment becomes a major factor that informs the translation process. As per the information given in the Acknowledgements, several friends of the translator, (mainly Indian-Americans and Americans) including David Shulman, who collaborated with him in several other translation projects as well, have also contributed to this translation by their comments and suggestions that helped the translator revise the draft several times. Further, the translator himself states that he worked on this translation for a long time, a couple of years, improvising his draft. It becomes evident from the closer examination of the micro aspects of translation that the translation has been revised mainly from the perspective of its readability to an English audience. This long journey of the translation process also explains why the translation is the way it is.

The details regarding the paratexts that accompanied these two translated texts are given in the Appendix, as the data provided by the paratexts is of immense help in both sociological and ecological studies of translation.

Let us consider the following illustrations in order to understand how the two translations differ from each other. The illustrations have been organised into five sections (a-e).

A. The Translation of the English Words Used in the Source Text

1. ST: నీ దగ్గర **కాపర్స్** ఏమైనా ఉన్నాయా? నా దగ్గర **కరన్సీ** నోట్లున్నవి గాని మార్చలేదు

Transliteration:

nii daggara **kaapars** eemainaa unnaayaa? naa daggara **karencii** nooTlunnavi gaani maarcaleedu.

TT-1: Have you any **"coppers"** on you? I have only "**currency notes**".

TT-2: Do you have any **change** in your pocket? I only have **large bills**. (Emphasis mine, unless otherwise stated)

As it can be observed from the above, the TT-1 retains the source words '**coppers'** and '**currency notes'** as it is the strategy that they have followed throughout the text. It enabled the translators to retain the alliteration present in the source text. The TT-2, on the other hand, does not always retain the English words used in the source text. In this case, we can observe that it makes use of the words/expressions of popular usage in contemporary English. The translation of 'currency notes' to 'large bills' indicates the context of its production and the intended audience. In fact, this expression could have been retained as it would be understood by the American audience.

2. ST: **క్రిస్ మిస్** సెలవులు

Transliteration:

kismis selavulu

TT-1: Kismiss holidays

TT-2: the beginning of Christmas vacation

The usage of Kismiss, a corrupt form of 'Christmas' is very popular among the uneducated in the Telugu-speaking world. It might be the case with other Indians as well. While this has been retained in TT-1, TT-2 replaces it with its correct form.

In fact, TT-1 retained all the English words employed in the source text as they are and puts them between single inverted commas. In cases where the English words appear in the source text in their corrupt or nativized forms, (e.g. 'kismiss' (Christmas), 'Inispikataru' (Inspector)), the correct forms of these are provided in the glossary given at the end. Besides the words that belong to other languages like Persian, Sanskrit and Arabic have also been retained in the translation and their meanings are also explained in the glossary.

The two different strategies adapted by these translators clearly reflect their context of production and intended audience.

B. The Translation of Some Individual Words and Expressions

3. ST: (జేబులోంచి చుట్ట తీసి పంటకొన కొరికి) **పిల్లా, అగ్గిపుల్ల.**

Transliteration:

(jeebuloonci cuTTa tiisi panTakona koriki) **pilaa**, **aggipulla**.

TT-1 (Takes out a cigar from his pocket, bites its end) **Girl**, A **matchstick**, please!

TT-2 (Takes a cigar, bites off its end) Give me **a light**, **honey**!

While TT-1 literally translates the source text, the TT-2 translates the word 'aggipulla' (matchstick) into 'a light' and the word 'pilla' (girl) into 'honey'. This act of translator in choosing to use the word 'honey', the term of endearment specific to Anglo-Saxon culture, results in the dislocation of the source culture. Clearly, this is an instance of domestication or cultural translation deliberately resorted to by the translator, perhaps to meet the demands of his target context. The rhyme present in the source text between **Pilla (girl)** and **Aggipulla (match stick)** is lost in both the translations.

4. ST: అతను చెప్పేదంతా **తప్పుల తడక**

Transliteration:

atanu ceppedantaa **tappula taDaka**

TT-1: His teaching is all wrong.

TT-2: All that he teaches is a **bunch** of **bullshit**.

In this case, while the TT-1 paraphrases the original expression 'tappulataDaka', the TT-2 uses a slang-'bullshit' and tries to create an alliteration between 'bunch' and 'bullshit'. This is again a case of cultural translation involving the use of an American slang word.

This kind of translation might make the text read smooth for the target readers abroad, but the English readers at home would find it awkward or odd as it amounts to dislodging or uprooting the rural folk from their native soil and placing them in an alien land. In any case, it would be unfair to judge the translation from the perspective of the Indian readers of English at home as the context of production, consumption, and circulation of this translation is something else.

5. ST: నిలబడండి. **కర్పూరం** వెలిగించి **మంగళహారతి** పళ్ళెం తెస్తాను.

Transliteration:

nilabaDandi. **Karpuuram** veliginci **mangalahaarati** pallem testaanu.

TT-1: Wait! I'll light some **Camphor** and bring the **arti** plate.

TT-2: Wait, I'll bring a welcoming flame to auspiciously invite the new couple into the house.

As it can be observed, the TT-1 faithfully reproduces the source text, and retains the source term 'arti', since the translation is mainly meant for non-Telugu Indian audience

who is familiar with these words and the custom that they refer to. The TT-2, on the other hand, opts for an explanatory translation. It also adds a footnote explaining the Indian custom of welcoming a newly married couple with Harathi, as the translation is meant for an English audience who are not expected to be familiar with the custom in the source culture. It is a cross-cultural translation in its true sense, as opposed to the translations produced in English in the Indian context, for the consumption of the fellow Indian readers, like the TT-1.

6. ST: నరులక్కద్దు-మా బోటి **సిద్ధులకు**, చలీ, వేడీ, సుఖం, ధుఖ్ఖం, యెక్కడివి?

Transliteration:

narulakkaddu-maabooTi **siddhulaku**, calii, veeDii, sukham, dhukkham, yekkaDivi?

TT-1: True, for humans. For **siddhas** like us, cold, heat, joy, and sorrow mean nothing.

TT-2: To ordinary mortals, it is. To **siddhas** like us, **people of spiritual power**, there are no such things as heat or cold, pleasure or pain.

While there is no explicitation of the word ‘siddhas’ in TT-1, in TT-2 we find the double translation, both retaining the word and also explicating it. This is indeed a standard practice followed by many translators when they retain the culture-specific terms or expressions of the source text that become unintelligible to the target audience.

7. ST: యెర్రి **గొల్లోళ్ళు**

Transliteration:

Yerri **golloollu**

TT-1: You **foolish shepherds**

TT-2: You **morons**

While TT-1 is a literal translation of the source expression, TT-2 translated it into an informal 'morons'. This shift also falls in line with the overall translation strategy that the translator has followed as demanded by his cultural and social context of production and reception of the translation.

8. ST: అతగాడెవడు? **వొల్లకాట్లో రావనాధాయ**?

Transliteration:

atagaaDevaDu? **vollakaaTlo raavanaadhaaya**?

TT-1: Who is that 'he'? **That anonymous fellow**.

TT-2: Who is he anyway, **Jack in the Jungle**?

As it can be observed, while TT-1 paraphrased the source expression- '**vollakaaTlo raavanaadhaaya'**, TT-2 replaced it with its equivalent drawn from the target culture. The source expression is an expletive that has a literal meaning of 'Ramanadham in/of a graveyard'. This instance also makes clear the TT-2 translator's context/location and the intended readers.

9. ST: నీ **ఇనుప చేత్తో** యేస్తే, పొల్లు ముక్కలే పడతాయి; మంచి ముక్కలడతాయా? **తధాస్తు**!

Transliteration:

Nii **inupaceettoo** yeestee,pollu mukkalee paDataayi; manci mukkalaDataayaa? **tadhaastu**!

TT-1: If you deal with your **iron hand**, they'll only be useless cards. **Thathastu**!

TT-2: Your **leather hand** only deals out junk cards, never good ones**. May God make your words come true.**

Here, while TT-1 retained the source expression, Thathastu (Sanskrit. meaning 'so be it') as it is an expression widely used in India, TT-2 translated its meaning for the benefit of its intended readers. Secondly, the TT-2 translated the source idiom-'iron hand' as 'leather hand'. Actually, 'Iron hand' in Telugu means something different from what a 'leather hand' means in English. It is a jinx in Telugu.

10. ST: **గేదె పెరుగు** చమే, **చేగోడి** చమే

Transliteration:

Geede perugu camee, ceegooDi camee

TT-1: **Buffalo curds** chame, **Chegodi** chame

TT-2: **Thick curds** ca me, **cookies** ca me

11. ST: "**కందిగుండా** చమే, **ఇంగువనూ** చమే"

Transliteration:

"kandigunDaa camee, inguvanuu camee"

TT-1: "**Chutney powder** Chame, **spicy powder** Chame".

TT-2: "**French fries** ca me, **Chocolate** ca me".

Both TT-1 and TT-2 have provided an explanation for 'Ca me' in the glossary and the notes respectively (A mantra called Camaka often chanted in Brahminic rituals comprises a long list of things one wants God to provide them where each item in the list ends with a *ca* ("and") and *me* ("to me")).

In both 10 and 11, one can observe how the names of the food items mentioned in the source text have been translated differently in the two translations. While TT-1, either retains or literally translates them into English, TT-2 replaces them by

randomly chosen names of food items common to its context of production. This is a clear case of domestication or if we may call it, 'Americanization' or Anglicisation'. Incidentally, the original connotation, the reference to the favorite food items of the community of Brahmins in 11 above gets lost in both the translations.

C. The Translation of Kinship Terms:

12. ST: యేమివాయ్ **బావా**, యెడం దవడ యెర్రబారింది?

Transliteration:

yeemivaay **baavaa**, yeDam davaDa yerrabaarindi?

TT-1: What **brother-in-law**, why has your left cheek turned red?

TT-2: Why, **my young man**, your cheek looks bruised?

Firstly, we cannot ignore the alliteration present in the source text that makes it hilarious, but difficult to reproduce in any translation. Besides, while TT-1, as usual, faithfully translates the source sentence, TT-2 deviates from the source by translating the word 'baavaa', which literally means 'brother-in-law', as 'my young man'. The connotation implied in addressing someone as 'brother-in-law' is lost in this translation.

Similarly, the word, 'vadina' that literally means 'sister-in-law' has also been translated in a similar fashion in the two translations. Consider the following:

13. ST: ఏం **వదినా** కంట నీరు పెడుతున్నావేం?

Transliteration:

Eem vadinaa kanTa niiru peDutunnaaveem?

TT-1: Why, **sister-in-law** why are you crying?

TT-2: Why are you crying, **young lady**?

14. ST: చూశావూ, **వొదినా**! నీ తమ్ముడు చిన్న గుంటడయీ, అప్పుడే గొల్ల భామల్ని పట్టుకుంటున్నాడు.

Transliteration:

Cuusaavuu, vodinaa! Nii tammuDu cinna gunTaDayii, appuDee golla bhaamalni paTTukunTunnaaDu.

TT-1: Did you notice that, **sister-in-law**? Though he is still a child, your brother is already chasing butterflies!

TT-2: **Honey**, your brother is not a kid anymore, he is chasing after girls.

It can be observed from the above two instances (13 &14) that the TT-1 faithfully translates the source term 'Vadina' as 'sister-in-law', but the TT-2 translates it as '**young lady'** in one case and as '**Honey'** in another case. This can be seen as an attempt to domesticate the text in order to suit the target audience.

The cultural significance of using an expression like 'brother-in-law' or 'sister-in-law' while addressing someone unrelated is lost in TT-2. But then this shift can be justified in terms of the readership as in any case an English audience may not be able to understand the implied meaning present in the original unless explained to them. They may, in fact, take it in its literal meaning indicating the kinship.

However, the TT-2 follows the practice of explaining in the notes given at the end the source socio-cultural aspects that it could not retain/communicate in the text. For instance, in one section of the endnote, it clearly explains the address system in Telugu, the use of honorific pronouns, and also the implied meaning of addressing someone as 'sister-in-law' or 'brother-in-law'.

The following are the notes given in this regard:

> a) Sister-in-law is a kinship term Girisam adopts to allow himself room for an erotic undertone in his conversations with her.
>
> b) In Telugu kinship, relationships are broadly divided into joking and non-joking classes. Joking relationships are those where men and women could potentially flirt with each other. Father-in-law, mother-in-law, son-in-law, brother-in-law, and sister-in-law are joking relationships. Mother, father, brother, and sister are non-joking relationships.

Similarly, the word very commonly used in Telugu-ఛీ (chee), which has a wide range of meanings depending on the context, has always been retained in TT-1, but in TT-2, in many contexts, it is left out and in one instance it has been translated as '**Yuck**'. This is also a case of domestication and these choices made by the translator reflect his translation environment.

Another point noticed in these translations is regarding how they maintain or change the interpersonal relations between some characters. While in Telugu by using a honourific pronoun or suffix one can express one's respect to the other person, in English since it does not have honourific pronouns, overtly we have to use the word 'Sir'.

For instance, Girisam is Venakatesam's tutor and thus the latter always uses an honourific form of address while speaking to Girisam. In this case, while TT-1 uses the word 'sir' at the end of almost every sentence spoken by Venkatesam to his teacher Girisam, the TT-2 hardly uses it. The TT-2 however provides a separate section on Kinship and Friendship in Telugu (p. 193-194).

D. The Translation of Verse

Yet another interesting point of comparison between the two translations is related to the text that is given in verse form in the source text. While such text is faithfully translated into English without any deviation in TT-1, the TT-2 attempts to trans-create them making them more appealing poetically in English. This can be attributed to the fact that the translator of TT-2, is a poet himself and also has the rich experience of translating many poetical compositions from classical Telugu into English.

Consider the following:

15. ST: నీ సైటు నా డిలైటు;

నిన్ను మిన్న

కానకున్న

క్వైటు రెచడ్ ప్లైటు,

మూను లేని నైటు.

Transliteration:

Nii saiTu naa dilaiTu;

Ninnu minna

Kaanakunna

kwaiTu recaD plaiTu,

muunu leeni saiTu.

TT-1: Your ‘sight’ my ‘delight’

If I don’t see you

often enough

“Quite wretched plight

Moonless night".

TT-2: Your sight
Is my delight
If I don't
Embrace you tight,
It's a sad plight
Like a moonless night.

Here two things can be observed. While TT-1 retains all the English words (sight, delight, quite, wretched, plight, Moon, night) used in the source text as they are and also the line arrangement; TT-2 changes the line- 'Quite wretched plight' into 'it's a sad plight' and the sentence 'if I don't see you' has been translated as 'If I don't embrace you tight', probably for the sake of rhyme. Secondly, TT-2 changes the arrangement of the lines and splits some lines into two, and maintains end rhyme. In short, while TT-1 translates the poem, the TT-2 trans-creates it.

Consider another example:

16. ST: పుల్లుమూను లైటటా
జాసమిన్ను వైటటా
మూనుకన్న
మొల్లకన్న
నీదు మోము బ్లైటటా
టా! టా! టా!

Transliteration:

Pullumuunu laiTaTaa

Jasminnu vaiTaTaa
Muunu kanna
Molla kanna
Niidu moomu braiTaTaa
Taa! Taa! Taa!

TT-1: Full moon light-ta
Jasmine white-ta
More than the 'moon'
More than the jasmine,
Your face 'bright-ta'
ta! ta! ta!

TT-2: Full moon is light
Jasmine is white
forget the moon
forget the flower
your face is bright
brighter than bright
bright, bright, bright

Even in this case while TT-1 translates the source lines faithfully, TT-2 exercises some freedom and slightly modifies the source poem, especially the second half of the poem. This indeed results in a new poem based on the source poem.

E. The Translation of the Words Related to the Card Game

Another interesting difference between these two translations is observed in Act 5, scene 2. Here, there is a card game being played at Madhuravani's place. Naturally, the conversation

that takes place over there centres on the game being played. In this case too, while we find TT-1 simply translating the terms that referred to the game, the TT-2 either substitutes them by their equivalents drawn from the target culture or retains them and adds an explanation. In fact, TT-2 adds a 2-page note at the end explaining the card game (p. 197-198).

Consider the following:

17. ST: లాంతరేశావు. యేటెత్తవు?రొండు.

TT-1: Hopeless cards…What do I take? Two.

TT-2: You dealt me a Yarborough. What is there to pick up? Two.

(The notes given at the end for the word Yarborough is as follows: A Yarborough, called laantaru in Telugu, is a hand containing no cards higher than nine. So-called after Charles Anderson Worsely (1809-1987), 2nd Early of Yarborough, who is said to have bet 1,000 to 1 that such a hand would not occur.)

Finally, let me add a note on the 'Notes' the TT-2 provides at the end, act-wise, page-wise that runs into 23 pages. These elaborate Notes given at the end (p.203-243) clearly indicate not only the skopos of the translator but also the context of the production, circulation, and consumption of the translation. While TT-1 only gives a glossary, mainly of the source terms and expressions that are retained in the translation, the TT-2 provides elaborate notes. Most of the information given in 'Notes' is encyclopaedic in nature and is deemed necessary for the non-Indian audience to understand and appreciate the text the way it needs to be. Everything is explained in detail in a scholarly way, including the inter-textual references. The translator really deserves to be appreciated for this kind of meticulous work, and his knowledge of the classical literature

in Sanskrit and the socio-cultural history of the land of the Telugu speaking people is unparalleled. The different kinds of information provided by the paratexts make this translation a perfect fit to be used as a textbook by any literature/ culture studies/ comparative literature department anywhere in the world. I wish the translators translating literary texts from foreign languages into Indian languages could follow a similar procedure providing all the socio-cultural information regarding the source text so that the readers would be in a position to appreciate the text better.

For instance, consider the note given for the word 'Saani'. While TT-1, being a glossary, only states 'Saani: A caste of dancers', the TT-2 gives the following text:

"Dancing girl" is another term for nautch-girl, a colonial English term (nautch from *natya,* Sanskrit, dance, via Hindi *nac*) that social reformers of Andhra used for women from a caste called Bogam-vallu, Sani-vallu, or Vetyas.

Bogam is a Telugu word derived from Sanskrit *bhogam* (pleasure/joy/luxury), and *vetya* is a Sanskrit word assimilated into Telugu. Nautch-girls were courtesans and were kept by upper-caste men as their pleasure-women.

Bogam women were well educated and highly cultured. Some of the greatest singers, dancers, and poets came from women of this caste. Bogam women served as court poets of the Nayaka kings of Tanjore and Madurai. Colonial moralists viewed these women as prostitutes, and the Andhra social leaders of the time adopted the same attitude toward them. A new name was invented to give respectability to them: *devadasis,* or servants of god, despite the facts that in Andhra, Bogam-vallu were mostly secular and did not have much to do with temples. In 1956, the government of Andhra Pradesh prohibited dancing by these women and moral activists forced them to reform themselves and live respectable lives…

(Further, the next also has another half a page in this entry that presents the research that has been done on *devadasis*) (p. 203-204).

Concluding Remarks

The present paper tries to underscore the role played by the geographical location of the translators and their publishers and their intended target readers in the decision-making process of the translator and in turn the overall textual makeup of the target text. In other words, this study attempts to bring to the fore the socio-cultural, and geographical context of the translation in terms of its production, circulation, and consumption, along with the profile of the translators that plays a major role in shaping the translation. The contextualisation of any act or instance of translation, from the start to finish, is required to have a comprehensive understanding of the translation process. The sociology of the translation along with the sociology of the translators needs to be considered in any product-oriented descriptive study. The ecology of translation is something that encompasses everything related to any act of translation. This kind of inclusive approach is necessary for any study of translation to have a global view.

The role of the human agency, particularly that of the translator, becomes very important in any translation, more so in literary translation. We can say that the shadow of the translator or the footprints of the translator is felt everywhere and s/he becomes certainly visible in every translation, though the degree to which s/he is visible might vary from case to case. The translator's habitus and the field play an important role in shaping the translation in addition to her/his skopos and the socio-cultural context of its production, circulation, and consumption. For instance, the TT-2 examined in this study gives more importance to the readability of the text in English

rather than its fidelity to the elements of the source text at the micro-level going by the demands of its context of production and consumption, but nonetheless provides all the background cultural information in the form of different paratexts that have been added to the text. This is indeed a new technique of translation, a kind of balancing act that tries to do justice to both the source text/culture and the target readers at the same time. Further, this technique makes the target text read smoothly and fluently. The translator being the native speaker of the source language tries to serve it by translating it into English and being a transnational living in the United States attempts to meet the demands of his context. The translation process that went into the making of this text can be understood only when we pay attention to the bio-details of the translator and the way he executed his translation project, including the people who assisted/collaborated with him. One cannot but agree with Hu Gengshen (2010) when he proposes "translation as adaptation and selection".

When we analyse the translation, comparing it with the source text and the other translation under consideration, we find many instances of cultural translation/adaptation /domestication. The translation, on the whole, seems to serve the twin purposes in-one-go to present a readable/smooth text to an English audience and at the same time provide all the contextual and cultural information regarding the source text in the form of paratexts for the benefit of those interested in a detailed ethnographic study of the text. This can indeed be considered a new technique of translating that makes the main text embedded in a plethora of paratexts that help introduce the source text and its cultural, social, and literary context to the culturally distant target audience. The translator thus tries to balance the requirements of his target audience and his desire to preserve the socio-cultural ethos of his native language and culture. The nature of domestication in translation also

depends on whether the translator is a native speaker of the source language or the target language, though originally the term domestication as it is employed by Venuti (1995) referred to the translation of a foreign text into the dominant native language by the native speaker of the target language.

Further, in a case like the present one, we do not have to consider the asymmetrical power equation between the source and the target language/culture and its role in informing/influencing the translation process as it is done in cultural approaches to Translation Studies since the translator is a member of the source language and culture and his attempt is to serve his native literature by translating it into an international language, English.

The field of investigation in Translation Studies is becoming more and more complex and began to encompass almost every area of human existence and literally, everything and anything can have a bearing on the makeup of a translated text (TT). Every node in the translation chain, right from the very selection of the text to be translated to the micro-level textual aspects, can only be understood in relation to the entire context of translation where the translator becomes a central figure, though not an independent soul. In order to understand any translation endeavour, the various conditioning factors, the human and the non-human, and the different interdependencies have to be factored in that have a role in the whole gamut of the translation project.

As we live in an age of translation and Interpretation, it is hardly surprising for a field that began its career as a branch of Applied Linguistics to become an interdisciplinary area with multiple perspectives and newer paradigms emerging from different disciplinary and cultural contexts only to enlarge the frontiers of the field beyond one's imagination. This indeed marks the success story of the field of Translation Studies.

Appendix

The paratexts that we find in both the translated texts give us valuable information to contextualise the texts and to understand various aspects that played a role in the making of the texts. Let us examine some of them here:

The TT-1

It has a one-page Preface (p. iii) by Meenakshi Mukherjee which explained the genesis of this work. According to her, the translators first prepared an extract of thousand words on this Telugu classical drama when she requested them for publication in her monthly column 'past Continuous' in the 'Literary Review' section of The Hindu. Later at the behest of The Book Review Literary Trust, which came forward to publish the entire text, the translators undertook the translation of the full text and completed it in record time.

It is also understood from this preface that The Book review Literary Trust wanted these translations made available with "some annotations and suitable critical commentary" (p. iii).

The main text is 273 pages that includes a glossary of two pages. The translators have reproduced all the paratexts that are there in the source text, viz. the Dedication, the Preface to The First Edition and the Preface to The Second Edition written by the source author in English in the source text itself. Additionally, the translators have added a Foreword of four pages and an Afterword of eight pages.

The Foreword introduces the author and his position in Telugu literary circles along with the drama under consideration and its significance and popularity among the Telugu people. Then the translators discuss a couple of challenges related to its translation. On the decisions that they have made in the process of translating the text, they state that they tried to remain close to the original rather than producing a smooth

translation. They clearly state that their attempt was to strike a balance between "the two guiding principles of translation" - fidelity to the original and readability in the target language (p.xiv).

The Afterword places the source text in its literary, social and cultural context and discusses the specific context and the purpose for which the drama was written and also the literary influences working on the writer. It also discusses the unique features of the text like its inter-textuality.

The glossary given at the end has 50 entries and provides an explanation for all the source words that have been retained in the translation

The TT-2

It is in 245 pages (online version) and includes besides the main text, the paratexts- *Acknowledgements, Introduction, Notes on Translation* and *Transliteration* at the beginning, and at the end, the following sections that run into 90 pages.

The Play in Context: A Second Look at Apparao's Kanyasulkam

Note on Names and Castes
On Kinship and Friendship
Performing Kanyasulkam
Card Game in Act Five, Scene Two
Guide to Pronunciation
Proper Names with Diacritics

Notes

This shows us the structure of the text. Two things can be inferred from the inclusion of all these paratexts: One, it is a fully annotated translation that gives all the ethnographic details regarding the source text and the source culture. The translation, in fact, acquires the nature of a scholarly or an

academic translation that can be considered as a textbook fit to be included in the curriculum in any educational institution in India or outside India. Two, the location of the translation and its demands get highlighted in terms of production, circulation, and consumption of the translation.

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Cite This Work:

HARIBANDI, LAKSHMI. 2021. The Ecology of Translation: A Case Study of Two Different Translations of *Kanyasulkam* in English. *Translation Today*, Vol. 15(1). 1-28.
DOI:10.46623/tt/2021.15.1.ar1

Genres and Multilingual Contexts: The Translational Culture of Nineteenth-Century Calcutta[1]

CHANDRANI CHATTERJEE

Abstract

Nineteenth-century Calcutta has been widely researched to understand its role in the making of a 'modern' India. However, the 'translational' culture of this period has not received enough attention. The present article traces what it terms Calcutta's 'translational culture' by examining a palimpsest of languages and genres through the mediating role of translation. Nineteenth-century was a time when several languages were competing for space in the making of modern Bengali prose. Most of the writers of the time were negotiating a plural and multilingual domain and experimenting with new styles of prose and poetry writing.

Two such examples can be seen in the works of Michael Madhusudan Dutt (1824 – 1873), and Kaliprassana Singha (1841 -1870). These writers were instrumental in the making of new genres and were negotiating multiple languages and linguistic registers that included – Sanskrit, Bengali with its different elite and colloquial registers, English, and several European languages and literatures. In juxtaposing Dutt and Singha, the present article attempts to point towards a parallel history of the nineteenth-century Calcutta traced through moments of transactions, translations, and negotiations among languages, ideas, and world views. Languages and literary genres in this case become a testimony to the rich texture of social and cultural negotiations that went into the making of

[1] I am grateful to Dr. Hephzibah Israel for her generous comments and suggestions on an earlier version of this article. I am also grateful to the reviewers of Translation Today who read the article and provided important suggestions.

the modernist Bengali prose and indicative of its palimpsestic and translational nature.

Keywords: Translation, Translational, Genre, Multilingual, Palimpsest, Calcutta.

Introduction: Genre, Translation, and Multiple Language Registers

In this article, I attempt to rethink the use of genre as a form of translation and how this intersects with the prevalent multilingualism of the nineteenth-century Calcutta. This will also help us analyse how genre interacts with multiple languages, in the works of the writers of the time, presenting a more complex picture of translation overall. In negotiating a multilingual domain, the writers of the period were not only participating in the ongoing debate of linguistic hierarchies but in preferring one linguistic register or a mixture of registers for their genres they were actively contributing to the discourses of the times. In many cases this led to curious negotiations of language registers, the colloquial, vulgar, and everyday merging with the elite and standardized as in Kaliprassana Singha (1841-1870) or in Tekchand Thakur's (1814-1883) writings. In other cases, the linguistic registers facilitated the emergence of new genres be it the refined elite Bengali of Madhusudan Dutt's (1824-1873) epic and sonnets or the irreverent tone of the colloquial in Singha's sketches. It is with this intent that the present article juxtaposes two literary figures of nineteenth-century Calcutta – Kaliprassana Sinha and Michael Madhusudan Dutt.[2] They are looked upon not merely as creative writers but as translators who were

[2] While the fashioning of European forms in nineteenth-century Bengali literature is a well-established fact, the present article hopes to extend that analyses to show how genre intersects with the use and presence of multiple languages and the many registers within the same language.

negotiating multiple languages in genre innovations in a prevalent 'translational' culture.

I use the word 'translational' in the sense that recent scholarship in the field of Translation Studies has been using the term. I am particularly referring to Edwin Gentzler's recent work on translation and rewriting where he alerts us to the need to acknowledge this larger and more prominent presence of translation in our lives:

> [...] I argue that rather than thinking about translation as a somewhat process of ferrying ideas across borders, we instead think about translation as one of the most important processes that can lead to revitalizing culture, a proactive force that continually introduces new ideas, forms or expressions, and pathways for change (Gentzler 2017: 8).

Translational cultures are palimpsestic in nature – a process that involves different linguistic registers for certain, but also involves creative interferences like the ones we will be discussing in this article. The multilingual context and the different linguistic, literary, and cultural translations in the nineteenth century Calcutta make it such an apt illustration of a translational culture.

In her 2012 book, *Cities in Translation: Intersections of Language and Memory*, Sherry Simon discusses four cities, Calcutta, Trieste, Barcelona, and Montreal as examples of translational cities. Locating the special character of these cities "in the presence of two historically rooted language communities who feel a sense of entitlement to the same territory", Simon called these "dual cities" (Simon 2012: 3).

These cities are not bilingual: they are translational. This term more adequately accounts for the range of relations that sustain the urban imagination – relations that include indifference and

negation as well as engagement and creative interference. Movement across languages is marked by the special intensity that comes from a shared history, common territory, and the situation of contending rights. Successful negotiation across these commonalities and differences becomes the very condition of civic coexistence. But at the same time, translations are rarely neutral events in a placid field of encounter, rather they are events that sustain or transform social and literary interrelations" (Simon 2012: 3).

Nineteenth-century Calcutta was undoubtedly a translational city juggling with linguistic and cultural registers for creative expression. This was facilitated by the rather fluid understanding of the concept of translation and sheer proliferation of translated texts in this period. In his seminal work, *Kalantare Bangla Gadya*: *ouponibeshik amale gadyer rupantar* (Transformation of Bengali Prose During Colonial Rule, 1992) Golam Murshid has illustrated the ways in which colonial rule transformed cultural practices and led to a Sanskritization of the prevalent practices of both the spoken and written. Murshid cites the case of several translators, primarily British officials, who were engaged in the activity of translating grammar books and setting the path towards a standardization of the Bengali language. Murshid's work is important in drawing our attention to the role of translations in the making of Bengali prose. While Murshid looks at conventional translations, that is, translations between languages, this article humbly proposes that much more was happening at the level of exchange and interaction among different writers and the socio-cultural circumstances, which was reflected in the introduction of several new genres of the time making the multilingual history further complex.[3] These

[3] Tejwaswini Niranjana's very important study, *Siting Translation: History, Post-Structuralism and the Colonial Context* (1992) had viewed

new genres can be studied as a form of translation. While different language registers were competing for space in the nineteenth century, there was a parallel dialogue among creative writers on the choice of genre and the linguistic registers suited to particular genres. The multiple levels at which authors and creative artists were negotiating not only language and texts as a part of the new curriculum and education system, but a whole new world of ideas and concepts paving the way for the experimentation in new genres can be looked upon as a site for exploring the 'translational' in the nineteenth century.[4]

The word 'translation' was used both literally and conceptually and in varied ways. For example, *rupantar* (lit. change of form); *bhavanuvad* (lit. translation of ideas) were as much a part of the vocabulary that included *bhashantar* (lit. linguistic translation), *anuvad* (lit. coming after or following speech), and *tarzama* (the Perso-Arabic term for translation) among others were often used interchangeably. This fluidity of concepts and the possibility of shifting from one notion to the other while referring to translation are perhaps indicative of a plurality that was available to the writers of the time. This is also illustrated in the many ways in which the idea of translation was in circulation and in the making, in turn fashioning an entire generation of learners and practitioners of

translation as a political act. Urging readers to think of translation as a site of transformation and contestation, Niranjana's work is an important intervention in the rethinking of translation from the colonial and post-colonial perspective.

[4] Path-breaking scholarly work on the beginnings of English education in India and its socio-cultural impact is Gauri Viswanathan's *Masks of Conquest: Literary Study and the British Rule in India* (1989). Informed by Viswanathan's work, the present article proposes to discuss the role of multilingualism and genres. Thinking of genre as a mode of translation the article hopes to revisit the nineteenth century through select readings of writers and the genres that they introduced.

cultures. One is reminded of the early days of print culture in Calcutta and the innumerable titles that were churned out from the local presses in this regard.[5] Many of these titles were either direct translations of some English work or were inspired by English writers. There were also adaptations from well-known English novels or plays and all of these were generally looked upon as independent works in their own right. The closest one came to acknowledging sources in these formative days of print culture was by citing works as being 'inspired' by some work or writer.[6] The ideas of translation, adaptation, and inspiration easily flowed into each other and there was fluidity in the ways in which these concepts were used most often interchangeably. A study of the title pages of these early printed books reveals the many linguistic registers that were visibly available to the reader. Often, Bengali and English would be used together on the title page. At times, there would be English quotations from well-known English writers on the title page along with the author's name and the publication details.

The role of the colonisers cannot be overlooked here. As Swapan Chakravorty alerts us, the numerous translations produced by the East India Company, Fort William College, the Serampore Baptists, and the various societies for promoting religious and secular learning set up by both the

[5] Anindita Ghosh's, *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society*, *1778-1905* and Priya Joshi's, *In Another Country: Colonialism, Culture and the Novel in India* have been instrumental in initiating discussions around print history and the ensuing print culture in the colonial era. Ghosh's work also throws light on the variety of genres of the period and the many linguistic registers of the time.

[6] See *Checklist of Nineteenth-Century Bengali translations of European Texts (1800-1900)* prepared by the Department of English, Jadavpur University, Kolkata, 1996.

British and Bengalis facilitated this rather fluid, translational space.

Translations of alien themes and narratives necessarily produced a defamiliarized hybrid prose. It is for this reason that the Vernacular Literature Society [...] decided to make haste slowly. The introduction of its first commission, Harachandra Dutt's *Lord Clive* (1852), a version of Macaulay's biography, declared that 'the object of the association is distinctly stated to be not only to translate but to adapt English authors into Bengali (Chakravorty 2004: 208).

This translational space continued for the most part of the nineteenth century. The journals and periodicals of the times have some interesting examples to provide. The first English-language newspaper from Bengal was titled *The Bengal Hurkaru and Chronicle*. The use of the Persian word *Hurkaru* or messenger indicates the kind of linguistic and conceptual mix in literature produced by the British, which affected both colonised, and coloniser![7]

The writers of the time experimented with the many aspects of genre and translation. To study this phenomenon, I will discuss two contemporaneous writers – Michael Madhusudan Dutt (1824 – 1873) and Kaliprassana Singha (1841 -1870). I will look upon these literary figures not merely as individual artists but as negotiators and interlocutors in the larger discourse of the remaking of the nineteenth-century Bengali language and

[7] In another instance, as Swapan Chakravorty illustrates, "The first Bengali periodical run by Muslims, for example, *Samachar Sabharajendra*, was a Bengali-Persian bilingual when it started life in 1831. Fifteen years later, it was setting its pages in five columns, Bengali and Urdu on either fringe, with English in the middle flanked by Persian and Hindi. This illustrates the curious co-existence of interlingual translations, a rare typographic image and also bears witness to the unstable identity of Muslims in Bengal under Hindu cultural dominance and British political rule." (2004, 208-209)

literature. They were instrumental in the making of new genres and were negotiating several linguistic domains. These negotiations took different trajectories – sometimes in literal borrowings from linguistic registers, at other times borrowing styles of writing available in genres in other languages, in some other cases the intermixing of linguistic registers to suit the content and the form of writing. In fact, even when not dealing with multilingual texts and translations, early printed prose texts and sometimes the same text tended to display a wide variety of registers, dialects, and stylistic differentiation.

The connection between the prevalent multilingual context and the experimentation through genres requires closer scrutiny. The point of contestation in the nineteenth century was not only the different registers of the Bengali language but also the distinction between the varieties of spoken and written languages. While the purification drive was to rid Bengali of its Persian and Arabic loans and to standardize the written word, the world of the spoken remained a largely loose field wherein the everydayness of the colloquial one could feel a deep hybridisation and traces of earlier borrowings. These multiple linguistic registers become the subject of Kaliprassana Singha's fictional world in *Hutom Pyanchar Naksha* (lit. *The Observant Owl* 1862). This work is particularly significant for its use of colloquial Bengali, spoken in the city, which would gradually be replaced by a more formal and standardized authoritative Bengali prose in the last decades of the nineteenth century. Bankim Chandra Chatterjee would later criticize the prose and style of Singha's fiction calling it 'inauthentic' Bengali. The Bengali of Singha's fictional world was suited to the genre of the 'naksha' or the 'sketch' perhaps modelled on Dickens' *Sketches by Boz*. The nineteenth-century witnessed a significant rise in such social portrayals, often veering on the satirical. The experimentations with Bengali prose achieved new heights in this genre. Kaliprassana Singha was one of

those who helped in refashioning the style of Bengali prose writing.

Michael Madhusudan Dutt's experimentations with the Bengali language were modelled on following the European literary models. Being an avid reader of the European tradition he was translating what he was reading into his Bengali styles, concepts, and ideas. As discussed below, this led him to introduce the blank verse in Bengali poetry and the sonnet in Bengali. This was an age of the old and the new; the different official languages, Persian, Sanskrit, Bengali, English co-existed; religions like Christianity, Brahmoism, Hinduism, and Islam were jostling for space and prominence; an age of reforms and proposed changes like widow remarriage, inter-caste marriage, sea-voyages, inter-dining were already creating upheaval and tension in the established pattern of the joint family which was looked upon as a marker of tradition. Both Singha and Dutt's writings provide interesting entry points to the fields of linguistic and cultural conversations and contestations in nineteenth-century Calcutta, a complex lingual history and a rich translational fabric waiting to be re-read and negotiated.

Hutom Pyanchar Naksha (1862): Translating Everyday Language

Hutom Pyanchar Naksha (henceforth *Hutom*) may be credited as the first Bengali work in prose that successfully experimented with the use of the colloquial and the everyday speech in writing. Though criticised by Bankim Chandra Chatterjee, for its gross colloquiality, *Hutom* did influence Bengali prose writing in a fundamental way and the work surpassed its age and time because Singha set a trend of using the everyday speech in writing and of painting as clear and distinct a portrait as possible of the times in which he was

living. *The Calcutta Review*, in 1871, published the following about the author of *Hutom*:

"[...]. In early youth he made several translations from the Sanskrit, and in particular he is the author of a translation of the Mahabharata, which may be regarded as the greatest literary work of his age. But it is not as a translator that he is known and familiar to almost every Bengali, but as the author of Hutam Pyanchaa, a collection of sketches of city-life, something, after the manner of Dickens' Sketches by Boz, in which the follies and peculiarities of all classes, and not seldom of men actually living, are described in racy vigorous language, not seldom disfigured by obscenity." [8]

What is interesting in the above comment are two facts about Singha's literary career. Singha, we are told, translated the *Mahabharata* from Sanskrit. We are also told that his claim to fame lay in his sketches, which were written in colloquial Bengali following Dickens' *Sketches by Boz*.[9] This indicates the translational fabric of the times in which Singha and his contemporaries were reading and writing. Competence in Sanskrit, which led to the mammoth task of translating the Mahabharata, needs to be juxtaposed with an equal familiarity with and knowledge of the English literary tradition that *Hotum* was modelled on. *Hutom* becomes the melting pot of a society that was experiencing rapid cultural transformation

[8] Cited in *Hutom Pyanchar Naksha* by Kaliprassana Sinha, edited by Sri Bajendranath Bandyopadhyay and Sajanikanta Das, Calcutta: Bangiya Sahitya Parishat, p 8-9.

[9] Whether 'naksha' as a form had a precedent in the Persian literature is not known. What is referred to as Mussalmani-Bengali writing in the nineteenth century, often a mixture of Persian and Urdu, does not mention any practice in the 'naksha' form. However, Mussalmani-Bengali writing is often referred to as a genre in itself (as illustrated in Anindita Ghosh's *Power in Print*) and did produce a substantial body of writing in this period.

more generally, and relevant specifically to this article, experiencing a rich array of languages and literary genres. Singha's sketches become the first instance of a language debate that would lead to similar discussions both in the elite and popular print literature of the times and in later years. A closer look at *Hutom* would help understand the highly layered nature of Singha's work and the constant negotiations that were at work in the age that Hutom describes. In fact, the tone is set at the very beginning of *Hutom,*

The Bengali language has now become the refuge of many writers like us who dabble in literature. Just as idle children knock up dolls of sorts out of abandoned dough or lumps of clay, many scribblers now rig up fanciful things out of the uncared for Bengali language. If the Bengali language had some worthy heir to look after it, it wouldn't have been harried by schoolboys and dunces like us. Many authors would have been strung up by now, and many thrown into jail. This gave us the opportunity to take possession of the Bengali language. But we found nothing new to engage ourselves in. The situation was such that everyone dabbled in everything. We, therefore, decided to begin writing sketches like these (*The Observant Owl*, translated by Swarup Roy 2008: xviii).

The above passage locates *Hutom* in an already ongoing linguistic battle. The battle is about the Bengali language, which is 'uncared for' and does not have a 'worthy heir'. There is an obvious tone of self-mockery in ridiculing the current practitioners of the Bengali language as 'schoolboys and dunces.' However, there is also a triumphant note at being able to take possession of the Bengali language because it lacks able heirs. There is an indication of the disciplining of the language (probably a remark on the prevalent cleansing drive) where recalcitrant authors would be 'jailed'. What is also interesting is that the connection between the colloquial

Bengali register and the genre of the sketches is clearly drawn out. Had the purists or the 'worthy heirs' taken over, there would not have been the possibility of a genre like the sketches which draws heavily on the everyday cultural and linguistic domain as its medium. Just as the who's who of his times were targeted and described in the pages with pungent humour, so does the anonymous common man find a place in these descriptions. It is through these that the pulse of the city life gets best translated in the pages of *Hutom*. The final section on the railways deserves special mention here. Here the early days of the introduction of the railways are referred to and a narrative is created around the dismantling of the old system of caste hierarchies. The railways made it possible for people across caste boundaries to travel in this new mode of transport. This is an important moment in the advent of modernity – a transition that unsettled prevalent hierarchies and customs. The effortless narration and the experimentation with a variety of Bengali spoken in the Calcutta of the times, a popular urban spoken language that virtually disappeared from the printed pages of Bengali literature with the establishment of more standard prose later in the nineteenth century, makes Singha's work so vibrant a document of its times.

In Singha, linguistic changes become a representation of a change in lifestyle and he leaves no stone unturned in attacking the profligacy and licentiousness of a class of men who in their imitative eagerness of emulating an English way of life had transformed every aspect of their life and living - the drawing room being an apt witness to this. Describing *babus* in their western-styled drawing rooms, Singha writes,

There are two groups of anglicized babus in the city now. The members of one group are like cowdung busts of well-bred sahibs, and the members of the other are crappy imitations of feringhees! The first group follows the English style in

everything: having at-homes around tables and chairs, drinking tea from cups, smoking cigars, keeping water in jugs, serving brandy from decanters, covering glass tumblers with beautifully decorated lids etc. [...] They dine at tables, shit in commodes, and wipe their butts with paper! (*The Observant Owl*, translated Swarup Roy: 15-16).

It is amidst such cultural and linguistic discourse that the making of modern Bengali prose can be understood. There was a contestation around the use of language, the kind of language that became a marker of a particular literary and aesthetic taste – also thereby creating a dichotomy between the acceptable and the non-acceptable in language – a divide between the elite and the popular, the standard and the non-standardised versions. This was further augmented by the onslaught of the print phenomena and the associated ideas of standardization that print necessitated. Print unleashed a variety of readerships and a diversity in the kind of material published. Eventually, the print came under the strict surveillance of the colonial rulers and the debate around obscenity came to the forefront. It is in this trajectory of events that the language debate can be located.[10]

At a time when the general language of prose narration in Bengali literature was heavily Sanskritised, Singha's use of the colloquial and everyday varieties of Bengali used in the rapidly transforming urban space of Calcutta was a remarkable intervention. The repeated use of bawdy quips and scatological humour offended genteel sensibilities and was attacked as obscene and vulgar. Through a gradual process of disciplining the presence of the colloquial, and the spoken word would

[10] See Anindita Ghosh, *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society*, 1778-1905, New York: Oxford University Press, 2006

eventually be translated into the more acceptable forms of standardized Bengali prose.

Many well-known journals and dailies of the time were engaged in similar debates. Notions of taste, public decency and the like were concerns that surfaced time and again in these debates. In their zeal to discipline the Bengali language from within, the elites not only created a schism that would henceforth be regarded as the determinant of the elite vis-a-vis popular culture; but also criticized and derided writers from within, who did not fit into this classification. So, a text like *Hutom*, obviously came under scrutiny.

Kaliprassana Singha's colloquial style and satiric sketches were classified as a departure from the standards of taste set by the elites of the times. *Hutom* was not the only text nor was Sinha the only writer who seemed to have departed from the conventions that determined a chaste and standard literary prose of the nineteenth century. Writers like Bhabanicharan Bandyopadhyay (1787-1848) and Peary Chand Mitra (1814-1883) also came under scrutiny for similar reasons – for furthering the cause of a loose style of colloquial Bengali, which amounted to the vulgar.

Peary Chand Mitra and Radhanath Sikdar (1813 -1870) started a literary magazine called *Mashik Patrika* in the year 1855 to counter the growing Sanskritization of the Bengali language by the likes of Ishwarchandra Vidyasagar among others. In the preface, they announced that the magazine was particularly catering to the common people and women and would follow a language of day-to-day conversation. They further suggested that if scholars chose to read it, they could, though they were certainly not the intended audience. It was in the *Mashik Patrika* that Peary Chand Mitra's *Alaler Gharer Dulal* [1857, lit. The Spoilt Boy] was serialized which announced a fundamental change in Bengali prose style in using colloquial

everyday spoken language in criticising a rapidly transforming society. The language used here would be henceforth known as '*alali bhasha'* (lit. the language used in *Alaler Gharer Dulal*) and would be followed and excelled by the likes of Kaliprassanna Singha.

It is amidst this debate that a distinct, colloquial, and popular print phenomenon thrived in Calcutta churning out a variety of genres including sketches, satires, ephemeral literature, chapbooks, social farces, and novels thwarting the process of sanitization, cleansing, and disciplining. What is noteworthy is that many members of the elite literati like Kaliprassana Singha and Peary Chand Mitra were as much practitioners of this style and kind of writing. In its attempts to keep the elite and the popular distinct, there were several overlaps and it would not be incorrect to suggest that the modern Bengali prose grew, developed, and matured through these several stages of negotiations and transactions that cannot perhaps all be grasped in a discourse that talks in terms of colonial hegemony. This hegemony itself was enshrined in the polemics of the times that was shaping the sensibility of nineteenth-century Bengali literature that would not have been what it became without its alter ego – the colloquial, non-standardised, popular writings that were also produced in this time. It is perhaps enabling to rethink this period in literary and cultural history through the connection between multilingualism and translation. It may be argued that this connection was instrumental in the formation of new genres, in fact, that these genres are a form of translation. Modern Bengali prose may thus be seen as a consequence of these many translational acts exhibited in the literary imagination of the times. In fact, the genre of the novel may be regarded as a culmination of these many translational acts.

Michael Madhusudan Dutt: Translating Linguistic and Literary Traditions

While Kaliprassana Singha's *Hutom Pyanchar Naksha* provided a glimpse into the translational aspect of genres in nineteenth-century Bengali prose literature, Madhusudan Dutt's life and literary *oeuvre* help us configure some more connections between multilingualism, translation, and genre. A first-generation learner of the English language who practiced in English, nurturing a dream to be a famous poet in English and then returning to his native Bengali. Dutt used the elite and Sanskritised variety of Bengali both for his first blank verse epic and sonnets. However, what is interesting and rather well established is that even while writing in Bengali, Dutt was constantly referring back to the European models as sources that he was emulating. This juxtaposition of a European and English literary tradition alongside a Bengali literary tradition and a translation of the former into the latter are clearly visible in Dutt's creative experimentations. These translations were simultaneously at the linguistic, stylistic, generic, and ideological levels that created a dense palimpsest of sorts.[11]

Madhusudan Dutt's life is exemplary of nineteenth-century Calcutta in several ways. A first-generation learner of the English language, Dutt like many of his contemporaries was deeply enamoured of the language and its literature, which was a significant part of the curriculum that was responsible for creating an image of the English life and culture in him. He was a true polyglot, with a keen interest in languages, and in several of his letters, there is repeated mention of his newly

[11] Michael Madhusudan Dutt is a much discussed writer in the Bengali literary world. Several scholarly studies are available which discuss Dutt's literary and cultural contribution to the Bengal Renaissance. The present article attempts to extend such already available research to point towards the dimension of multilingual contexts in Dutt's writings.

honed linguistic skills. In a letter written to Ishwarchandra Vidyasagar, dated 2nd June 1864, Dutt writes seeking help about increasing debt but mentions his newly acquired linguistic skills

Though I have been very unhappy and full of anxiety here, I have very nearly mastered French. I speak it well and write it better. I have also commenced Italian and mean to add German to my stock of languages, - if not Spanish and Portuguese before I leave Europe. (*Collected Works of Michael Madhusudan Dutt*, 5th edition, 1999)

It is this zeal for learning languages and traversing different linguistic and literary zones that gave Dutt his writing models for creative expression. In Dutt's case, English literature left such a strong mark that he wanted to be famous as an English poet in England. This dream and the struggles that accompanied in moving towards this dream is a well-known episode and have been recorded and documented by scholars who have studied Dutt's life.[12] Here, however, my concern is to understand Dutt's fascination with languages and literatures – Dutt the polyglot who traversed linguistic and cultural divides in his creations. Dutt's writings bear testimony to the layered nature of literary and cultural transactions that he was engaged in.

Dutt was well versed in Greek, Latin, French, Italian, Bengali, English, and Sanskrit. However, more than being a mere user of these languages, Dutt's creative *oeuvre* is replete with instances of very detailed negotiations and intermingling that would seldom qualify as mere imitation. It would be an impossible task to even attempt a survey of Dutt's writing career given the prolific nature of his literary productions.

[12] Golam Murshid's biography of Madhusudan Dutt is a fascinating scholarly account of the poet's life. For more details see Ashar Chalane Vuli, Kolkata: Ananda Publishers, 1995

What I will nonetheless attempt here is to illustrate how the transitions in the different phases of his writing career can be seen as indicative of his being a polyglot translating across languages and literatures – for in a single work like the *Meghnad Badh Kavya* (The Slaying of Meghnad) one can perceive how different cultural and literary traditions have been translated to create a blank verse epic for the first time in Bengali literature. Dutt was well versed in the western classical tradition as he was in the English tradition of the likes of Milton. He also knew the Indian epics like the *Mahabharata* and the *Ramayana*. In *Meghnad Badh Kavya* one sees the coming together of all these several traditions. This trait is not limited to the epic genre alone, but can be seen in his other works as well, be it the sonnets or a poem like *The Captive Ladie*.

While many nineteenth-century Bengali writers and artists were following a similar model and practicing and participating in a translational culture that is more than evident in the dense and nuanced textures of their writing, Dutt best affords an example of the highly textured nature of the nineteenth century and its 'translational' culture. Here, I would like to urge us to think of translation as 'cultural traffic', essentially a two-way process of exchange and agential participation that goes into the making of cultural artefacts.

Dutt's sonnets are a good example of such cultural traffic. Dutt wrote his sonnets towards the end of his writing career. So, it would be more appropriate to understand the sonnets as his mature work. Of the many forms introduced into Bengali literature in the nineteenth century, the sonnet holds a unique position. There was nothing like the sonnet in the Bengali literary imagination till then – both in terms of the formal features and the scope that it afforded to its practitioners. Michael Madhusudan Dutt was the first to introduce the sonnet

into Bengali literature. In one of his letters, addressed to his friend Raj Narayan Basu, Dutt notes, "I want to introduce the sonnet into our language…if cultivated by men of genius; our sonnet would in time rival the Italian." Dutt published a collection of one hundred and two sonnets called *Chaturdashpadi Kavitavali (1866)*, written during his stay in France.

In the second poem of the anthology, the poet relates the brief history of the sonnet and its introduction into Bengali literature. Dutt wrote a sonnet in Bengali, tracing the history of a new genre that was being introduced into Indian poetry from European literature. He reminds the reader of the Italian poet Francesco Petrarch, who found this little gem in the mine of poetry and dedicated it to the temple of the Muse. The Goddess accepted the gift and rewarded the poet graciously. In a similar fashion, Dutt offers the gem, which he considers a suitable gift to ancient Bengali poets and poetry. What is interesting in Dutt's use of the sonnet is his playful creativity translating the sonnet, primarily the European and English models, to the context of nineteenth-century colonial Calcutta. The sonnet becomes for Dutt a means to lament the time he as a poet had desired to become famous in English. The Bengali sonnet for Dutt becomes a mouthpiece for advertising the rich literary and cultural heritage of his first language that he had overlooked early in his writing career. What makes this process even more fascinating is the fact that the sonnet, a European form becomes the site for announcing this shift – a shift that would be symptomatic of many writers of the nineteenth century. The sonnet did not appear to Dutt, to be a fixed European genre for all time, but as one that could be appropriated and translated to a different social and cultural milieu. The third sonnet, for example, is a lament, where the poet realizing the potentialities of his first language, condemns his seeking of the English language for practicing poetry. This

sonnet ends with the advice of the Muse and the poet's return to his 'mother tongue'. This initial experimentation with the colonizer's language and then a return to one's first language is symptomatic of many writers who were writing around this time.[13] Michael Madhusudan Dutt was one among his peers to participate and translate this ongoing discourse.

It is important perhaps to understand at this point, the process and moment of appropriation of a particular genre. What the recipient culture considers worth imitating needs to be taken into consideration in this regard. In the case of Michael Madhusudan Dutt, the European sonnet form, not only provided a model, but also the scope for innovation and experimentation. Several noted genre theorists have commented on the permeability of generic boundaries and the ways in which genres transform and translate themselves across cultural borders. In Michael Madhusudan Dutt's experimentation with the sonnet, his need to deviate from his precedents also reveals a new awareness of form and textuality – an awareness that goes into the making of the sonnet in Bengali, neither as a mere copy of the European model nor as a complete departure. Rather, the Bengali sonnet must be understood in terms of both similarity and difference when compared to the European practice. In fact, Dutt's experimentations are indicative of the ways in which genre interacts with multiple languages to create a more complex picture of translation. Dutt's literary sensibility, mediated by his awareness of many languages and the literatures in these languages which in turn paved the way for reconstructing the genres in Bengali.

[13] Meenakshi Mukherjee's seminal work, *Twice Born Fiction: Themes and Techniques of the Indian Novel in English* (1971) explores this aspect in the genre of the novel and its practitioners.

While the 'translational' culture of nineteenth-century Calcutta may be credited for enabling the linguistic, literary, and cultural exchanges of this kind, Dutt's understanding that languages and literatures cannot be studied in isolation and that there is an organicity to the ways in which linguistic and literary traditions evolve cannot be overlooked. In making the conscious choices of reading and learning from different linguistic and cultural traditions Dutt's sonnets and his epic remind us of the agency of the reader as a creative artist. Thus, in Dutt, one witnesses a curious bringing together of linguistic, literary, and cultural traditions and a careful intermingling. In weaving this rich and textured fabric, a palimpsest of sorts, Dutt was not only relying on his readings of the European, English, and Indian classics, he was also weaving in the contemporary socio-cultural and political history into his poetry.

In an interesting article on the several translations of Aeschylus's *Agamemnon* titled 'Seven Agamemnons', Reuben Brower (1966) claimed that a translation aspires to maintain anonymity and yet a contemporaneousness. This seems to be at the core of any understanding of cultural translation. Brower goes on to illustrate how in translating Aeschylus's Agamemnon, the translators from different ages were basically catering to what poetry meant in their age and time – the idea of what constitutes the poetic experience changes over time. In thus answering what is it to translate Aeschylus in the nineteenth or twentieth century, one needs to answer a rather basic question, what is poetry in the nineteenth or twentieth century? No translation would perhaps be relevant if it did not recognize its contemporaneousness. When Michael Madhusudan Dutt was translating the sonnet from the European models that he had sought inspiration from, he was also very much locating his creations in the contemporary discourse of poetry writing. Moreover, a rich tradition of

poetry in Sanskrit and Bengali was already available to Dutt from which he would draw when composing his sonnets. The sonnet, an essentially European form, would in Dutt's experimentations, acquire a contemporary relevance and would eventually be indigenized. These multilingual traditions and their interactions would translate into the genres of the nineteenth-century Bengali epic and sonnet in Dutt's creations.

Conclusion: Towards a Complex Lingual History in Translation

Singha and Dutt help locate a translational history of nineteenth-century Calcutta – a history that tends to point towards the palimpsestic nature of multilingual practices and translations. These two representative writers provide an inkling of how varied and plural the methods of negotiations were at a time that was instrumental in the formation of identities and their assimilations. In juxtaposing Singha and Dutt, we get a glimpse into this complex texture of the nineteenth century. In most cases, these were re-articulations of experiences shared, lives lived and journeys undertaken. As we have seen in Dutt's case, his understanding of the Bengali language and its importance was mediated through his readings of the Greek, Latin, Hebrew, French, Italian, Tamil, Telugu, Sanskrit, and English languages and literature. It is a more productive exercise to view Dutt's translation of multiple works of literature and his literary creations in dialogue with each other – creations that can both be understood as translated and translating entities. This is also noticeable in many writers of the times who were engaged in a constant negotiation of the different linguistic domains that they inhabited. Living amidst various kinds of translations, these writers and creative artists were documenting their rapidly changing world and languages through their translations. The cultural encounter of the nineteenth century paved the way for new modes of

articulation, new genres, new ideologies, and new linguistic registers.

Not only does the nineteenth-century contest any claim to homogeneity, it also indicates the palimpsestic and translational culture of nineteenth-century Calcutta. Translation becomes a witness to and a carrier of transformations and rearticulation that the society undergoes. It seems to me that one will therefore need to rethink the nature and utility of translation and multilingualism, as illustrated in the writers above to understand the organicity of languages in nineteenth-century literary experimentations.

The present article explored the possibilities of revisiting nineteenth-century Calcutta through the lens of translation. The palimpsestic interconnections of linguistic, literary, and generic translations are indicative of a translational culture of the nineteenth century. As a translational city, nineteenth-century Calcutta witnessed and facilitated movements across languages, between linguistic registers, works of literature, and genres to enable new mobilities and identities. The present article contributes to facilitating one such reading focusing on the role of languages and genres and the mediating space created by translations.

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Cite This Work:

CHATTERJEE, CHANDRANI. 2021. Genres and Multilingual Contexts: The Translational Culture of Nineteenth-Century Calcutta. *Translation Today*, Vol. 15(1). 29-53.
DOI:10.46623/tt/2021.15.1.ar2

Aithihyamala: Translating Text in Context

VRINDA VARMA

Abstract

Aithihyamala (1909) is a compilation of oral legends and folktales in Malayalam by Kottarathil Shankunni. A hundred years since its first publication, and many translations hence, re-translating it into English to suit the contemporary reader comes with its own share of challenges. Overcoming the barrier of archaic language was one thing as was the translation of cultural contexts and culture itself. But more demanding was the employment of a contemporary politically correct lens to the stories themselves, and exercising it in translation in such a manner that while the translation and the translator do remain invisible, the text is suitably modified in places so that blatant prejudices and partisanship inherent in the text do not overshadow the stories themselves. The paper discusses how the translator employed either domestication or foreignization and sometimes a combination of both in order to make sense of the canonical Malayalam text in English, and the rationale for employing each approach so as to make the text relevant and meaningful to the contemporary reader.

Keywords: Folklore, Canon, Culture, Language, Domestication, Foreignization.

Introduction

The transmission and dissemination of what we understand as folk, has always depended on translation from the oral to the literary. As much as folklore is a necessary agent of culture, its translation is also equally necessary for culture formation, which as Berman (1992: 105) says, inducts readers into the "the experience of the alterity of the world." For this experience of alterity perhaps, more than anything else, the

Aithihyamala (1909)[1] by Kottarathil Shankunni, first published more than a hundred years ago, still enjoys its cult place as canon even today and has had its share of translations. T. C. Narayanan has translated forty-eight stories from the original in his work *Lore & Legends of Kerala* (2009), Leela James (2015) has translated fifty stories in three volumes while Sreekumari Ramachandran (2015) has translated the text in entirety. Venuti (2004: 25-38) maintains that while the first translation of a source text places it in such a manner so as to create awareness about its existence in the target language, recurring translations or retranslations serve to assimilate the work into the target language and thus target culture, thereby 'creating value' in the target culture. What retranslations primarily do, therefore, is to reinforce the value of the source text in the target culture while simultaneously extending the scope of the retranslation to move beyond the borders and the confines of mere language and syntax, and concern itself more with the values and institutions of the culture being translated.

Translating such a text that has already been valued in the target language comes with its share of concerns. While the translation shouldn't naturally assume that it seeks to do a better job, it should however try to address some issues in the source text as well the translated texts that precede it so that it lends itself to problematisation through translation. This paper is a result of the researcher's translation as well as the subsequent publication of seventy-five stories from the *Aithihyamala* (1909) as *Lore, Legends, and Folktales from Kerala* (2020) and it discusses how in her role as a translator, the researcher had to act as a mediator for not just the language, but the culture represented as well. While this is of

[1] While author refers to the first edition of *Aithihyamala* (1909) for general referencing, when it comes to specific references, the page numbers correspond to the latest edition of the work citied in line as *Aithihyamala* (2018).

course what is expected from all translations where the translator seeks invisibility, the translator has also had to revalue her politics of dissidence (Venuti 1995: 148) through the translation itself. The paper seeks to acknowledge, how through the process of foreignization, domestication, and dissidence, certain inherent problems in the text like the treatment of gender, religion, and caste and the translations themselves like the seeming untranslatability of certain terms, myths, and practices in addition to the fundamental problems within translating from an indigenous language to a dominant language informed the translation of *Aithihyamala* (1909).

Caste, Gender and the Problem of Language

While the *Aithihyamala* (1909) is a collection of stories, it is also a collection of select stories, written from a very specific standpoint. The protagonists (other than gods and goddesses) of most stories are all mainly men, mostly from the Kerala Hindu upper caste, rarely common people, even rarely, women, which is telling on the caste and gender of the author, himself a Hindu male of the privileged upper caste. The protagonists of the stories are mostly rulers, or ministers in the royal court; Brahmins exemplars in medicine, sorcery, astrology, and other men of considerable historical or mythological repute. There are also many stories of elephants—an animal that is culturally significant to Kerala and its many temple festivals. One cannot however disregard the manner in which the stories revere the elite upper-caste male, while consciously relegate the female as well as the lower-caste male.

Research into patterns of discourse and narratives have proved beyond question, how language helps to privilege dominant groups in the society by aiding dominant ideological positions, thereby maintaining social consensus as well as consciousness regarding the dominant as well as peripheral roles of people in

the society (Eagleton 1978; Thompson 1987; Simpson 1993). For a translator thus, the decision to translate certain prejudices inherent in the source text depended on the awareness of her role as an intercultural mediator and of the fact that translations serve to reinforce and perpetuate dominant and stereotypical elements of the source culture, hindering intercultural understanding and comprehension. For instance, in the chapter Shaktan Thampuran (Shankunni 2018: 299-332), there are many occurrences in the original text where Muslims are treated with disdain as well as contempt. In one instance, the eponymous protagonist, Shaktan Thampuran, a ruler of the erstwhile Kingdom of Kochi carries out the killing of over five hundred Muslim men in order to snuff out one petty highway robber. Shankunni speaks of the incident very subjectively, almost reverentially. To the contemporary sensibility, however, this is extremely problematic and hence, all care had to be taken while translating the incident, stripping the original text of the veneration Shankunni author lavishes on the ruler, so as not to offend sensibilities. But since it is of course a piece of history, the incident had to be included, albeit in objective terms, leaving it up to the readers to judge it for its merit alone.

When it came to Shankunni's pattern of using proper names for his characters, the problem of translation lay in also conveying a culture that attaches importance to the caste of the character in question. It was common (and it is sadly, prevalent still) for people in Kerala to address each other by caste names (for both upper and lower castes) or house names (mostly for people of the upper castes) rather than given names. D'Souza (1955: 28-44) has recorded how even when a person has many names (given name, father's name, family name, and caste name) that together constitute his full name, not all names are equally important: substantive or prepotent names are the names of the families and the name that identifies the caste of the person. In Shanunni's *Aithihyamala* too, this practice is

common. For instance, a Namboothiri of the *illam* of Poomulli would be referred to as Poomulli by other Namboothiris in the oral dialogues, while he would be referred to as Poomulli Namboothiri or simply Namboothiri in the narrative text. A person belonging to a lower caste would merely be referred to by their caste names like Menon or Thandan or Nair, rarely by their family names, and almost never by their given names unless they were the titular characters in a story, like in the case of Ramapurathu Warrier, where, Ramapuram is the name of a place and not the person himself (Shankunni 2018: 281-282) or were otherwise relevant to the story as an important character rather than a character in the background. Shankunni is unjustifiably judicious when it comes to the names of his women characters, where, even the titular character in the stories Arakkal Beebi (Shankunni 2018: 916-920), and a significant character in the story Pathayikkara Namboorimaar (Shankunni 2018: 163-166), are not given proper names, but are merely referred to as "the *beebi"* (meaning 'lady' in Muslim parlance) or "the *antharajanam"* (literally 'the woman inside') to refer to married Namboothiri women. The number of stories that carry a woman protagonist is comparatively quite small in number as compared to their male counterparts and this is also reflective of the gender of the number of characters in the entire volume. In most cases, the women characters in the periphery of the stories are simply Namboothiri, Nair, Kaniyar, Shudra *stree* (woman) among others, and not distinguished otherwise by either family names or proper names.

Sreekumari Ramachandran in her translation of the *Aithihyamala, The Great Legends of Kerala* (2015) has dealt with the problem of cultural representation as well as the semantics of language by providing fictional names for the characters who appear without their given names. Appukuttan Nair (Ramachandran: 176), Appan Thampuran (265), Radha

(368), Damodaran Namboothiri (519) are all fictitious names coined by Ramachandran (2015) that are peppered throughout her translation. This however only serves to reaffirm the subversion performed by Shankunni in the original text. The characters, especially the ones in the periphery of the stories, marginalised by the author by stripping them of their given names and limiting them to just caste-based identifiers, are now provided fictional names, thus deleting their original identity altogether. While this translator was aware that she was perpetuating the stereotype of the society where caste, as well as male gender, was privileged above anything else, it was also deemed necessary to retain the names, or the lack of it thereof, in order to remain faithful to the source text as well as the target reader of not just the stories themselves, but also the culture embedded in them, together with the real people who are referenced to in the stories, albeit on an incidental level.

Linguistically, this omission of first names created a significant problem for the researcher/translator. In the story *Mangalappilli Moothathum Punnayil Panikkarum* (Shankunni 2018: 110-114) for instance, there is a reference to a man called Potti. Pottis, according to Menon (2007: 85) are Brahmins of Kerala with Tulu (Karnataka) origins. The protagonist in the story bears no surname and is referred to by just his surname of Potti. Additionally, many other people present themselves in the story, all bearing simply the surname of Potti. How to differentiate the different Pottis then? Should an article be used before the protagonist, referring to him as 'the Potti', while others remain "that Potti" or "another Potti", or should fictitious first names be given? In the end, it was decided to use the definite article before the surname. Though the use of a definite article before a name might seem odd to a native speaker of the language, this has had to be done in many instances in the text, simply because in Kerala as with many parts of India, a surname is not merely a name; it is a sum total

of a cultural significance: caste, gender, religion, occupation, origins and social position among many others. Hence, throughout the stories, the reader will come across "a Nair", "an Ezhuthachan", "the Embran", "the Mooss", "an Ezhava" and so on.

Thus, in spite of the problems of cultural representation as well as linguistic difficulties, the retranslation remained true to the source text, while being acutely aware of perpetuating the social consensus of the importance being given to caste in the Hindu society.

Foreignization and Domestication: Dealing with the "Untranslatable" Terms

Although *Aithihyamala* (1909) can be read and enjoyed by both children and adults, a contemporary reader with at least a cursory understanding of the milieu and contexts in the stories would tend to appreciate its essence better. Having said so, however, many terms, cultural references, and usages in the source text are in themselves non-accessible to contemporary readers, even in the source language. Hence, translating it into a global language retaining the flavour and nuance of the original was especially challenging. In the exercise of translation thus, achieving 'interlingual equivalence' (Munday 2014: 74) was given precedence over equivalence of meaning in many instances, especially with respect to culture-specific terms and connotative meaning, where many key features are implicit, hence posing a challenge in translating. To achieve this interlingual equivalence, the translator has had to resort to both domestication and foreignisation to achieve satisfactory results.

It can be argued that the role of a translator is to bridge the gap between the source language and target language and the source culture and foreign culture and that this can be achieved by the domestication of the source text in the target language.

While retranslating the *Aithihyamala* (1909), however, it seemed imperative to regard the source text as a telling document of a culture that in spite of its inherent bias and prejudices was an important text in the culture and ethos of Kerala. Hence, bending over backward to domesticate the text in the target language was understood by the translator as an exercise in stripping the text of much of its mirroring of society and social life a few centuries ago, albeit from an ableist perspective. Hence, while the syntax of the language was kept simple and accessible, many terms had to be retained in their original form, preferring foreignization as a technique rather than domestication, with the foreign words being appropriately glossed or explained in footnotes. Another rationale behind this approach was the assumption that at least some readers of the retranslation of *Aithihyamala* (1909) would be persons familiar with the culture and the Malayalam language as it is, previously familiar or unfamiliar with the source text, in addition to an abecedarian, completely new to the culture and language of the source text. Thus, while the former type of reader would appreciate the familiarity of the words and their cultural implication, the latter type of reader might be expected to welcome the opportunity to peek into the source culture. This foreignization is standard practice by translators of the native and it signals the "linguistic and cultural difference of the foreign text and performs a work of cultural restoration, admitting the ethnodeviant and potentially revising domestic literary canons" (Venuti 1995: 148) and was necessary to thus simultaneously domesticate and as well as foreignize certain terms in the main text.

While domesticating many culture-specific terms, the translator chose a near equivalent term in the target language, which conveyed the essence of the word, if not in entirety, to the nearest possible in any which case. For instance, *thidappalli* refers to the kitchen in a temple, where food for the

gods is prepared. Instead of glossing the word or foreignizing it, *thidappalli* was merely translated as temple-kitchen. In certain cases, coalescent domestication was adopted to privilege readability. For example, *nivedyam* and *vazhipaadu* are both translated as "offering" in the target language. But while *nivedyam* is food that is first offered to the personification of the deity and then distributed to the devotees, *vazhipaadu* is a set of rituals and prayers that a devotee entrusts a priest to perform to the deity on their behalf, most usually for some sort of wish fulfillment. The devotees are then given back flowers, sandal paste, turmeric, or *kumkumam* (slaked lime mixed with turmeric) used for the *vazhipadu* and even the edible *panchamritham*, *thrimadhuram* or *payasam* as a sort of acknowledgement of the *vazhipadu* performed. Often, both these different words have had to be curtailed to the bland English equivalent: 'offering'. This does create a loss of subtlety, but often, readability and the reader have had to be privileged more than the text itself.

Words like *bhajana, paavumundu, veeralippattu, Chathan, illam, yakshi*, *velichappadu* and so on while can be translated using a set of words in the target language, if not a single word alone, has nevertheless been retained as it is in the main text and provided with a note or gloss to explain further. This approach has been guided by Venuti's (1995: 15) view that an overt domestication is a dangerous approach that "provides the target-language reader with the narcissistic experience of recognizing their own culture in a cultural other". Venuti further argues that such domestication makes the target language reader "aggressively monolingual and unreceptive to the foreign".

In this context, the terms *Chathan*, *yakshi* and *velichappadu* deserve special mentions. *Chathan* is sometimes seen translated as a devil in many translations of Malayalam texts in

English. *Chathan seva* or *Chathan* worship is thus correspondingly translated as devil worship. However, the imagery brought forward by the use of the terms *Chathan* and *Chathan seva* cannot be equated with devil worship. While the devil is understood as the objectification of a negative force, *Chathan* is regarded more as a kind of pest, controlled by people who practice black magic, than as evil in itself. Those who believe in *Chathan* believe that

> "he is the son of (Lord) Shiva and (Goddess) Parvati while they had assumed their tribal forms. Another belief is that *Chathan* is the son of Shiva and the female version of Lord Vishnu (Vishnumaya). According to this belief, people believe that *Chathan* is another name of *Shasthavu* or Ayyappan. *Chathan* is not considered among other Hindu gods, but is often seen as an amalgam of the destructive force of Lord Shiva and the calmness of Lord Vishnu. The form of worship of *Chathan* is believed to invoke many tantric as well as black magic practices" (Varma 2020: 411).

Chathan is believed to be controlled by *tantrics* who specialise in that particular mode of worship. Avanangatt Panikkarum Chathanmaarum (Shankunni 2018: 598-608) describes the mode of *Chathan* worship to some extent, but never really explains who/what the *Chathan* is. It was thus imperative that the term be used as it is in the main text, without resorting to domestication, but glossed and explained in references nevertheless so as make its meaning more accessible to the target reader. Another problem faced by the translator when it comes to *Chathan* is Shankunni's use of both the plural *Chathanmar* as well as the singular *Chathan* interchangeably to speak of the spirits. While in certain cases the use of the plural form was justified, it remained ambiguous in many other

instances. In the end, the translator followed Shankunni's lead and chose to be faithful to his use of the noun-number.

Yakshi is an important character in *Aithihyamala* (1909), appearing in many stories, in many forms. In translating *Vadakkan* Aithihyamala (1970) into its English *Lore and Legends of North Malabar* (2016), Ashvin Kumar has described a *yakshi* as being closer to elves in Germanic Mythology (2016: 551) while also claiming aptly that the term has no English equivalent. Sindhu Jose in her doctoral dissertation, *Representation as Translation a Reading of the Adaptations of the Yakshi Myth in Malayalam,* says, "The myth of *Yakshi*…exists in the collective imagination of Kerala as a perennial symbol of haunting and seduction" (2018: 3). *Yakshi* in *Aithihyamala* (1909) appears as a loving wife (albeit invisible) in the stories Vayaskkara Chaturvedi Bhattathiriyum Yakshiyum (Shankunni 2018: 279-281) *and* Venmani Namboothirippadanmar (Shankunni 2018: 125-131); as a man hunting seductress who is later tamed by exorcism and worshipped as goddesses in Kadamattathu Kathanar (Shankunni 2018: 462-477) and Kumaramangalath Namboothiri (Shankunni 2018: 949-954) and as the divine in Panachikkad Saraswathi (Shankunni 2018: 747-751) in addition to minor mentions in many other stories. Even readers who are not familiar with the many forms of the *yakshi* in *Aithihyamala* might however be familiar with the *yakshi* motif in the space of Malayalam film and television where she is portrayed as the "monstrous feminine – the abject un-dead" (Jose 4). It was thus imperative to retain the Malayalam word for the mysterious being, hoping that each story would unfold on its own the many associations the word brought along with it.

Another term that has been retained as it is in the source language, in spite of having an English equivalent is

Velichappadu. The target language translation of this term is oracle[2]. However, the image of a man dressed in red, with his hair grown out, wearing a thick belt of bells and holding a curved sword in his hand, sometimes with blood gushing from a wound on the forehead perpetuated by repeated beating of the sword in a frenzy is lost when *velichappadu* is translated as "oracle", which in the western mythical context, is for starters almost always female, while in the context of Kerala, almost always male unless in other specific circumstances like the *Bharani* festival at Kodungallur (Gentes 1992). Invoking this image of the *velichappad* was considered paramount to enable a translation of culture from the source language to the target language and was hence retained as it was.

Translating in Context

The problem of domestication or foreignization was also relevant when it came to the translation of certain rituals, practices, and customs, neither in practice now, neither familiar to contemporary readers. In the story *Kulappurath Bheeman* (Shankunni 2018: 445-451) for instance, there is a part where Bheeman, the eponymous character draws water out of a well with his left hand. The original Malayalam text can be simply translated as "Bheeman held the rope in his left hand and went to the well." Now, the use of the left hand is used to exemplify the brute strength of the character, but there is a smaller instance that requires some explanation. Bheeman was having his food when he was called to draw water from the well. Hence, his right hand, with which he was eating was 'polluted' and could not be used to draw water from the well. This concept of pollution or *echil* will not be understood by a person who has no prior understanding of the Hindu culture, not just in Kerala, but the rest of India too. *Echil,* (*uchishta* in

[2] M J Gentes (1992: 295-322) has used the term "illuminator" to refer to the oracle.

Sanskrit) refers not just to the remains or leftovers of the food eaten by a person, but it also refers to the utensils like plates and tumblers used by the person consuming food, as well as hands and mouth of the person (Patrick 1999: 354-355). Thus, in Malayalam, *echil paathram* (polluted vessel), *echil kayy* (polluted hand) and *echil* (polluted food) are terms that are quite common and still in practice in many homes, but the ancient/Vedic concept, as well as practice, is quickly making its way out in modern times. While many terms can be glossed or explained as footnotes, instances such as these cannot be over-explained in the text, as it is bound to hamper readability. But, while a reader of the Malayalam text will read the instance of the left hand in its full context, a reader of the same in English would be devoid of context. While translating the instance, therefore, preference had to be given to a demonstration of the strength of the character rather than the concept of *echil* as would probably have been the intention of Shankunni too.

Similarly, in the story Pathayikkara Namboorimaar (Shankunni 2018: 163-166) there is an instance where the Namboothiri protagonist of the story keeps a grinding stone on the rafters and his wife takes it down, uses it for grinding rice, and keeps it back again. Just summarising this instance here has looted the significance of the event. The grinding stone referred to here is *aattukallu* in Malayalam. It is a very heavy circular slab of granite with a depression in the centre where pulses and grains are ground with an oblong granite stone that is also equally heavy. A person familiar with Malayalam will associate so much with the term *aattukallu* than with its near equivalent in English—grinding stone. Though the verbatim translation cannot be faulted, it lacks the flavour that the Malayalam original would provide. What is lost in such a translation is both the signified and the signifier, since such traditional tools are now long gone from the Kerala kitchen,

replaced by modern cooking equipment like the grinder. Hence, both *aattukallu*, as well as griding stone, were used in the text, so that to readers who are familiar with the tool, it would help add a more nuanced understanding, while for others, it is a brush with the past, hitherto unfamiliar to them.

Some other practices like the manner in which a lower caste would refer to himself as *adiyan* when in conversation with a higher caste, the excessively reverential language used in the source text while referring to the king, and various reverential terms associated with monarchy like the prefixing of *palli* (royal) in front of *urakkam* (sleep), *ara* (bedroom/bed chamber), *thevaaram* (prayer) were dispensed with in favour of common; everyday translation of the words since it was understood by the translator that such terms do not hold value in a largely democratic society of today.

The Move from Oral Tradition to Classical

It has already been mentioned that the first translation of *Aithihyamala* (1909) was from oral to literary. As a result of which the stories themselves moved from folk tradition to classical tradition, from Little Tradition to Great Tradition (Thomas & Arulmozhi 2020: 55). This transition from folklore to classical encompasses many factors, an important one being its acceptance and appropriation of hegemonic language structures. Shankunni's *Aithihyamala* (1909) has many verses and slokas interspersed with the main text, both in Malayalam as well as Sanskrit. Stories like *Kalidasna* (838-856)*, Bhavabhuti* (153-154) *Swati Thirunal Maharaajavu Thirumanassukondu* (409-417), and many more contain not just one, but many Sanskrit verses that serve to exemplify the poetic genius of the titular characters in the story. But while Shankunni offers a paraphrase for most of the verses in *Kalidasan*, he does not offer to do the same for many of the other Sanskrit verses and slokas in the text. Shankunni himself

was well acquainted with Sanskrit and thus possibly quite familiar with these verses. To a casual reader, however, the meanings are beyond reach, and unless if one takes into account Shankunni's intention to display his scholarship in Sanskrit, they do not really contribute to the process of meaning-making and interpretation of the text for a reader. They do, however, play a role in shaping the text into the literary canon, a method followed by many scholars/authors during his time, not just in Malayalam but also in the many other languages of the Indian subcontinent. By using Sanskrit verses liberally, not only was Shankunni appropriating many folk tales into the upper caste narrative, and thus giving it literary validity, he was also attempting to give the tales 'structural relevance' (Srinivas, 2002: 222). This process of Sanskritization was, however, no longer necessary for the translation of an already canonised text. Hence, most of the verses that were included in the main text without any explanation were chiselled out or merely paraphrased (whenever possible) into the main text. T. C. Narayanan (2009), Sreekumari Ramachandran (2015), and Leela James (2015) have also refrained from translating the Sanskrit verses found in the source text, with Ramachandran mentioning explicitly that verses have been left out by the translator.

Certain Malayalam verses too remained untranslatable, owing to the ambiguity it carried along with it. For example, the story Azhvanchery Thamprakkalum Mangalath Shankaranum (177-180) ends with a small alliterating verse in Malayalam that lists out ten items that begin with the sound 'pa', foregone by the Azhvanchery family for reasons explained in the story. Though each of these ten items can be literally translated to English, one item, in particular, eluded comprehension. The eighth item in the list is *paithal* meaning child. However, it escapes why a child should be among a list of items given up by the family. It definitely could not stand for progeny, but

what then, and in what context? The verse was thus transliterated and retained in the text, without further explanation so as to lend to multiple interpretations, given that the original context is presently lost to us.

Conclusion

As with any translation such as this, the translator is perennially stuck with the option of staying true to the voice of the text and providing a fresh voice to a text that would be read by a completely different set of readers than the ones written for initially. For a text as culturally heavy as *Aithihyamala* (1909), a translator cannot simply get away with domesticating the text, it needs to find the right balance between sticking to the tone of the original, while laying aside the temptation to colonise it, given the many standpoints and references in the text that might grate on modern sensibilities. The politics of dissidence makes itself clear in the way in which the translator chose to domesticate certain terms while simultaneously choosing to foreignize certain others. From choosing to refrain from providing fictional names to characters, retaining culturally loaded terms like *Yakshi* and *Chathan*, omitting to privilege Sanskrit as had been done in the original to trying to tone down inherent prejudices within the source text, the translator has tried to maintain a contemporary political consciousness in the translation while simultaneously attempting to retain the cultural ethos of the source text. In the end, however, this translation of the *Aithihyamala* (1909) too, bids do what most re-translations have done, that is, affirm the self-evidence of the original, while also predicting the possibility of further and better translations in the future.

Note: Some of the ideas expressed in this paper were originally published in the Tranalator's Note that appeared in the English translation of *Aithihyamala*, published by DC Books, Kottayam, Kerala, India.

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Cite This Work:

VARMA, VRINDA. 2021. *Aithihyamala*: Translating Text in Context. *Translation Today*, Vol. 15(1). 54-71.

DOI:10.46623/tt/2021.15.1.ar3

MACHINE TRANSLATION

On Post-Editability of Machine Translated Texts

CH RAM ANIRUDH &
KAVI NARAYANA MURTHY

Abstract

Machine Translated texts are often far from perfect and postediting is essential to get publishable quality. Post-editing may not always be a pleasant task. However, modern machine translation (MT) approaches like Statistical MT (SMT) and Neural MT (NMT) seem to hold greater promise. In this work, we present a quantitative method for scoring translations and computing the post-editability of MT system outputs. We show that the scores we get correlate well with MT evaluation metrics as also with the actual time and effort required for post-editing. We compare the outputs of three modern MT systems namely phrase-based SMT (PBMT), NMT, and Google translate for their Post-Editability for English to Hindi translation. Further, we explore the effect of various kinds of errors in MT outputs on postediting time and effort. Including an Indian language in this kind of post-editability study and analyzing the influence of errors on postediting time and effort for NMT are highlights of this work.

Keywords: Machine Translation, Post-Editing, Statistical Machine Translation, Neural Machine Translation.

1. Introduction

Translation involves the conversion of texts from one language to another, preserving certain attributes of the source text. Most importantly, meaning must be preserved, while other properties such as style, ability to produce specific effects on the minds of the readers, etc. may also be required to be preserved. It is also generally expected that translated texts sound natural and fluent in the target language. As such, translation is a hard problem even for expert translators, and

translations produced by machines often fall short of these high expectations. There are two important use-cases of Machine Translation (MT) outputs (Koehn 2009): Dissemination where the output of an MT system should be of publishable quality, Assimilation where the output is just good enough to get an idea of what the source language text conveys even if the translation is poor in quality. Outputs of Machine Translation systems are rarely good enough for Dissemination, that is, for deploying for direct use in any kind of end application. For example, a school textbook, translated from one language to another, cannot be directly used as a textbook by school children in the target language. Some degree of manual checking and editing, called post-editing, is inevitable. Overall, the primary goal of building usable MT systems should be to make post-editing an easy and pleasant task. More specifically, the goal should be to minimize the post-editing time and effort. This paper presents a systematic and quantitative study of the Post-Editability of MT systems.

If the translations produced by machines are so poor that post-editors prefer to translate from scratch rather than struggle to fix all the mistakes made by the computer, such systems should be considered not post-editable at all (Specia & Farzindar 2010). It is not just the time and effort required in filling the gaps and correcting the mistakes, the whole process can be psychologically quite taxing and unpleasant. Machines make strange mistakes that can mislead, sidetrack, or confuse the readers. MT systems are usable in practice only if the translations they produce are easily post-editable.

There are two kinds of post-editing, based on whether post-editors refer to source language text or not (Nitzke 2016). In monolingual post-editing, post-editors need not be aware of source-language text, they just post-edit the MT output without looking at the source text. In bilingual post-editing, post-

editors should be bilinguals and they have to refer to source language text to post-edit. Throughout this paper, we presume bilingual post-editing unless specified otherwise. That is, post-editors read and try to understand both the source language input sentence and the translation produced by the machine before editing the output. In this process, post-editors may look for correcting the lexical substitution errors, word order errors, spelling errors, proper handling of ambiguity, register, and style. Intuitively, Post-editors may find it easier if words and expressions are properly translated, instead of finding unrelated words or too many unknown words in the MT output. Re-ordering of words, correcting typos, style, and register, etc. may be easier provided lexical substitution is good and intended meaning can be easily understood.

Understanding the source language sentences may be quick and easy or difficult and time-consuming, depending upon the complexity of syntactic structures used, whether rare, strange or unknown words and expressions are used, whether the words, expressions, and structures used are straightforward or highly ambiguous and confusing, etc. Multiple interpretations may be possible. Understanding the machine-produced translations can also be difficult and time-consuming, perhaps more so compared to understanding the source sentences. Editing the machine-produced translations can also take a considerable amount of time and effort, for example, when we cannot easily find suitable equivalent words or expressions. In general, some sentences may be translated quite well while others may be difficult to post-edit. Therefore, instead of defining Post-Editability as a binary yes or no question, we propose a 4-point scale to rate the overall degree of Post-Editability. The Post-Editability scores for a particular MT system, averaged over many sentences, can be taken as a Post-Editability score for the system itself. This way, we can compare MT systems for their Post-Editability. In an absolute

sense, an MT system is usable if the time taken for translation and postediting is less than time required for manual translation. In a relative sense, we can check which MT systems produce more easily posteditable translations and are thus better.

Modern MT systems such as Statistical Machine Translation (SMT) and Neural Machine Translation (NMT) systems are data-driven. They model MT as a machine-learning problem, learning from large-scale parallel corpora. A parallel corpus is a collection of source language segments and translations of each of these in the target language (Koehn 2009). A segment may be a sub-sentence unit like a word or a phrase, a sentence, or even a unit longer than a sentence. For example, a parallel corpus may include translations of signboards, sub-headings, etc. which are not complete sentences. Hereafter, we use the term segment to mean a unit of translation. Recent SMT and NMT systems are able to beat traditional rule-based systems both in terms of lexical substitution and word order. In the early days, SMT systems used words (tokens delimited by spaces) as basic lexical units (Peter F, Brown; Vincent J, Della Pietra; Stephen A, Della Pietra; Robert L, Mercer 1993). These word-based MT models (also known as IBM Models) were later surpassed by phrase-based MT systems (Philipp, Koehn; Franz, Josef Och; Daniel, Marcu 2003), where a phrase is any sequence of words, not necessarily a linguistically valid phrase. Today, the term SMT mostly means phrase-based SMT (PBMT). Word-based models are almost obsolete. Neural MT (NMT) ((Ilya Sutskever; Oriol Vinyals; Quoc V Le 2014), (Dzmitry, Bahdanau; Kyunghyun, Cho; Yoshua, Bengio 2015) is a relatively new paradigm in which the MT system is trained using neural networks. In NMT, training proceeds in a sequence-to-sequence (segments in a parallel corpus) fashion, contrary to PBMT in which the segments are split into phrases and processed. NMT systems are hence more complex,

computationally intense, and data-hungry. These modern MT systems (SMT and NMT) have started producing much better results compared to traditional rule-based MT systems, and it is time to check them for Post-Editability afresh. In this work, we compare the outputs of three modern MT systems namely PBMT, NMT and Google translate for their Post-Editability for English to Hindi translation. PBMT and NMT systems are trained using Moses (Philipp, Koehn; Hieu, Hoang; Alexandra, Birch; Chris, Callison-Burch; Marcello, Federico; Nicola, Bertoldi; Brooke, Cowan; Wade, Shen; Christine, Moran; Richard, Zens; others 2007)[1] and Open NMT[2] respectively, on IITB English-Hindi parallel corpus (Anoop, Kunchukuttan; Pratik, Mehtal; Pushpak, Bhattacharyya 2018). Google translate is available as a free service online[3]. Google translate is also an NMT system, but the corpus used is unknown as it is not disclosed by Google.

The quality of MT output is best measured using manual methods. Humans can read and understand the texts and check if the meaning of the source language text is properly and completely preserved or not, but the manual evaluation is expensive and time-consuming. Automatic evaluation methods are therefore widely used, although they are crude (for example, simply based on to what extent n-grams in the MT output match n-grams in reference translations). Manual methods typically involve grading MT outputs on a numerical scale, for example, from 1 to 5, 1 for the worst output, and 5 for best output. These scores often turn out to be subjective and difficult to judge. Adequacy, Fluency, comprehensibility are a few manual evaluation measures (White & O'Connell 1993). Automatic methods are objective, fast, and cheap. Most

[1] http://www.statmt.org/moses/
[2] https://opennmt.net/
[3] https://translate.google.com/

of the automatic methods require reference translations to test the quality. They are generally based on string matching techniques. Bilingual Language Evaluation Understudy (BLEU) (Kishore, Papineni; Salim, Roukos; Todd, Ward; Wei-Jing, Zhu 2002), Meteor (Banerjee & Lavie 2005) and Human mediated Translation Edit Rate (HTER) (Matthew, Snover; Bonnie, Dorr; Richard, Schwartz; Linnea, Micciulla; John, Makhoul 2006) are some of the widely used automatic metrics. Automatic and manual evaluation methods only provide a comparison between various MT system outputs and their quality. They do not provide information about what kind of mistakes or errors are made by the MT systems, which is valuable information for MT system developers. Error analysis is usually done to find out which errors are frequent in an MT system output. Errors are broadly classified based on lexical substitution errors and re-ordering errors. These are subjective and sometimes language-dependent. There are various manual annotation methods described in the literature (David, Vilar; Jia, Xu; D'Haro Luis, Fernando; Hermann, Ney 2006 & Popović 2018). Automatic error identification methods require reference segments similar to automatic evaluation methods and they identify errors based on edit-distance and linguistic cues (Popović & Ney 2011).

The main theme of this paper is to check if the outputs produced by the state-of-the-art MT systems are Post-Editable, if yes to what extent, compare the Post-Editability of outputs of various MT systems and probe into the errors in MT outputs influencing the post-editing effort. Post-editing effort is measured in terms of time taken for post-editing (in seconds) and the number of keystrokes required for post-editing the MT output. In practice, the time taken for translation using MT is negligible. Hence, time taken for post-editing alone is considered. Some kinds of errors in MT outputs may be tolerable and easier to correct for post-editors, while some

kinds of errors may be annoying or even a put-off. We explore the influence of various types of errors in MT outputs on post-editing effort, in order to find out which kinds of errors affect post-editing the most.

In this work, post-editing and scoring for Post-Editability have been carried out with the help of four freelance professional translators using the Post-Editing Tool (PET) from (Wilker, Aziz; Sheila, Castilho; Lucia, Specia 2012). Inter-Annotator Agreement is computed on a sample data set before proceeding for actual experiments. We compare the time taken for Post-Editing with the time required for manual translation. Post-Editability scores of the three MT systems are compared and correlated with three widely used metrics for automatic evaluation of MT outputs, namely BLEU, Meteor, and HTER. We explore the effect of segment length on post-editing effort. We also look at errors in the machine-translated segments and how they affect post-editing effort. For this purpose, linear mixed-effects models (LMM) (Douglas Bates; Martin Mächler; Ben Bolker; Steve Walker 2015) are used, to model errors in MT outputs as predictors of post-editing effort and find out which errors are significant predictors of post-editing effort. The same model is used to find out if segment length is a significant predictor.

We find that the time taken for manual translation is significantly higher compared to post-editing any MT system output.

NMT and Google have got significantly better Post-Editability scores compared to PBMT. As expected, the time taken to post-edit and the number of keystrokes required for post-editing correlate negatively with the Post-Editability scores. Post-Editability scores correlate positively with BLEU and Meteor and negatively with HTER.

We find that missing words and lexical choice errors significantly influence the post-editing effort. Re-ordering errors affect only the number of keystrokes.

2. Review of Literature

In a paper entitled "The present state of research on mechanical translation" in 1951, Bar-Hillel (1951) claimed that if the machine could resolve grammatical ambiguities and re-arrange the target language words in an appropriate order, post-editing would be an easy task. This was of course only a conjecture.

For many decades that followed, there was general displeasure expressed towards the task of post-editing by human translators. The task was done on pen-and-paper for many years until the arrival of word processors in the late 1970s and early 1980s (Evans 1986).

Rapid post-editing was proposed by SYSTRAN (Wagner 1985), which was useful for getting translations of low quality quickly. Such translations were useful only to get the meaning (assimilation), but not for dissemination. The decision whether to use this service or not lies with the translation user and the user is warned about the quality. Rapid post-editing was further emphasized by Senez (1998) with a discussion on what is expected from post-editor, what kind of texts are suitable, and what the end-users should expect. Use cases reported in the literature are scientific manuals, product manuals, and other technical documents for internal working purposes in labs, companies, etc.

Generally, it was observed that translators got frustrated when they tried to post-edit MT outputs, due to the high expectations they had on the MT systems (Lavorel 1982). Post-editors expressed dissatisfaction at the mistakes that machines made, as they had anticipated that MT output would be like human

translators' output (Lavorel 1982; Schäfer 2003). Green (1982) noted that post-editors who are sympathetic towards MT often tended to make a minimum of alterations, accepting lower standard outputs, whereas post-editors who are unsympathetic often get annoyed at the output, and preferred translating from scratch. Translators also do not like the repetitive, mechanical changes that need to be made during post-editing. Schäfer (2003) suggests that post-editing requires special training; otherwise professional translators fail to understand the importance of MT post-editing. O'Brien (2002) made a proposal for a course that trains post-editing to professional translators. The author described skills required for post-editing and how they are different from skills a professional translator has.

Yamada (2015) opines that expert human translators often seem skeptical about accepting post-editing as a worthwhile task. They believe that the task requires less skill than manual translation and continuing to do post-editing may deteriorate their translation skills. (Green, Spence; Jeffrey, Heer; & Christopher D, Manning 2013) also say that often translators express an intense dislike for working with MT output. This leads to a lack of post-editors in the language service market, as professional translators do not come forward to do post-editing. To find out whether non-professionals are capable of post-editing MT outputs, Yamada (2015) got college students with translation as major to do the post-editing task. The author concluded that some students showed an acceptable aptitude for post-editing, although their outputs did not meet the professional quality standards.

Recently, there is an increased demand in the market for professional post-editors. Many Language Service Providers (LSP) hire post-editors as full-time employees. There is a general acceptance of post-editing as an important stage in

translation by the translation industry, which is increasingly adapting MT into the pipeline (Garcia 2011). According to a survey conducted by (Federico, Gaspari; Hala, Almaghout; & Stephen, Doherty 2015) on MT users, 38% of them said they always post-edited MT outputs, while 14% of users used post-editing often, 12% used it occasionally and 6% rarely used. 30% of the users said they never resort to post-editing.

Ideas on developing dedicated MT workstations with good support for post-editing have emerged over time (Jäppinen & Kulikov 1991). There are frameworks that adapt and improve the performance of MT via manual post-editing (Michael, Denkowski; Chris, Dyer; Alon, Lavie 2014a), (Michael, Denkowski; Alon, Lavie; Isabel, Lacruz; Chris, Dyer 2014b), (Patrick Simianer; Joern Wuebker; John DeNero 2019).

Post-editing activity was thoroughly investigated first by Krings (2001). He classified post-editing effort indicators into temporal, technical, and cognitive efforts. While temporal and technical efforts are estimated using time and keylogging data, the cognitive effort is usually measured using gaze data or pause analysis.

O'Brien (2004) conducted a study for English-German with post-editing time, processing speed (number of words per second), and a few other measures as indicators of post-editing effort, against translatability indicators (TI) which are linguistic features in source language text known to be problematic for MT. These TIs are assigned numerical weights to give relative importance of indication of translatability. She found that long noun phrases and gerunds in the English language take a longer time compared to TI like abbreviations and proper nouns. There are many other possible TIs that are not considered in this study. The study was very limited in coverage of TIs as well as in terms number of sentences reported (only 40).

Garcia (2011) conducted a study on English-Chinese language pairs and observed a statistically significant reduction in time by post-editing MT outputs compared to translation from scratch. Further, he also found that post-editing produced better quality translations compared to translation from scratch in 54% of the cases.

Spence Green; Jeffrey Heer; Christopher D Manning (2013) conducted the first controlled analysis of post-editing for three language pairs: English to Arabic, French, and German. They too found that post-editing reduces time and improves quality. They modeled various post-editing effort indicators using linear mixed-effects models. They have shown that part of speech (POS) of words in source language texts are significant predictors of post-editing time. They found that percentage of Nouns in source language text is a significant major effect, influencing post-editing time. Post-editors were found to spend more time on nouns in source language according to mouse hover data. Based on a user opinion study on ranking POS in decreasing order of difficulty (Adverb, Verb, Adjective, Other, Noun), authors claim that post-editors often underestimated the difficulty of translating Nouns.

Joke Daems; Sonia Vandepitte; Robert J Hartsuiker; Lieve Macken (2017) have studied the impact of MT errors on post-editing efforts. They considered seven post-editing effort indicators (average duration per word, average fixation duration, average number of fixations, average number of production units, pause ratio, average pause ratio, human-mediated translation edit rate (HTER)), and found that various MT error types affect various effort indicators significantly as shown below. Duration is influenced most by coherence, while fixation duration is influenced by other meaning shifts. Four issues namely, coherence, other meaning shifts, grammar, and structural issues were influencing most of the effort indicators.

They also considered experience (student/professional) as a predictor in their model. Students are influenced by grammatical and lexical issues, while professionals are influenced by coherence and structural issues. The authors mentioned that the study was performed on Google PBMT outputs alone, as Google NMT was not yet available at the time of working. See (Joke Daems; Sonia Vandepitte; Robert J Hartsuiker; Lieve Macken 2017) for more details.

Dimitar Shterionov; Riccardo Superbo; Pat Nagle; Laura Casanellas; Tony O'Dowd; Andy Way (2018) have compared NMT and PBMT using manual and automatic evaluation metrics, for five language pairs (English to German, Chinese, Japanese, Italian and Spanish). They also conducted experiments on post-editing and reported that post-editors are more productive when using NMT outputs compared to PBMT outputs, in terms of the number of words translated per hour. Further, they found that automatic evaluation metrics show higher performance for PBMT whereas manual evaluation metrics show that NMT performs better, which is in line with our own findings in this work.

Yanfang Jia; Michael Carl; Xiangling Wang (2019) have conducted a comparison of NMT and PBMT exclusively for post-editing for English-Chinese language pair. They concluded that the translation output of NMT is better in terms of accuracy and fluency compared to PBMT. Reduced technical, cognitive, and temporal efforts have been observed with post-editing NMT compared to post-editing PBMT. They further reported that complexity measures tailored for human translation (HT) affect HT only, not MT output, and Post-Editing effort.

In the present work, we compare PBMT, NMT and Google translate in terms of Post-Editability for English-Hindi translation. We find MT error types that influence the post-

editing effort in terms of post-editing time and the number of keystrokes. Dimitar Shterionov; Riccardo Superbo; Pat Nagle; Laura Casanellas; Tony O'Dowd; Andy Way (2018) stated a possibility of future work including the influence of MT error types on PBMT and NMT in line with work done by Joke Daems; Sonia Vandepitte; Robert J Hartsuiker; Lieve Macken (2017). Joke Daems; Sonia Vandepitte; Robert J Hartsuiker; Lieve Macken (2017), Dimitar Shterionov; Riccardo Superbo; Pat Nagle; Laura Casanellas; Tony O'Dowd; Andy Way (2018), Yanfang Jia; Michael Carl; Xiangling Wang (2019) have mentioned prospective future study on other language families. To the best of our knowledge, perhaps this is the first work reporting a study on post-editing involving an Indian language, the first work on error analysis of MT outputs involving an Indian language, and also on finding the errors influencing post-editing effort across various MT (PBMT and NMT) systems.

3. Post-Editability

On lines similar to Specia & Farzindar (2010), Wilker Aziz; Sheila Castilho; Lucia Specia (2012), we define a subjective four-point scale as shown in table 1 for Post-Editability. A score is assigned manually for each translated segment. Then we report Post-Editability for an MT system as the average of the scores for a given set of translations produced by that MT system.

Score	Description
1	Cannot be Post-Edited (better to translate from scratch)
2	Can be Post-Edited with difficulty
3	Easily Post-Edited (minimal editing)
4	No need for editing (perfect translation)

Table 1: Post-Editability Score

Score 3 is given to segments when the post-editing is minimal, such as: handling missing plural markers, spelling errors, resolving case syncretism, adding required punctuation, etc. The meaning of the segment is easily understood. Score 2 is given to segments where some time and effort is spent for Post-Editing but Post-Editing MT output appears to be better than translating from scratch. Consulting a dictionary, choosing the correct sense of a word, obtaining proper syntactic structures by re-ordering the words, handling untranslated words, etc. may be required, in addition to dealing with minor problems in spelling and grammar as in the previous case. An example for each score is given in table 2.

4. Automatic MT Evaluation Metrics

Evaluating the quality of Machine Translation outputs is a challenging task, as there can be many possible translations that are equally good. While manual evaluation is the only way to check if meaning and other required attributes of the source language sentence are fully and properly preserved and/or transferred, manual evaluation requires the time and effort of expert translators who know both the source and target languages. As a more practicable alternative, several methods have been devised to automatically evaluate the quality of translations. Here the aim is not really to check if the meaning is preserved or not but to get a comparative feel between different MT systems or different versions of a given MT system. Automatic evaluation is done by comparing, in some crude sense, the actual translations produced, and reference translations provided by human translators. See Chris Callison-Burch; Miles Osborne; Philipp Koehn (2006) for critical evaluation of BLEU, Kaushal Kumar Maurya; Renjith P. Ravindran; Ch Ram Anirudh; Kavi Narayana Murthy (2020) for a comparison of automatic and manual evaluation metrics.

Score	Example	
4	SL	People remained in their homes to avoid the cold.
	Ref	शीतलहर से बचने के लिए लोग घरों में दुबके रहे।
	MT	ठंड से बचने के लिए लोग अपने घरों में रहे।
3	SL	Which party did what.
	Ref	किस दल ने क्या किया।
	MT	किस पार्टी क्या किया।
2	SL	Everything is subsidized in Germany, from coal to cars and farmers.
	Ref	जर्मनी में सब कुछ रियायती है, कोयले से लेकर, कार, किसानों तक ।
	MT	सब कुछ जर्मनी में कोयले से लेकर और किसानों तक है।
1	SL	Libertarians have joined environmental groups in lobbying to allow the government to use the little boxes to keep track of the miles you drive, and possibly where you drive them - then use the information to draw up a tax bill.
	Ref	आपने द्वारा ड्राइव किए गए मील, तथा संभवतः ड्राइव किए गए स्थान का विवरण रखने - और फिर इस सूचना का उपयोग टैक्स बिल तैयार करने के लिए - सरकार को इन ब्लैक बॉक्स का उपयोग करने की अनुमति देने के पक्ष में समर्थन जुटाने के लिए लिबरेटेरियन पर्यावरणीय समूहों के साथ मिल गए हैं।
	MT	स्वतंत्रता में पर्यावरण समूहों का उपयोग करने की अनुमति देने के लिए सरकार ने आखिर छोटे बक्से का ट्रैक रखने और तुम्हें ड्राइव दूर है , तो आप उन्हें का

		उपयोग करने के बारे में जानकारी प्राप्त कर लेते हैं ।

Table 2: Examples of MT outputs and Post-Editability scores. References are included from the test data.

We have used BLEU, Meteor, and HTER for comparing MT systems as well as for correlating with Post-Editability in our experiments. These metrics are described briefly below.

BLEU

Bilingual Evaluation Understudy (BLEU) (Kishore Papineni; Salim Roukos; Todd Ward; Wei-Jing Zhu 2002) is based on matching of n-gram sequences of words in MT outputs and Reference Translations. BLEU score is the product of the geometric mean of n-gram precision scores with brevity penalty. The precision score used in BLEU is called the modified precision score. It is computed as follows: first, the maximum number of times an n-gram occurs in any single reference translation is counted (n-gram_max_ref); second, the number of times the n-gram occurs in the MT output is counted (n-gram_count); third, the minimum of n-gram_max_ref and n-gram_count is called count; finally, the counts for all n-grams are added and divided by the number of n-grams in the MT output. Brevity penalty is used to penalize the scores if the output segment is shorter than the reference segments. For a detailed explanation, readers may refer to (Kishore, Papineni; Salim, Roukos; Todd, Ward & Wei-Jing Zhu 2002). BLEU has been shown to correlate well with manual evaluation when evaluated at the system level. Drawbacks are: it gives equal weightage to all words; it fails if exact n-grams are not present in the reference translations and it cannot bring out the problems in translation quality to improve the MT systems further (Chris, Callison-Burch; Miles, Osborne & Philipp, Koehn 2006). It has been a useful evaluation resource for tuning statistical MT systems (Och

2003), (Wolfgang, Macherey; Franz, Josef Och; Ignacio, Thayer & Jakob Uszkoreit 2008).

Meteor

Meteor (Banerjee & Lavie 2005) is based on the matching of unigrams between MT output texts and Reference Translations. If it fails to match exact unigrams, it searches for morphological variants based on the stems of the words. If this also fails, it tries to match synonyms. This requires linguistic resources such as morphological analyzers for stemming and WordNet (Miller 1995) for synonyms. Based on the number of matches found, the precision and recall of unigram matches are calculated. A weighted harmonic mean of the precision and recall are computed. Often, Meteor has been found to be correlating well with human judgments better than BLEU. However, its usage is limited by the availability of linguistic resources.

HTER

Translation Edit (Error) Rate (TER) (Olive 2005) calculates the minimum number of editing operations required to transform the MT output segment to a reference translation. TER is the ratio of the number of edits to the average number of words in reference. Matthew Snover; Bonnie Dorr; Richard Schwartz; Linnea Micciulla; John Makhoul (2006) proposed a modification to this, called Human mediated TER (HTER), in which they calculate the minimum number of edits required by a human to transform the MT output (called a hypothesis) into fluent target language segment that is nearest in meaning to the reference translation. This showed a high correlation with both human judgments and automatic evaluation metrics. Often, HTER is also reported as post-editing effort in literature, since this measure depicts human effort involved.

5. Error Analysis

MT evaluation methods described in the previous section help us to know the quality of a given MT system or to compare various MT systems. Often, MT developers and researchers may need additional information like: which aspects of language is the MT system failing in? Which aspects is a system good at? Such insights guide researchers in improving MT systems and in combining various MT systems for boosting performance. Error analysis of MT outputs helps in understanding which errors are significantly affecting the performance of an MT system. David, Vilar; Jia, Xu; D'Haro Luis Fernando & Hermann, Ney (2006) proposed a framework for error analysis and classification of phrase-based MT outputs. The error taxonomy had five major classes: missing words, word order errors, incorrect words, unknown words, and punctuation errors. These errors were manually tagged and hence, the process is difficult, expensive, and takes a lot of time. Popović & Ney (2011) have proposed a framework for counting the errors in the output automatically when reference translations are provided. The idea is to use the standard edit-rate measures namely Word Error Rate (WER) and Position-independent word Error Rate (PER) in combination with linguistic knowledge like base forms and POS tags to identify the errors. They focused on the following types of errors:

- Inflectional Errors
- Re-ordering Errors
- Missing Words
- Extra Words
- Incorrect Lexical Choices

WER is based on the Levenshtein distance algorithm (Levenshtein 1966), which returns the number of editing operations namely, insertions, deletions, and substitutions, of

words required for transforming the hypothesis into a reference translation. PER is further classified into two: recall-based ReferencePER (RPER) and precision-based Hypothesis-PER (HPER). Words that appear in the reference but do not appear in the hypothesis are called RPER errors. Words that appear in the hypothesis but do not appear in the reference are HPER errors. Once The WER, HPER, and RPER errors have been identified, errors are classified in the following manner, using base forms of the words:

- Inflectional error: a word that is marked as an HPER/RPER error, but base forms are the same in hypothesis and reference
- Re-ordering error: a word which occurs in both reference and hypothesis, thus not contributing to HPER/RPER, but marked as WER error
- Missing word: a word that is identified as a deletion error in WER, as well as an RPER error, without sharing the base form with any hypothesis error
- Extra word: a word that is identified as an insertion error in WER, as well as an HPER error, without sharing the base form with any reference error
- Incorrect lexical choice: a word that is neither an inflection error nor a missing or extra word is classified as a lexical error

The procedure suggested above has been implemented and shared by the authors via a tool named hjerson (Popović 2011). It is implemented in python and shared under the GNU General Public License[4]. Two examples of errors identified by hjerson along with the source language sentence are given in table 3.

[4] https://github.com/cidermole/hjerson

English: The rain and cold wind on Wednesday night made people feel cold.
ref-err-cats: बुधवार~~x रात~~x की~~lex बारिश~~lex और~~x सर्द~~lex हवा~~x से~~x लोगों~~x को~~x ठंड~~x लगी~~infl |~~lex
hyp-err-cats: बुधवार~~x रात~~x को~~x वर्षा~~lex और~~x ठंडी~~lex हवा~~x से~~x लोगों~~x को~~x ठंड~~x लगती~~infl है~~ext ।~~lex
English: Everything is subsidized in Germany, from coal, to cars and farmers.
ref-err-cats: कोयला~~infl से~~reord लेकर~~reord कार~~miss तक~~reord, ~~miss और~~reord कृषकों~~miss तक~~lex, ~~lex जर्मनी~~x में~~x सब~~reord कुछ~~reord आर्थिक~~lex -~~lex सहायता~~lex प्राप्त~~lex ह~~x | है~~lex
hyp-err-cats: सब~~reord कुछ~~reord जर्मनी~~x में~~x कोयले~~infl से~~reord लेकर~~reord और~~reord किसानों~~lex तक~~reord है~~x ।~~lex

Table 3: Two examples of MT outputs (hypothesis) and references with errors identified by hjerson. x-means no error.

6. Setup of the Experiments

6.1 Corpus

Center for Indian Language Technology (CFILT) at Indian Institute of Technology Bombay (IIT-B), has compiled an English-Hindi parallel corpus[5] and made it publicly available in the year 2018 (Anoop, Kunchukuttan; Pratik, Mehta &

[5] http://www.cfilt.iitb.ac.in/iitb_parallel/

Pushpak, Bhattacharyya 2018). This is a compilation of previously publicly available corpora as well as corpora developed at CFILT. Version 1.0 contains 1.49 million segments. Development and Test sets have 520 and 2507 segments respectively. This corpus is available for non-commercial use under the Creative Commons Attribution-NonCommercial-ShareAlike License, which allows us to use the data for research purposes (non-commercial). Hindi monolingual corpus is also made available by the same group and is used for language model training in our PBMT system. This corpus has 45 million sentences and 844 million tokens.

6.2 Post-Editors and Data

In our experiments, Post-Editing has been done by four freelance professional translators, labeled T1, T2, T3, and T4. The Mother tongue of all the translators is Hindi. In our first experiment, we find inter-annotator agreement among the participants. Each post-editor is given a sample of 30 segments for postediting and scoring for Post-Editability. The second experiment is to find the Post-Editability of each MT system output. For this, each post-editor is given 100 segments translated using any one MT system, for post-editing and scoring. No two post-editors get outputs of the same MT system.

Data for the experiments are taken from the test data (2507 segments) of the IIT Bombay English-Hindi parallel corpus mentioned above. We randomly pick 30 segments, of which 10 segments are further picked randomly for translation using PBMT, 10 for NMT and the remaining using Google NMT. These 30 segments and their translations are used for finding inter-annotator agreement. From the remaining segments (2477), 100 segments are randomly selected for the next experiment. Outputs of PBMT, NMT, and Google translate are

given to T1, T2, and T3 respectively. T4 translates 100 segments completely manually.

6.3 PET - Post-Editing Tool

For all the experiments involving post-editors, the Post-Editing Tool (PET), developed by Wilker Aziz; Sheila Castilho; Lucia Specia (2012) is used. This tool mainly collects the implicit and explicit effort indicators while performing the post-editing task. These indicators include time taken for post-editing, number of keystrokes required in post-editing, quality rating by post-editors, and HTER. PET can also be used for completely manual translation. It is developed using Java-6 and works on any platform installed with the Java virtual machine. The tool also allows adding glossaries, dictionaries, etc. for supporting post-editors while post-editing. We do not use any such aids; however, we allow post-editors to use any of the online dictionaries such as www.shabdkosh.com for reference. Using the tool is pretty easy. The post-Editors are supported in installing and using the tool through a tutorial video and a tutorial document. PET is shared by the developers under GNU general public license (GPL).

6.4 MT Systems

6.4.1 Phrase-Based SMT System

For the experiments in this paper, we use the baseline system mentioned in Anoop Kunchukuttan; Abhijit Mishra; Rajen Chatterjee; Ritesh Shah; Pushpak Bhattacharyya's writings (2014). Training is done using the Moses[6] system, with the options set to grow-diag-final-and for extracting phrases and msdbidirectional-fe for lexicalized reordering. Tuning is done using Minimum Error Rate Training (MERT) with default parameters (100 best lists, max 25 iterations). Language model

[6] http://www.statmt.org/moses/

(5-gram) is trained on Hindi monolingual corpus using KenLM (Heafield 2011) (available with Moses) with Kneser-Ney smoothing.

6.4.2 Neural MT System

Baseline NMT with attention method, as specified in the 6th Workshop on Asian Translation (WAT2019) (Toshiaki, Nakazawa; Nobushige, Doi; Shohei, Higashiyama; Chenchen, Ding; Raj, Dabre; Hideya, Mino; Isao, Goto; Win, Pa Pa; Anoop, Kunchukuttan; Shantipriya, Parida; Ondřej, Bojar & Sadao, Kurohashi 2019), for OpenNMT[7] is used. Configuration is given below:

encoder_type = brnn

brnn_merge = concat

src_seq_length = 150

tgt_seq_length = 150

src_vocab_size = 100000

tgt_vocab_size = 100000

src_words_min_frequency = 1

tgt_words_min_frequency = 1

6.4.3 Google Translate

Google Translate[8] started in the year 2006 as a free translation service, with Statistical Machine Translation in the back-end. In November 2016, Google announced that it shifted to the Neural Machine Translation paradigm. Google possesses data that is two to three decimal orders greater in magnitude compared to the state of the art, for the language pairs like

[7] https://opennmt.net/OpenNMT/
[8] https://translate.google.com/

English-German, English-French, English-Spanish (Yonghui Wu; Mike Schuster; Zhifeng Chen; Quoc V. Le; Mohammad Norouzi; Wolfgang Macherey; Maxim Krikun; Yuan Cao; Qin Gao; Klaus Macherey; Jeff Klingner; Apurva Shah; Melvin Johnson; Xiaobing Liu; Łukasz Kaiser; Stephan Gouws; Yoshikiyo Kato; Taku Kudo; Hideto Kazawa; Keith Stevens; George Kurian; Nishant Patil; Wei Wang; Cliff Young; Jason Smith; Jason Riesa; Alex Rudnick; Oriol Vinyals; Greg Corrado; Macduff Hughes; Jeffrey Dean 2016). It is well known that NMT is data-hungry and Google MT could be giving better results in comparison with other systems simply because of the extremely large data they may have used for training. Therefore, outright comparisons cannot be made with other MT systems we use in our work. How much data is used for English-Hindi translation is not known. Here we include Google Translate in our experiments just to get a general comparative idea.

7. Experiments and Results

The first experiment is to find the inter-annotator agreement among Post-Editors. The pair-wise inter-annotator agreement is reported using Cohen's kappa coefficient (Cohen 1960). Agreement among all the annotators is reported using the Fleiss kappa coefficient (Fleiss 1971). The second experiment is to measure the Post-Editability of MT system outputs. The Post-Editability scores are presented alongside various automatic evaluation metrics. Correlation between Post-Editability and various automatic evaluation metrics are presented. Further, we probe into the influence of errors in MT output on post-editing effort indicators.

7.1 Inter-Annotator Agreement

The pair-wise inter-annotator agreement is computed using Cohen's kappa (κ) (Cohen 1960). Interpretation of Cohen's kappa (Landis & Koch 1977) coefficient value is as follows: κ

< 0.00-Poor agreement, $0.00 \leq \kappa \leq 0.20$-Slight agreement, $0.21 \leq \kappa \leq 0.40$-Fair agreement, $0.41 \leq \kappa \leq 0.60$-moderate agreement, $0.61 \leq \kappa \leq 0.80$-Substantial agreement, $0.81 \leq \kappa \leq 1.00$-Almost perfect agreement. It is customary to report the average of pair-wise Cohen's kappa scores when the number of annotators is more than two. Table 4 shows pair-wise Cohen's kappa values for all translator pairs. The average of the pairwise Cohen's kappa is found to be 0.258, which shows that there is a fair agreement between annotators. All the pairs of post-editors except T1 and T2 have shown a fair agreement. Fleiss kappa coefficient (Fleiss 1971) value, for assessing agreement among all the post-editors turns out to be 0.229. Fleiss kappa also shows a fair agreement between the annotators (interpretation is the same as Cohen's kappa). In fact, in MT literature, it is very common to find fair agreement among annotators when it comes to evaluation methods involving methods similar to Likert[9] scales (Chris, Callison-Burch; Cameron, Fordyce; Philipp, Koehn; Christof, Monz & Josh Schroeder 2007).

Post-Editor Pair	Cohen's Kappa
T1,T2	0.183
T1,T3	0.300
T1,T4	0.300
T2,T3	0.233
T2,T4	0.250
T3,T4	0.283
Mean	0.258

Table 4: Cohen's kappa for pair-wise Inter Annotator Agreement.

[9] Likert scale is a psychometric scale commonly used in research work employing questionnaires. An example is one in which a user asked about whether one agrees or disagrees with a statement in a graded scale: disagree, weakly agree, cannot say, agree, strongly agree.

7.2 Time taken: Post-editing vs. Manual Translation

The time taken for translation by post-editing MT system outputs is compared here with the time taken for completely manual translation (Table 5). We can observe that the time taken for translation using an MT system and later post-editing the outputs is less than the time taken for completely manual translation. This is an important observation since post-editing may be altogether useless if it does not speed up the task of translation. Post-editing Google translate's output shows the highest reduction (17.5%) in time whereas PBMT (11.6%) has shown the least. To confirm whether this difference in times happened by chance or it is statistically significant, we perform an independent sample t-test between the time taken by post-editing and completely manual translation, as well as post-editing time between different systems. In comparison with completely manual translation, we observe that there is a significant difference in post-editing NMT ($t(198) = 1.67, p < 0.05$)[10] and Google translate ($t(198) = 2.22, p < 0.05$) outputs, whereas it is not statistically significant in comparison with PBMT. Also, we observe that there is no significant difference in post-editing time given any two MT systems. Figure 1 further substantiates this observation. There is an 11%-17% reduction in time taken using MT systems for translation. Machine Translation saves time but not much more than this.

Method	Post-Editing Time (%Reduction in time)
PBMT	98.36 (11.6%)
NMT	95.40 (14.3%)

[10] $t(df)$ stands for the *t−statistic*; df is degrees of freedom and equal to (n^1-1+n^2-1) where n_1 and n_2 are sizes of sample 1 and sample 2 respectively; this is a standard format of reporting hypothesis tests in American Psychological Association (APA) style.

Google	91.83 (17.5%)

Table 5: Time taken in minutes to post-edit 100 segments. Time taken for completely manual translation is 111.30 minutes.

7.3 Post-Editability

Based on the scores given by the post-editors, we present the Post-Editability of the three MT systems in table 6. BLEU, Meteor, and HTER scores are also presented alongside. It can be seen that HTER (lower the better) is decreasing with an increase in Post-Editability. NMT gets a lesser score compared to PBMT and Google MT in BLEU and Meteor. This may be due to a greater number of unknown (out-of-vocabulary (OOV)) words in NMT, resulting in failure of n-gram matches, leading to lesser scores. This is in line with the observation made by Dimitar Shterionov; Riccardo Superbo; Pat Nagle; Laura Casanellas; Tony O'Dowd; Andy Way (2018) that automatic evaluation scores indicate that PBMT is better compared to NMT, whereas manual evaluation scores show that NMT is better than PBMT in performance.

Correlation of Post-Editability with automatic metrics is shown in table 7 using Pearson correlation coefficient (Pearson 1900) and Polyserial correlation coefficient (Ulf Olsson; Fritz Drasgow; Neil J Dorans 1982). Pearson correlation coefficient should ideally be used to find a correlation between two continuous variables, although it is resorted to in literature for other kinds of variables also.

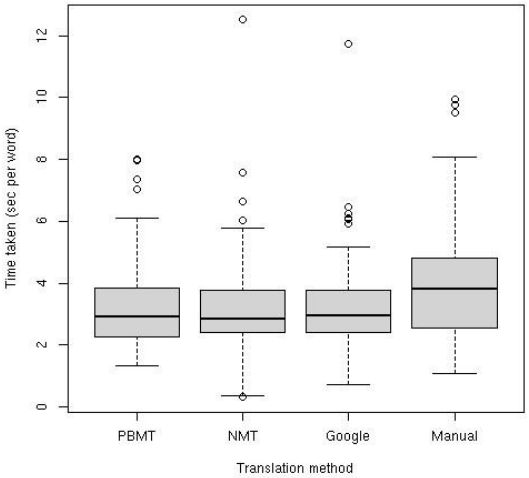

Figure 1: Box-plot indicating time taken for post-editing various MT system outputs and completely manual translation. Clearly, the medians are not significantly different among MT systems, but it is a little better for manual translation.

MT-System	BLEU	Meteor	HTER	Post-Editability Score
PBMT	14.58	0.343	0.817	2.130
NMT	13.02	0.311	0.711	2.400
Google	17.87	0.411	0.5652	2.440

Table 6: Automatic Evaluation Scores and Post-Editability Scores

In settings where one of the variables is ordinal, Polyserial coefficient is more appropriate. This is because Pearson correlation coefficient assumes variables as continuous and fails to model the reduced variance in data due to restricted values of ordinals (Francisco, Pablo Holgado-Tello; Salvador, Chacón-Moscoso; Isabel, Barbero-García & Enrique, Vila-Abad 2010). It is expected that BLEU and Meteor should positively correlate while HTER should negatively correlate

with the post-editability scores. The results of our experiments are as expected. We can see those magnitudes of Polyserial correlation coefficient values are usually greater than Pearson correlation coefficient. Meteor correlated with Post-Editability better than BLEU for PBMT and NMT, which is in line with earlier findings in literature (Lavie & Agarwal 2007; Kaushal, Kumar Maurya; Renjith, P. Ravindran; Ch, Ram Anirudh & Kavi, Narayana Murthy 2020).

Metric	Pearson r			Polyserial P		
	PBMT	NMT	Google	PBMT	NMT	Google
BLEU	0.228	0.454	0.293	0.253	0.497	0.334
Meteor	0.262	0.490	0.123	0.291	0.537	0.141
HTER	-.091	-0.523	-0.485	-0.101	-0.573	-0.55

Table 7: Correlation of Post-Editability Scores with different MT evaluation metrics

The frequencies of scores for each MT system are shown in table 8 and figure 2. In PBMT outputs, 56% of segments have got score 2 and 16% of segments have got score 1, summing up to 72% of segments, whereas this sum is significantly lower for NMT and Google translate outputs (54% for both). Among NMT and Google, NMT has more segments with score 1 (10%) compared to Google (4%) which indicates the poorer performance of NMT in comparison with Google. We perform sample t-test for independent means to know whether the difference between the Post-Editability scores for the three systems is statistically significant or not. The difference is significant between PBMT-NMT($t(198) = -2.7233, p < 0.01$) and PBMT-Google ($t(198) = -3.407, p < 0.01$). The difference is not significant between NMT and Google.

It is expected that post-editing effort indicators like post-editing time and the number of keystrokes correlate negatively

with the Post-Editability of a system. Higher the Post-Editability, lesser should be the time taken to postedit and lesser the number of keystrokes that are required to post-edit. We see that correlation values come out as expected (table 9). This may probably be an indication that post-editing effort as perceived by post-editors reported in the form of scores is in agreement with the actual effort involved.

MT	1	2	3	4
PBMT	16	56	27	1
NMT	10	44	42	4
Google	4	50	44	2

Table 8: Frequencies of Scores for different MT systems

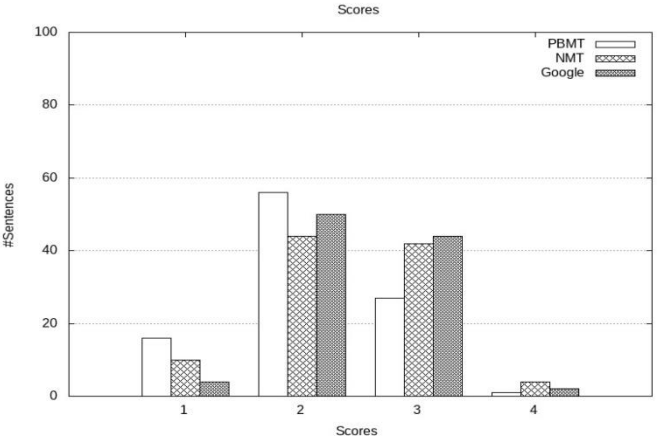

Figure 2: Number of Segments for different scores

Quantity	Pearson r			Polyserial P		
	PBMT	NMT	Google	PBMT	NMT	Google
post-editing time	-0.290	-0.299	-0.408	-0.200	-0.339	-0.154
Number of keystrokes	-0.298	-0.239	-0.396	-0.331	-0.261	-0.451

Table 9: Correlation of Post-Editability with post-editing time and number of keystrokes

7.4 Effect of MT Errors on Post-Editing Effort

Errors in the MT outputs are identified using the tool hjerson. The input to hjerson is a hypothesis (MT output), reference, and base forms (roots/stems) of both hypothesis and reference. Post-edited segments are used as references here. Stems of hypotheses and references are obtained using a Hindi stemmer[11], based on the algorithm from Ramanathan & Rao (2003). These stems are used as base forms. The tool identifies five types of errors as stated in section 5. The number of errors under each category of errors, summed over all segments for each MT system is given in table 10. It can be observed that PBMT has shown the highest number of errors and Google has shown the least number of errors. Re-ordering errors are highest in Google. Missing word errors are highest in NMT. Lexical choice errors, inflectional errors, and extra words are highest in PBMT.

Error class	PBMT	NMT	Google
Inflectional	64	58	72
Re-ordering	396	207	497
Missing words	225	437	163
Extra words	119	92	106
Lexical choice	902	696	499
Total	1706	1490	1337

Table 10: Error Types in the outputs of MT systems

Using this error analysis data and the post-editing effort indicators namely, time and number of keystrokes, we try to find the influence of the different types of errors on the post-editing effort indicators. This is done using linear mixed-

[11] https://research.variancia.com/hindi_stemmer/

effects models provided in R package lme4 (Douglas, Bates; Martin, Mächler; Ben, Bolker & Steve Walker 2015). Linear mixed-effects models allow for including random effects alongside fixed effects in linear models. Analysis of Post-editing effort indicators using linear mixed-effects modeling has been done earlier too ((Joke, Daems; Sonia, Vandepitte; Robert, J Hartsuiker & Lieve Macken 2017; Yanfang, Jia; Michael, Carl; & Xiangling Wang 2019; Spence, Green; Jeffrey Heer & Christopher D Manning 2013). Joke Daems; Sonia Vandepitte; Robert J Hartsuiker; Lieve Macken (2017) modeled the influence of errors in MT output and have shown that post-editing duration is influenced mostly by coherence errors in MT output. Yanfang Jia; Michael Carl; Xiangling Wang (2019) modeled text type (complex and simple texts) in interaction with the task for post-editing time, keystroke, and cognitive effort in terms of pause duration and found that NMT performed better than PBMT in all cases. Post-editing time and keystroke information are considered in this, as the tool used is not equipped with the facility for recording cognitive indicators such as pause and gaze data.

Here two models are built, one with post-editing time (pet) as the dependent variable and another one with the number of keystrokes (keys) as the dependent variable. pet and keys values are calculated for each segment by dividing the time taken and the number of keystrokes by the length of the corresponding source language segment. Thus, the units are post-editing time in seconds per word and the number of keystrokes per word. Error classes defined in Popović (2011) (section 5) are regrouped into three broad classes: lexical_substitution:missing and unknown word errors (ls-unk), lexical_substitution:grammatical_errors (ls-gram) and re_ordering errors (order). ls-unk are the missing words and lexical choice errors, ls-gram is the inflectional errors and order are the re-ordering errors. ls-unk, ls-gram, and order are

the three fixed effects in our models. These values are calculated for each segment using hjerson and the count of each error is divided by the source segment length. Segment id (id) is chosen as a random effect. Earlier works chose subjects also as a random effect, but we do not choose since the number of subjects is too small, which may lead to overfitting. The data from different MT systems are combined into a table. MT system is defined as a categorical variable with three categories: PBMT, NMT, and Google. This is done in order to model the MT system in interaction with the errors. To assess the statistical significance of each kind of error (fixed effect) on the dependent variables, a likelihood ratio test is used. In each experiment, the alternate hypothesis is the model including all the fixed effects and the null hypothesis is the one without the fixed effect being tested. The results of the significance tests are given in table 11 for pet and in table 12 for keys.

It may be observed that pet is significantly influenced by ls-unk. keys are significantly influenced by ls-unk and order. Evidence is not enough to see if ls-gram has any significant influence on either pet or keys. The order has a significant influence on keys. Lexical choices influence both post-editing time and the number of keystrokes. Effect plots showing pet and keys versus various errors in interaction with the three MT systems are shown in figures 3 to 8. ls-unk has a positive slope against both pet and keys. Interpreting the ls-gram effect may be difficult since we have already seen that the evidence is insufficient, and the behavior seen in plots may be due to chance. As order error increases, keys (fig. 8) increases, and the effect is more on NMT and PBMT compared to Google.

Type of Error	$\chi 2$ statistic and significance
ls-unk	$\chi 2(3) = 66.089 (p < 0.001)$

ls-gram	$\chi 2(3) = 2.0522$ (Not Significant)
order	$\chi 2(3) = 3.4738$ (Not Significant)

Table 11: Significance of errors influencing post-editing time (pet)

Type of Error	$\chi 2$ statistic and significance
ls-unk	$\chi 2(3) = 96.28 (p < 0.001)$
ls-gram	$\chi 2(3) = 2.3149$ (Not Significant)
order	$\chi 2(3) = 9.4342 (p < 0.05)$

Table 12: Significance of errors influencing the number of keystrokes (keys)

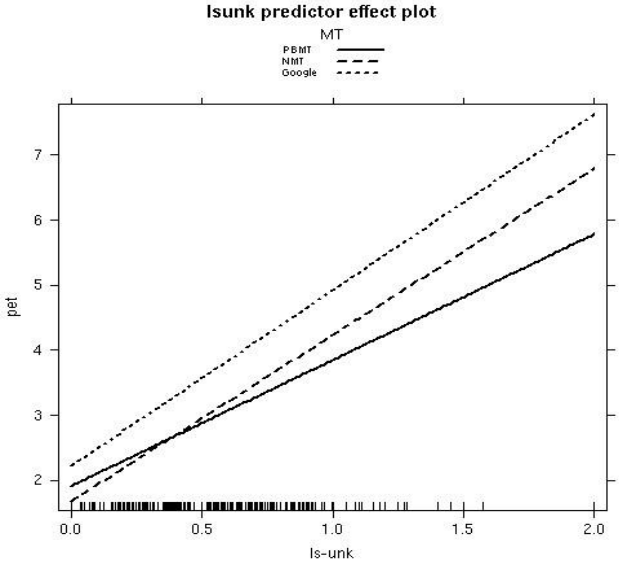

Figure 3: Effect of ls-unk on pet

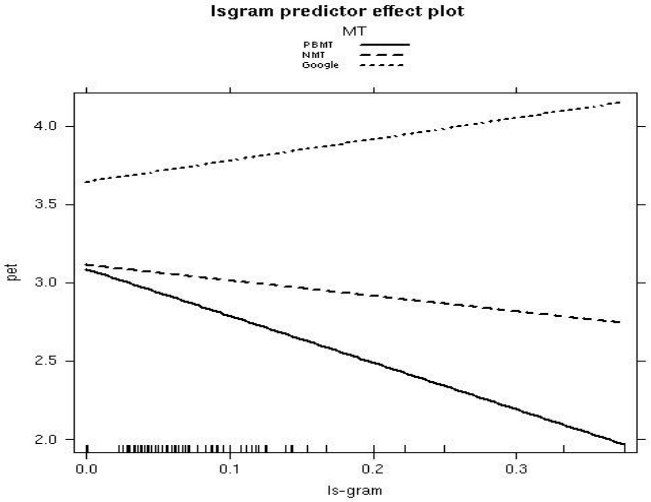

Figure 4: Effect of ls-gram on pet

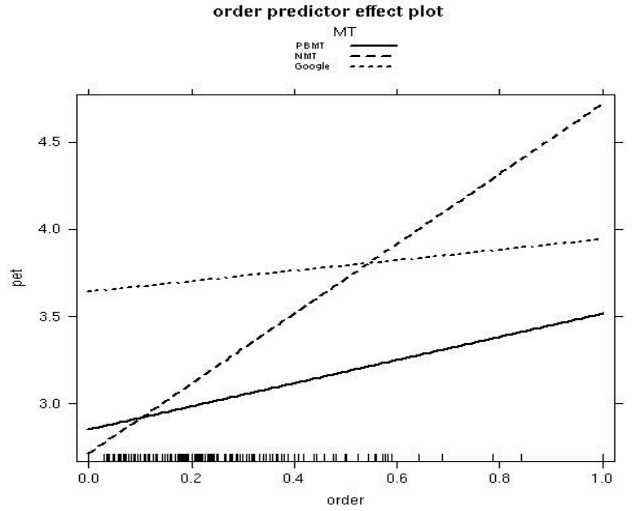

Figure 5: Effect of order on pet

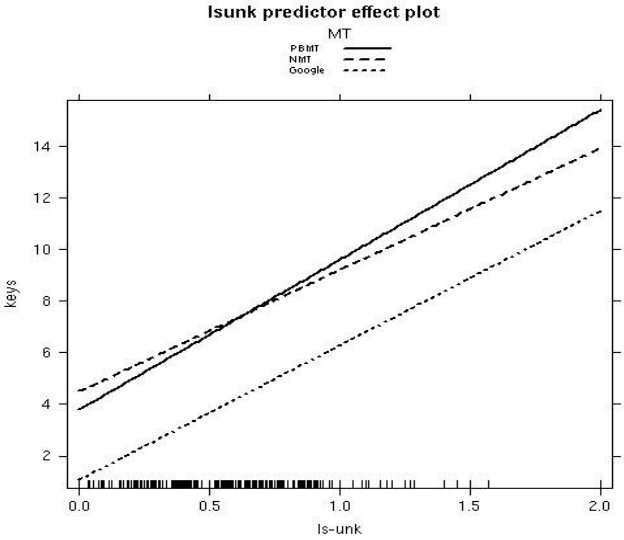

Figure 6: Effect of ls-unk on keys

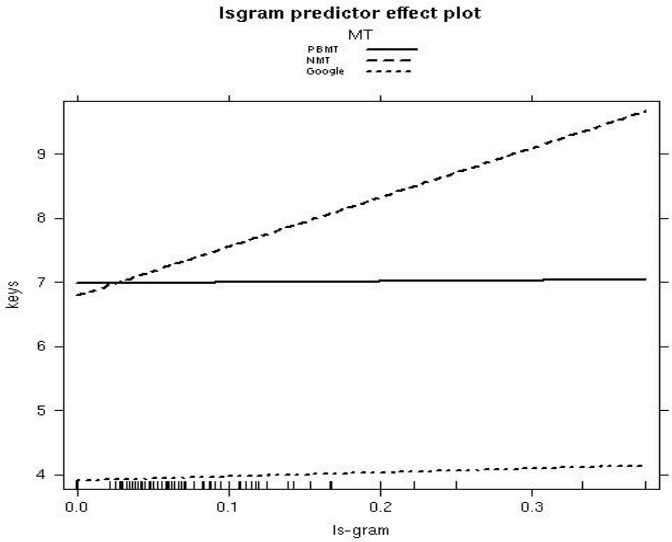

Figure 7: Effect of ls-gram on keys

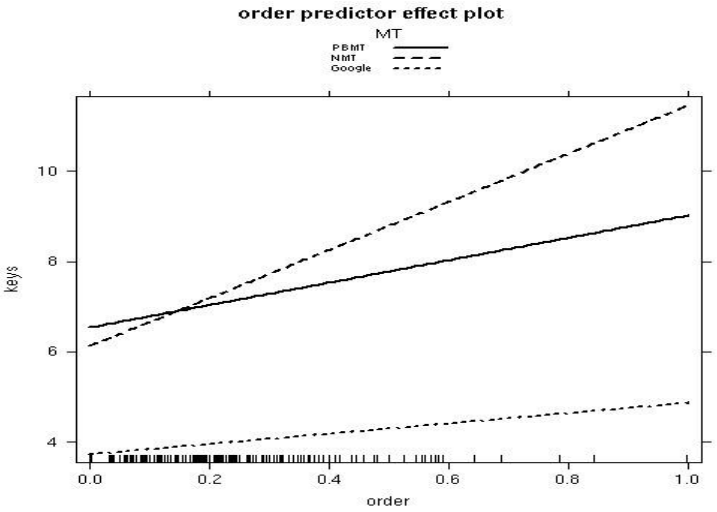

Figure 8: Effect of order on keys

7.5 Effect of Source Segment Length on Post-Editing Effort

The source segment length (slen) is now added as another fixed effect to the models defined in the previous section. The result of the significance test for modeling segment length with post-editing time and the number of keystrokes is shown in table 13. We see that segment length has a significant influence on the number of keystrokes. We present the effect plot (figure 9) for keys and slen, which shows that number of keystrokes required for post-editing increases as the segment length increases.

Post-editing Effort	$\chi 2$ statistic and significance
Number of keystrokes	$\chi 2(1) = 6.6096 (p < 0.05)$
Post-editing time	$\chi 2(1) = 2.7695$ (Not significant)

Table 13: Significance of source segment length when modeled as a fixed effect on post-editing effort indicators.

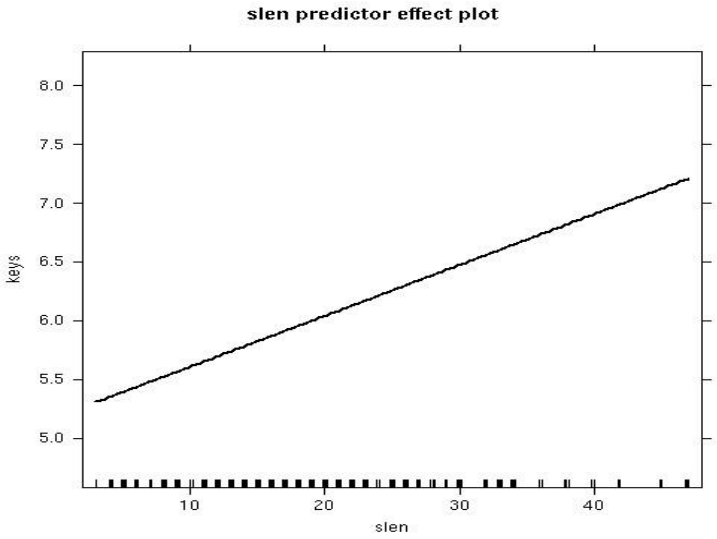

Figure 9: Effect of slen on keys

8. Discussion and Conclusions

In this paper, we have quantitatively assessed the Post-Editability of MT system outputs. We have shown that the scores we get are correlating well with MT evaluation metrics as also with the actual time and effort required for post-editing. We have explored the effect of various kinds of errors in MT outputs on post-editing time and effort. We summarize below some of the salient observations:

1. Time taken for completely manual translation is significantly (statistically) higher compared to the time required to post-edit any MT output. We found an 11% −17% reduction in overall translation time using MT. Evidence from the data is not sufficient to show any statistical significance in the pair-wise difference for the time taken for different MT systems.
2. There is a significant difference in Post-Editability scores between PBMT and NMT, as well as between

PBMT and Google. Post-editing PBMT outputs may not be as pleasant an experience as post-editing NMT or Google translate outputs. In our experiments, PBMT has got the least Post-Editability score (2.13) and Google translate has got the highest (2.44).

3. Post-Editing time is significantly influenced by missing words and lexical choice errors.
4. The number of keystrokes required to post-edit is significantly influenced by missing words and lexical choice errors (ls-unk), and re-ordering (order) errors.
5. Source segment length has a significant influence on the number of keystrokes.

We have seen that post-editing PBMT may be more difficult compared to post-editing the outputs of the other two systems. This is in agreement with the findings of Yanfang Jia; Michael Carl; Xiangling Wang (2019) and Dimitar Shterionov; Riccardo Superbo; Pat Nagle; Laura Casanellas; Tony O'Dowd; Andy Way (2018). We have observed that in NMT outputs, missing word errors are highest and re-ordering errors are the lowest. In PBMT, re-ordering errors are highest and missing word errors are lower than NMT. This shows that these two systems are perhaps complementary. These findings are in line with claims made by Popović (2018), that while PBMT is relatively better when compared to NMT in terms of out-of-vocabulary (or unknown word) errors, word order is handled very well by NMT. Based on our findings, NMT and Google may also be good candidates for combination.

Post-editing effort is influenced by missing word errors and lexical choice errors. This again highlights the importance of OOV problem. For example, Xiaoqing Li; Jiajun Zhang; Chengqing Zong (2016) showed an improvement of 4 BLEU points compared to the baseline attention-based NMT model,

by handling the OOV words. Various other author's works like Habash (2008), Biman Gujral; Huda Khayrallah; Philipp Koehn (2016), Minh-Thang Luong; Ilya Sutskever; Quoc Le; Oriol Vinyals; Wojciech Zaremba (2015) also show an increase in BLEU score by handling OOV. In another experiment on Kannada-Telugu MT (Anirudh & Murthy 2017), where both the languages have a similar syntactic structure and require minimal re-ordering, an improvement in quality of MT outputs (measured by comprehensibility) by 40% has been observed when the system databases are manually updated for OOV.

While post-editing effort is mostly influenced by missing words and lexical errors, NMT, which has the highest number of errors of this type, still managed to get good Post-Editability scores compared to PBMT in our experiments. It appears that properly ordered target language segments are more acceptable to post-editors compared to poorly ordered segments even with a smaller number of lexical errors.

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Cite This Work:
ANIRUDH, CH RAM & NARAYANAMURTHY, KAVI. 2021. On Post-Editability of Machine Translated Texts. *Translation Today*, Vol. 15(1). 73-122. DOI:10.46623/tt/2021.15.1.ar4

A Rule-based Dependency Parser for Telugu: An Experiment with Simple Sentences

SANGEETHA P., PARAMESWARI K.
& AMBA KULKARNI

Abstract

This paper is an attempt in building a rule-based dependency parser for Telugu which can parse simple sentences. This study adopts Pāṇini's Grammatical (PG) tradition i.e., the dependency model to parse sentences. A detailed description of mapping semantic relations to vibhaktis (case suffixes and postpositions) in Telugu using PG is presented. The paper describes the algorithm and the linguistic knowledge employed while developing the parser. The research further provides results, which suggest that enriching the current parser with linguistic inputs can increase the accuracy and tackle ambiguity better than existing data-driven methods.

1. Introduction

Parsing is a challenging task especially when languages under investigation are morphologically rich and have relatively free-word order. A parser is an automated Natural Language Processing (NLP) tool that analyses the input sentences based on the grammar formalism adopted in implementation and provides the output in constructed parse trees. The most frequently adopted grammar formalisms include constituency and dependency models. This study adopts the dependency model that has proved to be an efficient model for Indian languages that are morphologically rich with free-word order (Bharati & Sangal 1993; Kulkarni 2013; Kulkarni & Ramakrishnamacharyulu 2013; Kulkarni 2019).

Telugu is a South-central Dravidian language with agglutinating morphology and with relatively free word order. Hence, dependency grammar formalism was adopted for this

study which proved to be useful for other free-word order languages. Apart from grammar formalism, the technique used for the implementation of a parser also stands as equally important. The implementation techniques majorly include grammar-driven or data-driven. The present study uses a grammar-driven technique that handles a wide range of language ambiguities.

This paper discusses various problematic cases in parsing Telugu simple sentence structures which consist of a clause that includes covering constructions such as copula, imperative, passive, dubitative, interrogative, non-nominative subjects, reflexive, and coordinating noun phrases. This paper is the first attempt (to the authors' best knowledge) in building a rule-based parser for Telugu using a dependency framework.

This paper is organized as follows: Section-2 provide the literature survey of parsing in Telugu; section-3 describes the theoretical background for the study involving a discussion on the mapping from *kāraka* to *vibhakti* in Telugu, taking insights from PG; Section-4 provides a detailed description on building the current parser, algorithm, and constraints (both local and global); Section-5 provides the evaluation of the rule-based parser and Knowledge-based parser, further discussing the error analysis and some observations; finally, Section-6 concludes and explores the future scope of the study.

2. Brief Survey

A few attempts were made in developing a Telugu dependency parser based on data-driven approaches. Some of them include Vempaty Chaitanya, Viswanatha Naidu, Samar Husain, Ravi Kiran, Lakshmi Bai, Dipti Mishra Sharma & Rajeev Sangal (2010) who discussed issues in parsing various linguistic constructions like copula, genitive, implicit and explicit conjunct, and complementizer constructions. Garapati, Uma Maheshwar Rao, Rajyarama Koppaka & Srinivas Addanki

(2012) analysed dative case marker (*-ki)* with various functions in Telugu in parsing perspective. Kesidi, Sruthilaya Reddy, Prudhvi Kosaraju, Meher Vijay & Samar Husain (2013) implemented a constraint-based dependency parser for Telugu which was earlier used for languages like Hindi. This parser deals with relations in two different stages wherein stage-1 handles intra-clausal relations and stage-2 handles inter-clausal relations. Kumari, B. V. S., & Ramisetty Rajeshwara Rao (2015) had developed combinatory categorial grammar supertags using which they claim the enhancement of identification of verbal arguments. Nagaraju, B, N. Mangathayaru & B. Padmaja Rani 2016), Kumari B. V. S. & Ramisetty Rajeshwara Rao 2017, Kanneganti S., Himani Chaudhry & Dipti Misra Sharma (2018) worked on various statistical approaches of parsers. Rama, Taraka & Sowmya, Vajjala (2018) developed a Telugu treebank using Universal Dependency (UD) tagset with an addition of language-specific tags to handle compound and conjunct verb phrases for Telugu. Gatla (2019) developed a treebank for Telugu which was trained using data-driven parsers, namely, Minimum-Spanning Tree (MST) parser and Models and Algorithms for Language Technology (MALT) parser. Nallani, Sneha, Manish Shrivastava & Dipti Mishra Sharma (2020) expanded treebank by adding language-specific intra-chunk tags to the existing annotation guidelines based on the Pāṇinian framework. In addition to improving the existing tagset, Nallani, Sneha, Manish Shrivastava & Dipti Mishra Sharma (2020b), also developed a Telugu parser using a minimal feature Bidirectional Encoder Representations from Transformers (BERT) model providing considerable results. The highest Label Attachment Score (LAS) reported so far has been 93.7% (Nallani, Sneha, Manish Shrivastava & Dipti Mishra Sharma 2020) and the approaches have been data-driven. However, the results of the above-mentioned systems prove that there

should be continuous improvement in the annotated corpus size to improve the results further in data-driven approaches. Hence, the effort in building the parser for Telugu using grammar-driven approaches is attempted in this paper to study its feasibility and advantages.

3. Theoretical Background

The dependency model follows the grammatical tradition of dependency, tracing back to Pāṇini`s grammar. The dependency grammatical model represents the relation between the head and its dependents through directed arcs and arc labels. The relation between content words is marked by dependency relations; functional words are attached to the content words they modify. The parse thus generated is a tree, where the nodes of the parse tree stand for words in an utterance and the link between words represents the relation between pairs of words. All such dependencies in a sentence can either be argument dependencies (subject, object, indirect object, etc.) or modifier dependencies (determiner, noun modifier, verb modifier, etc.). The peculiar feature of the dependency model is to provide syntactico-semantic relations, unlike the other grammar formalisms, which are purely syntactic (Bresnan 1982; Gazdar Gerald, Ewan Klein, Geoffrey k. Pullum, & Ivan A. Sag, 1985). Based on these syntactico-semantic relations, Bharati Akshar, Dipti Misra Sharma, Samar Husain, Lakshmi Bai, Rafiya Begum & Rajeev Sangal (2009) have developed a dependency tagset known as Anncora tagset which can be used for almost all major Indian languages. This tagset consists of around 19 fine-grained tags for *karaka* (K) relations and 25 fine-grained tags for non-*kāraka* (r) relations. This study adopts the Anncora tagset in order to label dependency relations.

The most common dependency relation in a simple sentence structure includes the dependency between a noun and a verb

or a noun and a noun. PG uses syntactico-semantic relations called *kāraka* relations expressed through *vibhakti*s to capture dependencies between noun-verb and non-*kāraka* relations to capture noun-noun dependencies. The pāṇinian treatment of *kāraka* relations considers a system of default *vibhakti* for each relation. This *vibhakti* assignment is independent of verb semantics. Table-1 provides the default *vibhakti* for *kāraka* relations in Telugu. In addition to this, the other tags used for the current parser are listed as part of the Appendix.

Sl.No	***kāraka* Relation**	***Vibhakti***
1	*kartā* (k1)	-0
2	*karma* (k2)	*-ni/-nu*
3	*karaṇa* (k3)	*-tō*
4	*sampradāna* (k4)	*-ki/ku*
5	*apādāna* (k5)	*nuM i/nuMci/niMci*
6	*ṣaṣṭhī* (r6)	*Yokka*
7	*viṣaya-adhikaraṇam (k7)*	*-lō*

Table-1: *kāraka* relations and default *vibhakti*s in Telugu

Apart from these default *vibhakti*s, there exist cases of deviation in Telugu in which there is no one-one mapping between the *vibhakti* and *kāraka* relation. These deviations arise when the verbs do not follow linguistic generalizations or when a structure is out of the scope of linguistic generalisation. In order to handle these deviations, Panini employs a model wherein he proposes two methods (Preeti 2010) viz.

1. Assigning a different *vibhakti*
2. Imposing a new *kāraka* relation

Preeti (2010) summarizes the ways of mapping semantic relations to *vibhakti*s through *kāraka*s in PG. Consider the following figure:

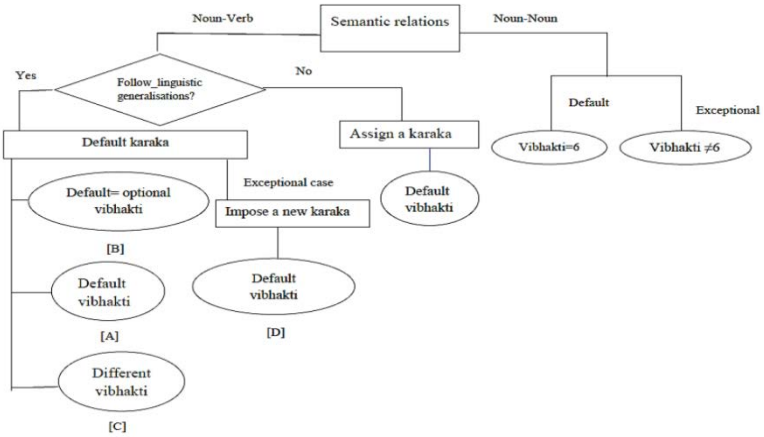

Figure-1 Semantic Relations

Based on fig-1, the semantic relations between noun-verb are divided into the following types:

3.1. Type-A

The first type of semantic relation is when the language follows the linguistic generalisation and takes a default *kāraka* as listed in Table-1. In example (1) as explicated, *kartā* (k1) and *karma* (k2) are marked with the default *vibhakti* i.e ∅ and *-ni* respectively.

1.	*n n u.*∅	*ravi-ni*	*c s-ā-nu.*
	I.NOM	Ravi-ACC	do-PST-1.SG.
	'I saw Ravi'		

3.2. Type-B

In certain relations, there exist instances of verbs in addition to the default case marking which deviate from the default case marking and assign optionally other case-suffixes as in (2) and (3). The verb *ceppu* 'to tell' assigns either *vibhakti -ki* or *–tō* to

express the relation *sampradāna* (k4) i.e the recipient of an action as in (2).

2.	*n n u.*∅	*prakās-**ki / -tō***	*ā viSayaM*	*cepp-ā-nu*
	I.NOM	Prakash-DAT/ASS	that matter	tell-PST-1.SG
	'I told that matter to Prakash'			

Similarly, the verb *ekku* 'to climb' in Telugu, has an expectancy of a noun expressing the location 'to climb'. In this case, the noun is marked either with the *vibhakti -nu* or *mīda* as in (3).

3.	*n n u*	*n ugu-*	***a***	*ekk-ā-nu.*
	I.NOM	elephant-	ACC/on	climb up-PST-1.SG.
	'I climbed an elephant'			

3.3. Type-C

In certain cases, it is found that a different *vibhakti* is assigned instead of the default one to indicate a particular semantic relation. For instance, the default *vibhakti* indicates the source of separation, *apādānā* i.e. the ablative case as in example (4). However, in the case of mental separation as in (5) where the *kartā,vā u* 'he' separates himself mentally due to the fear of *siMhaM* 'lion' which is considered as *apadānā* in PG but it is realized by the different *vibhakti* i.e. *-ki*, not by *–nuM i*

4.	*Cettu*	*nuM i*	*ākulu*	*rālā-yi*
	Tree	From	Leaves	fall-3.PL
	'Leaves fell from the tree'			

5.	*vā u*	*siMhāni-ki*	*bhayapa atā- u*
	He	lion-	scare-3.SG.M
	'He is scared of a lion'		

3.4. Type-D

In certain exceptional cases, it is found that a new *kāraka* is imposed using a default *vibhakti.* This can be due to the extension of the case relation as explicated in (6) where *iḷḷu* 'home' is the *karma* to the verb *veḷḷu* as per PG, however it is marked with the *vibhakti -ki.*

6.	*n n u*	*iMti-ki*	*veḷḷ-ā-nu*
	I.NOM	house-DAT	go-PST-1.SG.
	'I went home'		

The other case as shown in Figure-1 is when the sentence does not follow linguistic generalizations and a new *kāraka* is assigned. We have not come across such cases so far in Telugu; hence no explanation is provided in this paper.

When the semantic relationship is found between noun-noun, non-*kāraka* relation i.e. *ṣaṣṭhī* (the tag 'r6') is expressed by *yokka* or the default oblique marker or by the *vibhakti-ki* in certain cases in Telugu as in (7) i.e *vādi-**ki** 'his'*.

7.	*vādi-**ki***	*kāli-ki*	*debba*	*tagil-iM-di*
	He-**DAT**	Leg-DAT	Wound-NOM	Hit-PST-3.SG.N
	'He got a wound on his leg"			

4. Parser and Algorithm

The parser takes input from sentences that are morphologically analysed and Parts of Speech (POS) tagged. Telugu morphological analyzer and POS tagger (Garapati 1999) are used as pre-processing tools. POS tagger helps in selecting the best possible morphological analysis of each word. The parser is built following the Indian theories of verbal cognition where three factors viz. *ākānksā* (expectancy), *yōgyatā* (meaning compatibility), and *sannidhi* (proximity) are used. We model the parser as a tree where the nodes of a tree correspond to a

word and the edges between nodes correspond to a relation between the corresponding words. For instance, the parsed tree of the example (1) is provided as below:

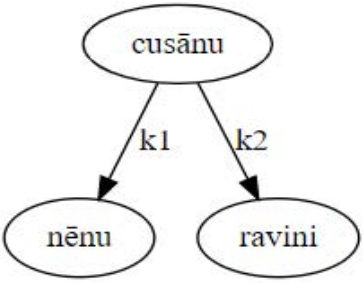

Fig-2 Parsed tree for example (1)

The basic algorithm for parsing which is followed is given below (Kulkarni 2019)

1. Define one node each corresponding to every word in a sentence
2. Establish directed edges between the nodes, if there is either a mutual or unilateral expectancy (*ākānksā*) between the corresponding words. In order to hypothesize a possible edge between two words, we refer to the expectancies of the verbs and the corresponding *vibhakti*s and then postulate a possible relation
3. Define constraints, both local on each node as well as global on the graph as a whole. One of these constraints corresponds to *sannidhi* (Proximity)
4. Use semantic constraints to filter out the meaning-wise non-congruent solutions
5. Extract all possible trees from this graph that satisfy both local and global constraints

6. Produce the most probable solution as the first solution by defining an appropriate cost function. The cost C associated with a solution tree is defined as $\boldsymbol{C = \sum_e d_e \times r_k}$ an edge from a word w_j to a word w_i with label k, $\boldsymbol{d_e = |j-i|}$, r_k rank of the role with label k. Then the problem of parsing a sentence may be modelled as the task of finding a sub-graph T of G such that T is a Directed Tree (or a Directed Acyclic Graph).

4.1 Algorithm: An Elaboration

In this section, we explain steps 2, 3, and 4 of the algorithms in detail. The step-2 corresponds to the use of lexical semantics of nouns and verbs, step-3 is the use of constraints, and step-4 is the use of selectional restriction or mutual congruity.

The **step-2** of the algorithm deals with the expectancies of verbs and the corresponding *vibhakti*s which enable the parser to postulate a possible relation. We notice that the mapping of semantic relations to *vibhakti*s is one-one except for the optional case marking (see Section 2.2), however the reverse mapping viz. *vibhakti* to semantic relation is not one-one. Case-suffixes as small as 7 (see table-1 and *ṣaṣṭhī)* in number are used to express around 40 case relations which lead to ambiguity. Ambiguities hence occurred are resolved by augmenting linguistic information such as the lexical semantics of verbs and nouns. (i) Lexical semantics of verbs. The lexical semantics of verbs provides cues in certain cases to disambiguate *vibhakti*s with their corresponding semantic relation. Consider the examples (8) & (9)

8.	*n n u-Ø*	*vā i-ki*	*pustakaṁ*	*icc-ā-nu*
	I.NOM	He-DAT	Book-ACC	Give-PST-1.SG
	"I gave a book to him".			

9.	*n n u-Ø*	*ba i-ki*	*veḷl-ā-nu*
	I-NOM	School-DAT	Go-PST-1.SG.
	"I went to the school"		

The *vibhakti -ki* is used to express two different relations viz. *sampradānā* (k4) as in (8) and goal/destination (k2p) as in (9). In such cases, the semantics of the verb is considered to disambiguate the *vibhakti*. In example (9), the verb belongs to the class of [+motion] hence it has a requirement of k2p unlike the example (8). This semantic information is augmented with syntactic rules in order to mark the appropriate relation.

(ii) Lexical Semantics of Nouns

In some cases, it is the lexical choice of nouns that helps in resolving the ambiguity. For instance, when the *vibhakti-ki/-ku* is marked with *kāla-adhikaraṇam* (k7t) or *deśa-adhikaraṇam* (k7p) relation, corresponding nouns should be either place or time denoting terms as in example (10).

10.	*ravi-Ø*	*padi-Ø*	*gaMṭalaku*	*haidarabādu-ku*	*c rukuṇ-ṭā- u*
	Ravi-NOM	10	Hour-DAT	Hyderabad-DAT	Reach-FUT-3.SG.M
	"Ravi will reach Hyderabad at 10'o'clock"				

Here, the noun expressing time i.e. *padi gaMtalu* '10 'o clock', and the place i.e. *haidarabādu* 'Hyderabad' are marked with *-ku*, however, they are marked as k7p and k7t respectively based on their semantics. In such cases, a list of these terms is maintained as linguistic cues to access the information.

The step-3 of the algorithm is to define local and global constraints. The local constraints used in the parser to postulate the best possible result are given below (Kulkarni 2019):

1. A node can have one and only one incoming edge.

2. There cannot be more than one outgoing edge with the same label from the same node if the relation corresponds to a *kāraka* relation.

3. There cannot be self-loops in a graph. In addition to the local constraints, we also use global constraints like *sannidhi* 'proximity' which is a constraint that restricts crossing of edges. The sample graph satisfying all the above local and global constraints is provided below:

11.	*n n u-Ø*	*prasādu -tō*	*r p u*	*madrāsu -lō*	*telugu*	*sinimā -ki*	*veḷ-tā-nu*
	I-NOM	Prasad-ASS	tomorrow	Madras-LOC	Telugu	Movie-DAT	Go-FUT-1.SG
	'I will go to a Telugu movie with Prasad in Madras tomorrow.'						

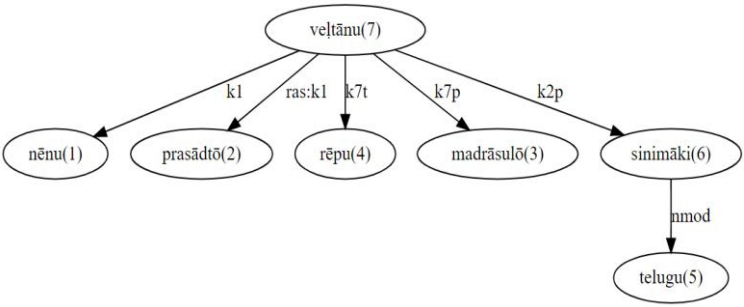

Figure-2 Sample graph for the example (11)

The use of semantic constraints is dealt with in step4 of the algorithm. It is quite important to include semantic constraints in a parser to arrive at the correct solution. For instance, the sentence *colourless green ideas sleep furiously* (Chomsky 1957) is a syntactically well-formed sentence but semantically ill-formed. The natural language feature which enables the use

of semantically well-formed constructions is termed as *yōgyatā* in PG or the selectional restriction in western terminology. The selectional restriction is defined as the semantic constraint imposed on the arguments of verbs. We use selectional restriction of arguments of the verb to prune out the non-congruent solutions and arrive at a single parse. Let us consider the following examples:

12.	*t phānu-Ø*	*illu-Ø*	*k lc-iM-di*
	Storm-NOM	House-ACC	destroy-PST-3.SG.N
	“The storm destroyed the houses”		

***13.**	*illu-Ø*	*t phānu-Ø*	*k lc-iM-di*
	house-NOM	storm-ACC	destroy-PST-3.SG.N
	“Houses destroyed the storm”		

Both examples (12) and (13) are syntactically well-formed sentences, when *yōgyatā* is applied, the example (13) stands semantically ill-formed because ‘Houses destroying the storm’ is a semantically unacceptable sentence. In order to solve such issues, the canonical word order of a language is used as a cue.

The other instance in which we use selectional restriction is to disambiguate *kartā* and karma in Telugu. When karma is [-animate], the *vibhakti* ∅ is used which is synonymous with the marker for *kartā*. In such cases, two ontological features [+/- animate] and [+/- human] could resolve the ambiguity in Telugu as well as in other Indian languages as examined by (Bharati, Akshar; Samar, Husain; Bharat, Ambati; Sambhav, Jain; Dipti, Sharma; & Rajeev, Sangal 2008). *kartā* is considered to be higher in its animacy hierarchical order in comparison with *karma*. Consider the following example:

14.	*n n u-Ø*	*pāta-Ø*	*pā -ā-nu*
	I.NOM	Song. ACC	sing-PST-3.SG.N
	"I sang a song"		

Here, the verb *pā u* 'sing' expects *kartā* with a semantic feature of [+human] thus, (n *nu*) 'I' is prioritized over a [-animate] entity (i.e. *patā*) 'song'. These two semantic features proved to be quite helpful in resolving the most ambiguous relation of *kartā* and *karma.* As seen earlier, this parser exploits various linguistic information which stands crucial in disambiguating certain cases. In the next section, we present the results, which show the impact of linguistic information used in the parser.

5. Evaluation of the System

The parser is evaluated for its Labelled Attachment Score (LAS) and Unlabelled Attachment Score (UAS). In this section, the data used for evaluating parsers is presented followed by the results. Finally, we also present the error analysis and some observations.

5.1. Data

The present study selects 453 sentences to test parsers which are extracted from various sources such as (i) Telugu Grammar books viz. *telugu vākhyam* (Ramarao 1885) and A grammar of modern Telugu (Krishnamurti & Gwynn 1985) (ii) Random sentences from Telugu corpus (3 million words (CALTS[1]) corpus). The corpus contains sentences with intransitive verbs (223 sentences), transitive verbs (197 sentences), and ditransitive verbs (33 sentences). The sentences covering constructions such as copula, imperative, passive, dubitative,

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interrogative, non-nominative subjects, reflexive and coordinating noun phrases are noticed.

5.2. Results

The results consist of the Unlabelled Attachment Score (UAS) where the dependency tree produced by the parser matches exactly with the tree from the gold data without considering the labels and the Labelled Attachment Score (LAS) which checks if the two relations and labels are correctly matched. Out of 453 sentences, 1043 relations are manually identified and annotated for the evaluation. MALT parser is developed with the data annotated. The rule-based parser produces correct dependency trees for 1001 relations and 969 correct labelled trees. Whereas MALT parser produces 928 relations, out of which 739 relations are correctly labelled. The results are provided in the table-2.

Parser type	**UAS**	**LAS**
Rule-Based Parser	96.5%	92.9%
MALT parser	89%	70.85%

Table 2: Results

Further, the rule-based parser output is analysed with different sentence structures as given in Table-3. The exact match and partial match of sentences are also identified.

Sentence Type	**No. of sentences**	**exact match**	**partial match**	**UAS**	**LAS**
Intransitive	223	208	18	97.6%	95.5%
Transitive	197	152	40	97%	92.4%
Ditransitive	33	20	11	86.6%	80%
Copula constructions	87	68	16	92.5%	80%

Imperative constructions	25	15	8	68%	52%
Dubitative constructions	56	36	18	64%	56%
Passive constructions	33	28	3q	90%	81%
Non-nominative subject constructions	66	38	25	48%	41%
Reflexive constructions	17	8	7	46%	33%
Interrogative constructions	62	48	10	85%	77%

Table-3 Simple sentence structures and results

The parsing errors in these simple sentence structures are studied which help in improving further the rules in the rule-based parser for Telugu.

5.2. Error Analysis and Observations

In this section, we discuss certain cases where the rule-based parser fails to provide the appropriate results. The current rule-based parser has a difficulty in dealing with the coordinating noun phrases and with certain pro-drop constructions. As seen in the example (15), the noun phrases *gāli nīru* 'air and water' are co-ordinating noun phrases, but the linguistic cue to express them as coordination such as either comma (,) (i.e., *gāli nīru*) or the vowel-length in the end (*gālī nīr*) are not present. This makes the system identify them wrongly as separate relations.

15.	*ā*	*prāMtaM-lō*	*gāli nīru*	*l va ṭa*
	that	place-LOC	water air	be-NEG-QUO
	"There is no water or air in that place"			

Certain verbs in Telugu do not show agreement with the *kartā*. In example (16), when the verb expresses the mood of possibility with the auxiliary verb *vaccu,* it does not show agreement with the verb. When the *kartā* is pro-dropped, the system identifies the *karma* (i.e. *c pa* 'fish'), the zero-marked as *kartā*. Consider the example below:

16.	*c pa.Ø*	*tin-a-vaccu*
	Fish.ACC	eat-INF-POSS
	"(subject) can eat fish"	

The other two reasons for the failure of the parser in certain cases are due to the wrong output from the pre-processing tools and the lack of a database for the parser. These are handled by correcting the pre-processing output and improving the database (vocabulary). Whereas, in data-driven parsers like MALT, it is difficult to improve the accuracy unless a huge annotated corpus is trained again.

6. Conclusion

This paper deals with building a rule-based parser for Telugu experimenting with simple sentences. A discussion on the application of the Pāṇinian grammatical model to Telugu and the algorithm is provided. This paper explains how the use of two semantic features viz. animacy and humanity enables the unambiguous marking of *kartā* and *karma* relations. The

results show that the rule-based parser proves to be better than the data-driven parser due to the inclusion of linguistic information. Further, the study aims to improve the accuracy of the pre-processing tools and also build the required database for Telugu parsing. The next phase of the study will focus on implementing the rule-based parser for all the sentence structures in Telugu and extending this algorithm to other Indian languages.

Appendix - List of tags used in the Telugu Parser

k1 (*kartā* 'Agent') **k2** (*karma* 'patient/goal') **k3** (*karaṇa* 'instrument') **k4**(*sampradāna* 'beneficiary') **k4a** (*anubhavāı kartā* 'Experiencer') **k5** (*apādāna* 'Source') **k7** (*viṣaya-adhikaraṇam* 'location elsewhere') **k7t** (*kāla-adhikaraṇam* location in time) **k7p** (*deśa-adhikaraṇam* 'location in space') **k2g**(*gounakarma*'secondary karma')	**r6***(ṣaṣṭhī karma* 'genitive') **rh** *(hetuḥ* 'reason') **rt** (*tātparya* 'purpose') **k1s**(*kartṛsamānādhikaraṇam'*complement of a *kartā*') **k2s** *(karmasamānādhikaraṇam* 'complement of a *karma'*) **adv** *(kriyāviśeṣaṇnam* adverbs) **k*u**(*sādrishya* 'similarity') **rd** ('direction')	**ras-k*** (*upapada sahak ārakatwa* 'associative') **case** ('for postpositions') **det** ('determiner') **enm**(enumerator (number words)) **jjmod**('adjective modifier' **lwg**('local word grouping) **nmod** ('noun modifier') **r6v** ('verb and noun relation') **rsym** ('symbols) **title** ('titles of names') **vmod** ('verb modifier')

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Cite This Work:

P., SANGEETHA, PARAMESWARI K. & AMBA KULKARNI. A Rule-based Dependency Parser for Telugu: An Experiment with Simple Sentences. *Translation Today*, Vol. 15(1). 123-144. DOI:10.46623/tt/2021.15.1.ar5

A Statistical Study of Telugu Treebanks

PRAVEEN GATLA

Abstract

The paper is an attempt to compare Hyderabad Telugu Treebank (HTTB) and HCU-IIIT-H Telugu Treebank from a statistical point of view. HTTB has 2,715 annotated sentences and HCU-IIIT-H TTB has 3,222 annotated sentences. Both the Treebanks were annotated by following Paninian Grammar Formalism proposed by Bharati, A.; Sharma, D.M.; Husain, S.; Bai, L.; Begam, R. and Sangal, R. (2009). *HTTB is an inter-chunk-based treebank data. HCU-IIIT-H TTB is an intra-chunk-based treebank data. Both the treebanks' data size is random. Later, the paper discusses the Telugu Treebanks in detail. The paper focuses on statistical frequencies viz. POS, Chunk and Syntactic labels. VM (3807 times) and NN (5486 times) are the frequent POS labels in HTTB and HCU-IIIT-H TTB respectively. NP (7954 and 6223 times) is the frequent phrasal category in both the treebanks. The most frequent k-labels are kartā(k1) (2375-2381 times) and karma(k2) (1408-1437 times) and non-frequent label is karaṇa(k3) (17-39 times) in both the treebanks. The most frequent non-k-labels are verb modifier (vmod) (949 times) and noun modifier (nmod) (1033 times) in both the treebanks. The statistical distribution mentions the coverage of the labels (kāraka, non-kāraka) of both the Telugu treebanks. Later it discusses the comparison of both the treebanks and tries to provide the reasons for the highest and lowest frequencies in both the treebanks. k1 and k2 have 60% of the coverage in karaka labels, vmod, nmod, adv, ccof, pof also has 60% of the coverage in non-karaka labels. This kind of statistical study can help to boost the accuracy of the parser.*

Keywords: Treebank, Paninian Grammar, Telugu, *kāraka*, non-*kāraka*, Statistical Frequency, Coverage, Parser.

1. Introduction

The creation of language resources is one of the most challenging tasks in the field of Natural Language Processing. One needs to read and understand the natural language text by making use of one's intuition as a native speaker and his linguistic knowledge. It requires a lot of training in the field of language and linguistics to encode linguistic information. Based on that, treebanks can be created for Indian languages. A plain or simple text, which is encoded with linguistic information, is called annotated data. This kind of lexical resource is useful to develop syntactic parsers for Indian languages. Such tasks involve huge human resources, time, and financial support. In the past, treebanks were created for English and other languages based on different grammatical formalisms (Phrase Structure Grammar, Dependency Grammar, Paninian Grammar, Context-Free Grammar, Universal Dependency Grammar) which are Penn Treebank (Marcus, M.; Santorini, B. & Marcinkiewicz, M. A. 1993), Prague Dependency Treebank (Hajičová 1998) so on. Each Grammar Formalism has its own limitations. In order to create treebanks, researchers have used Paninian Grammar, Dependency Grammar, and Universal Grammar Formalisms, which have helped to create syntactic parsers for Indian languages (Hindi, Telugu, Tamil, Marathi, Bangla). The main goal of the present research paper is to compare the two Telugu treebanks. They are HTTB[1] (Praveen 2019) and HCU-IIIT-H TTB[2] (Nallani, S.; Shrivastava, M; & Sharma, D. 2020). Praveen (2019) has created 2,715 (sentences) Telugu treebank data by following Paninian Grammar Formalism. Apart from this, HCU-IIIT-H has developed 3,222 Telugu treebank data (sentences) based on Paninian Grammar Formalism. We

[1] Hyderabad Telugu Treebank.
[2] HCU-IIIT-H Telugu Treebank.

considered these two Telugu treebanks for the statistical study. In this paper, we compare both the treebanks from the statistical point of view and try to identify the average number of words per sentence, statistical frequency of Parts of Speech (POS) categories, statistical frequency of Chunks (Phrases), statistical frequency of Telugu treebanks data (*kāraka* labels and non-*kāraka* labels). The paper is organized into five sections. Section 2 discusses related works on treebanks (Indian Languages). Section 3 presents a brief overview of Telugu treebanks, Section 4 describes the statistical frequency of *kāraka and non- kāraka* labels of Telugu treebanks, the significance of the *kāraka* and *non-kāraka* labels in both the Telugu treebanks. Finally, we conclude our paper in Section 5.

2. Related Works

In this section, we discuss some of the relevant research works on treebanks. Treebanks have been developed by following different grammar formalisms. They are Phrase Structure Grammar, Paninian Grammar, Context-Free Grammar, Dependency Grammar, Universal Dependency Grammar. Marcus (1993) describes the construction of a large annotated corpus which is named as Penn Treebank. This resource was developed as a part of the Penn Treebank Project. It was a three-year project from 1989 to 1992. This corpus consists of POS information and skeletal syntactic structure (partially). Penn Treebank is a good resource for linguistic theory (Robert Ingria) and psychological modeling (Niv 1991). Penn Treebank has been extended to other languages like Chinese, Arabic, French, Spanish, etc. Begum, R.*;* Husain, S.*;* Bai, L. and Sharma, D. M. (2008) made an attempt to create Hindi annotated data using the Paninian Grammatical model for the first time. They have annotated almost a million words (nearly 1403 sentences) of Hindi corpus. In this framework, twenty-eight relations were considered for the annotation. It consists

of six basic *kāraka*'s. They are *adhikaraṇa* (k7) 'location', *apaadaan* (k5) 'source', *sampradaan* (k4) 'recipient', *karaṇa* (k3) 'instrument', *karma* (k2) 'theme', *kartā* (k1) 'agent'. Bharati, A.*;* Gupta, M., Yadav, V., Gali, K., and Sharma, D. M. (2009) proposed a simple parser for Indian languages in a dependency framework. They describe a syntactic parser, which follows a grammar-driven approach. They described a grammar-oriented model that makes use of linguistic features to identify relations.

The proposed parser was modeled based on the Paninian grammatical approach. They have shown that with the help of robust rules one can achieve high performance in the identification of various levels of dependency relations. Bhatt, R.*;* Narasimhan, B.*;* Palmer, M.*;* Rambow, O.*;* Sharma, D.M. and Xia, F. (2009) discusses multi-representational and multi-layered treebank. They discuss the multi-representational treebank which provides clues for syntactic dependency version and phrase structure version based on the DS (Dependency Structure) and PS (Phrase-Structure) guidelines. They have developed this treebank based on PropBank and predicate-argument annotation. This approach anticipates that the addition of the PropBank annotation to Dependency Structure (DS) will provide a rich and adequate amount of structure for PS conversion. De, S.*;* Dhar, A. and Garain, U. (2009) have worked on Bangla parsing by following constraint-based dependency parsing. They have used 1000 Bangla annotated sentences to train the system. Chatterji, S.*;* Sonare, P.*;* Sarkar, S and Roy, D. (2009) proposed a hybrid-based approach to parse Bengali sentences. The system tried to work on data-driven dependency parsers. Shailaja (2009) has developed simple Sanskrit sentences rule-based parser. The CLIPS expert system was used to formulate the rules. The developed parser can handle *kāraka* and *upapada vibhakti* relations. Fifteen rules were formulated to handle different

types of Sanskrit sentences. This attempt was the preliminary attempt to develop the Sanskrit parser. Kulakarni (2010) has made a formal attempt to explore the *kāraka* relations in Sanskrit by using Paninian Grammar Formalism. The main attempt is to identify the various *kāraka* relations between the words to extract only syntactic-semantic relations which depend on linguistic or grammatical information in a sentence.

As a part of it, they have annotated 110 (525 tokens) simple sentences which have a single finite verb. The average length of the sentence is 5 words and the maximum length of the sentence is 14 words. Among 110 sentences, 97 sentences output was correct and the remaining 13 sentences were wrongly parsed. Kulakarni and Ramakrishnamacharyulu (2013) discussed some of the specific issues in parsing the Sanskrit texts. In this work, they tried to handle different kinds of constructions in Sanskrit. They are *abhihita*, indeclinables (*avyaya*), inter-sentential connectives, anaphora, conjunctions, and disjunctions. Gade (2014) has worked out on two different treebanks' (Hindi and Sanskrit). She has considered 2300 sentences manually and extracted 1800 sentences which are released for the ICON-2009 Tool Contest (Hindi and Sanskrit) (Husain, S.*;* Mannem, P.*;* Ambati, B.R. and Gadde, P. 2010). Vempaty, C.*;* Naidu, V.*;* Husain, S.*;* Kiran, R.*;* Bai, L.*;* Sharma, D.M., and Sangal, R.*;* (2010) were the first attempt to create Telugu Treebank at LTRC, IIIT-H[3]. They manually annotated 1457 Telugu sentences by following Paninian Grammar Formalism (Bharati, A.*;* Sharma, D.M.*;* Husain, S.*;* Bai, L.*;* Begam, R. and Sangal, R. 2009). Later as a part of IL-IL MT[4] project (Phase II) funded by the Ministry of Electronics and Information Technology (MeitY)[5],

[3] Language Technology Research Center, International Institute of Information Technology, Hyderabad.

[4] Indian Languages to Indian Languages Machine Translation Systems

[5] https://meity.gov.in/

Government of India, it was decided to develop a simple syntactic parser for the nine Indian languages. As a part of this task, a group led by Umamaheshwar Rao (2010-2016) have developed 5,000 (sentences) HCU Telugu treebank at CALTS, UoH[6].

Recently, by combining IIIT-H Telugu treebank consisting of 1600 sentences from ICON 2009 tools contest, 200 (sentences) Telugu treebank data (IIIT-H), and 5,000 (sentences) HCU Telugu Treebank (Umamaheshwar Rao, G.*;* Koppaka, R.*;* Addanki, S. 2012; Rajyarama & Srinivas, 2015a & 2015b) have been combined into one set. Nallani, S.; Shrivastava, M, and Sharma, D.M. (2020) have formatted, cleaned and released the licensed final Telugu treebank data consisting of 3,222 sentences under the Creative Commons License Attribution Noncomercial Share 4.0.1. International. International. Rama and Soumya (2017) have worked on Telugu treebank. They have followed the Universal Dependency framework and annotated 1328 sentences from Telugu grammar. The treebank developed by them is freely available at Universal Dependencies[7] version 2.1. They discussed corpus annotation, parts-of-speech annotation, morphology, Universal Dependency relations in their paper. They also reported the preliminary tagging and parsing results with UDPipe. Apart from that, Universal Dependency treebanks have been developed for nine Indian languages. They are Bhojpuri, Hindi, Hindi-English, Kangri, Magahi, Marathi, Sanskrit, Tamil, and Urdu. There are four upcoming Indian languages under UD treebank. They are Bengali, Assamese, Kannada, Pnar[8].

[6] Centre for Applied Linguistics and Translation Studies, University of Hyderabad.

[7] https://github.com/UniversalDependencies/UD_Telugu-MTG

8https://universaldependencies.org/

3. Telugu Treebanks

Telugu is a Dravidian language. It is a morphologically rich language. A series of suffixes can be attached to a single root in Telugu. In the development of the treebanks, we give much more importance to the morphological (inflection) information because it gives gender, number, person, case information for nouns, tense, aspect, modality information for verbs. All these interpretations reflect at the morphological level in Telugu. Here, we consider two Telugu treebanks which are developed based on Paninian Grammar Formalism for statistical study. Based on this formalism, dependency structure (DS) guidelines were developed by Akshar Bharati group[9]. As a part of IL-IL MT project[10], this group developed the annotation guidelines to create treebanks for Indian languages. The baseline for creating these guidelines is Paninian grammar. In this framework[11], a sentence is considered as one unit where the verb is the central notion. Apart from that, other constituents also play an important role in a sentence. The *kāraka relations* denote syntactico-semantic relations between the verb and other constituents in a sentence (Cf. Sangal, R.*;* Chaitanya, V. & Bharati, A. 1995). There are two types of relations in this scheme i.e., *kāraka* and non-*kāraka*. The *kāraka* relations are *kartā* (k1) 'doer', *karma* (k2) 'object', *karaṇa* (k3) 'instrument', *saṃpradāna* (k4) 'receiver', *apādāna* (k5) 'source', *adhikaraṇa* (k7) 'location' and non-*kāraka* relations are *ṣaṣṭhī (*r6) (genitive, possessive), *h tuḥ* (rh) 'reason', *tādarthya* (rt) 'purpose', *adjectival* modifiers (jjmod) and *adverbial modifiers* (rbmod) etc. Based on the types of relations, the

[9] AnnCorra: Tree Banks for Indian Languages Guidelines for Annotating Hindi Treebank (Ver 2.0).

[10] Indian Languages to Indian Languages Machine Translation System Project (Phase I and II) funded by Ministry of Electronics and Information Technology, Government of India.

[11] AnnCorra: TreeBanks for Indian Languages.

dependency tags are also classified into two types. They are inter-chunk[12], intra-chunk[13]. The chunks (quasi phrases) are considered as the heads in inter-chunk relations (annotation), whereas in intra-chunk annotation each word or token is marked with a relation. Bharati, A., Sharma, D.M., Husain, S., Bai, L., Begam, R., and Sangal, R. (2009) have developed DS guidelines to create treebanks. In this framework, *kāraka* and non-*kāraka* relations are denoted in a sentence. *kāraka* relations have tags that start with a '*k*' and are followed by a numerical digit (e.g., 1 to 5 and 7). They are *kartā* (k1), *karma* (k2), *karaṇa* (k3), *sampradāna* (k4), *apādāna* (k5), *adhikaraṇa* (k7), etc. These *kāraka*'s are further fine-grained as sub-tags of *kartā* such as *kartā samānādhikaraṇa* (k1s), *prayojya kartā* (Causee; jk1), *prayojaka kartā* (Causer; pk1). The non-*kāraka* tags either begin with '*r*' or '*c*' or '*p*'. They are *ṣaṣṭhī* 'genitive or possessive' (r6), *h tuḥ* (reason) (rh), *tādarthya* 'purpose' (rt), Coordination (ccof), Part of (pof), etc. The different types of dependency relations are mentioned in Bharati, A.; Sharma, D.M.; Husain, S.; Bai, L.; Begam, R. and Sangal, R. (2009) which shows "the relations from coarser level to finer level on a modifier-modified paradigm" (Bharati, A.; Sharma, D.M.*;* Husain, S.; Bai, L.; Begam, R. and Sangal, R. 2009).

3.1 Hyderabad Telugu Treebank (HTTB)

We have adopted DS Guidelines which are developed by Bharati, A.; Sharma, D.M.; Husain, S.; Bai, L.; Begam, R. and Sangal, R. (2009) which are followed to create HTTB. As a part of it, we have developed 2,715 Telugu treebank data by following DS guidelines in 2009. Sentences are extracted from various sources such as literary texts and grammar books viz. Krishnamurti and Sarma (1968), Krishnamurti and Gwynn

[12] Inter-chunk mark the kāraka relations that occurs between any two chunks.

[13] tags mark the kāraka relations within a chunk.

(1985), Krishnamurti (1991, 2003, 2009), Ramarao (2002, 1975), Subrahmanyam (1984), Ramakrishna Reddy (1986), Subbarao (2012), Usha Rani (1980), Prakasam (2018) to develop the Telugu Treebank data. In this treebank, we have considered Bharati, A.; Sangal, R.; Sharma, D.M. and Bai, L. (2006) POS categories. This tagset consists of 26 POS categories. It is an inter-chunk-based treebank data.

3.2 HCU-IIIT-H Telugu Treebank (HCU-IIIT-H TB)

Nallani, S.; Shrivastava, M and Sharma, D. (2020) combined the HCU TTB and IIIT-H TTB data into one set and made it available for public access. In this, there are 3,222 annotated sentences. It is intra-chunk-based data. Telugu POS tagged data have been converted by following the latest BIS tagset[14] (Bureau for Indian Standards). The BIS tagset is a standardized POS tagging guideline for all Indian languages. This tagset consists of 11 POS categories and most of the categories have further divided into fine-grained POS tags.

4. Statistical Frequency of Telugu Treebanks

In this section, we discuss the statistical frequencies of HTTB and HCU-IIIT-H TTB. The average length of the sentences of HTTB (Cf. Praveen, 2019) and HCU-IIIT-H TTB (Cf. Nallani, S.; Shrivastava, M, and Sharma, D. 2020) are 6 and 5.5 respectively. As a part of this exercise, we have listed out the frequencies of POS categories, phrases (chunks), *kāraka,* and non-*kāraka* labels which are discussed in this section.

4.1 Statistical Frequency of Parts of Speech (POS) Categories of Telugu Treebanks

We have identified the occurrences of each POS category in the Telugu treebanks dataset. Here, we have considered only those POS categories which were used in Bharati, A.; Sangal,

[14] http://tdil-dc.in/tdildcMain/articles/134692Draft%20POS%20Tag%20standard.pdf

R.; Sharma, D.M. and Bai, L. (2006) for calculating statistical frequency. In HTTB, VM (Main Verb) has occurred 3,807 times (highest) and QO(Ordinal) has occurred 11 times (lowest). In HCU-IIIT-H TTB, NN (Common Noun) has occurred 5486 times (highest) and PSP (Post-position) has occurred 2 times (lowest). In the latest BIS tagset, Nallani, S.; Shrivastava, M and Sharma, D. (2020) have used RD_PUNC for *SYM*, *PR_PRQ* for *WQ* so and so forth. *RDP* was not found in HCU-IIIT-H TTB. Parts of Speech (POS) categories and their frequencies are shown in Table 1. Hyphen denotes not found in Table1.

Sl. No.	**POS Tags**	**HTTB Frequency Count**	**HCU-IIIT-H TTB Frequency Count**
1	VM	3807	4317
2	NN	3509	5486
3	SYM/RD_PUNC	2937	3330
4	PRP	1741	1246
5	NNP	1020	695
6	NST	426	316
7	RB	292	432
8	DEM	261	237
9	WQ/PR_PRQ	246	215
10	JJ	230	414
11	VAUX	175	59
12	CC/CC_CCS/CC_CCD	164	262
13	QC	125	274
14	PSP	101	2
15	RP/RPD	98	65
16	QF	81	191
17	UT/CC_CCS_UT	81	105
18	INTF	46	85
19	RDP	37	-
20	NULL	19	19
21	CL	13	14
22	QO	11	21

Table 1: POS Frequency in the Telugu treebanks

4.2 Statistical Frequency of Chunks (Phrases) of Telugu Treebanks

We have identified the occurrences of each Phrasal (Chunks) category in Telugu treebanks dataset. We counted the frequency of each Phrasal category and their frequency in Table 2. Because HCU-IIIT-H TTB is available in the intra-chunk format. We considered only chunk(phrasal) heads for the frequency count. Hyphen denotes not found in Table2.

Sl. No.	Phrasal Categories	HTTB Frequency Count	HCU-IIIT TTB Frequency Count
1	NP	6223	7954
2	VGF	3739	3314
3	VGNF	997	865
4	RBP	170	458
5	VGNN	124	126
6	BLK	103	200
7	CCP	162	317
8	JJP	7	103
9	VGINF	-	6

Table 2: Chunk frequency in the Telugu treebanks

Noun Phrase has occurred 7954 and 6223 times in the HTTB and HCU-IIIT-H TTB respectively. It is the highest frequent phrasal category in both the treebanks. The lowest frequent phrasal category is JJ (Adjectival Phrase), VGINF (Infinitival Verbal Phrase) have occurred 7 and 6 times in HTTB and HCU-IIIT-H TTB respectively.

4.3 Statistical Frequency of Telugu Treebanks (Labels)

We have considered both the Telugu treebanks[15]. By using this annotated data, we have calculated the *k-labels* and *non-k-labels* statistical frequency separately and discussed them in detail.

[15] HTTB and HCU-IIIT-H TTB

4.3.1 Statistical Frequency of Hyderabad Telugu Treebank

In HTTB, the highest and lowest frequency for *kāraka* labels are *kartā*(k1) *kāraka* 2375, *karaṇa*(k3) *kāraka* 17 times respectively. Similarly, the highest and lowest frequency for *non-kāraka* labels are Verb Modifier (vmod) 949 times and *associative (ras-k2)* 4 times respectively. Figure 1 and 2 represents the statistical frequency of HTTB viz. *kāraka* labels and non-*kāraka* labels separately.

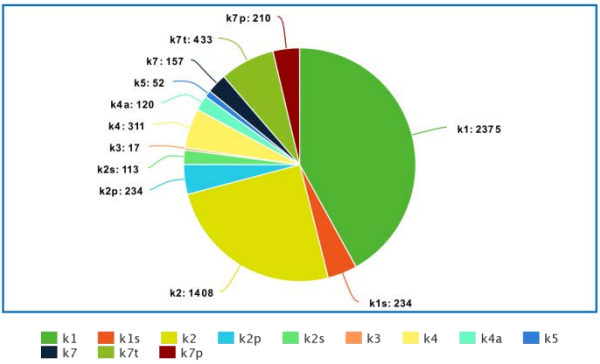

Figure 1: Statistical frequency of *kāraka* labels of HTTB

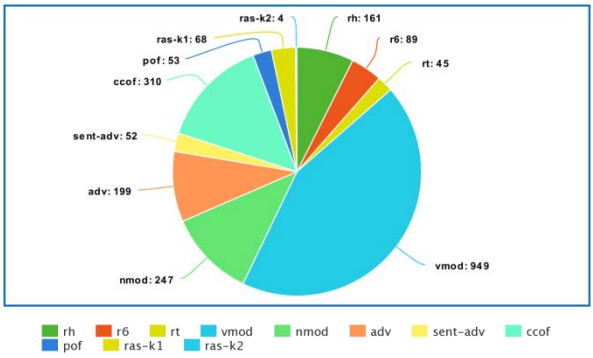

Figure 2: Statistical frequency of *non-kāraka* labels of HTTB

4.3.2 Statistical Frequency of HCU-IIIT-H Telugu Treebank

In HCU-IIIT-H TTB, the highest and lowest frequency for *kāraka* labels are *kartā*(k1) 2381, *karma samānādhikarana* (k2s) 32 times respectively. Similarly, the highest and lowest frequency for *non-kāraka* labels is *Noun Modifier* (nmod) 1033, ras-k2 (Relation for Associative) 6 times. Figure 3 and 4 represents the statistical frequency of HCU-IIIT-H TTB viz. *kāraka* and *non-kāraka* labels separately.

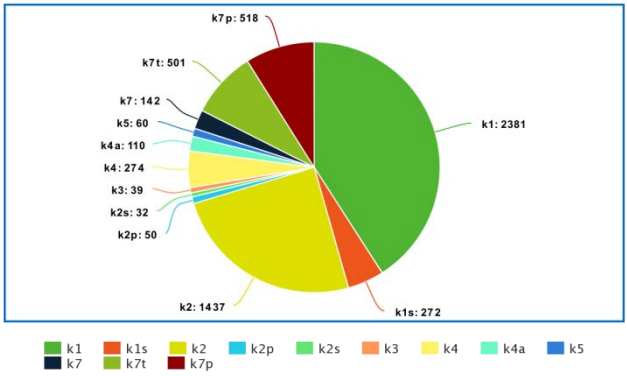

Figure 3: Statistical frequency of *kāraka* labels of HCU-IIIT-H TTB

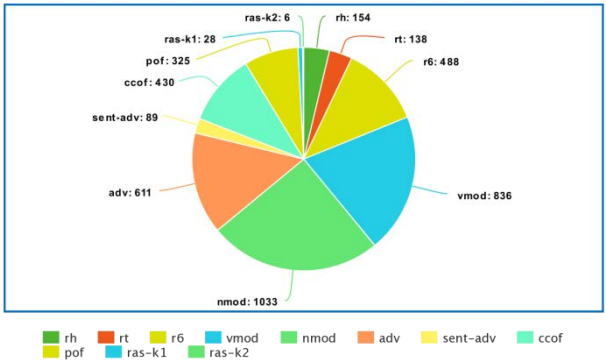

Figure 4: Statistical frequency of *non-kāraka* labels of HCU-IIIT-H TTB

4.4 Statistical Comparison of HTTB and HCU-IIIT-H TTB

Here, we try to compare both the Telugu treebanks statistics one by one based on the statistical frequency. The comparison of both the treebanks can be seen in Figure 5. We try to draw our observations based *on the highest* and lowest frequency of kāraka and non-kāraka labels. Here, one more important point is that the size of the Telugu treebanks is not the same. They are random in size. Statistical frequency of both the treebanks (HTTB and HCU-IIIT-H TTB) viz. k1 label is 2375-2381, k1s is 234-272, k2 is 1408-1437, k2p is 234-50, k2s is 113-32, k3 is 17-39, k4 is 311-274, k4a is 120-110, k5 is 52-60, k7 is 157-142, k7t is 433-501, k7p is 210-518, rh is 161-154, r6 is 89-488, rt is 45-138, vmod is 949-836, nmod is 247-1033, adv is 199-611, sent-adv is 52-89, pof is 53-325, ccof is 310-430, ras-k1 is 68-28, ras-k2 is 4-6 etc[16] (See Figure 1, 2, 3 and 4). Based on the two Telugu treebanks, one can predict that most of the time a sentence would have kartā(k1), *karma*(k2) for sure. It means *that the subject* and object are mandatory in a sentence. Another observation is that *saṃpradāna*(k4), apādāna(k5), *adhikaraṇa*(k7) are expected in a sentence optionally. I*n comparison with kartā(k1) and karma(k2), their (k4, k5, k7)* occurrences or frequencies are very less in both the treebanks. When we compare *non-kāraka* relations or labels viz. hētu*(rh), verb modifiers (vmod), noun modifiers (nmod), coordination (ccof),* sent-adv *(Sentential Adverbs)* frequencies are higher than *tādarthya*(rt), *ṣaṣṭhī*(r6), adverbs*(adv), pof* (Part of), *ras-k1 (Associative with* kartā), ras-k2 (Associative with karma*)*. There are certain labels, which *have a* drastic difference in the frequency count. For example, *r6* is 89-488, *rt* is 45-138, *nmod* 247-1033, adv 199-611, pof 53-325, ras-k1 68-28. HTTB data has a low frequency (treebank labels) in comparison with HCU-IIIT-HTTB.

[16] These numbers denote number of occurrences in HTTB and HCU-IIIT-H Telugu treebanks.

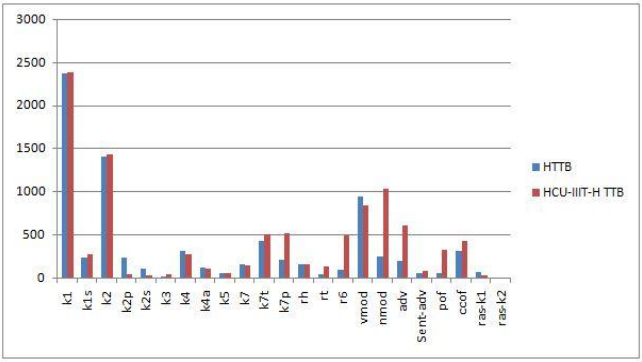

Figure 5: Comparison of HTTB and HCU-IIIT-H TTB labels (*kāraka* and *non-kāraka* labels)

4.5 Significance of the Distribution

The statistical distribution of both the Telugu treebanks is discussed in detail with their coverage in this section. Here HTTB and HCU-IIIT-H TTB coverage of *kāraka* and *non-kāraka* labels are given one by one. k1 is 41.9%-40.9%, k1s is 4.1%-4.7%, k2 is 24.9%-24.7%, k2p is 4.1%-0.9%, k2s is 2.0%-0.6%, k3 is 0.3%-0.7%, k4 is 5.5%-4.7%, k4a is 2.1%-1.9%, k5 is 0.9%-1.0%, k7 is 2.8%-2.4%, k7t is 7.6%-8.6%, k7p is 3.7%-8.9%, rh is 7.4%-3.7%, r6 is 4.1%-11.8%, rt is 2.1%-3.3%, vmod is 43.6%-20.2%, nmod is 11.3%-25.0%, adv is 9.1%-14.8%, sent-adv is 2.4%-2.2%, ccof is 14.2%-10.4%, pof is 2.4%-7.9%, ras-k1 is 3.1%-0.7%, ras-k2 is 0.2%-0.1% in HTTB and HCU-IIIT-H TTB respectively. Here we have considered *kāraka* and *non-kāraka* labels separately for calculating the coverage.

In Telugu, there is no overt distinction between *kartā* (k1) and *karma* (k2) at the syntactic level. Because most of the time k1 and k2 are marked with zero markers (null). Sometimes k1 is also realized with '*ki*', '*ceta*' vibhakti markers. In the same way, k2 is expressed with the '*ni*/*0*' vibhakti marker. The vibhakti

marker '*ni*' is mandatory for animate nouns and it is optional for inanimate nouns in Telugu. Apart from that semantic information is mandatory to recognize or parse k1 and k2 correctly. In other words, the animate and inanimate distinction should be made in the Treebank data to recognize k1 and k2 correctly. Otherwise, there is a chance of recognizing k1 as k2 and k2 as k1. It may lead to incorrect parsing. By comparing the coverages of the Telugu treebanks, we can say that 65% of the TTB data is covered by k1 and k2 approximately and the remaining 35% of the TTB data is covered by remaining *kāraka* labels such as k1s, k2p, k2s, k3, k4, k4a, k5, k7, k7t, k7p, etc. In the case of *non-kāraka* labels, vmod, nmod, adv, and ccof covers more than 60% of the data, and the remaining 40% covered by rh, r6, rt, sent-adv, pof, ras-k1, ras-k2 etc. It is observed that k1, k2, vmod, nmod, adv, ccof labels are more important during the creation of the annotated data (Treebank data). The coverage of these four labels is more than 60%. Among k-labels, k3 has 0.3%-0.7% of the coverage in both the treebanks. The probable reason could be the case marker '-to' ('with') which denotes an instrumental case. But the same case marker '-to' also denotes ras-k1 which means relation for associative with *kartā*. For example, *ravi kṛṣṇa* ***tō*** *bajāruku veḷlā u* 'Ravi went to market with Krishna'. Here, 'with Krishna' is marked as ras-k1 but not as k3. Because it does not denote the instrumental case (*karaṇa kāraka*). Another reason could be the lack of such constructions in both the Telugu treebanks database. k4 has 5.5%-4.7% of the coverage in both the Telugu treebanks. The relation k4 is one of the most ambiguous *kāraka* relations. The dative case marker '-ki' is used to denote the k4 (*saṃpradāna*) relation generally. But it also denotes the *h tu* (rh) 'reason' relation (*non-kāraka* relation). For example, *āme doṃga****ki*** *bhayapa iṃdi* 'She feared because of thief'. Here 'because of' is interpreted as *h tu* (rh) 'reason' but not as *saṃpradāna* (k4) 'receiver'. The case

marker '*-ki*' is the most ambiguous in Telugu. Because of it, the maximum coverage of k4 is 5.5% and a minimum 4.7% respectively in both TTB's. k5 (source) has 0.9%-1.0% coverage only in both the treebanks. The case marker '*nuṃ i*' is used to denote the k5 relation. Syntactic constructions which denote k5 relation might be less in the database. It is an unambiguous relation in Telugu. Hierarchically k7 '*viśayādhikaraṇa*' is the main *kāraka* relation and k7t and k7p are the sub-tags of k7. All these three relations are denoted with nouns with space and time (NST). Among these three (k7, k7t, k7p), k7p has 3.7%-8.9% coverage, k7t has 7.6%-8.6% coverage, k7 has 2.8%-2.4% in both the TTB's. NST's (POS tags) have occurred 426, 316 times in both the treebanks. Among all the phrasal categories, NP (Noun Phrase) is the highest frequent phrasal category which has occurred 6223, 7954 times respectively (See Section 4.1 and 4.2). By looking at these frequencies, it is quite natural that some NST's are expected in the natural language. Generally, they are spatial and temporal nouns. In HTTB, k7t has the highest coverage (7.6%). In HCU-IIIT-H TTB k7p has the highest coverage (8.9%).

Among *non-kāraka* relations, vmod, nmod, coordination (ccof), *sent-adv* (Sentential Adverbs) have the highest coverage. Naturally, Paninian Grammar Formalism expresses modifier-modified relations. Among *non-kāraka* relations, vmod's, nmod's, adverbs, genitives, part of relations (pof) (complex predicates) are large in number. It means that there might be a large number of modifiers that precede the nouns and verbs respectively in the annotated data (both the TTB). They are vmod 43.6%-20.2%, nmod 11.7%-25.0%, adv 9.1%-14.8%, r6 4.1%-11.8%, pof 2.4%-7.9% in which most of them are having the highest coverage. The remaining *non-kāraka* relations rh, rt, sent-adv, ras-k1, ras-k2 are having below 8.0% of the coverage in both TTB's.

5. Conclusion

The present paper is an attempt to compare two Telugu treebanks (HTTB and HCU-IIIT-H TTB). HTTB consists of 2,715 and HCU-IIIT-H TTB consists of 3,222 annotated sentences. Both the treebanks have been created by following DS guidelines which are developed by Bharati, A.*;* Sharma, D. M.*;* Husain, S.*;* Bai, L.*;* Begam, R. and Sangal, R. (2009). The statistical study has been done at three levels. They are POS, chunk (Phrase), and dependency labels (*kāraka* and *non-kāraka*). HTTB sentence length is lesser than HCU-IIIT-H TTB. HTTB has less number of nouns than HCU-IIIT-H TTB at the POS level. Telugu sentences are extracted from Telugu grammars to build HTTB data whereas HCU-IIIT-H TTB data has been extracted from tourism and health domain as a part of IL-IL MT project. In the present study, we found that VM (3,807 times) and NN (5486 times) are the highest frequent POS categories and QO (11 times), PSP (2 times) are lowest frequent POS categories in HTTB and HCU-IIIT-H TTB respectively. Similarly, NP (7954 and 6223 times) is the highest frequent phrasal category in both the treebanks whereas JJP (7 times), VGINF (6 times) are the lowest frequent phrasal categories in both the treebanks respectively. The major observation is that 65% of the Telugu treebank data is covered by k1 and k2 (*kāraka* relations). The remaining 35% is covered by k1s, k2p, k2s, k3, k4, k4a, k5, k7, k7t, k7p. In *non-kāraka* relations, vmod, nmod, adv and ccof has more than 60% of the coverage. The remaining 40% is covered by rh, rt, sent-adv, pof, ras-k1, ras-k2 etc. Based on these two statistics, the major coverage is for k1, k2, vmod, nmod, adv, ccof, pof. The coverage of these four labels is more than 60%. This kind of findings will help to make the generalizations based on the statistical frequencies of the treebanks. These generalizations will help the annotator to concentrate on highest frequent labels instead of the lowest frequent labels during the treebank

validation. In both the TTB's, *k1, k2, vmod, nmod, ccof, sent-adv, genitives, pof* can be crosschecked or validated for accurate Treebank data. By doing such a kind of statistical study one can know where to spend or concentrate or devout time to improve the treebank data (annotated data). This kind of statistical study is useful to train the human annotators to create the Treebank data. It also helps to boost the accuracy rate of the parsers.

Acknowledgment

I thank Prof. G. Umamaheshwar Rao who was motivated to create Hyderabad Telugu Treebank. I thank Mr. Y. Vishwanath Naidu and Dr. V. Subrahmanya Madhav Sharma for their valuable discussions to improve the Hyderabad Telugu treebank annotation. I would also like to thank Sneha Nallani, Manish Shrivastava, Dipti Misra Sharma for making the availability of Telugu Treebank (intra-chunk) data for public access under CCLA. Because of it, we could do the statistical study of both the treebanks. I thank the reviewers for their critical comments and suggestions, which helped us to improve the paper.

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Cite This Work:

GATLA, PRAVEEN. 2021. A Statistical Study of Telugu Treebanks. *Translation Today*, Vol. 15(1). 145-167.
DOI:10.46623/tt/2021.15.1.ar6

NOTE

On Nepali Translation of Hemingway's *The Old Man and the Sea*: The Analysis of Translation Strategies

SUDESH MANGER

Abstract

The present paper is an attempt to explore the translation of The Old Man and the Sea, by Khagendra Mani Pradhan in 2010 and, by Sanjiv Upadhay in the same year, 2010. The paper discusses the two translation strategies and methodologies adopted by both translators in a similar socio-cultural, political, and historical context, and how both the translations present The Old Man and the Sea uniquely within Nepali Polysystem. Hence, it emphasizes the function and role of translation in a Polysystem, that is relatively new and trying to incorporate or express the contemporary socio-political context through the medium of literature.

Keywords*:* Nepali Literature, Translation Studies, Translated Literature and Translation Strategies.

Introduction

The influence of English literature has been one of the most important facets of the history of Nepali literature. Translation has played an instrumental role in bringing such influence to Nepali polysystem[1]. The translations of English texts have been instrumental in enriching the existing literature and brought freshness by ushering in new genres like novels and short stories. The early Nepali literary system was dominated

[1] Translated literature not only as an integral system within any literary polysystem, but also as a most active system within it. But what is its position within the polysystem, and how is this position connected with the nature of its overall repertoire (Zohar 2012:163).

by Kavya (Poetry) from the time of Bhanubhakta Acharya's[2] translation of the Ramayana until the 1940s. From 1940 onwards, there was a sort of craze among the writers to explore new genres, novels (Upaniyas) and short stories (katha). The writers like Manjushree Thapa (1968-present), Parijat (Bishnu Kumari Waiba) (1937-93), Bhim Nidhi Tiwari (1911-73) Indra Bahadur Rai (1927-Present), and many others from both Nepal and India have contributed a lot as a short story writer or a novelist.

The general notion that the original writing is ipso facto superior to translation, such claim would be difficult to make when it comes to Nepali literature. Right from the beginning of written literature until the contemporary scenario, translation has played an instrumental role in the development of literature.

The present paper explores the subsequent translation strategies adopted by the two different translators in different historical and cultural contexts and how the two translators coordinate the relationship between different systems. At the same time, to build the trajectory of the role played by translation in the formation of Nepali literature, this study undertakes recourse to the English translation of Ernest Hemmingway's *The Old Man and the Sea* (1952), 'the story of an epic struggle between an old, seasoned fisherman and the greatest catch of his life'. It is a masterpiece of Ernest Hemingway, published in 1952 was awarded the Pulitzer Prize for Literature in the same year and the Nobel Prize for literature in 1954.

[2] Bhanubhakta Acharya (1814-1868) was a Nepali poet, translator, and writer. He was the first writer to translate the great epic Ramayana from Sanskrit to Nepali.

In an interview with George Plimpton, Hemingway said his satisfaction in what he considered to be the aesthetic economy of the novel:

The Old Man and the Sea could have been over a thousand pages long and had every character in the village in it and all the processes of the way they made their living were born, educated, bore children, etc. That is done excellently and well by other writers. In writing, you are limited by what has already been done satisfactorily. Therefore, I have tried to learn to do something else. First, I have tried to eliminate everything unnecessary to conveying experience to the reader so that after he or she has read something it will become part of his or her experience and seem actually to have happened. This is very hard to do and I have worked at it very hard (Bloom 2008: 1).

In the last decade, several translations of *The Old Man and the Sea* has appeared in the Nepali language by Okiyama Gwayne's *Budho ra Samudra* (1969), Khagendra Mani Pradhan's *Budho ra Samudra* (2010), Sanjiv Upadhay's *Budho Manche ra Sagar* (2010), Hom Kumar Shrestha's *Budo Majhi Ra Samundra* (2015), Anestra Hamingua's *Budo Manxe Ra Samundra* (2016) and Trishna D. Kaudinya's *Budo Manche Ra Samundra* (2018). Hom Kumar Shrestha has also provided the audio version of the text; it was narrated by Achyut Ghimire Bulbul in Shrutisambeg (Broadcasting) in 2015. Another audio version of the text in Nepali was released on youtube by Krishna Aryal on Nov 9, 2016.

However, the paper takes recourse to the translation of Khagendra Mani Pradhan as *Budho ra Samudra* and Sanjiv Upadhay as *Budho Manche ra Sagar*. Both the translations had two different groups of readers, one who is familiar with American literature and the other, ignorant of it.

Sanjiv has used the 'domesticating'[3] method to address the readers who are not aware of the American way of writing. He has translated most of the words using colloquial jargon. In a way, it helps the readers read and understand the text as it was originally written in Nepali. Khagendra has translated the text using the method of 'foreignizing'[4], which is to address the elite readers who are aware of American history. He has retained most of the English words as they are in Hemingway's novel. A comparative study of the two translations and their English source text is undertaken here to analyze the various translational methods employed by both Nepali translators.

The different translations of Ernest Hemmingway's The Old Man and the Sea. These two translations were done by Khagendra Mani Pradhan as Budho ra Samudra and Sanjiv Upadhay as Budho Manche ra Sagar – both the translations appeared in 2010. In a way, it is an act of rereading the same text in another language. By translating this novel into Nepali, Khagendra Mani acknowledges the role of the novel in the other literature and assumes that it will have the same impact on Nepali literature through translation. He says:

Bishwa Sahitya nirmanma ye kriti le kasta Bhumika kheleko thiyo ra bishwa sthar kriti liye samay chet au bunouto shilpa kasro hunu parcha, thes disa tira yes anuwad karya le hami lekhakharu liye sayog dine cha bhanne kura pati hami asha wadi chow (Pradhan 2010: I).

The text has played a major role for the development of world literature and has provided the method of writing a masterpiece. Considering this factor, I hope the translation will

[3] An ethnocentric reduction of the foreign text to dominant cultural values (Venuti, 2008, pg 68).

[4] an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text (Venuti 2008: 68).

help writers in Nepali literature to reach a similar level of writings (Translation is mine).

Translation is an act of rewriting and recreating the same magic through translation in a new language becomes the biggest challenge for the translator, which is neatly explained by Sujit Mukherjee as follows:

Reading for translation may be placed at the highest level because not only must the translator interpret the text reasonably, but he must also restructure his interpretation in another language while striving to approximate the original structure (Mukherjee 1997: 141).

The act of translation is to conglomerate two distinct cultures in a language that is the mixture of both the source and target culture. The danger involved in mixing the two languages is hardly seen by the readers who only try to find fault with the translation by highlighting the source elements that are missing in the translation. However, in the Nepali translation of The Old Man and the Sea by two Nepali translators, the translators have been very careful in paying attention to all the nitty-gritty of the source culture and have brought it with similar charm in the target language. The description of the old man in the English and Nepali versions read with the same kind of vitality as can be observed from the following:

Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated (Hemingway 1956: 4).

Akhan bahek uska sabai angha haru budho hudai ayeka thiye bhane ti akhanharu chaie sagar ko pani jastai thiea, khusi thiea ani aparajit pane (Upadhay 2010: 11).

Apart from his eyes, all the parts of his body were old; his eyes looked like the sea, happy and unbeatable (Translation is mine).

Unka bare ma bhanu parda akhan bahek aru sabai purana thiea, jun akhan ko rang samudra jastai ani sadhai uthsapurna ra aparajit (Pradhan 2010: 4).

To describe him, every part of his body was old except his eyes, which were like the sea, and every time it was cheerful and unbeatable (Translation is mine).

The theme of Honor in Struggle, Defeat, and Death is well maintained in Nepali translation by not changing the concepts of the novel. They tried to describe the situation in a way that can be associated with the situation of any poor man who struggles in everyday life for survival. Hemingway creates a symbolic parallel between Santiago and Christ. When Santiago's palms are first cut by his fishing line, the reader cannot help but think of Christ suffering his stigmata. Later, when the sharks arrive, Hemingway portrays the old man as a crucified martyr, saying that he makes a noise like that of a man having nails driven through his hands. Furthermore, the image of the old man struggling up the hill with his mast across his shoulders recalls Christ's march toward Calvary.

The description of Old man's hand in Nepali with the biblical note, and usage of some words from the Bible like, 'Christ', 'Mother Marry', as 'Yasu' and 'Mariam Mata' corresponds with the English novel. In a way, it does not tamper with the symbolism of Hemingway. In their usage of language, to maintain the standard of English the translators have used the everyday language and replaced certain words which have equivalent words in Nepali like 'Salao' by 'alachene', 'boat' by 'Dhungra'. By giving the regional flavor to the foreign concepts, the translator Sanjiv has taken care of his readers who are not aware of the Spanish words like 'salao'. Similarly, considering the other groups of readers, Khagendra has retained some English words and in the case of some others, he

has given the English words in brackets like 'Tigers of Detroit', 'stew', 'Hatuey Beer', 'Casablanca', 'Dock' etc.

The translation of this canon not only brings the American concept and Nobel Prize-winning novella into Nepali literature but also tries to revive or revisit the Nepali canon. For instance, *Muna-Madan* (Nepali episodic love poem published in 1936 by the poet Laxmi Prasad Devkota) also deals with the impact of materialistic life in a small household, where the protagonist goes to Tibet to earn money for the better future of his wife Muna and his old mother, but at the end, he returns home without money only to find his wife and mother dead like Santiago who struggles for "eighty-four days" but ends with few carcasses or no fish. Despite the continuous failure for eighty-four days, Santiago is optimistic about the future and wants to be prepared for the opportunity, he says:

Only I have no luck anymore. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then luck comes you are ready (Hemingway 1956: 22).

Yati ho, Hijoaja mero bhagyale alik sath diyeko chaina. Tara kaslai thach? Huna sakcha Aja. Pratayek din ayuta naya din huncha. Bhagyamani hunu nai ramro. Tara moh sahi nai rahana chanchu. Taki bhagyale sath dida tayar rahos (Pradhan 2010: 25).

Aaja pani Bhagya udyouna sakcha. Prateek din nai auta naya din ho. Yo din arubhanda bhagyashali pani huna sakcha. Ani hunu nai ramro. Tes bela panim moh thik nai rahane chu. Jaba saubhagya aucha tyetikher prastut hunu parcha (Upadhay 2010: 30).

The concept of opportunity and optimism presented by Hemingway has been translated uniquely by Khagendra and Sanjeev. Khagendra starts with the negative connotation by

saying ‘the luck has not favored me these days’, but it can be different today, whereas Sanjeev starts with the positive connotation, ‘I might be lucky today’. The technique adopted by both the translators might be different, however, it reflects on the condition of the then-contemporary Nepali society, where the condition of youth or old is dim. The restlessness amongst the citizen for a better future is well represented by passage. The concept of opportunity and optimism, that is somehow missing needs to reverberate and find hope within the surroundings, rather than evading it.

The choice of the works to be translated and the goals of the translational activity are set by certain forces. In its intellectual aspect, translation as a means of cultural enrichment has always played a crucial role in Nepali literature. Hence translation takes the form of rewriting an original text and it is performed under certain constraints and for certain purposes. The original text is chosen for a certain purpose and the guidelines of translation are defined to serve this purpose by the translator and/or by those who initiate the translation activity. In this case, rewriting to fit the purpose, along with fidelity to the original text, becomes the main issue for the translator.

Conclusion

Incorporating foreign material in Nepali literature does involve certain constraints. The incorporation of an alien theme of concept, far from the ground reality can alienate the reader. Apart from that, the reader's response to the new form of writings matters a lot to the writers who incorporate the new methods. In the Indian context, Sujit Mukherjee rightly observes the situation of readers, who are least interested in reading Indian texts in the following lines:

Likely, they do not read any Indian writings, either because they receive greater satisfaction from reading foreign authors

or because they cannot read any Indian language well enough to be able to respond to literature composed in their language (Mukherjee 1997: 133).

By translating the English texts into Nepali, the translated text can enrich the existing literature and expand the horizon of various approaches in Nepali literature. The aspects of realism, existentialism, modernism, romanticism, and translation of canonical texts brought the newness in the writings of the Nepali authors who were earlier following only a particular trend of Bhakti and Bhir Dhara (Nepali Literary movements) for more than a century. It was a sort of push that helped them to set free from the clutches of the traditional writers and focus on the prevalent social-cultural, economic, political, and human issues in their writings. Therefore, the immense contribution of translation for the growth of Nepali literature remains insurmountable for generations to come. The popularity of these writings based on the borrowed materials from the English writers has also paved the way for others to imitate these models and as a result, Nepali literature has seen, for instance, the development of women writers.

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Cite This Work:

MANGER, SUDESH. 2021. On Nepali Translation of Hemingway's The Old Man and the Sea: The Analysis of Translation Strategies. *Translation Today*, Vol. 15(1). 169-179. DOI:10.46623/tt/2021.15.1.no1

Indian Translation Traditions: Perspectives from Sujit Mukherjee

ANJALI CHAUBEY

Abstract

This paper revisits Sujit Mukherjee's seminal work Translation as Discovery and Other Essays on Indian Literature in English Translation (1981) to analyze his contribution in foregrounding the translation traditions of India. In the book, he uses the term 'transcreation' to refer to translation as a practice in the Indian literary scenario and cites examples from the ancient to modern times, to show how we have perceived and practiced translation. He centers this process in contrast to the western practice of the same, which makes translation a postcolonial exercise. He emphasizes the need to focus on the pragmatic analysis of the process of translation and looking at the 'Indo-English literature', as 'a limb of the body, the purusha, that is Indian literature' which would help in decolonizing literary studies.

Keywords: Sujit Mukherjee, Translation, Transcreation, India, Indo-English, Postcolonial, Literary Studies.

As latter-day Calibans we were taught English and our profit on it has been that we learned how to translate into English. Out of such remembering and recording will come India's theories of translation especially of translating into English (Mukherjee 2004: 37).

It is soon going to be forty years since the first publication of the book *Translation as Discovery*. One keeps coming back to Sujit Mukherjee as a guiding star when one seeks to understand various entry points in the area of translation studies in the Indian context. His words have been prescient in wresting translation as an effective tool of decolonization of literary studies as well as connecting Indian languages with

each other. In his exemplary career, Muherjee has looked at various contours of Indian Literary traditions but his interest in translation supersedes everything else. In his doctoral thesis titled, "A passage to America: Reception of Tagore in the United States", he has looked at how Tagore is received in English translation. The book under discussion is a collection of his intellectual ponderings of over a decade. The importance of this volume can be gauged from the limited amount of Indian archives (in English) on this field till date: R. S. Gupta's *Literary Translation* (1999), Tejaswini Niranjan's *Siting Translation: History, Post-Structuralism, and the Colonial Context* (1992), Susan Bassnett and Harish Trivedi's *Post - Colonial Translation: Theory and Practice* (1999), Sujit Mukherjee's *Translation as Recovery* (2003), Rita Kothari's *Translating India: The Cultural Politics of English* and *Decentering Translation* (2009) and GJV Prasad's *India in Translation, Translation in India* (2019). But Mukherjee in a way has paved the way for others to trudge over as this was one of the first books to look at the changing translation practices in India from the precolonial to postcolonial times.

Significance of *Translation as Discovery*: The two seminal texts by Mukherjee cover a gap of two decades, complementing and completing the intellectual journey of the author in this area. Yet, *Discovery* holds a lot of more merit than its sequel, for it was an epoch-making text of the time where somebody gave such a sustained analysis of Indo-English writing (a term he uses to refer to Indian literature in English translation, after Gokak), discussing the ethics and ideals of translation, assessing its existing scene and analyzing the possibility of extending its territory in a meaningful way etc. Mukherjee says that the theories dealing with the cultural aspects of translation are helpful in as far as, they lay out the politics involved in the process, the role of the translator, and in developing insights into the ways in which this activity has

been put to use over the ages and across continents. However, he says these theories do not help in the actual process of translation. In the 'Preface' to the edition of this volume, he says: "No attempt has been made here to propound any theory of translation; this may be left to those who do not actually translate" (ix), which goes on to indicate that such theories are of not much avail when it comes to practice. Translation is a practical exercise; every time a translator sets down to a text s/he has to negotiate her/his own terms and priorities to render the text into another language. Taking the stand that no general theorization is possible on this aspect, he focuses on the pragmatic analysis. In this volume, he has also attempted to carve a niche for 'Indo-English literature', which in his words is 'a limb of the body, the purusha that is Indian literature'. In doing so, he has successfully attempted to define the boundaries of Indo-English Writing and has been able to trace briefly the translation practice in the Indian literary scene from the ancient to the modern times showing how the way we have perceived and practiced translation (as transcreation) is different from the western practice of the same. He analyses the beginning of the trend of translation into English from Indian languages and underlines the need for promoting it in the post-colonial times:

> Underlying this recommendation is the belief that we cannot do without the English language in the foreseeable future. If this prospect is accepted, then we must ensure that the labor of learning English is fully exploited in the development of our literary culture. The proverbial brace of birds can be killed by the same stone if we direct the learning of English towards the discovery not of England's literature but of the literature written in the many Indian languages (Mukherjee 1981: 38).

Clearly, *Discovery* attempts to give a push to the learning and 'discovery' of Indian literature through promoting translations. This is a way of dealing with post-coloniality without being rueful of the encounter that had taken place in the past. It is a part of the ideological stand of critics and theorists who look at post-colonialism as an 'emancipatory concept' that aims at looking at 'the continuities and ruptures in the (native) civilization'. Paranjape in 'Coping with Post-colonialism' says:

> Postcolonialism like most things of western origin can neither be rejected nor accepted fully. We have each to work out our own adjustment and compromise with it. We may try to use it against the grain, subvert it to our advantage, or deploy it to our own benefit all the while endeavoring to safeguard ourselves from the distorting tendencies (Trivedi & Mukherjee 84: 1996).

Despite using the language, which is a part of the colonial legacy, the efforts are in the direction of developing and encouraging the native culture through translation. India's multilingualism comes in the way of establishing a common platform where different *bhasha* writers can interact with each other, which prohibits them from looking at the sameness or the differences of each other. This interaction and communication are very essential in the development of a healthy literary tradition and criticism, to which Mukherjee refers to in *Recovery*. However, he realizes that translation into English may inhibit the growth of other translations (into Indian languages) and the language may not be the best language to translate Indian literature: "The discovery that awaits to be made – and will be easier to make when every Indian language has acquired in translation, a large enough number of literary texts from all the other Indian languages – is that there may be like Indian music or painting or sculpture an Indian literature after all" (viii). But the fact remains that the

English language is indispensable in modern times and through Indo-English Writing an Indian would:

> ...be in a position to reach beyond his region to a larger world. Since he has to learn English anyway, he will use this training primarily for learning more about his country's literature; secondarily, he is enabled to reach farther out beyond the borders of his country. Indo-English literature is therefore the most practical link literature of today's India (Mukherjee 1981: 39).

Mukherjee's methodology is geared toward creating a niche for Indo-English Writing as distinct from Indian Writing in English, as part of Indian literature. He emphasizes the need to develop native translation culture, which would give a push to the growth of Indian literature through English translation. In *Discovery*, he holds the steadfast view that the English language has the possibility of creating link literature for India, which is otherwise not possible in our multilingual culture. This proposal is based on his assumption that the English language is the common possession of all Indians. Even if he is referring to educated Indians who are engaged in reading and writing literature, still one has certain reservations in accepting his assumption. Back in the 1980s there was a considerably limited number of elite Indians who had the privilege of being educated in the English language. The sizeable amount coming out of government school education was not in the position of appreciating literature in English (translation or otherwise), for the compulsory English paper did not equip them sufficiently. But this assumption is valid in today's time when the equations have reversed and English medium instruction has become the norm even in many government schools (which are only being joined by the lesser privileged, even a lower-middle-class Indian strives hard to carry on the education of her/his child enrolled in public schools).

Notwithstanding the enriching aspect of translation, it is worth analyzing the need for link literature for India. The multilingualism of India is not a new phenomenon; we were comfortable with it for a long till the advent of English (people and the language) and their departure (only the people, the language was here to stay). The anxiety was to reunite the fragmented Bharat (in this case by translating it as India). But there never was a united Bharat and we never felt the need for it. However, postcolonialism entails unification and solidarity. Of the many accusations an Indian writer in English is charged with is that it is "babu fictions" (to borrow the title of a Tabish Khair's insightful text), that s/he does not share the issues and concerns of *bhasha* writers. Thus, translations from regional literature into English would at least help remove this charge and bring writers together. The writer is defending the stance of the translators who are engaged in English translations, by virtue of being more at home in this language than any other regional language. The project of the writer is to channel this command over the language in translating from *bhashas* and not merely from European and American texts. In the journey between the two texts, the author also analyzes the changing contours of Indian translation practice:

> Quite significantly, we do not have a word in any Indian language that would be the equivalent of the term 'translation'… (which) suggests that the concept itself was not familiar to us. Instead, when we admired a literary text in one language, we used it as a take-off point and composed a similar text in another language (Mukherjee 2004: 45).

What happens when two opposing practices of translation i.e., Indian tradition of looking at the original as merely the starting point and the western practice of utter fidelity to the original, confluence? And besides this juggling, Indian translating into

English adds another twist to the western 'translation' practice: that the language of the translation is no longer the first language of the translator. As a result of this peculiar phenomenon, he says that good translations continue to be rare, passable translations are our usual fare while bad translations proliferate. The author indicates at the sordid state not to discourage translations but to highlight the need for setting and pursuing standards of translation, which is another important project of this book. At length, he deals with questions such as who should translate, how he should go about it, who is the proper judge/reviewer of translation: one who can read the original and the translation both or one who does not know the language of the original text, etc. Thus, an ideal translator for Mukherjee is one who is proficient in both the languages (the source and the target languages), should be a practiced reader and meaning maker (teacher, editor, or critic) of literature, and must habitually write in English. Therefore, not anybody can and should bake her/his cake in the name of rendering a piece of literature into another language. The task requires consistent and honest efforts along with talent and a knack for translation. He sees that the problem with Indo-English Writing is that it has been carried on in an unplanned manner; there is no mechanism to ensure the quality of translations and also what gets translated. It is the writers and literati who have defined the contours and set the standards of Indian English Writing, likewise for Indo-English Writing to carve a niche of its own the onus again lies on those who are engaged with the language or as Mukherjee puts it, who earn their living through the language i.e., scholars, critics, teachers and students of English language. In no uncertain terms the author is encouraging and promoting the Indo-English practitioner to come up with more and more quality translations. Even the second edition of Discovery which came out in 1990 did not show any shift in the writer's

ideology. Significantly, the author does not offer the same support to this project in *Recovery*, with which I would deal in the subsequent portion.

In *Discovery* he has attempted to remove some of the prejudices associated with translated texts and wants to assign the translator a rightful place in the literary scene. S/he should not be placed next to the thief and the seller, "the thief, the translator, and the seller were necessary for nineteenth-century European colonial enterprise" (125). At the same time, he also reminds the translator of the responsibility s/he carries when s/he undertakes work for translation, "not anything can be swaddled to the unsuspecting readers. Underlining the importance of ethics in translation, he discusses at length how a text can be approached, depending upon the level of interpretation and dedication of the translator. Citing the translations of similar passages from Bibhutibhusan Bandopadhya's *Pather Panchali* (1922) from three different translators, he instructs the aspiring translator about the intricacies of the field: sustained in-depth understanding and interpretation of the original. The author does not give ideal theorizations, rather he hints subtly at the disappointing renderings of several texts. His usage of secondary sources is remarkable in the sense that it forwards his arguments and brings his point home effortlessly. He practically tries to cover all the aspects of this field. From the way courses can be designed on Indo-English Writing, the method and criteria of selection of texts: author-specific study or period-specific (ancient, medieval, and modern texts), theme-specific (for example literature on nationalist movement, partition, women's issues, etc.) or simply by genre.

In some ways, Mukherjee's efforts in *Discovery* are directed at validating the field of Indo-English Writing, which would include translations into English during his time. Although

translations into English were proliferating in the 1970s and 80s and this body had grown substantially, it was not getting its due attention among theoretical discourses. Mukhherjee has drawn attention toward this 'limb' of Indian literature-describing its significance and its various aspects: '…odd things did happen in the colonial period which must be affecting our postcolonial outlook on translation without our realizing it, and this needs to be studied' (Mukherjee 2004: 36).

Mukherjee is his own critic in *Translation as Recovery* where he revisits his own formulation after two decades. He is disappointed that 'translation' invariably means, into English. Translations into English have clearly overtaken and affected translations between *bhashas*. In Recovery the author is no longer as enthusiastic about this project as he was in *Discovery*. For how long should *bhasha* literature be read only in English translations? If reading and studying literature help in the development and growth of that language, it must be read in the language of its composition. English being a global language, Indo-English literature would always find a readership, within the continent and beyond. In order to develop the native literary sensibility, a room must be created for *bhasha* language and its literature, mere incorporation of a few texts into the syllabi of English literature would not suffice. He does carry on his project of setting standards of translational practice and ethics but no longer promotes and encourages translations into English with the same vigor. One wonders what the title essay 'translation as recovery' would have been on. Perhaps the need to 'recover' the Indo-English texts in *bhasha* languages might have been a part of this essay if had lived to complete the book. Thus, translations into English can merely be a part of the larger project of creating and developing a native tradition of translation and the need of the time is to give a push to the practice of translations among *bhasha* literature.

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Cite This Work:

CHAUBEY, ANJALI. 2021. Indian Translation Traditions: Perspectives from Sujit Mukherjee. *Translation Today*, Vol. 15(1). 181-190. DOI:10.46623/tt/2021.15.1.no2

Translation of Metaphors in George Orwell's *Animal Farm* from English to Hindi: A Cognitive Semantic Perspective

BABURAM UPADHAYA

Abstract

Metaphors are prevalent across languages and cultures, but not all metaphors are shared by any two languages. Therefore, it is interesting to see how a work of translation deals with metaphors through a cognitive semantic perspective. This paper investigates how metaphors used by George Orwell in Animal Farm have been translated into Hindi by Sooraj Prakash. The findings show Prakash using culture-specific metaphors in the target text (TT) to provide the metaphorical sense of the target culture and at the same time trying to preserve the metaphors of the source text (ST) wherever they fitted aptly.

Keywords: Metaphor, Source Language, Target Language, Culture, Source Text, Target Text.

Metaphor

Metaphor has traditionally been seen as an embellishment to a language whose purpose is to evoke interest or emotion in the reader or the listener's mind by the use of figurative expressions. These figurative expressions were considered to be the creative work of the writer or the speaker and were generally viewed as serving rhetorical purposes. However, later studies showed that metaphor is not something that belongs to the domain of persuasive speakers or writers but is very much pervasive in everyday life (Lakoff & Johnson 1980, Johnson 1987, Gibbs & Steen 1999). Human beings think in terms of metaphors. Our every thought, action, and experience is influenced and motivated by metaphor. In other words, we think, talk, and act in terms of metaphor. The basis of metaphor lies in our conceptual system. This idea was first

introduced by Lakoff and Johnson in 1980 in their seminal *Metaphors We Live By* and then later by Gibbs (1990), Kovecses (2002), and other linguists and psycholinguists. They proposed the Conceptual Metaphor Theory, where they emphasize that language is a reflection of the general cognitive system and metaphor is a part of this system. They argue that metaphor provides us structure to what is abstract or less perceptually based experience through our understanding of the spatial, physical, and social world in which we live. Simply put, we understand the abstract in terms of concrete. Since then onwards metaphor has started gaining attention from scholars, as they were interested in finding out how metaphor is involved in different fields of studies. This new approach of metaphor study also found a way in translation studies where translation scholars viewed it as a new perspective on translation strategies.

Translatability of Metaphor

Viewed from a purely linguistic point, metaphors are not always translatable from one language to another. There are cultural and linguistic barriers that prohibit this act as the target text (TT) may not have the equivalent metaphor of the source text (ST), or it may not have that concept in its culture and language as such. However, Vermeer's (1984, 2014) Skopos theory suggests that it is the function of the TT that determines the translation of the ST. Apart from that, Toury's (1995) target-oriented approach talks about the use of an equivalent expression which is as per the norms of the TT and the target reader. Again, the translation of metaphors depends on the similarity and dissimilarity between the source language (SL) and the target language (TL) with respect to the conceptualisation of certain notions that exist in these respective cultures. So, according to the 'Cognitive Translation Hypothesis' proposed by Mandelblit (1995) when two cultures

conceptualize experience in a similar way, 'similar mapping conditions,' applies and the task of translation will be easier. Otherwise, 'different mapping conditions' will apply and the task will become more difficult. Therefore, it is important for a translator to be familiar with the conceptual metaphors of both the SL and the TL and the limitations involved in their translation. In this regard, it will be interesting to see in this study how the translator, Suraj Prakash, translates the metaphors used by George Orwell in the English ST to the Hindi TT and what strategies does he adapt to translate these metaphors. Therefore, there has long been a debate going on among translation theorists regarding the translation of metaphors. According to Dagut (1976) and Nida (1964), metaphors are not translatable because of the cultural and linguistic differences between the SL and the TL. Moreover, the creation of a new metaphor for the TT as per the SL may not be a good idea, as this new metaphor may seem alien to the target reader. This alienation to the new metaphor may stem from the unfamiliarity of the conceptual system of the source language and culture and the difference between the conceptualisation of a particular notion in the SL with that of the TL. Therefore, it is important for a translator to be familiar with the conceptual system of both the SL and the TL. This is because the translation of metaphor is not just limited to metaphorical expressions but with the underlying conceptual metaphors of these expressions and also with the conceptual system of both the source and the target culture.

Translation of English Metaphors to Hindi through a Cognitive Semantic Perspective

As noted earlier, cognitive semantics views metaphor not as an isolated instance of language but very much associated with our everyday thought process. Consequently, in this view, metaphor is "understanding and experiencing one kind of thing

in terms of another" (Lakoff & Johnson 1980: 5). To be more specific, we use metaphor to understand the abstract in terms of concrete physical images. And this is not something we do consciously, but often we use them without being aware of it. They are so ingrained in our thought process that many a time they go unnoticed. According to Kövecses (2002: 4), metaphor is "understanding one conceptual domain in terms of another". The former is known as the source domain and the latter the target domain. The source domain is generally concrete in nature whereas the target domain is abstract.

Lakoff and Johnson (1980) have classified conceptual metaphor into three main types: structural, ontological and orientational. Structural metaphors systematically structure one concept in terms of another. For instance, in the conceptual metaphor TIME IS MONEY, the concept of time is partially structured, understood, and talked about in terms of money (Lakoff & Johnson 1980). This conventional conceptual metaphor is realized in metaphorical expressions, such as 'I don't *have* time', 'Please don't *waste* my time', and 'She *spends* her time in useless activities'.

Orientational metaphors, on the other hand, are metaphors that provide a spatial orientation, such as up-down, front-back to a concept. For instance, the conceptual metaphor HAPPY IS UP is realized in metaphorical expressions, such as 'She is in *high* spirits' and 'That *lifted* my spirits'. Similarly, the conceptual metaphor SAD IS DOWN is realized in metaphorical expressions, such as 'I feel *low'* and 'That *dropped* his spirits'. These conceptual metaphors have a physical basis. When we are happy, we tend to be in an erect posture; and when we feel sad, we tend to be in a drooping posture.

Ontological Metaphors, lastly, are metaphors that make us view aspects of our experience in terms of some entities or

substances. Personification is one such example, which enables us to understand physical objects in terms of human attributes.

In the next section, I will deal with how the metaphors used in the novella *Animal Farm* by Orwell have been translated into the Hindi translation by Sooraj Prakash through a cognitive semantic perspective. Due to the small-scale nature of this paper, I am dealing only with the translation of metaphors in the first chapter. First, I will list the English metaphorical expressions along with their respective conceptual metaphors. Then I will list the Hindi translations of the expressions along with their respective conceptual metaphors. Finally, I will examine how these expressions have been translated into Hindi.

English Metaphorical Expression		Conceptual Metaphor
i.	Spent their Sundays	LEISURE TIME IS A LIMITED RESOURCE
ii.	Pass on to you such wisdom	MOVEMENT IS ON
iii.	I have had a long life	LIFE IS A JOURNEY
iv.	Let us face it (life)	LIFE IS A PHYSICAL BEING OR OBJECT WHICH HAS A FRONT AND A BACK
v.	Last atom of our strength	STRENGTH IS A CHEMICAL ELEMENT
vi.	Dogs have no better fate	FATE IS SOMETHING THAT CAN BE POSSESSED
vii.	Adopt his vices	VICES ARE PHYSICAL BEINGS
viii.	...who (pigs) settled down in the straw	RESTING HAS DOWNWARD ORIENTATION
ix.	The two horses had just lain down	RESTING HAS DOWNWARD ORIENTATION
x.	The ducklings nestled down inside it	RESTING HAS DOWNWARD ORIENTATION
xi.	Even the stupidest of them had already picked up the tune	AQUISITION OF TUNE HAS UPWARD ORIENTATION
xii.	The meeting broke up hurriedly	COMPLETION IS UP
xiii.	Words had gone round during the day	WORDS ARE PHYSICAL BEINGS CAPABLE OF MOVEMENT
xiv.	Is it because this land of ours (England) is so poor that it	NATION IS A NURTURANT PARENT

cannot afford a decent life to those who dwell upon it?	
xv. …it (England) is capable of affording food in abundance...	NATION IS A NURTURANT PARENT
xvi. No argument must lead you astray	ARGUMENT IS AN EVIL BEING

	Translated Hindi Expression	Conceptual Metaphor
i.	*Ravibar ki chhuttiya...gujarte the*	LEISURE TIME IS A JOURNEY
ii.	*Use (buddhimata ko) ...deta hu*	---
iii.	*Bharpur jivan ko ji liya*	LIFE IS A CONTAINER
iv.	*Isme (zindgime) jhank kar dekhen*	LIFE IS A CONTAINER/OBJECT
v.	*Khun ki aakhiri boond tak kaam karne ko majbur kiya jata hai*	STRENGTH IS BLOOD
vi.	*Kutto ki zindgi me bhi isse behtar kuch nai likha hua hai*	LIFE IS A WRITTEN PAPER
vii.	*Uski buraiyon ko mat apnana*	VICES ARE PHYSICAL BEINGS
viii.	*... (suwar) puwal par pasar gaye*	---
ix.	*Dono ghode abhi baithe hi the*	---
x.	*Battakh ke bacche iske bhitar dubak kar baith gaye*	---
xi.	*Sabse bhondu pashuon ki juban par bhi iski dhun chad gayi*	AQUISITION OF TUNE HAS UPWARD DIRECTION
xii.	*Baithak aphra-taphri me khatam ho gayi*	---
xiii.	*Din me hi charo taraf yeh khabar phail chuki thi*	NEWS IS FIRE/FLUID
xiv.	*Kya...humari dharti itni garib hai ki ye is (England) par rehnewalon ko ek shandar zindgi muhaiya nahi kara sakti?*	NATION IS A NURTURANT PARENT
xv.	*Isme (England) itni kshamta hai ki ab...usse kai guna adhik pashuon ka khub acchi tarah se bharan-poshan kar sakti hai*	NATION IS A NURTURANT PARENT
xvi.	*Koi bhi tark-kutark tumhe bahkaye-bhatkaye nahi*	ARGUMENT IS AN EVIL BEING

Analysis and Discussion of the Strategies used in the Hindi Translation

After identifying the metaphorical expressions in the ST and their respective conceptual metaphors, I have found more dissimilarity than similarity in how the same thing is being conceptually structured in the TT. For example, in example (i), Sundays are conceptualised as limited resources in the ST, whereas in the TT, they are conceptualised as a journey undertaken. Furthermore, the translator elaborates this concept by using the expression *chhuttiyan*, which means 'holidays', to avoid ambiguity and to make it more culturally appropriate for the TT as Sundays are not generally viewed as leisure time in the target culture. This is in accordance with the function-oriented approach by Reiss (1989), Reiss and Vermeer (1984), and Nord (1997) who view translation as a communicative process intended to serve a particular purpose in the target language. This includes the *coherence rule* of Vermeer's Skopos theory (Reiss & Vermeer 1984) which holds that TT should convey the idea of the ST in such a manner that it is apprehensible to its target reader by taking into consideration the knowledge and the setting of the reader.

In example (ii), we see that in the ST, movement is described by the orientational metaphor MOVEMENT IS ON. In the TT, movement is described in a conventional literal sense. But given the context, the expression *deta hu* aptly fits in here. Although the meaning of 'pass on' and *dena* (to give) sounds similar, the former indicates a continuous movement along a path, whereas the latter indicates movement from one point to another. This is because English is a satellite-framed language and its speakers tend to provide richer descriptions of path trajectories as compared to the speakers of a verb-framed language (here Hindi) (Cadierno 2008; Slobin 1997). That is

why by using the expression *deta hu* the translator kept the coherence of the TT organic and made it sound natural.

The ST metaphorical expression in example (iii) conceptualizes life as a journey. When Old Major says, 'I have had a long life', he sees life as a journey, which could be either a short one or a long one. However, in the Hindi translation, life is described as a container because the phrase *bharpur jiwan ko ji liya* means the Old Major had lived a life to his heart's content. This is in fact true when we look at the next sentence where Old Major says 'I have had much time for thought as I lay alone in my stall, and I think I may say that I understand the nature of life on this earth as well as any animal now living' (9). So, compared to other animals on the farm, the Old Major indeed lived a meaningful and fulfilled life. Therefore, *bharpur jiwan ko ji liya* is the better Hindi translation for the phrase 'have had a long life' than would have been the direct translation *mene lambi zindgi ji li hai* derived from the conceptual metaphor LIFE IS A JOURNEY. Here, the idea is conceptualized differently in order to avoid ambiguity and to make it explicit for the target readers. This is a case of a good translation.

The metaphorical expression 'let us face it (life)' in example (iv) conceptualizes life as a physical object or being with a front and a back. Here, only the body part 'face' is used for the whole being and not the other body parts because it is only the face that gives us the identity of a person and not their other body parts. So, in order to recognise a person, we need to see his face. On the other hand, the Hindi translation *isme (zindgime) jhank kar dekhen* is derived from the conceptual metaphor LIFE IS A CONTAINER/OBJECT. The reason behind using this conceptual metaphor could be because, in the target culture, life is something that is looked upon inwardly; the belief in the spirit within oneself. But in the source culture,

life is something that has an outward existence, and that's why the expression 'let us face it' is used. So, the translator beautifully captures the conceptual system of the target reader in the TT.

In example (v), the expression 'last atom of our strength', is derived from the conceptual metaphor STRENGTH IS A CHEMICAL ELEMENT. But the Hindi translation is *khoon ki aakhiri boond tak kaam karne ko majbur kiya jata hai* is derived from the conceptual metaphor STRENGTH IS BLOOD. In the target culture, blood is generally associated with strength. This can be seen in other expressions like *khoon ko pasina banana* and *humare khoon me dum hai*. Keeping this aspect in mind, the translator used this metaphor to express strength. Moreover, the conceptual metaphor STRENGTH IS A CHEMICAL ELEMENT in the TT is somewhat alien to the target reader. So, instead of using the same conceptual metaphor, the translator used the one which is familiar to the target reader.

In example (vi), the metaphorical expression 'dogs have no better fate' has been derived from the conceptual metaphor FATE IS SOMETHING THAT CAN BE POSSESSED. A similar metaphorical expression could also have been derived from the same conceptual metaphor in the Hindi translation. But the translator thought of being more explicit and instead chose the conceptual metaphor LIFE IS A WRITTEN PAPER from which the metaphorical expression *kutto ki zindgi me bhi isse behtar kuch nai likha hua hai* has been derived. This is because of the belief in the target culture that the deity Shasti (literally, the sixth one) writes the destiny of an infant on the sixth day of their birth.

However, the metaphorical expressions in example (vii) 'adopt his vices' in the ST and *uski buraiyon ko mat apnana* in the TT

have been derived from the same conceptual metaphor VICES ARE PHYSICAL BEINGS.

In the examples (viii), (ix), and (x), we see that the metaphorical expressions have been derived from the orientational metaphor RESTING HAS DOWNWARD ORIENTATION in the ST. This is because when we rest, we generally hang downwards limply. But in the Hindi translations, the translator uses the literal meaning of these metaphorical expressions. One reason for this could be again English being a satellite-framed language, which tends to provide richer descriptions of path trajectories than Hindi, which is a verb-framed language (Cadierno 2008; Slobin 1997). That is why, to keep the coherence of the TT organic and to sound natural, the translator used the literal meaning instead of using any metaphorical expressions. This may be also because the translator could not find any appropriate metaphorical expressions in the Hindi translations.

In example (xi), the metaphorical expression in the ST 'even the stupidest of them had already picked up the tune', and the metaphorical expression in the TT *sabse bhondu pashuon ki juban par bhi iski dhun chad gayi* have been derived from the same orientational metaphor ACQUISITION OF TUNE HAS AN UPWARD ORIENTATION.

In example (xii), the orientational metaphor COMPLETION IS UP is used to describe the completion of an event (here meeting), whereas in the Hindi translation, the conventional literal word *khatam* is used.

The metaphorical expression 'words had gone round during the day' used in the example (xiii) in the ST is derived from the metaphor WORDS ARE PHYSICAL BEINGS CAPABLE OF MOVEMENT. But, the Hindi translation *din me hi charo taraf yeh khabar phail chuki thi* is derived from a different conceptual metaphor NEWS IS FIRE/FLUID. In this case,

also, the translator tried to stick to the basic conceptual system of the target reader and avoided ambiguity.

In the next two examples (xiv) & (xv), in both the ST and the TT, the metaphorical expressions are derived from the same conceptual metaphor, which conceptualizes the nation as a nurturant parent. The translator again sticks to the basic conceptual system of the target reader where they refer to the land they live on as *dharti mata* (Mother Earth).

We see the similar thing happening again in example (xvi), where argument is seen as an evil being in both the ST and in the TT. But in the TT, the translator used an extra word *kutark* with *tark* to avoid any kind of ambiguity. The ambiguity might have arisen in the mind of the target reader that how could any *tark* mislead (*bahka-bhatka*) an individual because *tark* is often thought as something that gives one a clear perception about something. So, by the use of that extra word *kutark*, he cleared the doubt that might have arisen in the target reader's mind.

After identifying and investigating the metaphorical expressions and how they are derived from different conceptual metaphors, I would like to do an analysis of the strategy the translator used in translating the conceptual metaphors from the ST to the TT. Before this, I would like to identify the translation patterns:

(a) Same conceptual metaphor and equivalent metaphorical expressions.

For example, the expression 'adopt his vices' in the ST and its equivalent expression *uski buraiyon ko mat apnana* in the TT are derived from the same conceptual metaphor VICES ARE PHYSICAL BEINGS.

Also, the expressions '...it (England) is capable of affording food in abundance...' in the ST and *Isme* (England) *itni*

kshamta hai ki ab...usse kai guna adhik pashuon ka khub acchi tarah se bharan-poshan kar sakti hai in the TT are equivalent to each other and are derived from the same conceptual metaphor NATION IS A NURTURANT PARENT.

(b) Similar conceptual metaphor but different metaphorical expressions.

For example, the expressions 'Even the stupidest of them had already picked up the tune' in the ST and *sabse bhondu pashuon ki juban par bhi iski dhun chad gayi* in the TT are derived from the conceptual metaphor ACQUISITION OF TUNE HAS UPWARD ORIENTATION.

(c) Different conceptual metaphors

For example, the expression 'spent their Sundays' is derived from the conceptual metaphor LEISURE TIME IS A LIMITED RESOURCE in the ST, whereas the expression *ravibar ki chhuttiya...gujarte the* in the TT is derived from the metaphor LEISURE TIME IS A JOURNEY.

(d) Conceptual metaphor vs literal meaning

For example, the expressions 'settle down', 'nestle down' and 'lain down' is derived from the conceptual metaphor RESTING HAS DOWNWARD ORIENTATION in the ST, whereas these expressions have been translated literally in the TT.

From the above investigation about the translation of metaphors from the ST to TT, one thing becomes clear that the study of metaphor translation is inseparable from the conceptual system as the conceptual metaphors and their metaphorical expressions may not be the same in the source and the target culture. This dissimilarity of conceptual metaphors across different cultures and languages poses problems for the translation of metaphors from one language to

another (Deignan, Gabrys, & Solska 1997: 352). Here, it is seen that the conceptual metaphors used in the source text may be either similar or dissimilar to the target text. The dissimilarities should not be taken as mistranslations, but rather a different way of expressing the same metaphor in the TT. This is because the target language may sometimes not have a conceptually and linguistically corresponding metaphor or sometimes the translator decides to use another conceptual metaphor in the TT. This is done to avoid word-for-word translation of metaphorical expressions especially in TLs, which do not share the same conceptual metaphor with that of the SL. In such cases, word-for-word translation generally does not yield intended results.

The present paper establishes the fact that conceptual metaphor should be taken into account in translation studies. This is because it has significant cognitive and pragmatic functions which when explored and utilised properly by the translator can bring about a great difference to his work. From the investigation, it is also seen that conceptual metaphors are indeed pervasive in nature, which is in line with Lakoff and Johnson's theory of conceptual metaphor (1980). Our investigation shows that it is pervasive in both the source and the target language and they have their own sets of conceptual metaphors, some of which are similar and some not.

Now, the strategy, the translator, Suraj Prakash, adopted in translating the metaphors from the ST to Hindi is that of explication, elaboration, and using different TT metaphorical expressions. The specific meaning of the ST metaphor has been broadened through different and adaptive TT metaphors that convey the similar metaphorical sense of the ST metaphor. The ST metaphors have been elaborated to avoid any ambiguity in the target reader so that it forms a cohesive and readable TT sentence. The culture-specific metaphors have

been used in the TT to provide the metaphorical sense of the target culture. Some of the conceptual metaphors of the ST have been preserved in the TT too. This is because these metaphors are conceptualised similarly in both the SL and the TL which, in turn, suggests the translatability of metaphors across varied cultures. It invalidates the claim made by Dagut (1976) and Nida (1964) that metaphors are untranslatable across cultures. On the whole, I found that the translation strategies, adopted by Prakash, for transferring the metaphors from the ST to the TT to be orientated towards target readership. This is observed in his use of acceptable, normal, and familiar means of communication that the target reader is used to in his culture.

Moreover, we also saw how similarities in the conceptualizations between the target culture and the source culture facilitate the translation of metaphors from the ST to the TT and how differences in the conceptualizations can hamper a smooth transference of metaphors to the TT. This is in line with the Mandelblit (1995) assumption of 'similar mapping conditions' and 'different mapping conditions' in the translatability of metaphors across languages.

Conclusion

From the above discussion, it has been observed that linguistic differences may seem to be creating hurdles in translating metaphors from the ST to the TT. However, if looked at from the cognitive semantic perspective, linguistic differences can be handled successfully if the translator is familiar with the conceptual system of both the SL and the TL. In this study, I think the translator, Sooraj Prakash, could successfully convey the metaphorical sense to the target readership through readable and cohesive TT sentences, by generating parallel and familiar conceptual metaphors in the TT, through explanatory information, and by using familiar and conventional metaphors

in TT instead of the unfamiliar and culture-specific ST metaphors.

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Cite This Work:

UPADHAYA, BABURAM. 2021. Translation of Metaphors in George Orwell's Animal Farm from English to Hindi: A Cognitive Semantic Perspective. *Translation Today*, Vol. 15(1). 191-206. DOI:10.46623/tt/2021.15.1.no3

Howard Goldblatt's Translations of Mo Yan's Works into English: Reader Oriented Approach

NISHIT KUMAR

Abstract

This article examines the strategies followed by Howard Goldblatt, the official translator of Mo Yan while translating his works from Chinese into English. Mo Yan was awarded the Nobel Prize in Literature in 2012 and critics argued that it was Goldblatt's translation that was mainly responsible for Mo Yan's Nobel Prize in Literature. Though Mo Yan's works in translation are available in various languages, it is Goldblatt's version that has become most popular. Therefore, from the perspective of Translation Studies, it would be interesting to identify the techniques used by Goldblatt that make his translations so special. The present paper compares titles, structure, and culture-specific expressions in the original and its English translation to identify the strategies followed by Howard Goldblatt in translating Chinese literary texts.

Keywords: Mo Yan, Howard Goldblatt, Chinese literature, Translation strategies.

Introduction

As an ancient civilization, China has rich literature spanning several millennia, touching upon a wide range of literary genres enriched by numerous creative writers. However, until the 1980s, modern Chinese literature was vastly under-represented within the purview of world literature and did not gain significant readership in other parts of the world. As a result, China has been seeking international recognition for its vast body of literature. The Chinese authors have been making an effort for the Nobel Prize in Literature from as far back as the 1940s. The failure and anxiety of not being awarded the Nobel Prize in Literature led to an obsession in China, which

Lovell (2006: 2) has termed as 'Nobel Complex.' It is well-known that since its inception, it has been chiefly the authors writing in European languages who bagged the Nobel Prize in Literature. To date, the award went to 117 laureates on 113 occasions, and among them, writers writing in English were 30, French was 15, German was 14, Spanish was 11, Italian was 6, Polish was 5, Norwegian and Danish were three each. Only nine Non-Euro-American writers have received the Nobel Prize, along with six Russian writers. As a result, the Swedish Academy, the awarding institution of the Nobel Prize in Literature, has often been reproached for making the award a Euro-American-centric affair. In the background of this international scenario, when the Nobel Prize in Literature 2012 went to the Chinese writer Mo Yan, it became a matter of joy and jubilation. His work showcased hallucinatory realism in which he mixed folk stories, folk songs, and history with contemporary issues. This paper has tried to identify some of the translation strategies used by Howard Goldblatt in his rendering of Mo Yan's works. The idea is to understand Goldblatt's translation strategies better, which will be beneficial to future translators in enhancing their translation and making it a more enriching exercise.

Translation Strategies

There are two fundamental translation strategies, i.e., Domestication and Foreignization (as proposed by Venuti 1995). These two approaches give directions to the translators of literary texts in terms of their linguistic and cultural background. Lawrence Venuti would suggest that domestication here stood for 'an ethnocentric bargain of cultural values' from the foreign text while translating into the target language. In comparison, foreignization refers to 'an ethnic-deviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text,

sending the reader abroad.' (Durin 1995: 20). While domestication does not automatically guarantee passing on the cultural and linguistic values of a foreign language (for various reasons), foreignization imports the cultural and linguistic values of a foreign language. However, debates over both strategies have been constant. Their differences and dispute as contrasting techniques have a cultural and political bias. It is surely not a linguistic contrast; in that, it is not a replay of the free translation and literal translation debate (Dongfeng 2002: 24). Founder of modern discipline 'dynamic equivalence' and 'formal equivalence' in Translation Studies, Eugene A. Nida, pointed out that biculturalism was even more critical for truly successful translation than bilingualism. Nida's point was that words are carriers of meanings only because of the cultures in which they are used (Cf. Macksey & Dil 1975: 82).

For cultural translation, Venuti has maintained that the English language and the Anglo-American culture together dominate globally. The complacency they provide in relation to other cultures can be 'described as imperialistic abroad and xenophobic at home' (Durin 1995:17). If culture is considered capital, we could see a disparity in its export and import. This disparity shrinks the cultural capital of foreign values in English by restraining the number of imported texts that are translated and then yielding them to changes suitable for domestication. As a result, English translators are more inclined towards using the strategy of domestication. Sun Zhili suggested – based on his own experience as a translator - that the translation of Chinese literature should use more foreignization to transmit different elements of the original text with greater accuracy and effectiveness (Zhili 2002: 41). In other words, one needs to consider the cultural characteristics of a nation, language diversity, and the various methods of writing used by the authors. However, other Chinese scholars advocated in favour of the domestication strategy.

Howard Goldblatt's Strategies

Howard Goldblatt is the official translator of Mo Yan and has translated almost all of his significant works. Goldblatt not only promoted Mo Yan's works, but he was also an important reason for Mo Yan receiving the Nobel Prize. Although Mo Yan's works are available in translation in various languages, it is Goldblatt's version that has become most popular and established Mo Yan in the western literary World. Therefore, from the perspective of translation studies, it would be interesting to identify the techniques used by Goldblatt that make his translations so special. As one compares the titles, structure, cultural terms, and sayings in the Chinese and English versions, one could see that he used domestication, foreignization, sometimes both, sometimes none, and sometimes more than that.

1. Translating Titles

The title of a novel is one of the most critical components of translating literary texts, as it conveys the essence of the literary work at hand. While translating a title, Goldblatt used different strategies for different titles. Appendix 1 provides a list of Mo Yan's works translated by Howard Goldblatt.

First on the list is the famous novel, Honggaoliang jiazu (红高粱家族), which happens to be his first novel that Goldblatt lay his hands on. The literal rendering of Honggaoliang jiazu is the Red Sorghum Family; however, Goldblatt renamed it as Red Sorghum: A Novel of China. He translated it in the early 1990s when publishing foreign literature in translation was still not a viable commercial proposition. Thus, this additional phrase 'a novel of China' was likely to have attracted literature enthusiasts who wanted to understand China. The very next work he translated was Tiantang suantai zhi ge (天堂蒜薹之歌). He called it The

Garlic Ballads. Tiantang means heaven, suantai is garlic, and ge is a song or ballad. Goldblatt omitted the meaning of Tiantang from its title in translation. These choices have to do with the story where a mad person sang the ballad. Another work, Jiu Guo (酒国) became the Republic of Wine. Here, Jiu stood for 'alcohol', and guo referred to 'country'. The selection of the word 'republic' reflects the political intervention of an American translator. He translated another title, Shifu, yue lai yue youmo (师傅 越来越幽默), as Shifu, You'll Do Anything for a Laugh. The literal translation of Shifu, yue lai yue youmo is Master, More and More Humorous. In this title, Goldblatt left 'shifu' as it is and changed the other part of the title according to the context of the story and for the readers of English. Here, he first used foreignization and then the strategy of cultural translation. Mo Yan's most controversial work titled Fengru feitun (丰乳肥臀) had an interesting journey. Goldblatt decided to be literal here. He called it Big Breasts and Wide Hips, because Fengru literally means 'big breasts', and feitun means 'wide hips'. Here, the translator did not indulge in either foreignization or domestication. Goldblatt translated Sishiyi pao (四十一炮) as Pow! The literal translation of Sishiyi pao would be forty-one cannon. But Goldblatt used the context of the story and reduced the title to one word, which represented the sound of cannon. While translating some of the other titles, Goldblatt translated it, for instance, Wa (蛙) as Frog, Touming de hong luobo (透明的红萝卜) as The Crystal Carrot, Bian (变) as Change, etc. Besides translating titles, Goldblatt used several mixed strategies in recreating the text in English: Addition, Omission, Modification, Domestication, and Foreignization.

2. Structural Modifications

As mentioned in the earlier section, the first fiction of Mo Yan, Honggaoliang jiazu became Red Sorghum: A Novel of China

in 1993. It was already a famous work in China, and Zhang Yimou's debut movie was based on this novel, which won the Golden Bear Award in Germany. Howard Goldblatt's translation of Red Sorghum did not follow the same structure as the original Chinese version. He altered it significantly, which may be regarded as a serious issue as far as the fidelity of the text was concerned. He restructured the original, and instead of presenting it in nine chapters, he reduced it to five. Along with this, he added sub-titles in these chapters. After reading the whole text, Howard Goldblatt consulted with Mo Yan and asked him to rewrite the ending of the original Chinese novel. That was how it became very different in Howard Goldblatt's version. In addition, changes had to meet the aesthetic demand and prevailing political mindset of the West. For instance, while translating The Garlic Ballads, Goldblatt rendered these Chinese sentences "仲县长你手安心窝存细想…..你到底入的是什么党…. 你要是国民党就高枕安睡…..你要是共产堂鸣鼓出堂" as "County Boss Zhong, put your hand over your heart…. think as government protector, where is the kindness in your soul…. If you are a benighted official, go home and stay in bed…… If you are an upright steward, take charge and do some good" instead of its literal meaning, "County Boss Zhong, put your hand on your heart…. think, What Party are you in?... If it's the Kuomintang, you can sleep tight……If it's the Communist Party, you should give a command and go to the court…."[1].

Howard Goldblatt omitted unusual descriptions like nostalgia, flashback, and some unimportant details of the plots (Deng & Zhang 2017: 50-53). For a deeper understanding of Howard Goldblatt's translations, Y. Zhang researched Goldblatt's translation strategy by exploring several dialectal expressions from Mo Yan's The Garlic Ballads. As a result, he concluded

[1] Chinese to English translation is done by Nishit Kumar.

that Howard Goldblatt's translation strategy involved reading in Chinese and writing in English. In other words, recreating the Chinese source texts into target texts in English was his dominant translating strategy (Zhang 2005). For example, Jinyue Wang, while comparing the Chinese and English versions of Shengsi pilao (生死疲劳 Life and Death is wearing me out), found that more than 40 pages or approximately 30,000 Chinese words of the original got omitted (Wang 2019).

3. Culture-Specific Expressions

In order to show how Goldblatt handled culture-specific expressions from Chinese to English, Linguist Yongmei Jiang explored one of Mo Yan's representative works, Big Breasts, and Wide Hips; she looked at culture-specific expressions ranging from material culture to social culture to religious culture. For instance, Howard Goldblatt translated 灵芝草 (lingzhi cao) as 'grass of miracle', 门槛 (menkan) as 'door way', 大恩大德 (da en da de) as' in his debt', 神(shen) as 'an eminent personage', 十八辈子祖宗 (shiba beizi zuzong) as 'the eighteen generations of women'. In conclusion, Jiang stated that Howard Goldblatt's opted for literal translation and domestication. His decision to go for alteration and omission made the text more palatable to the readers of the target language. "If the translator alters or modifies the original text and culture without restraint and only caters to target language readers and critics, merely to secure business success, he then betrays the original work and at the same time deceives the reader. Therefore this translation couldn't be regarded as good translation." (Jiang 2015: 1290). Another comparison of Goldblatt's translation of culture-specific expressions has been selected by L. Shao from Life and Death Are Wearing Me Out; in his research, he found that Howard Goldblatt implied [对文化负载词进行删减（或曰文化调适法）与"字面忠实"

（即所谓“伪忠实”）表面上看似矛盾，但在同一译本中，这两方面的确都是葛浩文的译者风格.]. Here, his argument was that Goldblatt used ‘two methods to reproduce the information contained in the source texts.’ One could easily see the use of ‘cultural modulation (including omission) and pseudo-fidelity (literal translation)’2 (Shao 2013: 64). Jinyue Wang analysed the translation of Chinese proverbs as in Goldblatt’s Life and Death Are Wearing Me Out in terms of Newmark’s five translation methods. Wang (2019: 19), concluded by saying: ‘Howard Goldblatt’s literal translations could be either accurate or inaccurate; omissions could make the original cultural images inaccessible to English readers; adaptations could only deliver part of the original meanings to English readers; faithful translations can carry the full meaning of the source text but hard to precisely preserve the original form and content completely; both semantic and communicative translations can be functionally equivalent to their source texts and easier to read.’ In the study of idiom translations, Wang and Mei noted that Howard Goldblatt choose word-for-word translation for linguistic dimension; word-for-word translation or free translation for cultural dimension and rewriting for communicative dimension (Wang & Mei 2014:102).

Conclusion

The reader was Howard Goldblatt’s priority while translating Mo Yan’s works. He reorganized the entire novel, keeping in mind the Western-Anglophone readers’ reading habits and aesthetics. He added and omitted certain characters and scenes from Mo Yan’s novels to fit into the political mindset of the West and restrict readers from indulging in unnecessary information. It not only took away the added load but also

[2] Chinese to English translation is done by Nishit Kumar.

made the work more coherent for the reader. One could call it a 'reader-oriented translation'[3]. However, in this context, it is important to note that Howard Goldblatt was also not betraying the author, as Mo Yan completely agreed with his choice of alteration and provided him total rights to make whatever alterations he wished to. Although there was a loss of specifics, it is more conversant and gracious for the readers of the translated text. One could call it a prerequisite for literature and culture to go beyond its indigenous borders and for circulation in target languages. Thus, drawing from the above examples, it can be said that Howard Goldblatt consciously rewrote the linguistic features and cultural images while translating Chinese literature into English so as to create suitable and understandable literature for his readers.

Acknowledgement: This work was outlined during doctoral studies at Jawaharlal Nehru University. The initial text was written during a Visiting Fellowship at the Harvard University in 2019-2020 and was supported by Harvard-Yenching Institute (HYI), Boston, and Institute of Chinese Studies (ICS), New Delhi.

Notes: 1. Mo Yan (1955-): The Chinese writer Guan Moye uses 'Mo Yan' as his pen name. He was born in Ping'an Zhuang village of Northeast Gaomi, People's Republic of China (PRC) on 17th February 1955 in a peasant family. He dropped out of primary school in the 5th grade during the Cultural Revolution (1966-1976). Over a period of time, he started creating multiple literary genres, such as short stories, novels, and essays. He published Hong gao liang jiazu (The

[3] Here, I am borrowing the term 'Reader-oriented' from the reception studies. It has been tried to summarize Goldblatt's translation strategies as 'reader-oriented', meaning a source text is being translated into target text in which the style and structure has been subordinated to the needs of the reader rather than to those of writer.

Red Sorghum) in 1986 followed by these novels in the following years: Tiantang suantai zhi ge (The Garlic Ballads, 1988), Shisan bu (Thirteen Steps, 1989), Jiu guo (The Republic of Wine, 1992), Fengru feitun (Big Breasts and Wide Hips, 1992). He has written 11 novels, 30 novellas, more than 80 short stories, plays, and prose collections. Mo Yan became popular through Zhang Yimou's film Red Shorgum (1987), based on his novel by the same name Hong gaoliang jiazu (1986). Over time, his narrative style experimented with new techniques. It is now well accepted that the hallmark of Mo Yan's writing is that he combined written literary style with popular oral traditions to describe and comment on contemporary issues that have a connection with Chinese society and culture. Mo Yan's works have been translated into more than 52 languages so far. His works first reached outside the national boundary to Japan. However, it is the translation of a foreign work in the world's lingua franca, i.e., English, that pre-dominantly decided its stature in World Literature.

2. Howard Goldblatt (1939-) - Howard Goldblatt is one of America's most prolific and influential translators. He is a scholar, professor, author, and translator of modern and contemporary Chinese literature. He was born in 1939, and he joined the US Navy, during which time he was posted in Taiwan. There, he had an introduction to the Chinese language and culture. Later, he shared this knowledge with many Anglophone readers through his translations and teachings. John Updike thought that by translating these contemporary Chinese novels for the American readership, Howard Goldblatt has established it as his "lonely province". In addition to his role as translator and academician, he was also one of the founding editors of the academic journal Modern Chinese Literature. Howard Goldblatt was not the first one to translate Mo Yan's works in English. Other translators, such as Michael Duke, Janice Wickeri, Christopher Smith, Mei Zhong, Yu

Fanqin, and Jeanne Tai, translated Mo Yan's work even before Howard Goldblatt did. However, Mo Yan designated him as the official translator of his works, and he went on to become also the most famous one. He has translated almost all major works of Mo Yan, for example, Red Sorghum, The Garlic Ballads, The Republic of Wine, Big Breasts and Wide Hips, Sandalwood Death, and Frog, etc.

Appendix 1. A list of Goldblatt's translation of Mo Yan:

S. No.	Chinese Name	English Name	Publishers	Year
1	《红高粱家族》 Hong gao liang jiazu	Red Sorghum: A Novel of China	Arcade	1993
3	《天堂蒜薹之歌》 Tiantang suantai ge	The Garlic Ballads	Penguin Books	1995
4	《酒国》 Jiu guo	The Republic of Wine	Arcade	2000
5	《师傅越来越幽默》 Shifu, yue lai yue youmo	Shifu, You'll Do Anything for a Laugh	Arcade	2001
6	《丰乳肥臀》 Fengru feitun	Big Breasts and Wide Hips	Arcade	2004
7	《生死疲劳》 Shengsi pilao	Life and Death Are Wearing Me Out	Arcade	2008
8	《变》 Bian	Change	Seagull	2010
9	《四十一炮》 Sishiyi pao	Pow!	Seagull	2010
10	《檀香刑》 Tangxiang xing	Sandalwood Death	Chinese Literature Today	2012
			Granta Magazine	2012

11	《蛙》 Wa	Frog	Viking, Penguin, Hamish Hamilton	2015, 2016
12	《透明的红萝卜》 Touming de hong luobo	The Crystal carrot	Penguin	2015

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Cite This Work:

KUMAR, NISHIT . 2021. Howard Goldblatt's Translations of Mo Yan's Works into English: Reader Oriented Approach. *Translation Today*, Vol. 15(1). 207-219. DOI:10.46623/tt/2021.15.1.no4

INTERVIEW

An Interview with K. M. Sherrif

OBED EBENEZER .S

K. M. Sherrif (hereafter KMS) is an Associate Professor and Head, Department of English, University of Calicut, Kerala. He is an academic, and a practicing translator who has translated into Malayalam, English, Hindi, Gujarati, and Tamil. Among his better-known works are *Ekalavyas with Thumbs*, the first English translation of Gujarati Dalit writing, and "*Kunhupaathumma's Tryst with Destiny"*, the first study of Vaikom Muhammed Basheer's fiction in English.

Obed Ebenezer .S (hereafter OE) is a Research Scholar at the Department of English, University of Calicut. He is currently doing his Ph.D. in Translation, Cognition, and Poetry. He is a freelance translator and mostly translates from Malayalam to English.

OE: The traditional view of the translator as a traitor, popularised by the Italian phrase- "Traduttore, traditore", has opened up Pandora's box of questions and assumptions, not the least of which, are the notions of originality, authorship, copyright, etc. Do you feel a change in how the translator and the process of translation are being viewed today?

KMS: The days of the traitors are gone! The paradigm shift that happened in Translation Studies in the Eighties of the Twentieth Century altered the landscape of translation. Translators who had been labelled traitors were absolved. Translation came to be looked upon as a form of rewriting. The notion that translators rewrote texts to conform to the aesthetics and ideologies of the target culture, or the ideologies and aesthetics they profess, began to be widely recognized. This would naturally mean that translators are authors in their own rights. At this point, the binary of the source text rewriting was still acknowledged and the source text was still privileged

as the original 'point of enunciation'. A little later, when Adaptation Studies emerged as a discipline, it was pointed out that a rewriting/adaptation could diverge so much from the antecedent text that it would merely serve as a launching pad for the rewriting/adaptation. I think it can be safely said that the notion of originality is a badly skewed one. All texts have intertextual relationships with texts that arrived before them. Thomas Leitch would talk about texts floating in a sea of intertextuality! Of course, the intertextuality may not be clearly evident, except when the rewriting relies largely on one single text. I say largely, because even in what appears a straightforward translation, other texts would be implicated. Although literary theory has accorded the status of authors to translators (the charter on translation published by PEN clearly says so), copyright laws still privilege the 'original' author. Translation scholars do not make copyright laws!

OE: The Man Booker International Prize, from 2005 until 2015, was given every two years to a living author of any nationality for a body of work published in English or generally available in English translation. However, since 2016, the award has been given annually to a single book in English translation, with the prize and the winning title shared equally between the author and the translator. This is evidence of the changing perception of the translator. But, in your opinion, and your experience, how far has this change of perception been seen in practice, at least concerning the Indian scenario?

KMS: I do not think it has taken off in that manner in India. Of course, translators are more recognized today than they were before. The Sahitya Akademi gives awards for translators every year. There are awards for translators given every year by academic bodies and publishers in many languages in India. But an award like Man Booker which recognizes both the

author and the translator is yet to materialize. However, the JCB Awards for Indian fiction in English or Indian fiction translated into English have gone part of the way, in offering a smaller amount as a prize to the translator too in the case of the latter. But, both in academia and in the popular imagination, the translator is still at best a secondary author.

OE: The translator has always been mostly "invisible", to use Lawrence Venuti's term. However, there have been instances where writers such as Seamus Heaney and Ted Hughes, have purposefully engaged in translating lesser-known works, to bring them to a wider audience. How do you view this? And what has been your experience in this matter?

KMS: Translators who have established themselves as writers are different. They are often larger-than-life presences even in translation, Ezra Pound being the classical case. Their visibility as writers plays a big role in the process of canonization through translation. Their authority as writers often canonizes the author, who may not be part of the canon of the source culture. For my part, although I do not have the 'literary authority' of translators like Ezra Pound, I have been instrumental in bringing several poets and writers in Malayalam, who were not known outside Kerala, to the notice of readers of Indian writing in English. I have also tried my hand at translating the occasional striking poem I find on social media into English. Some of them have not been published in print.

OE: What is your take on the view that translation is resistance?

KMS: Like all forms of writing and rewriting translation can take the form of resistance. The role of translation in political action has been fairly well documented. The very act of translating a text whose entry into the target culture is prohibited by law may constitute resistance. Translation can

gather public support from outside for an author persecuted in his society. Campaigns to end the persecution of beleaguered writers and to restore their human rights are often triggered by the translation of their works. This has happened to hundreds of writers in the last century.

OE: This naturally, brings up the issue of Dalit Literature in Translation. You have translated Dalit writings from Gujarati, Malayalam, Tamil, and Hindi, into English. What are the common characteristics and the major differences you have noticed while translating them? Dalit writing in these languages is available in English translation. But translation between these languages appears to be not so visible. Is the colonial legacy still at work? Is there a point in insisting that the subaltern should speak in translation too, that Dalit writing should be translated by Dalit writers?

KMS: Dalit writing appeared as a mode in these languages at different times. Among these languages, Gujarati was the first to record the presence of a Dalit literary movement. That happened in the Seventies of the last century. Of course, there were works, which represented Dalit issues from a Dalit perspective even before that. But they had not acquired the identity of a Dalit movement. In the other three languages, an identifiable movement of Dalit writing appeared only towards the end of the century. One can identify many similarities and differences. There are big differences in the use of dialects, in the themes, in the ways in which social stratification is represented. Yet Dalit writings in all the four languages have turned political, seeking to overhaul both the aesthetic and ideological paradigms of their 'mainstream' writings.

The market seems to have played a decisive role in promoting translations into English. There is always a wider audience for translations into English. And there are more translators available for translation into English than for translation

between these languages. But translation between these languages, as between other languages in general, is certainly looking up. The transactions between Gujarati and Marathi, and between Tamil and Malayalam, have been quite lively for the last several decades, which is quite natural, considering they are geographically contiguous languages. But writers like Sharankumar Limbale and Omprakash Valmiki are now also available in Malayalam and Tamil.

It is pointless to wrangle about whether Dalit writers should ideally translate Dalit writing, just as it is to insist that Dalit writers should write about Dalits. But it should not be forgotten that a Dalit translator is in a better position to understand the subtleties and nuances of Dalit writing. But this should not be foisted as a dogma. Talal Asad has sounded a note of caution when he remarked that in anthropological writing an indigenous writer's accounts need not necessarily be authentic or accurate.

OE: Translation Studies as an academic discipline came into existence with James Holmes' proposal in his paper "The name and nature of translation studies" in 1972. However, studies and treaties on translation have existed before it. Do you think that Translation Studies need to be treated as a different discipline, or should it continue to remain under the umbrella of Linguistics, and Literature? Isn't translation, after all, an exercise in language and culture? What is your take on this?

KMS: Holmes was trying to 'give a name and a local habitation' to translation studies. But translation or translation studies were not airy nothings before that. Translations from Greek were of great academic value in the Roman Empire. There were some discussions on the objectives and methodology. In China, as we learn from the translation scholar, Wei Zhong, there were discussions on literal versus

free translation- a core issue in translation even today- during the period from the Third Century BCE to the Third Century CE, in the context of translations of Buddhist scriptures from Sanskrit to Chinese.

Translation Studies formally left its home in linguistics and literature in 1983, when the Modern Languages Association gave a separate entry for Translation Studies in its bibliographies. But things happened rapidly after that. In the same decade the Translation-Culture School of Translation Studies, with scholars like Andre Lefevere, Susan Bassnett, Mary Snell-Hornby, and Theo Hermans in the vanguard, subverted and overhauled the traditional paradigms of translation theory. Translation began to be accepted as a form of cultural rewriting. Not long after that, at the turn of the century, Adaptation Studies emerged as a discipline, which engaged all forms of cultural rewriting across media, genres, and modes. Translation Studies has virtually become one of its branches.

OE: Moving to the academic side of Translation, do you hold the view that Translation must be introduced as a taught course at colleges and universities, at least at the Post-Graduate level? What is the need, and how can it be implemented?

KMS: Yes, of course. Translation is one of the most prolific human activities. I have remarked that all human beings are translators. Even monolinguals are doing it all the time – translating between registers and levels, and sometimes among dialects. A certain amount of prescriptiveness remains in Translation Studies programmes, which is inevitable, considering they are often meant for prospective translators. Translators are in great demand in technologically advanced multilingual societies. The European Union makes all its documents available in 27 languages. Ideally, a Translation Studies programme should be largely descriptive in nature,

analysing available translations, and using theory to understand the process of translation and to resolve particular issues.

OE: There have been several 'trends' or 'turns' in Translation Studies. Translation took on a 'linguistic turn' in the 1920s with Jakobson, Nida, Sapir, and Whorf. It took on a 'cultural' turn in the 1980s. It then became 'interdisciplinary' in the 1990s, with a 'postcolonial' turn in 1988, then into 'gender', and now there is a 'sociological' trend and 'cognitive turn'. Does the translator, in practice, concern himself/herself with these issues? Or, do these issues arise from different readings and interpretations?

KMS: Many translators go to town with little or no theoretical moorings. This is not all that bad, considering that translators learn more from contemporary practice and literary 'attitudes' but theoretical insights do help translators in their job. Way back in the Third Century BCE, the Chinese Emperor who commissioned the translation of Buddhist scriptures from Sanskrit to Chinese also appointed a translation bureau chief: an Indian, who supervised the translations, armed with the theory that scriptures called for close translation. There are translators who have gone on to become translation scholars. The American translation scholar Lawrence Venuti is also a translator who has applied translation theory to his translations between Italian and English while arriving at many of his theoretical formulations from his translation practice.

OE: With respect to the cultural turn of the 1980s, there has been a shift in the notion of translation. Andre Lefevere developed the idea of translation as a form of rewriting, influenced by ideologies and poetics/aesthetics. What has been your experience with regard to this?

KMS: As a practicing translator you can call me an ardent devotee of the Rewriting-Culture School of Translation Studies

in the West! I have consistently subscribed to the notion of translation as rewriting, especially in my translations of poetry. It was this conviction that made me rewrite N. N. Kakkad's poem "Pothu" (buffalo) as "Portrait of a Pig." Nearly everything was changed. The buffalo in the original became a pig. It lay, not in a muddy pond, as the buffalo had done, but near a garbage heap on the sidewalk. But Kakkad's poem, published in 1976, was intensely political, an exasperated outburst against the complacency of the leisurely class which refused to leave its safe zones during the Emergency. I thought the pig, with its typical associations for the Euro-American reader, was as good a trope as the buffalo in Kakkad's poem. During the more than three decades of my career as a translator, I have been constantly reminded of the ideological and aesthetic factors which come into play as the translator negotiates the twists and turns on the road from the source culture to the target culture.

OE: Again, ideologies and aesthetics are not the only driving forces behind rewriting. Culture has definitely become an 'industry'. Thus, the scope of translation becomes limited by the market. In short, it is the market, which decides what is to be translated, and how it should be translated. How would you respond to this?

KMS: Well, you cannot keep the market out of anything these days! The market is primarily interested in bestsellers. As for the method of translation, publishing houses would go for domesticating translation all the time. Domesticating translations are readerly translations that read smoothly, almost like a text originally written in the target language. You do not have to grapple with it as you have to with a writerly text or a foreignizing translation. Even Nobel laureates may not make the grade if they cannot sell. But in working against the ideology of the market, one finds not only the traditional

academia with its clichéd rejection of 'filthy lucre', but also politically committed (one way or the other) translators who use crowd-funding to publish their translations and use cyberspace to take their translations in digital form to large numbers of readers. Publishing on the Internet is a prolific activity today.

OE: If, as you described it, Adaptation Studies is an 'umbrella discipline' to Translation Studies, how exactly do you describe it as engaging with rewriting of texts?

KMS: As a discipline, Adaptation Studies is, perhaps, too all-encompassing. It is a hold-all in which rewritings in any cultural phenomenon can be discussed. But its apparent unwieldiness is not all that bad. There is probably a certain unity underlying all cultural phenomena including rewriting, just as there are natural laws that bind all physical and chemical processes in the universe. Lefevere was, I think, saying as much when he tried to explain that translation as rewriting is governed fundamentally by ideology and aesthetics. One can divide Adaptation Studies into convenient sub-categories like adaptation in literature, adaptation in cinema, adaptation in music, etc.

OE: How do you look at 'originality' and 'intertextuality', two terms which have acquired new significance after the advent of the Translation-Culture school of Translation Studies?

KMS: 'Originality' is a term that is bandied about conveniently. When applied to texts, the term is deceptive in two ways. For one, every text is something new, original. What is the point of a 'faithful' reproduction? Who will read it/listen to it/watch it, if it has all been read/heard/seen before? On the other hand, no text can completely exclude the texts that have come before it. Influences, unconscious borrowing, close imitation – many of these are for everybody to see. There are also texts whose antecedent texts have been

discovered later. It was believed that Cinthios's story in Italian "A Moorish Captain" (Un Capitano Moro) was the 'original' source for Shakespeare's *Othello* till the English translation of *The Arabian Nights* revealed that there was a story in Arabic with almost the same plot which Cinthio was likely to have borrowed for his story. Karl Marx famously said that the history of human society is the history of class struggles. The history of literature/art is the history of intertextuality. Borrowing, adapting, rendering, remaking – rewriting happens in many ways. No text is free of intertextuality.

OE: Again, the notion of originality has given rise to copyright. However, it is a fact that copyrights are held by publishing houses rather than the author. And translation rights are required in order to publish translations. What is your opinion of this practice?

KMS: In a world tightly controlled by the market, writers and artists often have to surrender their rights to their texts to get them published. Translators have to take the rights, not from the authors, but the publishers. But copyright is a market right. The first copyright laws were passed in Britain in 1707. Printing in Europe had taken great strides by then. It had become possible to sell thousands of copies of popular books. The copyright regime as it operates in translation also reveals its capitalist origins. For instance, when all the work is done by the translator, why is it that the author is often paid half or more of the total royalty? Even with the pittance they get, translators are often reduced to the near-invisibility of the small print on the cover. There may not even be a one-sentence bio of the translator on the blurb or the inside cover. But copyright or even authorship is, interestingly, disappearing from cyberspace, especially in social media. Posts are shared with additional comments, poems are modified, authors of the more pungent (especially topical) jokes choose to remain

anonymous. It seems we are moving towards the kind of unlimited intertextuality that existed in pre-modern times.

OE: Shifting to Poetry, you have translated a fair number of poems into English. What is it, in your opinion, that makes translation of Poetry different from that of Prose?

KMS: Although many translation scholars have given much attention to the translation of poetry (Lefevere's "Translation of Poetry: Seven Strategies and a Blueprint" comes immediately to mind), such distinctions as between poetry and prose are less important than the translator's familiarity with the genre or discourse and the 'innate' ability to navigate in it. One cannot posit a binary like poetry-prose. Translation of fiction poses as many problems as the translation of poetry. It must be noted that some of the most distinguished translators of literature are writers or poets. It can also safely be said that even those who are not, have a certain 'latent' or secondary creativity that is triggered by the source text.

OE: Recently, you have taken interest in what is called 'Knowledge Translation'. Could you elaborate on this? How is this different from other modes of translation?

KMS: I would not like to make a fundamental distinction between knowledge translation and other types of translation. But from the earliest known instances, translation of knowledge texts was a process, which was closely monitored by its patrons. The translation of Buddhist scriptures from Sanskrit to Chinese, and the translation of the Bible from Latin into various European languages during the Medieval period involved much discussion and deliberation. As it was with those texts, for the translation of modern knowledge texts, especially in the sciences and humanities, close translation is preferred. The kind of cultural relativity that influences literary translation does not work in knowledge translation. As part of its drive to make knowledge texts in English and other foreign

languages available in Indian languages, the National Translation Mission has undertaken a massive programme of recruitment and training of translators.

OE: The recent advances in cognitive science have made it possible to map the activity of the brain process during translation. Some of the findings reveal that the brain activity of trained translators has a marked contrast as compared to untrained translators. This results in huge differences as to the time, energy, and mental activity expended. In the light of these findings, do you see any difference in how you translate today, as compared to when you first started? Do you translate faster, with lesser effort?

KMS: 'Practice makes perfect', is a dictum that operates everywhere. Translation is no exception. The findings in cognitive science only corroborate what is quite well known. The huge differences in time and energy are evident to translators who have been around for some time. It is no exaggeration to say that the mind of an accomplished translator spits out translations of portions of the source text as instantaneously as a computer. Interpreters have to do it instantaneously anyway, which is why there are rigorous training programmes for interpreters. My experience as a translator has been no different.

OE: What were the primary influences in your career as a translator? Over the years you have been involved in translating a wide range of genres. What/who would you say has impacted you most?

KMS: There are a number of good translators in Malayalam. I have certainly been influenced by the way they have made the source texts come alive in Malayalam. M. N. Sathyarthi and the Omana-Gopalakrishnan couple come to mind first. Sathyarthi, who was an associate of Bhagat Singh has translated from Bangla, Hindi, Punjabi, and Urdu. Omana and

Gopalakrishnan, who lived in Moscow and were associated with the Progressive Publishers, translated dozens of works, including children's literature from Russian. Then there is the master author-translator V.K.N., whose *Bovine Bugles* (translation of his novel "*Arohanam"* in Malayalam) can serve as a specimen for students of translation. Malayalam literature is highly receptive to translations, a literature in which translated texts occupy, not the margins, but the centre of the polysystem.

OE: The development of the cognitive turn in translation arose primarily due to the inadequacy and the impossibility of achieving fully automatic translation. What do you think will be the future of Translation? Would Machine Translation replace humans? Or do we still have a long way to go?

KMS: I don't think machine translation will phase out human translators, at least not in the foreseeable future. Language is too complex a phenomenon to be programmed. One can think of applying machine translation to limited discourses – transport and communication systems, weather forecasts, disaster management, and the like. More such limited discourses can be brought into the domain of machine translation. But the translation of literature will remain a human activity. Of course, one can think of setting up a growing database of translation memory that can be programmed to develop as translators work online.

The translators can work with the existing database while every innovation they introduce will be added to it and will appear as an option in the menu when the next translator works with the memory. Depending on what is translated and the number of translators, a stupendously large online dictionary/thesaurus which can operate at all levels from word to a sentence can be established between language pairs. One

can dream of working with this memory and producing workable translations in, say, a hundred years' time!

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Cite This Work:
EBENEZER, OBED .S. 2021. An Interview with K. M. Sherrif. *Translation Today*, Vol. 15(1). 221-234.
DOI:10.46623/tt/2021.15.1.in1

An Interview with P. K. N. Panicker

P. M. GIRISH

P. K. N. Panicker, (hereafter PKN) former President of the Indian Institute of Chemical Engineers, is a bilingual writer and has published four anthologies of poems. Other titles in English are Swami Vivekananda, Our Earth & Our Environment. He has also published two anthologies of poems in Malayalam: Swapnangal, Athirukalkkappuram. His name is imprinted in the history of Indian translation since he has already translated the great works of Malayalam legendary poets like A. Ayyappan, Vailoppilli Sreedhara Menon, P. Kunhiraman Nair, Akkitham, and Vishnu Narayanan Namboodiri into English.

P. M. Girish (hereafter PMG) is an Associate Professor & H.O.D, Department of Malayalam, University of Madras, Chennai, where he teaches since 2004. His primary areas of research are Socio-linguistics, Critical Discourse Analysis, Cognitive linguistics, translation studies, and literary criticism. He writes both in Malayalam and in English. Among the many awards, he has received are Kerala Sahitya Akademi I. C. Chacko Endowment and the Best Researcher Award (University of Madras).

PMG: You are a chemical engineer. How did your interest in literature begin?

PKN: My father was a teacher of literature (Malayalam) and from the very young days' father instilled the habit of extensive reading – of literature, both Malayalam and English. Almost by the age of ten, reading became a passion – reading everything that came to my notice and which I could access. Social themes, History of Literature and Political Philosophy became more and more absorbing and an urge to contribute my thoughts. By 14, I started writing articles in minor Malayalam

weeklies. After 18, the focus shifted to Engineering subjects and English literature.

PMG: Your literary life started with writing poems both in Malayalam and in English. How did you decide to become a full-time translator?

PKN: It is not correct to say that my literary life started with writing poems. In fact, poems came much later. I graduated in Engineering in 1958 and from 1963 onwards, I started publishing technical articles (Science literature) in many Chemical Engineering Journals in India. I was also interested in Popular Science. The first book I published in 1981 titled 'Alcohol' in Malayalam is a highly technical one, detailing the design of an Alcohol Distillery. That was followed by a collection of Popular Science articles on various metals under the title, 'Lohangalude Lokam' (Malayalam); that was at a time when Popular Science had not found its feet not only in Malayalam but also in all Indian Languages – and perhaps even today. I also tried my hand on One Act Plays and a collection titled 'Palamukhangal' (Malayalam) was published in 1986. However, I did not seriously concentrate on that area either - same was the case with Short Stories. Though 5 or 6 of my stories were published by Malayalam monthlies from Bombay and Chennai. I did not pursue my effort in that direction. I started writing poems much later – to be precise, in 2004 only, when I was 68 – that too starting with English Poems.

As for translations, my entry was into translations of folktales. During one of my visits in 2002 to USA, I had the occasion to go often to a Children's Library in Corvallis along with my granddaughter. I was astonished at the enormous collection of books – folktales from different Parts of the World collected and translated into English. In the evenings, I used to read out the stories to her. While doing so the thought occurred, why

not translate some of them into Malayalam – though not from the original, using English as the interlocutory medium, for the benefit of our children. Since then, I have published 130 stories, in 12 volumes, each with the introductory exposure to the geography, history and culture of the land from where the story is; from Asia, America, Africa, China, Japan, Ireland, Germany, etc. The first Volume was published by Mathrubhumi Books in 2004. I continue my effort in this direction.

As far as the translation of Malayalam Poems into English is concerned, a major activity that I presently concentrate on started quite unexpectedly. While sharing the dais on the prestigious Asan Award presentation function to A. Ayyappan, sadly converted into an occasion to condole, on 23 October 2010 that the thought occurred to me, 'Why not try to translate A. Ayyappan into English and take him closer to the internationally acclaimed names in the world of poetry?' Moreover, my effort in that direction continues – taking Malayalam poets closer to the internationally acclaimed names in the world of poetry.

PMG: Selection of the work for translation is very significant. What are the criteria for selecting works for translation? The selection itself makes a judgment that creates power. What do you think?

PKN: Selection of work for translation, unless dictated by circumstances, is a complex task and equally significant. In my case, it was a combination of both – circumstance and personal choice. I have already explained the circumstance that made me take up the translation of poems seriously – and obviously, A. Ayyappan was the first choice. After that, since my objective was to take Malayalam poets closer to the internationally acclaimed names in the world of poetry, I looked at the most prominent and acclaimed Malayalam poets

during the second half of the century that preceded – obviously the first names that came to me were Vailoppilli Sreedhara Menon, P. Kunhiraman Nair, and Akkiham Acuthan Namboothiri. Thereafter, when it came to the selection of the poems to be included in each of the compilations, personal likes and dislikes, affinity to the message carried by the poem and to what extent the message was in line with my own thoughts, and the ingrained message that I wanted to transport from this country to the readers placed in other spaces, etc. played a significant part. In this context, I agree with the observation that, 'The selection itself makes a judgment that creates power'.

However, the other equally important factors in the selection process are: Translator's liking, the content as he understands it in-depth and after unraveling the metaphorical expressions and statements, an identity with the message carried if any and a comfort level with the syntax and vibe of the poem in its totality.

PMG: How did you approach A. Ayyappan who used exemplary meta-language in his writing?

PKN: Yes, Ayyappan's words indeed carry much more than the meanings of the words; though it is true generally with poetry, most poets achieve their objective with the help of metaphors, similes, or allegories whereas Ayyappan achieves it through a syntactic structure placing his words in his own special way. From this point of view, Ayyappan's poems are often difficult to translate.

I tried to choose poems that were less complex from this angle (poems that leaned more on metaphors than on meta-structure) and also tried to lean more towards the meaning that words carried than on unraveling the hidden imageries – to this extent the translation is indeed weak. Even so, many of his poems have a universal appeal easily assimilated by others as well.

People
trampling over the blood
of the one who died
in the road accident;
my eyes on the five Rupee Note
slipped out from his pocket.
(Dinner - Selected Poems of A. Ayyappan)

When studying history
some people
underline specific lines.
Missed past
is the book of history.
Every line of that book
deserves to be underlined.
All paths
moves along defined lines.
(Underline - Selected Poems of A. Ayyappan)

PMG: Your approach to the translation of Vailoppilli Sreedharan Menon differs from A. Ayyppan. Could you share your experience?

PKN: Yes, quite naturally as the two poets as individuals and their approaches to poetry vastly differ. Vailoppilli represents a period of transition of Malayalam poetry from romanticism to realism and surrealism; the question of how to write, yielding space to what to write? Consequently, Vailoppilli's poems present a blend of delicate human sentiments and romantic imageries easily understood and digested by his readers and likewise the translator too. As a translator, I found working with Vailoppilli's poem easier and equally enjoyable.

PMG: P. Kunhiraman Nair (also known as 'P') is well known for his symbolic writing. He uses rituals, myths, and romantic nature in his poems. Did you face any intricacy while translating them?

PKN: In translating 'P' there were a few problems – the toughest to deal with was the fact that his space (nature) is exclusively Keralite, rooted and nurtured in the beaches, hills, valleys, and villages of Kerala; myths and fables sprouted in the hearts of the ancients in Kerala; space stuck in every nook and corner with Keralite identities symbolizing its cultural ethos – it is indeed difficult to transport and transplant a space of that nature in another circumstance and space. Perhaps that was what made a distinguished scholar Sukumar Azhikode say, 'Here is a poet who cannot be translated'; and made me write that the translated poems of 'P' are in the hands of the readers to measure the extent of my failure.

> New science happily received
> the dawn of the progressive reformation
> of men's minds in the civilized era;
> voices of the inner souls reverberated.
> (God of the Poor – Selected Poems of Mahakavi P Kunhiraman Nair)

In this context, I may add that translating Akkitham was also tough for the reason that each of his poems, as he himself described, 'the physical and the metaphysical exist in a beautifully meshed co-existential state' camouflaged in allegories picked up from the mythology steeped deep in the customs and rituals of Kerala – the transportation of which to another language and culture is a daunting task.

> Every passing jingle
> conveys to me
> the pain
> - the pain that is great history.
> (Jingling of Bangles - Selected Poems of Akkitham)

PMG: Could you share your experience of translating Vishnu Narayanan Namboodiri?

PKN: Vishnu is rooted more firmly in contemporary space even as he is an admirer of the past and acknowledges his indebtedness to the ancient civilization of India that nurtured him. May be, because his thoughts and his style of expression were closure to my liking. Earlier I found translating Vishnu easier than others. I enjoyed translating his works – and many of them are direct, unambiguous political statements.

PMG: Other than poetry, did you translate anything from Malayalam to other languages?

PKN: Really not, except perhaps one short story – recently and posted in an online journal.

PMG: The literary genre like short stories and novels are very rich in Malayalam. Do you have any plan to translate some of them into English?

PKN: No. Not at present; but may be if time permits (I am 83). I sincerely wish that the next generation might take up the translation of science fiction and popular science into Malayalam seriously and more extensively.

PMG: As you mentioned earlier, you have also translated science writing into Malayalam. How does the art of translating science differ from translating creative writing?

PKN: Translating science is more exacting – needs in-depth knowledge of the subject as much or more than the original writer; equally thorough knowledge of both source and target language, familiarity with science terminology, words, and expressions; very correct and comprehensive understanding of the meaning of each word used. In fact, science translation, though may not be a creative one, is more demanding and strenuous. On the other hand, the translation of popular science is easier and enjoyable.

PMG: Translation is a reciprocal and creative communication between the source language and the target language. As a committed translator, do you agree with this?

PKN: The translator is primarily a 'message conveyor'. However, this understanding becomes highly inadequate when dealing with the translation of creative literature and especially so with poetry. Translators of poetry necessarily engage in a process of negotiation between two cultures, two languages, and two different mindsets. A process that calls forth a profound understanding of the language they are translating from and a fluency in the language they are translating into. The complex and creative process of adapting one text into a new reality, mediating between the source and target languages makes the translator's task not only intricate and demanding but also highly creative. In the process of adaptation, the techniques used thereat have to vary from context to context making the creativity of the translator highly relevant.

PMG: Translation is never a total reflection of the original. Comment with your experience.

PKN: Translation per se is an act of conveying a message – and this is true in matters concerning documentation where creativity is totally absent. However, translations of no creative work can never be a total reflection of the original; the extent of deviation from the original will depend on the depth of the creative element in the original work and the ability of the translator to suppress his creative urge when engaged in translation. Even so, a translator is always tempted to instill something personal in their work and translators approach a text in a different way. If a text were given to more than one translator, then we would witness more than one translated version. Creativity is inherently personal and hence every translator will have a personal translation style manifesting his or her creative approach.

PMG: The translation is a political act since it creates power and dominance over the target language. Do you agree with this?

PKN: That depends on our understanding of what a political process really is. In a sense, every human endeavor has a political element. Translation too perhaps is no exception. It is through translation that political concepts emerging in one cultural environment are transported across linguistic boundaries, to other spaces and impact intellectual and social debates in new contexts. Intergovernmental diplomacy has often been conducted through translation, and social and international conflicts are often mediated, assuaged, or exacerbated through translation. Translation remains the main vehicle through which globalization processes are enabled; it operates at the interstices of military, economic and cultural power. Translation also plays an instrumental role in news media, and hence in circulating or resisting alternative narratives and ideologies. Even though we do not always think of translation as a form of political advocacy per se, nor should we, it goes without saying that literary translation can be a deeply politically biased act, making selected texts accessible to readers by transporting them across linguistic boundaries, making them think differently than otherwise.

To quote a few examples from my own translations:

Akkitham's 'Epic of the Twentieth Century' (Selected Poems of Akkitham) is an unmistakably transparent political statement wherein he exposes the distortion in the social positioning by different groups (and political parties), cliques, and individuals. Likewise, Vishnunarayanan's 'Globalisation, An Ancestral Family Legend and In Front of The Monument of Karl Marx' (Selected Poems of Vishnunarayanan Namboodiri) are unambiguous political statements. Can

anyone deny that Vailoppilli's 'Kudiyozikkal' is a powerful socio-political statement?

> Oh! The learned,
> custodians of enlightened world culture,
> this new epoch in history
> offers you a challenge!
> Can you eradicate
> the moribund social order
> of ubiquitous inequalities
> walking on the path
> of love beautiful, enchanting?
> Be quick, quick,
> no time to waste!
> (*Selected Poems of Vailoppilli Sreedhara Menon*)
>
> You the sage-like great one realized this truth
> on some auspicious enlightened moment.
> You exposed threadbare the great drama
> being played between the two classes
> – the haves and the have-nots;
> But how is it that missed the other class
> – the unwanted?
> '(*In Front of the Monument of Karl Marx'- Selected Poems of Vishnunarayanan Namboodiri*)

PMG: You have been living in Chennai for decades and you are familiar with Tamil Culture and Language. Did you translate anything from Malayalam into Tamil or Tamil into Malayalam?

PKN: No. Not much to mention – just three or four poems.

PMG: What is your future plan in the field of Translation?

PKN: I hope to publish 'Selected Poems of Sugathakumari, the well-known poet and environmentalist, the manuscript is almost ready, waiting for some formalities. I propose to pick up one or two contemporary, younger generation poets – and I am working on a collection of poems by Malayalam poets living in Chennai.

PMG: How did the readers and critics approach your translation so far?

PKN: The comments were generally very encouraging both from the academicians and from readers.

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Cite This Work:
GIRISH, P. M. 2021. An Interview with P. K. N. Panicker. *Translation Today*, Vol. 15(1). 235-245.
DOI:10.46623/tt/2021.15.1.in2

BOOK REVIEW

Translation and Practice Theory

OLOHAN, MAEVE. 2020. *Translation and Practice Theory.* London: Routledge.

Reviewed by RAWAD ALHASHMI

Maeve Olohan's intellectual prowess can be attributed to her tireless academic endeavors and rigorous scholarly pursuits, which has resulted in several publications in the field of Translation Studies, including *Introducing Corpora in Translation Studies* (2004), *Scientific and Technical Translation* (2015), among others. In this regard, Olohan's *Translation and Practice Theory* is a step forward for her "Knowing in Translation Practice: A Practice-Theoretical Perspective." This article specifically focuses on 'knowing-in-practice' to address the linkage between practice and knowledge in translation, thereby offering a theoretical methodology anchored in the practice of translating rather than the content of translation or the translators' cognitive process (2017: 160).

Olohan's *Translation and Practice Theory* makes *a salient* contribution to the field of Translation Studies by covering key elements of translation practices that have been overlooked by translation theorists so far. She closely examines how freelance/professional translators perform their tasks, cope with challenges, interact with people, and use technology along with material objects in the workplace. In doing so, Olohan brings the character of translators onto the stage, capturing their breath, reading their minds, interpreting their body movements, and observing their environments—thereby encapsulating the active performance of translators in the workplace. According to Olohan, "the body performs translation, and the body interacts with other elements – things and people – in translating", thus providing clarity on "how

body, mind, people, and objects are interwoven in practices" (2020: 3).

Against this backdrop, she introduces a practice theory for translation scholars based on a methodological and conceptual exploration of translating practices in the workplace attempting to gain a conceptual understanding of how things work at translation sites by examining the socio-material complexities of translation practice so as to expand the horizons of translation theory (2020: 5). Olohan's purpose is to offer a novel approach that enriches the discourse of translation theory through a practical lens to highlight its usefulness and efficacy.

Chapters Overview

The volume comprises an introduction and 8 chapters. In the introduction, she refers to Lina Mounzer's "Trash Talk: On Translating Garbage" (2019), which is highly relevant in navigating translation practices. Accordingly, Olohan employs Mounzer's account as a "springboard", to illuminate key elements of translating practice before delving deep into its theoretical exploration (3).

In chapter 1, *From Product and Process to Practice* Olohan traces the development of translation from the product, process-oriented approaches to a sociological paradigm. The latter emphasizes the role of the translator as an active agent, gradually shifting attention to empirical research, focusing on the translator's agency and the practice of translation on-site, thus configuring a practice-oriented apparatus by means of social practice.

In the second chapter *Theorizing Practice*, Olohan introduces the three-element model of practice: materials, competence, and meaning. To inform this conceptual approach, she explains how and why practices change and elaborates on the relationship between different practices. Such concepts of

materials, competence and meaning represent integral aspects of the translating practices, which facilitates an understanding of her propound practice theory. Accordingly, she sharply examines the notion of social practice, and its usefulness to translation while exploring the role of the human body in translation, which comes across as an honest and genuine attempt.

Chapter 3 entitled *Materials* deals with the notion of the body as it performs various activities that are integral parts of translation practice. Here, she talks about interactions involving "body positions and movements, and potential consequences of bodily reconfigurations, come to the fore" (2020: 38). It is interesting that this chapter contains explanations of why the body and its actions constitute a key part of translation, offering plenty of resources for future translation enthusiasts.

In the fourth chapter, *Competence,* she draws attention to knowing the specific circumstances that constitute translating; especially pointing out the site of knowing is the practice. She claims that an approach based on practice poses questions concerning "know-how" specific to the practice, as such asking how a practice "constitute[s] the knowledge bases on which [its] continued existence depends" (2020: 62). To her credit, Olohan makes a clear distinction between the practice of learning and the practice of translating.

Chapter 5 titled *Meaning* draws on Schatzki's notions of general understandings, rules, and teleo-affectivity, as they constitute translation practices and "specify what should be said and done, to which, ends and with what emotions" (2020: 74). Olohan explains how the normative means by which translation practices are configured, formalized and standardized. In order to elaborate upon general understandings of professional translation, she collects a small

corpus comprising 100 LSPs company services and discusses normative instruments that constitute the practice of translation.

In chapter 6 titled *Connected Practices,* Olohan illustrates the intersection between translation and other related practices. These interconnections are examined by focusing on "revising and reviewing, project management and vendor management while recognizing that the operations of the LSP constitute a fabric of many more interconnected practices" (2020: 90).

Chapter 7 titled *Evolving Practices* focuses on the integration of Post-Edits Machine Translations (PEMT) in translation practices. Olohan explains the manner in which the development of PEMT has directly affected the practice of translation regarding materials, competence, and meaning; thus, causing a significant change of understanding translation. She also refers to Translation Memory (TM) and Computer-aided Translation (CAT) as productivity tools that have caused crucial changes in translation practice. This chapter primarily discusses technological tools that alter the paradigm of translation practice in the global market.

In the last chapter *Researching Translation Practice,* Olohan addresses approaches, challenges, and opportunities to assess practices related to translation (2020: 118). More specifically, she puts forward four research agendas aiming to stretch the horizons of translation theory. The first one concentrates on "specific sites where those practices are performed and reproduced" (2020: 129). The second is a genealogical approach, relating to the trajectory of a particular practice. Thirdly, the configurational method is associated with the interconnection between practices. This approach closely examines the link between translation and other related practices while defining the essence of that connection. The final approach is a dialectal one pertaining to the power

imbalances and contradictions that cause practices to be in a state of flux. It also deals with the ramifications of translation practices (2020: 129).

Critical Assessment

Olohan's contribution is unique in that it advances an innovative perspective of understanding translation as a practical matter, especially with the growing technological involvement in translation machines, which directly impacts the practice of translation. In doing so, she propounds an alternative approach that considers the relationships between translation and other practices (2020: 89). Fundamentally, Olohan conceptually constructs a heavy-duty approach oriented toward the practice of translation with special emphasis on socio-material complexities. By orchestrating the activity of translation and the agency of the translator in carrying out the task of the translation, Olohan does a great job in capturing the mood and the intellectual capacity of the translators at the workplace through their physical body interaction with immediate surroundings. Another major strength is the palpable authentic experiences of the author, which is attributed to the fact that Olohan's account is based on her own empirical research. For example, she conducted about 250 hours of fieldwork observations as well as interviews with four language service providers (LSPs) to acquire a detailed understanding of practices related to translation and project management. Remarkably, Olohan draws a conceptual map toward a practice/practical turn by underling significant aspects involved in translation practice that are often ignored or downplayed. By focusing on the commercial and non-literary translation, the author showcases the effectiveness of her approach in understanding translation practice and coping with technology and other evolving challenges that have affected the practice of translation.

According to Olohan, if the goal of Translation Studies is to explicate the role of translating practices, then these practices assume significance. To that end, Olohan broadens the spectrum of translation theory by making a trailblazing contribution.

Despite these apparent strengths, Olohan's text is not quite unblemished. To begin with, it is debatable as to why she criticizes the codes of ethics that govern the practice of professional translators' associations in the context of being ideal, faithful, authoritative, and professional. She argues, "The codes often revolve around an idealized notion of a faithful or accurate rendering, which, in turn, leads to unrealistic prescriptions that translators should not add to, omit or alter the ideas or form of the source text" (2020: 80). By offering this criticism, the author seems to underestimate the values of ethics in the profession without offering a credible, constructive, meaningful alternative that is equitable to translation practices. Although she assumes that her accounts of the general understandings of translation as common practice and a shared community purpose would be best suited as a standard of ethics, it may lead to unpredictable and less optimal outcomes. Notably, the code of ethics is not an assumption or inherent practice in translation; rather, the role of ethics in translation denotes a sense of responsibility and commitment to the profession and deserves great attention. Additionally, important issues such as the interplay of power and politics have been avoided by the author, and these issues would have been interesting to analyze, especially in a global context. Lastly, as far as the text's organization is concerned, it would be useful for readers if the author includes a section for literature review to discuss relevant scholarships in the subject matter, instead of using them as secondary sources in the chapters. These include but are not restricted to, *Can Theory Help Translators?: A Dialogue Between the Ivory Tower and*

the Wordface (2002) by Emma Wagner, Andrew Chesterman, and *Translation in Context* edited by Andrew Chesterman, Natividad Gallardo San Salvador, and Yves Gambier.

Overall, *Translation and Practice Theory* presents a valuable resource in the realm of Translation Studies and makes a very welcomed contribution.

Reference

OLOHAN, MAEVE. 2017. Knowing in Translation Practice: A Practice-theoretical perspective. *Translation Spaces* 6. 160–181.

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Cite This Work:
ALHASHMI, RAWAD. 2021. Translation and Practice Theory. Review of *Translation and Practice Theory*, by Maeve Olohan. *Translation Today*, Vol. 15(1). 247-253.
DOI:10.46623/tt/2021.15.1.br1

An Eye-Tracking Study of Equivalent Effect in Translation

WALKER, CALLUM. 2021. *An Eye-Tracking Study of Equivalent Effect in Translation: The Reader Experience of Literary Style*. London: Palgrave Macmillan.

Reviewed by OBED EBENEZER .S

Though equivalence is considered to be a fundamental concept in Translation Studies, it has also been subjected to numerous debates, disputes, and deliberation. Theorists such as Vinay and Darbelnet, Roman Jakobson, Eugene Nida, J.C. Catford, Juliane House, Werner Koller, and Mona Baker have approached and defined equivalence from different perspectives. The lack of a uniform methodology to determine the extent of this ever-evasive 'sameness' has only served to intensify this debate. However, Walker Callum, in this book, explores the possibility of using eye-tracking as a useful tool to examine the equivalence of 'effect' by studying the cognitive processing of readers reading an ST and a TT.

Translation had earlier been considered purely as a linguistic exercise. Of late, perhaps due to the influence of closely allied disciplines, TS has been concerned with culture, gender, and socio-political issues that arise in translation. The stylistic aspects of literary translation have largely been overlooked- in fact, the number of full-length books solely dedicated to discussing 'style' in Translation is very limited. However, it must also be kept in mind that the notion of the 'effect' of stylistic devices on the reader has largely been hypothetical and based on assumptions. With the adoption of empirical approaches into TS, and especially in TPR (translation process research), it has been possible to gain some insights into the cognitive processing during tasks. Even so, such approaches within TS have been limited to TPR and AVT (audio-visual translation). Walker extends the possibility of using eye-tracking to study cognitive effects in the reception of translated

texts. This is achieved by comparing the eye movements of readers reading the ST with those reading the TT.

After laying down a general introduction of the study in Chapter 1, including a brief overview of the methodology adopted, the objectives of the study, and the overall structure of the book, the author then proceeds to discuss in Chapter 2, the Cognitive turn in TS. James S. Holmes, in his foundational paper, "The name and nature of translation studies" (1972), had characterised descriptive translation studies (DTS) into three kinds: product-oriented, function-oriented, and process-oriented DTS. Cognitive approaches in TS, however, have been primarily limited to studying the process of translation, while the product or reception of translation has largely been overlooked. Therefore, the fact that there is an evident lack of empirical data regarding stylistic devices and cognitive experience across both ST and TT forms the research gap that the author seeks to address.

Chapter 3 moves on to a discussion of literature and stylistics, by starting off on Authorial Intent as opposed to Reader Response criticism. In both instances, the text was displaced. Stanley Fish, in his later works, held the view that authors employ certain linguistic devices to guide a reader to apply a set of interpretive strategies so as to generate meaning (1980: 14). This then leads to Umberto Eco's concept of 'open' and 'closed' texts, where the reader actively takes part in the process of interpretation in the former, and where the text pulls the reader along in a predefined manner in the latter (1984: 4,8). Walker then reconceptualises Eco's notion and situates it at the stage of the reading experience- the phase between the text and its interpretation.

The principles of reading behaviour with respect to eye movements are laid down in Chapter 4. Starting with the history of eye-tracking, the various eye movements, and terms

used in eye tracking, the author proceeds to discuss the various models of reading. Relevant findings from the Empirical Study of Literature (ESL) with regard to foregrounding and the capture of the reader's attention through lexical and/or syntactic devices are described to reveal the link between visual attention and processing effort.

In Chapter 5, the principles of stylistics and the observations from ESL and eye tracking are brought together to apply to translation. The notion of equivalence in translation is taken up. Though equivalence has largely been dismissed as being presumptive, Walker opines that the cognitive element in the phenomenology of reading has been ignored. Thus, the concept of cognitive equivalence, which is the ratio of the cognitive effort while reading the ST to that of the TT, is placed forward, not taking into account the accuracy of the translation.

The principles of the experimental method adopted for the study, the statistical approach for data interpretation, and also the experimental setup, is described in Chapter 6. The null hypothesis, where the variables between the two groups (one reading the ST and the other the TT) are equal, is indicative of cognitive equivalence [H_0 : ST ≈ TT] (Walker 2021: 217). Thus, in this scenario, an ST and its corresponding TT display highly similar cognitive processes as is revealed through eye movements. The first alternate hypothesis, indicated by a greater cognitive load in the ST than the TT, suggests that cognitive equivalence has not been achieved [H_1: ST>TT] (2021: 218). The second alternate hypothesis, indicated by a greater cognitive load in the TT than the ST, suggests that cognitive equivalence has not been achieved due to overcompensation in translating stylistic devices [H_2: ST<TT] (2021: 219).

Moving on to the experimental design, eye-tracking measurements including "first fixation duration (FFD), gaze duration (GD), total fixation duration (TFD), fixation count (FC)…pupil dilation…saccade- or regression…" (2021: 223) are taken as the dependent variables. Extracts from Raymond Queneau's *Zazie dans le métro* (1959), its English translation, *Zazie in the Metro* (1960) by Barbara Wright, and a modified version of the English text have been taken as independent variables. 45 participants, comprising of 17 French native speakers and 28 English Native speakers made up the sample population. A 300 Hz eye tracker was used for capturing eye movements.

Chapter 7 proceeds to discuss the results obtained in the study. The relevant data from each group is plotted. Since the data collected in an eye-tracking study will be extremely large, only the data corresponding to certain stimuli is presented. The findings suggest that this kind of mixed-method approach has significant merit and that the empirical data corresponds to the predictions anticipated in stylistic analyses. The author suggests that this is merely a handful, and that further analysis of the data is possible, and that such an approach holds "boundless potential" (2021: 359) for further exploration.

In Chapter 8, the concluding chapter of this book, certain findings, and their implications in stylistics are discussed. Literary theory and criticism, with regard to the effect of stylistic devices on cognition, has largely been subjective and speculative. By using an eye tracker, objective data can be obtained. Though there are individual and between-group differences in the cognitive processing and experience, it is seen that heightened style results in higher fixation durations, and also exhibits a more heterogeneous reading experience. This means that readers experience a wide range of cognitive levels while processing such texts. On the other hand, a prosaic

text using high-frequency or predictable words exhibits a homogenous experience across readers.

The chapter (and the book) concludes by discussing certain criteria that could be modified to increase the validity and feasibility of this study, and also looks at avenues for future research in this area.

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Cite This Work:

EBENEZER .S, OBED. An Eye-Tracking Study of Equivalent Effect in Translation. Review of An Eye-Tracking Study of Equivalent Effect in Translation: The Reader Experience of Literary Style by Callum Walker. *Translation Today*, Vol. 15(1). 254-259.

DOI:10.46623/tt/2021.15.1.br2

TRANSLATION

Dear Friend

Sakhi[1] by Suryakant Tripathi 'Nirala' in Hindi
Translated by BINDU SINGH

Translator's Note

As a young girl, I developed a great love for reading stories in Hindi which continues till date. Perhaps the vivid visual world of words was a fascinating experience for a young mind. My deeper interest evolved into a sensibility for stories centred on friendship, love, relationships, and personal growth. But what left an indelible mark were the stories that brought forth sagas of sacrifices and emotional turmoil of separation. *Sakhi* by Suryakant Tripathi Nirala translated as *Dear Friend* is one such tale. It is one of the eight stories published in the collection *Chaturi Chamar*. It is a sensitive portray of the beautiful bond of friendship two women share; a bond even greater than filial relationships.

Written in polished *Khari Boli*—the urban tongue popularly spoken in North India; this story gives a view of the socio-cultural life in pre-independent India. The diction, words, and expressions of this story are simple compared to the other stories in the collection but Nirala has used certain Urdu words in his narration that are difficult to grasp. The influence of Sanskrit tadbhav is also felt. The language is more like Modern Hindi as we know it today. Interestingly Nirala who was born in Midnapore spoke Bengali as his mother tongue and learned to speak and write Hindi later in life, that too at the insistence of his wife Manohara Devi. He not only learned but mastered the nuances of the Hindi language and employed it as the lingua franca for his fictional works. His dexterity in this

[1] Sakhi (Dear Friend) was published in Suryakant Tripathi 'Nirala" collection of stories *Chaturi Chamar* in 1945 by Kitaab Mahal, Allahabad. For the present translation refer to the story from this collection.

modern Hindi brought him name and fame and it did the same for the language.

Translating this story made me realise that the translation of any creative work is a difficult task. It is not just an exercise in grammar where you translate words, expressions, and sentences into the target language. In fact, it's a pursuit that all translators undertake to export the 'sentimental feel' of the narration into another language. There is a moment of desperation when the translated words fail to capture the full essence of the experience conveyed in the story. One cannot escape the difficulties of cultural differences. Words are situated in the social and cultural context. Therefore, specific words used for certain things and emotions in a particular language might not exist in another language. Finding an equivalent in the target language is not always the case, and replacing it with something that sounds natural and blends in the narration, and additionally conveys the same message is not an easy task to accomplish. So, in the process of translation many times one has to learn to find the middle ground because the readability of the translated work is one important aspect that I believe should not be compromised. And therefore, in this endeavour of translation, I have taken the liberty of pruning the expressions so the readers reading this story for the first time can get the feel of the story.

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Dear Friend

Today it has been decided to visit the theatre. The young missies of Model Houses have all agreed to go together. Nirmala, Madhavi, Kamala, Lalita, Subha, and Shyama beautifully dressed themselves, meeting one another on the way as they gathered. It was earlier decided that all of them will meet at Kamala's house. Jyotimai alias Jyot had not yet arrived. The time to start for the theatre was nearing.

Lalita said- “She was so very happy in college today, chit-chatting, joking with the girls who had finished their classes and then left early for home. She had wholeheartedly agreed to go to the theatre. I had asked her- “What is it? You are walking on air today! Instead of replying she had looked at me and laughed heartily.”

Subha asked- “Then she didn’t attend the class?”

“No,” Lalitha replied.

“She told me that studies were ordained for her only till now,” Shyama said.

Nirmala asked- “Why? She is not facing any problems. Why is she stopping her studies then?”

Shyama started smiling and answered- “She says, now she has to stop studying and start teaching and has to make preparations for it.”

All of them looked at each other and started smiling.

Madhavi asked- “What does it mean?”

Shyama replied with a smile- “She is very concerned about teaching because the student is an ICS.”

“Really”, all of them interjected together- “So this is the case”

“Then let’s go to her house. Let us see how far she has progressed in her preparations,” said Lalitha

All started for Jyot’s house. All of them are students of Isabella Thoburn College. Some of them are in the second year, some in the fourth year, some in the fifth year, some in the sixth year. Jyot is now in the third year.

After reaching her house, all hustled themselves into her room. Just like her name *Jyot*[2], her persona is also radiant. At that very moment, she was standing in front of the mirror and smiling. Suddenly seeing her friends brought a blush to her cheeks.

She said- "I was a bit delayed." There was no reason in particular. She wanted to make an excuse, but her heart and mind were not in tandem. An intense feeling had dazed her body, even when she tried to control her desires with her soft words, it was evident to all.

Shyama said- "Now all your works will be delayed. Swiftness will only be seen while teaching the special student, that too without any payment."

All laughed gleefully. Lalitha sees an opened envelope from England on the table and picks it up. Here she picks up the letter and there as a speeding arrow Jyot springs towards Lalitha.

But Shyama gets hold of her- "Oh, so impatient! Even though only the request to become your student must have arrived now."

Lalitha started reading the letter in a loud voice. Shyama was holding back Jyot. The letter was written in English. More verbose than it was necessary. Byron, Shelley, and many other poets were referred to, even Vidyapati was not left behind. Jyot who was held back was brimming with happiness.

After finishing the letter, all were ready to go. They decided to hire a *tonga*[3] from Aminabad. After all, how can all of them accommodate in Jyot's one motor car because the seat adjacent to the driver will have to be left vacant?

[2] Jyot means light in Hindi.
[3] Tonga is a light horse-drawn two wheeled-vehicle in India.

Jyot remembers Leela. She said- "Oh dear, Leela is left behind. Let us take her also."

"She was not asked earlier, and it's doubtful if she will go" Madhavi replied.

"A typical miser, she holds her money tightly with her teeth. She earns not less than a hundred rupees from tuitions but behaves as if she is penniless," said Shyama

Jyot is embarrassed by this comment. She replies- "If you were to write her biography, you would surely spoil it. There is no one like her in our college. Can you tell who is the earning hand in her family? She manages her expenses with the tuition money, pays for the education of her younger brothers, and also manages the expenses of the house. She does not want to trouble her old mother, and for it she toils so hard! Hard labour is making her frail. On her face, only her eyes are visible."

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Leela's house has come. All of them enter. Leela was engrossed in reading.

Jyot grabs the book from her hand and keeps it on the table with a thud- "Miss *Layla*[4] don't be enamoured by the tales of *Majnun*[5]. Oh Dear, all love stories end badly. Come, a Parsi company has arrived from Calcutta. Let's all go there and receive some religious knowledge."

Leela is two years senior to Jyot. She is pursuing her M.A. Jyot is playful and Leela doesn't mind her playful behaviour.

With her empathetic eyes she looks at them and said- Oh Dear, you all go. Where do I have time for such things?

[4] Layla is the tragic heroine in Layla and Majnun, an old love story of Arabic origin.
[5] Majnun is the mad lover of Layla.

“It’s not time, say it's about the money,” Shyama said.

“Alright, the issue is money. After college, I teach tuition for five hours. Doctor Sahib, is a rich man. He advocates for the education of girls. He is also aware of my condition. I teach the new wife of Raghunath Singh, the tax collector, to earn forty rupees from there. All the expenses of the house depend on it. And after all this, I have to take out time for my studies as well. You all can understand my troubles. The shortage of time and money in my life is well understood.

“Okay, Madam. Let’s go”. Jyot said- “For you, a free pass will be arranged.”

“Jyot, you are gleaming today, like a sword pulled out from the scaffold. What’s the reason behind such happiness,”- She affectionately asked her.

“Madam, she has become the wine that is gulped down and intoxicates the senses,” Shubha answers with a smile.

“No,” Kamala said- “Now- take a look at her- a smile dancing on her lips, eyebrows arched, wavering in her attitude, there are acceptations and rejection as well.

“What is the matter,” Leela asked innocently looking towards Jyot.

“It's very secretive and poetic as well. All this debate is delaying the matter. Truth is that she has received a letter from Mr. Shyamlal, ICS, a marriage proposal, and if she agrees- then everything -three thousand per month salary will be at her disposal. A permit has been sought to love and marry her. Now you understand.” -said Nirmala

“Then has your father agreed to this proposal”, Leela asked Jyot.

"Well said," Jyot answered- "If you are getting an ICS groom, then fathers will readily agree for marriage."

The room echoes with Kamala's laughter.

"You all go. Please excuse me, I don't have time"

"No, Madam. You will get first-class grades and we will be left behind snuggling in mediocrity, we will not let this happen. You have to come, change your clothes."

Jyot loves Leela and also respects her. Leela also understands that her free-flowing words reflect her pure heart that can readily share even her most precious things. Therefore, she accepts her proposal, changes her clothes, and goes with them.

3

Leela's class gets over before three. From there she goes to Bhainsakund to give tuition to the Tax collector's wife. Every day she has to walk long distances. She can somehow manage to buy a bicycle. But learning to ride it in the fields crowded with men was shameful. "Who will hold the cycle? And if she falls people will laugh at her"- Such thoughts were the hindrances. So, she takes the pain of walking.

When she returns from Bhainsakund in the evening around 5 p.m-6 p.m., she has been observing for a few days that two Moslems follow her. God knows what they talk about among themselves. Sometimes they walk very closely to her and her heart begins to prancingly throb. But she would quickly walk away. As she would walk swiftly, they too would follow her swiftly. Whom should she complain to? Much of the path of Bhainsakund was deserted due to Bungalows and gardens there. Walking with her prancing heartbeat, she stopped to catch her breath only when she was near a village.

Deep within herself, she felt sorry for her helplessness. All harass the weak. But what was in her capacity, to keep quiet

and work out a solution. She didn't tell her mother about it, what if she stops her from going then how will the expenses be managed?

One day while she was returning, she heard one of them blabbering obscenities- he was loud so that others could listen. She walked swiftly. They also walked swiftly behind her- only three-four hands distance was in between them. Then they dared to say such words that hearing it was beneath her dignity. Fear was running within her. She sees a country Sahib, wearing a hat and a coat coming on the path. Seeing him, the ruffians turn back. When Leela reaches him, panting for breath she told him- "Since many days two ruffians have been following me. I come to teach the Tax collector, Raghunath Singh's wife. When I return from there, I find them in the path. Today they said such words to me…" She controls her overwhelming emotions.

When the light falls on her face, he can see the brimming tears in her big eyes. He angrily looks at the path. He said- "Perhaps, those persons have run away seeing me. Nearby is my bungalow. Please come, I will send you back in my motor car. "But, then…", Sahib was thinking something as he walked ahead. Leela followed him. Inside the courtyard, in the garden, the Sahib was standing. The lamp post in front of the bungalow makes visible Leela's frail beauty, her long shining face, and big eyes as if she was a beautiful canvas of sadness. Sahib asks her- "May I know your good name."

"My name is Leela"- Lowering her eyes, Leela answered.

"You should be careful. Are you married?

"No. I am a student of Isabella Thoburn College."

"In which class do you study."

"I am pursuing M.A", She answered softly and shyly lowered her gaze.

Then the Sahib requested to know "Are you a *Brahmin*[6]*?*"

"No, I am a *Kayastha*[7]".

"Where do you live here?"

"In the Model Houses"

Sahib is a bit surprised. He asked- "Does a girl named Jyotimai live there? She is a student of B.A. first year in your college."

Leela is also surprised. She gathers her courage. Shyly she asks- Sir, what is your name?

"I am called Shyamlal. – Listen you, ask someone to bring the car."

Leela's hesitation was lessened to a great extent. She said- "Yes, I have heard about you"

Sahib grew curious. Hastily he asked- "Where have you heard"

Leela smiles. She said- "Friends of Jyot had stolen one of her letters."

Sahib answers in a falling tone- "I have not yet received any answer from her. Her father had met my father when I was in England. I have her picture that was sent to me. After returning from England, I wrote a letter to her but I have not yet seen her. Heard only praises about her." After telling this, Sahib becomes thoughtful

The motor car arrives.

With a smile, Leela assures him that she would ask Jyot to write to him. Sahib silently lowers his eyes and stands there.

[6] Brahmin is a member of the high caste community in India.
[7] Kayastha is a member of the upper caste community in India.

After some time, he said- "No, please don't ask her" Then he invited Leela to step inside the motor car.

Leela thanks him and sits in the car. The car starts from there.

4

On the third day, Babu Shyamlal received a reply from Jyot. It was written-

Babu Shyamlal-

I did not write back because it was against decorum. Today, I learned about the by chance meeting you had with Leela Didi. *Layla* who is destined for her *Majnun*, will always meet her *Majnun* in such a similar manner. Always protect your *Laila*, I request you. Then our relationship will become sweeter, because to whom one's sister is married if he can call her *Sali*[8] so can the girl call him *Jija*[9]. I hope this relationship with you will be lasting.

Yours
Jyot

***

About the Author

Suryakant Tripathi 'Nirala' (21 February 1896 – 15 October 1961) was born in Midnapore, then Bengal Presidency, British India. He is one of the pillars of "*Chayavad*" movement in Hindi poetry. He was not only a popular poet but also wrote stories, essays, and memoirs. His body of works -poetry, fictional narratives, and essays reveal to readers a man who amazed his readers with his sensibility to emotion and total disregard for material craving. The present translation *Sakhi* (Dear friend) is one of the eight stories from his collection

[8] In Indian colloquial language Sister-in-Law is called as Sali.
[9] In Indian colloquial language Brother-in-Law is called as Jija.

Chaturi Chamar first published in 1945. It is a sensitive story that portrays the tender affection that a young girl nurtures for her friend. How the bonds of friendship are greater than even filial relationships are beautifully revealed in this story.

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Cite This Work:
TRIPATHI, SURYAKANT 'NIRALA'. 2021. Dear Friend. (Bindu Singh, Trans.). *Translation Today*, Vol. 15(1). 261-271. (Original *Sakhi* by Suryakant Tripathi 'Nirala' in collection of stories *Chaturi Chamar* by Kitaab Mahal, Allahabad. 1945).
DOI:10.46623/tt/2021.15.1.tr1

Solitude

Ekānt[1] by Himanshi Shelat in Gujrati
Translated by VIRAJ DESAI

Translator's Note

The process of literary translation, to a great extent, resembles entering a complex labyrinth- baffling, agitating, and full of new challenges at every step (or here, word). A translator needs to strike a very fine balance between utilising his/her creative faculties and the craft of translation in order to meet a satisfactory product in form of a translation at the end of it. A text layered with a multitude of meanings can posit a translator with a bracing challenge, especially to a novice translator like me. Hence, the process of translating the present short story by an eminent and celebrated writer such as Dr. Himanshi Shelat was extremely nerve-wracking and stimulating for me. However, it was this very challenge that fuelled my desire to come up with a befitting translation that can do justice to such a beautiful and well-crafted piece. I do not know whether I have succeeded or not. Although, I have strived my best to do so. To me, this challenge posited by a text is the essence of the process of translation. For it is from those moments of constant pondering that the most satisfying experiences of the translation process emerge. The process of translating this story too had such moments.

'ekānt' (trans. Solitude) dives deep into the inner recesses of a newlywed Indian bride's psyche. The protagonist remains unnamed for the course of the narrative, as the longing for some solitude is a very personal and yet a very common emotion felt especially by married women. And the way the

[1] Originally titled as 'ekānt' in Gujarati, the story was published in a short story collection by Himanshi Shelat titled 'Antarāl' published by Arunoday Prakashan, Ahmedabad. The copyright to the anthology is with the author.

protagonist manages to find her solitude right in the middle of the marital and familial engagements is probably the manner in which most women find their own solitude. The "room of one's own" that Virginia Woolf argues for every woman to have remains unattainable to most married Indian women, even in contemporary times. Just like the protagonist of this story, most women end up finding that 'room of their own' or their 'solitude' internally, as opposed to in the physical sense of the word. Their solitude has nothing to do with the physical world they inhabit; it remains untouched by its crowdedness and clutter. The present story depicts the realisation of the protagonist for the need for solitude, the importance of which can only be understood by being devoid of it. The story is also a description of how the idea and form of solitude change for a woman once she takes up the responsibilities of marriage and consequently, an entire family and household. It is a very short and yet extremely poignant depiction of how women, along with compromising their solitude, also compromise parts of their personality itself in order to fit into the role or roles demanded from them by a marriage.

Himanshi Shelat is known for weaving intricate tales around such unexplored aspects of human life and emotions. My personal affinity towards her stories was undoubtedly one of the primary reasons behind translating the present story. However, I would like to enlist a few other equally important reasons here as well. Firstly, there is a dire need to translate more Gujarati literature into English in order to widen its horizons. Due to the meagre amount of Gujarati texts available in translation, "not only the readers of other languages have remained deprived of Gujarati Literature but also there seems to be a lacuna in the degree to which Gujarati Literature must have been recognised at the national level", notes Late. Shri

Bhagwatikumar Sharma[2]. Secondly, it is extremely necessary to draw national and international attention towards the finest writers of Gujarati language, whose works have remained confined to Gujarati language just because of a very limited representation through translation in other languages. 'Solitude' is one such work, which I personally felt, should reach as many readers as possible and hence this translation was undertaken. Thirdly, translating Gujarati works into English, Hindi or other Indian languages would mean a more comprehensive and substantial representation of Gujarati literature in the negotiations of Indian as well as World literature in contemporary times. This translation is a humble endeavour from my side, which I sincerely hope would contribute in a small way towards achieving these mighty goals.

Lastly, I am extremely grateful to Himanshi (Shelat) Ma'am for putting faith in a neophyte translator like me for translating her work. I would like to thank her for going through the translation and enriching it with her insightful observations about the same.

***

Solitude

She had an intense longing for solitude. A solitude in which she would reminisce about the pleasant mornings of her home, in which the tranquility of the night sky spread outside the window may touch her. Where she could read a book or hum a tune if she wanted to, and by doing so would gently put the scattered pieces of her being together. Solitude was extremely necessary for her as in this unknown house, no one would leave her alone. It might be true that everyone had immense

[2] From the Editor's Note to *Parab, June-2010* published by Gujarati Sahitya Parishad, Ahmedabad. Translated from Gujarati by the author.

love to shower on her, but how to explain to these people that just the way a tiny sapling often gets uprooted in a heavy outpour and dies out of suffocation, she may too!

In the afternoon, she would hardly have had any time to herself when Kamini rushed in with her friends. The house was shaken by their hubbub. They kept insisting only on one thing- "let's go for a movie right now". She hesitated a lot but at last, they managed to convince her somehow. An elderly lady too advised her to mingle with everyone in the house, that remaining aloof like this is not good! "Kamini will take care of her, wouldn't let her get alone! Our Kamini is very extrovert and talkative", said the mother-in-law. Everyday someone or the other would come to meet her and the same kind of conversations would be repeated- "the design of this bangle is good, *haan*", "this saree was gifted by us at the time of engagement, not at the time of the wedding. That one is different", "the pearl earrings were gifted by her family, and a complete dinner-set in utensils…". No one was curious about her interests. Kamini would keep on saying that her sister-in-law sings but took no real interest in knowing what she has learned or what does she like to sing. Just like her sister-in-law's soft skin or long hair, this was merely another point of conversation for her. Now she could understand what yearning felt like. She kept on longing for some solitude for a while to make her feel a little better.

This house was as such a house of sounds. Outcries, hurry-scurry, gibbers- no one ever felt the need for solitude. All the time post-evening belonged to Dhiren anyways. Once he would come home, she had to get dressed up, had to go out, had to listen to his romantic talks-whatever little that he knew of. She had landed up in this house from an altogether different world. She did not like to speak much. She was raised alone, grew up amidst the heaps of books, music and, paintings. She

learnt Bengali with so much enthusiasm and diligence, especially for *Rabindra Sangeet*! She was excited to sing such beautiful songs and for someone to listen to her. When they went for their honeymoon for fifteen days, it did not strike Dhiren even once that it would be pleasant to listen to her singing while roaming in the mountains, while taking the gushing water of the stream in the hands or while touching the breezy greenery of the mountains. However, it wasn't Dhiren's fault, he did not have the taste for music. So many chosen songs remained confined to her lips-unsung!

She quite liked the misty, dewy mornings of a hill-station. Even when Dhiren wasn't around, she enjoyed smelling the breeze while soaking the fresh air in. It would irritate Dhiren to see her happily roaming around, all alone! He would take her back to the room insistently by taking her into his arms. Dhiren didn't like the outdoors much. She got really angry once. But then she thought that it would be such a relief if her anger, of all the things, could familiarise Dhiren with her a little! Much to her astonishment, Dhiren mistook the fiery ball of her anger for a bunch of roses. He guffawed thinking that her anger is a demand for some pampering and laughed aloud of amusement. That was the first time she understood that she had no means to convey her feelings to Dhiren.

And hence her desire for solitude further intensified once they came back. A lot could happen if she got a few moments that were hers and hers only. Amidst the commotion and voices of all the family members and the stereo constantly screaming in the background, she was slowly forgetting her own voice. The moment she would step outside to sit or sneak away to the terrace, someone would definitely follow her. "Why are you sitting all alone? Did something happen?" There was a simple understanding in this house that one would prefer to stay alone only if he/she was upset.

Dhiren had to go to Bangalore unexpectedly. He kept on saying that he had to go because the company had some urgent work there and continuously repeated the same until he left the house: “You will get lonely; you wouldn’t like it here. Do you want to visit your parents for a few days?”

She didn’t visit her parents. There was no point in escaping somewhere else if she had to find her solitude in this very house. Dhiren was not to come back for fifteen days. Each and every moment of those fifteen days was precious, to be preserved with care! This was the first evening in a long time when Dhiren’s eyes were not glued to her. Half-bloomed buds of jasmine could be seen through the window and the air was filled with their fragrance. She felt like singing. But she later rejected the idea and ended up listening to the recordings of her songs. On hearing after days, she found her own voice so unfamiliar! She read until late in the night and rolled on the soft bedsheet of the double bed, becoming a little girl once again. She slept hugging the pillow like she used to hug her mother. What a slumber! She had read for this long in the night after a long time and hence in the morning, her under eyes had taken up the dark violet colour of the jasmine flowers blooming outside the window! “Looks like *Bhabhi* didn’t sleep well last night, must have felt lonely”, Kamini teased her. She was beaming with contentment. Fifteen days without Dhiren passed in a bat of an eyelid. Dhiren had returned.

-And then she was being shaken by Dhiren’s voice; travelling through the dark depths of the seven seas, it could barely reach her - “did you get too lonely? You didn’t like it here without me, right?” Dhiren’s touch was barely there to be felt. Though she was thrilled, it wasn’t because of that touch. Suddenly her entire being was filled with a sweet song. Every note of that song was drenching her like a splash of cold, breezy water. This music jingling inside her had nothing to do with anyone

else. She was roaming amidst the trees touching the sky, singing her favourite song…*Tumi mor pāo naī parichay…pāo nāī parichay*…it was impossible for Dhiren or anyone else to set their foot on the place she had reached while wandering. Her solitude was very much *inside* her! She was alone, all alone!

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Cite This Work:
SHELAT, HIMANSHI. 2021. Solitude. (Viraj Desai, Trans.). *Translation Today*, Vol. 15(1). 272-278. (Original *Ekānt* by Himanshi Shelat in Gujrati in collection titled '*Antarāl*' published by Arunoday Prakashan, Ahmedabad).
DOI:10.46623/tt/2021.15.1.tr2

Contributors

Amba Kulkarni is currently working as a Professor at the Department of Sanskrit Studies, University of Hyderabad. She is a renowned researcher of Sanskrit Computational Linguistics. She has published over 65 articles on linguistics, Sanskrit, Sanskrit computational tools and on various other Indian languages. She has developed various softwares for Sanskrit and other Indian languages like morphological analysers, language accessors, translation systems etc. Her areas of interests include Study of Panini's Ashtadhyayi from Computational Perspective, NLP Perspective and showing relevance of Indian Traditional *Shastras* in the modern context. For more details about her work, please visit http://sanskrit.uohyd.ac.in/faculty/amba/. Email: apksh[AT]uohyd[DOT]ernet[DOT]in

Anjali Chaubey teaches at the Department of English, Goa University. Her research interests include- Theatre, Diaspora, Gender, and Disability Studies. She has a doctoral degree from Jawaharlal Nehru University (New Delhi) on "Poetics of Dislocation and Desire: A Comparative Study of Bharati Mukherjee (English) and Usha Priyamvada (Hindi)". She has worked on the plays of Mahesh Dattani for her MPhil dissertation at Jawaharlal Nehru University. Email: Anjali[DOT]chaubey[AT]unigoa[DOT]ac[DOT]in

Baburam Upadhaya is a doctoral student at the Indian Institute of Technology, Kanpur. His research interests include the study of metaphor through cognitive semantic perspective and teaching and learning of idiomatic expressions in English as a second language context. Email: b[DOT]upadhaya21[AT]gmail[DOT]com

Bindu Singh is an Assistant Professor in English at Mahila Mahavidyalaya, Banaras Hindu University, Varanasi. She teaches British and American Literature to Undergraduate and

Postgraduate students. Her interest lies in reading and translating short stories from Hindi to English. Email: bindusingh[AT]bhu[DOT]ac[DOT]in.

Ch Ram Anirudh is a Research Scholar at School of Computer and Information Sciences (SCIS), University of Hyderabad (UOH). He has done his M.Tech in Artificial Intelligence from SCIS, UOH. His areas of interest include Artificial Intelligence, Natural Language Engineering and Machine Translation. He has published in a couple of international conferences. Focus of his PhD work is on "Strategies for Machine Translation System Development". Email: ramanirudh28[AT]gmail[DOT]com

Chandrani Chatterjee teaches English Studies at the Department of English, Savitribai Phule Pune University (formerly University of Pune). She was the recipient of the Fulbright fellowship in 2012-2013 from the University of Massachusetts, Amherst, USA. She was selected as an Associate in 2014 and invited as Visiting Faculty in 2018 to the Nida School of Translation Studies in Italy. She is currently part of CHIEF, a Research project of the EU (Horizon 2020) http://chiefproject.eu/ ; and the Global Shakespeare 2.0 project of the University of Gottingen, Germany https://www.uni-goettingen.de/en/global+shakespeare+2.0/634041.html. Email: chandrani[AT]unipune[DOT]ac[DOT]in

Kavi Narayana Murthy is a Professor in the School of Computer and Information Sciences (SCIS), University of Hyderabad. His areas of interest include Natural Language Engineering, Machine Translation, and Text Analytics. He has an experience of over 30 years in teaching and research. He is currently an adjunct faculty at Prof CR Rao Advanced Institute for Mathematics, Statistics, and Computer Science. He has been a Senior Fellow of Central Institute of Indian Languages,

Mysuru, India. He has been a visiting scientist at IISc Bangalore, IIT Bhubaneshwar, ISI Bangalore, CDAC Bangalore, AU-KBC Research Centre Chennai, etc. He has published several books including "Natural Language Processing - An Information Access Perspective" and "Freedom". He has more than 60 publications in international conferences and journals. Email: knmuh[AT]yahoo[DOT]com

Lakshmi Haribandi is a Professor at the Department of Translation Studies and Director, Centre for Translation and Interpretation, EFLU, Hyderabad. She has been teaching and researching in the field of Translation Studies for the last twenty-five years. She has authored two books, edited two books, and published thirty two research papers in the field. A couple of her translations of short stories from Telugu into English were published by Sahitya Akademi, New Delhi. Email: lakshmi[AT]efluniversity[DOT]ac[DOT]in

Nishit Kumar is a Doctoral Candidate at the Centre for Chinese and South East Asia Studies, Jawaharlal Nehru University, India. His proposed Ph.D. thesis is entitled "China and the Nobel Prize: Reception and Impact of the Literature Prize to Mo Yan." His research interests include contemporary Chinese literature, World literature, Reception studies, Translation studies, Chinese *huaju* (话剧), and the politics of art and literature. In 2018, he was awarded the Institute of Chinese Studies-Harvard Yenching Institute (ICS-HYI) Doctoral Fellowship. He was also a visiting fellow at the Peking University and at the Harvard University in 2018-2019 and 2019-2020 respectively. Email: nisit4mjnu[AT]gmail[DOT]com

Obed Ebenezer .S is a Research Scholar at the Department of English, University of Calicut, Kerala. He is currently doing his PhD on Translation, Cognition, and Poetry, which includes eye-tracking among other methodologies. He is also a

freelance translator and mostly translates from Malayalam to English. ORCID iD: https://orcid.org/0000-0002-0986-8653 Email ID: obed[_]eby[AT]yahoo[DOT]co[DOT]in /obedeby[AT]gmail[DOT]com

P. K. N. Panicker, former President of the Indian Institute of Chemical Engineers, is a bilingual writer and has published four anthologies of poems. Other titles in English are Swami Vivekananda, Our Earth & Our Environment. He has also published two anthologies of poems in Malayalam: Swapnangal , Athirukalkkappuram. His name is imprinted in the history of Indian translation since he has already translated the great works of Malayalam legendary poets like A.Ayyappan, Vailoppilli Sreedhara Menon, P.Kunhiraman Nair, Akkitham and Vishnu Narayanan Namboodiri into English.

P. M. Girish is an Associate Professor at the Department of Malayalam, University of Madras, Chennai. His primary areas of research are Socio-linguistics, Critical Discourse Analysis, Cognitive linguistics, Translation Studies, and literary criticism. He writes in both Malayalam and English. Among the many awards he has received are Kerala Sahitya Akademi I. C. Chacko Endowment and the Best Researcher Award (University of Madras).

Parameswari Krishnamurthy is currently working as an Assistant Professor at Centre for Applied Linguistics and Translation Studies (CALTS), UoH. She holds her Ph.D. from the same centre and her thesis titled “Telugu – Tamil Machine Translation: with special reference to divergence” is an exhaustive work on linguistic divergence between two cognate languages Telugu and Tamil. She is one of the contributors of Tamil treebank in Universal dependencies (https://universaldependencies.org/) version 2.7. Her areas of interests include of Natural Language Processing in general,

Machine Translation, Morphological Analysis & Generation, Syntax, Linguistic Divergence, Contrastive Grammar of Tamil and Telugu and Corpus Linguistics in particular. Email – parameshkrishnaa[AT]gmail[DOT]com.

Praveen Gatla is an Assistant Professor at the Banaras Hindu University, Varanasi. He has a Ph.D in Translation Studies from the University of Hyderabad. He takes interest in the following sub-fields of Linguistics: Computational Linguistics, Corpus Studies, Developing Treebanks for Indian Languages, Parallel Corpora, Paninian Grammar and Translation Studies. His doctoral research was on Developing a Parser for Telugu. Praveen Gatla completed a project on Building Annotated Corpora for Telugu under Startup Grant to New Faculties under XII Plan Grant in 2017. He is an EC Member of Telugu Linguists' Forum, Hyderabad. He has published papers in the discipline of Linguistics and edited five Food Manuals in Telugu of FSSAI, Govt. of India. He has organized national, international conferences and webinars. He has delivered lectures on linguistics at various academic institutions. Email: praveengatla[AT]gmail[DOT]com

Rawad Alhashmi has a Ph.D. from the University of Texas at Dallas. His research interests include modern translation, world literature, postcolonial theories, and speculative fiction. Alhashmi has participated in several academic conferences, including ACLA, PAMLA, Sigma Tau Delta Southwestern Symposium, and RAW (UTD's graduate conference), where he presented papers on literature and Translation Studies. His recent publications appear in the International Journal of Comparative Literature and Translation Studies and English Studies Journal. Email: rawadfreelancer[AT]gmail[DOT]com

Sangeetha. P is a Ph.D. scholar at the Centre for Applied Linguistics and Translation Studies (CALTS), UoH. She has developed an Anaphora Resolution System for Telugu as part

of her M.Phil research. She is currently working on developing "A Rule-based Dependency Parser for Telugu". Her areas of Interests include Computational Linguistics, Morpho-syntax and Dravidian linguistics. She has been working in the field of computational linguistics over 4years now. Email: geethanjali[DOT]Sheldon[AT]gmail[DOT]com

Sudesh Manger is an Assistant Professor at the school of Humanities and Social Science at VIT-AP, Andhra Pradesh. His research and publication interests include Nepali Literature, History of Nepali, Translation Studies, Indic Studies and Himalayan Studies. Email: sudesh[DOT]manger[AT]vitap[DOT.ac.in

Viraj Desai is presently a Ph.D. Research Scholar at the Department of English, Veer Narmad South Gujarat University, Surat. Her dissertation is titled: "Critiquing Translations; A Study of English Translations of Himanshi Shelat's Works". She also has a keen interest in literary translation, especially from Gujarati to English. Email: virajodesai93[AT]gmail[DOT]com

Vrinda Varma is the translator of Aithihyamala from Malayalam to English, published as Lore, Legends and Folktales from Kerala (2020). She is an Assistant Professor of English at Sree Kerala Varma College, Thrissur, Kerala. Email: vrinda247[AT]gmail[DOT]com

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ISSN 0972-8740 E-ISSN 0972-8090

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