PROBLEMS OF TRANSLATION:
A STUDY OF TRANSLATION THEORIES FROM THE SIXTEENTH TO THE TWENTIETH CENTURY

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BY

ARUN PRAMANIK

DEPARTMENT OF ENGLISH
FACULTY OF ARTS
VIDYASAGAR UNIVERSITY, MIDNAPORE
WEST BENGAL, INDIA

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Certificate

This is to certify that the thesis entitled ***"Problems of Translation: A Study of Translation Theories from the Sixteenth to the Twentieth Century"*** *which is being submitted by Mr. Arun Pramanik for the award of the degree of Doctor of Philosophy in English to the Vidyasagar University, Paschim Medinipur – 721102, West Bengal, in partial fulfilment of the requirements of the degree, is a record of original work carried out by him under my direct supervision and guidance.*

To the best of my knowledge, Mr. Pramanik has not submuitted his thesis for any other award or degree elsewhere. Nor do the contents of this thesis form a basis of the award of any previous degree.

Date-

DR. SNEHASIS MAITI
(Supervisor)
Department of English (U.G. & P.G.)
Prabhat Kumar College, Contai
Vidyasagar University, West Bengal

DECLARATION OF THE CANDIDATE

I, Arun Pramanik bearing registration no. **084/Ph. D. (Arts)**, do hereby declare that the dissertation entitled **"Problems of Translation: A Study of Translation Theories from the Sixteenth to the Twentieth Century"** submitted by me to the Dept. of English, Vidyasagar University, Midnapore – 721102, West Bengal, in partial fulfilment of the requirements of the degree of Doctor of Philosophy in English is an original research work, and has not been submitted to any other university or institution for the award of any degree.

Date: Signature

Arun Pramanik
22/02/16

Arun Pramanik
Research Scholar, Dept. of English
Vidyasagar University

DEDICATED

TO

MY AFFECTIONATE ELDER BROTHER

TARUN PRAMANIK

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PREFACE

My interest in English and translation had their germinations during my very school days when our headmaster Late Usha Ranjan Pattanayak of Bajarpore Ramakrishna High School used to teach in the provisional classes, and gave us the task of translation from Bangla to English. Later on my curiosity on literature and translation was aggravated after reading the English rendering of Rabindranath Tagore's *Gitanjali* by the poet himself. And finally after attending a pre-submission seminar on translation in The University of Burdwan during my M. Phil studies led me to study on literary translation. Now my joys feel no bound that both my M. Phil and Ph. D. dissertations are in English and on translation.

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Contai, Purba Medinipur

13 February 2016

Arun Pramanik

DIACRITICAL CHART OF THE SYMBOLS USED IN THE DISSERTATION IN THE CASE OF THE NON-ENGLISH TEXTS

Bangla Alphabets	Roman Transliteration Symbols	Bangla Phoneme	International Phonetic Alphabet (IPA) Symbols
অ	a	/ অ /	/ ɔ /
আ	ā	/ আ /	/a/
ই ঈ	i Ī	/ ই /	/i/
উ ঊ	u ū	/ উ /	/u/
ঋ	ṛ	/ রি /	/ri/= r+
এ	e	/ এ /	/e/
ঐ	oi/ai	/ ঐ /	/oi/
ও	o	/ ও /	/o/
ঔ	ou/au	/ ঔ /	/ou/
এ	e	/ অ্যা /	æ/,/ɛ/
ক্	k	/ ক্ /	/k/
খ্	kh	/ খ্ /	/k^h/
গ্	g	/ গ্ /	/g/
ঘ্	gh	/ ঘ্ /	/g^h/
ঙ্	ṅ	/ ঙ্ /	/ŋ/
চ্	c	/ চ্ /	/c/
ছ্	ch	/ ছ্ /	/c^h/
জ্	J	/ জ্ /	/ɟ/
ঝ্	Jh	/ ঝ্ /	/$ɟ^h$/
ঞ্	ñ	/ ন্ /	/n/~/
ট্	t	/ ট্ /	/ʈ/
ঠ্	th	/ ঠ্ /	/$ʈ^h$/
ড্	d	/ ড্ /	/ɖ/
ঢ্	dh	/ ঢ্ /	/$ɖ^h$/

ণ্	n	/ ণ্ /	/n/
ত্	t	/ ত্ /	/t/
থ্	th	/ থ্ /	/t^h/
দ্	d	/ দ্ /	/d/
ধ্	dh	/ ধ্ /	/d^h/
ন্	n	/ ন্/	/n/
প্	p	/ প্ /	/p/
ফ্	ph	/ ফ্ /	/p^h/
ব্	b	/ ব্ /	/b/
ভ্	bh	/ ভ্ /	/b^h/
ম্	m	/ ম্ /	/m/
য্	y/j	/ য্ /	/ɟ/
র্	r	/ র্ /	/r/
ল্	l	/ ল্ /	/l/
ব্	w/v	/ ব্ /	/b/
শ্	ṡ	/ শ্ /	/ʃ/
ষ্	s	/ শ্ /	/ʃ/
স্	s	/ শ্ /	/ʃ/
হ্	h	/ হ্ /	/h/
ঠ	ṅ/m	/ ঙ্ /	/ŋ/
ঃ	h	/ হ্ /	/h/
ঁ	n/ ~		~
ড়	ṛ/ḍ/ɽ	/ ড় /	/ɽ/
ঢ়	ṛh/dh/$ɽ^h$	/ ঢ় /	/$ɽ^h$/
য়	y	/ য় /	/j/ĕ/
ওয়	w	/ ওয় /	/w/ŏ/

(This diacritical chart has been prepared following the IPA and Roman Transliteration Symbols from Dr. Rameswar Shaw's book *Sādhāron Bhāsābignān O Bānglā Bhāsā* [*General Linguistics and the Bengali Language*]. Kolkata: Ananda, 1983.)

INTRODUCTION

"Translate or Die."

This little, sharp and striking sentence from Paul Engle seems to sum up the value and importance of Translation Studies in the contemporary world and translation as a discipline of literary activity. Throughout the ages translation has played a crucial role in providing access to the literary texts written in different languages. After the loss of the original common tongue, people are subjected to multilingualism. People of the world communicate amongst themselves through numerously different languages. Linguistic and cultural diversities are not limited by national boundaries; they are found very much amongst the members of the same construct called a nation. The multilingual and multicultural condition of India in the East reflects the traditional multilingual socities of the West like Canada, France and Switzerland. At present, we have twenty two official languages, and a large number of regional languages including the dialects that led the noted translation critic Sujeet Mukherjee to call this as 'the Bower of Babel.' And every linguistic community has its own cultural ethnicity. Herein lies the root of the problems of translation and its enormous difficulties.

In this technoelectronic age of machine translation, literary translation has a great role in a multi-lingual and multi-cultural country like India. It has tremendous importance for exchange of ideas and thoughts among people belonging to different regions, languages and cultures. One regional literature can reach the people of another region speaking in a different language through translation only. Translation plays the role of a unifier in helping to trace not only the Indianness that lies beneath each regional literature, but also to share and experience the essential spirit of the very human existence.

Translating from Source Language (henceforward referred to as SL) into Target Language (henceforward referred to as TL) is never an easy flowing activity. The translator is burdened with a divine punishment in the task of reversing the curse. A translator has to face enormous problems in each and every step of the process. And it happens primarily because of the linguistic and cultural differences. Finding the equivalent words sometimes becomes very difficult, even impossible as every language (culture) has its own nuances, peculiar to it only. In such cases the translator is to depend on his/her creativity. Keeping in mind the cultural context, the translator is bound to resituate the Source Text (henceforward referred to as ST) meaning into the Target Text (henceforward referred to as TT). And herein lies the inherent problem of translation. And this 'problem' gives birth to all the other problems and, in cases, the politics of translation.

Until recently, translation was never given the equal merit of the original. It was often been condemned as an act of violence over the original, being parasitic, secondary and subservient to creative act. And the translators were not given the equal status of the authors. They were treated almost as *shudra* in the literary *Varna* system. There are instances where the translators had to sacrifice their lives for this 'crucial' practice. Etienne Dolet, the sixteenth century French translator of Plato, had to die for allegedly 'mistranslating' one of Plato's dialogues. William Tyndale, the translator of the Bible, was executed too.

Translators and the critics began to theorize the activity of translation from its very beginning. This started with Cicero, and still the theorization is going on. The purpose of translation theory, as Susan Bassnett argued, is to reach an understanding of the process undertaken in the act of translation and not, as is so commonly misunderstood, to provide a set of norms for effecting the perfect translation. Until twentieth century, even up to the first half of the

twentieth century, debates and discussions on translation were confined on the age-old dichotomy between 'word-for-word' and 'sense-for-sense' translation. The early reflections sought to define the act of translation, the characteristic features of a translator, and the process of choosing a text to be translated. Questions centering around the author as translator was also discussed at length. The linguistic competence of the translator, his or her aim in the act of translation and the role of mother tongue were some of the issues that the early critics and theoreticians sought to find an answer to. The issues of linguistic aspect, structure, 'local colouring' were addressed according to the temperaments of particular individual period/critics. The question of liberty of the translator and fidelity to the ST also received some attention of these early critics. The basic questions like the possibility of an authentic and ideal translation or translatability (or the lack of it) also occupied both the practitioners and the theoreticians.

The theorists like Etienne Dolet, George Chapman, Sir John Denham, Abraham Cowley, John Dryden, Dr. Samuel Johnson, Alexander Frazer Tytler, S. T. Coleridge, Friedrich Schleiermacher, D. G. Rossetti, Thomas Carlyle, Matthew Arnold, H. W. Langfellow, Edward Fitzerald and a few others theorized on these issues through their own practices. But in the latter half of the twentieth century, with the emergence of the critical theories, translation theories got an impetus at the hands of Walter Benjamin, Roman Jakobson, George Steiner, Jaques Derrida, Eugene Nida, J. C. Catford and the like who theorized translation from the linguistic perspective. Several translational theoretical movements like Polysystem translation theory, Brazillian Cannibalistic theory and Feminist translation theory emerged. However, during 1980s Translation Studies began to be recognized as an independent discipline of literary study as it moved into new direction. So far the discussions were confined on language and equivalence, but theorists like Susan Bassnett, James Holmes, Andre Lefevere, Lawrence Venuti, Harish Trivedi,

Tejaswini Niranjana, Gayatri Chakravorty Spivak and others began to emphasize on culture and ideology. These theorists analyse translation from the postmodern, post-structuralist and postcolonial perspectives. This has led Mary Snell Hornby to term this as the 'cultural-turn' in Translation Studies

The contemporary theorization on translation has revealed that translation is not just a mere literary phenomenon; it is intensely a cultural-political act as well. The questions like 'who translates', 'why does he/she translate', 'for whom does he/she translate', have become more pertinent. Several important issues raised by these recent investigators in the contemporary theory of translation are related to the so-called authentic 'original' text; the unique authorial voice; the presence/absence of the pre-existing meaning; principles of correspondence or equivalence involved in the activity of translation; the position of the translated literature in the literary polysystem; the effects of translations on the literature of the TL, and, of course, the norms of reading and of criticism in this changed/changing demography of literature. These are questioned, debated and reflected a lot.

Translation is treated as an activity of mediation which is not above ideology but works through it. Issues like power, ideology, institution, and manipulation are the several factors that work through translation. After a close scrutiny of the theories of translation, it is found that there is a pragmatic move in translation theories from the 'linguistic' paradigm to the 'cultural', and finally to the 'ideological'. Far from being an innocent and neutral activity, translation has played a crucial role in the construction of an allegedly distorted image of the subjugated people, thereby marginalizing their identity. Translation is thus found as a political tool in perpetuating the class, caste and gender discriminations.

These ideological issues become more crucial in the translation of the dalit literature or the literature on the subaltern people. Translating the voices of the dalits or the subalterns demands proper aesthetic treatment on the part of the translators in articulating the sorrows and sufferings, the exploitations and the humiliations, the long-cherished angers and protests of the dalits. But sometimes it is found that the voices of the subalterns remain a 'far cry' in translational practices. The translators, on occasion, are found to be manipulating in order to suit the text in certain political and ideological purposes. Instead of empowering the dalits/subalterns, sometimes the translators, allegedly, empower themselves through overtranslation and undertranslation, misrepresentation and sometimes through mistranslation also. Such alleged mistranslation/misrepresentation, if any, may result in an irrepairable loss in the meaning and spirit of the ST, may find the translator being dragged into an unwelcome debate concerning legitimacy, appropriation, ethics etc.

The study that has been undertaken here is an attempt to make a study of the theories of translation, and to unearth how the problems of translation sometimes lead to the 'politics' of translation. The dissertation has been laid out five chapters which again may broadly be divided into two sections. The first section focuses on the theoretical progresses up to 1980's, while the second section beginning with the 'cultural turn' seeks to explore the workings of the translational politics along with the comparative analysis of the selected translations of Mahasweta Devi and Jhumpa Lahiri.

Chapter I is entitled "Translation: Origin, Definitions and Problems", and focuses on the etymological meanings of translation and definitions offered by different critics. Specific attention is given to the problems of translating prose as towards the end of the dissertation the case studies will concentrate on translations of selected stories. Problems of translation primarily

relate to the problems of language and culture. Structural differences and language dualities lie at the root of the problems of translation. A literary text written in a particular time is embedded with certain linguistic and cultural specificities. There are culture specific words which appear problematic for a translator. Kinsip terms, homonyms, idioms, metaphors, proverbs, jokes and humours, curse words, food items, clothes, flora and fauna, tone and punctuation of the ST etc. seem more problematic for a translator. These linguistic and cultural problems are analysed in this chapter with suitable examples.

Chapter II, entitled "Translation Theories from the Sixteenth to the Nineteenth century", is devoted to mapping the translation theories from sixteenth century to the nineteenth century. Though there had been reflections on translation from Horace, Longinus, Cicero and others, theorization may be said to have begun only in the sixteenth century with Etienne Dolet (1509-1546) who first formulated theories of translation in his article "How to Translate Well From One Language into Another" (1540). The Renaissance came in the West through translation. The Renaissance translators like Wyatt and Surrey are mentioned including George Chapman, John Denham and Abraham Cowley. John Dryden's division of translation as 'metaphrase', 'paraphrase' and 'imitation' are discussed in an elaborate way. Alexander Pope's preface to his translation of *Iliad* is mentioned including Dr. Johnson's views on translation from his *Lives of the Poets*. Alexander Frazer Tytler's essay "The Principles of Translation" (1791) which stipulates three basic principles of translation are dealt with. The views made by the romantics like S.T. Coleridge, P. B. Shelley, and the Victorian theoreticians including D. G. Rossetti, Thomas Carlyle are discussed. Specific attention is given on Matthew Arnold's views on translation from his "On Translating Homer". Edward Fitzerald's notorious comment on translation in his translation of *Rubaiyyat of Omar Khayyam* (1858) is also discussed here.

Chapter III is devoted to the twentieth century translation theories, especially theories up to 1980s, and is entitled "Translation Theories of the Twentieth Century". The theory and practice of translation at the beginning of the twentieth century are in continuation with the Victorian ideas of translation – literalness, pedantry and archaizing. However, the concept of translation has acquired a new dimension in the later years of the twentieth century – particularly with the emphasis on language and the role of language in literature, propagated by the New Critics, Saussure, Levi Strauss, Chomsky, Roland Barthes, Derrida and Foucault. For New Critics, the 'text' is an autonomous entity, and therefore it becomes difficult to have an exact or accurate translation of the text. The structuralists believe that a work can be peeled off to express a void at the centre and that makes translation more difficult. Again, Derrida and his followers have pleaded an absence of meaning. They say that words carry with them no definite meaning but they are characterized by an indeterminacy of meaning. Besides no two languages function alike and that is why rendering a Source Language Text (henceforward referred to as SLT) into a Target Language Text (henceforward referred to as TLT) creates problems. Hence, the recent theories of criticism have made translation a more problematic task.

Chapter IV is devoted to "The politics of Translation". During 1980s Translation Studies began to be treated as a distinctive branch of literary study. It moves into a new direction. So far the discussions have been confined to the linguistic aspects, but the theorists like Susan Bassnett, Harish Trivedi, Lawrence Venuti, Andre Lefevere, James Holmes, Tejaswini Niranjana, Gayatri Chakravorty Spivak and others now begin to emphasize on culture. This 'pragmatic turn' from the linguistic to the cutlural in Translation Studies along with the basic issues sought to enquire whether translation is a domestic inscription or cross-cultural communication, whether translation is an international community building exercise or its

opposite, or whether it is an expansion of linguistic and cultural difference. Also the role that language hierarchies play in translation and the way the literary canons are built, revised or unbuilt – occupy their interests. In a post-colonial/postcolonial era, the relationship between colonialism and translation, the play of power/politics and its relationship with oriental ideology cannot remain untouched in any literary discourse. The engagement/encounter of the translator with the ST in terms of feminist ideology and cultural theories, ethics and the politics have been and will continue to be of chief concern for the contemporary translation activities.

Keeping in mind this entire theoretical framework i. e. the development of translation theories from the 'linguistic' paradigm to the 'cultural' and the 'ideological', attempts are made in **Chapter V** to study how the present concerns of Translation Studies work, if they work at all, in translational practice. The chapter entitled "From Theory to Practice" is laid out in three sections: **i)** 'Select English Translations of Mahasweta Devi's Stories in Bangla'; **ii)** 'Select Bangla Translations of Jhumpa Lahiri's Stories in English'; **iii)** 'A Comparative Study of the two acts of translation'. The stories selected for the analysis in the case study are from Spivak's *Breast Stories* (1997) and Jhumpa Lahiri's *Interpreter of Maladies* (1999). The English translations of Mahasweta Devi's "Draupadi", "Stanadayini" and "Choli Ke Pichhe" as "Draupadi", "Breast-Giver" and "Behind the Bodice" by Spivak (published from Seagull Books) are considered here. On the other hand, the Bangla translations of Jhumpa Lahiri's "Interpreter of Maladies", "A Real Durwan" and "The Treatment of Bibi Haldar" from Lahiri's *Interpreter of Maladies* (1999) as "Bedonar Bhashyokar", "Paharadar" and "Bibi Haldarer Chikitsa" by Kamalika Mitra from *Golpo Saptodosh* [*Seventeen Stories*; Kolkata: Ananda Publishers, 2009] are analysed. Though apparently having little connections amongst themselves, all the stories have a link in portraying the sorrows, sufferings and exploitations of the subalterns.

In course of this case study special attention has been given to – **a)** the possible ethics/politics in the choice of texts and the act of translation, **b)** the possible deviation/mistranslation/manipulation leading to misrepresentation of the ST, **c)** the theoretical preoccupation, if any, of the translator (s) governing/influencing the act of translation, **d)** the relative prominence of the translator (or its absence) affecting the act of translation and **e)** the possibility/danger of appropriating the voice/space by the translator –along with some of the basic issues of translation.

Since Bangla texts and their English translations, and English texts with their Bangla translations have been analysed and significant passages from the texts have been cited, for the sake of non-Bengali readers such passages have been put in International Phonetic Alphabet (IPA) convention and Roman Transliteration symbols (following the diacritical chart provided at the beginning of the dissertation).

CHAPTER I

TRANSLATION: ORIGIN, DEFINITIONS AND PROBLEMS

Rabindranath Tagore in one of his letters said, "Literature of a country is not chiefly for home consumption. Its value lies in the fact that it is imperatively necessary for the lands where it's foreign" (Tagore 162-163). Mere geographical boundaries cannot separate the people across the globe. But it is the languages which divide the people from one country to another, from one linguistic group to another. There are almost as many literatures as the languages. In India, we have Sanskrit Literature, Hindi Literature, Bangla Literature, Assamese Literature, Oria Literature, Marathi Literature, Tamil Literature, Kannada Literature and so on. Every language has a distinctive literature of its own. And translation is the only way for this '*ādān-pradān'* (literary exchange) act. But translating an SLT into the TLT is almost trying to build the Tower of Babel. However, God's confounding the speeches of humanity into several languages prevented the people from that effort, and the act initiated the birth of translation, and its accompanying problems.

As the world has now become 'a global village', the need of translation has been widened beyond expectation. In his Foreward to *Writing From the World II*, an anthology of literary translations published in 1985, Paul Engle underlined the urgency of translation in the following words:

> As this world shrinks together like an aging orange and all peoples in all cultures move close together (however reluctantly and suspiciously) it may be that the crucial sentence for our remaining years on earth may be very simply:

TRANSLATE OR DIE.

> The lives of every creature on the earth may one day depend on the instant and accurate translation of one word. (qtd. in Gentzler 9)

Translation enables literary exchanges between countries as the movements in literature, art and culture sail from country to country through translation. To quote Paul St. Pierre:

> The importance of translation can be located in the fact that translation brings the readers, writers and critics of one nation into contact with those of others, not only in the field of literature, but in all areas of human development: science and philosophy, medicine, political science, law and religion, to name but a few. (qtd. in Das 79)

Translation promotes better human understanding, and helps build up the one-world concept by removing the narrow domestic walls. It is because of translation that the world's greatest works like the Bible and the Gita, epics like the *Iliad*, the *Odyssey*, the *Ramayana,* and the *Mahabharata*, the tales like *Panchatantra*, the *Arabian Nights*, the writers like Aristotle, Sophocles, Tolstoy, Shakespeare, Tagore are known to people across the globe. Translation helps discover the literatures of the other countries and preserve the essential human spirit. Pushkin defines translators as the courier of human spirit. Without translation many of the literary achievements would never have been heard in other soils. William Shakespeare would have been nobody to the Germans without translation. Rabindranath Tagore was heard in the English speaking world only through the translation of his own *Gitanjali* (1912). Had he not translated his poems into English, he would have perhaps remained only a great poet of Bangla Literature. Translation helped authors and critics gain special acclaim in alien soils, while at home

sometimes they did not get much attention and their works were undervalued or in some cases ignored. For instance, it is only after being critically acclaimed in France through translation, that the literary merit of William Faulkner was recognized in his native country. It is because of translation, again, that Cooper, Scott, Dickens and a few others were more famous in other European countries than they were in England. It is for translation that the Indian writers like U. R. Anantamurty, Munshi Premchand, Mahasweta Devi are now well-known not only in India but all over the world.

Etymologically, the word 'translation' is derived from the Latin '*translatio*' which again comes from the past participle, 'translatus' of 'transferre' ('*trans*', means 'across' + '*ferre*', means 'to carry' or 'to bring'). Thus it means 'to carry across' or 'to bring across.' It has been defined differently by different critics. Though translation has been defined as an 'art' (Theodore Savory), a 'craft' (Eric Jacobson), and 'science' (Eugene Nida), none of these alone is enough to define translation in the true sense of the term. It is more than all these - art, craft and science. Translation is, after all, a bilingual mediated process which aims at to produce an equivalent TLT of an SLT.

Several critics have defined translation from different perspectives. According to Dr. Johnson, translation involves the process of change into another language, retaining the sense. He emphasizes on the meaning which allows some liberty to the translator. Johnson's echo can be found in Leonard Foster, the best-known and distinguished German scholar who defined translation as the act of transferring through which the content of a text is transported from the SL into the TL. J. C. Catford in his book *A Lingustic Theory of Translation* (1965) defines translation from the linguistic point of view as "the replacement of textual material in one language (SL) by equivalent material in another language (TL)" (20). He also argues that, "The

central problem of translation practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence" (21). R. W. Brislin defines translation in the following words:

> The general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf. (1)

W. Wills in his *The Science of Translation: Problems and Methods* (1982) defines translation as follows: "Translation is a transfer process, which aims at optionally equivalent TL text, and which requires the syntactic, the semantic and pragmatic understanding and analytical processing of the SL" (3). Peter Newmark defines translation as "rendering the meaning of a text into another language in the way that the author intended the text" (5). However, the most appropriate definition of translation seems to come out from Eugene Nida. Nida in his book *Towards A Science of Translating* (1964) defines: "Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message first in terms of meaning and second in terms of style" (83). Roman Jakobson differentiates translation into the following three types:

> 1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
>
> 2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.

> 3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of non-verbal sign systems. (qtd. in Maya Pandit 57)

These early theorists put emphasis on the linguistic transference of the SL message into the TL. But B. Hatim and I. Mason in their well-known book *Translator as Communicator* (1997) consider translation as "an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication" (1). Thus considering translation as a form of cross-cultural communication, S. J. Tianmin in his article "Translation in Context" asserts that "translation is simultaneous decontexualization and recontexualization, hence is productive rather than reproductive" (qtd. in Ordudari Mahmoud). So, from these different definitions of translation now it can be summed up to the fact that translation is a skilful literary exercise through which the content of a text is transferred from one language into another remaining close as much as possible to the ST.

In the Indian context, Sanskrit words like '*anukriti*' (imitation), '*arthakriya*' (enacted or performed meaning), '*vyaktivivekam*' (repetition with individual difference) and the Tamil '*ullurai*' (inner speech or sub-texual meanings) were used in the context of translation during the medieval times, although none of these is an exact equivalent of the English word 'translation'. However, the words '*Rupāntaram*' meaning 'change in form' or '*Bhāsāntaram*' meaning in 'another language' or '*Anuvāda*' meaning 'coming after' or 'following after' are frequently used for translation. Tagore calls translation as '*Tarjamā*' (from Urdu '*Tarjumā'*).

Unlike the western views on translation, translation has a distinctive value of its own in Indian literary scenario. It is never treated as subservient to the original: different versions of the *Ramayana* and the *Mahabharata* in different Indian languages prove this. G. N. Devy, the noted

Indian scholar, has given an insightful account on the history of translation activity in India. He has divided the history of translating Indian literatures into English into four phases, namely: the colonial phase (1776-1910), the revivalist phase (1876-1950), the nationalist phase (1902-29), and the formalist phase (1912- ...) (Devy 120). He argues that the mode of Indian literary translators can be divided into three types: i) those interested in preserving the ancient literary heritage, ii) those interested in "westernizing" Indian languages and literature, iii) and those interested in "nationalizing" literature in modern Indian languages (149). The modes of these three types of translation differ according to the different objectives of translation.

Most of the modern Indian languages originated from Sanskrit, and therefore they have a long history of translations from Sanskrit. The translators were rarely concerned with the age-old dichotomy between 'word for word' translation and 'sense for sense' translation. They were not even concerned much with the present divisions of 'SL and the TL' or 'the mother tongue and the other tongue'. The SL was mainly Sanskrit as the translators had a great respect for this classical language. But "in translating the Sanskrit texts", to quote Devy, "they sought to liberate the scriptures from the monopoly of a restricted class of people" (149).

With the advent of the British power in India, and the spread of English education, a new trend emerged in translation activity. During the nineteenth century, all the canonized texts of English literature from William Shakespeare, Lord Byron, Walter Scott and others were translated. The idea worked among the translators was that more translations from other bodies of languages would strengthen the Indian languages. Interestingly, most of the translations from English to the Indian languages were in prose. Consequently, texts in Indian languages also got translated into English by the European scholars who had the hegemonic motive behind their translations.

However, the problem is that translating ancient and medieval Indian literature including the present Indian writings into modern English is really difficult due to the linguistic and cultural differences. To quote Jawaharlal Nahru as he superbly expressed his apprehensions about the difficulties of translation in an essay he wrote in Hindi in 1935, which himself later translated into English as "The Meaning of Words":

> To translate from one language to another is a very difficult task . . . language is semi-frozen thought – imagination converted into statues . . . . Difficulty can arise between two persons who speak the same language, are illiterate and civilized and brought up in the same culture . . . two persons who speak two different languages and do not know much about the cultures of each other. Their mental ideas differ as heaven and earth. (qtd. in Nair 7-8)

So, problems of translation are the problems of language and culture as translation is both linguistic and cultural activity and concerned with the communication of meaning. Translation is not merely lexical equivalent of words of one language (SL) to that of another (TL), but much more. Words are sometimes loaded with myths, memories, associations and literary echoes. Hence it is difficult to find full equivalence of an SL word in TL. To quote Edward Sapir from his article "Selected Writing in Language, Culture and Personality" (1949): "No two languages are ever sufficiently similar to be considered as representing same social reality. The world in which different societies live are distinct worlds, not merely the same world with different levels attached" (qtd. in Steiner 87). So, translating language is the basic problem for a translator.

Linguistic variations in grammar and rhetoric always pose enormous difficulty for a translator. The standard syntactical pattern of the English language is SVO (Subject, Verb and

Object) where as in most Indian languages, it is SOV (Subject, Object and Verb). Besides, the indeterminacy of the text confuses a translator quite often. The author-text-reader triangle has undergone several changes in recent literary criticism. Now the text is not what the author thought it to be but what the reader sees in it. So, there are two texts now – one is the author's and the other the reader's. In such a situation, the translator's task is really difficult. In addition to these, there is the problem of the use of language in literature. The use of metaphoric language in literature very often confuses a translator to find out the proper meaning of an SLT. So, literary translation is undoubtedly a highly challenging task.

Let us here attempt to focus on the linguistic and cultural problems in translation with special reference to prose as the problems are more or less same in poetry and drama translations. Poetry is the most difficult genre to translate as it is full of rhythm, rhyme and some other extra-lingual factors, while drama is embedded in dialogues. But it is interesting to note that as poetry came earlier, theorization on translation began with the translations of poetry.

Language and culture are the two basic components found in translation. And it is the language which is the basis for translation. But the elusive nature of language always makes translation a more problematic act. In language there are some dualities as P. K. Kalyani very lucidly mentioned in the book *Translation Studies* (2001). Language is physical as well as mental; it is semantic as well as temporal; it is also private as well as public, and comprises both truth and falsity. Understanding this dual nature of language should be the foremost priority for a translator.

Let us now pause for while on this issue of language-duality. There is both physical and psychological aspect of language. In the process of literary communication, the external

manifestation or the outward communication takes place through writing or speaking. The first step is the formulation of the concept in the mind which is followed by the selection of the proper elements of the medium. After taking these two steps, one takes the third step of communication. So, the physical and the mental i.e. the concrete and the abstract elements play equally the vital roles in this process of linguistic communication. In order to tackle the physical and the concrete elements of language, one needs to capture the abstract element of it which is a difficult and problematic act. Only an efficient and skilful translator is capable of conveying this spirit of the ST to the intended target readers. Language is also semantic and temporal, closely interdependent. So, a translator needs to properly understand not only what is said but what was meant to be said. He needs to scruitinize the dynamic nature of the language with regards to the vocabulary and the syntax. He needs to study the context in which the words were used and keep in mind all the functions of the words and logical connection between both what is meant and was supposed to be meant. So, it is not an easy task for a translator to find out all the functions a word can serve or the range of communication that could have been performed in a given situation which may be coloured with the writer's subjective approach. Moreover, each age and civilization has its own vocabulary and verbal taboos, and attaches values to the different objects in different ways. As a result, to quote Steiner: "the elucidation of what was meant, implied, concealed, intentionally omitted, equivocated on in these circumstances to this audience, for these purposes and with these intentions . . . can never be reduced to a single, stringently verifiable method" (137). And herein lies enormous difficulties for a translator. Thus language besides being physical and mental, semantic and temporal, it is also public and private. Language is public because it is a set code of exchange shared by a group of people in a distinctive community. Whereas a private language is a language in which the vocabulary, syntax and all

the other aspect of language are drawn from publicly available ones, and as such are tinged in personal emotions, motives and prejudices. This makes translation a more problematic act. Understanding the private reference, and then reproducing it properly in translation is a challenging act for a translator. Another significant duality of language is truth and falsity. It is strongly rooted in a language. This ambiguous nature of language needs to be clearly understood. To quote Steiner again:

> Ambiguity, polysemy, opaqueness, the violation of grammatical and logical sequences, reciprocal incomprehensions, the capacity to lie – these are not pathologies of language, but the roots of its genius, without them the individual and the spices would have withered. (235)

Though these paradoxical elements are surely to provide richness to a language, they equally pose enormous difficulties for a translator.

Language is dynamic in nature. It develops through its interaction with culture, and is nurtured by a society and its culture. A living language always changes and develops with time. Each new event that takes place enriches the linguistic units of language. Under the influence of the changes in social, political, economic and scientific fields, a language grows in various dimensions. In course of time a language develops by excluding certain words, including new words and colouring certain others. Thus meanings of words change in different times in different contexts, carrying new shades of meanings with the feelings, emotions, ideologies, prejudices and beliefs. Such changeable nature of language is out and out problematic for a translator. George Steiner argues:

> To write the Quixote at the beginning of the seventeenth century was a reasonable undertaking, necessary and perhaps even unavoidable; at the beginning of the twentieth, it is almost impossible. It is not in vain that three hundred years have gone by, filled with exceedingly complex events. . . . any genuine act of translation is, one regard at least, a transparent absurdity, an endeavour to go backwards, up the escalator of time and to re-enact voluntarily what was a contingent motion of spirit. (71)

So, producing a perfectly identical text seems a task almost beyond human endeavour.

Here mention can be made, in brief, of the cultural intricacies which a translator has to face in the act of translation. Peter Newmark defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark 94). Language is culture oriented, and each language has its own cultural specificities. Discussing the problems of translation, Eugene Nida is of the opinion that equal importance should be given both to the linguistic and cultural differences between the ST and the TT. He also argues that, "differences between cultures may cause more severe complications for the translator than do differences in language structure" (Nida 30). Following Nida, Newmark highlights the problems of translating ecological items, the cultural materials, customs and activities, habits and gestures, and social culture of the source culture into an alien/target culture. The translators really face enormous problems in translating certain culture based words into another language embedded in a different culture. Coloquial expressions, slangs, curse words and proverbs are difficult to translate for there is no one to one correspondence between one culture and another or one language and another. Equivalence of swearing or promising words in one or more languages is really hard to find out.

Socio-cultural matrix always plays a vital role in determining the meaning of a word. The translator needs to pay utmost attention to the nuances of the words in both the SL and TL. To quote Susan Bassnett, "the translator must tackle the SL text in such a way that the TL version will correspond to the SL version . . . . To attempt to impose the value system of the SL culture onto the TL culture is dangerous ground" (Bssnett 23). So, a translator should not only give the lexical equivalent of words but needs to keep in mind the whole socio-cultural context.

So, the debate continues whether there can be any language that gets translated exactly into another language. Language is never a mechanical sound system, for words have different meanings in different cultural contexts. Since language is culture oriented, translators face the problem of translating certain culture-based words into another language with a different cultural context. For instance, Lord Krishna's '*Rās Lilā*' is difficult to translate into English. The translation of 'Love Play' for 'Lilā' seems inadequate and therefore something is lost in translation. A word like '*abhimān'* has no equivalent word in English, and 'pique' is an inadequate translation of it because the Bangla ward refers to a typical feeling in the Indian context which cannot be found in its English translation. Same translational difficulty is found in translating the Bangla '*parasrikātar*' into English. Thus there are many instances where the exact English equivalents cannot be found for the Bangla words.

Indian languages are always rich in erotic vocabulary, but English language with all its richness is very poor in such erotic vocabulary. Thus the translationon of Vatsayana's *Kamasutra* into English is bound to fail in carrying the 'feel' of the original. Moreover, words like 'uncle', 'aunt', 'brother-in-law', and 'cousin' are general terms whereas in Indian languages there are specific terms for each relationship. For example, the Bangla words like '*kākā', 'jethā', 'māmā,*

'meso', 'pisemosāi', in English will get an equivalent only in the single word 'uncle'. Similarly, '*kākimā*', '*jethimā*', '*māsi*' '*pisi*' are expressed only through 'aunt'.

Homonyms and polysemic words always create problems for the translators. 'Homonyms' are what R. S. Pathak calls 'false friends'. For example, the English word 'habit' means 'usual practice', while the French 'habit' means a kind of coat. Even Indian languages homonyms are always problematic for a translator. R. S. Pathak gives a list of Indian homonyms and their different meanings in the following passage:

> The problem gets compounded because the same form gives different meanings in different languages. For example, 'uphar' in Marathi signifies 'refreshment' but it means in Hindi 'a present', and 'uttetjit' means 'inspired' in Marathi and 'angry or a agitated' in Hindi, 'Shiksha' in Hindi is 'teaching or education' and in Marathi 'punishment', 'Razinama' is used in Marathi in the sense of 'resignation', but in Hindi it means 'agreement'. Similarly, the word 'ashudh' means in Hindi 'incorrect' or 'impure'; in Kashmiri it means 'very precious' (thing) and also 'medicine' or 'cure'. 'Jal' in Hindi is 'water' but 'Zal' in Kashmiri is 'urine'. 'Manhoos' in Kashmiri means 'unsocial, shy, gloomy' and in Hindi 'ominous' or 'inauspicious'. Such 'false friends' and deceptive cognates will only make the translator's task further complicated. (qtd. in Das 42)

He further continues:

> Polysemy and oligosemy, like lexical gaps, also obstruct successful translatability. Moreover, the translator should be able to differentiate between the denotative, connotative and idiomatic meanings of words. Then, words come to acquire certain associations in languages. . . . Some words gain in due course semiotic function like

> nodding or shaking of the head or pointing. . . . Because of their undertones of connotative meanings translation of some words becomes still more problematic. A couple of examples will make it clear. Dove in Bengali is not a symbol of peace; it is equivalent of a cunning, unprincipled person who drives people out of their homes. (42-43)

The examples are endless. The word 'karma' has various meanings. It generally refers to 'work'. It also means duties to be performed by a person. It also refers to the deeds of the past (whose benefits are reaped in this birth), religious rites etc. The translator has to choose the right equivalent from any one of these variations while translating the word, taking the given context into consideration.

Idioms and metaphors are problematic aspects for a translator. These are specifically and specially nurtured by the culture and the socio-behavioral patterns of the respective language. Such is the case with myths and legends. 'These are', to quote Dagut, 'new piece of performance, a semantic novelty . . . can clearly have no existing 'equivalence' in the TL. What is unique has no counterpart" (22). In such contexts the translator resorts to a 'created substitute' (Hawkes 43). Terence Hawkes views these substitutes as good enough to communicate the mythical value: "the poorest linguistic rendition of the events in the story is adequate to transmit the mythical value of the myth" (43). These created substitutes are made basically keeping in mind the function of the phrase.

Proverbs usually have a local touch and are very difficult to translate. In such cases only a creative substitute can solve the problems. Let us put an example here. There is a well-known proverb in Bangla "*Bāro māse tero pārbon*". The literal translation should be "thirteen festivals

in twelve months". But the original meaning of the proverb does not suggest this. It suggests that in Bangla, though a year consists of twelve months, numerous festivals are held within these twelve months. It is more than thirteen. So, if a translator translates it into thirteen, then the real meaning will be lost. Here the translator needs to be very much cautious in the act.

Like idioms, metaphors, similies and proverbs, translating proper names pose another big problem for a translator. Proper names have a local touch. So, the best way is to find an appropriate substitute for such an SL item in the TL. Most of the Shakespearen characters in Indian translations take appropriate proper names. For example, Iswar Chandra Vidyasagar in *Bhrāntibilās* (1926), a Bangla prose '*sankalan*' (collection) of Shakespeare's play *The Comedy of Errors* (1594), uses skilfully all the native names for the English characters. Vidyasagar writes:

> The European names do not sound well in Bangla book. It becomes much vexation to the readers who do not know English. In the intention of avoiding this bad practice, in *Bhrāntibilās* the characters under native names have been placed. These are not in the original as such. (translation mine; Vidyasagar 903).

On the contrary, there are Indian names like Radha or Krishna which have so many undercurrents of sentiments and Indian sensibility attached to it that to render it in English is absolutely difficult, for its culture is very alien to that of others. So, in such cases, without finding the proper solution, the characters' names are just transliterated in the current translational activities. To quote Susan Bassnett, "it is of little use for the English reader to be given multiple variants of a name if he is not aware of the function of those variants, and since

the English naming system is completely different, the translator must take this into account and follow Belloc's dictum to render 'idiom by idiom' " (119).

Translating certain food items of India, dresses and the colloquial words in everyday conversation create another problem for a translator. For example, the Indian delicacies like '*hālwā*', '*puri'* '*Kheer*', '*jilebi*', '*barfi*' '*kachuri*', '*chāpāti*' cannot be exactly translated into English. There are lots of culture-bound expressions which are really problematic to translate in English and other languages. Such thing happens when translation is done into Indian languages also. For example, the word '*ghee*' has a special significance in the Indian context, as it is also used in the holy occasions. Translating '*ghee*' into mere 'butter' in English does not properly carry the Indian flavour. Here the translator usually resorts to 'footnote' to clarify the word keeping in mind the contextual meaning. In spite of the footnotes, there are again certain food habits where the very flavour behind a food or its significance sometimes cannot be properly conveyd to the TL readers who have never heard it. Certain food items are prepared only during the festivals, and such dishes remind the readers of the season or some religious ceremony. Though sometimes put in italics and explained in extensive glossary, the feelings and sentiments behind the words may remain untranslated.

The same thing happens in translating Indian dresses like '*punjābi*', '*kurtā*', '*sāri*', *'gāmchā'*, '*dhoti*' '*lungi*' etc. A translator is sure to feel difficulty in translating a word like '*ānchol*' into English. Dress code or ornaments having symbolic significance pose huge problem for a translator. The natural ornaments having symbolic values and used by the tribal people are in tune with their harmonious existence with nature. Customs and tradition, be it of a marriage or funeral, be it a festival or some vows, the hidden symbolic significance becomes really a stumbling block for a translator. Thus several problems are faced when translation is done from

Indian languages into English or other languages into Indian languages or even within the Indian languages.

Translating the names of Indian festivals with their proper connotations is a difficult job for a translator. Some of the festivals like '*Holi*', '*Dee(pa)wali*', '*Makar Sankrānti*' are pan-Indian, while '*Chaitra Sankrānti'*, '*Shivarātri*', '*Chhath*', '*Ganesh Chaturthi*', '*Bihu*' are regional. Again, there are some festivals like '*Karam*', '*Barām*' etc. are local and celebrated among the tribals. The more problematic job for a translator is that there are some festivals which are known differently in the different parts of the country and performed in different ways. Rites and rituals are also different. Mere literal translation of these festivals fails to produce the true spirit in the TT. Let us here take an example. How to translate the Bangla word '*annyaprāsan*'? It's not simply birthday. It is a typical custom of celebrating the child's birth during the sixth month. However, in such cases, it depends on the translator's own strategy. Sometimes by putting the word in italics form and adding a footnote, the problem is solved. Otherwise a translator may incorporate the meaning in course of the narration too.

Translating the flora and fauna of the Indian origin is another problem for a translator. For example, '*tulsi*', '*neem*', '*durbā*', '*simul*', '*palāsh*' are frequently found in Indian literatures, and finding the equivalent words in English is problematic. There is problem also in translating the names of the different castes into English. How to translate into English the varnas - '*Brāmhan*', '*kshatriya*', '*baishya*' and '*sudra*'? Here, the use of footnotes becomes essential.

The translator suffers a similar uncomfortable phase when he/she translates abusive expressions from one language to another. Translating slangs and curse words is a difficult task for a translator. English vocabulary is limited to translate the Indian slangs and abusive words.

Especially, the subaltern texts are always rich in erotic vocabulary. The angers and the protests of the dalits/subalterns are very much inherent in all their slangs and curse words. So, translating all these words demands huge skill on the part of a translator. All derogatory terms and the colloquial words having extra sentiments and emotions require special attentions for a translator. In such cases the translator needs to look for the feelings of the speaker along with the meaning of the word.

Translating jokes and humour and reproducing the same effect in the TT is really difficult for a translator. Jokes are local, while humour is universal. Without knowing the exact nature or origin of a joke, it would be really impossible for a translator to translate it into another language. Jokes are of different kinds like ethnic jokes, political jokes, sexual jokes etc. These jokes are based on homonymy, polysemy and sometimes with double meaning due to the literal and figurative expressions. There is no definite rule for translating jokes. Sometimes, it is found that no two translations of the same joke are alike. The problematic jokes are very difficult to translate.

Thus it is not possible to translate culture based words and 'swear words' without taking the context and the 'whole' into consideration. R. S. Pathak has given a relevant account on the problems of literary translation in the following words:

> Literal translation has its advantages and limitations which need to be weighed carefully for each cultural element and lexical item. . . . 'Block' in American English means 'a rectangular section of a city or town bounded on each side by consecutive streets' or 'a segment of street bounded by successive cross streets.' I do not think there is any exact equivalent block in Hindi which can be helpful in

> translating a sentence like 'we used to live on the same block'. Words like sacred, secular, communal convey different notions of 'incest' and therefore, the word will have no uniform meaning for them. The term 'gentleman' cannot be rendered faithfully in Hindi; even 'sambhrant' borrowed from Sanskrit, does not really serve the purpose nor does the Bengali 'bhadralok'. . . . Terms from Indian Poetics like 'rasa', 'vakrokti' are just untranslatable into English. (qtd. in Das 41)

Apart from these linguistic and cultural problems, the extra-lingual items like tone and punctuation are also problematic for a translator, because these help to suggest the proper meaning intended by the author. The same expressions rendered in different tones may give even directly an opposite meaning. Here the translator needs to consider the tone of the SLT very carefully. Tone may be generally explained as the total effect conveyed by the effect of the key words and phrases along with their ethical and semantic values. The translator in order to indentify the correct tone has to consider items like right intonation, and stress which are important as the semantic part of the word. Punctuations like commas and question marks are clues to the tone of the text. Therefore, the translator has to comprehend the pace of the text and its modulation. Let me here refer to a brief conversation between the fishermen in the river Padma in Manik Bandapadhaya's *Padmā Nadir Mājhi* (1936) translated so carefully by Ratan K. Chattopadhaya as *The Boatman of the Padma* (2012). Manik Bandapadhaya writes:

> *Kuber hnākiā bole, Jadu he e e e - māchh kibā?*
>
> *Khānik durer noukā hoite jabāb āse, jobor.*
>
> *Jabāber por se-noukā hoite pāltā prosno karā hoy. Kuber hnākiyā jānāi tāder o māch poritechhe jobor.*

Dhananjoy bole, snājher dortā jigā dekhi kuber.

Kuber hnākiyā dām jingāsā kore. Sandhyebelā āj poune pnāch, pnāch ebong sowā pnāch dore māch bikri hoiāchhe. Suniya Dhananjoy bole, kāil chāire nāmbo. Hālār māchh dhoirā jut nāi. (8)

Here Chattopadhaya as a translator very carefully produces the tone and spirit of the text in English. The translation follows:

'Jadu, h-e-y! Kuber yelled out, 'How's your catch?'

Damn good!' the reply came from the boat some distance away.

It was followed by the same question in turn from the boat; and Kuber shouted that their catch was pretty good too.

Dhananjay said, 'Ask him the evening rate. In the evening, fish had sold at rate of five rupees, give or take a quarter. Hearing of the trend, Dhananjay said, 'Tomorrow it'll go down to four, to be sure. Hell, it's no good catching fish. (5)

Thus keeping the tone of the ST intact, the translator has very effectively produced the spirit of this subaltern text in the TT. And the most striking thing is that the translator has skilfully maintained the structure of the ST in the translated text.

To conclude, many scholars tried to overcome the problems of translation through their theorizations on translation. Some of them theorized from their own practices of translation. Hilaire Belloc's six general principles for the translation of prose texts as summarized by Susan Bassnett may be extremely helpful:

1) The translator should not ‘plod on’, word by word or sentence by sentence, but should ‘always “block out” his work’. By ‘block out’, Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself ‘before each what the whole sense is he has to render’.
2) The translator should render idiom by idiom ‘and idioms of their nature demand translation into another form from that of the original’.
3) The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’. By ‘intention’, Belloc seems to be talking about the weight a given impression may have in a particular context in the SL that would be disproportionate if translated literally into the TL.
4) Belloc warns against *les faux amis*, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. demander - to ask, translated wrongly as to demand.
5) The translator is advised to ‘transmute boldly’ and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body’.
6) The translator should never embellish. (116)

These six rules of Belloc cover both the technical points and the points of rule. He has emphasized that the translator must consider the SL text as a structural whole and must keep in mind the stylistic and syntactic pattern of the TL. Viewing the difficulties in translating a prose text, he agrees that though the translator has a moral responsibility to the ST, he/she can be allowed some freedom in the translation process in order to provide the target readers a text that conforms to the stylistic and idiomatic norms of the TL.

So, translation, be it prose or poetry or drama, poses a good deal of problems for translators. Finding the difficulties of translation, I. A. Richards once said that translation "may very probably be the most complex type of event yet produced in the evolution of the cosmos" (qtd. in Gentzler 17). As literary translation involves not only the transference of meaning but also a host of associations charged with the meaning which need to be translated from SL text into TL text, the translators are to sweat a lot in the act. A translator needs to negotiate continually with both the Source and the Target cultures in this balancing act. This dissertation in its subsequent chapters will try to bring out different strategies as enunciated by theoriticians down the ages to negotiate this essentially problematized act of translation.

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CHAPTER II

TRANSLATION THEORIES FROM THE SIXTEENTH TO THE NINETEENTH CENTURY

Every age has tried to deal with the problems of translation to formulate a workable strategy of translation. To overcome the translational problems, several translation theorists attempted to provide their own theories on translation. It started with Horace, and is still going on. The first systematic theorization on translation began with Etienne Dolet in the sixteenth century. After him, a good number of theorists have appeared in the translation scenario, and theorized the activity of translation from various perspectives. And most of the theorizations stem from the practical experiences of the theorists' own translations. The present chapter proposes to focus on the development of translation theory from the sixteenth to the nineteenth century.

Like the other branches of literature, literary translation flourished with the passage of time. From the very Roman system to the closing decades of the twentieth century, several theoretical developments are noticed. In the Western metaphysics, translation is most often treated as 'an exile' to the literary creativity. To quote J. Hills Miller, 'Translation is the wandering existence in a perpetual exile" (qtd. in Devy 135). G. N. Devy gives an interesting account of the origin and development of translation in the West through the following lines:

> Translation was heresy and protest not only during the Renaissance Europe. It was probably, so for the first great philosopher of Europe, Plato. The Platonic objection to poetry was that it distorts reality while it translates things into verbal forms. As against him, Aristotle upheld the honour of poetry by saying that while

> it imitates reality it does create aesthetically pleasing structures. Mimesis - a prelinguistic translation in Jacobson's view- did remain the central concept in his philosophy of creativity. Translation indeed is the crucial metaphor for creativity in western literary thought. In times of profound social changes Europe has often renewed its creativity by resorting to translation, by returning the metaphor to its origin of literality. The English and the German translations of the Bible (King James' version and Martin Luther's version), which enriched these two languages so substantially, were such attempts. Interestingly, modern Europe's celebration of its modernity through the acts of translation coincided with its attempt to humanise and internalize the myth of 'perpetual exile'. Translation is at once a move away from the original and an effort to re-situate the original. To the Western consciousness it is a paradox. (137)

Several attempts have been made to trace the growth and development of translation in terms of periods. The most significant of them is George Steiner who in *After Babel* (1975) divided the theory, practice and history of translation into four distinct periods. According to Steiner, the first period begins with the pioneering figures Cicero and Horace's views on translation and ends with the publication of A. F. Tytler's Essay on "The Principles of Translation" i.e. from 46 B.C. to 1792. The chief characteristic of this period is that of 'immediate empirical focus' (Bassnett 46), i.e. the theories and statements about translation came directly from the practical experiences of translators. The second period extends from the time of Friedrich Schliermacher to the time of Valery Larbaud i.e. from 1764 to 1946. It is characterized as a period of 'theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation' (46). The third period starts with the

invention of machine translation to a reversion to hermeneutic approach i.e. from 1940 to 1960. It is distinctly marked by the introduction of structural linguistics and communication theory into translation study. And the fourth period continues from 1960 onwards. It is marked with a distinctive approach which sets translation studies in a wide frame that includes a number of other disciplines. To quote from Bassnett:

> Classical philology and comparative literature, lexical statistics and ethnography, the sociology of class-speech, formal rhetoric, poetics and the study of grammar are combined in an attempt to clarify the act of translation and the process of 'life between languages'. (46)

However, this periodization of translation studies is not acceptable to many other translation critics. Susan Bassnett differs from George Steiner on this question of the division of literature into periods on the basis of translation, and states her views in the following words:

> It is virtually impossible to divide periods according to dates for, as Lotman points out, human culture is dynamic system. Attempts to locate stages of cultural development within strict temporal boundaries contradict that dynamism. A splendid example of the kind of difficulties that arise from the 'periodization approach' emerges when we consider the problem of defining the temporal limits of the Renaissance. There is a large body of literature that attempts to decide whether Petrarch and Chaucer were medieval or Renaissance writers, whether Rabelais was a medieval mind 'post hoc' or whether Dante was a Renaissance mind two centuries too soon. An examination of translation in these terms would not be very helpful at all. (47)

In spite of the debates over the division of translation as a discipline into periods, some concepts of translation at different times can be recorded. T. R. Steiner examines the theory of translation between the cut-off dates of 1650-1800, which begins with Sir John Denham and ends with William Cowper. Andrew Lefevere traces the establishment of a German tradition of translation which, according to him, starts with Luther (1483-1546), moves through Gottsched (1700-1766), Gothe (1749-1832), Schlegel (1767-1845) and Friedrich Schleirmacher (1768-1834), and finally ends with Frantz Rosenzweig (1886-1929). F. O. Mattiesson (1902-1950) analyses the four major English translators of the sixteenth century (though not very systematically) within a particular time frame. These four translators are Sir Thomas Hoby (1530-1566), Thomas North (1535-1601), John Florio (1553-1625) and Philemon Holland (1552-1637). Timothy Webb while considering Shelley as a translator in his book *The Violet in the Crucible* (1976) argues that the translation methodology "involves a careful analysis of the work of an individual translator in relation to the rest of his opus and to contemporary concepts of the role and status of translation" (47). However, his period-wise study of translation can be debated but its value for the growth of literature in a language is beyond question. Susan Bassnett-McGuire rightly contests Mattiesson's claim when the latter declared that "a study of Elizabethan translations is a study of the means by which the Renaissance came to England" (48). Bassnett elaborates in the following words:

> In trying to establish certain lines of approach to translation, across a time period that extends from Cicero to the present, it seems best to proceed by following a loosely chronological structure, but without making any attempt to set up clear-cut divisions. Hence, instead of trying to talk in what must inevitably be very general terms about a specifically 'Renaissance' or 'Classical' concept of

> translation, I have tried to follow lines of approach that may or may not be easily locatable in a temporal context. So, the word for word v. sense for sense lines can be seen emerging again and again with *different degrees* of emphasis in accordance with differing concepts of language and communication. (48; emphasis added)

Translation in the West began with the Romans. Eric Jacobson in his book *Translation: A Traditional Craft* (1958) declares that translation is a Roman invention. The Romans used to translate Greek classics to enrich their own language. They emphasized mainly on the aesthetic aspect of the TLT and less on the fidelity to SLT. Cicero, Horace, Longinus and Quintilian are the pioneers of the Roman period. In *Libellus de Optimo Genre Oratorum*, ("On the Best Kind of Orators") Cicero lays down the basic principles on translation. He strictly warns against the 'word for word' translation. Here he puts a translator's dilemma in the following words: "If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in the order or wording, I shall seem to have departed from the function of a translation" (qtd. in Bassnett 49). Cicero argues that a translation is an imitation of an ideal SLT. It should reflect the stylistic features and meanings of the SLT.

Horace followed the same path as Cicero. He advocated the borrowing of words, coining of words and rejection of old words in order to enrich the TL and its literature. He compared the process of addition of new words and the deleting of old words to the changing of leaves in spring and autumn. He believed that the process is both natural and desirable also. In his *Art of Poetry*, he said:

> A theme that is familiar can be made your own property so long as you do not waste your time on a hackneyed treatment; nor should you try to render your original word for word like a slavish translator, or in imitating another writer plunge yourself in difficulties from which shame, or the rules you have laid down for yourself, prevent you from extricating yourself. (Bassnett 49)

So, both Cicero and Horace advocated sense-for-sense translation. They advocated producing a TT that becomes equal to that of ST as the translators have a great responsibly to the TL readers. The ideas of Cicero and Horace greatly influenced on the successive generations of translators.

Longinus while speaking on sublimity in literature states that "imitation and emulation of the great historians and poets of the past' is one of the paths towards the sublime and translation is one aspect of imitation in the Roman concept of literary production" (qtd. in Bassnett 50). Like Horace and Cicero, he too believes in a judicious interpretation of the SLT. He compares translating to wrestling with a stronger opponent and a struggle that culminates in inevitable but honourable defeat. Thus all these three Roman pioneers lay stress on the sense for sense translation. Translation means a stylistic exercise to Quintilian. According to him, translation assists in analyzing the structure of the SLT and experimenting with its style. While paraphrasing a text, the translator maintains closeness to the style of the writer and experiments with various forms of artistic details.

However, there is an additional aspect of the Roman idea of enrichment through translation, i.e., the pre-eminence of Greek as the cultural language and the ability of educated Romans to read the SL texts. The position of both the translator and the reader changes when these factors are accounted. Translation was considered as a metatext in relation to the ST by the

Roman readers. So, Roman translation may be considered unique because it springs from a vision of literary production that follows an established rule of excellence across linguistic boundaries.

With the spread of Christianity, translation played the role of disseminating the words of God. The history of the Bible translation is the history of Western culture in miniature. The Bible translations were neither literary exercise, nor spiritual enterprises; they were clearly meant for political defence. The Bible translations were really motivated by the missionary activities only to spread the Christian religion across the globe. Thus the translations of the Bible became the hotbed of debate up to the seventeenth century, and the problems increased later with the growth of ideas of national culture and with the coming of the reformation. Translation was used as an instrument of defence in both dogmatic and political conflicts with the rise of the nation states and the decline of the church's influence.

The translation of the English Bible began in the eighth century with Bede who translated a portion of the Gospel of St John into Old English prose, and continued during the Old English period with the efforts made by Aelfric. During the Anglo-Norman period, owing to the influence of French and Latin, English translation did not flourish. However, the first translation of the complete Bible into English was the Wycliffe Bible produced between 1380 and 1384. It marked the start of a great flowering of English Bible translations that was linked to the changing attitudes to the role of the written text in the church that formed part of the developing reformation. Wycliffe viewed that the Bible was applicable to all human life and each man should be granted access to that crucial text in a language that he could understand, i.e., in the vernacular. Wycliffe's views attracted a number of followers who were attacked as heretical, and he and his groups were accused as 'lollards'. However, Wycliffe's translation began to flourish

even after his death. His disciple John Purvey (1354-1414) revised the first edition with a prologue. The Prologue describes the four stages of the translation process:

1. a collaborating effort of collecting old Bibles and glosses and establishing an authentic Latin source text;
2. a comparison of the versions;
3. counselling 'with old grammarians and old divines' about hard words and complex meanings; and
4. translating as clearly as possible the 'sentence' (i. e. meaning), with the translation corrected by a group of collaborators. (Bassnett 52)

Purvey's preface postulates that the translator should translate 'after the sentence' (meaning) and not only after the words, 'so that the sentence be as open [plain] or opener, in English as in Latin and go not far from the letter' (52).

After the Wycliffite versions, the next significant translation was William Tyndale's (1494-1536). Tyndale translated the New Testament from the Greek and parts of the Old Testament from the Hebrew. His intention was to offer as clear version as possible to the laymen who were forbidden to read the Bible in their native tongue for the betterment of their souls. However, Tyndale's translation of the New Testament was burnt in 1526 and he was brutally executed. This led in quick succession to the appearance of Coverdale's Bible (1535), the Great Bible (1539), and the Geneva Bible in 1560. Coverdale's Bible was also burnt. But the tide of Bible translation continued and each successive version drew on the work of previous translators by borrowing, amending, revising and correcting those previous versions. Susan Bassnett-

McGuire has clearly suggested the aims of the sixteenth century Bible translators in the following three categories:

i) To clarify errors arising from previous versions, due to inadequate SL manuscripts or to linguistic incompetence.

ii) To produce an accessible and aesthetically satisfying vernacular style.

iii) To clarify points of dogma and reduce the extent to which the scriptures were interpreted and re-presented to the lay people as a metatext. (54)

In the sixteenth century, the Bible was translated into a large number of European languages. Translations were made into English, Dutch, German and French. Erasmus (1466-1536), the Dutch humanist, published the Greek New Testament in 1516. This version served the basis for Martin Luther's German version. In translation, Luther stressed the importance both on the style and the meaning. He advised the would-be translator to use a vernacular proverb or expression if it fitted in with the New Testament. Translations of the New Testament appeared in Danish in 1529 and again in 1550, in Swedish in 1526-41, and the Czech Bible appeared between 1579 -93. The translators of the Bible during the Renaissance period saw both fluidity and intelligibility in the TLT as important criteria, but were equally engaged with the transmission of the accurate literary message. In 1611, *The Authorized Version of the Bible* appeared as King James I engaged forty-seven scholars to undertake revision of the existing translations of the Bible. So, in translating the Bible, the task of the translator was not only linguistic, but evangelistic.

Renaissance in Europe owes a great deal to translation. Greek intellectuals and philosophers like Plato, Ovid, Seneca and Homer were translated, and these translations affected

the intellectual and emotional life of the people of Europe. There were many important factors which led to the flourishing of translation during this period. It was a period in the history of Europe which recorded many voyages of discovery around the world. These voyages and discoveries of new lands opened up new prospects in literature too. The people who had invincible thirst for knowledge, resorted to translations of the literatures of the new found lands. With these, the invention of the printing methods also opened a new horizon to the enthusiastic minds of the people. The volumes on translation increased remarkably, and quenched the increasing thirst for knowledge. To quote George Steiner:

> At a time of explosive innovation, and amid a real threat of surfeit and disorder, translation absorbed, shaped and oriented the necessary raw materials. . . . Moreover, it established a logic of relation between past and present, and between different tongues and traditions which were splitting apart under stress of nationalism and religious conflict. (247)

During this period, the role of translation underwent significant changes. The translators began to perform the role similar to that of the creative writers, as they worked as a shaping force behind the intellectual life of Europe.

Several theoreticians and translators such as Roger Bacon, Dante and others had their own views of translation. Both Roger Bacon and Dante spoke of translation in relation to the moral and aesthetic criteria of works of art. Roger Bacon (1214-92) differentiates between vulgarization and translation. By vulgarization Bacon meant the rendering of the SLT whose language has a special prestige and value, into the vernacular TL which is of lesser value. He differentiates between vertical and horizontal translations. A vertical translation is one in which

there is either a word for word rendering or a sense for sense rendering. In other words, in vertical translation, a close rendering of the SLT in TLT is aimed at. A horizontal translation, on the other hand, takes liberties with the SLT. It aims at an imitation of the SLT or borrowing from the SLT. Of the two, the horizontal translation was much valued during this period. The originality of the SLT was of lesser importance when compared to the translator's skill in the reworking of the established themes and ideas of the SLT in TLT. A significant theoretician of this period who favoured imitation is John of Trivisa (1326-1412). His notion of accuracy in translation was based on the translator's ability to read and understand the SLT and to render it as he intended to. He does not favour the subordination of the translator to the SLT, by following it word by word. The translator's job was in reading and interpreting the SLT and in rendering a work in the TLT using the SLT as the source material to draw upon as he thinks fit.

However, it was during this Renaissance that for the first time the French humanist Etienne Dolet (1509-46) tried to formulate a significant theory on translation. Before him translations were made, but no such attempt is found to formulate such a systematic theory of translation. In a short outline of translation principles published in 1540, entitled *La Maniere de bien traduire d'une langue en aultre* ("How to Translate Well From One Language into Another"), Dolet outlined five principles for a translator:

(1) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.

(2) The translator should have a perfect knowledge of both SL and TL.

(3) The translator should avoid word-for-word renderings.

(4) The translator should use forms of speech in common use.

(5) The translator should choose and order words appropriately to produce the correct tone. (Bassnett 58-59)

Dolet's principles i.e. his theory of translation laid stress on the importance of understanding of the SL text as the basic requirement for a translator. He is of the view that a translator should be far more competent than a linguist. He also holds the view that translation involves a 'scholarly and sensitive appraisal' of the SL text, so that the TL text would not be far removed from it. In spite of the valuable contribution Dolet made to the field of translation, he was executed for allegedly 'mistranslating' one of Plato's dialogues in such a way which was supposed to evoke disbelief in immortality.

However, Dolet has a successor in Lawrence Humphrey (1527-1590). He advocates a medial approach to translation. According to him, a good translator must obtain propriety and purity. He must seek elegance and fidelity. He must choose an SLT that matches his own sensibility. Such a choice would help the translator in selecting the appropriate style of the TLT. It was George Chapman (1559-1634), the noted translator of Homer, who for the first time gave thought to the process of translation. When the other writers merely translated, he spoke in detail about the nature and methods of translation. In his Dedication to *The Seven Books* (1598), he states the job of a translator in the following words:

> The work of a skilful and worthy translator is to observe the sentences, figures and forms of speech proposed in his author, his true sense and height, and to adorn them with figures and forms of oration fitted to the original in the same tongue to which they are translated: and these things I would gladly have made the questions of whatsoever my labours have deserved. (qtd. in Bassnett 59)

Chapman explains his theory of translation more clearly in his "Epistle to the Readers" of his translation of *The Iliad*. He states that a translator must:

> *(1)* avoid word for word renderings;
>
> *(2)* attempt to reach the 'spirit' of the original;
>
> *(3)* avoid overloose translations, by basing the translation on a sound scholarly investigation of other versions and glosses. (Bssnett 59)

While the translator attempts to re-create the tone and spirit of the SLT in the TLT, he is actually attempting to bring about a transmigration of the SLT in the TLT. In such attempt, the translator makes an approach on the technical as well as metaphysical level, and thereby moves, bearing in mind his duties and responsibilities, towards both the author of the SLT and the readers of the TLT. Thus, Chapman made a significant contribution in translation theory that focused attention on the entire artistic world of the original author, while the interpretative tradition emphasized on the meanings of the words of the original. That is why his views on translation are still valued much.

Ben Jonson (1573-1637) made significant contribution to the theories of translation. Though partly subscribing to the ideal of word-for-word translation, Jonson believed firmly that natural genius is needed to give second life to the words of a great writer. According to him, verbal equivalence alone is not sufficient for a good translation. He said that the translator should try to establish equivalence at all levels between the original and translation. Thus, two strains of thought prevailed in the early seventeenth century on translation. One was the interpretative tradition inherited from the classical writers like Cicero and Horace, while the other emphasized on the need for free thought and liberty to recreate a work without giving too much attention to the problems of strict linguistic reproduction.

However, the role of translation changed considerably by the mid-seventeenth century. Sir John Denham (1615-1669), a significant translation theorist of the period, emphasizes upon the importance and the need to recreate a text in the TL. According to him, the business of the translator is to translate 'language to language'. As it is very difficult to reproduce the spirit of the ST into the Target one, the translator, Denham argues, must add a new spirit to the ST. He is of the view that a translator and the writer of the ST are equals but they operate in a different social and temporal context. The difference is that the translator has a model to work with. As a translator, Denham extracts what he considers and perceives as the essential core, i.e. the spirit of the work and reproduces it in the TL. According to him, this is the ideal way of translation. Abraham Cowley (1618-1667), the noted translator of Pindar and Horace, goes a step further. His translation of the Pindaric odes is an 'extravagant transformation' of the ST. In his introduction to Pinder, he justifies his practice by saying that the idea of translating Pinder would be really puzzling. Moreover, there is enormous gap between the SL and TL, namely Greek and English, that would mar the elegance of the work. Therefore, he had 'taken, left out, and added what I please' (qtd. in Bssnett 63) in his translations. He states:

> It does not at all trouble me that the Grammarians perhaps will not suffer this libertine way of rendering foreign Authors, to be called Translation; for I am not so much enamour'd of the name Translator, as not to wish rather Something Better, tho' it want yet a Name. (qtd. in Steiner T. R. 254)

It is significant to mention that both Denham and Cowley understood that losses inevitably occur in translations and that to make up for the loss, they argued, something should be added by the translator. Denham reminded the translator that "if a new spirit be not added in the transfusion there will remain nothing but a 'Caput mortuum" (Hermans 121) i.e. a useless substance. Cowley

said that "we must need confess that after all these losses sustained by Pindar, all we can add to him by our wit or invention. … is not like to make him a Richer man than he was in his own country" (Steiner 22).

Another important figure in the seventeenth century translation theory is Earl of Roscommon (1637-1685), one of the aristocratic literary men of Charles II's court. He made significant contribution to translation theory, and his "Essay on Translated Verse" was highly appreciated by Dryden and others in the eighteenth century. His greatest contribution to the history of translation theory is that the translator should build a sympathetic bond with the original author so that he becomes not a mere interpreter but the author himself. Thus the seventeenth century witnessed two opposing views on translation. The first was Ben Jonson's dictum that the translator should translate word-for-word, while the second permitted the translator immense freedom which led Johnson to say later that a translator can spread his wings boldly and leave his author(s).

However, though considerable attention on the process of translation was given during the seventeenth century itself, it was John Dryden (1631-1700) who firmly set the basis for the English translation theory. Like Jonson, he opposed the type of libertine translation which Cowley and Denham advocated. In his preface to Ovid's Epistles (1680), Dryden categorized three basic types of translation:

> 1) 'metaphrase', or turning an author word for word and line by line, from one language into another.
>
> 2) 'paraphrase', or translation with latitude, the Ciceronian 'sense for sense' view of translation.

3) ‘imitation’, where the translator can abandon the text of the original as he sees fit. (Bassnett 64)

Of these three types, Dryden prefers the second as the more balanced path although he practiced all these three modes of translation. Based on his vast experience as a translator, he established certain norms for translation. T. R. Steiner notes these norms in his *English Translation Theory 1650-1800* (1975): a translator must

1. Be a poet.
2. Be master of both the languages of the original and his own.
3. Should understand the characteristics that individuate his author.
4. Conform his genius to that of the original.
5. Keep the sense ‘sacred and inviolable’ and be liberal where gracefulness can be maintained.
6. Make his author appear as ‘charming’ as possible without violating his real character.
7. Be attentive to the verse qualities of both the original and the English poem.
8. Make the author speak the contemporary English he would have spoken. (28)

He also advised the translators

1. Not to improve the original, and
2. Not to follow too closely that the spirit is lost. (28)

Dryden accepted the widespread comparison of the translator to a painter, and argued that a translator cannot revive or add to the luxuriance of Ovid because he “has no right. When a painter copies from life, I suppose he has no privilege to alter the features and lineaments, under pretence that his picture will look better, perhaps the face which he has drawn would be more

exact, if the eyes or nose were altered; but it is his business to make it resemble the original" (36). He strongly argued that the translator should not try to better the original. He translated Juvenal, Ovid, Virgil, Chaucer and many others. And in his translations, he tries to maintain a balance between the word for word translation of the grammarians, and the idiosyncratic extravagant translations like those of Cowley's. He argues that to translate verbally is almost impossible. He explains this through a simile:

> 'T is much like dancing on ropes with fettered legs: a man may shun a fall by using caution; but the gracefulness of motion is not to be expected: and when we have said the best of it, it is but a foolish task; for no sober man would put himself into a danger for the applause of escaping without breaking his neck. (qtd. in Kalyani 29-30)

As for the imitation of an author, Dryden says that it would be the greatest wrong which will be done to the memory and reputation of the author. He compares the translator to a composer who takes the theme from an author and uses it as his own way to produce a work of his own. Therefore, Dryden prefers the middling path between metaphrase and imitation. In his preface to translations from Virgil, he justifies his stand as he thought it fit to maintain the two extremes of imitation and literal translation. He tried:

> To keep as near my author as I could, without losing all his graces, the most eminent of which are in the beauty of his words; and those words, I must add, are always figurative. Such of these as would retain their elegance in our tongue, I have endeavored to graft on it; but most of them are of necessity to be lost, because they will not shine in any but their own . . . Yet I may presume to say . . . that, taking all the materials of this divine author, I have endeavoured to make

> Virgil speak such English as he would himself had spoken, if he had been born in England, and in this present age. (qtd. in Weissbort & Eysteninsson 150)

Through the practice of translation, Dryden perceived that a translator should feel like its author, and only then the translation will evoke the true spirit of the original. He revealed that giving life to a work is more important than just giving its outline accurately. His views on translation made a significant impact in the literary circles of the period. He thought and wrote more about the process of translation than any other during that period. Dryden can rightly be called the first English lawgiver on translation.

The views of Dryden were supported by Alexander Pope. He wrote about translation in his preface to the translation of *The Iliad* (1715) where he supported Dryden's views. He spoke of the moderate path as Dryden said. He emphasizes that a translator should lay "stress on close reading of the original to note the details of style and manner while endeavouring to keep alive the fire of the poem" (Bassnett 65). The idea of both Dryden and Pope on translation is an important factor that goes beyond the problem of the debate between over-faithfulness and looseness. The whole question of the translator's responsibility to the contemporary reader was really mind-boggling. The motive to make clear the essential 'spirit' of a text led to a number of re-writing earlier texts to make them suitable to contemporary criteria of language and taste. So, the texts of Shakespeare and the works of Racine were translated.

Dr. Samuel Johnson (1709-1784) is another significant figure on translation. He considered Pope's translation of Homer as the greatest work of its kind. Johnson made significant statements on translation in his *Lives of the Poets* (1777-81). His reflections are basically on the quality and nature of a good translation. According to him, the main point to be taken care of by a translator is the elegance of translation, but he warns that this is not to be at the

cost of any loss of other aspects of the SLT. So, the translator's obligation is equally both to the SLT and the TLT.

William Cowper's (1731-1800) views on translation from his practical experience of translating Homer remained popular in the nineteenth century. Like Dryden, he argues that the translator should imagine how the original author would have written if he lives in the present times.

Towards the end of the eighteenth century, Alexander Fraser Tytler published a volume entitled *The Principles of Translation* (1791) which is regarded as the most systematic study of translation in English, and contains the germs of most of the important theories put forward by the English translation critics in the later ages. In this essay, Tytler stipulates three basic principles of translation:

(1) The translation should give a complete transcript of the idea of the original work.

(2) The style and manner of writing should be of the same character with that of the original.

(3) The translation should have all the ease of the original composition. (Bassnett 67)

These three points suggest that Tytler does not favour an exaggeratedly loose translation. He did not accept Dryden's concept of 'paraphrase' as the practice of it may lead to loose translations. He accepts the eighteenth century comparison of the translator to the painter, but with a difference. He argues that in trying to keep alive the feeling of originality, the translator's job is even more difficult than that of a painter's. To quote Tytler here:

> The translator's task is very different; he uses not the same colour with the original, but is required to give his picture the same force and effect. He is not allowed to copy the touches of the original, yet is required by touches of his own to produce a perfect resemblance. The more he studies a scrupulous imitation, the less his copy will reflect the care and spirit of the original. (qtd. in T. R. Steiner 38)

Thus, according to Tytler, the translator must try to take the author's soul, which must speak through his own organs. He refers to the two opposing views on translation that prevailed during the period. One group gave translator the right to improve and embellish the ST, while the other group demanded that the translator should practice strict adherence to the ST and should preserve even its blemishes and defects. After examining these two points of view, Tytler reflects his idea of a good translation:

> I would therefore describe a good translation to be that in which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work. (qtd. in Belloc 11)

So, the theory of translation from Dryden to Tytler is concerned with the problem of recreating an essential spirit and nature of a work of art. During this time translation as a literary exercise began to acquire importance in the study of literature. It gained a distinct identity and methodology of its own, and it was considered essentially as a literary activity. But in the Romantic period a different approach was found. Comparing the two periods of translation, G. N. Devy observes: "While the Renaissance translations were attempts to raise the status of the

translator's culture, the Romantic translations were aimed at raising the cultural status of the works translated" (137). During the Romantic period a large number of European translations especially, German, English, French and Italian translations were made. Two major motives led to this abundance of European translations. The first one is to enrich the TL as the translator is a creative genius in his/her own merit and using the genius he/she makes one more addition based on the SLT. The second is more practical one of making the SLT and its author intelligible to the TL readers.

However, these two major conflicting tendencies can be discerned in the early nineteenth century. One exalts the translator as a creative writer while the other describes his task as mere 'mechanical function of 'making known' a text or author (Bassnett 69). The question whether translation is a creative work or rather a mechanical function was posed by S. T. Coleridge's (1772-1834) differentiation between imagination and fancy in his *Biogriphia Literaria* (1817) where he described imagination as the supreme creative power, and condemned fancy as a purely lifeless mechanism. Coleridge described translation as "painful copying that would produce masks only, and not forms breathing life' (67). Like Coleridge, P. B. Shelley (1792-1822) also talked firmly against translation. He saw translation as an activity which is lower in status. He viewed it as a method of filling the gaps between the inspirations. In order to make such a 'filling in the gaps' the translator uses either literal translation which considers the immediate language item of the message or he uses an artificial language that is closer to the TL and conveys the special feelings of the SLT through 'strangeness'. Either of these methods would destroy the ultimate beauty of the SLT. To quote from his *Defence of Poetry* (1840):

> It were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to transfuse from one language into

> another, the creation of a poet. The plant must spring again from its seed, or it will bear no flower - and this is the burden of the curse of Babel. (qtd. in Bassnett 70)

Thus during the Romantic age the emphasis was given on the creative genius of the writer which again led to the condemnation of translation as a secondary activity.

But ironically the romantic period is known as the golden period in the history of German translation. Some of the best and finest translations were made during this period. Goethe, Schlegel, and Schleiermacher are the great practitioners. Goethe (1749-1832) was deeply involved in translation for a long period. He was well versed in many of the European languages like Latin, Spanish, Greek, Italian, English, French, the Middle High German, Persian and South Slavic language and translated many important European classical writers. In his translations, Goethe has made remarks on the philosophy and technique of translation. He suggests three kinds of translation. In the first kind, the translator acquaints the reader with the SL culture. The translator achieves this by means of transference, and for this purpose, according to Goethe, prose is the best one. Such plain prose transference of the foreign culture can enter very successfully into the TL reader. The second kind is the 'appropriation' in which the translator assimilated the spirit of the foreign work and then finds a substitute for it in his TL and its culture. By this type of transformation of the SLT into the current idiom and frame of transference of the TL, the translator enriches his own culture and language. Goethe's last mode of translation demands perfect identity between the SLT and the TLT. This category of translation demands the total negation of the specific qualities of the translator's own language and its culture. In this translation, the intention is towards an absolute fidelity which the translator almost forces on his reader also. Goethe considers this as the best type of translation, appreciates and recommends it. However, this has a problem too. Here the translator faces the

major problem as it is most often hard to find a proper identical TL element for the SL item. And this leads as towards a theory of intranslability. August Wilhelm Schlegel (1767-1845), a follower of Goethe, practiced the third type of translation suggested by Goethe. He translated many of Shakespeare's plays into German. His translations were based on the principles of faithfulness to form as well as content. He transformed Shakespeare into a German classic writer who was read, played and quoted as widely as the German masters themselves. By replacing the obsolete words and the words having quaint meanings with current phrases in the TL, he made Shakespeare as their own. According to him, all acts of speaking and writing are acts of translation because the nature of communication is to decode and interpret the messages received. This idea is firmly established by the contemporary translation theorists in the twentieth century.

Friedrich Schleiermacher (1768-1834) has made a significant contribution in translation theory. His essay "The Significant Methods of Translation" (1813) contains his views on the decisive stand a translator takes in the process of translation. He emphasizes upon the recapturing of the structural and total elements of the original. Schleiermacher argues that in order to achieve this a modulation of the lexical and syntactical elements of the TL has to be effected on the basis of the similar items of the SLT. Wilhelm Von Humboldt (1767-1835), the German philologist and educationist, has contributed greatly to the field of translation theory. According to him, a translation should not be a commentary of the SLT. It should not contain ambiguities by insufficient understanding of the language and some awkward formulations. He argues quite in contradiction to Etienne Dolet that the translator should not bring clarity where the SLT does not have it. He says that it should be an injustice on the part of the translator if he arbitrarily introduces a clarity that misrepresents the character of the text.

During the Victorian period there was a recurrent tendency among the translators to convey the remoteness of the ST both in time and place. Translations from the classical languages were prolific during this period. Most of the translators of the period adopted archaic language in the hope of restoring something of the past to the translated text. Thus archaisms became a common feature of the translations of this period. Towards the latter half of the nineteenth century, D. G. Rossetti (1828-82) propagated his views on translation through his own translations. He likened the translator to Alladin of *The Arabian Nights* who had to ignore many a ravishing sight on his way to retrieve the magic lamp. He described beautifully the difficulties of a translator in the following words:

> His path is like that of Aladin through the enchanted vaults: many are the precious fruits and flowers which he must pass by unheeded in search for the lamp alone; happy if at last, when brought to light it does not prove that his old lamp has been exchanged for a new one – glittering indeed to the eye, but scarcely of the same virtue nor with the same genius at its summons. (Cohen 147)

Rossetti argued that the translator should sacrifice his own taste in the matter of idiom, cadence and structure to give the readers a 'feel' of the original writer's genius, although he did not argue for total fidelity.

Thomas Carlyle (1795-1881) along with the Pre-Rapaelites like D. G. Rossetti asserted the supremacy of the ST author over the translator. Carlyle was a great admirer of German literature in translation. He made translations of German classics. And in this attempt he used elaborate structures in English, similar to the ones found in German. Praising the profusion of

German translations, he states that the Germans studied other nations "in spirit which deserves to be able to participate in 'whatever worth or beauty' another nation has produced" (Bassnett, 71).

The theories of Matthew Arnold on translation are put in his essay "On Translating Homer" (1862). Here he advised the would-be translators in the following words:

> Let not the translator, then, trust to his notions of what the ancient Greeks would have thought of him; he will lose himself in vague. Let him not trust to what the ordinary English reader thinks of him; he will be taking the blind for his guide. Let him not trust to his own judgment of his own work; he may be misled by individual caprices. Let him ask how his work affects those who both know Greek and can appreciate poetry. (247)

Arnold is of the opinion that the primary duty of the translator is to focus on the text of the SL, so that he can serve the text with complete commitment. The reader of the TL must be brought to the text of the SLT through translation. While Arnold argued that the translator must focus basically on the SLT, H. W. Longfellow (1807-81) advocated considerable curtailing of the translator's freedom. He outlined the business of the translator in the following words when translating Dante's *Divinia Comedia* (1308-1320): "The business of a translator is to report what the author says, not to explain what he means; that is the work of the commentator. What an author says and how he says it, that is the problem of the translator" (qtd. in Bassnett 73). The translator is thus assigned to the position of a technician, neither poet nor communicator, with a defined but strictly limited task.

Contrary to the views of Langfellow, Edward Fitzerald (1809-1863) argued that a text must live at all costs with a translator's own life if one cannot maintain the spirit of the original.

His translation of *Rubaiyyat of Omar Khayyam* (1858) bears the testimony of his translation theory. Fitzerald's translation brought an obscure Persian poet to the attention of the English speaking world and his place in literature was secured by this translation. Though he talked on poetry translation, but his ideas are very significant on translation in general. To quote Charles Eliot Norton, it was "the work of a poet, not a copy, but a reproduction, not a translation, but the redelivery of the poet's inspiration" (qtd. in Kalyani 39). Norton, the editor, was in full praise of the transfusion of the poetic spirit from one language to another, and the representation of the ideas and images of the ST in a form not altogether diverse from their own, but perfectly adapted to the new conditions of time, place, custom and habit of mind in which they appear. To quote Norton again: "There is probably nothing in the mass of English translations or reproductions of the poetry of the East to be compared with this little volume in point of value, as English poetry" (39). Fitzerald selected from Khayyam, regrouped the quatrains and thus gave a certain form to the whole. However, in the later period Fitzerald's translation is strongly criticized on the ground of the 'liberty' he has taken in his translation, and this will be discussed in the IV chapter under the 'Politics of Translation".

So, there are three kinds of translational activities as advocated by the translation theorists upto the end of the nineteenth century. One is the literal way of translating keeping intact both the theme and form, even the blemishes of the ST in the TT; the second kind is the liberal approach to the ST taking liberty to create an equivalent TT; and the third kind is recreating the past times in the TT by the use of archaic methods and language. However, when we arrive at the new century, the entire approach to translation as a literary activity diametrically changes. The theoretical uphevels of the twentieth cantury contribute significantly, and translation studies show signs of emerging as a separate discipline. Translation succeeds to

establish itself as a distinctive genre. The next chapter is on the contemporary translation theories that cropped up in the 20th century with the emergence of different schools of literary theory.

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CHAPTER III

TRANSLATION THEORIES OF THE TWENTIETH CENTURY

Twentieth century witnessed a major development of the theories on language and literature that gave an impetus to the study of literary translation. The new century marked the departure from the typically British Victorianism and brought with it new horrors culminating in the ctastrophic First World War. Form the point of view of the developments of new translation theories, the first two decades overshadowed by the horrors of conflict and war did not contribute much. Yet before going into an assessment of the developments of translation theories from the 1920s, it is worthwhile to have a glimpse of the state of theoretical postulations upto that point.

The main currents of the translation activities from the beginning of the colonial expansion to the First World War are loosely classified by Sussan Bassnett into the following five categories:

1) Translation as a scholar's activity, where the pre-eminence of the SL text is assumed *de facto* over any TL version.

2) Translation as a means of encouraging the intelligent reader to return to the SL original.

3) Translation as a means of helping the TL reader become equal of what Schleiermacher called the better reader of the original, through a deliberately contrived foreignness in the TL text.

4) Translation as a means whereby the individual translator who sees himself like Aladin in the enchanted vaults (Rossetti's imaginative image) offers his own pragmatic choice to the TL reader.

5) Translation as a means through which the translator seeks to upgrade the status of the SL text because it is perceived as being on a lower cultural level. (Bassnett 1991: 74)

The theory and practice of translation in the beginning of the twentieth century seem to continue the trends of the last centuy. But the whole concept of translation receives new dimentions in the later years of the twentieth century with the emphasis on language and the role of language in literature given by the New Critics, Ferdinad de Saussure, Noam Chomsky, Levi Strauss, Jacques Derrida, Michel Moucault, Roland Barthes and others. These critics argue that words have no definite meaning, and are characterized by an indeterminacy of meaning. No two languages function alike, and that is why translating an SL text into a TL is more problematic. Several theoretical formulations on translation emere in the twentieth century translation scenario: the linguistic translation theories represented by J. C. Catford, Eugene Nida, Ezra Pound and others; the deconstructive translation theory defined by Jaques Derrida; the polysystem translation theory propagated by Itamar Evan-Zohar and Gideon Toury; the cannibalistic translation theory by De Campo brothers; skopos theory by Vermeer are the major concerns of this chapter. These theoretical concerns have had a profound impact on the discussion of translation throughout the twentieth century and after.

A good beginning can be with Walter Benjamin's 1923 essay "Die Aufgave des Ubersetzers", translated into English by Harry John as "The Task of the Translator" in 1969. It

was originally an introduction to Benjamin's own translation of Baudelaire's *Tableaux Parisiens* (Parisian Scenes) which has now become one of the seminal texts on literary translation. In this essay, Benjamin puts his theory of translation, and prescribes what the role of a translator should be. Here Benjamin calls translation an 'afterlife' as it ensures the survival of a literary text. To quote Benjamin:

> A translation issues from the original, not so much from its life as from its afterlife. For, a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origin, their translation marks their stage of continued life. (Venuti ed. 16)

For Benjamin, translation does not seem to be about 'losing' something; rather, it is more a way of 'gaining' through the creation of a text which would not be the mere shadow of the original. The translator must have the potential to harmonize with the original. He/she should emphasize on the words of the ST because words have, as Benjamin argued, more importance in translation than sentences. In Benjamin's view, only the literal rendering of the syntax leads to 'bad' translation.

According to Benjamin, languages have a kinship – irrespective of whether they are related historically or typologically in their intentions. He argues that a translation is a constant dialogic and mediated process. It should not convey only the message which the author of the ST has already done. The language of translation gains a creative or literary value that surpasses the informational content of the ST and its language. The form and content of a TT are bound to be different from the ST. Though the task of the translator is to convey the form and meaning of the ST into the TT, this seems quite impossible. However, it is not that the translation has to be the

exact copy of the original because total translation is not possible. It is almost a 'myth'. Benjamin writes, a translation "instead of resembling the meaning of the ST, must lovingly and in detail incorporate the original's mode of signification, thus making both the ST and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel" (21). In order to produce the close rendering of the original, the translator needs to transform and adapt the translating language for it to 'match' the original. According to Benjamin, "The task of the translator consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original" (19-20). Thus the two texts, both the ST and TT, share what Benjamin calls a 'vital link'. Translation aids the life of languages in one way or the other as Benjamin argues: "Translation is so far removed from being the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own" (18). A translator enriches his/her own language by means of the other languages. Benjamin quotes Rudolf Pannwitz: "Our translations (German ones), even the best ones, proceed from a wrong premise. They want to turn Hindi, Greek, English into German instead of turning German into Hindi, Greek, English" (qtd. in Venuti 22). This extends the age-old debate as to whether translation should be from the mother tongue to the other tongue or the other tongue to the mother tongue.

However, it is interesting to observe that for Benjamin, a translation also remains something provisional in its 'afterlife' because the 'original' too undergoes a change. Even the words with fixed meanings may undergo a maturing process. And in the meantime the mother tongue of the translator gets transformed too. So what sounded fresh once may sound obsolete later. So the translator should consider the very significance of a text in its context, and in the

light of changes it has to undergo through the ages because the present text will not have the same impact that it had few decades ago. Benjamin rightly says, "This, to be sure, is to admit that all translation is only a somewhat provisional way of coming to terms with the foreignness of languages" (19). Benjamin's idea exerted enormous influence on the postmodernists and the deconstructionists such as Derrida which will also be reflected upon this chapter in due course. However, though Benjamin's philosophical idea of creating a 'pure' language by harmonizing the two languages is an ideal but abstract concept, the preface has considerable impact in the field of literary translation.

As a direct impact of Benjamin's view, translation is recognized as a major discipline of academic interest in the twentieth century, and also as a means of cultural communications and interactions between the nations. Earlier translation was always treated as a secondary and derivative art. The activity of translation was relegated to the periphery, being lebelled as insignificant and trivial. It was considered to be more 'mechanical' than a 'creative' process, and hence lower in status. Translation had to remain with the unfortunate status of being subjected to the margin while the ST was always occupying the centre of utmost interest. Hillaire Belloc summed up the problem of status of translation in his Taylorian lecture on Translation in 1931:

> The art of translation is a subsidiary art, and derivative. On this account it has never been granted the dignity of original work, and has suffered too much in the general judgment of letters. This natural underestimation of its value has had practical effect of lowering the standard demanded, and in some periods has almost destroyed the art together. The corresponding misunderstanding of its character has added to its degradation: neither its importance nor its difficulty has been grasped. (qtd. in Bassnett: 91)

However, in the second half of the twentieth century, more thoughtful discussion on translation were made by the scholars, and their works provided significant insights into the process of translation which helped a great deal in raising the status of translation. And finally, translation began to be treated as a creative activity deserving academic interest and critical attention which were so long served for creative/ 'original' texts.

The major theoretical movements on translation began during the 1960s and after. In 1964, Paul Engle, Director of Writers' Workshop at the University of Iowa (USA), hired a full-time director for the first translation workshop and gave 'a local habitation and name' to translation studies by recognizing the value of literary translations. This practice-oriented translation workshop initiated the pioneering task to the study of literary translation the foundation of which lies basically in the literary theories of I. A. Richards, Ezra Pound and Frederick Will. The precursor of the translation workshop is I. A. Richards. The methodology of translation was based on certain aspects of Richards' practical approach to the study of language. He based his notions of translation on the beliefs that (i) a unified 'meaning' which can be discerned exists, and that (ii) a unified evaluative system exists by which the value of that 'meaning' can be judged. In his article "Towards a Theory of Translating" (1953), Richards argued that the translator should keep in mind the fact that a sign not only i) indicates something; but that it also ii) characterizes (says the same thing or something new about things); iii) realizes (presents with varying degrees of vividness); iv) values; v) influences (desires change); vi) connects; and vii) purposes (attempts to persuade). Thus 'meaning' for Richards is something full of complexities, having both implicit and explicit connotations.

Despite Richards' revisions and his understanding of complex categories of meaning inherent in every language, he was aware that the idea of achieving a unified meaning was

difficult to maintain. He argued that the ST message should be properly decoded and then recoded into TT. He suggested that a translator, with proper education and practice, can come to know the proper methodology to achieve the correct understanding of the ST. Richards also suggested that the translator should develop certain rules as a means of solving this communication problem to arrive at perfect understanding, and correctly to formulate that particular message. Thus Richards argued for the complexity as well as the possibility of translation.

Ezra Pound is another important theoretician and a prolific translator who contributed immensely to the translation workshop. Though he talked about translating poetry, yet he greatly influenced the twentieth century translation theory in general. His theory of translation is "based upon a concept of energy in language; the words on the page, the specific details, were seen not simply as black and white typed marks on a page representing something else, but as sculpted images – words engraved in stone" (Gentzler 19). Unlike Richards' theory of translation, Ezra Pound's theory focuses upon the precise rendering of details, of individual needs and of single or even fragmented images. Pound emphasizes less on the 'meaning' of the text or even on the meaning of specific words. Words, according to Pound, are always seen in a network of relations. The meaning of a work of art can never be fixed (later this is voiced by Jaques Derrida too). It changes as the language changes. The range of associations of the words within an older work of art differs with its new inscription in a different age or culture.

Language, according to Pound, seems to have a life of its own. It has a power to adapt, mutate and survive. In an essay "How to Read" (1937), Pound formulates the various ways in which 'language is charged or energized'. These are 'melopoeia' or the musical property; 'phanopoeia' or the visual property; and 'logopoeia' or the complex property which includes

both the ‘direct’ meaning and the ‘play’ of the word in the context. In understanding the logopoeia of a text, a translator needs to understand the time, place and ideological restrictions of the text being translated. Pound suggests that translators should allow themselves to be subjected by the mood, atmosphere and thought processes of the text in time. He argues that words never exist out of context, and the translator must always keep present in the imagination the context and the expression in that context. According to Pound’s translation theory, meaning is not something abstract and part of a universal language. Rather, it is something that is always located in historical flux – the ‘atmosphere’ in which that meaning occurs. To find out that meaning, the translator has to know the history, and reconstruct the atmosphere/milieu in which that meaning occurred. Simultaneously, the mood and sensibility in time and place is to be transported to the present culture for the translation to become a contemporary text. Thus Pound’s theory of translation suggests that the translator should keep in view the historical atmosphere in which the words occur at all times so that the translation process may reveal not just what the words mean but the various implications of the word in its ‘verbal manifestation’. Pound puts emphasis on the ‘fidelity to the original’ which refers to the creation of both the ‘meaning’ as well as the ‘atmosphere’ of the ST. By ‘atmosphere’, Pound means both the contextual and the intertextual associations. He argues that ‘meaning’ is not an abstract or autonomous entity and that it can occur only in a particular ‘atmosphere’ or context. Hence, the creation of background is necessary to arrive at the meaning of a text. Though Pound’s theory of translation is strongly criticized, it has contributed immensely to the translation practice.

Frederic Will’s contribution to the translation workshop is also highly noteworthy. He was influenced by both I. A. Richards and Ezra Pound. His translation theory is symptomatic of many adherents of the American workshop. He holds the view that different languages construct

separate realities and that what any particular word refers to cannot be determined proper. He calls into question translation-theories based reference to a universal objective reality. Reality cannot be learned, Will argues, through the names we give it, and so, to a certain degree, language is the creator of reality. Language takes on our character, our rhythm, our desires, and reveals our true inner selves.

In translational practice, Will was less concerned with the meaning of the text, and more with the meaning of the expression. He emphasizes aupn the construction of meaning in language. The traditional notion of translation as 'carrying over' seems restrictive to Will. It has caused translation to fall into categories of 'faulty equivalences' and of 'versions' of the original. Will advocates that the translator should be concerned not with what a work means, but the energy or 'thrust' of a work, because there is no 'correct' way of translating. He argues that "translation is *par excellence* the process by which the thrust behind the verbal works of man . . . can be directly transferred, carried on, allowed to continue . . . Works of literature are highly organized instances of such thrust . . . (qtd. in Gentzler 34). So, Will sees translation less as a 'carrying over' of the content, but as a 'carrying on' of the content in TT. In translation, texts are reborn, given new life, and stimulated with new energy. However, the danger in Will's theory of translation lies in allowing the translator such huge liberty. Such methodology is not well-appreciated by most translation theorists because it is antithetical to the view of translation simply as a transfer of message from one linguistic code to another.

The culmination of linguistic translation theories in the sixties is found in the contributions of Eugene Nida and J. C. Catford. In order to establish a more systematic approach, their theories of translations are based on linguistics. In fact, Nida is one of the most significant translation theorists of the 1960s. Deeply influenced by Noam Chomsky, Nida provides a

descriptive approach to the process of translation. His theory focuses upon the receptor. His approach is sociolinguistic and receptor-oriented. So, he takes into consideration contextual features besides the textual or linguistic features. He considers the pragmatic or emotive meaning as the most important factor in transferring the message from the SL to the TL.

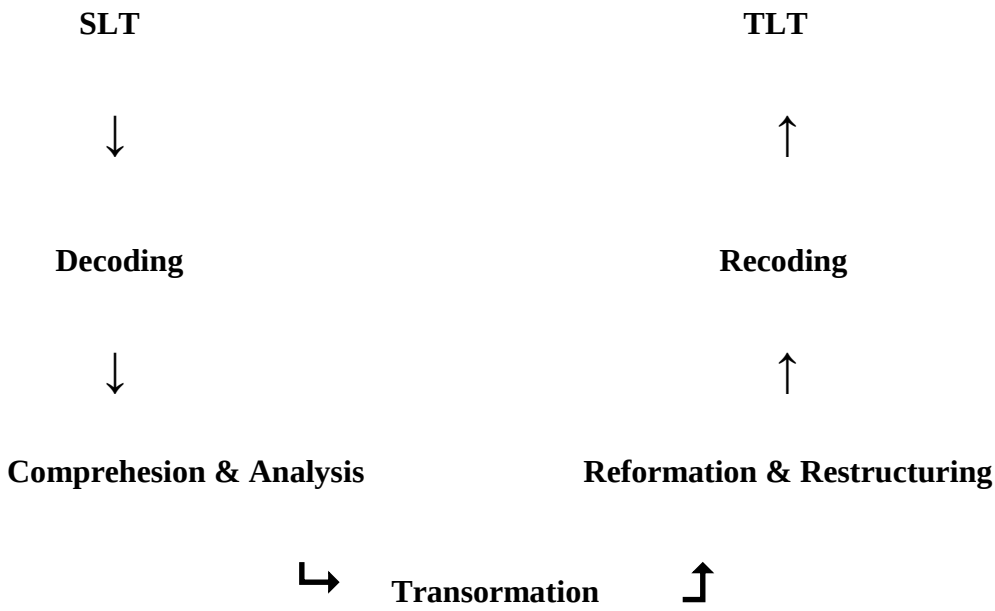
Nida's book *Towards a Science of Translating* (1964), the most significant contribution in the field of the poetics of translation, has become almost the Bible for translation theory in general. Here Nida outlines his translation methodology in the following words:

> It is both scientifically and practically more efficient (1) to reduce the source text to its structurally simplest and most semantically evident kernels, (2) to transfer the meaning from source language to receptor language on a structurally simple level, and (3) to generate the stylistically and semantically equivalent expression in the receptor language. (68)

Nida is of the view that subjectivity cannot be avoided in translation because the translator becomes a part of the cultural context in which he/ she lives. Nida's theory talks about two types of equivalence - formal and dynamic equivalences. A formal equivalence focuses its attention on the message, while dynamic equivalence is oriented towards the receptor-response. It is the closest natural equivalent to the SL message. Nida agrees with Leonard Forster's view that the ultimate purpose of translation is to make the TT sound as close as possible to the ST.

However, the major focus of Nida's theory of translation is the receptor and his reaction. He defines two different systems of translating. One is the direct method in which the SL structure gets transferred to that of the receptor language through a universal linguistic structure. The second system consists of three stages: i) **Analysis,** in which the surface structure is

analysed in terms of the grammatical relationships, and meanings of words and combination of words; ii) **Transfer**, in which the analysed material is transferred in the mind of the translator from SL to the receptor language; iii**) Restructuring**, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. Nida thus considers the entire process of translation as a system of 'decoding' and 'recoding'. While decoding cosists of a translator's comprehension of the several aspects of an SLT and their proper analysis, recoding consists of the translator's reformulation and restructuring the SLT for an equivalent TLT. Nida's process of translation can be represented in the following diagram:



Translation for Nida is reproducing in the receptor language, the closest natural equivalent of the message of the ST first in terms of meaning and second in terms of style. According to him, a good translation may become lengthier than the original because whatever is implicit in the SLT is made explicit with details in the translations. Nida's approach to translation is essentially sociolinguistic which basically focuses on the role of the receptor. He asserts that translation is concerned, not with matching the Receptor Language (RL) message,

but with extracting the response of the receptors to the RL essentially like that of the original receptors to the SL. For him, the authenticity of a translation must be based upon three major factors: a) the correctness with which the receptors understand the message of the original; b) the ease of comprehension; c) the involvement a person experiences as the result of the adequacy of the form of the translation. Thus Nida's theory of translation provides a major contribution to the theoretical study of translation.

J. C. Catford made another significant contribution to the theory of translation. His book *A Linguistic Theory of Translation* (1969) is based on the theory of language. He argues that any theory of translation must draw upon a theory of language – a general linguistic theory. To Catford, translation is the replacement of textual material by an equivalent textual material. Like Nida, Catford states that the central problem of translation is that of finding the proper TL equivalents. So, the primary task of the translation theory, he argues, is that of defining the nature and conditions of translation equivalence.

Catford defines some broad types of translation in terms of the "extent", "levels" and "ranks" of translation. On the basis of the extent of the SL text which is submitted to the translation process, translation works are classified as "full" and "partial" translations. In a full translation, the whole text is translated, while in a partial translation some parts of the SL text are left untranslated. On the basis of language involved in translation, there can be "total" as well as "restricted" translations. In total translation all levels of SL text are replaced by TL material, while in restricted translation, SL textual materials are translated at some of the possible levels. A third type of differentiation is translation related to the rank at which translation equivalence is established. There can be "rank-bound" as well as "unbound" translations. In rank-bound translation, TL equivalents are always selected at the same rank, for example, at the level of the

word, sentences or paragraphs. In an unbound translation, equivalents freely shift up and down the rank scale. A free translation is always unbounded. While discussing translation equivalence, Catford distinguishes between "textual equivalence" and "formal equivalence". He defines textual equivalence as "any TL form (text or portion of text) which is observed to be the equivalent of a given SL form (text or portion of text) while a formal equivalence is "any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL" (Catford 33). Catford also points out the significance of meaning in the process of translation. There are several modes of translation such as phonological translation, graphological translation, grammatical translation, lexical translation and transliteration. Catford applies Halliday's systematic grammar to translation theory to differentiate translation shifts between levels, structures, word-classes, units (rank-shifts) and systems. He argues that there are two major kinds of translation shifts. One is the level shifts where the SL item at one linguistic level, e.g. grammar, has a TL equivalent at the different level, e.g. lexis. The other one, Catford argues, is category shifts which have been categorized into four kinds:

i) Structure-shifts involving a grammatical alteration between the structure of the Source Text and that of the Target Text;

ii) Class-shifts, when a Source Language item is translated with a Target Language item belonging to a diverse grammatical group, i.e. verb may be translated with a noun;

iii) Unit-shifts involving alterations in position.

iv) Intra-system shifts, which occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. (80)

Catford's translation theory also points out the difference between translation and transference. In translation, the SL meaning is substituted by TL meanings but in transference the implantation of SLT meaning into TLT takes place. Catford makes it clear that SL texts are not totally translatable or intranslatable, but they are just more or less translatable. He discusses two types of intranslatability i.e. linguistic intranslatability and iultural untranslatability. The lack of formal correspondence between the SL and the TL leads to linguistic intranslatability. This intranslatability can occur because of oligosemy i. e. an item having a particularly restricted range of meaning. In the same way, cultural intranslatability occurs when a situational feature relevant for the SLT is absent from the culture of the TLT. So, the basic formula of Catford's theory of translation is that translation is neither transference of meaning nor a transcoding of meaning but a substitution of meaning. Like Etienne Dolet, Catford gives importance to meaning and spirit in translation. Thus both Nida's theory and Catford's theory offer a scientific approach to translation studies.

Catford's theory of translation highlighting the various aspects and problems of translation has extended the boundary of machine translation. However, the limitation of Catford's theory is that the other factors that influence the translation process are thoroughly ignored. Catford is severely criticized for his linguistic theory of translation. One of the most scathing criticisms comes later from Mary Snell-Hornby. She criticizes Catford's view by suggesting that the perception of equivalence in translation is nothing but a 'delusion'. She asserts that the translation process cannot simply be reduced to a linguistic exercise, since there

are also other factors, such as textual, cultural and situational aspects, which should be taken into consideration during translation. She does not believe that linguistics is the only discipline which enables people to carry out a translation, since translation involves different cultures and different situations at the same time and they do not always match from one language to another. However, in spite of the criticisms, Catford's observations gave a great impetus to the study of translation. His attempts to give a sound linguistic basis to translation are useful as well as essential for the development of translation studies.

The linguistic analysis on translation continued during the 1970s also. Important translation theorists of the 1970s include James Holmes, Andrew Lefevere, Anton Popovic, Jiri Levy and others who provided significant dimensions to the study of literary translation. It is James Holmes who first introduced the term "Translation Studies", and gave a new approach to translation. He widens the scope of translation to include a variety of other literary forms:

> Translation Studies became more concerned with analyzing a) the relationship of the translated text (as a secondary text) to the source text within the framework of the signifying practices inherent in that particular literary tradition, and b) the relationship of the translated text (as a primary text) to the signifying practices within the framework of the tradition of the target culture. (qtd. in Gentzler 91)

Holmes' essay "Forms of Verse Translation and Translation of Verse Forms" (1970) is a significant contribution to the field of translation in general. In this essay, Holmes identifies four types of translation. In the first type, the form of the original is retained. Though finding identical form(s) is almost impossible, he says, the fundamental patterns of the form can be matched. The second type pertains to the function of the text in the receiving culture and chooses an analogous

form which creates similar effect in the TL as the SLT did in the SL. The third type is based on the content. The meaning of the primary text is discussed and allowed to develop into its own unique shape in the TL. It provides more freedom. The fourth type deliberately retains minimal similarity with the ST for specified reasons. Another significant contribution made by Holmes to the theory of translation is that he differentiates translation studies into three branches: the descriptive branch, which describes the phenomenon of translation; the theory branch which establishes the principles to explain the phenomena; and the applied branch which uses the other two branches.

Andrew Lefevere, a major translation theorist of the 1970s, in his book *Translating Poetry: Seven Strategies and a Blue Print* (1975), outlines the major task of the translator in the following words:

> The translator's task is precisely to render the source text, the original author's interpretation of a given theme expressed in a number of variations, accessible to readers not familiar with these variations by replacing the original author's variations with their equivalents in a different language, time, place and tradition. Particular emphasis must be given to the fact that the translator has to replace all the variations contained in the source text by their equivalences. (99)

Like Nida, Lefevere tries to thematize the text but without affecting its 'literariness'. He argues that the focus of Translation Studies should be the process of translation, i.e., what should be the translator's strategy in translating a literary text.

Among the Czech group of translation scholars, Levy and Popovic are of great importance. According to Levy, the literary quality of a work must not be lost in the process of

translation. Levy's theory basically concentrates less on the meaning than on the specific literary features of the text. Popovic in his essay "The Concept of Shift of Expression in Translation" (1970) explores the fact that losses, gains and changes are inevitable in the process of translation because of the inherent differences in the intellectual and aesthetic values in the Source and Target cultures. He even argues that shifts become part of the attempt to render the original faithfully and that it is not the inadequacy of translation. In fact, the shift is reserved as a privilege of the translator as Popovic says: "It is not the translator's only business to 'identify' himself with the original: that would merely result in a transparent translation. The translation also has the right to differ organically, to be independent" (80).

So, the American translation workshop proponents and these translation theorists of the 1970s have contributed immensely to the recent developments in translation theory. Traditional translation theory in its emphasis upon the SL meaning tried to train the translators to interpret that meaning correctly in order to reproduce it properly. Whereas Richards, Nida and Will emphasized upon educating the translators to produce unified, coherent single reproduction of the original, or at least to reach a consensus regarding what the single reproduction should be, Holmes and others argued that to begin with such a premise misses something essential of the nature of translation. According to Holmes, no translation is ever 'the same as' or equivalent to the ST. The translator needs much genius to recreate a text in the TL.

During 1960s and 1970s the important theoretical movements on translation like deconstruction translation theory, the cannibalistic translation theory and the polysystem translation theory appeared which were much concerned with the dichotomy of the superior/inferior status of translation. Now attention may be focussed on the deconstruction translation theory.

The traditional theories on translation are based on the conceptions of harmony, unified texts, and an original idea which are to be captured by an analogous text. But the deconstructionists challenge this to expand its borders, and encourage it to consider its own limitations, psychology, unconscious restraints, and the implications of its rhetoric. The deconstruction literary theorists argue that there is nothing called 'original' because the 'original' is also a work of translation of thoughts and ideas, and hence there is no vital difference between the 'original' and the translation. Though objected by some critics regarding the connection between the deconstruction and translation theory, it is undeniable to the fact that the entire project of the deconstruction literary theorists is relevant to the questions of translation theory. The deconstruction ideas are seminal to the understanding of any theoretical problem of translation. Jaques Derrida, the pioneer of deconstruction theory, argues that deconstruction and translation are inexorably interconnected. Edwin Gentzler has given a comprehensive idea about the deconstructionist view of translation in the following words:

> The subject of translation theory has traditionally involved some concept of determinable meaning that can be translated to another system of signification. Deconstruction questions such a definition of translation and uses the practice of translation to demonstrate the instability of its own theoretical framework. Deconstruction resists systems of categorization which separate "source" text from "target" text or language from "meaning", denies the existence of underlying forms independent of language, and questions theoretical assumptions which presume originary beings, in whatever shape or form. In translation, what is visible is language referring not to things, but to language itself. Thus the chain of signification is one of infinite regress- the translated text becomes a translation of

> another earlier translation and translated words, although viewed by deconstructionists as "material" signifiers, represent nothing but other words representing nothing but still other words representing. (147)

Derrida calls into question any definition of translation as transporting, reproducing, representing or communicating the meaning of the ST. Instead, he suggests that translation might be viewed an instance in which language can be seen as always in the process of modifying the ST, of deferring and displacing for ever any possibility of grasping that which the ST desired to name. Thus translation is seen as action, an operation of thought. The task of the translator, according to Derrida, adopting Benjamin's argument, is no less than to ensure the survival of language and by extension, the survival of life. Thus for Derrida and Benjamin, the 'original' always contains a structure or form – a 'stage' for future survival – even if the text itself is never translated. This structure is not visible, not something complete and unified. It has more to do with a state of being incomplete in relation to future possibilities, an openness unchanged by any static or definitive version. This unfulfilled entity might be expressed as the text's unending desire for life and a desire for translation. Translation, for both Derrida and Benjamin, is the expression of a single text's affinity with other languages. Languages for Derrida are not unrelated and abstracted from one another, but are always interrelated and mutually derivative. Translation puts the writer in touch with Benjamin's concept of 'purer language'. By transgressing the limits of the TL, and transforming SL texts into the TL, the translator extends, enlarges or makes languages grow. Derrida prefers the term 'regulated transformation' over that of translation, for he argues that it is impossible to have the transport of pure signified from one language (SL) to another (TL). To quote him:

> Difference is never pure, no more so is translation, and for the notion of translation we would have to substitute a notion of transformation: a regulated transformation of one language by another, of one text by another. We will never have, and in fact have never had, to do with some 'transport' of pure signifieds from one language to another, or within one and the same language, that the signifying instrument would leave virgin and untouched. (Derrida 1981: 20)

Derrida suggests that the translators need to think and rethink every moment from the very beginning of their inscription to the text. He suggests for a footnote, a note in the margin or a preface in order to retrieve those subtle differing supplementary meanings lost in the process of translation.

The importance of Derrida's theory of translation lies in the fact that he does not consider the source 'original' as it is an elaboration of an idea, of a meaning; in other words, it is in itself a translation. According to him, translation assumes a central place rather than the secondary one. The logical consequences of Derrida's argument about the status of translation is to do away with the dichotomy between 'original' and 'translation', and thereby put an end to the view that relegates translation to a secondary position. Refuting Robert Frost's view that "Poetry is what is lost in translation" (qtd. in Das 44), the Deconstructionists rightly assert that poetry is lost in the very act of creation.

The Deconstructionist approach to translation and the idea of Walter Benjamin are found in the Cannibalistic theory of translation. Cannibalistic translation theory is a recent phenomenon in contemporary translation theories which flourished in Brazil during the 1960s. Haroldo de Campos and Augusto de Campos are the principal practitioners of this cannibalistic concept of

translation who were greatly influenced by Derrida and Ezra Pound. They likened the translator to a cannibal in a different sense by arguing that as a cannibal devours voraciously its target, the translator too absorbs ST wholeheartedly. They find a similarity between colonialism and translation: the colonizer and their languages are devoured, their life force invigorates the devourers, but in a new purified and energized form, that is made appropriate to the needs of the native people. To quote Edwin Gentzler:

> Cannibalism is to be understood not in the Western sense, i.e. that of capturing, dismembering, mutilating, and devouring, but in a sense which shows respect, i.e., as a symbolic act of taking back out of love of absorbing the virtues of a body throughout a transfusion of blood. Translation is seen as an empowering act, an act of affirmative play that is very close to the Benzamin/Derrida position, which sees translation a life-force that ensures a literary text's survival. (192)

Cannibalism should be understood in the sense of a liberating form and freeing the translation from the ST but not another form of possessing the ST.

Cannibalistic translation theory is, actually, based on the metaphor of anthropofagia or cannibalism with Oswald de Andrade's "Manifesto Antropofago" (1928). The metaphor is drawn from the ritual cannibalization of a Portuguese bishop by native Brazilians. Cannibalism refers to the natives' ritual of feeding from someone's blood as they did to their totemic 'tapir'. It is a means of absorbing the other's strength, a pointer to the very project of the Anthropophagy group. This is not to deny foreign influences or nourishment, but to absorb and transform them through the addition of native sources. Initially, though the metaphor was used as an irreverent verbal weapon, the "Manifesto Anthropofago" stresses the repressive nature of colonialism.

Brazil had been traumatized by colonial repression and conditioning, the paradigm of which is the suppression of the original anthropophagical ritual by the Jesuits; so 'the cure is to use that which was originally repressed – cannibalism – as a weapon against historically repressive society' (qtd. in Bassnett and Trivedi 98). In an attempt to free Brazillian culture from mental colonialism, the Manifesto redirects the flow of Eurocentric historiography. Else Viera formulates the significance of cannibalistic theory in the following words:

> The cannibalistic translation philosophy of nourishing from two reservoirs, the source text, and the target literature and to the same extent, the reverse reading of translation operated by Benzamin and Derrida exposes a number of epistemological questions that traditional traductology is unfit to answer. Or, using Benzamin's terms, traditional traductology demands a translation, a revision – if in the cannibalistic philosophy, translation becomes a two-way flow, the very terminology 'source' and 'target' becomes depleted. By the same token, the power relation between source and target, superior/inferior ceases to exist. (qtd. in Das 131)

So, the De Campo brothers propagate the idea to erase the boundary between ST and TT. Thus they lay stress both on the creativity and the independence of the translator. The cannibalistic notion of translation provides a different idea of the value of the ST in relation to its reception in the target culture. The traditional nineteenth century notion was based on the idea of a master-servant relationship paralleled in the process of translation - either the translation takes over the ST and 'improves' and 'civilizes' it (Fitzerald) or the translator approaches it with humility and seeks to do it homage (Rossetti). The cannibalistic theory of translation rejects both and offers a different view, one that is linked to the view of translation propounded by Jaques

Derrida, when he says that the translation process creates an ‘original’ text, the opposite of the traditional position whereby the ‘original’ is the starting point.

Another significant approach to the theory of translation is Polysystem translation theory which flourished during 1970s. It was Itamar Evan-Zohar, the leader of the group of translation scholars of the University of Tel Aviv, who introduced the term in a series of papers entitled “Papers in Historical Poetics”, published in 1978. The term ‘polysystem’ denotes the aggregate of literary systems which influenced from ‘high’ or ‘canonized’ forms like poetry to ‘low’ or ‘non-canonized’ forms like children’s literature and popular fiction that exist in a given culture. It refers to the entire network of collected systems - literary and extra literary - that exists within a society. It sees translated literature as a system operating in the larger social, literary and historical systems of the target culture. To quote the translation theorists, Shuttleworth and Cowie : “The polysystem is conceived as a heterogenous, hierarchized conglomerate (or) system or systems which interact to bring about an ongoing dynamic process of evolution within the polysystem as a whole” (qtd. in Steiner 109).

Evan-Zohar is basically a culture-theorist. He has questioned the validity of the superiority of the original over translation. In a paper entitled “Translation Theory Today”, he expounds:

> How many times have we been tortured by the cliches of the uninitiated, veteran or novice, that translation is never equal to the original, that languages differ from one another, that culture is ‘also’ involved with translation procedures, that when a translation is ‘exact’ it tends to be ‘literal’ and hence loses the ‘spirit’ of the

> original, that the 'meaning' of a text means both 'content' and 'style' and so on (Evan-Zohar 1).

He conceives translated literature as a system in its own right because, he claims, translated works do correlate in at least two ways:

> a) in the way they are selected by the target literature, the principles of selection never being uncorrelable with the home co-systems . . .; and
> b) in the way they adopt specific norms, behaviours, and policies which are a result of their relations with the other co-systems. (Holmes 118)

Thus the system of translated literature does not function in isolation. It fully participates in the history of the literary polysystem as an integral part of it, which is related with all the other co-systems. Evan-Zohar's article "The Position of Translated Literature within the Literary Polysystem" is a significant contribution to translation theory where he propounds some of the important points regarding his theory. In this article he makes it clear that the relationship between translated works and the literary polysystem cannot be categorized as primary or secondary. It can be considered only as a variable which depends upon the specific circumstance operating within the literary system. He points out three specific social circumstances in which translation may maintain the primary position: first, when a literature is young or in the process of being established; secondly, when literature is peripheral or weak; and thirdly, when literature is experiencing a crisis. When the literature of a country is young, translation fulfils the need of literature. As the country cannot immediately create the variety in forms and genres, translation for a period fills the gap. The situation is similar when the literature of a country is weak or peripheral as in a small nation or an underdeveloped nation which cannot produce all the

varieties. In the third situation of a crisis, the established literature no longer satisfies the need of the people and they turn elsewhere for new ideas and forms, and translation gains importance. In this context, Evan-Zohar also suggests that when translation takes the primary position, the differences between the ST and TT diffuse and there evolves a liberalized definition for translation which includes versions, imitations and adaptation. If the task is one of introducing a new work in the receiving culture and change existing relations, the TT tends to be a close reproduction of the ST. If the translation is 'victorious' in the target culture, it functions as primary literature.

In the early studies of Evan-Zohar, polysystem theory explained the role of translation within a literary polysystem. But he revised the hypothesis in 1977 in one of his essays called "Polysystem Hypothesis Revisited" where he widens the scope of the concept to include extra literary factors such as patronage, social conditions and institutional manipulations. Thus polysystem theory represents an important advancement of translation studies. It has the following advantages:

1. Literature itself is studied alongside the social, historical and cultural forces.
2. Evan-Zohar moves away from the isolated study of individual texts towards the study of translation within the cultural and literary system in which it functions.
3. The non-prescriptive definition of equivalence and adequacy allows for variation according to the historical and cultural situation of the text. (Steiner 11)

However, the polysystem theory propagated by Evan-Zohar has several problems too. In the first place, the theory proposes universals based on very little evidences. The universals have to be derived out of extensive textual and cultural analysis. Secondly, there is the problem of locating the referent. Evan-Zohar seldom relates texts to 'real conditions' of their production. He relates them only to structural models and abstract generalizations, and the extra literary is significantly absent in this analysis. The third issue pertains to his methodology. He advocates observance of objectivity in the interplay of systems and a rational description and ordering of literary phenomenon. However, in spite of these limitations, Evan-Zohar's theory has had a profound influence on translation studies, moving it forward into a last prescriptive observation of translation within its different contexts.

Gideon Toury, a colleague of Evan-Zohar at Tel Aviv, made another significant contribution to the polysystem theory. His work falls under two periods: the one between 1972 and 1976 which is reported in "Translation Norms and Literary Translations into Hebrew"; and the other between 1975 and 1980 which is reported in "In Search of a Theory of Translation". The former was a comprehensive sociological study of the cultural conditions affecting translation (of novels into Hebrew) and the latter was an attempt to develop a more comprehensive theory of translation based on his experience.

Toury's research in the field aims at discovering a system of rules governing translation in particular polysystem, based on the actual decisions made during the translational process. He welcomes Popovic's notion of the necessity of shifts to determine the aesthetics of the translation, though he demonstrated through his study that aesthetics played a very small role in the translation process, as most texts are selected for ideological reasons. Toury's theories are based upon a single, unified and abstract identity or a proper interpretation of 'equal'

performance (Gentzler 128). He does not accept theories that recommend translation models which posit a definition of equivalence as functional-dynamic, as these theories measured translation always against the ST and its functional equivalence. Toury's theory of translation steers a midcourse between total acceptability of the translation in the TL and total adequateness of the translation to the ST. Total acceptability is not possible in the target culture because the culture is open to introduction of new information and forms defamiliarising to that system; and total adequateness to the ST is not possible because the cultural norms cause shifts from its structures. Another point Toury puts forward in his theory is that translations themselves have no 'fixed' identity as they are subject to various socio-literary contextual factors and have to be viewed as having multiple identities depending on the factors that govern the translational process. As a consequence of this influence, in order to distinguish the regular tendencies that affect translation, it becomes essential to study the multiple translations of the same text. In his article "The Nature and Role of Norms in Literary Translation", Toury identifies three kinds of translation norms, namely preliminary, initial and operational norms. The preliminary norms pertain to factors such as those which govern the choice of the text and over all translation strategy within a polysystem. The initial norms pertain to the translator's choice to remain close to the ST with its textual relations and norms, or the target culture and its linguistic and literary norms, or a combination of these two stands. Operational norms pertain to the actual decisions taken during the translation process.

However, the polysystem theorists differed from the other theorists of translation studies in that the earlier translation theorists sought for one-to-one relationships and functional equivalences, their belief being based on the subjective ability of the translator to drive an equivalent text which influenced the literary and cultural conventions in a particular society, the

polysystem theorists presumed the opposite stand. They believed that the social norms and literary conventions in the target system governed the aesthetic presuppositions of the translator. Susan Bassnett has highlighted the contribution of Evan-Zohar and Gideon Toury to the polysystem theory in the following words:

> The way in which translation studies began to mount an offensive against the dominance of the original and the consequent relegation of translation to a position of subservience was initially through the work of Evan-Zohar and his colleagues, most notably Gideon Toury, on polysystem theory. (Bassnett 1998: 141)

However, Bassnett also criticized the polysystem theory by saying that the words used to describe target literature as 'weak', 'young', 'vacuum' etc. are highly subjective. Evan-Zohar and Guideon Toury have deviated from the deconstructionists by treating translation in terms of actual product rather than an ideal, faithful version of the original.

A discussion of translation theories upto the 1980's would be incomplete without a reference to Skopos theory of translation. It originated in Greece. 'Skopos' is a Greek word which means 'aim' or 'purpose'. It was introduced into translation theory by Hans J. Vermeer in the 1970s. It refers to the purpose of translation, and the very process of translating. According to Vermeer, the aim and purpose of translation is determined by the needs and expectations of the readers of the target culture. Vermeer called this the 'skopos', and the so-called 'faithfulness to the original'. Both Vermeer and Katharina Reiss, another follower of 'skopos theory', developed the concept of the theory of 'translational action' which proposes that for translational act, the ST is to be negotiated and performed with a specific purpose. It focuses on the very purpose of a

translation which determines translational methods and strategies that are to be employed in order to produce a functionally adequate result. So, the prior knowledge like why an ST is to be translated and what the function of the TT will be are the crucial factors for the translators. To quote Vermeer, "what the skopos states is that one must translate consciously, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case" (Qtd. in Munday 80).

However, the point is that Skopos theory is more applicable for the non-literary texts than the literary ones. On this count, it differs from the polysystem theory which mainly focuses on the literray texts including the children literature and the detective stories. Skopos theory provides a practical approach to translation that allows the translators to translate in different ways, depending on the purpose it will serve to the target culture. But polysystem is a systematic and universal approach where the translators must conform to a single, unified whole. Because it is presumed that the literary texts must have a unified concern i.e. the translators are to reproduce the author's concern in the text, not their own. However, in practice of literary translation, the reflection of skopos theory is adequately found, and that may be defined as 'the politics of translation'.

However, the theoretical discussions on translation during 1960s and 1970s worked as an impetus to the study of translation. These led to the establishment of translation centres, and different associations of literary translations and journals. In 1965, Ford Foundation conferred a grant of $ 150.000 on the University of Texas at Austin towards the establishment of the National Translation Centre. In the same year, the first issue of *Modern Poetry in Translation*, edited by Ted Hughes and Daniel Weissbort, was published. It provided literary translations with a place of importance and significance. In 1968, the National Centre published the first issue of

Delos, a journal which was devoted to the history and aesthetics of translation. These initial steps gained momentum in the seventies, and soon translation courses and workshops were being offered in many universities including Yale, Princeton, Columbia, and State University of New York, Binghamton. This progress in translation studies naturally resulted in the formation of the professional organization of the *American Literary Translators Association* (ALTA), and the founding of the journal *Translation* in the late seventies. In 1977 the United States Government established the National Endowment of Humanities grants for translations. However, this steady rise of interest in translation stagnated after the seventies. But, the pioneers like Ted Hughes, Robert Lowell, Robert Bly, W. Elizabeth Bishop and others were greatly interested in translation in the eighties. It was in 1983 that translation found a separate entry in the Modern Language Association International Bibliography.

So, the above discussion on the theories of translation clearly reflects that up to 1980s the discussions on translation remained exclusively confined around the complexities of language. The basic premise seemed to be that translation should be carried out in such a way to recognize the ST, and the translation is regarded as fragments of a greater language. However, after 1980s, cultural dimensions gather importance in the translation scenario. Translation is studied from the cultural perspectives, and it will be quite an interesting engagement to explore how culture, like language, has a significant role in translation, and how political manoeuvring takes place in the activity of translation.

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CHAPTER IV

POLITICS OF TRANSLATION

Translation theories upto 1980s are basically linguistic approaches which consider translation as a 'code switching activity'. But later translation remains no more confined within the linguistic paradigm. It is not a secondary and neutral activity, rather providing ample scope for critical analysis at multiple levels. It experiences the growing influence of cultural analysis. Theorists like Susan Bassnett and Andre Lefevere dismiss the linguistic theories of translation which, they argue, have focused so far on word or text but not moved beyond. They have severely criticized the traditional comparisons between 'original' and 'translation' which do not consider the text in its cultural context. They argue that translation resides on the larger issues of context, history and convention. This 'pragmatic turn' of discussion from 'translation as a text' to translation 'as a cultural artefact' is what Mary Snell-Hornby terms as the 'cultural turn' in Translation Studies. However, it is not that the linguistic discussions on translation are over. The point is that the cultural aspect/dimension has come to take center stage in translation analyses and discourses. A clear insight and close scrutiny into the process of translation reveals that translation is an intensely political activity. It can be viewed not merely a means of bridging gaps between cultures, but also a strategy of intervention for maintaining cultural inequalities. It is seen that translation, far from being an innocent and neutral activity, plays a crucial role in the construction of distorted image of the subjugated people, thereby marginalizing their identity. In the present chapter the focus will be on the politics of translation in an attempt to explore how translation can be used as a political tool in performing hegemonic operations.

Translators are the representatives of the ST or its writer. They have greater responsibily in transferring the message of the ST into the target one. If certain elements exist in the ST but is found to be conspicuous by its absence, it raises the question of ethics as well as authenticity. Every translator is expected to be faithful, and render exactly the message of the ST since this is a moral and legal obligation of the translator(s). The American Translators Association makes the translators swear: "I will endeavour to translate or interpret the original message faithfully" (ATA website). If a translator misinterprets the ST, the resultant production is bound to be biased and prejudiced, and it will have unethical consequences for the relations and perceptions of the source and target cultures. Andrew Chasterman metaphorically argues that a good translator is like a good mirror: as a good mirror does, a good translator should reflect the ST and the culture or the ST writer's aim in an authentic way. Chasterman finds the 'ethical translator' as a mediator whose responsibility is to work to achieve cross-cultural understanding. The translations, Lawrence Venuti argues, may cause scandals, and these scandals may be cultural, economic or political.

Thus translation is perceived as a process of mediation which does not stand above ideology but works through it. To quote Hatim and Mason: "The translator acts in a social context and is part of that context. It is in this sense that translating is, in itself, an ideological activity" (146). Revealing the hidden politics are the concerns of the contemporary translation theories. In *Translation, History and Culture* (1992), Lefevere metaphorically says "Translation is not just a 'window' opened on another world. . . . Rather, it is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it, and even contributing to subvert it" (2). Lefevere focuses particularly on those factors like power, ideology, institution and manipulation that systematically govern the

reception, acceptance or rejection of literary texts. The people involved in such power positions are the ones rewriting literature and governing its consumption by the general public. The motivation of such rewriting can be ideological as conforming to or labeling against the dominant ideology.

Lefevere considers translation as a form of rewriting. He argues that translation is sometimes controlled by three important factors. The first one is the professionals within the literary system. They include critics, reviewers, teachers and translators themselves who decide the poetics and often the ideology of the translated text. The second factor is the patronage outside the literary system. It includes power, persons or institutions, publishers that can further or hinder the reading, writing and rewriting of literature. The last factor is the dominant poetics that aesthetically condition the period in which the activity of translation takes place. Lefevere identifies three elements of patronage. The first is the ideological component: this constrains the choice of subject and the form of its presentation. This kind of ideology is not restricted only to the political. It is more generally, as Lefevere says, the 'grillwork' of form, convention and belief which govern the translators' action. Patronage is ideologically focused. The second one is the economic component which is concerned with the payment of writers and translators where the translators are sometimes expected to conform to the patron's expectations. The third one is the status component which refers to the status of translation as well as the translator. The ideological component dominates the other two. Thus there is a crucial interaction between politics, ideology and translation. It can be seen, Lefevere argues, that on every level of translation process if linguistic principles are in conflict with 'ideological' and/or 'poetological' views, the latter tends to win. Here the 'poetological' consideration refers to the dominant poetics/ideologies of the TL culture. Lefevere considers ideological leaning as the most crucial

one where ideology refers to the translator's ideology or the ideology imposed on him by patronage. Thus these factors come into play in the act of translation, and remarkable differences are found between the ST and TT.

Antoine Berman (1942-1991) in *L'epreuve de l'etranger: Culture et traduction dans l'Allemagne romantique* (1985) [Venuti translated the essay as "Translation and the Trials of the Foreign" and included in his edited book *Translation Studies Reader* (2000)] identifies the following twelve "deforming" tendencies in the activity of translation:

> i) **Rationalization**, where syntax, punctuation and sentence structure are altered. Sentences are recomposed, and the sequences of the sentences are rearranged according to a certain idea. It deforms the original by reversing its basic tendency.
>
> ii) **Clarification**, where things are rendered clear in the TT that are not meant to be clear in the ST. This can be done through paraphrase or explanation.
>
> iii) **Expansion**, where the TT is longer than ST through overtranslation.
>
> iv) **Ennoblement**, where some translators try to improve on the original style. It's almost a kind of 'rhetorization'.
>
> v) **Qualitative impoverishment**, where words and expressions lacking 'sonorous richness' are replaced with TT powerful equivalents.
>
> vi) **Quantitative impoverishment**, where different TT words are used to replace the same ST word - different signifiers are used for the same signified. Excessive articles and relatives are unnecessarily added for certain purposes.

vii) **Destruction of rhythm**, where the rhythm of a text can be changed or destroyed by deformation of word order and punctuation. Excessive use of comma and other punctuation marks hinder the smooth flow of the text.

viii) **Destruction of underlying networks of signification**, where individual words may not seem important by themselves, but play a significant role on a different level within the text. They may form a contextual link. If these are not properly translated, a signifying process of the text is destroyed. Even insertions of certain words (verbs, adjectives) produce contrary effects of the ST.

ix) **Destruction of linguistic patterning**, where the systems in the original are destroyed. A carefully conducted textual analysis of the original and translation clearly point out the difference, although different languages have different linguistic patterns.

x) **Destruction of vernacular networks**, where local speech patterns are replaced. This is a very serious injury done to a text. A text consists of many vernacular images, expressions, figures and proverbs which are to be properly replaced, although in certain cases the 'equivalents' are not available in the TT.

xi) **Destruction of expressions or idioms**, where they are replaced with TT equivalents, removing the TT from the cultural environment.

xii) **The effacement of the superimposition of languages**, where different forms of ST language are translated in the same way.

Two more important deformations i.e. misrepresentation and empowerment in and through translation, may be added with Berman although these are the direct result of the above mentioned deformations. These deformities are the result of the politics inherent in the act of translation. Berman's discussion of the ethics of translation has a special relevance in the Translation Studies which will be applied in the practical part of this dissertation.

This cultural and the political agenda of translation have been elaborated by Lawrence Venuti while discussing the norms of translation:

> Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs and social representations which carry ideological force in serving the instance of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas. (1998: 29)

Venuti considers foreignizing strategy of translation as desirable to restrain the 'ethnocentric violence on translation'. The other translation strategy, namely 'domestication', is considered by him as the dominating Anglo-American translation culture. He regrets the phenomenon of domestication as it involves an ethnocentric reduction of the ST to the TL cultural values.

Therefore, ranslations are not done in a vacuum. The translators function in a given culture at a given time and are influenced by the very tunes and underpinnings of the culture. It is through subtle interplay of the politics, strategies and power structures, the translators often tend to perpetuate the hierarchical ladders perceived and preserved by a particular culture, and thus lead to the process of sanctifying the cultural 'othering', and thereby marginalization. Translation

is implicitly related to authority, legitimacy and ultimately with power. It is sometimes used to legitimize the power of those who wield it in that culture.

The use of translation as a hegemonic weapon or an oppressive tool for marginalization is not a recent phenomenon. It had been prevalent since the very beginning of translation activities. Translation is used as a powerful political weapon and a means of appropriating power to oneself. In Europe, the political purpose of translation is clearly visible with the advent of colonialism. The aim of translation in modern Europe after the renaissance was to open up to the people of Europe the cultural 'peculiarities' of the 'Orient'. The translations by William Jones, H. E. Wilson, Edward Fitzerald and those attempted and encouraged in Germany by Goethe differed in orientation from the earlier translations of the Bible and Homer. Translation became a means of turning the colonial world into an object of consumption, exotic but not foreign. The political significance of translation is clearly evident in the Indian tradition too. For example, the whole Bhakti movement of poetry had the desire of translating the language of spirituality from Sanskrit to the languages of the common people.

Translation as a cultural act involves mediation at different levels. During the colonial period in India, translation played crucial role in the colonization process and in perpetuating an ideologically formulated image of the colonized. The colony and its people were seen as imitative, inferior and translational copy of Europe. The dissemination of such ideologically conditioned images has made Bassnett and Trivedi to refer to the phase as "shameful history of translation" (5). Translation in the history of colonization thus used to 'dominate, educate and shape conquered populations' (Robinson 6). In other words, it represented part of the violence used to 'construct the colonial subject' (Simon 11). And to a certain extent, as argued by Simon, translation could represent a metaphor for the colony itself: "Translation refers not only to the

specific texts into European languages, but to all the practices whose aim was to compact and reduce an alien reality into the terms imposed by a triumphant Western culture" (11). The use of translation as a tool of power politics and a mode of hierarchical oppression can be best evidenced from what Edward Fitzearld (1809-1883), the translator of *The Rubaiyat of Omar Khayyam* (1859) who wrote to his friend E. B. Cowell in 1857: "It is an amusement for me to take what liberties I like with these Persians, who (as I think) are not poets enough to frighten one from such excursions, and who really do want a little Art to shape them" (qtd. in Lefevere 3-4). The 'little Art', of course, refers to knowledge of western poetics and western system of discourses. Fitzerald even questioned the sensibility and the creative potential of the Persian authors, and counted the Persians' lack of exposure to the Western literary technique and epistemology as a deficiency that amounted to lack of sensibility and creative artistry.

India could have been the storehouse of translations from Sanskrit into Indian languages, but with the British rule in India, there began a subtle use of English language as a powerful tool for domistacating and thereby dominating the Indians. The image of India that came through several translations was quite consistent with the colonial agenda of maintaining their hegemonic status. The translators continued with the image that Macaulay portrayed in the notorious *Minute on Indian Education* (1835):

> I have no knowledge of either Sanskrit or Arabic. But I have done what I could to form a correct estimate of their value. I have translations of the most celebrated Arabic and Sanskrit works. I have conversed both here and at home with men distinguished by their proficiency in the eastern tongues. I have never found one among them who could deny that a single self of a good European library was worth the whole native culture of India and Arabia. . . . It is, I believe no

> exaggeration to say that all the historical information which has been collected from all the books written in the Sanskrit language is less valuable than what may be found in most paltry abridgements used at preparatory schools in England. (qtd. in Shankar 1)

The political and hegemonic agenda of translation is clearly evident in Macaulay's statement, and the most ironical thing is that he gained such a thorough estimation by reading their ideologically-motivated and biased translations. Macaulay's *Minute* which marked the culmination of early missionary activities found no intrinsic merit in Indian history, literature and culture, and convinced that Indian people could be educated only through the English language. This marked a significant deviation from the preoccupations of the missionaries. Macaulay wanted to create a class of persons those are Indian in 'blood and colour' but English in their 'opinions, morals and intellect'.

William Jones, the President of the Asiatic Society and a pioneer of Oriental scholarship, took the pioneering role in translating the literature of the Orient to the West. Working from the premise of cultural superiority and faith in the advanced nature of European civilization, Jones divided the world into two spheres where reason and taste were the prerogatives of the Europeans, and imagination and irrationality are the hallmarks of the the Asiatics. Jones thought the Asiatics imaginative and exotic because they did not fit into their Cartesian world of rational and artistic discourse. His translation of the Sanskrit text *Gitagovinda* designates it as a mystical text whereas in the Hindu tradition it is more human than mystical, combining the devotional, erotic and intensely poetic. Jones as a translator denuded the ST of its richness and variety in order to make the text conform to an image acceptable to the Western taste. Jones untiringly emphasized the importance of Oriental studies and translations to the efficient administration of

British colonies. Jones like the other Europeans considered translation as a tool of their ethnographic project to unearth the 'barbaric' literary continents and in an effort to civilize the 'barbaric communities'. Translation thus became a part of the colonial discourse designed with a view in domesticating the 'Orient'. The notion of primitive innocence, of simplicity and naturalness, and above all, of mysticism or spirituality became the basic clues of future rewritings of the West about the cultures of India. The cultural stereotype of the colonized race as childlike, innocent, and primitive had been constructed through translations after translations so as to domesticate the orient and to help them grow up. This is a disguised way to contain the colonial subject within a discursive domain that does not clash with the more sophisticated, advanced and 'civilized' cultural values of the West.

To epitomize such Westernized and domesticated translation, Bassnett and Trivedi cite Jones' translation of the Kalidasa's play *Abhignanashakuntalam* into English as *Sacontalā, or The Fatal Ring*: *An Indian Drama* (1789). A typical example of deviation from the ST is pointed out where the heroine in the TT is prevented from sweating as if the translator "…felt obliged to mitigate this essential bodily function in the interests of the Western notion of aesthetic" (Bassnett and Trivedi 7). The translator's pre-Victorian censorship, Bassnett and Trivedi argue, intervened in what would have become later a common euphemism: "Horses sweat, men perspire and women glow" (ibid.). However, in Indian context, sweating does not necessarily convey hot weather, illness or hard work; rather it may happen due to sexual interest. So the culture specific reference was simply erased. Such kind of ethnographic motive is evident right from the practices of Oreintal translations of Jones' *Shakuntala,* Fitzerald's *Omar Khayam's Rubaiyat,* Charles Wilkin's translation of *Bhagabat Gita*, Jones and Wilkin's Manu's *Institutes* and W. H. Wilson's *Kalidasa.* So, G. N. Devi rightly says in his essay "Translation Theory: An Indian

Perspective" (1993): "The purely linguistic, and neutral theories of translation would be inadequate to understand the politically motivated colonial translation activity initiated by colonialism, the linguistic theories need to be supported by an awareness of the colonial discourse" (150).

Translation is considered as a form of rewriting (Lefevere), and it can be a kind of manipulation as well. Mahasweta Sengupta in her essay "Translation as Manipulation" says:

> While choosing texts for rewriting, the dominant power appropriates only those texts that conform to the pre-existing discursive parameters of its linguistic networks. These texts are then rewritten largely according to a certain pattern that denudes them of their complexity and variety; they are presented as specimens of a culture that is simple, natural, and in the case of India other worldly or spiritual as well. (qtd. in Dingwaney & Maier 159)

Such translations clearly reveal the colonizer's 'civilizing notion', through which the superiority of the colonizer's culture is reinforced. Examples can be found even in the native culture too. One such example is Rabindranath Tagore's own translation of his lyrics into English that clearly reveals the hegemonic power of the images that existed in the discourse of the English language about the literature of India. Though Tagore is considered as an innovator and pioneer in shaping the Bangla and other literatures of the modern period, he presents a very different picture of himself through his own translations. With reference to his collection of poems *Gitanjali: Song Offerings* for which he was awarded the Nobel Prize for literature in 1913 as the first non-European, Mahasweta Sengupta in an article entitled "Translation, Colonialism and Poetics: Rabindranath Tagore in Two Worlds" (1990) writes:

> Tagore changes not only the style of the original, but also the imagery and the tone of the lyric, not to mention the register of language which is made to match the target-language poetics of Edwardian English. These changes are conscious and deliberately adopted to suit the poetics of the target system, which Tagore does by altering tone, imagery and diction, and as a result, none of the lyrical qualities of the originals are carried over into the English translations. (qtd. in Snell-Hornby 93)

Sengupta argues that the reason why Tagore made his own poems in English so different from what they were in Bangla is because Tagore's acquitance of English language and literature was formed as it was disseminated in India at that time by the British. Tagore, allegedly, translated his own Bangla lyrics to suit the aesthetic ideology of the dominating culture of the West. Mention may be made here on the recent Chinese translation of Tagore's poems by the translator Feng Tang who translated and eroticized Togore's "tranquil verse into a vulgar selfie of saturated innuendo" (Zhou) as result of which the publisher has to withdraw it.

However, even after the collapse of the British Empire, translation is seen to be used as perpetuating the hegemonic motive, and it works as a tool for maintaining cultural inequalities. Hence translation "remains steeped in the political and cultural complexities of postcoloniality" (Robinson 6). Tejaswini Niranjana, a significant post-colonial translation theorist, has given a new insight in this field in her book *Siting Translation: History, Post-Structuralism, and the Colonial Context* (1995). She examines translation from the perspective of inherent power relations:

> In a post-colonial context the problematic of translation becomes a significant site for raising questions of representation, power and historicity. The context is one of contesting and contested stories attempting to account for, to recount, the asymmetry and inequality of relations between peoples, races, languages. (1)

In translation, Niranjana argues, the relationship between the two languages is hardly on equal terms. When the relationship between the cultures and languages is that of colonizer and the colonized, translation

> Produces strategies of containment. By employing certain modes of representing the other – which it thereby also brings into being – translation reinforces hegemonic versions of the colonized, helping them acquire the status of what Edward Said calls representation, of objects without history. (3)

Translation into English was undoubtedly used by the colonial power to construct an ideologically motivated image of the 'East'. Niranjana presents an image of the post-colonial as "still scored through by an absentee colonialism" (8). The missionaries who ran schools for the colonized people and performed the role as linguists and translators, the ethnographers who recorded grammars of native languages and the orientalists who studied and translated the oriental texts were engaged in perpetuating the colonial power relations. Niranjana staunchly criticizes the role of translation within this power structure. To quote Niranjana again: "Translation as a practice shapes, and takes shape within the asymmetrical relations of power that operate under colonialism" (2). She sees literary translation as one of the discourses, the others being education, theology, historiography and philosophy, which "inform the hegemonic apparatuses that belong to the ideological structure of the colonial rule" (3). The colonial

discourses of translation produced the colonial divide as a colonial "us" interpreting or representing a colonized "them". This process of using translation as a medium of power establishment continues in the post-colonial space where the colonized "them" gets shifted to categories determined by race, caste, class, and gender.

Now mention may be made to another significant aspect of postcolonial translation: the relation between translation and gender. Translation Studies has been impelled by many of the concerns central to feminism. Language, as the post-structural theorists argued, intervenes actively in the creation of meaning. It can often act as a legitimizing tool of patriarchal supremacy. To quote Venuti here: "The politics of translation takes on a massive life of its own if you see language as the process of meaning construction" (2000: 397). It is argued that there is a language of sexism in Translation Studies with its images of dominance, fidelity, faithfulness and betrayal.

Translators and women have been historically treated as weaker figures in their respective positions and placed at the bottom of the literary and social ladder. Translation is frequently equated with female in the context of its assumed inferiority to the ST. There are instances where translation at the hands of the male translators contributes to the marginalization of women. Although the scenario has been changed recently, it cannot be denied that the mainstream language is a male-dominated language. The language and style, the imagery, the syntax, the tone and the spirit reflect the masculine hegemony. It is sometimes argued that the translation done by a man authored by a woman fails to evoke the 'gynocentric' spirit; rather it produces an 'androcentric' one.

Against this incorporation of feminist ideology in translation, there is a group of feminist translation theorists, mostly from Canada, who appeared in the translation scenario during 1980s. They are Barbara Godard, Susan Bassnett, Barbara Johnson, Annie Brisset, Marlene Wilderman, Susan de Lotbiniere-Harwood, Sherry Simon and others. These feminist translation theorists criticize the status of translation, which is often considered to be derivative and inferior to original writing, and women, so often repressed in society and literature. Sherry Simon says, "The hierarchical authority of the original over the reproduction is linked with imagery of masculine and feminine . . ." (10). The feminist translation theorists have two-fold purpose. Firstly, they are against the idea of giving translation the inferior status to the ST. Secondly, they want to defend the incorporation of feminist ideology in translation. So, these feminist translation theorists want to establish new ways of expression that will free language and society from the patriarchal biasness. They want to use translation activity as an important strategy of articulation and a powerful site of resistance, thus empowering the silenced and the dispossessed.

Throughout history, translation is ranked lower to the 'original'. And the metaphors are frequently used connected with the female sex. One of the frequent and well- known metaphors is that of 'les belles infideles', an expression coined by Gilles Menage in the early 17th century France to describe the fact that translations, like women, will be unfaithful (infidels) if they are beautiful (belles), and faithful then not beautiful. In the Prologue to his translation of Horace, Thomas Drant (1540-1578) justifies the 'rape' of the 'original' text by comparing it with the process of purification by a husband (the translator) who carries out to prepare a captive woman's text (here Horace's text), and then penetrate her, kidnap her, take her his own, and make her his wife:

> First, I have done as the people of God were commanded to do with their captive women that were handsome and beautiful: I have shaved off his hair and pared off his nails, that is, I have wiped away all his vanity and superfluity of matter . . . . (qtd. in Chamberlein 61)

The sexist metaphors in translation are not only used in the ancient age. These are used quite frequently even now. George Steiner, the prominent translation theorist, presents the hermeneutical process of translation in erotic language. He gives four phases, "as a hermeneutic of trust, of penetration, of embodiment and of restitution" (319). Here the man is the translator, and the woman is the translation. Such gender-based rhetoric is also found in Jaques Derrida, the deconstruction theorist when he puts forward a proposal for a 'translation contract' (like that of marriage) by which translation marries 'original' in order to be complete (man) in another new text that guarantees the survival of both. The concept of faithfulness and concern about the original/originality of the ST is present in many other metaphors of translation that are frequently used in translation studies: 'faithful translation', 'betrayal of language', 'paternity of a text', 'penetration of the source text' and so on. Thus the inferiority of both women and translation is perpetuated by the patriarchal mechanisms.

According to Chamberlein, it rises from the traditional concept of opposition between productive/active work (carried out by men and authors) and reproductive/passive work (carried out by women and translators). Translation is seen as a reproductive activity, and perceived as feminine. Chamberlein argues that the job of reproduction, whether it is of human beings (done by women) or of texts (done by translators), is generally undervalued, and even despised despite their existence being absolutely essential. Thus both women and the act of translation, so to say the translators, are conceived peripheral with regard to the core element. John Florio (1553-

1625) once stated that 'all translations are reputed females' (qtd. in Simon 1). For Chamberlein, the reason why these metaphors are sexualized is quite clear because it makes easier to justify the power relation between the ST and TT.

Up to the 18th century, women were prevented not only from writing; it was also thought that only men could translate. Thus the works of women/translators were restricted to ephemeral and secondary positions. However, this could not repress the women authors from their yearning to write. Some women wrote, sometimes translated and finally signed their works under male pseudonyms. It helped them to see their books published and avoid social criticism that would discredit their works even before anyone had begun to read them. So, translation served as a liberating instrument and rescued the women from a long silence imposed on them as authors, and allowed them to enter the literary world as translators. The women authors had to face difficulties to voice their ideas, and then get their works translated. Lefevere's instance of Anne Frank and her diary can be mentioned here. Anne Frank, the young Dutch Jewish who had to hide with her family during the Second World War to save executions from anti-Jewish people and ultimately to die in the concentration camp, wrote her diary for possible publications. Lefevere describes how the 1947 Dutch edition of the diary omitted several paragraphs relating to sexuality and some other important details from Anne's diary. Similarly, the German translation made by her father's friend Annieliese Schutz, published in 1950, omitted and even altered certain facts in order to conform to the ideology of the Germans. Even, the references to the Germans' treatment of the Jews are also altered. The feminist translation scholars also cite the example of the translation Simone de Beavour's *The Second Sex* (1949). They argue that the male translators distort the women's text by incorporating into it the dominant patriarchal ideology. The first English version of Simone de Beavour's *Le deuxieme sexe* was translated by

the American Zoologist Howard Parshley (1884-1953) who was given the task to translate as the book was thought to deal with sexuality and reproduction. It was found that the translator left out a considerable part of the French text in the first volume and removed around sixty pages in the second in order to omit 'uncomfortable' facts, especially the sections which dealt with the women's achievement in history, their challenge against gender stereotypes, taboos concerning lesbian relationships, descriptions of the hard work done by housewives and so on. And there was a bitter exchange of accusations between the French speaking and English speaking feminists for different interpretations of the same text. As a result in 1990, the year of the book's fiftieth anniversary, feminist scholars demanded a second English translation work from the publisher Random House. And finally, in 2006, Janathan Cape (with the rights limited to the scope of Britain) announced a new translation by Constance Borde and Shila Malovery. There was also much discontent among the feminist scholars regarding the English renderings of texts by Helene Cixous, Luce Irigaray and Julia Kristeva owing to the tendency to neglect full textual explanation of concepts and understanding of the stances held by the French feminists among their Anglo American colleagues.

So, the Canadian feminist translation theorists attacked against the misogynistic conventions of patriarchal language. Interestingly, they saw translation in reverse as a political instrument for women. To quote Sussane de Lotbiniere Harwood: "My translation is a political activity aimed at making language speak for women. My signature on a translation means: this translation has used every possible feminist strategy to make the feminine visible in language" (qtd. in Munday 102). The feminist translation theorists have built upon Helene Cixous' notion of 'inbetweenness' for feminine writing takes place 'in between two poles of male and female'. This concept is clearly explained by Nicole Word Jouve in the following passage:

> The translator is a being in-between. Like words in translation, s/he endlessly drifts between meanings. S/he tries to be the go-between, to cunningly suggest what readings there could be in the foreign language other than those the chosen translation makes available … you are led to reflect on how particular translations become constructed. What gets lost, what is gained, what and how altered, in the passage from one language to the next. (qtd. in Das 132)

If the binary notion of translation in the past took original and translated texts as two poles which are interpreted in terms of masculine and feminine respectively, the feminist translation theory by emphasizing on the notion of inbetweenness, 'reconstructs the space in which the translation takes place as bisexual, belonging neither to one or the other' (132).

However, Gayatri Chakravorty Spivak goes a step further from the Canadian feminist translation theorists when she brings together feminist and postcolonial (post-colonial) approaches in her essay "The Politics of Translation" (1990). She voices against the Western feminists who expect feminist writing from outside Europe to be translated into the language of power, namely English. Such translation is often expressed in "translationese" (Spivak) which eliminates the identity of the politically less powerful individuals and cultures. According to Spivak, translation becomes a means of creating and articulating 'otherness': be it cultural, ethnographic or sexual. In this regard, Spivak points out:

> In the act of whole sale translation into English, there can be the betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the Third World gets translated into a sort of with-it translatese, so that

> literature by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan. (Venuti 2000: 400)

Spivak is concerned with the ideological implications of the translations of Third World literature into English and their distortion. Her critique of Western feminism and publishing becomes more important when she suggests that the feminists of the so called First World countries should show the real solidarity with women in postcolonial contexts by learning the language in which those women speak and write. In Spivak's view, 'the politics of translation' currently gives higher status to English and the languages of the ex-colonizers, thereby marginalizing the 'other' languages. Translations into these dominant languages often fail to translate in equivalent terms as the translators sometimes manipulate to make their translations accessible to the Western readers. According to Spivak, the translators must have an intimate understanding of the language and situation. She demonstrates her concern for the processes whereby postcolonial studies ironically reinscribe, co-opt, and rehearse neo-colonial imperatives of political domination, economic exploitation, and cultural erasure. There are silences in the 'subaltern' (in a wider sense) text which are rather more significant than the voices, but these are sometimes ignored in translations. The endeavour to translate the subaltern, and especially if the subaltern is a woman, becomes problematic and turns out to be a site of political and cultural manipulations and appropriations. However, the irony is that Spivak herself also becomes a part of her own theoretical formulations in her own translational practice.

It is sometimes argued that all acts of translation are more or less rooted in politics. As a result the feminist translation theorists including the Canadian theorists and Gayatri Chakravorty Spivak are also strongly criticized. Their aim in 'making language speak for women' to create a distinctive feminine culture and discourse is also not tenable, as that will lead to another kind of

gender-discrimination. The translation critic, Rosemary Arrojo argues that the Canadian feminist translation theorists "are legitimate within the political context they are so bravely fighting to construct . . . However, they are not absolutely more 'noble' or more justifiable than the patriarchal translators and notions they are trying to deconstruct" (159). However, in spite of this criticism, it cannot be denied that feminist translation theorists have made significant contributions in the field of Translation Studies. They have opened a new direction in Translation Studies by showing the relationship between feminism and translation. They have shown how translation can be used as an important strategy of articulation and a powerful site of resistance, thus empowering the silenced and the dispossessed.

The politics of translation is also remarkably found in the translations of dalit literature or literature on the subaltern or marginalized people of the society. Let us here make it clear that the term 'dalit' does not refer only to the untouchables, but to the downtrodden people who are subjugated, exploited and marginalized in the society at the hands of the upper caste and upper class people. To quote Sharankumar Limbale from his *Towards an Aesthetic of Dalit Literature* (2004):

> Harijans and neo-Buddhists are not only the Dalits, the term describes all the untouchable communities living outside the boundary of the village, as well as Adivasis, landless farm-labourers, workers, the suffering masses, and nomadic and criminal tribes. In explaining the word, it will not do to refer only to the untouchable castes. People who are lagging behind economically will also need to be included. (30)

There is a good deal of controversy regarding who should write about the dalits/subalterns. For example, Mahasweta Devi, a noted Bengali writer, is not a dalit by birth, yet she is very much successful in evoking the dalit/subaltern spirit in her writings. The sorrows and sufferings, the exploitations and humiliations of the subaltern people in the society are quite life-like and graphic in her writings. Tribal life and culture including ceremonies, customs, rituals and rites find a suitable expression in her stories after stories like "Operation? Bashāi Tudu", "Rudāli", "Stanadāyini", "Draupadi", "Mohanpurer Rupkathā", "Jamunābatir Mā", "Nun", "Jol", "Bān", "Vāt", "Sisu", "Anya-Aranya Anya Aranya" and others.

Now the point is that the translation of Dalit Literature or writings about the subalterns into English not only provides a space for the marginalized people in the society but also acts as a liberating tool for them. Translation being a socio-cultural practice, it would create a socio-cultural space for the 'othered' or unempowered people to the world also. The translators play a crucial role in liberating the subaltern people from the so-long exploitative social system, thus empowering them. The translator who delves deep into such literature needs to be more careful in transforming the socio-cultural matrix of these subalterns because his/her role entails upon him/her greater responsibility than the original writer. In translating a subaltern text, a translator serves the role not only of a cultural mediator but also the cultural ambassador of the subaltern/dalit people. He/she has to bear in mind the social commitment in rendering the literature about the people who have been so long excluded from mainstream society even before their birth. In spite of the several challenges met both by the writers and the translators, translation of such literature has to survive against any distortion and misrepresentation both by the translators and the other forces.

So, translating the voices of the dalits or the subalterns from a regional language into English or from English into a regional language demands proper aesthetic treatment in articulating their long suppressed angers and protests. Dalit/subaltern lifestyle, ceremonies, rituals and rites that form the essence of their very existence should be transformed properly into the TT. But sometimes it is found that the voices of the dalit/subaltern remain a 'far cry' in translational practices. The translators manipulate in order to suit the text in certain political and ideological purposes. Instead of empowering the dalits or the subalterns through translation, sometimes the translators empower themselves. To quote K. Suneetha Rani from the article "Does Translation Empower a Dalit Text?":

> Any translated text may take a new shape or/and any translation may have its limitations to convey the original. Definitely a new text emerges depending on the choices, ideologies, principles and background of the translator. But, what if the translation functions as a subversion of the original? Does the power of manipulation and interpretation that the translator has empower the source text or empower the translator? . . . does this kind of translation succeed in conveying the power that the source text has been able to achieve in its language and literature? These issues which are crucial in translation of any text become all the more crucial when it comes to the question of marginalized literatures which emanate as a result of or as a part of the struggle that the life of the oppressed becomes, for here each and every word springs from the experience that the writer and the community have gone through or are going through. (1)

Though Mahasweta Devi is not a dalit by birth, she has the first-hand experiences about these marginalized/dalit people of the society with whom she spent days after days in the regions

inhabited by the tribals. So, translating Mahasweta Devi's texts demands the same 'poetic cry' on the part of the translators.

Keeping in mind the entire theoretical framework i.e. the development of translation theories from the 'linguistic' to the 'cultural' and the 'ideological', an attempt worth the pain may be made in the next chapter to reflect on the following issues through the practical analysis of the selected subaltern stories of Mahasweta Devi and Jhumpa Lahiri: the possible reasons of the translators' need to translate the stories; the possible intention behind their choice of the texts; the ethical standard adopted in their translations; the implicit/explicit political motives behind their translations, if any; the issue of the translators remaining 'faithful' to the stories of Mahasweta Devi and Jhumpa Lahiri; the success of the translations in evoking the spirit of the ST into the TT; the theoretical formulations of the translators and their living up to it; the omissions, additions that the translators have done in their translations and reasons thereof; the deviations and reasons behind such deviations, if any; any possible misrepresentations or manipulations in their translations. Another issue that needs to be addressed is what happens when a Third World leading intellectual located in the First World translates a Third World woman's texts from Bangla to English and its reverse, that is, similar considerations when a Third World translator translates a First World woman's texts from English to Bangla. The pertinent question in this discussion is whether the translators are trying to appropriate certain voices through their translations. The translations of the selected stories of Mahasweta Devi and Jhumpa Lahiri from the collections *Breast Stories* (1997) and *Interpreter of Maladies* (1999) have been considered for the case study.

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CHAPTER V

FROM THEORY TO PRACTICE

V. A. SELECT ENGLISH TRANSLATIONS OF MAHASWETA DEVI'S STORIES IN BANGLA

It has been marked in the previous chapters that despite the abundance of theorizations in the field of translation it still remains a very problematic act and the problems have been further aggravated when, as we have noted in the immediate preceeding chapter, the politics of translation comes in to determine the texts to be translated and the ways to translate those. In the light of the issues raised and discussed certain case studies are being attempted now: the English translations of Mahasweta Devi's Bangla stories "Stanadāyini", "Draupadi" and "Choli ke Pichhe" from Gayatri Chakravorty Spivak's *Breast Stories* (1997), and the Bangla translations of Jhumpa Lahiri's English stories "Interpreter of Maladies", "A Real Durwan" and "The Treatment of Bibi Haldar" by Kamalaika Mitra form Lahiri's collection *Interpreter of Maladies* (1999) included in *Golpo Saptodosh* [Seventeen Stories] (2009). Though there is apparently very little connection among the stories, the selected ones have a link in portraying the subalterns. This chapter is divided into three sections. The first and second sections are devoted to study the translations of the stories of Mahasweta Devi and Jhumpa Lahiri respectively. And in the last section a comparative study is attempted between these two acts of translation from the theoretical standpoints of translation.

Mahasweta Devi, born in 1926, is a Jnanpith and Magsaysay recipient prolific Indian writer, a social activist and a journalist. Her writing is about the Lodhas and Shabars, the tribal communities of West Bengal, women and the dalits. As an activist she is dedicated to the

struggles of the tribal people in Bengal, Bihar, Madhya Pradesh and Chhattisgarh. She depicts, in her works, the brutal oppression perpetuated on the tribal men and women by the omnipotent and cruel upper-caste landlords, money-lenders, and venal government officials. Poverty, hunger, oppression and corruptions in society are the recurrent themes of her writings.

Mahasweta Devi's writings have been translated into English and other languages by a good number of translators, and many of the English translations are published from Seagull Books, Kolkata. Samik Bandyopadhyaya's translated anthology *Five Plays* is published from Seagull Books in 1986. It contains the plays *Mother of 1084* (*Hājār Churashir Mā*), *Ājir, Bāyen, Urvashi and Johny,* and *Water*. *Bashāi Tudu* is translated by Samik Bandyopadhaya, and published from Thema, Kolkata in 1990. Another worthy translation entitled *Of Women, Outcastes, Peasants, and Rebels: A Collection of Bengali Short Stories* is published by Kalpana Bardhan from the University of California Press, Berkley in 1990. It contains the stories "Dhowli", "Strange Children", "The Witch Hunt", and "Paddy Seeds." Gayatri Chakravorty Spivak's *Imaginary Maps: Three Stories by Mahasweta Devi* is published from Routledge, New York and London in 1995. It contains the stories "The Hunt" (*Shikār*), "Doulati the Bountiful" and "Petrodactyl, Purān Sahāy and Prithā". *Breast Stories* (1997) with an introduction is also a translated work by Gayatri Chakrovorty Spivak, and it was published from Seagull Books, Kolkata. It contains three stories: "Draupadi", "Breast-giver" (*Stanadāyini*) and "Behind the Bodice" (*Choli ke pichhe*). *Rudali: From Fiction to Performance* (1997) is published with an introduction by Anjum Katyal from Seagull Books. *Bitter Soil* (Seagull, 1998) is another translated anthology by Ipsita Chanda. It contains the stories "Little Ones", "Seeds", "The Witch", and "Salt" (*Noon*). Gayatri Chakravorty Spivak's another anthology *Old Women: Two Stories* (Seagull, 1998) contains the stories "Statue" (*Murti*), and "The Fairy Tale of Maohanpur"

(*Mohanpurer Rupkatha*). *Titu Mir* (Seagull, 2000) is a translated work by Rimi B. Chatterjee. *The Queen of Jhansi* (*Jhansir Rani*) is another translated work jointly by Sagaree and Mandira Sengupta, and published from Seagull in 2000. Vikram Iyengar's translated anthology *Till Death Do Us Part* (Seagull, 2001) contains the stories "The Divorce", "The Saga of Kagaboga" (*Kāgābagā Gitikā*), "The Poet's Wife", (*Kabipatni*), "He Said, Pani" and "Love Story". Sarmistha Dutta Gupta's *Outcast: Four Stories* (Seagull, 2002) contains the stories "Dhouli", "Sanichari" "The Fairy Tale of Rajbasha" and "Chinta". Sagaree and Mandira Sengupta's *The Book of the Hunter* and Gayatri Chakravorty Spivak's *Chotti Munda and His Arrow* were published from Seagull in 2002. *The Glory of Sri Sri Ganesh* (Seagull, 2003) is another translated work by Ipsita Chanda. *Diwana Khoimala and the Holy Banyan Tree* and *Romtha* (Seagull, 2004) are also translations of Pinaki Bhattacharya. "Fisherman" (*Dheebar*), "Knife" (*Chhuri*), "Body" (*Shareer*) "Killer" (*Ghātak*) are included in the collection *Bait* (Seagull, 2004) by Sumanta Banerjee. Radha Chakravarty's *In the name of the Mother* (Seagull, 2004) contains the stories "Sānjh Sokāler Mā", "Sindhubālā", "Giribāla" and "*Jamunābati*'s Mother". Sunandini Banerjee's *Bedanabala, Her Life, Her Times* and Subhranshu Maitra's *Wrong Number and Other Stories* were published from Seagull in 2005. Maitra's anthology contains four stories: "Wrong Number", "Fundamental Rights and Bhikhāri Dushād", "Gandhi Maidan and Raghuā Dusād" and "R*ā*m and Rahim". Anjum Katyal's another translated work *After Kurukshetra* was also published from Seagull in 2005. It contains the stories "The Five Women", "Kunti and the Nishādin" and "Souvali". Some children's fictions like *Ek Kori's Dream* (1976) and *Etoa Munda Won the Battle* (1989) are also translated works by Lila Majumdar and Meenakshi Mukherjee respectively, and the translations are published from National Book Trust, New Delhi. In 1998, *The Armenian Champa Tree* and *Our Non-vegetarian Cow and Other Stories* are published from

Seagull Books by Nirmala Kanti Bhattacharjee and Paramita Banerjee respectively. Besides these anthologies, there are a good number of Mahasweta Devi's stories which are translated into English, and published in different journals like *Indian Literature* (Sahitya Akademi bi-monthly journal), JSL (ed. G. J. V. Prasad) & *Journal of Literature and Aesthetics* (ed. S. Sreenivasan) etc. and also in some anthologies of translated fictions.

However, the stories "Breast-giver", "Draupadi" and "Behind the Bodice" are now to be taken for the analysis here. The stories are selected because they have close resemblance to each other in their thematic concerns. The stories highlight the exploitations of the landowners, the humiliations by the state machinery, sufferings of women at the hands of the patriarchal society, and above all poverty. Through the central characters Jashoda, Draupadi and Gangor, Mahasweta Devi has shown the attitudes of men towards women in society where they are treated as objects of carnal desire. In "Draupadi" and "Behind the Bodice", the female protagonists Draupadi and Gangor directly revolt against their oppressors and try to strike a blow against men, and the patriarchy in general. In "Breast-giver" this is hinted by Mahasweta Devi through Jashoda in a different way. The central motif of these three stories is breast as the translator Spivak argued on the selection of the stories.

Let us now begin with the story "Stanadāyini" (Breast-giver). The chronology given at the beginning of this chapter clearly hints that Gayatri Chakravorty Spivak is the leading translator of Devi's works into English. In her essay "The Politics of Translation", Spivak has theorized on her selection of Mahasweta Devi's works in the following words:

> I chose Devi because she is unlike her scene . . . I remain interested in writers who are against the mainstream. I remain convinced that the interesting literary text

> might be precisely the text where you do not learn what the majority view of the cultural representation or self-representation of a nation state might be. The translator has to make herself, in the case of third world women writing, almost better equipped than the translator who is dealing with the western European languages, because of the fact that there is so much of the old colonial attitude, slightly displaced, at work in the translation racket. (T. Mukherjee 105)

However, Mahasweta Devi is surely not the only Bengali woman writer who writes 'against the current'. There are some other women writers like Ashapurna Devi (1909-1995), Nabaneeta Dev Sen (1938 -), and Bani Basu (1939 -) who also wrote on the several aspects of women's life, though not tribal. Spivak's choice of translating only Mahasweta Devi perhaps suits to substantiate her own theoretical premises. So the 'politics' of translation begins with the very choice of the texts to be translated.

Mahasweta Devi's "Stanadyāini" is a heart-rending story about the poor woman Jashoda who in order to sustain her children and the crippled husband was forced to work as the milk-mother to the children of the rich Haldar family, as a result of which she had to die of breast cancer in a very deplorable and pathetic condition at the end. Spivak translated the story as "Breast-giver" that was published from Routledge, New York in 1990. The same story had already appeared along with "Draupadi" in *In Other Words: Essays in Cultural Poetics* (New York: Methuen, 1987) and in *Subaltern Studies*: V (Delhi: OUP, 1987). It was later published from Seagull Books, Kolkata in 1997. All the references here are made from Seagull version (3rd ed.). This story was actually first translated into English by Ella Dutt for a Women's Press anthology *Indian Women's Writing, Truth Tales: Stories by Indian Women* in 1986. The Bangla references are made from *Mahasweta Devir Panchāsti Golpo* [Fifteen Stories of Mahasweta

Devi], published from Pratikshan Publications, 1996. The primary engagement is to show how far the English translations carry the norms of translation, and how far the translators have evoked the spirit of the ST in translations through constant negotiations with both the Source and Target cultures.

Let us begin with a conversation between Mahasweta Devi and Gabrielle Collu on Spivak's translations of Devi:

Gabrielle Collu: What do you think about Spivak's translation [of your work]?

Mahasweta Devi: I think she is the best. As far as I am concerned, as far as my stories are concerned, she is the best . . .

Gabrielle Collu: My feeling is that sometimes when she is translating one of your stories . . . she incorporates it in her book and she writes a very long. . . .

Mahasweta Devi: Dissertation.

Gabrielle Collu: Yes, which is very long and unclear, and then comes your story, and my feeling when I see that she's *appropriated it, she's taken your story, she's made it her own.* (emphasis mine)

Mahasweta Devi: No, all her translations are extremely faithful . . . Gayatri does not distort, not even one word. . . .

Gabrielle Collu: In North America, the book *Imaginary Maps* is marketed under Spivak's name.

Mahasweta Devi: Yes, she has translated it.

Gabrielle Collu: Yes, I know but these are your stories.

Mahasweta Devi: My stories, so what. That it has got published, that it is being read by people . . . (Sen and Yadav eds. 221-22)

However, Devi's deliberate decision to overlook the impringment may arise from a regional writer's anxiety to get his/her works translated for both national and international visibility, an essential fact that none can deny. But the fact is that there are huge gaps between Mahasweta Devi's Bangla story "Stanadāyini" and the English translation done by Gayatri Chakaravorty Spivak as "Breast-giver". There can be no argument as the author herself claims Spivak's translation of "Stanadāyini" is the 'best', at least better than done by others (namely Dutt's translation), and this seems to be true because Dutt's translation "The Wet-Nurse" appears more an interpretation than a translation. However, there are several cases where Dutt is more 'faithful' to the ST than Spivak. Even there are numerous instances in the translated text where Spivak's translation lacks the spirit of the ST. There are several omissions, additions, and sometimes even mistranslations in Spivak's translation. The most significant thing is that in certain cases she has appropriated the ST into the TT. Although Spivak is a good advocator of translation, it is noticed that the translator Spivak had certain motives from the very beginning of her attempt of translating Devi which is not tenable in translation as the translation theorists argue.

Let us begin with the epigraph of the story first. Mahasweta Devi's story opens with an old popular Bangla rhyme: "mɑʃipiʃi bɔngna-bɑʃi bɔner mɔd^{h}ye g^{h}ɔr./ kɔk^{h}ono mɑʃi bollo nɑ ɟe, k^{h}oi moɑʈɑ d^{h}or" (Devi 1997: 154). [māsipisi bangā-bāsi boner modhye ghor./ kokhono māsi

bollo nā je, khoi moātā dhor]. Ella Dutt translated the rhyme in the following lines: "My aunt who lived in the thicket/ My aunt who lived far away,/ My aunt never called me fondly/ To give me papermints or candy (1). Let us see Gayatri Chakravorty Spivak's translation: "My aunties they lived in the woods,/ in the forest their home they did make/ Never did Aunt say here's sweet dear,/ eat sweetie, here's a piece of cake" (1997: 38). Actually, Devi's rhyme is a traditional rhyme sung by the rural people of Bengal which reflects the aunts' indifference to the helpless poor unlucky nieces. Devi has chosen such a rhyme at the very beginning of the story to give a prelude of the indifference of the mistresses of the Haldar house whom Jashoda, the central protagonist of the story, served so long, and despite this indifference she continued a relationship by feeding the children of the house. So, there is an indication of deprivation and a sense of pique from the very beginning of the story. Structurally, both the translators have extended the rhyme from two to four lines. Dutt's translation somehow gives the typical feeling of the rural rhyme of the ST which Spivak's translation fails to evoke proper. Her choice of the words like 'aunties', 'sweetie' and 'piece of cake' do not carry the appeal of Devi's rhyme. Here follows Spivak's own comment on the epigraph from her long essay provided with the story:

> The text's epigraph comes from the anonymous world of doggerel and the first word invokes *mashi pishi* – aunts – not mothers, not even aunts by marriage, but aunts suspended before kinship inscription, the sisters of the two unnamed parents, suspended also on the edge of nature and culture, in *Bangan*, a palce whose name celebrates both forest and village. (1997: 130)

And just after completing the sentence, the translator has added a footnote against the sentence as 'it is immaterial to my point that there is an actual place by this name in Bengal' (130). So, here is a clear hint of her Anglicising the story from the very beginning.

As a translator, Spivak in several cases has failed to put the equivalent words into the TT which has lessened the spirit of Devi's subaltern story. For example, in the story when one afternoon Kangalicharan, Jashoda's husband, was returning home with the stolen samosas and sweets from the owner of the shop under his dhoti ruminating on the imminent heavenly pleasure from her young wife's large round breasts, he was run over by the Studebaker driven by the Haldar son on his way. Mahasweta Devi writes, "nimeʃe lok ɟomlo. nehɑʈ baʈir ʃamne durg^{h}ɔʈona, noile 'rɑkʈɔdɔrʃɔn kore c^{h}eʈe diʈum' bole nɔbin pɑnɖɑ cɳecɑʈe lɑglo. ʃokʈiʃɔrupini mɑer pɑnɖɑ ʃe, dupure roudraroʃe tete ʈ^{h}ɑke" (1997: 155). [nimeshe lok jomlo. nehāt bārir sāmne durghotonā, noile 'roktodorshan kore chere ditum' bole nabin pāndā chnechāte lāglo. shoktisarupini māyer pāndā se, dupure roudrarose tete thāke]. Spivak translates, "instantly a crowd gathered. It was an accident in front of the house after all, Otherwise I'd have drawn blood, screamed Nabin, the pilgrim-guide. He guides the pilgrims to the Mother Goddess of Shakti-power, his temper is hot in the afternoon sun" (1997: 40). Spivak has used the term 'pilgrim-guide' for 'pɑnɖɑ' which carries the literal meaning only. In the story Nabin has performed the role of a priest as the story unfolds later which is not hinted in the use of the word 'pilgrim-guide'. The typical sense of Hindu priest-hood is lost in Spivak's translation. Interestingly, Dutt in her translation has succeeded to evoke through her translation: "crowds gathered in a trice. Nabin Panda shouted threateningly: "we would have shed blood if the accident happened anywhere other than in front of the Halder home!" Nabin is a priest and guide in the temple of the goddess . . . (4).

One more instance can be mentioned here. When Kangali became a lame Brahmin, Haldarbabu mysteriously became much sympathetic to him and Jashoda. He sent food regularly for them, and promised Kangali to put up a shop of dry sweets in the corner of his porch. These

activities of Haldarbabu seemed a matter of surprise to everybody because the people knew well the true nature of Haldarbabu who, coming from East Bengal (now Bangladesh), was not very sympathetic in his attitude towards the people of West Bengal. It should be mentioned here that after the partition, a good number of people from erstwhile East Pakistan came to West Bengal and settled permanently. Since then there happens a regular, though mild, confrontation among these two groups of people. The native people of Bengal address the other group (the migrants from East Bengal) as 'bɑŋgɑl', and simultaneously they are addressed as 'gʰɔʈi'. Sometimes the confrontation becomes enjoyable also. However, in the story Haldarbabu's indignant attitude is hinted by Devi in the following sentences:

> tini horiʃɑler ʃuʃɔntɑn. pʰɔle pɑʃcʰimbɔŋger mɑcʰi dekʰleo tini 'ɑh! dæʃer mɑcʰi ɑcʰilɔ riʃʈɔpuʃʈɔ - gʰɔʈir dæʃe hɔkɔldi cimɾɑ-cɑmʃɑ' bole tʰɑken. ʃei hɑldɑrkoɾtɑ gɑŋgeo kɑŋgɑlicɑrɔnke kendrɔ kɔre kɔrunɑgʰɔnɔ hɔccʰen, e dekʰe mɔndirer cɑridike ʃɔkɔlei biʃmitɔ hɔē ebɔŋ kicʰudin dʰore loker mukʰemukʰe ei kɔtʰɑʈɑi pʰere. hɑldɑrkɔʈɑ emon gʰor deʃopremi je nɑti, bʰɑipo bʰɑgnera deʃɔnetɑder Ɉiboni poʈle kormɔcɑrider bɔlen, 'hɔ! ɖʰɑkɑr polɑ, moimonʃiŋer polɑ, Ɉoʃuirɑ pola, iɑgor Ɉiboni poʈɑi kæn? hɔriʃɑilɑ hoilɔ dɔdʰicir hɑʈe tɔiɑr. bæd upɔniʃɔd hɔriʃɑilɑr likʰɑ, æo ekdin prɔkɑʃ pɑibɔ. (1997: 157)

> [tini horisāler susantān. fole paschimbanger māchhi dekhleo tini 'āh! dyāsher māchi āchilo ristopusto – ghotir dyāshe hakoldi chimrā-chāmsā' bole thāken. sei hālderkortā gaṅgeyo kāṅglicharanke kendro kore korunāghono hochhe, e dekhe mondirer chāridike sokolei bismito hoy ebong kichudin dhore loker mukhe-mukhe ei kathāi phere. hālderkortā emon ghor deshopremi je nāti, bhāipo, bhāgnerā deshonetāder jiboni pāthyopustoke porle kormachārider bolen, 'haa! dhākār polā, mymensiṅger polā, jashuirā

> polā, iāgor jiboni porai kyan? horishāilā oilo dodhichir hāṛe taiār. byād uponishad horishāilār likhā, āo ekdin prokāsh pāibo. (157)]

Spivak's translation follows:

> He is a successful son of Harisal. When he sees a West Bengali fly he says, Tchah! At home the flies are fat – in the bloody West everything a pinched-skinny. All the temple people are struck that such a man is filling with the milk of human kindness towards the West Bengali Kangalicharan. For some time this news is the general talk. Halder-babu is such a patriot that, if his nephews or grandsons read the lives of the nation's leaders in their schoolbook, he says to his employees, Nonsense! Why do they make 'em read the lives of characters from Dhaka, Mymensingh, Jashore? Harishal is made of the bone of the martyr god. One day it will emerge that the Vedas and the Upanishads were also written in Harisal. (1997: 43-44)

Dutt translates:

> He was the patriotic son of Harishal, now in Bangladesh, so that even when he saw the common housefly of West Bengal, he would exclaim: "Ah! The flies at home were so fat and healthy. Here in this godforsaken place everything is so scrawny!" No wonder the hangers-on in and around the temple were astonished to see that same Haldar drip with mercy over Kangalicharan who very much belonged to the Gangetic delta.
>
> People could not stop talking about it. Haldar-babu was such a chauvinist that when his nephews and grandchildren were studying the lives of the great sons of our motherland, he used to remark to his employees, 'Huh! Why do they teach them the lives of the Jessore-born, Dacca-born, Mymensingh-born great men? They should be taught

> the strength of the men of Harishal. The men of Harishal are made of the bones of Dadhichi. In time to come it will be revealed that the Vedas and the Upanishads were written by the Harishals. (9-10)

Spivak's translation lacks the spirit to produce in the minds of the non-Bengali readers the apparent conflict between the East and West Bengalees which Dutt's translation clearly evokes. Though it has been stated earlier that Dutt's translation is more an interpretation than translation, Spivak's use of the words like 'bloody west' for 'gʰɔʈir dæʃe'', and 'the martyr god' for 'dɔdʰici' do not carry cultural nuances which a translator should try to evoke in the TT. Especially, she has completely erased the mythical sense of Dadhichi. However, the sense here could have been produced with a brief note which the translator has avoided. It is true that excessive use of footnotes may distract the attention of the readers from the story. Throughout the story she has used only seven footnotes and some of them are not utterly necessary. Besides, in the last case she could interpolate into the text as 'the martyr god, Dadhichi' without using footnote, the technique that she follows in her translations.

There are a good number of mistranslations made by Spivak in the story "Breast-giver". With the sudden death of Haldarbabu, Kangali and Jashoda's conditions became very deplorable with their starved children. Their dreams as promised by Haldarbabu were shattered. There was utmost poverty in their house. The hungry children continually asked for food. Helpless Jashoda sometimes lost her temper and rebuked the children. Mahasweta Devi writes, "kaŋali o ɟɔʃodar roŋin ʃɔpnɔ pʰanuʃʈite juropiɔ ɖainir bodikin pʰuʈke ɟai eboŋ ʃami-ʃʈri aʈanʈɔre poʈe. gʰore gopal, nepal o radʰarani kʰabar tore akʰkʰuʈe bajna dʰore o maēr mukʰ kʰai" (1997: 158). [kangali o jashodar rongin swopno-fānustite europio dāinir bodykin futke jāi eboŋ swāmi-stri ātāntore pore. ghore gopal, nepal o radharani khābār tore ākhkhute baina dhore o māyer mukh

khāi]. Spivak has translated as "a European witch's *bodkin* pricks the coloured balloon of Kangali and Jashoda's dreams and the pair falls in deep trouble. At home Gopal, Nepal and Radharani whine interminably for food and abuse their mother" (1997: 45). The point is that it is not the children who abused their mother; rather, it is Jashoda who in her pitiable condition lost her temper in the continuous nagging of the children for food, and she rebuked them. The translator Spivak fails to apprehend the text's verbal intricacy here, and as a result she has mistranslated it. But Dutt does not err in translating the spirit of the ST. She translates,

> The many coloured ballon of Jashoda and Kangali's fantasy burst with a prick from a European witch's bodkin, and the two were utterly stranded.
>
> The children, Gopal, Nepal and Radharani, continuously wailed for food and got a tongue-lashing from their mother." (12)

But the point is that Dutt has violated the structure of the paragraph and unnecessarily divided the above mentioned long paragraph into several small paragraphs which she has done throughout her translation. There is a rhyme in the ST that bears Mahasweta Devi's ironic tone on the traditional attitude towards the fortitude and long endurance of Indian woman, but this is omitted by Dutt in her translation. Spivak has translated the rhyme well.

However, in the same paragraph Devi has made a significant observation on the upper class male chauvinistic attitude towards women. These so called 'babus' want the women to be aggressive outside their home; while at home they want them to be submissive and docile. Devi writes:

> eʈi buƉ^{h}ec^{h}ilen bole ʃɔrɔtcɑndrer nɑikɑrɑ naēikder ʃɔtoto cɑrʈi beʃi kore b^{h}ɑt k^{h}ɑie diten. ʃɔrɔtcɑndrer eboŋ ɔnænyɔ ɔnurup lek^{h}okder lek^{h}ɑr ɑpɑto ʃɔrɔlɔtɑ ɑʃole k^{h}ub

> ɟoʈil eboŋ ʃɔnd^{h}ebelɑ ʃɑntɔ mone beler pɑnɑ k^{h}eye cinta korɑr kɔt^{h}ɑ. pɑʃc^{h}imboŋge ɟnɑrɑi lek^{h}ɑpoʈɑ o cintɑʃilotɑr kɑrbɑr koren, tnɑder ɟibone ɑmɑʃɑr prɔb^{h}ɑb ɔtyɔntɔ beʃi eboŋ ʃe kɑrone bel p^{h}olʈite ʃɔmɔd^{h}ik gurutwo deoɑ ucit. belp^{h}ol t^{h}ɑnkuni-bɔʃɔk-pɑtɑke ʃɔmɔd^{h}ik gurutwo dei nɑ bole ɑmrɑ ɟe koto ki hɑrɑcc^{h}i tɑ niɟerɑ buɟ^{h}i nɑ. (1997: 158)
>
> [eti bujhechilen bole saratchondrer nāyikārā nāyokder satoto chārti besi kore vāt khāie diten. saratchondrer ebong anyānya onurup lekhokder lekhār āpāto saralotā āsole khub jotil ebong sondhyābelā sānto mone beler pānā kheye chintā korār kathā. paschimbonge jārāi lekhāporā o chintāsilotār kārbār koren tāder jibone āmāsār provāb atyonto besi ebong se kārone bel foltite tāder samodhik gurutwo deoā uchit. belfol thānkuni-basāk-pātāke samadhik gurutwo dei nā bole āmrā je koto ki hārāchhi tā nijerā bujhi nā. (158)]

Spivak translates:

> Because he understood this the heroines of Saratchandra always fed the hero an extra mouthful of rice. The apparent simplicity of Saratchandra and other similar writers' writings is actually very complex and to be thought of in the evening, peacefully after a glass of wood-apple juice. There is too much influence of *fun and games* in the lives of the people who traffic in studies and intellectualism in West Bengal and therefore they should stress the wood-apple correspondingly. We have no idea of the loss we are sustaining because we do not stress the wood-apple-type herbal remedies correspondingly. (emphasis mine; 1997: 46-47)

Dutt's translation follows:

> Because Saratchandra understood it very well, he always made his heroines feed the heroes a good meal. In point of fact, the apparent simplicity of Saratchandra and writers of his link is, in reality, quite complicated and worthy of calm consideration of an evening while sipping a cold glass of bael panna. (In West Bengal, all those who engage in cerebral and intellectual work strongly experience the grip of *amoebic dysentery*, and on that account they should give due importance of traditional herbal medicines in our lives that we do not know what we are losing in the process). (emphasis mine; 13)

Spivak's first sentence of the above mentioned extract is really confusing. She only mentions 'the hero', but in the ST it is in plural ('heroes'). Remarkable deviation is noticed in the middle of the extract where Devi says that the people of West Bengal who study hard and engage in intellectual activities are mostly affected by dysentery, and they should give much importance to the wood-apple. But surprisingly Spivak reads the word '*amaʃa*' (dysentery) in the ST as '*tamaʃa*' (fun) because both the Bangla words look almost synonymous with a slight structural difference. But this slightly structural difference can produce totally different meaning which Spivak's translation produces here. Spivak translates as 'fun and games' instead of 'dysentry' which Dutt has correctly done. Even towards the end of the above mentioned extract Mahasweta Devi talks about the medicinal importance of '*t*^{h}*ankuni'* and '*bɔʃɔk*', two traditional important herbal plants. Though it is difficult to find the equivalent terms for these two plants in English, the translators just mentioned as 'herbal remedies' (Spivak) and 'herbal medicines' (Dutt). As a result the translators in the above case have failed to produce the cultural nuance of the ST.

Here is another notable instance of Spivak's omission. As a translator she has omitted a whole paragraph of the ST in her translation. When Haldar son ran over Kangalicharan's feet and

shins with the new Studebaker, he (Kangali) was taken to hospital. Kangali returned from the hospital as a lame-footed Brahmin and pleaded to Haldar-babu for a job in his helpless condition. Haldarbabu agreed, and told Kangali that he would make a shop in the corner of his porch where Kanagli would sell dry sweets to the pilgrims of the Lionseated goddess. After hearing this Kangali became jubilant like the rain bugs, and thanked the goddess for his lame-footed condition. Mahasweta Devi writes:

> krac k^{h}oʈk^{h}oʈie kaŋali ʃuʃɔŋbadʈi apamərke bitərən korlo. p^{h}ole tar prakton monib nəbin panda, p^{h}uldokaner keʃʈo məhaŋti, mayer bnad^{h}a d^{h}aki, ullaʃ ʃəkole bollo, ‘aha! koli bolle to həē na! mayer təllaʈe paper pətən, punyer Joy, e hotei hocc^{h}e. noile kaŋalir pa k^{h}oa Jabe keno? ʃəbceye bɔʈɔ kɔt^{h}a, JɔʃodaKe ba ma d^{h}ai beʃe dek^{h}a debe keno? ʃəb e mayer icc^{h}e’. (1997: 156)
>
> [krāch khotkhotie kāngāli susombādti āpāmorke bitoron korlo. fole tār prākton monib nabin panda, fuldokāner kesto mahānti, māyer bnādhā dhāki, ulhas sokole bollo, ‘āhā! koli bolle to hoy nā! māyer tollāte pāper moton, punyer joy, e hotei hochhe. noile kangalir pā khoā jābe keno? ār haldarkorta bā bāmuner monyir voye eto kothā swikār jābe keno? sobcheye boro kothā, Jashodake bā mā dhāi bese dekhā debe keno? sob e māyer ichhe. (156)]

The extract makes a development to the movement of the story. It is full of irony because Kangali’s hopes will be dashed into ground a little later with the death of Haldarbabu. Besides it informs the readers Haldarbabu’s confessions about his misdeeds which highlights his true character. Spivak does not translate it. She completely omits it. May be she has overlooked it.

So, the critics' question about the authenticity of Spivak's translation cannot be completely ignored. Illa Dutt does not omit it. Her translation follows:

> Clattering about on his crutches, Kangali spread the good tidings of his changing fortune to all and sundry. As a result, his former employer, Nabin Panda, Kesto Mahanti who ran a flower shop, Ulhas, the regular drummer in the temple, all acknowledged: "What a miracle! You can't dismiss everything as kaliyug. This after all is the Great Mother's realm. Here good deeds and virtues shall reign. Evil will be destroyed. Otherwise why should Kangali lose his legs? Or, for that matter, why on earth should old Haldar, fearing the curse of a Brahmin, take all this trouble? And the most important question is why should Mother appear as a midwife in Jashoda's dreams? It is all her will". (8)

Another instance of Spivak's omission in "Breast-giver" can be mentioned here. Towards the end of the story we find bed-ridden Jashoda suffering from deadly breast cancer because of the excessive feeding to her own children and the children of the Haldar house. The disease was diagnosed at the last moment because of the absolute negligence of the Haldar household whom she served as the milk-mother. Jashoda was taken to the hospital, and her condition deteriorated. Kangali, and the sons stopped visiting Jashoda as she was in a comatose condition. Everybody stopped visiting her because of the foul smell of putrefying flesh of her rotten breast. The doctor was very much angry upon Kangali and the Haldar sons from the very beginning because of their carelessness to Jashoda. He even felt indignant towards Jashoda and the other women who do not take the symptoms of breast-cancer seriously enough for which they are to die in such dreadful and hellish pain. But now at the end he reflects on the helplessness of human beings, even the doctors themselves against such deadly diseases like cancer. The doctor realizes, "Cancer

constantly defeats patient and doctor. One patient's cancer means the patient's death and the defeat of science, and of course of the doctor. One can meditate against the secondary symptom, if eating stops one can *drip glucose* and feed the body, if the lungs become incapable of breathing there is oxygen – but the advance of cancer, its expansion, spread and killing remain unchecked" (Spivak 1997: 70-71). Spivak has translated the above words through her usual efficiency. But the problem comes just after this. Mahasweta Devi writes,

> cɑncer ʃɔbdoʈi ek ʃɑdʰɑrɔn ʃɔŋgɑ, e ʃɔŋgɑ dwɑrɑ ʃɔrirer bibʰinnɔ malignant growth boɟʰɑi. 'The growth is purposeless, parasitic, and flourishes at the expense of the human host.' er cɔritryɔbɔiʃiʃʈɔ holo, ʃɔŋkrɔmitɔ ʃɔrirɑŋʃɔke dʰɔŋkɔrɔn, metastasia dwɑrɑ byɑpti, removaler por prɔʈyɑbortɔn, toxaemia ʃɔŋgɔtʰɔn. (1997: 172)
>
> [cancer sobdoti ek sādhāron sangā, e sanga dwārā sorirer bivinno aṅse bivinno malignat growth bojhāi. 'The growth is purposeless, parasitic, and flourishes at the expense of the human host.' er choritro baisisto holo, sankromito sarirānsoke dhoṅsakaran, metstasia dwārā byāpti, removal-r por protyāborton, toxaemia saṅgathan. (172)]

Devi here talks about cancer, and explains in English within quotation perhaps from consultation with a thesurus. But interestingly, Spivak has deliberately omitted the whole English sentence in her translation. She translates, "the word *cancer* is a general signifier, by which in the different parts of the body is meant different *malignant growth*. Its characteristic properties are to destroy the infected area of the body, to spread by *metastasis*, to return after *removal*, to create *toxaemia*" (1997: 71). A translator, we are given to believe, should always remember that he/she

is not creating a text of his or her own; rather he/she recreates another author's text. What Spivak as a translator has tried to do here seems to create a text of her own. Here the translator has omitted the whole English sentence of the ST perhaps with a specific purpose in her mind. Judging from the theoretical standpoint of translation, a translator is bound to reproduce the meaning and the style of the ST into the TT. But the translator here intentionally avoided rendering the sentence with the reason in her mind which needs a lot of reflections on the part of the translation critics. And more surprising thing is that translator Ella Dutt has avoided the whole part in her translation "The Wet Nurse".

Here is one more instance of mistranslation. Just after hearing the doctor's reflection on cancer and its all-devouring deadly effect, Kangali gave up all his hopes and returned to the temple and told Nabin and his sons that there is no use of going to the hospital because Jashoda has already lost her power to respond. He had given the telephone number of the old master's eldest son to the hospital authority to inform only the news of her death. After hearing Kangali's words, Nabin became gloomy and silent. Remembering Jashoda's infected breasts, so many philosophic thoughts hovered in his memory. Mahasweta Devi writes,

> boʃtuto, ɔcɔitɔnyɔ Jɔʃodɑr kʰɔtɑkrɑntɔ ʃton dekʰɑr por tɑr gnɑJɑ cɔrɔʃ mod Jonitɔ gʰolɑte mɑtʰɑē bɔhu dɑrʃonik cinta o dehɔtɔtter kɔtʰɑ mitʰunmɔttɔ dʰnoɽɑʃɑper mɔto kʰelɑ kore. Jemon, - or Jɔnnei etɔ ɑkuli-bæɑkuli cʰilo? - ʃei mɔnmɑtɑno buker ei pɔrinɑm? ho! mɑnɔbdehɔ kiʃʃu noi. tɑr tore pɑgɔl hɔē Je ʃeo pɑgɔl. (1997: 172)
>
> [bostuto, achinton jashodar khotokrānto ston dekhār por tār gnājā-choros-mod jonito gholāte māthāi bohu dārsonik chintā o dehototter kothā mithunmotto

> dhṅora sāper moto monthor khelā kore. jemon, - or jonnei eto ākuli-byākuli chhilo? – sei monmātāno buker ei porinām? ho! mānobdeho kissu noi. tār tore pāgol hoy je seo pāgol. (172)]

Spivak translates,

> In fact, since he'd seen Jashoda's infested breasts, many a philosophic thought and sexological argument have been slowly circling Nabin's drug-and-booze-addled dim head like great rutting snakes emptied of venom. For example, I lusted after her? This is the end of that intoxicating bossom? Ho! Man's body's a zero. To be crazy for that is to be crazy. (1997: 71)

The above extract highlights man's futile aspiration for woman's body which Nabin has understood after seeing Jashoda's cancer-affected breast, the breast after which he lusted for so many years. He has understood that physical lustre, even a woman's appealing body is nothing because it too meets the inevitable end. And his ultimate realization is that a man who becomes crazy for this is really an insane person. Here the speaker is Nabin. Though Devi has used '*manɔbdehɔ*' in the last sentence, it contextually refers to 'woman's body'. Either 'Woman's body' or 'human body' (Dutt 47) could be the most appropriate. But 'man's body' is not at all appropriate in this context. In translation, context always plays a pivotal role in determining the meaning which a translator is supposed to give much importance to as theorized by Ezra Pound. As a translator Spivak has not done it in the above mentioned example. Though she herself is a propagator of feminism, and talks about erasing the patriarchal language from translation along with the other feminist translation theorists, Spivak herself fails to maintain that.

When we come to the final paragraph of the story, we find that Jashoda died on a night around 11 p.m. A phone call was made to Haldarhouse from the hospital, but the telephone did not ring as the Haldars usually disconnected their phone at night. Joshoda's body was taken to the morgue. Mahasweta devi writes:

> haʃpatɑler morgue-e ɟɔtʰɑbidʰi pɔɽe tʰeke ɟɔʃoda debi, hindu female, ɟɔtʰɑ-ʃɔmɔye gaɽite ʃɔʃane gelɔ o dɑhɔ hɔlɔ. dom e tɑke dɑhɔ kɔrlɔ. ɟɔʃoda ɟɑ-ɟɑ bʰebecʰilɔ, ʈʰik tɑi-tɑi hɔlɔ. ɟɔʃoda iʃʃɔr-ʃɔrupini, ʃe ɟɑ bʰɑbe, ɔnnerɑ ʈʰik tɑi kɔre, tɑi kɔrlɔ. ɟɔʃodar mrittu o iʃʃɔrer mrittu. e ʃɔŋʃare mɑnuʃ iʃʃɔr ʃeɟe bɔʃle tɑke ʃɔkɔle tyɑg kɔre ebɔŋ tɑke ʃɔtɔtɔ eklɑ mɔrte hɔi. (1997: 173)
>
> [hāspātāler morgue-e jothābidhi pore theke jashoda devi, hindu female. jothā somoye gārite sosāne gelo o dāho holo. dom e tāke dāho korlo. jashoda jā jā vebechilo thik tāi tāi holo! jashoda isswor sorupini. se jā vābe onnyerā thik tāi kore, tāi korlo. jashodar mrityu o issworer mrityu. ei soṅsāre mānus isswor seje bosle tāke sokole tyāg kore ebong tāke sototo eklā morte hoy. (173)]

Spivak's translation follows:

> Jashoda Devi, *Hindu female,* lay in the hospital morgue in the usual way, went to the burning ghat in a van and was burnt. She was cremated by an untouchable.
>
> Jashoda was God's manifest, others do and did whatever she thought. Jashoda's death was also the death of God. When a mortal masquerades as God here below, she is forsaken by all and she must always die alone. (1997: 73)

As a translator, Spivak has taken much liberty here and made the ST paragraph into two (another instance in p. 51). Although throughout the translation she maintained the structure of the ST, she forgot only in two or three cases the paragraph divisions and continued the two into one (instances are found in p. 46, 52 & 66). However, all these happened at the emotional moments of the story which may happen when a translator is recreating a story in another language. The first part of the above mentioned paragraph which the translator has translated into a separate paragraph carries the spirit of the ST also. But the problem arises after that. The ending of a story most often touches the hearts of the readers. It sometimes evokes the feeling of 'calm of mind, all passions spent.' Mahasweta'Devi's Bangla "Stanadāyini" produces it to the fullest extent. In death-bed, Jashoda, the breast-giver, who fed her own children and the children of her master's house, saw in vision the doctor who makes her treatments, the man who would cover the sheet on her dead body after death, the man who would lift her body on the dead-body carrier, the man who would lower her body from the carrier, and the untouchable who would lift her on the furnace, are all her sons. Everything happened exactly as Jashoda thought. What an irony! The ending of the story thus touches the core of the readers' hearts. But Spivak's translation somewhere lacks in producing such effect in the target readers' minds. In comparison with the short lucid expressions of the ST, here the translator has made almost a hotchpotch at the end by transferring the expressions. Especially, the concluding fatalistic aphoristic statement of Devi is not conveyed in Spivak's translation. May be there are languistic limitations. But in spite of that the sense could have been expressed more effectively into the TT.

Spivak's translation of the story "Stanadayini" is sometimes criticized as an instance of 'abusive translation' (Gabrielle Collu). In several cases we find that the translators try to 'sanitize' the ST into the TT. But here in some cases Spivak has done the opposite by using some

slangs which sound quite awkward in a story like "Breast-giver". For example, at the beginning of the story the readers are introduced with the youngest whimsical son of Mr. Haldar who is the prime mover of the story because it is he who with his sudden desire to be a driver rode his brother-in-law's new Studebaker in an afternoon, and ran over Kangali's feet and shins, the reason for which Kangali became a lame Brahmin, and Jashoda had to serve as the milk-mother to the master's house to sustain her lame-footed husband and the children. Another afternoon this whimsical boy driven by lust attacked their cook who also surrendered to him due to her after-meal sloth and numbness. However, later the cook felt proud thinking that her body had attracted the boy, and she tried to give the boy extra amounts during meals which created fear in the boy's mind on the possible disclosure of his misbehaves with the cook. Here, Mahasweta Devi writes, "cʰeleʈi pɑte ɔʃɔŋgɔtɔ ʃɔŋkʰɑi o bʰɑʃɑ mɑcʰ dekʰe mɔne mɔne prɔmod gone. mɔne kɔre rŋɑdʰuni tɑke pʰŋɑʃɑle ʃe bipɔde pɔʈbe" (1997: 154). [*cheleti pāte osongoto sonkhāi māch o vājā dekhe mone mone promod gone. mone kore rāndhuni tāke fnāsāle se kechhāi porbe*]. Spivak translates, "the boy got worried at the improper supply of fish and fries in the dish. He considered that he'd be *fucked* if the cook gave him away' (emphasis mine; Spivak 39). And the boy, in order to remain secure, stole his mother's ring, slipped that into the cook's pillow, and got the cook kicked out. However, the point is Spivak's use of the word 'fucked' seems quite embarrassing here, and does not contextually sound well in the story. Though there is no problem with the meaning, she could have used a different word as Dutt has used the word 'expose' (Dutt 3).

One more instance can be mentioned here. As soon as the accident took place, a crowd gathered there instantly including Nabin and the other Haldar households. Haldarbabu rebuked his son and began to beat him, as Mahasweta Devi writes, "hɑlɑ ɑbuidɑ ʃŋɑʈ, tumi brɑhmɔhɔtyɑ kɔrbɑ?" (1997: 155). [*hālā ābuidā snār, tumi brāmhohotyā korbāi*?]. Spivak translates, "you'll

kill a Brahman, you bastard, you unthinking bull?" (1997: 41). Dutt translates, "You ass, you blockhead, do you want to kill a Brahmin?" (4). Actually, there is no such hint of the 'bastard' in the ST as Spivak has rendered here. This too sounds awkward like the previous one. There are more instances of Spivak's use of such abusive words throughout her translation.

Let us now highlight another important stylistic limitation of Sivak in her translation. Throughout the translation, Spivak has not maintained the tense properly. Though there is the interplay of tenses in the story "Stanadāyini*"*, it is much complicated. Devi has used the tenses according to the time-frame of the story. But the point is Spivak has failed to maintain that throughout the whole story. Actually, the use of tense depends on the time-sequence of a story, and ultimately on the translator's strategy. But Spivak's translation shows that she did not have any particular strategy in this case although she has written a long essay on "Breast-giver". As a result, it is found that when she continues in the present tense, there are unnecessary incorporations of the past tense and vice-versa throughout her translation. There are several instances in the story. Here is an example. Devi writes,

> halda̤r-ba̤ṛi bʰat rnedʰe a̤r ma̤yer kacʰe mənoduhkʰɔ nibedən kə̤re din ka̤ṭate pa̤rtɔ. kintu ɦɔʃədar kəpale ta ʃɔilə na. ɦɔʃədar dehə ɦenɔ ele pɔ̤ṭlə. kenɔ kicʰute bʰalə la̤ge na̤, ɦɔʃəda̤ boɦʰe na̤. ma̤ṭʰar bʰitə̤r bibʰrəm ʃɔb. rna̤dʰte bɔʃle mə̤ne hɔi ʃe e ba̤ṛir dudʰ ma̤. kɔʃtapeṭe ʃa̤ṛi pə̤re ʃe ʃidʰe nie gʰɔre ɦa̤ccʰe. ʃtən duṭi bɔṭɔ ʃunnɔ la̤ge, ɦenɔ bə̤rba̤d. ʃtənbrinte ʃiʃur mukʰ nei, e tə̤r ɦibɔne gʰɔṭbe bəle bʰa̤beni.

kʰub ɔnnɔmənɔʃkɔ hɔye gelɔ ɟɔʃi. bʰɑt tɔrkɑri prɑi ʃɔb e beɽe dei, niɟe kʰete bʰule ɟɑi. mɑɟʰe mɑɟʰe nɔkuleʃʃɔr ʃiber uddeʃʃe bɔle, ‘mɑ nɑ pɑre, tumei ɑmɑi ʃɔrie nɑo. ɑr pɑri nɑ’. (1997: 166)

[haldar-bāri vāt rendhe r māyer kāche monodukho nibedon kore din kātte parto. kintu Jashodar kopāle tā soilo nā. jashodar deho jeno ele porlo. keno kichute vālo lāge nā, Jashoda bojhe nā. māthār vitor bibhrom sob. randhte bosle mone hoy se e-barir dudh-mā. kāstāpere sāri pore se sidhe nie ghore jāchhe. stonduti boro sunnyo lāge, jeno borbād. stonbrinte sisur mukh nei, e tār jibone ghotbe bole vābeni.

khub annyomonoska hoye jāi joshi. vāt torkāri prāi sob e bere dei, nije khete vule jāi. mājhe mājhe, nokuleswor siber uddyessye bole, ‘mā nā pāre, tumei āmāi sorie nāo. āmi ār pāri nā. (166)]

Spivak translates:

The days would have passed in cooking at the Haldar house and complaining to the Mother. But that was not enough for Jashoda. Jashoda’s body *seemed to keel over*. Jashoda does not understand why nothing pleases her everything seems confused inside her head. When she sits down to cook she thinks she’s the Milk-Mother of this house. She’s going home in a showy sari with a free meal in her hand. *Her breasts feel empty*, as if wasted. She had never thought she wouldn’t have a child’s mouth at her nipple.

> *Joshi became demused*. She serves nearly all the rice and curry, but forgets to eat. Sometimes she speaks to Shiva the King, If mother can't do it, you take me away. I can't pull any more. (emphasis mine; 1997: 61-62)

The highlighted parts of the above mentioned extract clearly show Spivak's negligence in the use of tense in her translation. In this case Dutt's translation is quite successful. Dutt wrote this part in past tense, and she continued it according to the narrative movement of the story. And there is no such mingling of tenses as Spivak does.

Now finally let us mention the language of *Breast-giver*. Gayatri Spivak herself writes,

> Mahasweta's prose is in extraordinary melange of street slang, the dialect of East Bengal, the everyday household language of family and servant, the occasional gravity of elegant Bengali. The deliberately awkward syntax conveys by this mixture an effect far from 'realistic', although the individual elements are representationally accurate to the last degree. (I have not been able to reproduce this in the translation). (1997: 131)

Though Spivak has tactfully confessed here her limitations in conveying the typical spirit and tone of the language of the people of East Bengal in her translation, it is actually the limitation of the English language itself. It happens not only in Spivak, but any translator who attempts to translate such a work in any language. But the problem is that Spivak's choice of the words in her translation of "Breast-giver" gives us the clear hint of her certain motives behind it.

Mahasweta Devi has incorporated a significant number of English words in her text, and those are italicized by Spivak in her translation. Regarding her italicization of the English words of the original in her translation, she substantiated her view in the 'Translator's Foreword' in the

context of the stories “Droupadi” and “Behind the Bodice”, but here she says nothing and that is confusing.

However, in spite of the several limitations mentioned above regarding Spivak’s translation of Mahasweta Devi’s story “Stanadāyini”, it cannot be denied that Spivak as a translator has shown her great translational efficiency in her translation. What are pointed above are only the shortcomings. For example, the title of the story clearly reveals it. Though she is severely criticized by the critics, it seems that her title “Breast-giver” is more justified here than Dutt’s “The Wet Nurse” which fails to produce the exact meaning which the story “Stanadāyini” evokes throughout its narration. Dutt’s choice of naming the story as “The Wet Nurse” reflects the mode and style of her narration. Her translated story evokes the spirit of ‘*dhai ma*’, the typical rustic illiterate village nurse in the Bengali context. Thus Dutt’s translation neutralizes the subversive impact of the text which Devi’s story evokes. Spivak argues, “It is not, ‘Stanyadayini’, the word we expect, meaning ‘the suckler’ or ‘wet-nurse’. It is, rather, ‘Stanadayini’, - the giver of the breast, of the alienated means of production, the part-object, the distinguishing organ of the female as mother” (1997: 130). She finds the story exemplifying the capitalist’s exploitation of the subaltern women. As a translator she has made a constant negotiation with both the source and target cultures to find out a suitable title in order to substantiate her theoretical formulation.

Let me now come to Mahasweta Devi’s eponymous story “Draupadi” from Spivak’s *Breast Stories*. Spivak’s translations generally include a critical insight/foreword for the readers that actually shape the readers’ approach to the text. Though in some cases it makes a better understanding of the text but in most cases the readers’ apprehension of the text is predetermined

before entering into the text. Their approach becomes premeditated according to the translator's views as the readers of a translated text solely depend on its translator.

Spivak writes a "Translator's Foreword" for her translation of Devi's story "Draupadi". At the very outset, Spivak writes:

> I translated this Bengali story into English as much for the sake of its villain, Senanayak, as for its title character, Draupadi (or Dopdi). Because in Senanayk I find the closest approximation to the First World in search of the Third World, I shall speak of him first.
>
> On the level of the plot, Senanayak is the army officer who captures and degrades Draupadi. I will not go so far as to suggest that, in practice, the instruments of First World life and investigation are complicit with such captures and such a degradation. The approximation I notice, relates to the author's careful presentation of Senanayak as a pluralist aesthete. In theory, Senanayak can identify with the enemy. But pluralist aesthetes of the First World are willy-nilly, participants in the production of an exploitative society. Hence in practice, Senanayak must destroy the enemy, the menacing other. He follows the necessities and contingencies of what he sees as his historical moment. (1997: 1-2)

Thus the importance given to the Senanayak's character as a 'First World scholar in search of the Third World', traps the readers into Spivak's own theoretical arena from the very beginning which dilutes to some extent the central focus of the tribal and gender oppression in Devi's story. In privileging him over the female protagonist of the story ("I will speak of him first'), Spivak

lessens the centrality of Dopdi's role in the story which is the prime concern in Devi's story. The readers' approach to the story is, to a large extent, influenced by the translator Spivak as she herself said, "My approach to the story has been influenced by 'deconstructive practice' (1997: 3). This may be treated as a departure from the basic principles of translation. For, the activity of translation canot/should not be predetermined by any theoretical leaning/bias. To quote Brinda Bose from her article "The Intimacy of Translation: The Case of Mahasweta Devi's Draupadi":

> Even before looking at the concerns of Mahasweta Devi's "Draupadi", the non-Bengali – perhaps primarily Western – reader of this translation must contend with a number of Spivakian anxieties buried in her foreword. There is . . . a politics inherent in all acts of translation. In Spivak's act of translation, the struggle exteriorizes a peculiar – all encompassing – self-reflexivity, so much so that the issues raised within the original story often end up only simmering on the backburner. The capture, and degradation, of Dopdi is not Spivak's sole focus. The name of Dopdi is a tribal version of Draupadi, wife of the five Pandavas, whose infamous degradation by attempted disrobing, enacted by her husband's enemy, her central experience is obviously meant to parody. But as Spivak proclaims in her opening lines, she has chosen this story as much for the sake of its villain, Senanayak – and because she finds in him "the closest approximation to the First-World scholar in search of the Third World, she will speak of him first. (Sen and Yadav eds. 73)

Spivak finds Senanayak as central as Draupadi because his character aids her in formulating her own theoretical framework. As a feminist Marxist deconstructionist critic, Spivak has appropriated Mahasweta Devi's texts to suit her own concerns. To quote Brinda Bose again,

> There is no doubt that deconstruction provides a sophisticated method of looking beyond the obvious structures of the text for complexities – and complicities, as Spivak asserts – that yield richer returns. What we, as received readers of Spivak's translated Mahasweta stories need in turn to deconstruct, however, are the complexities and complicities inherent to the translations and their explications. The danger lies not in reading Mahasweta-as-appropriated-by Spivak, then, but in accepting without question the emphases that Spivak, translator and critic, formulates and defends. We, as critical readers of Spivakian criticism, must ourselves find 'a will of knowledge' that creates oppositions between Spivak's readings of her chosen texts and our reception of both those texts and her readings. (74)

So, Spivak's emphasis on the character of Senanayak undermines the tribal woman Draupadi's struggles in society which is the prime concern in Mahasweta Devi's story "Draupadi".

Let us now focus on the central character Draupadi as the story is entitled after her. Devi's naming of the central character and the title after her holds the key to a number of significant meanings in the text. The story is full of ironic overtones. However, Spivak provides a backdrop for Devi's naming a tribal woman as Draupadi in the following words in her "Translator's Foreword" and this further complicates the issue:

> Dopdi and Draupadi. It is either that as a tribal she cannot pronounce her own Sanskrit name Draupadi, or the tribalized form, Dopdi, is the proper name of the ancient Draupadi. She is on a list of wanted persons, yet her name is not on the list of appropriate names for tribal woman.

> The ancient Draupadi is perhaps the most celebrated heroine of the Indian epic Mahabharata. The Mahabharata and the Ramayana are the cultural credentials of the so-called Aryan civilization of India. The tribes pre-date the Aryan invasion. They have no right to heroic Sanskrit names. Neither the interdiction nor the significance of the name, however, must be taken too seriously. For this pious, domesticated Hindu name was given Dopdi at birth by her mistress, in the usual mood of benevolence felt by the oppressor's wife towards the tribal bond servant. (1997: 10)

And the contradiction in Spivak's argument comes just after this. She immediately goes on to say in the next paragraph that "And yet on the level of the text, this elusive and fortuitous name does play a role" (10). The readers are really cofused by her prior comment that neither the interdiction nor the significance of the name must be taken tsoo seriously.

Devi's eponymous story "Draupadi" is ironically in tune with the theme of the story. In the epic the *Mahabharata*, Draupadi's 'legitimate pluralization' of her five husbands, the attempted disrobing by the enemy chief Dusasana in the open assembly, her submissive prayers to Lord Krishna that are answered in the miracle of her being 'infinitely clothed' – is ironically reworked in Devi's story of the anti-heroine Dopdi/Draupadi and her heroism in the face of mutilation and rape, significantly unaided by any heavenly intervention. In a "Conversation" with Spivak that appeared in the collection *Imaginary Maps* (1993), Mahasweta Devi says, "Remember, Draupadi in the *Mahabharata* is a black woman. She must have been a tribal. In the state of Himachal Pradesh we still find the sort of fraternal polyandry that Draupadi was supposed to have practiced in the *Mahabharata*. The polyandrous tribal women of Himachal Pradesh are said to belong to the Draupadi Gotra or clan" (i). So, the point is that Spivak's

translation of the story fails to produce these nuances behind the character Draupadi, and the "Foreword" really confuses the readers.

Let me now point out 'rhetorically confusing' and 'visually ugly' device (Sujeet Mukherjee's phrases; Sen and Yadav eds. 232), namely italicization, opted by Spivak in her translation of Devi's stories into English. To quote from her "Translator's Foreword" of "Draupadi":

> The italicized words in the translation are in English in the original. It is to be noted that the fighting words on both sides are in English. Nation-state politics combined with multinational economics produce war. The language of war – offence and defence – is international. English is standing in here for that nameless and heterogeneous world language. The peculiarities of usage belong to being obliged to cope with English under political and social pressure for a few centuries. Where, indeed, is there a pure language? Given the nature of the struggle, there is nothing bizarre in 'Comrade Dopdi'. It is part of the undoing of opposites – intellectual – rural, tribalist-internationalist – that is the wavering constitution of 'the underground', 'the wrong side' of the law. On the right side of the law, such deconstructions, breaking down national distinctions, are operated through the encroachment of king-emperor or capital.
>
> The only exception is the word 'sahib'. An Urdu word meaning 'friend', it came to mean, almost exclusively in Bengali, 'white man.' It is a colonial word and is used today to mean 'boss.' I thought of Kipling as I wrote 'Burra Sahib' for Senanayak. (1997: 16-17)

Spivak's argument that there is no 'pure' language can be true because of the several influences on the people of a linguistic group. And this is more visible in the literatures from the erstwhile colonies. Mahasweta Devi's Bangla writings are full of English words. But the point is if we take Spivak's argument as a valid statement, then in italicizing those in the TT, she has not carefully maintained her own stance, and this deviation has been severely criticized by the translation critics. As a result she had to revise the story, and the story reappeared along with Samik Bandyopadhaya's translation of Mahasweta Devi's story "Operation? - Bashai Tudu", published from Thema, Kolkata in 2002. To quote Bandyopadhyay from the "Introduction" of *Bashai Tudu*:

> In our text italicization marks the English words used transliterated by Mahasweta Devi, as also the Indian words.
>
> The plurality of languages was not the least of the translator's problems. . . There were minor changes and additions worked into the text in this draft and some of these have now gone into my text. (Bandyopadhyay xiv)

Though this can be highly debatable, yet Spivak fails to stick to her theoretical premise even in her revised version of "Draupadi." Certain unitalicized words in the first translation were italicized as Bandyopadhyay pointed out to Spivak. But in this case some words which were italicized in the previous translation were brought back to normal in the revised version. And significantly, some English words are not italicized at all in both the first and the revised translations. As a result Spivak has made almost a caricature of her own principle (laid out in the "Foreword") in her translation of the story "Draupadi". Let us here present the variations to show Spivak's deviation from her theoretical standpoint of translation:

Spivak's Italicization in "Draupadi" in two editions

Normal font becomes italics:

Seagull Edition	Thema Edition
processes (22)	*processes* (151)
perspective (23)	*perspective* (151)
camouflage, bidi (24)	*camouflage, bidi* (152)
soda (27)	*soda* (155)
kounter (28)	*counter* (155)
commands (30)	*commands* (157)
destroyed (33)	*destroyed* (158)
anticipate their every move (34)	*anticipate their every move* (159)
radio message (36)	*radio message* (161)

Italicized words return back to normal font:

sirens (21)	sirens (150)
category, chambers, practice, theory (22)	category, chambers, practice, theory (151)
slogan (23)	slogan (152)
canal (29)	canal (156)
telegraphic message, jeep (30)	telegraphic message, jeep (157)
belt, police, notices (31)	belt, police, notices (157)
bus station, radio vans (32)	bus station, radio vans (158)
comrade (33)	comrade (158)
bad, army, camp (159)	bad, army, camp (159)
stage (34)	stage (159)

The words like ‘Austro-Asiatic’ (Devi 29), ‘cartographer’ (31), ‘phase’ (32), ‘dinner’ (38) and ‘shirt’ (39) are not italicized at all in Spivak’s both the editions. It is a fact that a good part of contemporary Bangla speech at all levels is full of English words and terms because of the colonial heritage. And Mahasweta Devi has used this in her writings quite extensively. To solve the problems of translating these words, Sujeet Mukherjee suggests that “I should have thought that placing such English words within single quotes would have distinguished them enough, while Italics could have been reserved for the so-called Indian words” (Sen and Yadav ed. 232).

Now let us consider the other changes that the translator has made in her revised translation and the reasons behind those changes. In the “Introduction” of *Bashai Tudu*, Samik Bandyopadhaya also writes:

> Gayatri’s translation of “Draupadi” has already appeared in her *In Other Worlds: Essays in Cultural Politics*, with her ‘reading’ of the story ‘influenced by “deconstructive practice”. But the text that appears here is somewhat different, after a few changes, not quite substantial but significant in some respects, that she has made after I had pointed out some omissions and a couple of mistranslations from oversight. (xiv)

The story opens with the government police’s notice for the capture of Dopdi Mejhen, and reward of hundred rupees for anyone who would help in her capture. Mahasweta Devi writes, “nɑm dopdi mejʰen, bɔyɔʃ ʃɑtɑʃ, ʃɑmi dulɔn mɑƲʰi (nihɔtɔ), nibɑʃ cerɑkʰɑn, tʰɑnɑ bnɑkɽɑƲʰɑɽ, knɑdʰe kʰɔtɔcinhɔ (dopdi guli kʰeēecʰilɔ), Ƶibitɔ bɑ mritɔ ʃɔndʰɑn dite pɑrle ebɔŋ Ƶibitɔ hɔle greptɑre ʃɔhɑētɑ ekʃɔtɔ ʈɑkɑ . . .” (1993: 29). [nām dopdi mejhen, bayos sātās, swāmi dulān

mājhi (nihoto), nibās cherākhān, thānā bnākrājhār, knādhe khotochinno (dopdi guli kheyechilo), jibito bā mrito sondhān dite pārle ebong jibito hole greptāre sohāyotāi eksoto tākā . . .] Gayatri Spivak's first translation follows: "NAME DOPDI MEJHEN, age 27, husband Dulna Majhi (deceased), domicile Cherakhan, Bankrajhar, information whether dead or alive and/or assistance in arrest, one hundred rupees . . ." (1997: 19). Here at the very beginning Spivak has significantly omitted the scar on Dopdi's shoulder, a grim reminder of her past when she was shot by the police. The 'scar' functions as a crucial signifier in this tribal story which signifies the brutal tortures of the government officials on these tribal people. It also bears the hint of the inhuman brutal hellish torture inflicted upon Dopdi which the story later reveals. But the translator, perhaps from oversight, omitted it at the very opening sentence. However, perhaps after the suggestion of Bandyopadhaya, Spivak rectified it in the revised translation: "Name Dopdi Mejhen, age twenty-seven, husband Dulna Majhi (deceased), domicile Cherakhan, Bańkdajhad, **scar on the shoulder (Dopdi was shot)**, information whether dead or alive and/or assistance in arrest, one hundred rupees . . ." (Bandyopadhyay 149; emphasis mine). Spivak has made here two important changes from the earlier translation in an effort to make the second translation an improved one. She has written Dopdi's age in words ('twenty seven'), and she has changed 'Bankrajhar' into 'Bankdajhad'. She has also put the opening words in the lower case.

However, immediately after this, there is an exchange between two government officials whom Mahasweta Devi introduces as '*dui tɔkmad^{h}ari uniform'* (1993: 29). In translation Spivak introduces them to the readers as 'two medallioned *uniforms'* (1997: 19). And in the revised translation she has changed them into 'two liveried *uniforms*' (Bandyopadhyay 149). '*tɔkma*' is a medal-like object of brass or bronze worn by a servitor as an identity of his post cannot be taken to mean livery, while 'livery' and 'uniform' can sometimes be the same. Spivak has also

changed here the British raj spelling of 'Burdwan' into 'Barddhaman' (it seems that one 'd' could be easily deleted) although she has retained 'Calcutta' for Kolkata (152). According to the 'dossier', Devi writes:

> dulɔn o dopdi dirg^{h}ɔdin dɑoɑli kɑƋ kɔrtɔ, between birb^{h}um-bɔɽd^{h}ɔmɑn-murʃidɑbɑd-bnɑkuɽɑ rotate kɔre g^{h}urtɔ. 1971 ʃɑle bikk^{h}ɑtɔ operation bɑkulite Ƌɔk^{h}ɔn tinɽi grɑm heavy cordn kɔre machinegun kɔrɑ hɔi tɔk^{h}ɔn erɑ duƋɔn o nihɔter b^{h}ɑn kɔre pɔɽe t^{h}ɑke. bɔʃtutɔ erɑi main criminal (1993: 29).
>
> [dulān o dopdi dāoāli kāj korto, between birbhūm-bardhamān-murshidābād-bnākurā rotate kore ghurto. 1971 sāle bikhyāto operation bākulite jokhon tinti grām heavy cordon kore machinegun korā hoy tokhon erā dujon o nihoter vān kore pore thāke. bostuto erāi main criminal. (29)]

Spivak's first translation follows:

> Dulna and Dopdi worked at harvests, *rotating* between Birbhum, Burdwan, Murshidabad and Bankura. In 1971, in the famous *Operation* Bakuli, when three villages were *cordoned off* and *machine gunned*, they too lay on the ground, faking dead. In fact, they were the *main* culprits. (1997: 19-20)

In the ST, Mahasweta refers Dopdi and Dulna as the 'main criminals'. But Spivak translates them as 'main culprits', and puts '*main*' in italics. Spivak's own theoretical premise as already mentioned is that she has put the English words of the ST in italics. But here she has changed the English word of the ST, and put a synonymous one. She also forgets to italicize the word 'between' in the above extract. This is a significant deviation from her own theretical premise on translation. However, she has rectified the mistakes in her revised version:

> Dulna and Dopdi worked at harvests, *rotating between* Birbhum, Barddhaman, Murshidabad, and Bankura. In 1971, in the famous *operation* Bakuli, when three villages were cordoned off and machinegunned, they too lay on the ground, faking dead. In fact, they were the *main criminals*. (Bandyopadhyay 149)

Despite revisions, certain new deviations crop up. Spivak here translates Mahasweta Devi's word 'dɑoɑli' as 'harvest', but in the very next paragraph and also throughout the story she has translated the same word as 'migrant'. Interestingly, in the first translation she deliberately omitted it in some cases (1997: 20). But the point is, when she finds a different meaning of the word 'dɑoɑli' as 'migrant', she could have maintained it throughout the whole story. The result is that two contrasted meanings are produced. As a translator, Spivak's carelessness appears again in translating the word '*kʰŋocoɽ*' (Devi 1993: 30, 33 & 36). In her first translation Spivak omitted it in the first part of the story (1997: 21). Later she translated the word differently as 'informant' (26) and 'cop' (32). Interestingly, in the revised version she translated it as 'nark' (Bandyopadhyay 150, 154 & 158). However, here she did not make the previous mistake, and maintained it in all the three cases.

Here is another instance of Spivak's mistranslation regarding to the time sequence of the story. Senanayak and the soldiers finally succeeded to 'apprehend' Dopdi. Surya Sahu's brother, Somai and Budhna betrayed her as they guided the force in her capture. Mahasweta Devi writes,

> ʃɔndʰæɑ cʰɔʈɑ ʃatannɔte drɔupɔdi meJʰen apprehended. oke nie camp pɔrJɔntɔ pnoucʰte lɑge ek gʰɔnʈɑ. ʈʰik ekgʰɔnʈɑ Jerɑ cɔle. keu e tɑr gɑēe hɑt deē nɑ, eboŋ tɑke kɑmbiʃer ʈule boʃte deoɑ hoi. ɑʈʈɑ ʃatannɔte ʃenɑnɑyɔker dinner time hɔæ eboŋ "oke bɑnie niæe eʃɔ. do the needful" bɔle ɔntɔrdʰɑn kɔren. (Devi 1993: 38)

> [sondhā chhotā sātānnate draupadi mejhen apprehended. oke nie cāmp porjonto pounchte lāge ek ghontā. thik ek ghontā jerā chole. keu e tār gāye hāt dei nā ebong tāke kāmbiser toole boste deoā hoy. attā sātānnote senānāyaker dinner time hoy ebong "oke bānie nie eso. do the needful" bole tini ontordhān koren. (38)]

So, between Dopdi's capture and the dinner time of Senanayak when he ordered for the 'needful', it is exactly two hours gap. But Spivak miscalculated the time, may be out of her oversight. She translates,

> Draupadi Mejhen was *apprehended* at 6.53 p.m. it took an hour to take her to *camp.* Questioning took another hour exactly. No one touched her, and she was allowed to sit on a canvas camp stool. At 8.57 Senanayak's dinner hour approached, and saying, Make her. *Do, the needful*, he disappeared. (1997: 35; underline mine)

Spivak out of her oversight translates 6.57 as 6.53 which may confuse the readers about the time frame of the story. It may be a little oversight, but it counts more. However, she has rectified the mistake in her revised translation. But the readers, who do not know about the revised translation, are still in confusion.

Let us look at Spivak's use of footnotes in her translations of the story "Draupadi". As a subaltern text, Mahasweta Devi's "Draupadi" is rich in culture-specific terms like '*biɽi*' (31), '*bibidʰɔ bʰarɔti*' (33), '*pɔncaĕet*' (34), '*bʰumi*' (36), '*ʃaɽi*' (38) etc. In her first translation Spivak had explained the words in her footnotes. She had rightly minimized them as excessive footnotes certainly mar the true spirit of a text by distracting the readers' attentions time and again. But quite interestingly, the translator has deleted the footnotes from her revised translation and put

the words only in italics. She has also not added her "Translator's Foreword" in Bandyopadhyay's *Bashai Tudu*. Perhaps, she has done so because of certain compulsions (steming from her theoretical preoccupations) worked within her, but the readers are in absolute darkness, especially the Western readers for whom her Foreword, though biased, might have been extremely helpful. The readers may grope in darkness without the clarification of such culture-specific words.

As an instance here we may specifically refer to the word '*biɽi*'. Dulna Majhi was violently shot when, out of extreme thirst lying on his stomach on a flat stone and dipping his face, he was about to drink water. As soon as .303 rifle pierced the body, and brought a bloody foam to his mouth, he roared 'Ma – ho' and died at once. The word puzzled the Defense Department. They wondered whether it was a 'violent slogan in the tribal language' (23) or something else. To find out its meaning two tribal-specialist types were flown in from Kolkata, but they failed after repeated consultations with the dictionaries of Hoffmann-Jeffer and Golden-Palmer. However, finally the omniscient Senanayak called Chamru, the Santhal water-carrier of their camp. Mahasweta Devi writes, "kæmper ɟɔlbɑhi ʃnɑotɑl cɔmru dui biʃeʃɔngɑke dek^{h}e p^{h}ucp^{h}ucie hnɑʃe, biɽi die kɑn culkoi o bole, uti mɑldɔ'r ʃnɑotɑlrɑ ʃei gnɑd^{h}iraɟar ʃɔmɔēe lɔɽte neme bɔlec^{h}ilɔ boɽe! uɽi lɔɽɑier dɑk" (1993: 31). [kāmper jolbāhi snāotāl chamru dui bisesonga dekhe fuchfuchie hnāse, biṛi die kān chulkoi o bole, uti malda'r snāotālrā sei gandhirājār somoye lorte nemechhilo bote! usti loṛāier dāk (31)]. Spivak translates,

> Finally the omniscient Senanayak summons Chamru, the water-carrier of the camp. He giggles when he sees the two specialists, scratches his ear with his bidi, and says, The Santhals of Maldah did say that when they began fighting at the time of King Gandhi! It's a battle cry. (1997:24)

The translator used a footnote for the word '*bidi*' as 'a roll of tobacco enclosed in a leaf for smoking; a cheap indigenous smoke' (24). But quite interestingly in the revised translation she has put the word 'bidi' in italics (Bandyopadhyay 152) and has not added any footnote. The non-Bengali, especially the Western readers are surely to sweat here a lot like the tribal specialists and Chamru to find out the meaning of 'bidi'. In the present context it may signify to different things. It may suggest the feather of an animal or the tooth-poked small thinny wooden stick which people usually keep in the small passage between ear and head which helps to itch ears and poke teeth. So, the translator's deletion of the footnotes in the revised version of her translation must create some difficulties to the readers.

Finally, let me focus on Spivak's deletion and addition of quotation marks in her translations of "Draupadi". Stories and novels contain the author's observation including the characters' dialogues. The authors generally put the dialogues in quotations to distinguish them from the narration to make the speeches more appealing to the readers. Sometimes this is done by the publishers and the editors. However, the readers of Mahasweta Devi are surely to face huge difficulties in reading Spivak's translations of "Stanadāyini" and the first translated version of "Draupadi". Devi's "Stanadāyini" contains such quotation marks, while in "Draupadi" this is omitted in most cases. But the point is Spivak in the translated story "Breast-giver" and in the first translation of "Draupadi" completely omitted quotations. Later in her revised version, she has put the speeches within quotation marks. But she began it, and then forgot to continue that from the middle of the story. The same thing happens in her use of 'comma' and 'dashes.' Not only the rhythm, but also the meanings of a text depend on these stylistic devices. So, deviations from these surely mar the true spirit of a text which the readers of Mahasweta Devi are surely to suffer through Spivak's translations.

Mahasweta Devi's "Draupadi" is a powerful story against the patriarchy. Draupadi's final words of the story strike a terrible blow to the exploitative patriarchal system of the society. Mahasweta Devi writes:

> drɔupɔdi durbodʰyɔ ʃenanayɔker kɑcʰe ekebɑre durbodʰyɔ ek ɔdɔmyɔ hnɑʃite knɑpe. hɑʃte gie or bikkʰɔtɔ ʈʰnoʈ tʰeke rɔktɔ ƬʰɔRe eboŋ se rɔktɔ hɑter ceʈote mucʰe pʰele. drɔupɔdi kulkuli debɑr mɔtɔ bʰiʃɔn, ɑkɑʃcerɑ, tikkʰnɔ gɔlɑi bɔle, kɑpɔʈ ki hɔbe, kɑpɔʈ? leŋʈɑ kɔrte pɑriʃ, kɑpɔʈ pɔrɑbi kemɔn kɔre? mɔrɔd tu?
>
> cɑrdike ceēe drɔupɔdi rɔktɔmɑkʰɑ tʰutʰu pʰelte ʃenanayɔker ʃɑdɑ buʃ ʃhirtti becʰe nei eboŋ ʃekʰɑne tʰutʰu pʰele bɔle, hetʰɑ keo puruʃ nɑi Ƭe lɑƬ kɔrbɔ. kɑpɔʈ more pɔrɑte dibɔ nɑ. ɑr ki kɔrbi? le: knɑuʈɑr kɔr le: knɑuʈɑr kɔr -?
>
> drɔupɔdi dui mɔrditɔ ʃtɔne ʃenanayɔkke ʈhelte tʰɑke eboŋ ei prɔtʰɔm ʃenanayɔk nirɔʃtrɔ ʈɑrgeʈer ʃɑmne dnɑmne dnɑɽɑte bʰɔi pɑn, bʰiʃɔn bʰɔi. (1993: 39)
>
> [draupadi durbodhya senānāyaker kāchhe ekebāre durbodhya ek adamya hnāsite knāpe. hnāste gie or bikhoto thnot theke rokto jhore ebong se rokto hāter chetote muchhe fele. draupadi kulkuli debār moto vison, akāscherā, tikhno golāi bole, kāpoṛ ki hobe, kāpoṛ? lengtā korte pāris, kāpoṛ porābi kemon kore? morod tu?
>
> chārdike cheye draupadi roktomānkhā thutu felte senānāyaker sādā bush shirtti bechhe nei ebong sekhāne thutu fele bole, hethā keo purus nāi je lāj korbo. kāpoṛ more parāte dibo nā. ār ki korbi? le! kounter kor le! kounter kor - ?
>
> draupadi dui mordito ston-e senānāyakke thelte thāke ebong ei prothom senānāyak nirastro tārgeter sāmne dnārāte voi pān, vison voi. (39)]

Spivak translates:

> Draupadi shakes with an indomitable laughter that Senanayak simply cannot understand. Her ravaged lips bleed as she begins laughing. Draupadi wipes the blood on her palm and says in a voice that is as terrifying, sky-splitting and sharp as her ululation, what's the use of clothes? You can strip me, but how can you clothe me again? Are you a man?
>
> She looks around and chooses the front of Senanayak's white bush shirt to spit a bloody gob at and says, There isn't a man here that I should be ashamed. I will not let you put my cloth on me. What more can you do? Come on, kounter me – came on, kounter – me?
>
> Draupadi pushed Senanayak with her two mangled breasts, and for the first time Senanayak is afraid to stand before an unarmed target, terribly afraid. (Bandyopadhyay 161-162)

Though the translator's use of the word 'kounter' to the previously used 'counter' which looked strange as a word uttered by a tribal woman like Dopdi Mejhen now fits to the story. The words used by the translator in the concluding part of her translation somehow lack in producing the climactic spirit of the ST. May be the linguistic limitations are there. In spite of that, somewhere the readers of the TT fail to feel nuances of the ST.

The language Mahasweta used in her story "Draupadi" is no less difficult to read and comprehend. Gayatri Spivak has described Devi's use of language in the "Foreword" as "A prose that is a collage of literary Bengali, bureaucratic Bengali, tribal Bengali, and the language of the tribals" (1997: 5). But Spivak's use of language in her translation really creates problem to

the readers in understanding the story proper. Sujeet Mukherjee in his observation on Spivak's translations says,

> Reading the translation of literary texts that one can read in the original sometimes creates unexpected problems. After re-reading the originals in order to refresh my memory, I find I cannot shake off the impression that not only are the two stories very different in character but even the translators belong to two quite different experiences. (Sen and Yadav eds. 233)

The translator has shown her 'undue pedantry' not only in italicizing the English Words and in altering the transliteration of place names, but also she has defied the convention by taking absolute liberties by converting the tribal deity Singboma into a cosmopolitan 'their Maker' (Bandyopadhyay 149) and using a word like 'ululate' (160). This has led Mukherjee to comment "there is a strain of manipulation (womanipulation?) in the translation of "Draupadi" . . ." (Sen & Yadav eds. 233).

Devi's story "Draupadi" first appeared along with "Breast-giver" in Spivak's collection of essays *In Other Worlds* (1987), and interestingly the stories were placed in the third section of the book entitled "Entering the Third World". This led Mukherjee to usher "Hereafter she will be the door to the Third World through which the First can enter, ushered in by an incomparable dwarpalika" (232). However, Spivak skilfully admitted the mistakes of her translation, but the point is somehow the translator tried to share the mistakes with the author Mahasweta Devi. Spivak writes:

> I gratefully accept his (Sujit Mukherjee) correction that '[*t*] *akma* (a medal-like object of brass or bronze worn by a servitor) cannot be taken to mean livery,' and

> therefore 'takmadhari' as 'liveried' ("Draupadi", in Spivak, *In Other Words*, Routledge, 1987) is unacceptable. And I agree completely that Samik Banerjee's 'kounter' is infinitely better than my 'counter' ('Draupadi'). I should mention here that Mahasweta has read this translation carefully and I have, for the most part, accepted her suggestions. All mistakes are of course mine. (1993: xxvi)

Many years ago Adil Jussawalla had complained while searching for English translations of stories and poems by Indian writers for the Penguin anthology *New Writing in India* (1974) that many of our authors are notoriously unconcerned about how well or ill they are rendered into English. But this cannot be said about Mahasweta Devi, as the author herself is very much aware about her translations and gives a lot of credit to her translator Gayatri Chakravorty Spivak. The translator Spivak herself writes, "since the Bengali script is illegible except to the approximately twenty-five percent literate of the about ninety million speakers of Bengali, a large number of whom live in Bangladesh rather than in West Bengal, her 'Indian' reception is also in translation, in various languages of the subcontinent and in English" (1997: 5). Then this is really a matter of concern to both translation scholars and critics about what kind of literary image is formed or will be formed about Mahasweta Devi's writings through Spivak's translations to the Western/American readers for whom Spivak translated to introduce the works of a woman author of her 'homeland'.

Let us now come to the last translated story in Spivak's *Breast Stories* entitled "Behind the Bodice", the translation of Mahasweta Devi's "Choli ke Pichhe". Like the previous two stories of Spivak's anthology, here the prime symbol is breast. The story describes the violence and gang-rape on a migrant labourer named Gangor. Upin Puri, an ace-photographer, makes a trip to Jharoa where he encounters a rural woman named Gangor suckling a child. The woman

has migrated to Jharoa along with her entire clan to escape the semi-famine in her village. Upin is intrigued by the 'mammal projections' of Gangor's 'statuesque' and natural semi-covered breasts. He clicks several photographs of Gangor's breasts and sends them for publication to the newspapers and magazines like National Press and Lens Magazine. The message underlining a picture of Gangor's breasts is "the half-naked ample-breasted female figures of Orissa are about to be raped. *Save them! Save the breast*!" (1997:139). These pictures somehow make their way to Jharoa and come to the attention of the local police. The pictures of Gangor's bare breasts entice the police. The police nabs Gangor, puts her in lock-up and gang-rapes her. Instead of breaking down, Gangor files a police complaint against the police offenders. Throughout this time Gangor's entire clan stays away from her. After learning about the violent fate of Gangor, Upin takes it upon himself to go and save her. He finds out that Gangor has started to earn her living through prostitution. When the two come face-to-face, Gangor assumes Upin as her customer and accuses him as one of those who violated her. In her view, Upin too took advantage of her by clicking photographs of her half-bare breasts to earn money. Gangor takes off her bodice and reveals the shameful evidence of the inhuman violation on her chest. Behind the small piece of cloth, there lie the bitten, torn and shrivelled remains of her once 'statuesque breasts'. The sight of Gangor's mutilated breasts is a total shock for Upin. He realizes that his plea to people to 'save the breasts' is utterly futile. In a state of shock, Upin steps on the railway tracks of Jharoa and is crushed under the wheels of a train.

Spivak's translation of this story is, to some extent, different from "Draupadi" and "Stanadāyini". Spivak translated "Choli ke Pichhe" in 1996, almost fifteen years after translating the story "Draupadi" and ten years after "Stanadāyini". After the publication of the previous two translated stories, the translator Spivak became aware of the criticisms levelled against her

translations. Though in this story the translational politics have remained the same, no major omission or mistranslation is found.

Let us first reflect on the title of the story. Mahasweta Devi's story is named after the opening of a popular Hindi song from the film *Khlnayak* meaning 'villain'. Devi has very skilfully retained the Hindi words of the song in the title of her Bangla story, and has made the story thematically more powerful. There is an ironic element in men's attitude to '*choli*' [tight-fitting blouse] and the breasts in contrast to the mutilated breasts of Gangor as the story finally reveals. The refrain of the song 'choli ke pichhe' continues throughout the story and thus makes the story even more ironic. Spivak's translation of "choli ke pichhe' as 'behind the bodice' is literally justified. But what is lost in translation is the rhythm that made the Bangla story so powerful.

Now mention may be made on the opening of the Bangla story and Gayatri Chakravorty Spivak's skilful translation of it. Mahasweta Devi writes:

> ki ɑcʰe, tɑi cʰilɔ ʃei ʃɑler ɟɑtiɔ ʃɔmɔʃyɑ. ɟe ʃɔmɔye eʈi national issue hɔye oʈʰe, ʃe ʃɔmɔykɑr ɔnæɑnyɔ bʰæntɑɽɑi, ɟɔʈʰɑ ʃɔʃyɔhɑni - bʰumikɔmpɔ cɔturdike tɔʈʰɑkɔʈʰitɔ ʃɔntrɑʃbɑdi o rɑʃʈrɔʃɔktir ʃɔŋgʰɔrʃyɔ o hɔtyɑ - hɔriyɑnɑi beɟɑte bie kɔrɔr ɔpɔrɑdʰe tɔrun-tɔrunir munɖɔccʰed - nɔrmɔdɑ bŋɑdʰ die medʰɑ pɑʈekɑr o ɔnyɔder ɔbuɟʰ ɑbdɑr, ʃɔtɔ ʃɔtɔ dʰɔrʃɔn-hɔtyɑ lockup nirɟɑtɔn ityɑdi ityɑdi non issue ʃɑbʰɑbik niyɔmei ʃɔŋbɑdpɔtre uccɑlokitɔ hɔte gieo hɔyni, - e ʃɔb non issui ʈʰeke jɑi. er ceēe ɔnek gurutɔpurnɔ cʰilɔ coli ke picʰe. (1996: 773)
>
> [ki āchhe, tāi chilo sei sāler jātio somosyā. je somoye eti national issue hoye othe, se somoykār onnyānno vyāntārāi, jothā sosyohāni – bhumikompo choturdike

> tothākothito sontrāsbādi o rāstrosoktir songhorso o hotyā – haryanai bejāte bie korār oporādhe torun-torunir mundoched – normoda bṅādh die medha patkar o onnyoder obujh ābdār, soto soto dhorson-hotyā lockup nirjāton etyādi non issue swāvābik niomei sombādpotre uchhālokito hoye gieo hoyni, - esob non-issuei thekei jai. er cheye onek gurutwopurno chhilo choli ke pichhe. (773)]

The beginning of the story unfolds people's careless attitude and media's insensitive handling of the serious issues of the country like famine, earthquake, terrorist attack, murder and rape when they were more interested in 'behind the bodice'. Mahasweta Devi's is staunchly critical of the mainstream society and this is clearly revealed here. Spivak's translated story "Behind the Bodice" carries Devi's spirit in the following lines:

> 'WHAT IS THERE' was the national problem that year. When it became a *national issue*, the other fuck-ups of that time- e.g. crop failure-earthquake, everywhere clashes between so-called terrorists and state power and therefore killings, the beheading of a young man and woman in Haryana for the crime of marrying out of caste, the unreasonable demands of Medha Patkar and others around the Narmada dam, hundreds of rape-murder-*lockup* torture etc. *non-issues* which by natural law approached but failed to reach highlighting in the newspapers-all this remained *non-issues*. Much more important than this was *choli ke pichhe*- behind the bodice. (Spivak 134)

Men's curiosity of what is there behind the bodice and their cravings for this is the basic concern of this story, and this is clearly conveyed in Spivak's translation of '*ki ac^{h}e*' as 'What is there' by putting it in quotation mark and thereby emphasizing upon it. Unlike the previous two stories,

Spivak as a translator here is literal too. This is clearly evident in her translation of '*bʰæntaɽai*' as 'fuck-ups'. Though the target readers may lose the rhythm of the song 'choli ke pichhe' in the context of the story due to the linguistic and cultural intranslatability, Spivak as a translator has tried her best to produce the effect as far as possible by putting 'choli ki pichhe' at the end of the opening paragraph, and its translation. Her italicization of the English words of Mahasweta Devi's Bangla texts still continues here. The significant point that Spivak has continued here, like her previous translated stories, is her long footnotes. The footnotes for this opening paragraph take almost its double space.

However, in the next significant paragraph Spivak as a translator seems to be failing to produce the Spirit of the ST. Mahasweta Devi writes, "Ɉatiɔ Ɉibɔne iʃu non-iʃuke maɽie cɔle Ɉabe - cɔle Ɉai, eɽai niĕm. eɈɔnnɔi 'ki ɑcʰe' guruttɔpurnɔ hɔĕe otʰe. prɔmɑn hɔĕe Ɉai bʰɑrɔt ʃudʰui gʰumɑĕe rɔĕ nɑ, dɔrkɑre Ɉegeo otʰe" (1996: 773). [Jātiya jibone issue non-issue ke mārie chole jābe – chole jāi, etāi niyom. ejonnyoi 'ki āchhe' eto guruttwopurno hoye othe. promān hoye jāi bhārat sudhui ghumāye roy na, dorkāre jegeo othe]. Ironically, Devi here continues, almost in an aphoristic manner, to point out people's carelessness to the serious issues and indulgence to the trifling matters like what is there behind the bodice. Though Spivak strictly maintained the structure of the ST in the first paragraph, here she has not maintained that. Mahasweta Devi's Bangla text has tremendous appeal to the readers, while in Spivak's translation that appeal is almost lost. Spivak translated the above lines: "That issues will and do trample upon *non-issues* in the life of the nation, this is the rule. This is why 'what is there' becomes so important. Proof that India's spirit is not only sealed in slumber, it can wake as needed" (Spivak 135). However, Spivak's rendering of '*bʰarɔt*' as 'India's spirit' in accordance to the contextual meaning is praiseworthy.

Producing the emotional effects, especially anger and hatred of the characters of a story in translation sometimes becomes really difficult. This is evident at the end of "Behind the Bodice". As a tribal woman, Gangor is doubly marginalised/oppressed at the hands of the state machinery and patriarchy, here both represented by men. She could not avert, but had to accept prostitution as her profession. Feeling urgency in saving the breasts i.e. these tribal women, Upin returned to Jharoa in search of Gangor and her clan. But he is horrified to know that Gangor drinks 'chullu' and has become a prostitute. When the two meet, Gangor mistakenly takes Upin as her customer and negotiates with him. Mahasweta Devi very effectively narrated the climactic part of the story, especially the anger of Gangor towards men and society in general. But somehow this climactic spirit of the story is lost in Spivak's translated text. The ultimate revelation of Gangor's bitten and torn breasts is really frightening to Upin and the readers too. Mahasweta Devi writes:

> ʃtɔn nei. duʈi ʃukno gʰɑ, knuckɑno cɔmɽɑ, ekebɑre ʃɔmɔtɔl. ɑgneyɔgirir krubdʰɔ crater duʈi gɑŋgorer gɔlɑi upinke gɔlɔntɔ lava cʰnuɽte ʈʰɑke, - gangrape ... kɑmɽe cʰinɽe gangrape ... police ... ɑdɑlɔte case ... ɑbɑr lockup-e gangrape ... ekʰɔn ɟʰɑroɑ tʰeke ʃeopurɑ ... ʃeopurɑ tʰeke ɟʰɑroɑ ... ʈʰekedɑr gɑhɔk dʰɔre ... public ʃɑtɑi ... gɑnɑ bɑɟɑi gɑnɑ ... (1996: 784)
>
> [ston nei. duti sukno ghā, kṅuchkāno chāmrā, ekebāre somotol. agneogirir krubdho crater duti gangorer golāi upinke golonto lava chhnurte thāke, - gangrape ... kāmre chhinre gangrape ... police ... ādālote case ... ābār lock up-e gangrape ... ekhon Jharoa theke Seopura ... seopura theke Jharoa ... thekedār gāhok dhore public sātāi ... gānā bājāi gānā ... (784)].

Spivak has very carefully translated this part of the story. She translates:

> No breasts. Two dry scars, wrinkled skin, quite flat. The two raging volcanic craters spew liquid lava at Upin – *gang rape* . . . biting and tearing *gang rape* . . . *police* . . . a court *case* . . . again a *gang rape* in the lock up . . . now from Jharoa to Seopura . . . Seopura to Jharoa . . . the Contractor catches clients . . . terrorizes a *public* . . . plays the song, the song . . . (1997: 155)

Spivak here is so literal in her translation that she even maintains the dash and spaces exactly as the ST has. No mistranslation is noticed. In spite of that, somehow the climactic spirit of the Bangla text is missing here in the English translation of the story. However, after viewing the ghastly truth of Gangor's breasts, Upin comes out and runs along the tracks and is crushed under the wheels of train and gets lost in the world of oblivion. Mahasweta Devi very ironically concludes the story with the words: "niruddiʃʈɔ upinpurir ʃɔnd^{h}ɑn ɟɑri ɑc^{h}e kɑgɔɟe kɔlɔme. e ʃɔb file bɔʈɔ tɔlie ɟɑi ɔnnyɑnyɔ filer tɔlɑi" (1996: 784). [niruddisto upinpurir sondhān jāri āchhe kāgojkolome. ei sob file boro tolie jāi onnyānyo filer niche]. Spivak too concludes the story with the same pathetic and ironic tone. She writes, "On paper the search for the missing Upin Puri is still active. But those kinds of *files* sink, way under other *files*" (Spivak 1997: 155). The whole expression is literally right, but Mahasweta Devi's pathetic note and mocking tone are lost here in the translation.

Mahasweta Devi's "Choli Ke Pichhe" is full of dialects and the author has very skilfully used those in Gangor's speeches. Translating those dialects creates huge difficulties for any translator. Spivak writes in a footnote "Gangor's speech is an untranslatable hybrid Dalit Hindi – Bengali which Mahasweta is among the very few to attempt in a sustained way" (144). For

instance, Gangor says ". . . pɔĕʃɑ bɑbu, ʈɑkɑ? pʰɔʈo kʰnicbe to ʈɑkɑ libɔ!" (Devi 1996: 776). [poisā bābu, tākā? photo khnichbe to tākā libo!]. This is translated as: ". . . money, Sir rupees? Snap a photo so give me cash!" (Spivak 1997: 141). The dialectic effect of the ST is lost in the TT..

Spivak is sometimes accused of her effort in Americanizing Mahasweta Devi's tribal stories. That is not found much here in "Behind the Bodice". But there is one significant omission in the first section of the story. Mahasweta Devi artistically talks about the cultural invasion at the beginning of the story. Almost in an aphoristic manner, she writes that "*Cultural invasion* is much more dangerous than *cultural revolution*" (137). And in order to resist it, the 'powerful lobby' thinks, India is trying to fill the 'natural vacuum' by the Bombay filmic culture through the pirated cassettes. Devi writes, "e holo Ɉudʰɑʃtrɔ nirmɑn o bæɑbɔhɑr. bombɑi factori made gɔnɔʃɔŋʃkritei prɔkritɔ bʰɑrɔtiɔ ʃɔŋʃkriti Ɉɑ cassette mɑddʰyɔme ɑdʰkʰɑnɑ duniɑē jetgotite colcʰe ɑr colcʰe" (1996: 774). [e holo juddhāstro nirmān o byābohār. bombāi factory made gonosonskritei prokrito bhārotiyo sonskriti jā cassette mādhyome ādhkhānā duniyāi jetgotite cholche ār cholchhe]. The translation could be "This is arms production and its use. Bombay factory made popular culture is the real Indian culture which rushes towards the half world in jet-like force through cassettes" (translation mine). Interestingly, Spivak has totally omitted this important part in her translation "Behind the Bodice". The target readers will surely miss the taste of Mahasweta's text and her thoughtful words.

However, there are several instances in Spivak's "Behind the Bodice" where as a translator Spivak has shown her skilful handling of Mahasweta's Bangla text. One such instance is found in the first section of the story where Mahasweta Devi describes how a powerful lobby is trying to put in the minds of Indian youths the idea that Bombay films are the cultural medium

of Indian popular culture. Against this powerful lobby, there is a counter lobby represented by a large number of people. The leader of this counter lobby prints a handbill and puts in the fold of newspapers declaring that 'behind the raw stock footage of Bombay films, which can circle the globe in a foolproof slipknot, is a similar nation-state that makes the Indian masses laugh, weep, dance and sing by remote control, etc., etc.' (Spivak 1997: 136). In this context Mahasweta Devi interestingly writes, "e kʰɔbɔr poɽe pɑglɑ hɔripɔdɔ tɑtɑ building er cʰɑde uɽʰe pɔɽe cnecɑi 'invasion! Invasion! o ʃɔttɔr attadf act, anti terroristic tactics and disruptive forces ect-e bɔndi hɔēe kɑrɑgɑre nikʰiptɔ hɔi" (1996: 773-74). [e khobor pore pāglā haripada tata building er chāde uthe pore chnechāi 'invasion! invasion!' o sottor attadf act, anti terroristic tactics and disruptive forces act-e bondi hoye kārāgāre nikhipto hoy]. Spivak translates: "Reading this news mad Haripada climbs to the roof of the Tata Building and shouts 'Invasiuon! Invasion!' and is swiftly thrown in jail by way of the ATADF Act (Anti-Terroristic and Disruptive Forces Act)" (1997: 136). Regarding the Act, Mahasweta Devi abbreviates it as ATTADF and clarifies it as 'Anti Terroristic Tactics and Disruptive Forces Act'. But in translation, Spivak omits one 'T' of 'Tactics' and writes ATADF Act. She omits Devi's 'Tactics' and clarifies it as Anti-Terroristic and Disruptive Forces Act. Interestingly, she has added a footnote on it as 'an imaginary version of the actual TADA (Terrorism and Disruptive Activities) Act'. Now the problem is that if we the readers accept Spivak's argument that Devi has used an imaginary version of the actual TADA Act, then question arises why the translator has deleted the 'T' of 'Tactics'. However, if the readers take it as a case of Devi's deliberate manipulation and disarrangement of the actual TADA Act, then the critics' claim regarding the 'intimacy' of Devi and Spivak for marketing/popularizing the tribal stories through English translation cannot be ignored. Etienne Dolet, the pioneer of the translation theory, argued that a translator can take liberty to clarify the

obscurities of the ST. But in the present case a different approach is noticed. And this shows how the problems of translation lead to the politics of translation.

In the story "Choli ke Pichhe" Spivak has shown her efficiency as a translator in many cases. One of these is her use of interpolation in course of narration by which essential informations are provided to the readers. To quote Clifford E. Landers, "In literary translation, interpolation is a short, unobtrusive explanatory word or phrase incorporated into the text to afford TL readers information already known to SL readers' (208). And 'if done carefully and with consideration for the rhythmic flow of language, interpolation can be imperceptible' (94). In the story "Behind the Bodice", Spivak has made judicious use of interpolation that makes the text more accessible for the target readers. For example, Shaili's mother uses the term '*belouse*' (137) and Spivak incorporates the word 'blouse' in parentheses immediately after '*belouse*' to clarify the meaning. The illiterate caretaker pronounces '*terain*' (150) for 'train', and Spivak provides the correct word in parentheses. '*PWD*' (142) is explained as Public Works Department, while '*hurtay-phurtay'* (143) is clarified by using the phrase 'in a great rush'. Gangor pronounces '*pomoted*' (153) which is incorporated in parentheses as 'promoted'.

Mahasweta Devi has used flashback technique that has made the story more interesting. She has divided the story in five sections, and put numbers as headings before each section. Spivak as a translator here has strictly followed this narrative pattern that helps the readers to understand the time sequence of the story. Unlike "Stanadāyini" and "Draupodi", Spivak has not provided any "Translator's Foreword" to "Behind the Bodice"; here she mainly works through footnotes. In the ST, there are references to 'Konarok', 'Ajanta, and 'Elora' the places of historical interest celebrated for their erotic sculptures, which are carefully explained (142 -144) by Spivak in her translation by the use of footnotes. Spivak's strategy of italicizing Devi's

English words of the Bangla texts continues in this story quite accurately. Unlike “Draupodi”, no major discrepancy is noticed here regarding her italicization.

Spivak’s approach to translation here is in tune with the ancient views on translation given by Horace, Cicero Quintillion and Longinus who emphasized not merely ‘word for word’ but ‘sense for sense’ translation. Spivak’s own plea that a translator should adopt the procedure of ‘love’ and ‘surrender’ to the original is not enough to come out from this act of difficult exercise. Though there is always a specific purpose in Spivak’s translations, her process of translation is to some extent close to Longinus’s theoretical formulation on translation. Spivak’s theory of surrendering to the text and its author has partly resemblance with Longinus’s view of translation as an act of wrestling with a stronger opponent. In practice, in Spivak’s translations of Devi, the ‘wrestling’ culminates not in a defeat but in a ‘symbiotic interface’ (Naveen Kishore) where the dichotomy of the so long superiority of the original and the inferiority of the translations ceases to exist, and significantly is reversed. Her translations are in tune with the translational methodologies as propagated by Denham and Abraham Cowley who feeling the difficulties in transferring the ST message into the TT advocated enormous liberty for a translator. To conclude with Ventuti’s terms, we may say that Spivak’s translations as more a form of ‘domestication’ than ‘foreignization’. Spivak’s translations can be seen as a process of textual manipulations where the issues of faithfulness and authenticity to the ST are raised from various perspectives.

V. B. SELECT BANGLA TRANSLATIONS OF JHUMPA LAHIRI'S STORIES IN ENGLISH

So far the concern has been to examine the policies and the politics at play in translating subaltern texts in an Indian language into English by a Third World intellectual located in the First World. The study of the reverse is no less interest. This section proposes to analyse the diasporic stories (in English) by Jhumpa Lahiri, a London born American author of Bengali lineage, and their translations into Bangla by Kamalika Mitra. The issues that were at play and discussed while analysing Spivak's translations of Mahasweta in the preceeding section will again be the centre of debate here, though as already pointed out. The situation has reversed. It is worth the pains to examine the underline politics/strategies, if any, that the translator may have pressed into service.

Jhumpa Lahiri (1967 -), the Pulitzer awarded diasporic writer and the daughter of Indian migrants from the state of West Bengal, was born in London and grew up in Rhode Island, USA from the age of two. As Lahiri's mother always wanted her daughter to grow up knowing the Bengali heritage and as a result of their repeated visits in Kolkata, a great part of Lahiri's creative mind is occupied with the life and the people of Kolkata. Her writings, to quote the White House citation on the occasion of rewarding the National Humanities Medal 2014, are "beautifully wrought narratives of estrangement and belonging" which highlight the "Indian-American experience". Lahiri has to her credit two novels - *The Namesake* (2003) and *The Lowland* (2013) – and two volumes of short stories *Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008) all of which are translated into different languages including Bangla. *Interpreter of Maladies* and *Unaccustomed Earth* are translated into Bangla as "Bedonār Bhāsyokār" and "Aporichito Bhumi", and all the seventeen stories included in the Bangla

anthology *Golpo Saptodosh* [Seventeen Stories] (2009). Almost all the stories of these two short story collections are translated by Kamalika Mitra, except the stories "Unaccustomed Earth" and "Nobody's Business" which are done by Payel Sengupta. *Namesake* and *The Lowland* are translated into Bangla as *Samanāmi* (2013) and *Nābāl Jomi* (2014) respectively by Paulami Sengupta. All these translations are published by Ananda Publishers, the leading Bangla publishing house in Kolkata. Lahiri frequently deals with her own experience as well as those of her parents, friends and acquaintances and others in the Bengali communities with which she is so familiar. Her characters are often Indian migrants to America who navigate between the cultural values of their homeland and their adopted home. The struggles and anxieties of these Indians in exile navigating between their inherited traditions and the baffling New World that they encounter every day are the recurrent themes of her creative oeuvre.

Lahiri's debut short story collection *Interpreter of Maladies: stories of bengal, boston and beyond* was published (1999) consists of nine brilliant stories: "A Temporary Matter", "When Mr. Pirzada Came to Dine", "Interpreter of Maladies", "A Real Durwan", "Sexy", "Mrs. Sen's", "This Blessed House", "The Treatment of Bibi Haldar" and "The Third and Final Continent". Out of these nine elegant stories, six are set in America, and the rest are in India. The basic theme of all the stories is migration i.e. the migrant experience of the Indian people to America. The stories reflect on the characters, many of Indian heritage, and their struggling with the cultures and their own identities. The migrant's experiences like the feeling of alienation, isolation, loneliness, displacements, dislocation, and the sense of loss, longing and hope are graphically portrayed by Lahiri here. The stories portray the rootlessness of the characters i.e. how they are sandwiched between two cultures, the culture of their homeland India, and the culture of America. Overcoming the linguistic and cultural gaps always haunts the characters in

these stories of Jhumpa Lahiri. The stories thus provide a vivid picture about the cultural diversity - the cultures of the East and the West, the two distinct lives in India and America.

As writers, Mahasweta Devi and Jhumpa Lahiri belong to two almost diametrically opposite poles. Their experiences are different. Their upbringings are also different. Their writings too are different both in theme and style. Devi writes about the Indian tribals, while Lahiri about the Indian migrants. Devi writes in Bangla, while Lahiri in English. Devi's characters are from the neglected, underprivileged and lower-strata of the society. But most of Lahiri's characters are exactly the opposite. However, both have similarities in portraying the struggles, sufferings, anxieties and the inner turmoil of their characters. The characters of both their stories are 'liminal', and oscillate in an 'in-between' state as Homi Bhaba rightly pointed out. So, the translations of their stories invite much critical attention on the part of the readers and critics.

Unlike Gayatri Chakroborty Spivak, the translator of Mahasweta Devi, a Third World translator like Kamalika Mitra translates a First World woman's stories, namely Jhumpa Lahiri's diasporic stories from English to a reginal language like Bangla. According to Kamalika Mitra, translation is,

> telling a story in a language different from that in which it was originally written, following two conditions: to remain loyal to the original context of the story (the language, culture, history, geography, social background etc.) and at the same time to see that a new set of readers, possibly from a very different place and time can get a taste of its loveliness. In other words, to respect the uniqueness of the original language while not letting it be a barrier to telling the story in a new

> language" (in an e-mail correspondence between the present researcher and Mitra, 7 April 2015).

As a translator, Mitra is not so recognized and well-established as Spivak. While no comparison between the two as individual translators is possible, let it be clarified that nothing like that is attempted. The 'translations', rather than the 'translators', are the concern here and the two acts of translations are analysed, not two translations.

Like Mahasweta Devi, translating Jhumpa Lahiri is a very challenging task for the translators. It is again more problematic to translate Lahiri into regional languages like Bangla. As in the previous section considerable attention is given on the English translations of Mahasweta Devi by Gayatri Chakravorty Spivak, the focus here will be on the Bangla translations of Jhumpa Lahiri's *Interpreter of Maladies* as *Bedonār Bhāshyokār* by Kamalika Mitra from the Bangla anthology *Golpo Saptodosh* [Seventeen Stories] published from Ananda Publishers, Kolkata in 2009 to widen the scope of discussion on the problems and the politics of translation. The stories chosen here for the analysis are Lahiri's "Interpreter of Maladies", "A Real Durwan" and "The Treatment of Bibi Haldar".

Jhumpa Lahiri's "Interpreter of Maladies" is the title story of her dazzling collection *Interpreter of Maladies*. The story, set in India, is about the first generation Indian-American couple – Mr. Das and Mrs. Das on a tour of India with their children – Tina (daughter), Ronny and Bobby (sons). On their way to the Konarak's Sun Temple in Puri, the Das family is guided by Mr. Kapasi, a driver cum tourist guide who also works as an interpreter to the Gujarati patients for a doctor. The story beautifully describes the dilemma, the difficulty and often the impossibility in communicating one's emotional pain and affliction to others as well as to one's

own self. The loss of love in marriage, lack of understanding and conjugal disharmony are very effectively portrayed by Lahiri here. The story is a perfect amalgamation of the Indian and American culture. Lahiri has superbly portrayed the cultural diversities through this Indian-American family on their way to the Puri temple with Mr. Kapasi, the subaltern figure in the story. The story is translated by Kamalika Mitra as "*Bedonār Bhāshyokār*".

Let us reflect first on the translation strategy of Mitra. Unike Spivak, Mitra has not provided any translator's foreword or afterword here. It has been discussed in the previous section how Spivak's 'Translator's Foreword' is more a strategy to put the writer Mahasweta Devi under her own theoretical discourse rather than highlighting the problems of translating Devi which a translator's foreword is usually expected to serve. Through this strategy, Spivak has predetermined the readers' response to the writings of Mahasweta Devi. In this case, the translator Mitra is completely different from Spivak. As the translator Spivak talked about 'love' and 'intimacy' needed on the part of the translators to the authors, Mitra, the translator of Jhumpa Lahiri, does not lack this quality at all. But her 'intimacy' and 'love' to Lahiri is different from that of Spivak to Devi. Spivak's purpose of translating Devi into English, not in French, to introduce the Bengali writer to the international readers of English helped her to strengthen her own literary recognition which is a part of her own politics of translation. But Mitra's strategy of translating an English writer like Jhumpa Lahiri into a regional language like Bangla does not apparently hint such 'politics' of translation. Spivak's selection of the stories for her anthology *Breast Stories* is a clear hint about the translator's motive. And the title too. But Mitra's selection of the stories and translation of *Interpreter of Maladies* as *Bedonār Bhāshyokār* does not hint at any such motive.

Now let us highlight on both the titles "Interpreter of Maladies" and "*Bedonār Bhāsyokār*". Lahiri's anthology is named after this story because of the thematic similarities with the other stories like the problem of human communication and cultural assimilation, marital and extra-marital complications, parent-child relationships, dichotomy of care and neglect etc. However, here the title basically refers to Mr. Kapasi who in spite of his job as a tour guide, serves as an interpreter to the patients for a doctor. 'Maladies' is the plural form of 'malady' which means 'disease'. Mr. Kapasi interprets different diseases/maladies of the ailing Gujarati people like their 'swollen bones', 'countless cramps of bellies and bowels, different sized and coloured 'spots' on their palms to the doctor for their remedies. Here the role of the interpreter is as much important as the doctor, if not more. Both Mr. and Mrs. Das confessed "It's a job of big responsibility" (51) because the recovery of the patients depends solely on his ability of properly interpreting the diseases to the doctor. The patients and the doctor are both dependent upon him. Again, the title has another important significance. It operates both on the physical and the metaphorical level. After learning the nature of Mr. Kapasi's job, Mrs. Das thought him fit to be an interpreter of her own malady. Mrs. Das's malady is not anything physical. It is a disease of the mind, the pangs of her guilty conscience. Mrs. Das is carrying on a deep secret for eight years without revealing it to anybody. The secret is that her youngest son Bobby is not of Mr. Das. The boy was conceived in an afternoon on a sofa by an unmarried Punjabi friend of Mr. Das who once stayed with the family for a week for some job interviews. Nobody knows about this secret. Even the Punjabi friend does not know though the families are still in touch. Having the Indian lineage, Mrs. Das is pricked by the pangs of her own guilty conscience throughout these years. Out of this pang, she has noticed an 'unhealthy' symptom developed in her i.e. her terrible urge of throwing everything. So, as soon as she came to know about Mr. Kapasi's job as an

interpreter, she thought him to be the interpreter of her own malady, and laid bare her suppressed secret. So, Lahiri's title "Interpreter of Maladies" is out and out justified. Mitra's translation of the story as "*Bedonār Bhāsyokār*" invites critical attention on the part of the readers. The first part of the translated title '*bedonā*' refers to pain. It can be both physical as well as psychological; in fact, it is more the latter than the former. It has close affinity with Lahiri's 'maladies' both literally and thematically. To justify her title, Mitra quite artistically writes in her Bangla story through Mr. Kapasi when he asked Mrs. Das "*āpnār somosyātā ki sotyi kono **bedonā**, Mrs. Das, nāki oporādhbodh*?" (Mitra and Sengupta 72; emphasis added on '*bedonā*') And the second part of the title '*bhāsyokār*' too does not deviate much from the ST. Literally, 'interpreter' means one who translates orally the words of other persons conversing in different languages. It also refers to an expositor who explains something. Mitra's translation of Lahiri's 'interpreter' as '*bhāsyokār*' nowhere lacks the spirit of the ST message. This is true that '*bhāsyokār*' is not the literal meaning of 'interpreter'. But literal translation or 'word for word' translation sometimes does not sound well. Mitra's translation rather sounds here poetic and thematically appropriate.

Now let us come to the theme of the story and how far it is conveyed in the translated text. The story unfolds the difficulty of communication amongst the characters which lead to their alienation and loneliness. Mr. and Mrs. Das do not communicate much with each other. It is not because of any language barrier, but because both of them remain absorbed in their own preferred worlds. Mr. Das hides herself behind her sunglass most of the time, while Mr. Das has his nose buried in the guidebook. They are openly hostile to each other. The children do not listen to their parents, and run rampant. They do not even listen to Mr. Kapasi about the monkeys. Mr. Kapasi, the interpreter of maladies in the story, too has lost his ability to

communicate with his wife, forcing him to drink his tea in silence at night and leading to a loveless marriage. He too has lost his ability to communicate in some of the languages he learned as a young man, leaving him with only English. At the end of the story, with Mrs. Das carelessly losing the slip of paper with Mr. Kapasi's address, the possibility of a friendship developing between two is terminated. The story unfolds the cultural clash between the East and the West: Mr. Kapasi is the embodiment of traditional Indian values in comparison with the Western culture and life as represented by the Das family. All these are very effectively portrayed in the Bangla translation by Kamalika Mitra. The translator is faithful enough in transferring the message of ST into the TT.

Let us now look at the very opening of Lahiri's story "Interpreter of Maladies" and its translation by Mitra. Jhumpa Lahiri writes:

> At the tea stall Mr. and Mrs. Das bickered about who should take Tina to the toilet. Eventually Mrs Das relented when Mr. Das pointed out that he had given the girl her bath the night before. In the rearview mirror Mr. Kapasi watched as Mrs. Das emerged slowly from his bulky white Ambassador, dragging her shaved, largely bare legs across the back seat. She did not hold the little girl's hand as they walked to the rest room. (43)

The opening paragraph sets the tone of the story, and introduces its main characters. The quarrel between Mr. and Mrs. Das over a trivial thing like taking their daughter to the toilet on their way to Konarak highlights their conjugal disharmony which is a major theme in Lahiri's fictional world. Though the names of the characters sound Indian, there is a clear hint of Western

sensibility. And Lahiri has superbly begun the story. The Bangla story begins with the following lines:

> mr. ebɔŋ mrs. dɑʃ, ʈinɑke toilet-e ke nie ɟɑbe tɑi nie cɑēer dokɑne tɔrkɔ ɟuʈe dilen. ʃeʃe, mr. dɑʃ ɟɔk^{h}ɔn mɔne kɔrie dilen ɟe, ɑger rɑte tini meēeke cɑn kɔriec^{h}en, tɔk^{h}ɔn mrs. dɑʃ rɑɟi hɔlen. rearview ɑinɑi tɑkie mr. kɑpɑʃi dek^{h}len, mrs. dɑʃ ɑʃte ɑʃte pic^{h}ɔner seat t^{h}eke tnɑr kɑmɑno, ɔnekɑŋʃe ɔnɑbritɔ pɑ duʈo ʈene ʈene bɔʈɔʃɔʈɔ ʃɑdɑ ambassadorʈa t^{h}eke berolen. toilet-e ɟɑoɑr ʃɔmɔē tini ʈinɑr hɑt d^{h}ɔrlen nɑ. (Mitra and Sengupta 49)
>
> [mr. ebong mrs. das, tināke toilet-e nie ke jābe tāi nie chāyer dokāne torko jure dilen. sese, mr. das jokhon mone korie dilen je, āger rāte tini meyeke chān koriechhen, tokhon mrs. das rāji holen. rearview āynāi tākie mr. kapasi dekhlen. mrs das āste āste pichhoner seat theke tār kāmāno, onekāṅgse onābrito pā duto tene tene borosoro sādā ambassador tā theke berolen. toilet-e jāoār somoy tini chhoto meyer hāt dhorlen nā. (49)]

Despite the usual translational problems plaguing a translator, the translator has very successfully evoked the spirit of the English story in Bangla. The translation sounds almost like a typical Bangla story. The arrangement of the words is really superb. In spite of the vast syntactical differences between English and Bangla, the translation sounds easy-flowing. Let us try to have a second look at the opening sentence. Mitra's beginning with 'Mr. and Mrs. Das', and then narrating their quarrel over taking their little daughter Tina to the toilet in a single sentence invites the readers' attention like the beginning of a typical Bangla story. Mrs. Das's agreement, her getting down from the Ambassador, and taking Tina to the toilet are graphically

portrayed by the translator here. No remarkable deviation is found from Lahiri's story. The translator has retained the words like 'toilet' 'seat' and 'Ambassador' because these English words are frequently used in the Bengali day to day life. The translator has very carefully used the word 'toilet' twice here. Unlike the opening paragraph of Spivak's translation of Mahasweta Devi's story "Draupadi", no major omission is found in Mitra's translation of Lahiri's story.

Equally, the ending of the story is no less artistic as far as from the translational viewpoint is concerned. Lahiri concludes her story with the following lines:

> When she whipped out the hairbrush, the slip of paper with Mr. Kapasi's address on it fluttered away in the wind. No one but Mr. Kapasi noticed. He watched it as it rose, carried higher and higher by the breeze, into the trees where the monkeys now sat, solemnly observing the scene below. Mr. Kapasi observed it too, knowing that this was the picture of the Das family he would preserve forever in his mind. (69)

There is a note of pathos at the end of Lahiri's story. And Mitra's Bangla story too evokes the same through these concluding lines:

> ciruniʈa tan mere ber kɔrar ʃɔmaē mr. kapaʃir ʈ^{h}ikana lek^{h}a kagɔɟʈa beriēe haoai uʈe gelo. kapaʃi c^{h}aʈa keu ʃeʈa lɔkk^{h}ɔ kɔrlen na. kapaʃi dek^{h}len ɟe, kagɔɟʈa haoēar dapɔʈe ɔnek upɔre uʈ^{h}e gelɔ. ɟe gac^{h}gulor ɖale hɔnumaner dɔl bɔʃe gɔmb^{h}irb^{h}abe nicer driʃyɔʈi dekc^{h}ilɔ, kagɔɟʈa ɔtɔ ũcute uʈe gelɔ. kapaʃio driʃyɔʈi dek^{h}len. tini ɟanten ɟe daʃ-pɔribarer ei c^{h}ɔbiʈei cirɔkal tnar mɔne t^{h}eke ɟabe. (Mitra and Sengupta 75)

> [chirunitā tān mere ber korār somoy mr. kapasir lekhā kāgojtā berie hāoāi ure gelo. kapasi chhārā keu setā lokksho korlen nā. kapasi dekhlen je, kāgojtā hāoār dāpote onek upore uthe gelo. je gāchhgulor dāle honumāner dol bose gombhirvābe nicher drisyo dekhchhilo, kagojta oto unchute ure gelo. kapasio drisyoti dekhlen. tini jānten je, das poribārer ei chhobitei chirokāl tnār mone thākbe. (75)]

A good ending leaves a lasting impression in the readers' mind. Mitra's translation is quite successful to evoke that in the target readers' mind. The fluttering of the paper by the wind, the sullen looking of the monkeys, and complete evaporation of Mr. Kapasi's hope are clearly evoked in Mitra's Bangla translation.

Let us now turn to individual characters presented in the story "Interpreter of Maladies", and try to examine whether Mitra as a translator has succeeded in re-presenting them in the TT sincerely. Mr. Kapasi is the central figure in this story. He represents the traditional Indian values in contrast with the Americanized diasporic value-system as represented by the Das family. Here he acts as a cultural broker. He plays the double role: the role of a tour guide and an interpreter for a doctor. As a tour guide, he shows the sights of India mostly to the English-speaking Europeans and the Americans. And in his job as an interpreter, he helps the ailing Gujarati people to communicate with the physician. Lahiri describes Mr. Kapasi:

> Mr. Kapasi was forty six years old, with receeding hair that had gone completely silver, but his butterscotch complexion and his unlined brow, which he treated in spare moments to dabs of lotus-oil balm, made it easy to imagine what he must have looked like at an earlier age. He wore grey trousers and a matching jacket-

> style shirt, tapered at the waist, with short sleeves and a large pointed collar, made of a thin but durable synthetic material. He had specified both the cut and the fabric to his tailor – it was his preferred uniform for giving tours because it did not get crushed during his long hours behind the wheel. (45)

Lahiri has beautifully described Mr. Kapasi's appearance and his dress in three long sentences which is characteristic of her creative style. Interestingly, the translator has used almost nine sentences to portray Kapasi, and both the portrayals are authentic enough to have a glimpse of the man Kapasi in the readers' mind. Let us look at the translator's description of Mr. Kapasi:

> kapaʃir bɔēɔʃ cʰecɔlliʃ. cul patla hɔte ʃuru kɔrecʰe eboŋ itimɔdʰei ʃɔmpurnɔbᵇabe rupoli hɔye giecʰe. kintu tar makʰɔner mɔtɔ tɔk eboŋ nibʰŋaɟ kɔpɔl (ɟate tini ʃɔmɔē pele pɔdmɔpʰuler teler mɔlɔm lagan) dekʰe ʃɔhɔɟei kɔlpɔna kɔra ɟai ɟe, tnake ɔlpɔ bɔyɔʃe dekʰte kemɔn cʰilɔ. tini dʰuʃɔr rɔnger fullpant eboŋ ɟacketer mɔto shirt pɔrecʰilen. ʃhirʈa komɔrer kacʰe ʃɔru, hata cʰoʈɔ eboŋ collar bɔʈɔ eboŋ cʰnucalo. ʃhirʈer synthetic kapɔʈa patla kintu ʈekʃɔi. kapɔʈ eboŋ kaida, duʈoi kapaʃi niɟer pɔcʰɔndɔmɔto bɔle diecʰilen. tour-e ɟaoar ʃɔmɔē eʈai tar pɔcʰɔnder uniform. karɔn, steering wheel-r picʰɔne gʰɔnʈar pɔr gʰɔnʈa bɔʃe tʰakleo, ei dʰɔrɔner kapɔʈe beʃi bʰnaɟ pɔʈe na. (Mitra and Sengupta 50-51)

> [kapasir boyos chhechollis. chul pātlā hote suru korechhe ebong etimodhei rupoli hote suru korechhe. kintu tār mākhoner moto tok ebong nivnāj kopāl (jāte tini somoy pele podmofuler teler molom lāgān) dekhe sohojei kolponā korā jāi je, tāke olpo boyose dekhte kemon chhilo. tini dhusor ronger fullpānt ebong jacket er moto shirt porechhilen. shirt tā komorer kāchhe soru, hātā chhoto ebong collar

> boro ebong chhnuchālo. shirt er synthetic kāportā pātlā kintu teksoi. kāpor ebong kāidā, dutoi kapasi nijer pochhondomoto bole diechhilen. tour e jāoār somoy etāi tār pochhonder uniform. kāron, steering wheel-er pichhone ghontār por ghontā bose thākleo, ei dhoroner kāpore besi bhnāj pore nā. (50-51)]

The translator's minute description of Kapasi's age, his growing whitish hair, his skin, his love for the typical synthetic shirt nowhere lacks the spirit of the ST. It is true that Mitra has used small sentences against the longer ones of Lahiri. But this is needed because of the linguistic limitations. And a translator is bound to take such liberty. After all, Mitra's portrayal has enriched the spirit of the TT which the readers of Bangla perhaps never miss to feel the spirit of the diasporic text. The translator has very stylistically handled Mr. Kapasi's habit of putting lotus balm on his unlined forehead. Her use of 'steering wheel' to Lahiri's only 'wheel' cannot be categorized an act of overtranslation. Rather, it helps the target readers to understand the text more effectively. It is true that the translator has retained a good number of English words like 'shirt', 'synthetic', 'tour' 'uniform', and some of these could have been translated. However, the Bengali readers are very much accustomed with these words. Perhaps this would not be a problem in understanding the text. This does not anyway hamper the aesthetic spirit of the TT too.

Lahiri presents Mrs. Das as a profoundly selfish and a self-absorbed woman in the story. She is absolutely unsympathetic both to her husband and the children. She neglects the children, but is very much conscious about her own appearance, dress, make up etc. She is beautifully portrayed by Lahiri:

> She wore a red-and-white-checkered skirt that stopped above her knees, slip-on shoes with a square wooden heel, and a close-fitting blouse styled like a man's undershirt. The blouse was decorated at chest-level with a calico appliqué in the shape of a strawberry. She was a short woman, with small hands like paws, her frosty pink finger-nails painted to match her lips, and was slightly plump in her figure. Her hair, shorn only a little longer than her husband's, was parted far to one side. She was wearing large dark brown sunglasses with a pinkish tint to them, and carried a big straw bag, almost as big as her torso shaped like a bowl, with a water bottle poking out of it. (46)

Lahiri's depiction of Mrs. Das is passionate and appealing. She has described her through the eyes of Mr. Kapasi. Lahiri has presented her as a typical American lady both in appearance and manner. The short skirt, high-heeled shoes, close-fitting blouse and shorn-hair help the readers to form a picture of Mr. Das. Mitra in her translation presents Mrs. Das in the following manner:

> tnar lal-ʃada cek-kaʈa ʃkirʈʈa hnaʈur opɔr eʃe tʰeme giecʰe. paye ʃɔhɔɟei gɔlie pɔrar mɔto couko kaʈʰer healtola ɟuto. cʰeleder ʃhirter nice porar genɟir mɔto blouse, buker kacʰe strawberry pʰɔler akare cālico-applique-r kaɟ kɔra. mɔhila uccɔtai kʰaʈo, tʰabar mɔto cʰotɔ-cʰotɔ hat, ar golapi nɔkʰer rɔŋ lipsticker ʃɔŋge milie kɔra. gɔʈɔn ektu golgal. ʃamir culer ceĕe ʃamannya lɔmba kɔre cʰaʈa culer ekpɔʃe ʃnitʰi kaʈa. tini golapi abʰaoĕla bɔʈɔ badami rɔŋer ʃanglaʃ pɔrecʰilen. ʃɔŋge ekʈa Ɉɔler botol unki dicʰilɔ. (Mitra and Sengupta 52)
>
> [tnār lāl-sādā chek-kātā skirttā hnātur opor ese theme giechhe. pāye sohojei golie porār moto chouko kāther healtolā juto. chheleder shirter niche porār genjir moto

> blouse, buker kācche strawberry foler ākāre cālico-applique-r kāj korā. mohilā ucchotāi khāto, thābār moto chhotochhoto hāt, ār golāpi nokher rong lipstick-r songe milie korā. goron ektu golgāl. swāmir chuler cheye sāmānyo lombā kore chhāntā chuler ekpāse sinthi kātā. tini bātir ākārer, prāi nijer deher moto choiḍā ektā ghāser bag, jār vitor theke ektā joler botol unki dichhilo. (52)]

Mitra's portrayal of Mrs. Das is no less appealing than Lahiri. The translator is successful enough in conveying the ST message into the TT. The Bengali readers of the TT feel the same like the readers of English as there is no deviation found from Lahiri's Text. Mitra's translation of 'red-and-white-checkered skirt' as '*lāl-sādā chek-kātā skirt*' is really commendable. It is not only authentic, but sounds poetic too. Equally, the translations of 'slip-on shoes with a square wooden hill' as '*pāye sohojei golie porār moto chouko kāther hiltolā juto'*, and 'a close-fitting blouse styled like a man's undershirt' as '*chheleder shirter niche porār genjir moto blouse*' carry the true spirit of the ST. The physical description of Mr. Das in the translated text nowhere lacks the appealing description of Lahiri. Though 'calico applique' may be too difficult to translate, 'strawberry' and 'sunglass' could have been translated in the Bangla text. Equally, the translation of 'straw bag' as '*ghāser bāg'* is literally right, but sounds something different to the Bengali readers.

Finally, let us look at the portrayal of Mr. Das, another major figure in the story "Interpreter of Maladies", though Lahiri has reserved greater attention for Mrs. Das and Mr. Kapasi. Mr. Das, like his wife, is also a self-absorbed man. He is so much obsessed with his camera and taking shots that he completely neglects his wife and the children. Lahiri has beautifully described him at the beginning of the story:

> A clean-shaven man, he looked exactly like a magnified version of Ronny. He had a sapphire blue visor, and was dressed in shorts, sneakers and a T-shirt. The camera slung around his neck, with an impressive telephoto lens and numerous buttons and markings, was the only complicated thing he wore. (44)

Here, Lahiri's description of Mr. Das gives several clues which the story unfolds later. Firstly, Mr. Das is a more soft-hearted person than his wife as the simplicity of his dress embodies. Secondly, the complex machination of the camera may be regarded as symptomatic of the complexity of relations Mr. Das has with his immediate family and people around. And finally, the description highlights that he is the real father of Ronny, not Bobby as Mrs. Das confesses to Mr. Kapasi at the end of the story. Let me now focus on its translation done by Kamalika Mitra. Mitra translates:

> tñar gnop^{h}daʈi pəriʃkar b^{h}abe kamano. dek^{h}te ɔbikəl ronir bəʈɔ ʃənʃkərən. cok^{h}e uƋƋəl nil rəŋer viʃor. pərone ʃhorʈʃ, ʃneakerʃ eboŋ ʈ-ʃhirt. tnar gəlai Ƌ^{h}olano prəcur botam eboŋ dagoala cameraʈai ekʈa darun ʈelep^{h}oto lenʃe lagano. oi Ƌəntrəʈei tnar ʃəŋger ekmatrə Ƌəʈil bəʃtu. (Mitra and Sengupta 50)
>
> [tār gnofdāri poriskār vābe kāmāno. dekhte obikol ronir boro soṅskoron. chokhe ujjwol nil ronger visor. porone shorts, sneakers and t-shirt. tār golāi jholāno prochur botām ebong dāgwālā camera tāi ekā dārun telephoto lens lāgāno. oi jontrotei tār songer ekmātro jotil bostu. (50)]

Unlike Mrs. Das and Mr. Das, translating Mr. Das's dress and his appearance into Bangla is really problematic for a translator as the equivalents are not available. In spite of that, the translator's handling of Mr. Das from 'clean-shaven man' and 'magnified version of Ronny' to

'*gnofdāri poriskār vābe kāmāno*' and '*ronir boro soṅskoron*' clearly hint her competence in both the source and the target languages. But the problem comes later. The translator has retained the names like 'sneakers' 'T-shirt', 'visor' and 'telephoto lens' because of the unavailability of the proper equivalents. For example, 'visor' generally means a movable part of a helmet or a cap that can be pulled down to cover the face. Bengali '*mukhos*' cannot be its exact equivalent. So, the translator has retained it. No footnote is given because these English words are nowadays frequently used in Bangla also. Though, the addition of footnotes could have been extremely handy for the readers of Bangla, uninitiated into English idiom and rhythm. But in the Bangla text, the portrayal of Mr. and Mrs. Das, and Mr. Kapasi is no less authentic as Lahiri does in the English story. Mitra has also portrayed the children Tina, Ronny and Booby and their mischieves quite effectively throughout the story.

However, Mitra's translation of the story "Interpreter of Maladies" has some of its limitations too. The translator has retained a large number of English words in the Bangla text which the readers may face difficulties in understanding the text. It also hampers the simplicity of the text. The words like 'portico' (43), 'glove compartment' (50), 'windshield' (51), 'retire' (51), 'tour guide' (52), 'horn' (53), 'air-conditioned' (55), 'interesting' (56) and a few more are just transliterated. It is true that some of the words are extensively used in Bangla due to the colonial heritage, but the point is that Mitra could have translated some of the English words which could enrich the translated text.

Here is an instance of Mitra's undertranslation. When Mrs. Das revealed to Mr. Kapasi's the identity of the real father of Booby, the Punjabi friend of Mr. Das and her momentous surrender to the man, Lahiri writes:

> The next day Raj drove the friend to JFK. He was married now, to a Punjabi girl, and they lived in London still, and every year they exchanged Christmas cards with Raj and Mina, each couple tucking photos of their families into the envelopes. He did not know that he was Bobby's father. He never would. (64)

Mitra translates:

> tar pərer din raɟ gaɽi calie bənd^{h}utike jfk – te pnouc^{h}e diec^{h}ilɔ. bənd^{h}uɽi ek pənɟabi meẽeke bie kərec^{h}e, tara ek^{h}ɔno london-e t^{h}ake. prəti bəc^{h}ər tader ʃənge daʃdəmpətir chriʃmaʃ card-er adanprədan hɔi. dupɔkk^{h}ɔi k^{h}ame tader pəribarer p^{h}oɽo gnuɟe dei. bənd^{h}uɽi ɟane na ɟe, bəbi tar ʃəntan. konodin ɟanbeo na. (Mitra and Sengupta 70)
>
> [tār porer din raj gāri chālie bondhutike jfk – te pounchhe diechhilo. bondhuti ek punjabi meyeke bie korechhe, tārā ekhono london e thāke. protibochhor tāder songe dasdompotir chrismas card-er adānprodān hoy. dupokshoi khāme tāder poribārer photo gnuje dei. bondhuti jāne nā je, bobby tār sontān. kono din jānbeo nā. (70)]

Here is a clear hint of the friend's going back to London. That's why Raj drove her to JFK. JFK perhaps refers to the John F. Kennedy airport named after the 35th President of the United States. Lahiri puts it in abbreviation which may not be much difficult for the English readers of diasporic literature. But the Bengali readers are surely to feel difficulty through Mitra's abbreviation. They may miss the context of the story.

Let us now analyse the translations of the stories "A Real Durwan" and "The Treatment of Bibi Haldar". Unlike the other stories in the collection *Interpreter of Maladies*, these two

stories are set geographically in Kolkata with no allusion to American locales and characters. The central figures of these two stories do not belong to the upper-middle-class that Lahiri usually talks about; they are servants and marginal/subaltern figures. Here Lahiri has similarity with (though at a completely different plane) Mahasweta Devi whose stories are basically about the subalterns, the neglected and marginal figures of the society.

"A Real Durwan" is one of the stories which Lahiri claims to be based on her own observations of people in Kolkata. During her stay in Kolkata, Lahiri deeply felt that people might experience alienation and isolation even in their own city, even though they are surrounded by the same people, which she poignantly describes in "A Real Durwan". The story is about the unfortunate lot of Boori Ma (meaning 'old mother'), a sixty-four year old woman, who crossed the East Bengal border during the partition and came to Kolkata leaving her husband and four daughters, took shelter at the stairwell of an old four-storied flat-building on the condition of sweeping the crooked stairwell and used to sleep behind the collapsible gate, thereby serving as a gatekeeper to the inmates. The story ends with a pathetic note when Boori Ma is thrown out of the building with her belongings to the alley on the false charge of informing the robbers about the newly-bought sink by Mr. Dalal, and the inmates beginning their search for a 'real' durwan.

Kamalika Mitra has translated this story as 'Pāhārādar' in "Bedonar Bhāshyokār" and included it in her anthology *Golpo Soptodosh* [Seventeen Stories]. Jhumpa Lahiri's incorporation of the Bangla words in the English stories has a resemblance with Mahasweta Devi's incorporation of the English words in the Bangla stories as both belong to the post-colonial literary discourse, and this is a remarkable feature found extensively among the post-colonial

writers. Regarding the title of the story, Lahiri writes in the article "Intimate Alienation: Immigrant Fiction and Translation":

> In some instances I do retain Bengali words in my stories. The 'durwan' of 'A Real Durwan' is an example. I liked the sound of the word in Bengali, and the full phrase, with the two English words in front of it, sounded perfectly normal, just as it is normal for me and even for my parents to slip the occasional English word into Bengali conversation. (Nair 118)

This is natural for a writer of hybrid identity. The title is out and out ironical. The word 'durwān' comprises of Urdu, Hindi and Persian roots and basically means gatekeeper. Boori Ma is to clean the public stairs of the different floors and different renters' dwellings, and keeps a watch on the visitors in the building. She performs her duties so well that she is given a place to sleep underneath the letterboxes of the building. So, Boori Ma is out and out a real durwan as the inmates become dependent upon her. Trouble begins in Boori Ma's life when jealously inspired by Mr. Dalal's installation of a public sink to the stairwell, every family in the building began to make improvements like whitewashing the walls of the stairwell, spreading chemicals to drive away the insects and painting the shutters. It was really impossible for Boori Ma to keep a watch on so many people passing in and out of the collapsible gate for so many days and nights. The obvious result is that the sink was stolen by the robbers in the absence of Boori Ma as she had gone in her favourite pastime - 'circling the neighbourhood' (Lahiri 81). The residents mistakenly blamed her for helping the robbers in supplying information. They drove her out, and began searching for a 'real' durwan. This is a cruel twist of ironic fate in Boori Ma's life. So, Lahiri's title is out and out justified. Mitra's translation of the story as "Pāhārādār" carries to some extent the message of the ST. But the irony in the title of Lahiri's story is lost in the title of

Bangla translation. However, this is clearly evoked throughout the story in Mitra's Bangla translation.

Let us now examine the very opening of the story, and its skilful translation done by Mitra. Lahiri's story begins with a grim picture of Boori Ma. Lahiri writes:

> Boori Ma, sweeper of the stairwell, had not slept in two nights. So the morning before the third night she shook the mites out of her bedding. She shook the quilts once underneath the letter boxes where she lived, then once again at the mouth of the alley, causing the crows who were feeding on vegetable peels to scatter in several directions. (70)

In the translation Mitra creates suspense at the beginning of the story. She has skilfully omitted Boori Ma's identity of sweeping the stairwell in the first paragraph, but she has beautifully written it at the beginning of second paragraph. Mitra's arrangement of words is really commendable, and it is her strategy of narrating the story. Mitra's translation of the opening paragraph of Lahiri's story follows:

> buɽimɑ durɑttir gʰumoini. tai tritiɔ din ʃɔkɑle ʃe bicʰɑnɑr toʃɔkguloke nie ekbɑr ɖɑkbɑxɔr tɔlɑi ɟekʰɑne ʃe tʰɑke, ɑr ekbɑr gɔlir mukʰe nie gie ɟʰeɽe pokɑ ber kɔrte lɑglɔ. gɔlir mukʰe ekdɔl kɑk ʃɑkʃɔbɟir kʰoʃɑ kʰete bæʃtɔ cʰilɔ, ʃegulo gʰɑbɽe gie cɑrdike uɽe gelɔ.
>
> buɽimɑ cɑrtɔlɑ bilɖiŋ-r ʃniɽigulo ɟʰnɑt deē. (Mitra and Sengupta 76)
>
> [boori mā durāttir ghumoini. tāi tritio din sokāle se bichhānāi tosokguloke nie ekbār dākbāxor tolāi jekhāne se thāke, ār ekbār golir mukhe nie gie jhere pokā ber

korte lāglo. golir mukhe ekdol kāk sāksobjir khosā khete byosto chillo, segulo ghābre gie chārdike ure gelo.

burimā chārtalā building-er sirigulo jhnāt dei. (76)]

The age-old Boori Ma's pathetic condition, especially her inability to sleep due to the continuous biting of the mites, evokes sympathy in the minds of the target readers as much as it does in the ST readers. However, Mitra's translation of 'quilt' as '*tosok*' does not seem to be proper equivalent as far as the context of the story, though etymologically right. Mitra could put an alternative like '*lep kānthā*'. Boori Ma's wretched life could have become more vivid to the target readers.

Lahiri has conveyed Boori Ma's hardships in the first few paragraphs. All her sufferings are due to Partition (the division of the province of Bengal into East Pakistan, now Bangladesh, and West Bengal which belongs to India). As we know that the Partition affected the lives of the Bengalees in a very crucial way dividing them among communal lines: the Eastern part of Bengal was handed over to Muslim Pakistan, so the Hindus of that part fled to the Western part which belonged to Hindu India. Many refugees like Boori Ma had an easy, prosperous life before Parttion, but now they are left with nothing. Thus Boori Ma had to leave her own land and all her near and dear ones, and take shelter as a refugee pathetically under the stairwell of a flat-building in Kolkata. All these losses lead to her loneliness. Lahiri has emphasized this theme of 'loss' throughout the story. And Mitra as a translator of the story is also successful enough in portraying this loneliness of Boori Ma throughout her translation.

Let us now turn to the portrayal of Boori Ma in both ST and TT. The story centres around the character of Boori Ma, the embodiment of Spivak's 'subaltern'. Lahiri creates her as

a marginal figure, a refugee cut off from family by the parttion. Her only possessions are a bucket, a few quilts and a broom. Lahiri writes:

> She was sixty-four years old, with hair in a knot no longer than a walnut, and she looked almost as narrow from the front as she did from the side.
>
> In fact, the only thing that appeared three-dimentional about Boori Ma was her voice: brittle with sorrows, as tart as curds, and shrill enough to grate meat from a coconut. It was with this voice that she enumerated, twice a day as she sweeps the stairwell, the details of her plight and losses suffered since her deportation to Calcutta after partition. At that time, she maintained, the turmoil had separated her from her husband, four daughters, a two-story brick house, a rosewood almari, and a coffer boxes whose skeleton keys she still wore, along with her life savings, tied to the free end of her sari. (71)

Lahiri's description of Boori Ma provides a true picture of the many refugees who crossed the borders during partition and took shelter in different places only to continue their very existence. Kamalika Mitra, the translator of the story, provides the readers the portrayal of Boori Ma in the same effective manner. She translates:

> buɽimar bɔēeʃ couʃɔʈʈi culʈa ekʈa ɑkʰroʈer maper cʰoʈʈo kʰnopai bnadʰɑ. dehɔʈa ʃamne theke ar paʃ theke prai ʃɔru.
>
> ekmatrɔ buɽimar golar ʃorei kicʰuʈa Ɉor acʰe bɔle mɔne hɔē. bɔhu dukkʰa-kɔʃʈe bʰɔngur, dɔier mɔto ɔmlɔ ar emɔn kʰɔnkʰɔne Ɉe narkeler ʃnaʃ ber kɔre anbe. ei gɔlatei prɔtidin dubar ʃniɽi Ɉʰnaʈ dite dite buɽima tar dukkʰer kɔtʰa ʃonai. deʃbʰager pɔre kɔlkatai nirbaʃitɔ hɔye aʃar pɔr tar kɔʃtɔ o durabɔʃtʰar kɔtʰa. ʃei

golmale buɾima tar ʃami, car meye, ekɬa dotəla baɾi, ekɬa golapkaʈʰer almari ar ekadʰik ʃinduker tʰeke alada hɔye giecʰilɔ. ʃei ʃinduker cabi ekʰɔno tar ʃaraƋibɔner ʃɔŋcɔyer ʃɔŋge añcɔler prante bñadʰa tʰake. (Mitra and Sengupta 76)

[burimār boyos chousotti. chultā ektā ākhroter māper chhotto khnopāi bāndhā. dehotā sāmne theke prāi somān soru.

ekmātro burimār golār sworei kichhutā jor āche bole mone hoy. bohu dukkho koste vongur, doier moto omlo ār emon khonkhone je nārkeler snās ber kore ānbe. ei golātei protidin dubār sniri jhnāt dite dite burima tār dukhher kothā sonāi. deshvāger por kolkatai nirbāsito hoye āsār por tār kosto o durobosthār kothā. sei golmāle burima tār swāmi, chār maye, ektā dotolā bāri, ektā golāpkāther ālmāri ār ekādhik sinduker theke ālāda hoye giechhilo. sei sinduker chābi ekhono tār sārājiboner sonchoyer songe āncholer prānte bāndhā thāke. (76)]

Here Mitra's choices of words, especially 'knot' as '*knhopā*', 'coffer box' as '*sinduk*' and 'the free end of her sari' as '*ānchol*' are really commendable. These have surely increased the aesthetic quality of the TT. A translator is not supposed to give only the linguistic equivalents. He/she should consider the other aspects which Mitra as a translator has carefully done here. Her arrangement of words is so organized that the readers of target culture might have a real picture of Boori Ma.

Boori Ma has the typical habit of chronicling her past to the inmates of the flat-building in an inconsistent manner, and they used to enjoy her words. Mitra's translations of those interesting parts of the story are equally enjoyable for the readers of the Bangla text. Inspite of

the hardships of Boori Ma's life, both the readers of the source and target texts are really amused in Boori Ma's words. Lahiri writes:

> Aside from her hardships, the other thing Boori Ma liked to chronicle was easier times. And so, by the time she reached the second-floor landing, she had already drawn to the whole building's attention the menu of her daughter's wedding night. "We married her to a school principal. The rice was cooked in rose water. The mayor was invited. Everybody washed their finger in pewter bowls." Here she paused, even out of breath, and readjusted the supplies under her arm. She took the opportunity also to chase a cockroach out of the banister poles, then continued: "Mustard prawns were steamed in banana leaves. Not a delicacy was spared. Not that this was an extravagance for us. At our house, we ate goat twice a week. We had a pond on our property, full of fish". (71)

This habit of Boori Ma is portrayed by Kamalika Mitra in the same effective manner. Mitra translates:

> dukʰer kɔtʰa cʰaɽa buɽima ɟeɽa ʃonate bʰaləbaʃe, ʃeɽa hɔlɔ ʃukʰer kɔtʰa. tai tintɔlar landiŋ-e pouŋcʰote goɽa buildiŋ-er lok buɽimar ʃeɟɔ meẽer bier menu ɟante pere ɟai. "ekɽa skuler hedmaʃterer ʃɔŋge bie diecʰilum. golapɟɔle bʰatranna hɔyecʰilɔ go! nɔgɔrpalke nemɔttɔnnɔ kɔrecʰilum. kñaʃar baɽite hat dʰuecʰilɔ ʃɔkɔle!" ei ɔbdʰi bɔle buɽima ekɽu hnapie neẽ. hater malpɔtrɔgulo ekɽu gucʰie nie ar ʃniɽir railiŋ tʰeke ekɽa arʃola taɽie abar ʃuru kɔre, "ʃɔrʃe-ciŋɽir paturi hɔyecʰilɔ. kono kʰabar bad ɟaini! eʃɔb ɔbiʃyi amader baɽabaɽi cʰilɔ na. ʃɔptai dubar maŋʃɔ

> rɑnnɑ hɔtɔ ɑmɑder bɑɽite. Jɔmite pukur cʰilɔ - kilbil kɔrcʰe mɑcʰ!" (Mitra and Sengupta 76-77)
>
> [dukher kothā chhārā boori ma jetā sonāte vālobāse, setā holo sukher kothā. tai tintolār landing-e pounchhāte pounchhāte gotā building-er lok burimār sejo māyer bier menu jānte pere jāi. "ektā schooler headmaster er songe bie diechhilum. golāpjole vāt rānnā hoyechhilo go! nogorpālke nemonttonno korechhilum. knāsor bātite hāt dhuechhilo sokole!" ei obdhi bole boori ma ektu hnāfie nei. hāter mālpotrogulo ektu guchhie nie ār sniṛir railing theke ektā ārsola tāṛie ābār suru kore, "sorse chiṅgṛir pāturi hoyechhilo. kono khābār bād jāini! esob obisyi āmāder bāṛābāṛi chhilo nā. soptāi dubār māṅso rānnā hoto āmāder baṛite. jomite pukur chhilo – kilbil korchhe māchh!" (76-77)]

The tone of Mitra's Bangla translation really amuses the readers, and it makes the character of Boori Ma more life-like. Mitra's translation of Lahiri's 'school principal' as '*schooler headmaster*' is an instance of the translator's careful handling of the text. '*sorse chiṅgṛir pāturi'*, '*kilbil korchhe māchh*' are the instances which prove the translator's close acquaintance with not only the TL, but the target culture as well. Let me mention here a few more instances of Boori Ma's words from both the source and target texts which bring the readers' attention closer to the character of Boori Ma. Lahiri writes:

> A man came to pick our dates and guavas. Another clipped hibiscus. Yes, there I tasted life. Here I eat my dinner from a rice pot." At this point in the recital Boori Ma's ears started to burn; a pain chewed through her swollen knee. "Have I mentioned that I crossed the border with just two braclets on my wrist? Yet there

> was a day when my feet touched nothing but marble. Believe me, don't believe me, such comforts you can never dream them. (71)

Boori Ma's repetition of the phrase 'Believe me, don't believe me' (71) with several variations serves almost as a chorus throughout the story (72, 74, 79). This is ironic too as the story unfolds at the end where she pathetically implores to everybody "Believe me, believe me' (81, 82), but nobody pays any heed this time. However, Mitra translates the above text quite authentically:

> amader baɽite kʰeɟur ar peara paɽte ekɽa lok aʃtɔ. ar-ekɟɔn eʃe ɟɔbagacʰgulo cʰneɽe die ɟetɔ. hnæ baba, ɟibɔner ʃad peyecʰilum bɔɽe! ekʰane to bʰater hnaɽi tʰeke kʰete hɔē". æddur eʃe buɽimar kan ɟʰɔnɟʰɔn kɔre. pʰola hnaɽuɽa byatʰai mocɔɽ die otʰe. "moɽe ekgacʰa cuɽi pɔre epare eʃecʰi bɔlecʰi tomader? ar ekʃɔmɔi ʃetpatʰɔrer meɟʰei cʰaɽa pa pɔɽtɔ na amar! biʃʃaʃ kɔro ki na-i kɔro, ʃeʃɔb ʃukʰʃaccɔndɔ ʃɔpneo bʰaba ɟai na!". (Mitra and Sengupta 77)

> ["āmāder bāṛite khejur ār peyārā pārte ektā lok āsto. ār ekjon ese jobāgāchhgulo chhnete die jeto. hnā bābā, jiboner swād peyechhilām bote! ekhāne to vāter hnāṛi theke khete hoy." eddur ese boorimar kān jhonjhon kore. folā hnātutā byathāi mochoṛ die othe. "mote ekgāchā chuṛi pore epāre esechhi, bolechhi tomāder? ār eksomoy swetpāthorer mejhei chhāṛā pā poṛto nā āmār! biswās koro ki nāi koro, sesob sukhsāchhondo swopneo bhābā jāi nā!". (77)]

Mitra's translation of 'two braclets' as '*ekgāchhā chuṛi*' sounds well, and carries the cultural nuances of the East Bengali married and unmarried women who wear '*chuṛi*' [bracelet]. The translator's putting an exclamation mark instead of Lahiri's full stop in Boori Ma's lamentation

of the unforgettable ‘loss’ of her past life (‘Yes, there I tasted life.’ Lahiri 71) is surely to make the Bangla text more appealing.

Boori ma’s miserable life thus continued in the stairwell of the apartment building with sweeping twice a day, keeping a vigil ‘no less punctilious than if she were the gatekeeper of a house on Lower circular Road, or Jodhpur Park, or any other fancy neighbourhood’ (73), and preparing her food in a mere rice pot in the midst of the hardships of every season. The children sometimes used to joke with her inconsistent stories during playtime. The inmates were somehow sympathetic to Boori Ma, especially Mr. and Mrs Dalal who later promised to bring ‘new bedding’ (81) for her from their tour to Shimla. But her wretched condition finds a catastrophic end after the installation of the sink in the stairwell by Mr. Dalal. Boori Ma finds difficult to sweep the stairwell, and sleep there because so many people passed in and out of the collapsible gate as the other inmates began repairs in the flat-building in their own ways. One day ‘all her savings’ and her ‘skeleton keys’ were stolen in Bou Bazaar as she started circling the neighbourhood in the afternoons. And in her absence, the sink of the stairwell was stolen. The inmates of the whole apartment accused her for informing the robbers as she was supposed to guard the gate. Inspite of Boori Ma’s repeated appeals, nobody believed her words. They sought for advice from Mr. Chatterjee who, Lahiri writes ironically, ‘had never strayed from his balcony nor opened a newspaper since independence’ (72). As the inmates valued his opinions, Mr. Chatterjee declared, “Boori Ma’s mouth is full of ashes. But that is nothing new. What is new is the face of this flat building. What a building like this needs is a real *durwan*” (82). The ending of the story is really pathetic. Both Lahiri and her Bangla translator Kamalika Mitra have evoked the true spirit of a short story. Lahiri writes:

> So the residents tossed her bucket and rags, her baskets and reed broom, down the stairwell, passed the collapsible gate, and into the alley. Then they tossed out Boori Ma. All were eager to begin their search for a real *durwan*.
>
> From the pile of belongings Boori Ma kept only her broom. “Believe me, believe me,” she said once more as her figure began to recede. She shook the free end of her sari, but nothing rattled. (82)

Mitra has translated those concluding lines as a translator is supposed to do. She translates:

> ʃutɔraŋ flaʈer lokɟɔn mile buʈimar balti, nækakʈa, bakʃɔpŋaʈra ar ɟʰnaʈa, ʃɔbkicʰu ʃniʈir tɔlɔi, dakbakʃɔr tʰeke dure. collapʃible geter baire cʰnuʈe pʰele dilen. tarpɔr tnara ʃɔkɔle ek prɔkritɔ paharadarer kʰnoɟ ʃuru kɔrte ɔʃtʰir hɔye pɔʈecʰilen.
>
> tar ʃɔb ɟiniʃpɔaʈrɔr mɔdʰye tʰeke ʃudʰu tar ɟʰnaʈaʈa utʰie nilɔ. ʃɔre ɟete ɟete ʃe aro ekbar biʈbiʈ kɔrlɔ, “biʃʃaʃ kɔro, biʃʃaʃ kɔro,” tar anacɔl dule uʈʰlɔ, kintu ebar ar cabir gocʰa ɟʰɔnɟʰɔnie uʈʰlɔ na. (Mitra and Sengupta 87)
>
> [sutorāṅg flater lokjon mile burimār bālti, nakṛa, bāksopnātrā ār jhnātā, sobkichhu sirir tolāi, dākbāksor theke dure, collapsible gate-r bāire golite chhnuṛe fele dilen. tārpor tārā booṛimakeo dur kore dilen. tārā sokole ek prokrito pāhārādārer khnoj suru korte osthir hoye porechhilen.
>
> tār sob jinispotror modhye theke boorima sudhu tār jhnātātā uthie nilo. sore jete jete se āro ekbar biṛbiṛ korlo, “biswās koro, biswas koro,” tār ānchol dule uthlo, kintu ebār ār chābir gochhā jhonjhonie uthlo nā. (87)]

Like Mahasweta Devi's story Draupadi, there is a note of revolt in the end in Boori Ma's picking out the broom from her belongings. Perhaps, this would serve as a 'weapon' for her as she earlier used it to 'rout any suspicious character who strayed into the area in order to spit, urinate, or cause some other trouble' (73). Throughout the Bangla translation of Kamalika Mitra no major deviation from the ST is found. Rather, the translator has very carefully evoked the true spirit of the ST.

Jhumpa Lahiri as mentioned earlier occasionally incorporates the Bengali words in her texts. This story is also no exception. Words liike '*durwan*', '*ālmāri*' (71), '*zamindār*' (73) are very skilfully incorporated. The most significant example is '*bechāreh*' (72) for which Lahiri is severely criticized. However, Lahiri too agreed the flaw in her article "Intimate Alienation: Immigrant Fiction and Translation":

> The word *bechareh,* an epithet used to designate a pitiable person, also appears in 'A Real Durwan'. I included it not out of any need to be culturally accurate, but due to the whims of my own quasi-bilingual brain.
>
> Incorporating Bengali words into my stories is something I have stopped doing. This may be attributed, in part, to a healthy artistic impulse: My writing, these days, is less a response to my parents' cultural nostalgia, and more an attempt to forge my own amalgamated domain. Writing 'When Mr. Pirzada Came to Dine' was a turning point. I say turning point not because it was the first time I had an Indian-American protagonist. Both of these things I had already done. But in this story I felt I was, for the first time, conveying that intimate Bengali of my

> upbringing, both spoken and otherwise, into English. Here I incorporated no foreign words or expressions. (Nair 119)

Another significant drawback of this story is Lahiri's use of the sink, the prime mover of the story because Lahiri is criticized on the ground that in the presentation of the daily lives and behaviours of the inhabitants of the flat-building, she presents an oversimplified picture of the reality. However, Lahiri defends through the following words:

> An Indian man I met at a dinner party in New York, speaking of 'A Real Durwan', disagreed with me. He felt I had misrepresented the plumbing technologies of Kolkata. 'All houses in Calcutta have sinks,' he informed me, indignantly assuming that I had never been there myself, or at best had been there once or twice as a child. I did not argue to the contrary, in spite of the fact that my maternal grandparents' house – the house the story was based on – had no sinks but rather a series of plastic and metal buckets from which we washed our hands and bathed. I realized that according to this man I had carelessly construed the city from which he originally hailed. Mistranslated it, if you will. (Lahiri 116)

Lahiri continues:

> What this gentleman was suggesting is something that has been stated more explicitly in certain reviews of my book in the Indian press. And that is that I, being an ABCD, lack the cultural ambidexterity to write about Indian life and characters in an authentic way. I have been accused of setting stories in India as a device in order to woo Western audiences with exotica. Non-Bengali reviewers

> make noises about the fact that I only write about Bengalis, only one of Indian's numerous regional populations. (116-17)

However, this controversy is not the focus of this dissertation. Here the prime focus is on the Bangla translation of Lahiri's stories, and how far the translator is true to the source texts. And unlike Spivak, Kamalika Mitra as a translator of these stories is really above all these politics of translation as the translation critics argued.

One major flaw that should be highlighted in the translation of the story "A Real Durwan" is Mitra's use of language in Boori Ma's speeches. The people of East Bengal speak in a typical Bangla dialect as Lahiri has clearly mentioned in the story. Lahiri writes, "No one doubted she was a refugee; the accent of her Bengali made that clear" (72). But Mitra has attributed standard Bengali language with a little variation in the speeches of Boori Ma. The linguistic flow of the author's narration and the speeches of Boori Ma are almost the same like a typical Bangla story. But the point is that Mitra could have used the typical East Bengali dialect in the speeches of Boori Ma which would have increased the aesthetic quality of the Bangla text as Mahasweta Devi has done beautifully in her stories like "Stanadāini". However, in spite of the deficiency, Mitra's Bangla story "Pāhārādār" satisfies the readers' curiosity of reading Jhumapa Lahiri's diasporic English stories.

Let us now analyse the story "The Treatment of Bibi Haldar", the penultimate story of the collection *Interpreter of Maladies*. The eponymous character of the story is a twenty-nine years old hysteric girl. She is as marginalized as Boori Ma. Bibi lives in a tiny storage room of a certain apartment of four-storied building in a Kolkata suberb at the mercy of an elder cousin and his wife on the condition of recording inventory for their cosmetic shop at the mouth of the

courtyard of the building after the death of her father as her mother died at the time of her very birth. The whole story is about the neighbour's involvement with Bibi in an effort of curing her mysterious illness, and finding a husband for her. About the origin of the story, Lahiri told Arun Aguiar in an interview:

> For that story, I took as my subject a young woman whom I got to know over the course of a couple of visits. I never saw her having any health problems - but I knew she wanted to be married. She lived in the same building as my aunt and uncle, and we struck up a friendship . . . I learned from my aunt that she had some-epileptic like disease . . . (Arun Aguair interviewed Jhumpa Lahiri on August 1, 1999 for *Pif Magazine*)

In an effort to cure Bibi, the 'concerned members' of the town acted according to the beliefs and superstitions of the society. But nothing cured. Finally, in a mysterious turn of events, she got cured after getting pregnant by a 'never-identified' man and giving birth to a child.

Kamalika Mitra entitled the story as "Bibi Hāldārer Chikitsā" and included it in her anthology *Golpo Soptodosh* [Seventeen Stories]. The translator is quite literal to the title of the story. And no 'loss' of meaning occurs here as both the titles echo the theme of the story in identical manner. There is little irony in both the titles as the story unfolds at the end. The story reflects upon some important issues like the superstitious treatment for an epileptic patient like Bibi and common Indian's attitude to the disease, traditional attitude to marriage, the long Indian tradition of neighbourhood, a woman's utmost craving for marriage and a child. There are some humorous elements in the story too. Let us now discuss how far the spirit of the ST is evoked in the TT. At the very beginning, mention may be made of the fact that unlike the previous two

stories, the translator has made some omissions in this story. But not as much as Spivak did in the translation of the story "Draupadi" and other ones in the collection *Breast Stories*. Only some occasional omissions are done by Mitra here, but surely without any political motives, more importantly the omissions cause least damage to the spirit of the text.

Lahiri has beautifully portrayed the superstitious nature of the common Indian at the very beginning of the story. Lahiri writes:

> For the greater number of her twenty-nine years, Bibi Haldar suffered from an ailment that baffled family, friends, priests, palmists, spinsters, gem therapists, prophets, and fools. In effort to cure her, concerned members of our town brought her holy water from seven holy rivers. When we heard her screams and throes in the night, when her wrists were bound with ropes and stinging poultices pressed upon her, we named her in our prayers. Wise men had messaged eucalyptus balm into her temples, steamed her face with herbal infusions. At the suggestion of the Christian she was once taken by train to kiss the tombs of saints and martyrs. Amulets warding against the evil eye girded her arms and neck. Auspicious stones adorned her fingers. (158)

Here Lahiri creates a typical atmosphere at the very beginning of the story that Nissim Ezekiel did in his poem "Night of the Scorpion" where the mother was bitten by the scorpion in a rainy evening and several superstitious rituals were performed to cure her. Mitra's Bangla translation of the story also evokes the same spirit:

> bibi hɑldɑr tɑr untriʃ bɔcʰɔrer ɟibɔner adʰikɑŋʃɔ ʃɔmɔiʈɑi emɔn ek ɔʃukʰe bʰuge kɑʈiecʰilen ɟɑ tɑr pɔibɑr, bɔndʰubɑndʰɔb, purohit, ɟyotiʃî, ɔmuk-tɔmuk 'mɑ', rɔtnɔ

biʃeʃɔŋgɔ, dɔibɔŋgɔ eboŋ murkʰɔder dʰɔnde pʰele diecʰilɔ. take ʃuʃtʰɔ kɔre tolar ɟɔnnyɔ amader ʃɔhɔrer udbignɔ lokera ʃatʈi pɔbitrɔ nɔdi tʰeke pɔbitrɔ ɟɔl take ene diecʰilɔ. rate ɟɔkʰɔn tar ɟɔntrɔna ʃunte paoa ɟetɔ, ɟɔkʰɔn dɔʈi die hat bnedʰe tar gaye ɟʰnaɟalo pulʈiʃ cepe dʰɔra hɔtɔ, tɔkʰɔn amra tar ɟɔnnɔ prartʰɔna kɔrtam. guninra tar kɔpale eucalypʈuʃ mɔlɔm maʃaɟ kɔre diecʰilen. bʰeʃɔɟɔ nirɟaʃer tap mukʰe lagiecʰilen. ekɟɔn ɔndʰɔ kʰriʃʈan bʰɔdrɔloker pɔramɔrʃɔmɔto ekbar bibike ʈrene kɔre ʃɔnt eboŋ ʃɔhidder ʃɔmadʰi cumbɔn kɔrte nie ɟaoa hɔyecʰilɔ. tar hat eboŋ gɔlai nana tabiɟ take kunɔɟɔr tʰeke rɔkkʰa kɔrtɔ. ʃubʰɔ rɔtnɔ bɔʃano aŋʈi aŋuler ʃobʰabɔrdʰɔn kɔrtɔ. (Mitra and Sengupta 166)

[bibi haldar tār ūntris bochhorer jiboner odhikāṅso somoitāi emon ek osukhe vugechhilen, jā tār poribār, bondhubāndhob, purohit, jyotisi, omuk-tomuk ‘ma’, rotno bisesoṅgo, daibogṅo ebong murkhoder dhonde fele diechhilo. tāke sustho kore tolār jonnyo āmāder sohorer udbigno lokerā sotti pobitro nodi theke pobitro jol tāke ene diechhilo. rāte jokhon tār chitkār ebong jontronā sunte pāoā jeto, jokhon doṛi die hāt bendhe tār gāye jhnājhālo pultis chepe dhorā hoto, tokhon āmrā tār jonnyo prārthonā kortām. guninrā tār kopāle eucalyptus molom massage kore diechhilen. vesojo nirjāser tāp mukhe lāgiechhilen. ekjon ondho christian bhodroloker porāmorsomoto ekbār bibike train-e kore sonto ebong sohidder somādhi chumbon korte nie jāoā hoyechhilo. tār hāt eboṅg golāi nānā tābij tāke kunojor theke rokshā korto. suvo rotno bosāno āṅgti ānguler sovābordhon korto. (166)]

In her own style, Mitra has begun the story with the name of Bibi Haldar, the central character of the story. Her translation of ‘spinster’ as ‘*omuk-tomuk ‘Mā*’ is really commendable. ‘Spinster’ is

an unmarried woman, typically an older woman beyond the usual age of marriage. Here the literal Banglai meaning is unable to produce the contextual meaning which is not available here. That is why Mitra has provided a synonym according to the context of the story, and it sounds really well and after all carries the meaning. Like Lahiri, the seriousness of Bibi's epilepsy is evoked in Mitra's narration too. The prayer of the 'concerned members' of the town for the recovery of Bibi from the hysteric moment during night when her wrists were tied with ropes, and the poultices were pressed upon her, evoke the same in the readers' mind too. However, one thing that strikes in the above extract is Mitra's translation of 'the concerned members of our town' (158) as '*āmāder sohorer udbigno lokerā*' (166). This is literally right. But in some cases, the literal meaning does not quite work in translation as Mitra herself knows (as in the above case of the 'spinster'). In the story, 'the concerned members of our town' refers to the neighbours of Bibi and the woman persona narrating the story who live nearby Bibi's cousin's apartment and are very much concerned about Babi's epilepsy. This does not mean that all the people of the town were concerned about Bibi which Mitra'a Bangla translation may suggest. One remarkable mistranslation occurs in the above extract also. In the translated text, Lahiri's 'wise men' is translated as '*gunin*'. 'Wise' in Bengali means '*guni*'. But '*guni*' and '*gunin*' are totally different people. '*Guni'* i.e. wise people we know are rational and practical-minded; where as '*gunin*' are the exorcists who are more superstitious than rational. In the above extract, Lahiri has talked about these people at the very opening sentence and their 'earnest' efforts to cure Baby. But in this sentence he talks about the wise men's scientific efforts like messaging eucalyptus balm and applying herbals. So, these people cannot be '*gunin*' as the TT shows. Perhaps a single letter (that would make 'gunin' 'gunijan') between '*ni*' and '*n*' of the word '*gunin*' is mistakenly

omitted in TT that is why the easy flow of the beginning breaks here. Otherwise, the whole extract of the Bangla Text carries the message of the ST.

In the story, Lahiri is quite satirical about the medical treatment that failed to cure Bibi's epilepsy. Lahiri humorously writes:

> Treatments offered by doctors only made matters worse. Allopaths, homeopaths, ayurvedics – over time, all branches of the medical arts have been consulted. Their advice was endless. After x-rays, probes, auscultations, and injections, some merely advised Bibi to gain weight, others to lose it. If one forbade her to sleep beyond dawn, another insisted she remain in bed till noon. This one told her to perform headstands, that one to chant Vedic verses at specified intervals throughout the day. "Take her to Calcutta for hypnosis" was a suggestion still others would offer. Shuttled from one specialist to the next, the girl had been prescribed to shun garlic, consume disproportionate of bitters, meditate, drink green coconut water, and swallow raw duck's eggs beaten in milk. In short, Bibi's life was an encounter with one fruitless antidote after another. (159)

Lahiri's satirical element of the above extract is clearly evoked in Mitra's Bangla translation. Mitra translates the above extract as:

> dɑktɑrder cikitʃɑi bæɑpɑrʈɑ ɑro kʰɑrɑper dike giecʰilɔ. ɑllopɑtʰ, homeopɑtʰ, ɑurvedic – ek-ek kɔre ʃɔbrɔkɔmer cikitʃɑi kɔre dekʰɑ hɔyecʰilɔ. upɔdeʃer ɔntɔ cʰilɔ nɑ. x-ray, probe, ʃtetʰoʃcope, inɟecʈion hɔēe ɟɑoɑr por keu bibike upɔdeʃ dilen oɟɔn bɑʈɑnor ɟɔnnyɔ, to keu bollen oɟɔn kɔmɑte. ekɟɔn ɟɔdi bollen bʰorbelɑr por nɑ gʰumote, to ɑr-ekɟɔn ɟor die bollen tɑr dupur pɔrɟɔntɔ ʃue tʰɑkɑ ucit. ini

bollen matʰar opɔr dnaɽate, to uni bollen ʃaradin nirdiʃʈɔ ʃɔmɔi ɔntɔr ɔntɔr beder mɔntrɔ Jɔp kɔrte. "ʃɔmmohɔner Jɔnnyɔ kɔlkataē nie Jao," emɔno prɔʃtab diecʰilen keu keu. ek biʃeʃɔŋgɔ tʰeke ar-ek biʃeʃɔŋger kacʰe gʰurte gʰurte meēeʈake rɔʃun cʰeʈe deoar, teto kʰaoar, dʰæn kɔrar, daber Jɔl kʰaɔar eboŋ hnaʃer knaca dim dudʰe pʰeʈie gile pʰelar mɔto bibʰinnɔ badʰanirdeʃ deoa hɔyecʰilɔ. moʈer upɔr, bibir Jibɔnʈa eker pore ek rogprɔtiʃedʰɔk oʃudʰer byɔrtʰɔ mokabila hɔye dnaɽiecʰilɔ. (Mitra and Sengupta 166-67)

[dāktārder chikitsāi byāpārtā āro khārāper dike giechhilo. allopath, homeopath, ayurvedics – ek ek kore sobrokomer chikitsāi kore dekhā hoyechhilo. upodesher onto chhilo nā. x-ray, probe, stethoscope, injection hoye jāoār por keu bibike upodesh dilen ojon bāṛānor jonnyo, to keu bollen ojon komāte. ekjon jodi bollen vorbelār por nā ghumote, to ār ekjon jor die bollen tār dupur porjonto sue thākā uchit. eni bollen māthār upor dnārāte, to uni bollen sārādin nirdisto somoy ontor ontor beder montro jop korte. "sommohoner jonnyo kolkatai nie jāo," emon o prostāb diechhilen keu keu. ek bisesongo theke ār-ek bisesonger kāchhe ghurte ghurte meyetāke rosun chhere deoār, teto khāoār, dhyān korār, dāber jol khāoār ebong hnāser knāchā dim dudhe fetie gile felār moto bivinno bidhinisedh deoā hoyechhilo. moter upor, bibir jibonta eker pore ek rogprotisedhok osudher byārtho mokābilā hoye dnāriechhilo. (166-67)]

Here the translator in the Bangla text has retained all the English words like 'āllopath', 'homeopāth', 'ayurvedic', 'X-ray, 'probe' and 'injection'. The problem is that proper Bangla equivalents of these words are not available. These are frequently used in Bengali day-to-day life. Mitra's translation of 'hypnosis' as '*sommohon*' is really good. Especially, her translation of

the specialist's suggestion 'swallow raw duck's eggs beaten in milk' as 'knāchā dim dudhe fetie gile felā' is more commendable. The translation shows the translator's close acquaintance with not only the TL but also the target culture too.

However, it was the doctor of the polyclinic in charge of Bibi's case who prescribed 'a new treatment' for Bibi. After a series of blood tests, he declared that it is marriage that would cure Bibi as she was too much obsessed with marriage. Even several palmists after close examining of Bibi's hands confirmed Bibi's imminent marriage. The news spread among the neighbours, and the discussions continued. Upto this point there is no such deviation found from the ST in the translated text. But after this a major discrepancy occurs. After putting the women's fantasy about the epileptic Bibi's physical beauty and how she would satisfy her man, Lahiri immediately writes: "They say it's the only hope. A case of overexcitement. They say" – and here we paused, blushing – "relations will calm her blood" (162). According to the text, this is the doctor's diagnosis that it is only marriage that can recover Bibi from her present condition. But Lahiri in the above extract has used the subject as 'they' which confuses the readers. 'They' may refer to doctors or the palmists as well. But the words of the extract clearly hint that the comment is made by the doctor. In the earlier paragraph, it is clearly mentioned that the doctor of the polyclinic diagnosed it and in the beginning of the next paragraph there is also the reference of the doctor's diagnosis. However, the translator Mitra has very skilfully solved this ambiguity of the story. She translates: "dakʈar bɔlc^{h}e eʈai naki ekmatrtɔ ɑʃɑ. 'ʃɔmɔʃæɑʈɑ ɔti-utteJɔnɑ. bɔlc^{h}e,' ek^{h}ɑne ɑmrɑ ekʈu t^{h}eme Jetɑm. lɔJJai lɑl hɔēe Jog kɔrtɑm, 'kono ʃɔmpɔrkɔ hɔle tɔbei or rɔktɔ ʃɑntɔ hɔbe" (170). [dāktār bolchhe etāi nāki ekmātro āsā. somossyātā oti uttejonā. bolchhe," ekhāne āmrā ektu theme jetām. lojjāi lāl hoye jog kortām, "kono somporko hole tobei or rokto sānto hobe (170)]. Mitra's use of '*dāktār*' refers to both the doctor of the polyclinic or

the doctors consulted with may be after the first diagnosis. Here she has proved her efficiency as a translator. But the problem occurs in the other part of the extract. If we accept that it is the doctors' comment then the whole comment is made by doctors as the construction shows. But the translator has mixed it with the women who are so much obsessed in the thought after hearing that it is marriage, i.e. the union with a man would cure Bibi's hysteria. The translator has written that the women added to the speech of the doctor the last few words of the extract. However, one thing that strikes us is that the translator has superbly translated the extract in her own efficacy keeping the cultural nuances intact.

As soon as Bibi came to know the doctor's diagnosis, Bibi became very much delighted and began preparations for conjugal life though Haldar and his wife never thought of this. They were quite sure that they would not ever have to arrange Bibi's marriage as Bibi was inefficient in household works. Besides they were very much scared about the cost of marriage for a girl like Bibi who is not a sister of their own. They so far made utmost efforts to keep her away from realizing her womanhood. However, the author has very ironically portrayed Bibi's desire for a man. Lahiri writes:

> She wanted to be spoken for, protected, placed on her path in life. Like the rest of us, she wanted to serve suppers, and scold servants, and set aside money in her almari to have her eyebrows threaded every three weeks at the Chinese beauty parlor. She pestered us for details of our own weddings: the jewels, the invitations, the scent of tuberoses strung over the nuptial bed. When, at her insistence, we showed her our photo albums embossed with the designs of butterflies, she pored over the snapshots that chronicled the ceremony: butter poured in fires, garland exchanged, vermilion-painted fish, trays of shells and

> silver coins. “An impressive number of guests,” she would observe, stroking with her finger the misplaced faces that had surrounded us. “When it happens to me, you will be present”. (160)

A girl’s deep desire for marriage is evoked here. Lahiri has also portrayed the typical Bengali marriage tradition like pouring butter in small fire, exchanging garlands, vermillion-painted fish, trays of shells and silver coins, tuberoses strung over the nuptial bed etc. Mitra in her Bangla translated text has successfully evoked this spirit also. She translates:

> ʃe cai keu tar hɔēe kɔtʰa bɔlik, take rɔkkʰa kɔruk. ʃeo tar niɟɔʃʃɔ ɟibɔnɟapɔn kɔrte paruk. amader mɔto ʃeo caitɔ kʰabar beʈe dite, cakɔrbakɔrder bɔkaɟʰɔka kɔrte ar almarite ekʈu ʈaka ʃɔrie rakʰte, ɟate prɔti tin ʃɔptahɔ ɔntɔr cɔiniɟ biuʈi parlɔre bʰuru pluk kɔrte pare. ʃe amader biʃɔye kʰŋuʈinaʈi ʃonar ɟɔnnɔ birɔktɔ kɔrtɔ. goinagnaʈi, nemɔttɔnnɔ, pʰulʃɔɟɟar kʰaʈer opɔr ɟʰolano rɔɟɔnigɔndʰar ʃubaʃ. ʃe kʰub ɟor kɔrle amra ɟɔkʰɔn take amader prɔɟapɔtir nɔkʃa kɔra bier ælbum dekʰatam, tɔkʰɔn ʃe ɔnuʃʈʰaner cʰɔbigulor opɔr ɟʰnuke pɔʈtɔ. agune gʰi dʰala, malabɔdɔl, ʃnidur raŋano macʰ, ʃnakʰ ar rupor ʈakar ʈre. “ɔnek lok eʃecilɔ to,” ʃe bɔltɔ. cʰɔbite amader gʰire tʰaka mukʰgulor opɔr aŋul bulie ditɔ. “ɟɔkʰɔn amar bie hɔbe, tɔkʰɔn tomra ʃɔkɔle aʃbe”. (Mitra and Sengupta 168)

> [Se chāi keu tār hoye kothā boluk, tāke rokshā koruk. seo tār nijosswo jibonjāpon korte pāruk. amāder moto seo chāito khābār bere dite, chākorbākorder bokājhokā korte ār ālmārite ektu tākā sorie rākhte, jāte proti tin soptāho ontor chinese beauty parlour-e vuru pluck korte pāre. se āmāder bier khnutināti sonār jonnyo birokto korto. goināgāti, nemontonno, fulsojjyār khāter opor jholāno rojonigondhār subās.

> se khub jor korle āmrā jokhon tāke āmāder projāpotir noksā korā bier album dekhātām, tokhon se onusthāner chhobigulor opor jnhuke porto. āgune ghi dhālā, mālābodol, sindur rāngāno māchh, snākh ār rupor tākār tray. "Anek lok esechhilo to," se bolto. chhobite āmāder ghire thākā mukhgulor opor āngul bulie dito. "jokhon āmār bie hobe, tokhon tomrā sokole āsbe". (168)]

The translator has very beautifully produced the tone in Babi's speeches. It produces sympathy in the readers' mind for Bibi. Besides, the translation of the Bengali marriage customs becomes more graphic in Mitra's Bangla translation.

However, Bibi came to realize that her desire is not going to be fulfilled as her cousin and his wife argued "and waste our profits on a wedding? Feeding guests, ordering bracelets, buying a bed, assembling a dowry?" (164). Bibi became desparate to marriage. She once rushed to Haldar's shop and insisted on to take her to the photographer's studio so that her portrait could be circulated in the homes of the eligible men. When Mr. Haldar cursed her as "she was a bane for business . . . a liability and a loss' (164), Bibi became even more desperate. She stopped listing Haldar's inventory, and started confiding countless private details about Haldar and his wife to the neighbours. She tells the neighbours:

> On Sundays he plucks hairs from her chin. They keep their money refrigerated under lock and key." . . . "In the bath she applies chickpea flour to her arms because she thinks it will make her paler. The third toe on her right foot is missing. The reason they take such long siestas is that she is impossible to please. (Lahiri 164-165)

Mitra translates,

> robbar robbar o bouer cibuk tʰeke cul tule deē. ora oder ʈakapɔiʃa friɟer mɔdʰe talacabi lagie rekʰe deē.” . . . “can kɔrar ʃɔmɔē haldarer bɔu hate kablicʰolar gnuʈo makʰe. bʰabe tate o pʰɔrʃa hɔbe. or dan paēer tin nɔmbɔr aŋulʈa nei. ora dupurbela etɔkʰɔn dʰɔre gʰumoē karan, bɔuke kicʰutei ʃɔntuʃtɔ kɔra ɟai na. (Mitra and Sengupta 172-73)
>
> [robbār robbār o bouer chibuk theke chul tule dei. orā oder tākāpoisā fridge-r modhye tālāchābi lāgie rekhe dei.” . . . “chān korār somoy haldar-er bou hāte kāblichholār gnuro mākhe. vābe tāte o forsā hobe. or dān pāyer tin nombor āngultā nei. orā dupurbelā etokhhon dhore ghumāi kāron, bouke kichhutei sontusto korā jāi nā. (172-73)]

Mitra’s translation of Lahir’s ‘sundays’ as ‘*robbār robbār*’ shows the translator’s superb skill in the handling of story-telling. Bibi’s confiding the secrets of Haldar and his wife is clearly reproduced here. Her renderings of ‘siestas’ and ‘please’ are in tune with the nuances of the TL.

Bibi’s condition worsens as soon as Haldar’s wife becomes pregnant. The superstitious woman used to cover woolen shawls on her swelled belly so that Bibi’s presence could not affect the unborn child. Bibi was given separate soaps and towels in the bathroom. Even her food plates were not washed with theirs. By this time Bibi had suffered yet another hysteric stroke. This time the neighbouring women became adamant. They wanted to take revenge against Haldar and his wife for their utmost negligence to Bibi. They stopped buying in the shop of Haldar, and began shopping elsewhere. As a result, the business of Haldar almost stopped. Finally, one day Haldar left the place with his baby girl and wife. The neighbours helped Bibi to live there. In the story

Lahiri has shown the typical fellow-fully and co-operative attitude of the people of a Bengali suburb. Lahiri writes:

> Before the coldest weeks set in, we had the shutters of the storage room repaired and attached a sheet of tin to the doorframe, so that she would at least have some privacy. Someone donated a kerosene lamp, another gave her some old mosquito netting and a pair of socks without heels. At every opportunity we reminded her that we surrounded her, that she could come to us if she ever needed advice or aid of any kind. (171)

Mitra's translation becomes lively to the Bangla readers. The translation follows:

> beʃi ʃit pɔɽar ɑge ɑmrɑ bʰnɑɽargʰɔrer kʰɔɽkʰɔɽigulo ʃarie dilɑm. dʰokɑr mukʰe ekɽɑ ɽiner pɑt lɑgie deoēɑ hɔlɔ, ɟɑte bibi ɔntɔtɔ kicʰuɽɑ ɑɽɑl pɑi.keu ekƉɔn tɑke ekɽɑ keroʃiner lɔnʈʰɔn dɑn kɔrlɔ. ɑr-ekƉɔn ekɽɑ purɔno mɔʃɑri dilɔ. ʃɔŋge ekƉoɽɑ moƊɑ ɟɑr goɽɑlir ɔŋʃɔɽɑ cʰilɔ nɑ. ɟɔkʰɔne ʃuƊog petɑm ɑmrɑ tɑke mɔne kɔrie ditɑm ɟe, ɑmrɑ tɑr ɑʃepɑʃei ɑcʰi. kɔkʰɔno kono upɔdeʃ bɑ ʃɑhɑƉƟɔ dɔrkɑr hɔlei ʃe ɑmɑder kɑcʰe ɑʃʈe pɑrbe. (Mitra and Sengupta 179)

> [besi sit porār āge āmrā bhnārār ghorer khorkhorigulo sorie dilām. dhokār mukhe ektā tiner pāt lāgie deoā holo, jāte bibi ontoto kichhutā āṛāl pāi. keu ekjon tāke ektā kerosiner lonthon dān korlo. ār ekjon ektā purono mosāri dilo. songe ekjorā mojā jār gorālir oṅsotā chhilo nā. jokhon-e sujog petām āmrā tāke mone korie ditām je, āmrā tār āsepāsei āchhi. kokhono kono upodesh bā sāhājyo dorkār holei se āmāder kāchhe āste pārbe. (179)]

Mitra's translation of 'storage room' as '*bhnārār ghor'*, and 'shutters' as '*khorkhorigulo*' evoke the typical Bengali ambience. However, unlike the story "A Real Durwan", the help provided by the neighbours to Bibi in this story continues till the end. They helped her more when Bibi after prolonged silence gave birth to a child from her pregnancy by an unidentified man as she did never reveal the identity of the man. Lahiri writes of the help extended by the neighbours in the concluding paragraph:

> One evening in September, we helped her deliver a son. We showed her how to feed him, and bathe him, and lull him to sleep. We bought her an oilcloth and helped her stitch clothes and pillowcases out of the fabric she had saved over the years. Within a month Bibi had recuperated from the birth. . . . (172)

Mitra's translation has the same flow of Lahiri. She translates:

> ʃepʈembɔrer ek ʃɔndʰabelɑi ɑmrɑ tɑke ekʈi cʰler ɟɔnmɔ dite ʃɑhɑɟɟɔ kɔrlɑm. tɑke ʃikʰie dilɑm ki kɔre bɑccɑʈɑke kʰɑoɑbe, cɑn kɔrɑbe, gʰum pɑʈɑbe. ekʈɑ oēelklɔtʰ kine dilɑm. ʃe ɟe kɑpɔʈgulo etɔ bɔcʰɔr bnɑcie rekʰecʰilɔ, ʃegulɔ tʰeke ɟɑmɑ ɑr bɑliʃer oēɑʈ toiri kɔrte ʃɑhɑɟɟɔ kɔrlɑm. ekmɑʃer mɔdʰei bibi ʃuʃtʰɔ hɔye uʈʰlɔ. (Mitra and Sengupta 180)
>
> [september-er ek sondhyebelāi āmrā tāke ekti chheler jonmo dite sāhājyo korlām. tāke sikhie dilām ki kore bāchchātāke khāoābe, chān korābe, ghum pārābe. ektā oilcloth kine dilām. se je kāporgulo eto bochhor bnāchie rekhechhilo, segulo theke jāmā ār bāliser oārd tairi korte sāhājyo korlām. ekmāser modhye bibi sustho hoye uthlo. (180)]

The typical Bengali household activities after the birth of a child of a rural woman are evoked here in Mitra's translation. Bibi raised her son, and ran Haldar's business profitably in the storage room.

However, the neighbours' help still continued as they tried to find out the man who impregnated Bibi. But they did not need any more to find out that because by this time Bibi recovered from her disease. Lahiri writes, "She was, to the best of our knowledge, cured" (172). Lahiri's story thus provides here a happy ending unlike the story "A Real Durwan" where Boori Ma was thrown out by the people of the building to the street with her belongings only on a false charge. And Mitra's Bangla translations of both these stories are quite successful so far as the theories of translation are concerned.

To sum up, one thing that repeatedly strikes during this discussion is that both Lahiri's portrayal of the Bengali culture in the ST and Kamalika Mitra's transference into the TT are almost the same. It cannot be denied that as a migrant or diasporic writer, Jhumpa Lahiri's writings are almost 'translations' as the post-colonial critics like Harish Trivedi and others argued. Jhumpa Lahiri agreed to that 'almost all of my characters are translators, in so far as they must make sense of the foreign in order to survive (Nair 119). Jhumpa Lahiri grew up in a bilingual and bicultural atmosphere that led the critics to criticize her presentation in her writings, especially in these two stories included in the collection *Interpreter of Maladies*. To quote Lahiri:

> The earliest story in *The Interpreter of Maladies*, 'A Real Durwan', was written soon after returning from a visit to India in 1992, in my bedroom in my parents' house in Rhode Island. This story and another, "The Treatment of Bibi Haldar",

> have been attacked by Indian reviewers as having a 'tunnel vision' of India. My only defence is that my own experience of India was largely that of a tunnel – the tunnel imposed by the single city we ever visited, by the handful of homes we stayed in, by the fact that I was not allowed to explore this city on my own. Still, within these narrow confines, I felt that I had seen enough of life, enough details and drama, to set stories on Indian soil. (116)

As soon as Lahiri's *Interpreter of Maladies* was published, she was variously categorized as a writer. She is described as an American author, as an Indian-American author, as a British-born author, as an 'Anglo-Indian author' etc. and her writings are known as diasporic fiction. In the USA, it is 'immigrant fiction'. Perhaps she will be differently categorized as the author presently lives in Rome, and her writings will be called as a different genre of writing. But to Lahiri, "Fiction is the foreign land of my choosing, the place where I strive to convey and preserve the meaningful. And whether I write as an American or Indian, about things American or Indian or otherwise, one thing remains constant: I translate, therefore I am" (120).

However, this debate regarding Jhumpa Lahiri's creative oeuvre is not the concern of this present dissertation. Here the focus is basically on how far the Bangla translations carry the very nuances of Jhumpa Lahiri's English stories. After the close analysis of Kamalika Mitra's Bangla translation of Jhumpa Lahiri's stories, it can be argued that no such major translational politics is found in these translations. So, the dictums like 'the politics of translation' by Spivak, 'all acts of translation, we know, have a politics' by Brinda Bose (Sen and Yadav eds. 72) are sometimes not tenable if considered from a broader perspective. Apart from each and every writer's innate desire to be read his/her works by others and to get recognition, in some cases in a large scale, Mitra's Bangla translation of Lahiri's stories are free from any overarching 'politics'. There is no

denying that there are a few limitations/lapses in Mitra's translations, but whatever may be the shortcomings of Mitra's translations of Lahiri's stories from the collection "Interpreter of Maladies", none can deny the fact that these Bangla translations authentically evoke spirit and message of the ST message. Any monolingual reader knowing Bengali only can relish the taste of Lahiri's text through Mitra's translation. Jhumpa Lahiri herself is very much satisfied with Mitra's Bangla translations of her stories as she writes, ". . . my deepest appreciation to Kamalika, for her beautiful translations of my stories" (collected from the translator's own profile in www.Linkedin.com; 9 June 2015). Here one thing should be emphasized that Mahasweta Devi also deeply appreciated the English translations of her stories done by Spivak. But in the case study of the previous section, we have found out a different motive in the translator's strategy. After all, Kamalika Mitra as a translator remains true to the ST throughout her Bangla translations of Jhumpa Lahiri's English stories. The readers may not find the spontaneity, sonoreity and the rhythm of the Bangla stories of Rabindrnath Tagore, Sarat Chandra Chattapadhyay, Bibhutibhusan Bandapadhyay, Tarashankar Bandapadhyay, Mahasweta Devi, Sunil Gangopadhyay, Asapurna Devi and other pioneers of the Bangla Literature. But the Bangla translated stories of Jhumpa Lahiri nowhere lack the mood and spirit of the diasporic sensibility.

V. C. A COMPARATIVE STUDY OF THE TWO ACTS OF TRANSLATION

The multilingual context in India and the monolingual context in the West, contribute significantly to the big difference in the approach to both the theory and the practice of translation. Translating the texts of a writer from the Third World, more particularly an Indian writer of Bengali origin, whose writings are primarily about the tribals/subalterns demand more pragmatic approach on the part of the translator(s). The translator of Mahasweta Devi, namely Gayatri Chakroborty Spivak, a Third World intellectual located in the First World, always in huge anxiety when transferring the ST into the TT. Keeping in mind the several aspects, Spivak has to theorize a lot on her translations of Devi. But Kamalika Mitra, a Third World translator (though she too is presently located in the First World), translates a First World woman's text from English to Bangla from a different perspective without any overarching political motive.

From the comparative analysis of Spivak's translations of Mahasweta Devi and Kamalika Mitra's translations of Jhumpa Lahiri, some observations can be deducted. Gayatri Chakroborty Spivak, an established Third World intellectual and scholar located in the First World, has translated Mahasweta Devi's Bangla stories into an international language like English in an effort to make a Third World regional writer 'visible' to the readers abroad. She provides long theoretical introductions on her translated stories, and sometimes the translator's foreword is longer than the story. Spival 'defamiliarizes' the stories of Devi to justify her own theoretical formulations (as it is noticed in the character of Senanayak in "Draupadi"). Her choices of the stories and sometimes the title embody her politics of translation. She has used the language in her translations keeping certain target readers in mind. There are several omissions, additions

and mistranslations in Spivak's translations of Devi. Spivak's innovations are extensively noticed in the TT, especially in her italicization of the English words of the ST which she could not maintain the same throughout her translations. Spivak has used certain 'abusive' words in her translations for which she is sometimes accused by the critics as an 'unreliable translator'. Spivak's translations also make use of extensive footnotes which make the readers acquinted with certain nuances and cultural peculiarities of the typical Indian or most specifically Bengali ambience. Sometimes, the footnotes like her introduction are too extensive, though extremely useful. Spivak is concerned with the marketability and popularity of her translations, and has revised her published translations. Though her translations are the result of her continuous consultations ('intimacy'; Spivak) with the author, there are several 'lacunas' in the translated stories. Spivak is accused of Americanizing her translations, and her translations can be categorized in the word of Lawrence Venuti as a kind of 'domistication'.

Kamalika Mitra, a Third World young and not so recognized as Spivak, has translated a First World writer like Jhumpa Lahiri's English stories into a regional language like Bangla. She has not provided any introductions or theoretical formulations on her translations. There is no such 'defamiliarization' in Mitra's Bangla translations of Jhumpa Lahiri's English stories. Her choices of the stories, their titles and the language apparently do not evoke any such translational politics. Omissions, additions, mistranslations/misrepresentations are much less in Mitra's translations. No such technical innovations or ennoblement of the ST, expansion, clarification, rationalization, and the like (the 'deforming' tendencies identified by Antoine Berman in the activity of translation) are found in the translated stories of Mitra. Mitra's translations are remarkably free from any footnotes/endnotes/italicizations/annotations. One point that must be highlighted here is that the critical suggestions associated with particularly italicization in

English is quite absent in the TL (Bangla in the present case). Mitra's Bangla translations of Jhumpa Lahiri's diasporic stories can be categorized in Venuti's term as 'foreignization' that invites the target readers close to the ST.

The comparison attempted in the previous two paragraphs between two acts of translation may inadvertently suggest that Mitra is a more faithful translator than Spivak, though nothing such is consciously suggested. Despite all the alleged mistranslations in Spivak's rendering of Mahasweta Devi's stories, none can take away from her earnest desire to make the 'invisible' regional writer quite 'visible' to international readership. Such act of transference invariably comes with an overwhelming anxiety that affects the acts of translation. Mahasweta Devi is not at all uninitiated into English Literature; rather she has taught English Literature at a college. So it is not a case that she is completely unaware of the apparent lack of faithfulness in Spivak's translations. As a bhasa writer Devi also experiences a yearning, as Meenakshi Mukherjee points out in her essay "The Anxiety of Indianness" (2000), getting her works translated into different languages, preferably international language like English to reach a much wider readership. Hence, despite occasional deviations she seems to be quite comfortable with. She even dedicates her anthology to the translator Spivak. The finest example is the dedicatory part of the anthology *Mahasweta Devir Ponchhāsti Golpo* [Fifteen Stories of Mahasweta Devi] (1996) published from Pratikshon Publications. Here Mahasweta Devi addressing Gayatri Chakroborty Spivak candidly confesses, "My stories can be dedicated to you time and again" (translation mine). The issue of highlighting the repressed cause of the society, primarily tribals/subalterns was uppermost in the minds of both the writer and the translator. The point is there is always a burden associated with such acts of translation. Kamalika Mitra's translations of Lahiri, on the other hand, appear to be much easy-flowing and much more faithful. Mitra does not come with a burden, not with any

overt ‘politics’ of making the ‘invisible’ ‘visible’. Hence her translations seem to remain quite unaffected by the larger issues of theory, ideology and anxiety as she confesses (in an e-mail correspondence between the present researcher and the translator) that this is the first act of translation. She does not come with a baggage either of theoretical preoccupations or of huge expectations – the two remarkably present in the case of the translator Gayatri Chakroborty Spivak.

Critics may argue that each and every literary text, both the ‘original’ and its ‘translation’, is a political act if we consider it from the choices of themes, words, literary medium etc. It can be argued as to why a leading Bangla publishing house like Ananda chooses a writer like Jhumpa Lahiri for translating her English stories into a vernacular language like Bangla. Question may be raised for chooing female translators like Kamalika Mitra, and the translator’s choices of the stories. But these are all the traditional questions asked in all acts of translation, and will continue so long as translation would live in the literary scenario. In this dissertation, the politics of translation is considered from much broder perspectives which are ‘visible’ in Spivak’s English translations of Mahasweta Dev’s Bangla stories but not quite apparent in Kamalika Mitra’s Bangla translationsas of Jhumpa Lahiri’s English stories as the case studies show.

A significant example of Spivak’s own politics in translating Mahasweta is found in her own approach to the stories. The introduction of *Imaginary Maps* (1993) clearly reveals that there is a large gap between Mahasweta’s own claims about her own stories and Spivak’s assertions. Mahasweta Devi has always tried to focus on the tribals in general, their sufferings, and exploitations at the hands of the mainstream society. She said that her single story, namely “Petrodactyl”, is enough to communicate the sufferings of the tribals and the agonies of the

marginalized people of the world. There is always a universal appeal in the stories of Mahasweta Devi. The sorrows and sufferings of the characters are the embodiments of the marginalized people/tribals of the world. But as a translator, Spivak is always keen in advocating the cultural differences and disjunction in Mahasweta's texts to establish her own theoretical premises. The result is that Spivak once claims Mahasweta's works punctures the nationalist discourse.

Mahasweta Devi does not like the idea to call herself a 'feminist' although her writings to some extent reflect the feminist ideologies as found in the postcolonial period. In her writings she is as much concerned with the subaltern women as the subaltern men. She is above all concerned with the humanity in general where the marginalized people are humiliated and discriminated in different layers of the society. In the story "Stanadāyini" she is as much concerned about Jashoda as about her husband Kangali who too had to suffer a lot due to the selfish motive of the upper class society. In "Draupadi", though the central concern is about Draupadi's struggle against the society, the story also unfolds the tribals' struggle as a whole against the biased society. But in Spivak's translations there is a clear hint to strike a blow to the patriarchy. Her translations are in the category of the feminist politics of writing as she herself claims. The stories she has chosen in her anthology *Breast Stories* are quite in tune with the strategy she has opted from the very beginning of her attempt in translating Mahasweta Devi. She has tried to give an impetus to the feminist movement in literature through her translations. The very Preface lays it bare. One may suggest that this is against the translational act which is supposed to be free from such ideological motivations. Mahasweta Devi does not have such ideological motif which the translator has from the very beginning of her translation.

Though Spivak calls herself 'a careful translator' in her translations she has always taken too much liberty that raises many questions among the critics. From the anxiety of a Third World

intellectual located in the First World, and the ardent effort to substantiate her own theoretical formulations, Spivak has deconstructed the stories of Mahasweta Devi which led the intellectuals like Sujeet Mukherjee, Brinda Bose, Nandini Sen, Jane Marcuss, David Hardiman, Minoli Salgado, David Hardiman, Gabrielle Collu, Subhendu Sarkar, David Hardiman and a few others to criticize her badly. The allegations generally raised against Spivak are difficulty and eliticism. One of those intellectuals is Subhendu Sarkar, a critic of Mahasweta's translations, who in his article on "Mistranslating Mahasweta" reflects on a good number of discrepancies in Spivak's translations of Mahasweta's stories, and argues that Spivak's, an 'auto-commissioned translator's, real intention is not much to translate and popularize Devi but to validate her own theories. He even finds fault in the translation methodology of Spivak as she had no well-defined fixed methodology. He doubts whether Spivak has been (mis)directed by the market prospects. Jharna Sanyal, another critic of Mahasweta's translations, with Sarkar also finds the lack of local flavor in Spivak's translations of Devi although she candidly acknowledges the literary merit of the translations. Brinda Bose warns the readers of Spivak's translations to be careful of the politics of the translator's praxis. Ritu Menon while reflecting on the role of the publisher as an intermediary in the process of translation says that in "Breastgiver", Spivak has offered at least eight possible interpretations of the original. The story is interpreted from the perspective of a historian and teacher of literature, the author's subject position, the teacher's and the reader's position, a Marxist feminist angle, a liberal feminist position, and a gendered subaltern point of view. And the difficulty is from which perspective a reader should go through the translation? Mahasweta Devi had never had such theoretical agenda when she composed the texts. Being a theoretical propagandist of the subaltern, though Spivak herself says the subaltern cannot speak,

she herself sometimes impinges upon her own praxis. As a Third World intellectual located in the First World, she is sometimes too complicit in the silencing of the Third World subaltern.

Mahasweta Devi'd portrayal of the tribal life and culture is so vivid and life-like that G. N. Devi calls her 'adivasi Mahasweta' (*Littcrit*; Dec. 2008: 5). Now the question can be raised whether the translator of Mahasweta Devi may be called so in terms of the authenticity of the translator to the ST. But Kamalika Mitra's translations of Jhumpa Lahiri's diasporic stories appear to be so authentic and life-like that there seems to be a very smooth and easy transformation. Since she is a diasporic writer, critics may argue about the authenticity of Jhumpa Lahiri's portrayal of the Indian life and culture, and call her writings as 'cultural translation' (Harish Trivedi), but this is not much important in the present case. Here Lahiri's texts are considered as source texts from the linguistic point of view. Whatever cultural discrepancies found in her writings are primarily because of her diasporic/hybrid identity. However, in spite of the several allegations brought against Spivak's translations of Devi's stories into English, Spivak's spirit as a translator is really praiseworthy. The concluding lines from her Translator's afterword in *Chotti Munda* clearly reveal it. Here Spivak has shown her tenacity as a translator which is a very positive aspect in the very act of translation itself. Whatever may be the shortcomings, none can deny the fact that today in the map of world literarute Mahasweta Devi is Mahasweta Devi, and it is because of the translator Spivak. It is she who first introduces her to the Western readers. It now seems that the real credit goes to the very act of translation itself. Whatever may be the problems or the politics of translation, translation has succeeded to come out from the shackles of 'secondary' or 'marginal' activity, thereby providing adequate space in the domain of literary discourse.

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CONCLUSION

Translations are neither all equal, nor are they always similar. Carrying on the age-old debate, some translations aim at for literal 'word for word' translation of the ST, while others strive for 'sense-for-sense' taking liberty with the grammar, vocabulary and sentence order. Some translations are found the close rendering of the source culture, while in others source text is resituated in the target culture. Some aim at for the readers of a language as a whole, while others are aimed to cater to specific readers of a particular language. Some translated texts, especially the ancient, classical or medieval texts, have a number of different versions, with significant differences between them. Homer's *Iliad*, the Bible, the *Ramayana* and the *Mahabharata* even a much later text like Tolstoy's *Anna Karenina* have multiple variations in translations. The *Ramayana* is translated so many times and so many languages that it has almost three hundred versions (A. K. Ramanujan). The translations of the Bible are still going on into English. Question may be raised regarding the 'authetic' translation among the multitude and need for continuing translations of texts of which so many versions already exist and that, as we have already discussed, brings in the issues of the problems/politics of translation.

Translation theories are helpful in the act of translating or analysing a literary text. There may be counter-arguments about it, but none can deny that a translator has to abide certain basic norms when translating a text from one language to another. It is because translating a literary text composed in a specific linguistic and cultural nuances demands greater amount of understanding of the linguistic and cultural aspects of the ST on the part of the translator (s), the absence of which may produce a different translated text, carrying different meaning to the target readers. Problems of translation primarily relate to the problems of language and culture. No

language is ever pure. And no culture is ever monolithic. Language and culture develop and change with the passage of time. A literary text written in a particular time is embedded with specific linguistic and cultural specificities. So translating that text into an alien language and culture in a different period obviously invites certain theoretical formulations. Hence we find that translation theory that came into existence in the literary scenario as early as with Horace is still going on. The act of translation and theorization of the same will continue for communication as long as the human societies will exist and languages will be used. As translators have encountered several difficulties, theories have been formulated to address the problems. From the 16th century to the present period many discussions have been done on translation and different theoretical schools on translation have appeared. In the 20th century a lot of discussions and translations have been made so that the critics call it a century of translation. Throughout this dissertation attempts have been made to make a study of available translation theories and how these theories, if at all, help us to find out the specific problems of translating a literary text from one language into another.

Translation is not merely the transfer of texts from one language into another. It is a process of negotiation between two texts and cultures. A translator is expected to perform the role of a mediator and this process of mediation is not always easy since many problems arise in the very act of negotiation. Difficulties in translation primarily depend on the linguistic and cultural differences between two languages. Translating from Bangla to English or English to Bangla and translating from Bangla to Hindi/Tamil/Oriya and vice versa pose different sorts of problems to the translators. Language competence sometimes fails due to the unavailability of the exact equivalence and depending on the type/nature of texts creates different kinds of translation difficulties. The problems of translating a dalit/subaltern text and translating a

diasporic text are not the same. Though the basic problems are the same, but the texts come out from different literary, linguistic and cultural conventions. Hence the problems do vary in nature.

Every language is embedded with its own linguistic features, even though there are some similarities because of their origin. When structural and cultural similarities are adequately found, translation becomes a comparatively easier activity. Languages which originate from the same family or are closely related through the geographical proximity, usually share some linguistic and cultural similarities which considerably help the translator in the task of translating or finding out the equivalent linguistic forms. Otherwise the task is really difficult. The European languages like English, French, German and others have some similarities, and share various degrees of common vocabulary and sentence structure. The Indian languages too have some similarities. So, translations between the European languages or the Indian languages are not so difficult. But translations done between the Indian and European languages are problematic due to the linguistic and cultural differences.

Translation from Bangla to English or its reverse with variation in tense, sentence structure, prepositions, pronouns and honorifics create translation a problematic act. English sentence structure differs from the Bangla sentence structure where object comes immediately after the subject and verb at the end. English prepositions are pre-positional words, and these have individual meanings. But Bangla '*abyay*' [pre-position] and '*bibhokti*' [case-ending] does not have individual meanings, and these are attached to the referred words at the end. Bangla pronouns have several forms which are used differently to address younger or elder persons. But the English pronouns are limited. The English pronoun 'you' has three equivalents in Bangla ('*tui*'/'*tumi*'/'*āpni*'). English pronoun 'you' can be addressed to both elder and younger persons. But in Bangla it cannot be done so. Therefore, the translator needs to be very much cautious

about these intricacies. Problems of translation arise from the functional factors of a text such as idioms. Idioms of English cannot be translated properly into Bengali, and vice versa. Here the literal meaning fails to reproduce the ST meaning. Hence paraphrase is needed. Homonyms, proverbs, similes and metaphors, humours and jokes, curse words and specific terms make a translator's job more problematic. Besides, some texts, both prose and poetry have a typical tone and rhythm. Translating those texts in another language need much literary merit on the part of the translators. Finally, the elusive nature of language makes translation really more problematic act. A language develops and changes in course of time. Meanings of words are changed too. These linguistic problems clearly hint at how the real task of a translator gets problematized.

The linguistic problems are not enough as it is found; the cultural factors cause huge difficulty in translation. Differences between the source culture and the target culture cause more severe complications for the translator than do differences in the language structure. The cultural 'gap' or distance between the source and the target languages pose huge difficulty for a translator. There is a huge gap between the Western and the Eastern cultures. The Indian customs, food and clothes, flora and fauna, festivals and rituals widely differ from that of English and other cultures. Cultural differences are also widely visible within a multilingual country too. Kinship terms, culture specific words, geographical words, religious terms are really very difficult to translate from any SL into TL. For instance, like summer (Shakespeare's comparison of his friend with an English summer), the concept of rain may be different in different climactic regions. Somewhere it marks as the germination period, hence poetic and emotional associations are found. Contradictorily, the coming of rain is marked by an increasing temperature in some other region, hence contrary reflection is found in literature. Thus both linguistic and cultural problems are inherent in translation activity. These problems are discussed in this dissertation

with specific examples, and the translators' strategies in overcoming those problems are reflected upon.

Throughout the ages attempts have been made to overcome the problems of translation. The practicing translators tried to theorize translation from various perspectives. The Roman commentators debated on word-for-word and sense-for-sense translation. Etienne Dolet first provided the basic principles on translation emphasizing the translator's perfect knowledge of both the Source and Target languages. From then through John Dryden with his trichotomy on translation types (metaphrase, paraphrase and imitation), Alexander Pope, Alexander Fraser Tytler, Friedrich Schleiermacher, Walter Benjamin, Ezra Pound, I.A. Richards, Frederic Will, Eugene Nida, Roman Jakobson, J.C. Catford, Etamar Evan-Zohar and Guidon Toury to the 1980s the main concern has been the linguistic problem in translation and the possible solutions. But during the last two decades of the twentieth century, the theorists like Susan Bassnett, James Holmes, Andre Lefevere, Lawrence Venuti, Harish Trivedi, Tejaswini Niranjana, Sherry Simon, Gayatri Chakravorty Spivak and the like have given the 'cultural' turn to translation theory in addition to the linguistic issues.

So, with the emphasis on both language and culture, and the influence of recent literary criticism, theorization on translation took an ideological turn. After studying these major theories/theorists of/on translation, a gradual change is noticed in the discussion of translation. This is from linguistic to cultural and then to the ideological move in translation theories. A close study of the translation theories reveals that translation sometimes is used as an ideological activity, a method of performing hegemonic operations leading to mistranslations and misrepresentations. Instead of bridging the cultural gaps, translations are sometimes found perpetuating the cultural inequalities. Sometimes the translators taking utmost liberty try to

create texts of their own, leading to a rewriting and even manipulation of the ST to suit certain purposes.

However, as opposed to the ideological act in translation, overcoming the linguistic and cultural problems, translations can also be carried out without any such manipulations as this dissertation shows through the comparative study of the translated stories of Mahasweta Devi and Jhumpa Lahiri. The dissertation has attempted to map this move in Translation Studies. The basic question that lies behind all these theories of translation is the question of liberty in the act of translation. How much liberty can a translator take in his/her translation is the recurring question behind all the theories. This debate is not entirely new as it was also there at the beginning of translation theory but the entire debate has attained a new dimension in the present period.

Question may be raised about the necessity of theory in translating a text. It can be argued whether translation can be done without any knowledge of translation theory or not. Critics may argue on this, but it cannot be denied that knowledge about the theories of translation or adherence to the principles of translation is sure to produce a good translation through the selection of words and its arrangements to reproduce the correct ST message into the TT. Translation theory can help one to analyse and interpret an ST and the context of its production, think about the readers for whom the translation is intended and consider a range of possible strategies for the translation. After all, translation theories are surely helpful in dissolving the problems during the act of translation. It is noteworthy that a good part of translation theories have come from the very practicing translators. Here in lies the necessity of translation theories. One can be a translator without any knowledge of translation theory, but one becomes a good translator or a translator can handle the problems of translation with the knowledge of translation

theories. Like any theory in any domain of literary/cultural activity, translation theories are helpful to the practicing translators. However, one should admit that any theory without practice is meaningless and it is true in translation theory as well.

Translations being a cross-cultural process, the translators need to deal with both the source and the target texts very carefully. It is found that different theories or norms of translation work during this very act of translation. The nature of a literary text to be translated determines the prominence of the translation strategy to be employed in transferring the ST message into the TT. So, translation should be seen as a literary process and cultural negotiation subjected to the many factors that influence and determine it. There are several elements, both conscious and unconscious, that work in the act of translation to overcome the problems of translation. These may be the linguistic, literary, cultural, historical, psychological, philosophical, political or some other elements. And these factors influence different translators in different ways at different times. And the obvious result is the target texts take different shapes from the source ones.

Keeping all these theoretical movements of translation in mind, focus is given in this dissertation on the practice of translation too. As a practical analysis, the translations of the stories of Mahasweta Devi and Jhumpa Lahiri are discussed in the case study from the theoretical standpoints of translation. Spivak's translational approach to the dalit/subaltern stories of Mahasweta Devi is in total contrast to Kamalika Mitra's translational approach to the diasporic stories of Jhumpa Lahiri. The writers and translators selected for the discussion are all women. All of them are of Bengali origin. Though Lahiri was not born in Bengal, but she was grown up under the influence of her Bengali parents. So, there is no possibility of mistranslation/misrepresentation by the male translators of the female writers' texts as the

feminist translation theorists argued. On the contrary, the very opposite is noticed: mistranslation/misrepresentation of a woman's text by a woman translator.

Being a non-tribal and a writer from the mainstream society, Mahasweta Devi's portrays the tribal lives, their sufferings and marginalizations in society quite graphically in her stories. Lahiri is concerned with another sort of 'marginality'. Translations of such literary texts are needed for the readers who cannot read those texts due to the language barriers. However, the intention in this dissertation is not to stamp the translated stories of Mahasweta by Spivak as instances of 'bad' translation, and Kamalika Mitra's translations of Jhumpa Lahiri's stories as absolutely 'good'. The point here is that there are instances where it is found that the translators remain to some extent free from the ideological motivations. Translations are done for the purpose of providing access to the literary texts for a different linguistic community who cannot have an access to the source texts due to the linguistic limitations.

This study can be extended (which of course the framework of this dissertation does not permit) to examine how the class and caste division among the subalterns inform the stories and how these influence in the act of translating such texts. Mahasweta Devi's writings are also translated by Third World translators. It may be worth a study to find out whether the same thing happens in their translations as well. Jhumpa Lahiri's diasporic stories about Bengali life and culture are translated into Bangla by a Bengali woman translator like Kamalika Mitra. Further research may be carried out on what would happen if these texts are translated into any other Indian language or international languages. It may be worth a full-length study to enquire whether the existing theories are adequate in dealing with the issues of cultural-political turn that translation activities are gradually taking. Translation of/ Translation studies on diasporic texts may also very well be another area of research interest.

To conclude, translation is no longer subservient to ST because there can be nothing called ‘original’ in translation. If we accept the ST as ‘original’, then the translated text sometimes plays the role of an ‘original’ text when it is translated into another language. However, translation is as much creative as the ST, though not in the sense of manipulation. The translator is not just a mere renderer of SLT into the TLT. Rather, he is a reader, an interpreter, and a creator – all in one. The creative aspect of translation gives a status to it hitherto devoid. The translators, overcoming the problems of translation, have continued to keep ‘unity in diversity’ alive the roots of multilingual countries like India. The shadow lines are erased, and now we live together in a world evolving in translation.

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