Chapter 5
Findings

5.0

This chapter presents major findings based on the researcher’s experience of translating Darshak’s *Socrates*. It also includes overview of the study and puts forward suggestions for future translators.

5.1 Introduction

Every human-being has a great impact of the language s/he speaks; s/he and all her/his thoughts are its products. S/he cannot think with complete certainty anything that lies outside its boundaries; the form of her/his ideas, the manner in which s/he combines them, and the limits of these combinations are all preordained by the language in which s/he was born and raised. And this poses, as pointed out in Chapter 3, hard-hitting challenges to a translator.

The translator is to consider the thought of her /his author and words and at the same time to find out the counterpart to each in another language. Translators are permanently faced with the problem of how to treat the distinguished aspects implicit in a source text and of finding out the most appropriate technique of successfully conveying these aspects in the target language. These problems may vary depending on the cultural and linguistic gap between the two languages concerned.

5.2 Overview of the Study

Here the researcher attempts to provide a panoramic view of the entire study. She will unfold her research experiences so far including how she conceived the idea of researching on translation. She will also
discuss the reasons, results and the procedure of achieving these results. The researcher is delighted to respond to three essential Questions related to the research:

(a) Why has she decided to conduct a research on Translation?
(b) Why has she preferred to translate a Gujarati literary text into English?
(c) Why has she selected Darshak’s *Socrates* for the translation?

Responding to the first question, her intimate association with the Department of English, Sardar Patel University motivated her to take up a small (small because it carried only 5 marks) project on translation while she was pursuing her Master of Arts in English Literature in 2001. She translated a ghazal written by a friend of her and found the activity interesting and meaningful. She realized the fact that translation is a natural activity in a multilingual society. Translating a Gujarati ghazal into English inspired her to pursue her M. Phil. research in the area of Translation of Poetry written by Harish Meenashru, who is a difficult poet to translate not only into English but also into other Indian languages as his poems are full of word-play, conversational phrases, allusions and newly-coined ex-dictionary words. It was indeed a great challenge. And that made her continue researching on Translation even for her Doctoral Degree. And this time she switched over to Prose Translation.

The response to the second question is that translations of Gujarati literary works are minimum; in case of Classics it is almost invisible. And hence, Gujarati literature remains unrepresented at both national and international level however available the publishers are! This means we lack both sources and resources in terms of respectively bilingual standard
dictionaries or translation guidelines or motivation and thereby good translators. *The Oxford University Press* (October, 2013) issue proves this statement as in this edition titled *Indian Writing – New & Recent Titles* shows literary translations from different Indian languages like Bengali, Tamil, Telugu, Hindi, Kannada, Malayalam, Oriya, Punjabi, Sindhi, Urdu and so on but it does not represent translations of Gujarati literature.

Responding to the third and last Question, the researcher was firm in her decision to translate a Gujarati Classic literary work as it is always challenging and at the same time elating. Socrates is an international icon and is as immortal as Truth is. The concept of portraying a character from Occidental culture and that too, by an Oriental author, itself makes the text exceptional in the real sense. Darshak, as he happens to be Gandhiji’s contemporary, presents the character of Socrates in a new light.

The author borrowed the character from the ancient Greek culture and represented it from his perspective. Darshak’s Socrates is partly historical and partly fictitious. He, in his text, has successfully attempted to achieve evocation of ancient Greek culture with its myths and legends explicitly as well as Gandhian Idealism implicitly. Darshak (1974) himself admits:

"... I consider Socrates to be my most important creation ..." "My main objective is to make Socrates come alive among us in these rotten times."

As it is mentioned in 1.3 in the present research, Socrates is remarkably a great contribution of Darshak to Gujarati literature. Fifth-century Athenian Socrates, in his use of critical reasoning, by his unwavering commitment to truth, and through the vivid example of his
own life, set the standard for all subsequent Western philosophy. And Darshak is considerably successful in expressing Socrates’ philosophy, his critical thinking, his conversations and many incidents of his life from beginning to end.

Well, this was why the choice was invested in translating Darshak’s *Socrates* – a Gujarati Classic into English.

The first step in the direction of the research was to visit the place where such an outstanding author spent his meaningful life and contributed remarkably to Gujarati literature. Hence, she visited Lok Bharti Gramvidhyapith, Sanosara (Gujarat), which is based on Gandhian philosophy. Darshak is/was the co-founder of this rural university. There she got exposed to the philosophy of ‘Simple living, high thinking’ which is reflected in both Socrates and Gandhiji. In regard to her research, she interviewed Dr. Arunbhai Dave – the then honourable Vice Chancellor of Lok Bharati Gramvidhyapith and Prof. Ramchandra Pancholi – Manubhai’s son. She collected the reference materials needed for the study and felt enriched.

She interacted with the people in the town (Vallabhbh Vidyanagar), who are eminent Gujarati critics, writers, translators and/or translation researchers. Apart from published literature on the subject, she also found out and collected the unpublished works on translation produced by different universities of Gujarat such as Veer Narmad South Gujarat University, Saurashtra University and of course, Sardar Patel University for the review purpose. Making presentations on the said topic in seminars held at national level and writing and publishing articles related to it provided her with healthy leaning experience. The constant guidance
of the supervisor and other scholarly teachers encouraged and motivated her for in-depth research with no compromises.

In **Chapter 1 Introduction**, she discussed the purpose and scope of the study, along with Darshak’s contribution to Gujarati literature and the significance of *Socrates* in it. She defined the problem statement and indentified the objectives of the study and designed the research plan.

In **Chapter 2 Review of Related Literature**, the researcher discussed the theories on translation studied in order to strengthen the research work. She tried out a critical review of the history and various theoretical perspectives of translation. The history and the theoretical issues were very important to compare and to contextualize them with the issues of the present study. She also looked at the traditions of translation in European, Indian & Gujarati literatures and the problems of translating Gujarati fiction. She finally presented a brief review on research in translation by eminent Gujarati writers/translators.

For **Chapter 3 Translating Darshak’s Socrates** she selected a few chapters to be translated from the original text, maintaining story element. The selection of the chapters was done in such a manner that it did not harm the interest of the non-native viewers and the focus on Socrates also remained unblurred. Having been guided by the supervisor and teachers, she prepared rough drafts of translation of those chapters and later modified them. She discussed the issues faced during the process of translation carried out by the researcher. She also examined the identified issues in the
light of related literature. Translation of Darshak’s *Socrates* required special attention to each of the levels on which the text functioned. These levels created two major problems in the process of translation:

(a) Linguistic and Stylistic Issues

(b) Cultural Issues

Under these two umbrella terms the chapter analyzed lexical, stylistic, socio-semantic, syntactic and cultural issues faced by the researcher while translating *Socrates*. The text had lexical challenges as translation involves the transfer of 'meaning' contained in one set of language signs into another set of language signs through competent use of dictionary in order to overcome lexical encounters. The researcher commented on the similarities and differences between SL (Oriental) and TL (Occidental) cultures. These problems were located at the level of culture-specific practices, myths, superstitions, rituals, idealism, philosophy of truth and wisdom, democratic values and so on. The researcher also faced syntactic issues. She experienced many differences in the syntactical organizations between Gujarati Language and English Language. It was not easy to express local sentiment into a foreign structure. Structural mismatches posed great challenges to the translator. She encountered the issues specially related to the genius of Gujarati language.

The **Chapter 4 Pedagogic Implications** studied the use of translation in language teaching and in literature education as these are the subjects which are researched and discussed frequently among the teachers of English. The chapter also discussed the position of
Translation in curricula and examined Implications of Teaching *Socrates* – English version. Along with linguistic and literary implications the researcher also presented her views on how the teaching of the TT inculcates in the learners values like significance of cultural diversity; insignificance of surface differences; meta-questions of truth, justice and democracy; results of narrow-nationalism as well as knowing oneself as being the prime motive of education.

In short, the researcher designed the research plan, reviewed the literature related to it, tackled the issues that emerged during the process of translation where reviewing of related literature came to her rescue. And finally she studied implications of translation in teaching language and literature. The entire experience has made her feel wiser. She has embarked on the journey to both sensibility and sensitivity.

5.3 **Major Findings**

Given below are the major findings that the researcher has come up:

1. Each language represents a separate reality.
2. The problem of equivalence involves the utilization and perception of the object in a given context.
3. A translator looks for ‘a meaning’ and not ‘the meaning’.
4. Translation is a process of approximation – decision making
5. Genuine translation involves analysis of the meaning of the source text. The learners should be led to consider the expressive possibilities of the target language and to discover that it is not always possible to attain exact equivalence. In this way they will learn to evaluate possible versions to see which most fully captures all the
implications of the original, and will find out that they need to look beyond single words, chunks of sentences, or even complete sentences to whole stretches of text as they make their decisions.

6. As Xanthippe (1974, p.18) says, “अधी मुख्त्वलीयो अर्थ कठिि्विनी जाँ ने? i.e. “All problems reside in arriving at meanings…” This is equally applicable to the process of translation as it is all about analyzing a meaning.

7. Translation can also be a technique to introduce new words or explore obscure nuances between terms.

8. Another reason for using translation in the classroom is its ability to increase the learners’ power and range of expression by means of authentic and wide-ranging material, which brings the learner into touch with all styles and registers.

9. Characters, theme, plot, attitudes, values and much of the vocabulary in L2 is recognizable as the learners know the original.

10. Literary translation helps learners understand, appreciate and accept cultures and beliefs different from their own.

11. No translation is culturally neutral.

12. Language is the heart within the body of culture. A surgeon, operating on the heart cannot neglect the body that surrounds it.

13. There can naturally be nothing like an ‘absolute’ translation.

14. The main purpose of translation of a creative work is to produce a replicated creative work in the TL, which can give aesthetic satiation to the reader.
A fiction translation must take into account constraints that include context, the rules of grammar of the two languages, their writing conventions and their idioms.

A word-for-word translation is just a misconception.

It is impossible that the language use of translator could cohere everywhere in exactly the same way as that of the author.

An Indian prose translated into English prose ought to read like an English prose but must not cease to be an Indian prose.

Translation of fiction involves the exchange of the social experience of individuals in the fictional world with readers in another culture or society.

Meenakshi Mukherjee (2004) points out that no translation can be politically innocent. The politics of translation lies not only in who translates which texts for what purpose, but also in the reception of these books because readership is determined by the position the source language occupies in the real or imagined hierarchy of power and prestige. This leads to the question of readership of literary translation.

Translation is a creative art. A translator has to be as skilful, crafty and creative as the writer is.

If not creative, translation is certainly a re-creative process.

5.4 Suggestions for Further Research

The researcher realizes that the process of translation is the path not easy to tread on. Hence, she would like to share the outcome of her experiences in the form of suggestions for further research. The following are the recommendations that the future translators need to consider before indulging into translation:
1. The most essential factors which have a great impact on translation directly or indirectly are selection of SL and TL, selection of the text and target readership.

2. The selection of SL and TL makes one think of the terms ‘Vertical’ and ‘Horizontal’ translation as coined by the Italian theorist of translation Gianfranco Folena. Folena made this distinction in the context of the Middle Ages in Europe. In Vertical translation the SL usually Latin, has prestige and value higher than that of TL. Horizontal translation is between two languages with a similar structure and a strong cultural affinity, which are pretty equal in status.

3. According Meenakshi Mukherjee (2004), in India there is a long tradition of horizontal translation. But her experiences claim that Bengalis have never translated from Hindi because they have suffered from a sense of cultural superiority. Reading literature in translation requires broadening of horizons and willingness to accept the significance of cultural diversity.

4. The researcher here wants to underline the target readership. The politics of translation lies not only in who translates which text for what purpose, but also in the way the translated text is received by the readers because readership is determined by the status the SL occupies in the (assumed) hierarchy of power and prestige.

5. Legitimacy of the choice depends on how the languages change. It does not matter whether one likes the changes but it does matter what contemporary languages mean. Political agenda becomes a ‘mainstream’ here. Translators need to be aware about the issue of politics of translation.
6. With the advent of post structuralism, language is a tool to construct the reality and nature wise it is unstable and unreliable. Derrida (1960), while discussing Deconstruction theory, demonstrates instability of language in general and the relationship between signified and signifier in particular.

7. The future researchers must also understand the difference between translating a literary text and a non-literary text; ‘the latter translates what is in the text, whereas the former must translate what the text implies.’ (Ionescu, 2000, p.38)

8. Once the SL is decided, the future translators are suggested to undergo mental gymnastics for the selection of the (literary) text to be translated. If the text is culturally dense, specific aspects of culture such as myths, legends and folklore have to be identified and glossed.

9. Selection of the text, its rationale, translator’s capacity, her/his insight into the process of translation and his familiarity with both SL and TL have an ever-lasting impact on the product of translation. Much expertise is needed in both the SL and the TL if one wants to arrive at a good translation.

10. A translator also has to consider types of genres and discourses as there is a thin line of demarcation in between in the post modern era. Genre/discourse/language overlaps in the process. The translator should be aware of the issue of intertextuality in this regard.

11. A translator can also think of taking liberty with the elements of history as Walter Benjamin (2000) emphasizes on ‘liberation’ of the original text through translation.
12. The question of equivalence is the kernel part of the process of translation. A translator at every stage, has to take decisions while choosing the nearest equivalent. The decision-making depends on individual. A translator is expected to take right decisions, at right places and right times. While taking decisions s/he must not confine herself/himself to a well but s/he has to think of an ocean, i.e. looking at the text in its totality.

13. On one hand a translator has to face the problems of untranslatability and on the other hand, s/he has to take care of fidelity to the source text. This means they are suggested to make compromises by taking a middle course and by avoiding extremes. Otherwise it may become a controversial text.

14. A literary text translator should retain in the target text the ambiguity of the source text.

15. A translator usually assumes a role of a creator. But s/he is not supposed to transgress her/his limits. S/he is not to replace the author.

16. A translator is expected to be invisible and yet be creative.

17. In short, a translator/researcher has to be ready to bear the ‘labour pain’ and later to enjoy the fruit.

5.5 Conclusion

After the process of prose translation, one must realize the responses to the following questions:

(a) How does a prose in translation evoke response?
(b) How does one translate the figurative language, myths, traditions, rituals, social conventions and all other culture specific terms?
(c) How does one translate ‘best words in best order’ without disturbing the order?

(d) How can one overcome linguistic barriers and cultural frontiers?

(e) How is prose (fiction) actually translated?

A literary text adheres to the world of imagination and fantasy, and has a complex sensuous envelope of images and symbols, theme, plot, characterization, narration, dialogues and almost each word is unique; each word has a universe so even the slightest tinkering can mar its beauty and fidelity. The criteria, to judge fidelity of a translation vary according to the subject, the precision of the original contents, the type, function and use of the text, its literary qualities, its social / historical context and so forth. It also depends upon the availability of similar grammatical, syntactic and idiomatic connections in the translation. A proper translation does more than anything else to build bridges of understanding across linguistic and cultural gulsfs. It involves a process of not merely transition; it is communication across cultures. It represents the spirit of the language along with the entire system of views and sentiments in all their shadings.

The ideal translation creates an ‘image’ that incorporates the knowledge and taste of an amateur and connoisseur, a man who is well acquainted with the foreign language yet to whom it remains nonetheless foreign. The translator apart from the mastery over both the SL and the TL does have complete empathy with the original text and its author. S/he is not a traitor betraying, the original. Her/his love of the source text is revealed itself in the target text. S/he restructures the original text in a new incarnation of translation after releasing it from its first language.
The process of translation closely follows the creative process and hence, translation becomes a discovery. While uncovering a text linguistically, one discovers it while re-covering it in a new language. It is a re-creative process, an act of imagination involving comparative and contrastive linguistics. Every translation, to certain extent, is an invention and as such it constitutes a unique text – a re-creation. It is a process in which something is gained and something is lost. Gaining is a new reality. Whatever is gained is worthy to be presented before.