Chapter 3

Translating Darshak’s Socrates

3.1 Introduction
3.2 Linguistic and Stylistic Issues
   3.2.1 Lexical Issues
   3.2.2 Syntactic Issues
   3.2.3 Stylistic Issues
3.3 Cultural Issues
3.4 Conclusion
Chapter 3
Translating Darshak’s *Socrates*

3.0

This chapter includes translation of selected chapters from Darshak’s *Socrates* from Gujarati into English. It identifies and discusses major issues such as linguistic, stylistic, semantic, syntactic and socio-cultural which pose challenges to the translator. This chapter embodies the core and the essence of the entire research.

3.1 Introduction

As discussed in Chapter II, the history of translation investigates the theories of translation, translation criticism at different times, the methodological development of translation and the analysis of individual translators. The theoretical study can be either prescriptive or descriptive. Prescriptive theory may relate to the product, the process or the function of the translation. Whereas a prescriptive translation is expected to perform for the TL, the same function its original has done for the SL. And for our better understanding the development of translation is studied in three ways: (a) product-oriented translation (b) function-oriented translation (c) process-oriented translation. Product-oriented translation is concerned with a ‘text focused’ empirical description of translations, and with larger corpuses of translations, in a specific period, language or discourse type. Function-oriented translation examines the context and purpose of the translation and emphasises the functional aspect of TT in relation to ST. Process-oriented translation emphasises the analysis of what actually takes place during the process of translation. (Holmes 1972, 1975, pp.12-14)
The function of translation leads to the process of translation and the product of translation represents the result of the process. Hence, the process of translation carries great significance. This process-oriented translation is further explained in the graph below (Nida & Taber 1969, p. 33):

```
A (Source Language)          B (receptor Language)
         |                  |
         |  (analysis)     |  (restructuring) |
   (analysis)   |                  |   (restructuring) |
   X           |  (transfer)     |   Y
```

In fact, translation as an act of interpretation involves a creative approach to the literary text. The concept that each translator interprets the text is obvious by the fact that no two translations of the same text are identical. This means the translator before translating a text, analyses and interprets it; then transfers SL meaning into that of TL one and eventually restructures it in TL. As a result, TT comes into existence. But this is not at all as easy as it seems for literary translation is a challenging activity and gives birth to various problems. This is the reason that it is very well equated to the process of transmigration of soul, the Indian traditional concept of *Parakaya Pravesha* (entering of the soul into another body). There is no synonymity between two languages or indeed within a single language. Translation attempts a task of making two unique verbal entities coincide.
A language is not only a clear medium through which experience is communicated but is something inseparable from the experience it communicates. Every language is a unique way of looking out of one's non-differentiated prison of existence. J. C. Catford (1965) says, "The language we speak forces us to select and group elements of our experience of the world in ways it dictates. It provides a kind of grid, or series of grids, through which we see the world."

Translation of Darshak’s Socrates deals with two languages from different families. Hence, it requires special attention of each of the levels the text functions. And these levels, as discussed in 2.5 Issues in Translating Fiction, create major issues such as linguistic, stylistic, semantic, syntactic, socio-cultural and so on. This chapter analyses the above mentioned issues faced by the translator while translating Socrates.

3.2 Linguistic and Stylistic Issues

A translator of a fictional text, before embarking on the translation of a text must consider all the relevant discourse parameters such as general linguistic and stylistic features as well as cultural peculiarities which make him/her realise the potentiality of the Source Text and that of the Source Language. As discussed in 2.6 Review of Research in Translation Vibhaben Mehta, a scholar focuses on linguistic issues and nature of a language. According to her, literary translation insists on bringing not only the same sense but also the same emotions in the TL style. When the source and the target languages belong to different cultural groups, the first problem faced by a fiction translator is finding equivalents in the TL that evinces the highest level of fidelity to the meaning of certain words. Peter Newmark (1988, p. 5) delineates translation as “rendering the meaning of a text into another language in the way that the author intended the text”.

72
3.2.1 Lexical Issues

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. Lexical issues are the basic issues in the process of translation as certain words need more attention, specifically for the reason that they do not have nearest equivalent in TL or the equivalent does not convey the meaning of the original.

3.2.1.1 Proper Nouns:

In the SLT, there are some proper nouns which have their specific meanings in Greek, indicating a special quality in them. When the text is translated, these nouns are not translated as they are proper nouns (names of places/individuals). Hence, they remain the same in TLT. The non-translated proper nouns do not carry their meanings in the TLT.

According to http://en.wikipedia.org,

a. Aegean Sea

In ancient times, there were various explanations for the name Aegean. It was said to have been named after the Greek town of Aegae, or after Aegea, a queen of the Amazons who died in the sea, or Aigaion, the "sea goat", another name of Briareus, one of the archaic Hecatonchires, or, especially among the Athenians, Aegeus, the father of Theseus, who drowned himself in the sea when he thought his son had died.

A possible etymology is a derivation from the Greek word aiges = "waves" (Hesychius of Alexandria; metaphorical use of (aix) "goat"), hence "wavy sea", cf. also (aigialos = aiges (waves) + hals (sea)), hence meaning "sea-shore".
b. **Pericles**

Pericles (Ancient Greek: Períklês, "surrounded by glory"; c. 495 – 429 BC) was the most prominent and influential Greek statesman, orator and general of Athens during the Golden Age - specifically, the time between the Persian and Peloponnesian wars. He was descended, through his mother, from the powerful and historically influential Alcmaeonid family.

c. **Acropolis**

The Acropolis of Athens is an ancient citadel located on a high rocky outcrop above the city of Athens and containing the remains of several ancient buildings of great architectural and historic significance, the most famous being the Parthenon. The word acropolis comes from the Greek words (akron, "edge, extremity") and (polis, "city"). Although there are many other acropoleis in Greece, the significance of the Acropolis of Athens is such that it is commonly known as "The Acropolis" without qualification.

d. **Areopagus**

The Areopagus (Romanized to “Mars’ hill”) is the composite form of the Greek name Areios Pagos, translated "Ares Rock". It is north-west of the Acropolis in Athens. In classical times, it functioned as the high Court of Appeal for criminal and civil cases. Ares was supposed to have been tried here by the gods for the murder of Poseidon's son Alirrothios (a typical example of an aetiological myth).

The origin of its name is not clear. In Greek, pagos means big piece of rock. Areios could have come from Ares or from the Erinyes, as on its foot was erected a temple dedicated to the Erinyes where murderers used to find shelter so as not to face the consequences of their actions. Later, the Romans referred to the rocky hill as "Mars Hill", after Mars, the
Roman God of War. Near the Areopagus was also constructed the basilica of Dionysius Areopagites.

e. Parthenon

The origin of the Parthenon's name is from the Greek word (parthenon), which referred to the "unmarried women's apartments" in a house and in the Parthenon's case seems to have been used at first only for a particular room of the temple; it is debated which room this is and how the room acquired its name.

f. Xanthippe

Xanthippe means "yellow horse", from the Greek "xanthos" (blonde) and "hippos" (horse). Hers is one of many Greek personal names with a horse theme (cf. Philippos: "friend of horses"; Hippocrates: "horse tamer" etc.). The "hippos" in an ancient Greek name often suggestive of aristocratic heritage. One additional reason for thinking Xanthippe's family was socially prominent was that her eldest son was named Lamprocles instead of "Sophroniscus" (after Socrates' father): the ancient Greek custom was to name one's first child after the more illustrious of the two grandfathers. Xanthippe's father is believed to have been named Lamprocles. Since he enjoyed greater reputation in Athenian aristocracy than was Socrates' father, his name would have been the preferred choice for the name of the first-born son.

This means that not only the etymological references of Proper Nouns but also the custom of naming one’s first child create problems as these cultural connotations cannot be carried in the Target Text. But this is a special issue as it exists even in the SLT because the names of the individuals and places are Greek and not Gujarati. The SL readers also face the same problem.
In case of ‘Surajmukhi’ (face as bright as the sun) - the name of a character in the novel poses a problem in a way that it is a Greek character and the name sounds Indian, particularly Gujarati/Hindi. If it is not translated, it might appear as a foreign character to the target readers. And if it is translated as ‘Sunflower’, the translator might break the rule by translating proper nouns.

3.2.1.2 Polysemy

Lexical issues generated from polysemy are very common and very difficult to handle. Words may have anything from one sense to many and the sense may be close or remote (in case of puns) from each other. Sometimes a word has two senses which are both equally effective in the relevant stretch of language, sometimes as in the case of the metaphorical and the literal sense of a word, one may translate with both senses in mind. (Newmark, 1988).

Polysemy occurs when a word has more than one meaning. It is the capacity of the word to mean different things in different contexts. These differences in meanings when dislocated can create confusion and lead to the loss of credibility of the language.

E.g.

a. ‘maitrī’ मैत्री – ‘good terms’ (Ch.1; 1)

b. ‘dwipkalpa’ द्विपकल्प – ‘peninsula/cape/isthmus’ (Ch. 1; 1)

c. ‘unmatt varsha’ उम्मत वर्षा – ‘torrential rains/excessive rains’ (Ch. 1; 1)

d. ‘gunjyata’ गुण्याता – ‘magnanimity’ (Ch. 1; 2)
e. ‘mithi najar’ मिठी नजर – ‘affectionate glance’ (Ch. 3; 9)

f. ‘paravaar ras’ पारवार रस – ‘boundless interest/extremely interested/thorough interest’ (Ch. 3; 10)

g. ‘dukhiyara’ दुखीयरा – ‘the deprived/depressed/underprivileged/destitute’

h. ‘Bhala fenkva’ बाला फेंक्वा – ‘javelin-throw’ (Ch. 17; 121)

i. ‘Shubhra, amal-dhaval’ शुभ्रा, अमल-धवल – ‘white, pure-bright’ (Ch. 30; 203)

j. ‘Adaalat’ अदालत – ‘jury’ (Ch. 40; 264)

k. ‘Pramukh’ प्रमुख – ‘chairman of the jury’ (Ch. 40; 265)

l. ‘Upar’ ऊपर – ‘heaven’ (Ch. 41; 267)

m. ‘Lok’ लोक – ‘world’ (Ch. 41; 267)

n. ‘Aarop’ अरोप – ‘allegations/charges’ (Epilogue; 269)

In the above mentioned examples, it is seen that the words have more than one meaning but the translator has to make choice of one interpretation considering the reference given. The ‘maitri’ literally means ‘friendship’ but referring to the context, it is translated as ‘on good terms’. The word ‘mithi’ in Gujarati means ‘sweet’ (which goes with the sense of taste) but here it is used as an adjective of ‘najar’ which means ‘glance’. Now the noun ‘glance’ does not collocate with the adjective ‘sweet’ in the TL. Hence, referring the context, ‘mithi’ is translated as ‘affectionate’. 

77
The word ‘unmatt’ means ‘intoxicated/drunken/haughty/mad’, but in the ST it is used with ‘varsha’ which means ‘rain’. Here considering the collocation, it is translated as ‘torrential’. Hence, the phrase ‘unmatt varsha’ is translated as ‘torrential rains’.

The word ‘dwipkalpa’ also has more than one equivalent in TL. The translator has to make a choice considering the ST as the reference. The word ‘gunjyata’ seems the combination of both ‘nobility’ and ‘generosity’ and hence, the word ‘magnanimity’ is used as its translation. Similarly the phrase ‘paravaar ras’ and the adjective ‘dukhiyara’ have got more than one word in the TL. In the phrase ‘Bhala fenkva’, there are two words: ‘bhal’ and ‘fenkva’. The noun ‘bhal’ means ‘spears’ in English. But because the reference is that of sports in the ST, the phrase is translated as ‘javelin-throw’. The term ‘Adaalat’ is usually translated as ‘court’ but as in the ST, the set-up is not that of court, it is translated as ‘jury’. And that is the reason (looking at the context) why ‘Pramukh’ is translated as ‘the chairman of the jury’ and not as ‘president’. The word ‘Upar’ has two meanings in the SL. Its literal meaning is ‘up’ and suggestive meaning in the ST is ‘heaven’. Similarly the word ‘Lok’ denotes the meaning of ‘world’ and hence, if there is ‘parlok’, it means ‘the other world’.

The adjectives in ST ‘shubhra, amal-dhaval’ have shades of meaning in the SL. But the translator has to select one based on his/her interpretation or perception. The term ‘aarop’ in Gujarati is used to denote both ‘formal/legal accusation (with proof)’ and ‘informal accusation (without proof)’. But while translating it into English, one has to be very careful as for this one Gujarati word there two different words
in English and both are used in different context. If the word ‘aarop’ is used in the sense of ‘formal/legal accusation’ in the SL, it is translated as ‘charge’ in the TL whereas if it is used in the sense of ‘accusation without proof’, it is translated as ‘allegation’. The problem of equivalence involves utilization and perception of the object in a given context. Hence, translation is a process of approximation-decision making.

3.2.1.3 Oligosemy

This occurs when there is restriction of meaning of a word. It is a Catfordian term which refers to semantic restriction of lexical narrowness, especially that which cannot be matched in another language. (Catford 1965, p. 96)

e.g.

a. ‘Niradambar’ निरादम्भर – ‘unostentation’ (Ch. 4; 15)

b. ‘lapchhap’ लपछप – ‘fussy’ (Ch. 4; 17)

c. ‘kalawanti’ कलावंती – ‘courtezan/hetaeræ’ (Ch.4; 20)

d. ‘vaar vidya’ वार विद्या – ‘courtezan skills’ (Ch. 4; 20)

e. ‘Agambudhdhi’ अगमबुध्दी – ‘foresight’ (Ch. 17; 119)

f. ‘Uthalpathal’ उथलपथल - disturbances (Ch. 7; 40)

g. ‘Prasad’ प्रसाद – ‘grace’ (Ch. 19; 140)

h. ‘Kaal’ काल - ‘time’ (Ch. 19; 143)

i. ‘Adhghadi’ अधधादि – ‘for a moment’ (Ch. 39; 262)

j. ‘Tatva jignasu’ तत्त्वज्ञानसू – ‘metaphysicians’ (Epilogue; 268)
The term ‘Niradambar’ in the SL has semantic restriction. The TL word for it is ‘unostentation’. The word ‘lapchhap’ may have several shades of meaning in the SL but here looking at the context it conveys only one meaning in the TL. Since it is used with reference to ‘being choosy in matters of food’, it is translated as ‘fussy’. Considering the context in the ST, the words like ‘kalawanti’ and ‘vaar vidya’ are translated respectively as ‘courtezan/hetarae’ and ‘courtezan skills’ only due to the restriction of the meaning. The words like ‘Agambudhdhi’, ‘Uthalpathal’ and ‘Prasad’ convey more than one sense in the SL but have a restricted range of meaning in the TL. The word ‘kaal’ in the SL conveys two meanings: literal and suggestive. The word in the TL conveying literal meaning is ‘time’ whereas the word in the TL indicating suggestive meaning is ‘death’ as whenever the word ‘kaal’ is used in Gujarati, it refers to ‘death’. But it has to be translated as ‘time’ considering its lexical narrowness. The word ‘Adhghadi’ cannot be literally translated as ‘half moment’ into the TL as English does not have such a usage. Hence, it is translated as ‘for a moment’. The word ‘Tatva jignasu’ is not found even in many of the standard Gujarati dictionaries. It seems to be a coinage by Darshak. The only word, according to the translator, which possibly conveys the similar meaning in the TL is ‘metaphysicians’.

Catford makes it clear that source language texts are not absolutely translatable or absolutely untranslatable, but they are just more or less translatable. One of the causes of lexical untranslatability is oligosemy.
3.2.1.4 Collocation

A collocation is a sequence of words that co-occur very often. It is partly or fully a fixed expression that becomes established through repeated context-dependent use. There are about six main types of collocations: adjective + noun, noun + noun, verb + noun, verb + preposition, adverb + adjective and verb + adverb. Collocations can be in a syntactic relation (such as verb + object), or lexical relation (such as antonyms) or can be in no linguistically defined relation.

e.g.

a. ‘Tran-char aanta’ अचार-चार आंटा – ‘a couple of rounds’ (Ch. 2; 5)

b. ‘To aaj kaal to vasantkāntu pravartati’ तो आजकल तो वसंतकान्त प्रवर्ती – ‘let alone the prevailing spring season nowadays’ (Ch. 2; 5)

c. ‘Roti no bhangelo tukdo’ रोटी नो भांगेलो टुकड़ो – ‘a piece of bread’ (Ch. 3; 9)

d. ‘Safed hawai resham’ सफेद हवाई रेशम – ‘white silk’ (Ch. 4; 15)

e. ‘Aapna (Crito)’ आपना – ‘Crito’ (Ch. 4; 18)

f. ‘Viyatal’ वियातळ – ‘labour pain’ (Ch. 17; 127)

The phrase ‘Tran-char aanta’ is not literally translated as there is no such collocation available in English. Hence, an equivalent in the form of a TL collocation (noun + noun – a group noun) is selected. So is the case with the phrase ‘Roti no bhangelo tukdo’ is also translated in a TL
collocation form (noun + noun) i.e. ‘a piece of bread’. Moreover, repetitiveness is one of the characteristics of Gujarati language. That is why there are two words in the SL conveying the same meanings: ‘bhangelo’ and ‘tukdo’ whereas in the TL it cannot be translated as ‘a broken piece’. The TL collocation is ‘a piece of...’.

The phrase ‘Safed hawai resham’ comprises two adjectives ‘safed’ and ‘hawai’ as well as a noun ‘resham’. But it is translated as ‘white silk’ in the TL: ‘white’ for ‘safed’ and ‘silk’ for ‘resham’. This means that the adjective ‘hawai’ is not translated in the TL. The reason for this is that the collocation ‘hawai resham’ is found in Gujarati but is not found in English. Hence, if it is translated, it may sound unenglish.

In the expression ‘Aapna (Crito)’ there is an SL collocation (possessive pronoun + proper noun), that is available in Gujarati but such collocations are not found in English. So it has to be translated just as ‘Crito’ and not ‘our Crito’.

The term ‘Viyatal’ in the SL means ‘pain at the time of delivery’ but in the TL in order to denote this meaning, the collocation is ‘labour pain’.

Collocations play a vital role in the competent use of language. If the collocation-preferences are violated in the process of translation, the piece of translation stands out as inept.

3.2.1.5 Lexical Untranslatability

This occurs when SL words do not have their lexical equivalents in TL. Catford discusses about two types of untranslatability: linguistic untranslatability and cultural untranslatability. Lack of formal correspondence between the SL and the TL leads to lexical untranslatability. And cultural untranslatability occurs when a situational feature relevant for the source language text is absent from the culture of target language text (Catford, 1965).
e. g.

a. ‘Oboles’ ओबोल्स – ‘oboles’ (Ch. 1; 2)

b. ‘Talents’ टेलेंट्स – ‘talents’ (Ch. 3; 10)

c. ‘Devdarshini’ देवदर्शिनी – ‘devdarshini’ (Ch. 4; 15)

d. ‘Manoragni’ मनोरागनी – ‘bosom beloved’ (Ch. 4; 20)

e. ‘Nihsang prem’ निःसंग प्रेम – ‘platonic love’ (Ch. 7; 42)

f. ‘Karmadi’ करमदी – ‘forest berries’ (Ch. 17; 123)

g. ‘Aadu aavavu’ अदु आववु – ‘problem in delivery’ (Ch. 17; 126)

h. ‘Dram’ प्रम – ‘dram’ (Ch. 17; 127)

i. ‘Pahor’ पहोर – ‘quarter’ (Ch. 17; 129)

j. ‘Stadia’ स्टैडिया – ‘stadia’ (Ch. 19; 142)

The terms like ‘Talents’, ‘Oboles’, ‘Dram’ and ‘Stadia’ are untranslatable. The reasons for the same are:

As per the explanation in the Encyclopaedia Britannica, ‘Talent’ is a unit of weight used by many ancient civilizations such as the Hebrews, Egyptians, Greeks and the Romans. It was an important unit of weight amongst the Greeks. Similarly ‘Dram’ is also a unit of weight. It is used in the apothecaries and avoirdupois systems. In England it came to mean as a small draught of alcohol. ‘Obole’ is a silver-alloy coin of France used during the Middle Ages; it is equal to one-half denier. The
term ‘Stadia’ is the plural of ‘stadium’ and ‘stadium’ is a unit of distance. Due to their specific usage in the SL, they remain the same in the TL.

The term ‘Devdarshini’ in the SL means ‘the woman who can interpret the oracle of a god or a goddess’. It can denote the meaning of ‘priestess for divination’. Now there is no such word in the TL, which carries the same meaning. Hence, it remains untranslatable.

The words ‘Manoragni’ and ‘pahor’ are translated respectively as ‘bosom beloved’ and ‘quarter’. But they are not the nearest equivalents. The word ‘Manoragni’ is a samasik word in Gujarati, which is a combination of two different words: ‘manas’ and ‘ragni’; and they collectively mean ‘a woman who rules over a man’s mind’. Again there is no such one-word in the TL for this expression. It is translated as ‘bosom beloved’ considering (based on approximation) it as a near equivalent. Since it is not found in many of the standard Gujarati dictionaries, it can be claimed as Darshak’s coinage. The word ‘pahor’ is specifically used in Gujarati as in Gujarati language a day is divided into eight ‘pahors’, which means 24 hours are equal to eights ‘pahors’. As a result, one ‘pahor’ is equal to three hours. This is why it is translated as ‘a quarter’ though it is not the exact translation. The word ‘Karmadi’ in the SL is problematic in the sense that it is a berry type fruit which may not be found in English topography. Hence, it is translated as ‘forest berries’ in the TL, which is not the exact equivalent.

The phrase ‘aadu aavavu’ used in the SL is related to the complication a woman faces at the time of delivery due to the baby’s wrong position in the womb. Since there is no nearest equivalent available for this in the TL, it is translated as ‘problem in delivery’. The
phrase ‘Nihsang prem’ is used with reference to the gay relationship between Socrates and Critias, as it is hinted in the novel. The word ‘prem’ means ‘love’. But the adjective ‘Nihsang’ denotes the meaning ‘beyond physical association or transcendental’. This can mean as ‘virtual love’ and hence, it is translated as ‘platonic love’ though it might not be the nearest equivalent.

3.2.2 Syntactic Issues

As discussed in 2.6 Review of Research in Translation linguistic theories emphasize on the differences between the linguistic structures of the STs and TTs. Structural differences between the two languages (SL and TL) result into syntactic problems. Syntax, like Lexis is a major part of Grammar. Its major focus is on sentence-formation i.e. how a sentence is formatted based on a set of rules. Within a literary text, sentences always prefigure the structure. It is made up of a complex set of systems. Moreover, different languages use different structures for the same purpose, and the same structure for different purposes. There may be a loss of element if a translator takes only content into account and overlooks the structures of the sentences used to present the content. This means the translator transfers not only a meaning but also a structure into TL.

There is a huge gap between the syntactical organizations of Gujarati and English. Grammatical particles such as verbs, nouns, phrases, pronouns, case markers etc. create problems. One SL structure may have more TL equivalent structures or may not have any equivalent structure at all. The SL word order and the pattern of inflexions also differ from that of TL. Some such structural mismatches are cropped up during the process of translation.
Both English and Gujarati have three genders (masculine, feminine and neutral) and two numbers (singular and plural). There are no particular rules for the distinction among these genders in both the languages. For instance, in English the pronouns like ‘he/his/him/himself’ are used for masculine gender human beings in singular form. And the pronouns like ‘she/her/hers/herself’ are used for feminine gender human beings in singular form whereas the pronouns ‘it/its/itself’ are used for all inanimate objects (considering them in neuter gender) in singular form. Animate objects, other than human beings, (such as animals, birds, and insects) are mentioned through the pronouns used for inanimate objects. But at times, animate objects, other than human beings, (in case of pet animals, fables, personification, elements of nature, etc.) are also mentioned through the pronouns either ‘he/his/him/himself’ or ‘she/her/hers/herself’ depending on their gender. For a plural noun in any gender, the same pronouns are used i.e. ‘they/them/ their/theirs/ themselves.’

In Gujarati, as in other Indo-Aryan languages, many nouns possess Artificial Gender, the names of lifeless objects and abstract qualities being considered to be of masculine, feminine or neuter gender. The rules for genders are less logical in the sense that genders are not decided based on the distinction between animate and inanimate objects. They may be decided on the ground by convention in which they are spoken or at times based on the word-ending. For instance, if the word-ending is ‘-o’ in Gujarati, the noun falls under masculine gender and if the word ends with ‘-i’ in Gujarati, the noun falls under feminine gender: e.g. ‘Oradi’ (Ch. 17; 119) meaning ‘a roomlet’ in the TL is in feminine gender in the SL but when translated in the TL, is converted into neutral gender. If it is
‘Ordo’ meaning ‘a room’ in the TL, it is in the masculine gender in the SL. But the TL gender for it remains the same i.e. neuter gender, perhaps because it is an inanimate object.

The rules for changing numbers (from singular to plural) are the same for all genders in English whereas in Gujarati the plural markers (-ā(o), -īo, -ā(o), -o) differ from gender to gender.

Another issue that the translator faced was at syntactic level is that of colligation. Colligation is a grouping of words based on the way they function in a syntactic level. What collocation is on a lexical level of analysis, colligation is on a syntactic level. British linguist John Rupert Firth (1890-1960) defined ‘colligation’ as the interrelation of grammatical categories in syntactical structure.

e.g.:

a. ‘Ghar saachvo’ घर सांख्यो - ‘look after the household matters’
   (Ch. 19; 137)

b. ‘Yudhdh thayu’ युध थयु - ‘the war broke out’ (Ch. 40; 264)

c. ‘Swasthta’ स्वस्थता - ‘calm and composure’ (Epilogue; 269)

For the SL expression ‘Yudhdh thayu’, the translation is ‘the war broke out’ instead of ‘the war took place’ as the TL collocation for this particular expression is in the form of - noun + verb. And in the TL the noun ‘war’ takes with it the verb ‘break out’. The term ‘Ghar saachvo’ comprises of object + verb collocation. But its translation involves two different collocations: verb + preposition and adjective + noun i.e. ‘look after the household matters’. The term ‘Swasthta’ is a noun in the SL, but
to translate this one noun, two nouns are used in the TL as it is a collocation (noun + and + noun) in English. Hence, it is translated as ‘calm and composure’.

There are many such occasions in the ST for which phrasal verbs or adjective/noun phrases are use in the TT such as ‘wash away’, ‘set out’, ‘set in’, scared of’, ‘go along’, ‘look for’, ‘look after’ , ‘fond of’, ‘see through’, ‘a number of’ to exemplify a few.

A class of verbs such as ‘hear’, ‘see’, ‘stop’, ‘watch’, ‘notice’ enters into colligation with the sequence of object + the ‘ing’ form. Such colligation is not found in the SL.

One of the major syntactic problems, which is widely faced by almost all translators of Gujarati writing into English, is that of structural mismatch - one language uses one construction for one expression whereas another language uses another construction for the same expression. The present study also discusses such issues.

e.g.:

a. ‘Kaviona dhaglabandh faal utarava lagya chhe’ कवियोन्या
हळळाबंध फाळ उतरावा लाग्या छे – ‘poets are in galore’ (Ch. 1; 2)

b. ‘Navvaruni’ नववारूणी – ‘as fresh as wine’ (Ch. 1; 4)

c. ‘Aatmasanvaran’ आत्मसंवरण – ‘hold back’ (Ch. 4; 22)

d. ‘Swachh hraday... najar nondhshe?’ स्वच्छ ह्रदय ... नजर नोंध्म्ये – ‘looking at the grapes filled with juice as sweet as the emotions of a pure heart, where else would he fix his glance?’ (Ch. 19; 133, para. 2)
e. ‘Vednapunj’ वेदनपुंज – ‘undergoing endless suffering’ (Ch. 19; 137)

f. ‘Saja karnar’ सजा कर्नर – ‘punishing authority’ (Ch. 30; 201)

g. ‘Thodi vaare Medea...dhali padi’ ठोकी वारे ... मीठिया ढली पडी -
‘after a while Medea unfolded the azure coloured shawl with froth like frill covered Socrates’ body with extreme tenderness. She placed her head on the chest of semi-conscious Socrates and mumbled something and sobbing she moved out lightly, the moment she crossed the threshold, she collapsed.’ (Epilogue; 269)

The SL clause ‘Kaviona dhaglabandh faal utarava lagya chhe’ (Ch. 1; 2) includes ‘an object (faal) + action verb (utarava) ’in it but in the TL it is replaced by the structure ‘auxiliary verb (are) + prepositional phrase (in galore)’. This means both SL and TL use different structures for the same expression. Moreover, the word ‘dhaglabandh’ meaning ‘abundant’ is not translated at all as the expression ‘in galore’ implies the sense of ‘abundant’. This is one more problem in the process of translation from Gujarati into English that expressed items in the SL at times remain unexpressed in the TL and vice versa.

The SL adjective ‘Navvaruni’ (Ch. 1; 4) is translated into an adjective phrase i.e. ‘as fresh as wine’. The word ‘Aatmasavanran’ is used as a noun in the ST but it is translated as a phrasal verb i.e. ‘hold back’. In the paragraph ‘Swachh hraday... najar nondhshe?’ (Ch. 19; 133, para. 2) in the ST, the adjective phrase ‘madhur ras sami angur’ is translated into an adjective phrase as ‘the grapes filled with juice as sweet
as...’ but the challenge is that predicative use of adjective is observed in the SL expression whereas in the TL it is resulted into an attributive use of adjective. The word ‘Vednapunj ’ is a Samasik noun in the SL, but is translated in the structure of ‘ing-form + adjective + noun’ i.e. ‘undergoing endless suffering’. The subjective noun ‘Saja karnar’ in the SL does not have any lexical equivalent in the TL. Hence, it is translated in the structure of ‘adjective(ing-form) + noun’ i.e. ‘punishing authority’.

Apart from these, there are certain sentences in the ST, which are as long as a paragraph. But while translating them in the TL, they are broken into more sentences in order to carry on the sense. For instance, the sentence (Epilogue; 269, para. 1) ‘Thodi vaare Medea...dhali padi’ is as big as a paragraph but it is broken into sentences clauses and is translated as ‘After a while Medea unfolded the azure coloured shawl with froth like frill covered Socrates’ body with extreme tenderness. She placed her head on the chest of semi-conscious Socrates and mumbled something and sobbing she moved out lightly, the moment she crossed the threshold, she collapsed.’

In short, structural mismatches occur when one language uses a phrase to express what another expresses in a single word as well as when both the languages use the same structure for different purposes or different structures for what appears to be the same purpose. The same structure such as the use of passive construction, is used for different purposes in English and Gujarati. And the same purpose is expressed through different structures like the use of passive construction in English and the use of bhave prayoga in Gujarati.
There are two Voices in English i.e. Active Voice and Passive Voice whereas there are three Prayogas in Gujarati: Kartari Prayoga-कर्तरी प्रयोग, Karmani Prayoga-कर्मणी प्रयोग and Bhave Prayoga-बाहवे प्रयोग. Because bhave prayoga does not exist in the TL, the sentences which are framed in this structure in the SL create problems. According to this structure, neither subject nor object is responsible for the action. It denotes the bhava of a verb. And it is widely used in the SL. Hence, there are several sentences in the ST, where one comes across the use of bhave prayoga. A few examples have been selected for the discussion here.

e.g.

(a) ‘Aag kyare kyare faati nikle te koi kahi shaktu nathi’ आग क्षारे क्षारे फाटी नीकड़े ते कोई कही शक्तु नथी - ‘No one can predict when the fire would break out’ (Ch. 1; 1)

(b) ‘ekbijani vachche vadchaka-nakhoriya chale chhe’ एकबीजनी वाच्ये वडचका-नखोरिया चाले चे - ‘There are occasional clashes and wrangles between the two’ (Ch. 1; 1)

(c) ‘Mota mota fora padta hata’ मोटा मोटा फौरा पडता हाता - ‘There were very large rain drops’ (Ch. 1; 2)

(d) ‘Vijali no chamkaro thayo’ वीजली नो चम्कारो थयो – ‘There was a dazzling flash of lightning’ (Ch. 1; 2)
(e) ‘Varsaad ane meghagadgadat vachche kashuy sambhlaatu n hatu’ – ‘Nothing was audible amidst rains and thunders’ (Ch. 1; 2)

(f) ‘Tame ane ame eva bheda janaaya n hatu’ – ‘The difference of ‘you’ and ‘we’ was not felt’ (Ch. 1; 2)

(g) ‘Jamano badlaayo chhe’ – ‘the times have changed’ (Ch. 1; 2)

(h) ‘Trane jan ne mrutyudand ni sajaa thai’ – ‘All three were sentenced to death’ (Ch. 30; 201)

(i) ‘Tamne anyaat thayo chhe’ – ‘You have been a victim of injustice’ (Ch. 39; 262)

(j) ‘Pan case lambo n chalyo’ – ‘But the proceedings did not last long’ (Ch. 40; 266)

(k) ‘Critias na mo par santosh pathrayo hato’ – ‘there was a sense of satisfaction writ large on Critias’ face’ (Ch. 41; 266)

(l) ‘Apollodorus thi doosku bharai gayu’ – ‘Apollodorus could not help sobbing’ (Epilogue; 268)
‘Najik aavta j olkhaya’ नजिक आवता ऑलखया – ‘They were recognized as they came closer’ (Epilogue; 270)

In the above mentioned SL examples, it is clearly seen that they indicate the sense like ‘nobody does anything’ or ‘nothing is done by anyone’ or ‘things happen…’. But since in English there is no such equivalent structure available, the translator has to go for different structures available in the TL in order to catch hold of a meaning. The examples (a), (g), (j) and (l) are translated using Active Voice whereas examples (f), (h), (i) and (m) are translated using Passive Voice. The examples (b), (c), (d) and (k) are translated using Introductory ‘There’ whereas (e) is translated using a pronoun. The Gujarati formal Passive Voice has a real passival signification only in the case of Transitive Verbs; in case of Intransitive Verbs it invariably has a potential signification. These Potential Passives can be formed also from Intransitive Verbs which in English have no Passive.

Along with the structural mismatches, Types of Sentences also create problems. There are basic five types of sentences in English: declarative, interrogative, exclamatory, imperative and optative. In the process of translation, in order to carry on the sense of the original text, at times a translator may have to change the sentence types. This means what the SL expresses through one type of sentence, is expressed through another type of sentence in the TL. The present translator has also come across many such situations. A few of them are discussed here.
The Gujarati expressions like ‘gulamo evi bik rakhe to parvade shi rite?’ is in the form of interrogation but to bring the sense in English it is translated as ‘Slaves can’t afford to have such fears!’ which is a declarative sentence with an exclamation mark at the end. Similarly, the interrogative expression ‘pan tamare Spartano ne aavu aavu kyan vicharavu chhe?’ is translated as ‘But you Spartans never consider such issues!’
The source language clause ‘tema maro thodo j apraadh hato?’ is interrogative but in order to continue with the same meaning, it is translated as ‘I was not responsible for that’ which is a declarative sentence. Similarly the sentence ‘hodi shaani?’ is interrogative in the SL but is translated as ‘But it wasn’t a boat’ which is declarative. Moreover, both SL sentences are affirmative whereas their TL versions are negative. The SL sentence ‘pan Anetus to lokshaahi no moto kherkhan chhe ne?’ is also interrogative but translated into a declarative sentence. In case of the SL declarative sentence ‘aa to kimti lage chhe’, the TL version is ‘This seems precious, doesn’t it?, which is in the form of declarative sentence with a question tag.

One more syntactic problem which is mostly observed by the translator is that of Emphatic Particles. There are several emphatic particles available in Gujarati and their possible equivalents are there in English but the problem is that the same SL emphatic particle can be expressed through different TL particles and vice versa.

e.g.:

(a) ‘aapne mari jayiye te pehla bhukh j mari jaay chhe.’ अपने मरी जये ते पहला भूख ज मरी जये – ‘Hunger itself dies before we do.’ (Ch. 2; 6)

(b) ‘aaju baaju na jagat nu jaane tene bhaan j n hatu.’ आजु बाजु ना जगत नू जाने तेने बान ज न हटू – ‘As if he were not at all aware about the world around him’ (Ch. 3; 8)
(c) ‘...Socrates enu j vadhare dhyān rakhe chhe...’ Socrates was paying more attention to them only...’ (Ch. 3; 9)

(d) ‘...vavazodani y ene asar n thaay...’ Vāvazodaniyē enē aṣār n dhāth – ‘...even a storm cannot affect her...’ (Ch. 4; 16)

(e) ‘diwaso gaya ne mahina y vitya.’ Dīwaso gāṭha ne māhinā vīṭāṁ – ‘Days and months too passed by.’ (Ch. 19; 141)

(f) ‘pan tene santaadvano samay j n hato.’ Puṣṭi tene santaadvāno samay j n hato. – ‘But there was indeed no time to hide this expression’ (Ch. 19; 142)

(g) ‘...Aspasia ne pan navaai laagi.’ Aspasia ne pan navaaī laagi – ‘Aspasia also got surprised...’ (Ch. 30; 202)

(h) ‘matra ek aarop tene na swikaryo...’ Mātra ek aarop tene na swikaryo – ‘Only one charge he denied...’ (Ch. 40; 264)

(i) ‘te pan teno j shishya chhe ne?’ Tē puṣṭi tene j shīṣya chhe nē? – ‘He, too is just his disciple, isn’t he?’ (Ch. 40; 264)

(j) ‘hashu to banne, aṁe to mālshu j.’ Ḫāshū tō bānne, āṁe tō mālsha j – ‘Both of us will be there and we shall definitely meet.’ (Ch. 41; 267)
In the above mentioned list, in the examples (a), (b), (c), (f), (i) and (j) there is the same SL emphatic particle ‘j’ but the TL version of each example carries a different emphatic particle respectively such as ‘itself’, ‘at all’, ‘only’, ‘indeed’, ‘just’ and ‘definitely’. There is ‘y’ as an SL emphatic particle in the examples (d) and (e). For this same particle, there are different particles used in the TL such as ‘even’ and ‘too’. In the examples (g) and (i) the SL particle ‘pan’ is used which is translated respectively as ‘also’ and ‘too’. In the example (h) the SL particle ‘matra’ is used for which ‘only’ is used in TL. This means TL ‘only’ has been used for SL ‘matra’ and ‘j’. Hence, the same TL particle can be used for the different SL particles and different TL particles can be used for the same SL one. At times, emphatic particles can be dropped in TL as it may not affect the interpretation of the text.

These are some major syntactic issues the researcher has come across during the process of translation. A couple of minor problems like that of tenses, pronouns or direct/indirect narration are also observed. For instance, the last paragraph (Ch. 3; 9) in the source text, is narrated in both the past tense and the present tense at the same time though the narration does not demand it.

‘But in a few months he observed that Socrates received innumerable visitors. And in them the rich would entwine as bees would do to honeycomb. But the surprising matter was that everybody would realise Socrates was paying more attention to them only and neither richness nor cleverness could go unnoticed by him.

Alcibiades is proud of his riches, Antisthenes is proud of his poverty, but he would acknowledge none.’
One reason for this can be that there is nothing like Indirect Narration in Gujarati and hence, the rules for the transformation from Direct Narration into Indirect one are applicable in English but not in Gujarati. But at times it is also observed that the source text has the influence of Indirect Narration. And this makes the ST clumsy and ambiguous because the pronouns used do not clearly indicate the gender or the identity of the person referred to. Thus, the use of pronouns, without making clear who or what the referent is, creates issues in the field of syntax.

A word, phrase, sentence or any other linguistic unit can be problematic if it is interpreted in more than one way. And syntactic ambiguity can lead to misinterpretation of a text.

3.2.3 Stylistic Issues

As discussed in 2.6 Review of Research in Translation philological theories are normally concerned with all kinds of stylistic features and rhetorical devices. According to Nida & Taber,

“Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” (1969, p.12).

Here not only semantic equivalence but stylistic equivalence is also emphasised because one of the most significant features of a literary text is its style. Therefore, the reproduction of style is regarded as the central part of fiction translation.
According to Abrams (1978),

“Style is the manner of linguistic expression in prose or verse – it is how a speaker or writer says whatever he says. The characteristic style of a work or a writer may be analyzed in terms of its diction, or characteristic choice of words; its sentence structure and syntax; the density and types of figurative language; the patterns of its rhythm and of its component sounds; and its rhetorical aims and devices.” (pp. 165-166)

As per http://en.wikipedia.org/wiki/Style, style comprises of writing-mode, author’s point of view, allegory, symbolism, tone, imagery, punctuation, word-choice, grammar, imagination, cohesion, suspension of disbelief, voice and so on.

The writing mode of fiction is that of narrative form which includes action, description, dialogues, scenes, feelings/thoughts, summary and so forth.

The major stylistic problems with reference to the translation of Darshak’s Socrates, are that of figurative language (such as idioms, proverbs, similes, metaphors, puns, analogy, alliteration, irony, rhetoric questions), diction, dialect, grammar and some issues that do not fall under any of these categories. The problems related to grammar including Voice have been discussed under Syntactic Issues. Some of the remaining components are studied under Stylistic Problems.

3.2.3.1 Figurative Language

Translation of figurative language is indeed a very challenging job, particularly in case of literary texts where figurativeness of language is an inseparable part of the text as a literary piece. According to Abrams, since classical times figurative language has often been divided into two
classes: (1) “figures of thought,” or tropes (meaning “turns,” “conversions”), in which words are used in a way that effects a decided change or extension in their standard meaning; and (2) “figures of speech,” or “rhetorical figures,” in which the departure from standard usage is not, primarily, in the meaning but in the order and rhetorical effect of the words (1978, p.60). In short, figurative use of language is a kind of spectrum in which all shades of meanings are reflected. It is used to achieve not only special meaning but also special effect.

3.2.3.2 Idioms & Proverbs

According to http://en.wikipedia.org/wiki/Proverb, “A proverb (from Latin: proverbium) is a simple and concrete saying, popularly known and repeated, that expresses a truth based on common sense or the practical experience of humanity. They are often metaphorical. A proverb that describes a basic rule of conduct may also be known as a maxim.”

And according to http://en.wikipedia.org/wiki/Idiom, “An idiom (Latin: idioma, "special property", f. Greek: ἰδίομα – idiōma, "special feature, special phrasing", f. Greek: ἰδιος – idios, "one's own") is a combination of words that has a figurative meaning owing to its common usage. An idiom's figurative meaning is separate from the literal meaning.”

In other words, an idiom is a group of words having unique meaning of the individual words in the group but because it is peculiar to a language, it is not easily understood from its grammatical structure or from the meaning of its parts. As the use of idioms in the ST here, is more generous, it poses challenges to the translator. Since idioms carry
figurative meanings, they cannot be translated literally. And finding out equivalent idiom in the TL is seldom possible. Hence, translation of idioms is more perplexing. Both English and Gujarati have some corresponding idiomatic expressions. Such idioms/proverbs can easily be replaced by the TL equivalents. And for the rest, the translator has to find out a solution. Idiomatic expressions are used profusely in the ST. And some of them have been selected for the discussion here.

e.g.:

(a) *tankha zare chhe* तंक्षा जळे छे – ‘eye to eye’ (Ch.1; 1)

(b) *dil dayee ne* दिल दायेने – ‘whole heartedly’ (Ch. 1; 1)

(c) *sharabat paavu...* शरबत पावु - ‘to glorify’ (Ch. 1; 3)

(d) *jeva ni sathe teva...* जेवा नी साथे तेवा - ‘tit for tat’ (Ch. 1; 3)

proverb

(e) *mijlas jaami hati...* मीजळस जामी हैती - ‘a party was in its full bloom’(Ch. 3; 10)

(f) *abhiman chadi khay chhe* अभिमान छाडी खय छे - ‘arrogance peeps through’ (Ch. 3; 10)

(g) *aathe pahor...* अाठे पहोर - ‘round the clock’ (Ch. 3; 10)

(h) *mathe padvu* माथे पड़वू – ‘assigned responsibilities’ (Ch. 3; 12)
(i) *tame khasho nahi khava desho nahi* तमे भाषी नहीं भावा देशो नहीं – ‘you are like a dog in manger’ (Ch. 7; 40)

(j) *batak...hans बसक ... ईसे* – ‘but however hard one tries, one cannot turn a duck into a swan.’ (Ch. 7; 40)

(k) *kamare kordo to rakhvo कमरे कोरे तो रखवो* – ‘within one’s reach’ (Ch. 17; 122)

(l) *haath dhoyi naakhava हाथ धोयी नाखवा* – ‘to give up hope’ (Ch. 17; 126)

(m) *lok jay jahannam ma लोक जय जहान्नमा* – ‘hell with the world’ (Ch. 17; 128)

(n) *paasa avala padva पासा अवला पडवा* – ‘to fail in strategy’ (Ch. 19; 135)

(o) *udhdo le उधो ले* – ‘taking one left and right’ (Ch. 19; 142)

Among the above listed examples, (a), (b), (e), (g), (i), (k), (m) and (o) are such idioms as are translated into TL idioms. The example (d) is a proverb which too has equivalent in the TL. But the idioms in the examples (c), (f), (h), (l), (n) and the proverb in (i) do not have equivalent in English. Hence, they are substituted into TL phrases. This substitute is made not on the basis of linguistic elements in the phrases but on the functions of idioms. The SL idioms are translated into a TL phrase that serves the same purpose in the TL. The example (j) is that of a proverb whose equivalent is not found in the TL. But it is translated literally
because its literal translation is capable enough to imply the same sense in the TL. This means at times literal translation helps retain literariness.

### 3.2.3.3 Rhetoric Questions

A rhetoric question is a question asked, not to seek for an actual reply, but to achieve an emphasis stronger than a direct statement. It is generally used to obtain persuasion. They are used here in the source text as well. And the problem they pose before a translator is that at times they do not remain questions in the TL. To exemplify a few,

**e.g.**

(a) *gulamo evi bik rakhe to parvade shi rite?* गुलामो इवी बिलक राखे तो परवड़े शी रीते? – ‘Slaves can’t afford to have such fears!’

(Ch. 1; 1)

(b) *sheth ni priti.... hati ne?* शेठनी प्रिति ... हती ने? – ‘Hadn’t he won his master’s affection by successfully accomplishing many such tasks?’ (Ch. 1; 1)

(c) *gulam ne vali ... shi jarur chhe?* गुलाम ने वली ... शी जरूर चे? - But why should a slave bother about what the master believes?

(Ch. 1; 1)

(d) *irshaalu devo ... nathi janmi?* इरशालु देवो ... नथी जन्मी? - ‘Even the jealous gods are victims of jealousy born of this desire for more.’ (Ch. 17; 124)
Here in case of examples (b) and (c), it can be observed that the SL rhetoric questions are translated into TL rhetoric questions whereas the examples (a) and (d) are translated as statements in the TL. Something which is noteworthy here is that affirmative rhetoric question is translated as negative statement and negative rhetoric question is translated as affirmative statement. The example (a) is an affirmative rhetoric question but its translation results into a negative sentence whereas the example (d) is a negative rhetoric question whose TL version is affirmative. This is made so, just to carry on the purpose they serve. A translator many a time, faces a problem of making a choice between a particular language structure and the function it performs.

3.2.3.4 Simile

According to M. H. Abrams (1978), a simile denotes a comparison between two distinctively different things and is indicated by the word ‘like’ or ‘as’.

A few instances of similes in the SL and their translation versions are discussed here.

e.g.

(a) avni na ambar sami van raaji ne ukhaadinakhi अवनी ना अंबर समी वान राजी ने उखाड़नाखी – ‘(Torrential rains) that would uproot groves and woods like that of the sky of the earth...’ (Ch. 1; 1)

(b) ... paachika ni jem kara padva laagya पंचिका नी जेम करा पडवा लाग्या – ‘Hail started slinging like pebbles.’ (Ch. 1; 2)
(c)  ...srushti na farfarta neel anchal sama dariya... सृष्टि नाफर्तता नील अंचल समा दरिया – ‘... the bluish ocean which appeared like the fluttering and flapping robe of the mother earth...’ (Ch. 1; 4)

(d) paak par aaveli naarangi jevi surkhi mo par pathrayeli च्छे पाक पर आवेली नारंगी जेवी सुरंगी मो पर पथ्रावेली – ‘Her face had a glow of ripe orange...’ (Ch. 4; 15)

(e) sarve shubhopama sam sulakshane! सर्वे शुभोपमा सम सुलक्षणे - ‘Damsel of the highest virtues!’ (Ch. 19; 133)

Many a time it has been possible to substitute SL similes into TL ones protecting the same sense like in case of the instances (a), (b) and (c). But occasionally, it becomes a challenge to translate them as similes in the TL as well. In the examples (d) and (e), the source language similes are not retained in the TL. The linking word ‘like’ or ‘as’ is not found in the TL; instead of them, the preposition ‘of’ is used so that they read like English in its natural way and simultaneously their meanings too are reserved. If they are translated as TL similes, they may lose their intensity or effect, which is the function of a figure of speech.

### 3.2.3.5 Metaphor

As Abrams states, in a metaphor a word which in standard (or literal) usage denotes one kind of thing, quality, or action is applied to another, in the form of a statement of identity instead of comparison (1978, p. 61). This means that similes and metaphors perform the same function but in different ways. Similes do it in a more visible manner by
using the linking word ‘like’ or ‘as’ whereas metaphors are not always obvious for they transfer the aspects of one word to another without using any linking words.

(a) *Prtima ni nishlata thi mandir taraf joyi te chaali nikli* गृहिणी निशलताती मंदिर तरक जोड़ ते आली निकिली – ‘She moved away with a steadfast gaze of an idol towards the temple.’ (Ch. 2; 5)

(b) *Olive to devta ni krupa ane manvi ni sule nu saaks hi* ओलीव तो देवतानी कुपा अने मानवीनी सुलेहनु साक्षी – ‘Olive is the witness of gods’ grace and men’s amity.’ (Ch. 4; 14)

(c) *Olive to yauvan no parishram ane vrudhdhtva no aadh ar, vaarso nuy vaaras* ओलीव तो युवाननी परिश्रम अने वृद्धत्वनी आधार, वारसोनुवा वारस – ‘Olive is the exertion of youth and support of the old age, heir of the heirs.’ (Ch. 4; 14)

(d) *Ame pehla garud ni paankho kaapishu, pachhi garud no varo.* अमेव पहेला गरुडनी पांखो कापिशु, पच्छी गरुडनी वारो – ‘We will first clip eagle’s wings, then the eagle.’ (Ch. 7; 40)

(e) *Garud gaya pachhi shun tame kaagda ne abhishikt karsho? गरुड गाया पच्छी शुं तमे कागडाने अभिषिक्त कर्शो? – ‘Will you coronate a crow after eagle’s passing away?’ (Ch. 7; 40)
(f)  *Pericles e rangmanch khali karvo j joyie, natak bahu chaalyu.*  
‘Pericles must quit the stage, the show has gone too long.’ (Ch. 7; 41)

(g)  *prakash, aarogya ane aashwasan no bhandaar devo j hatan* 
‘Arogya and Aashwasan no Bandar devi j hatan – ‘only gods are the treasure of light, health and consolation.’ (Ch. 18; 130)

(h)  *je narsinh teni dhal hato…*  
‘The lion like man who protected her…’ (Ch. 19; 133)

(i)  *aa Apollodorus aakhre shun chhe? Socrates ni raajkaaran ma pratimurti aap Apollodorus aakhre shun chhe? Socrates ni raajkaaran ma pratimurti*  
‘What is Apollodorus after all? He is just a counter image of Socrates (in politics).’ (Ch. 40; 264)

Among the above listed instances, in case of (a), (b), (c), (g) and (i), the SL metaphors are reproduced in the TL metaphors in a fairly successful manner. In example (d) two metaphors are used in one sentence: ‘garud’ and ‘garud ni paankho’. Here Pericles is compared with ‘garud’ (eagle) and his strength or power is compared with ‘garud ni paankho’ (eagle’s wings). There are two metaphors in one sentence in the example (e) as well, where ‘Pericles-garud’ comparison is repeated and in accordance with ‘garud’, one more bird ‘kaagdo’ (crow) is used to compare it with one belonging to Demos. But in the example (h) where the metaphor ‘narsinh’ is used for Pericles, it poses a challenge because if
it is translated in the form of a metaphor i.e. ‘lion man’, it is not able to convey the implied meaning and effect as well. Hence, to preserve both sense and the effect, it is translated in the form of a simile i.e. ‘lion like man’. The metaphors which are directly connected with the source culture put the translator in a fix.

3.2.3.6 Alliteration

According to Abrams, alliteration is the repetition of sounds in a sequence of nearby words; the term is usually applied only to consonants, and only when the recurrent sound occurs in a conspicuous position at the beginning of a word or of a stressed syllable within a word. (1978, p. 7).

Sound is one of the aesthetic factors and inability to protect it in the TL, may result into an aesthetic loss. There are just 20 consonant sounds in English and most of them get repeated fairly often anyway but here the problem, as it is mentioned in the definition by Abrams, is that the recurrent sound must occur as initials or of a stressed syllable within a particular word.

(a) saundarya no abhara ko ane abhigyan...

(b) Haa, jo, Apollodorus, jive te jiv, vade te vaani, palaale te paani, tem sidhdhi aape te satya. ए, जो, अपोल्लोदोरस, जैवे ते जैव, वाजे ते वाणी, पालाले ते पाणी, तेम सिद्धि आपे ते सत्य - ‘Oh yes, Apollodorus, if he lives, is life; whatever speaks is speech; what
soaks is water and that is why what lends achievement is truth.’
(Ch. 19; 135)

(c) **akaale avasaan** अकालेद अवसान – ‘untimely death’ (Ch. 30; 202)

### 3.2.3.7 Analogy

According to [http://writeworld.tumblr.com](http://writeworld.tumblr.com),

**Analogy** (*n*): A comparison between two objects or concepts that shows the ways in which they are similar, typically on the basis of their structure and for the purpose of explanation or clarification.

As further explained by [http://fos.iloveindia.com/analogy](http://fos.iloveindia.com/analogy).

Simply said, analogy is a figure of speech that is used to make a concept or an idea clearer to the listener. An analogy creates a visual representation of the concept, making it easier to grasp the subject matter. So, when you are at a loss on how to explain something, then simply compare it with another relative concept.

In *Socrates*, the translator comes across a noteworthy instance of analogy i.e. *tenə rizvi…. Parthenon no j nahi.*’ (Ch. 7; 42, para. 1). Its TL version is drafted and discussed here.

*In order to please and shape and mould its proclivities, tendencies and to bring about impeccable symmetry like that of Parthenon so that it may inspire people right from the first rays of the dawn, and to enable us to see it he has erected it at the top of Acropolis. When he consulted people, they realised that their will was carried out and yet Pericles is the architect of not only Parthenon but also the art that would not allow the elemental piety to be ignored.*
Here is a visual representation of Pericles’ architecture of Parthenon and its comparison with his art of shaping and moulding the people of Athens. The phrase ‘impeccable symmetry’ is applied to both the concepts even in the TL version. This analogy is very important in terms of the characterisation of Pericles and of the development of the theme of the novel. And this is preserved in the TT to a great extent. The analogy here is almost translated as such and so it does not result into a problem. But the difficulty faced by the translator was that of selection of certain terms such as ‘please’, ‘shape’, ‘mould’, ‘impeccable’, ‘symmetry’, ‘architect’, which together denote the meaning relevant to both the concepts compared in the analogy.

3.2.3.8 Verbal Irony

As stated by Abrams,

*Verbal irony* is a statement in which the implicit meaning intended by the speaker differs from that which he ostensibly asserts. Such an ironic statement usually involves the explicit expression of one attitude or evaluation, but with the implication of a very different attitude or evaluation. (1978, p.80).

A few examples are jotted here. All three are the utterances by Critias on different occasions.

  e.g.

(a)  *Bandi* बंदी – ‘blind follower’ (Ch. 7; 42)

(b)  *Sahu no mara par khub prem chhe* सहुनो मारा पर भूष प्रेम छे – ‘you all love me so much’ (Ch. 40; 264)
In the above mentioned list, (a) is an example of subtle irony. The explicit meaning of the word ‘bandi’ is ‘prisoner’ but it is not translated as per its expressed meaning. Since it is an ironical remark, it is translated as ‘blind follower’ which is based on the implicit meaning. Therefore, SL irony does not remain irony in the TL. This problem is caused by polysemy. In case of the examples (b) and (c), they are protected as irony in the TL as well for the discrepancy between the meaning expressed and the meaning intended remains the same in both the SL and the TL. But the perception of the degree of irony differs from context to context or culture to culture. It requires the inferential recognition of the speaker’s communicative intention.

3.2.3.9 Pun (Equivoque)

As defined by Abrams,

(A pun is) A play on words that are either identical in sound (“homonyms”) or similar in sound, but are sharply diverse in meaning… A special type of pun, known as the equivoque, is the use of a single word or phrase which has two disparate meanings, in a context which makes both meanings equally relevant (1978, pp. 139-140).

(a) ... murabbivat rakhnaro nahi pan murabbi ni jem... मुरलबवीवट राशनाो नही पाण मुरलबवीवी जेम – ‘Crito was Socrates’ friend though he was older than Socrates, he did not behave like a senior person...’ (Ch. 4; 15)
(b) *Suraj aathmi jashe* सूरज आधमी जशे – ‘... the sun goes down’ (Ch. 17; 123)

(c) *Surajmukhi shyammukhi thyi jaat.* सूरजमुक्षी श्याममुक्षी तथ्य जत – ‘Sunflower would have lost her glow’ (Ch. 19; 142)

(d) *Apollodorus to kyaar na Apollo na dhame pahonchi gay hot* – अपोलोडोरस तौ क्य्यार ना एपोलो ना धमेने पहियी गाय होत – ‘Apollodorus might have already reached Apollo’s abode.’ (Ch. 19; 142)

In the above cited examples, there are four different puns rendered by the author. In the example (a) the term ‘*murabbi*’ is used as equivocal, which has two different meanings: ‘older’ and ‘senior’. In the example (b), the word ‘*suraj*’ is used as a pun (homonym) as it indicates both ‘the sun’ and ‘Sunflower’. In the example (c) the word ‘*mukhi*’ is punned. This is more challenging in the sense that the word is a part of the SL proper noun ‘*Surajmukhi*’ and it also means ‘face’. Since the proper noun is translated as ‘Sunflower’ in the TL, it is impossible to preserve the pun in the TT. But in the example (d) the word that is punned is ‘Apollo’. It is used for both ‘Apollo’ (Apollo’s abode i.e. heaven) and ‘Apollodorus’. Since it basically belongs to Greek mythology, it’s easy to protect both the meaning and effect of the pun here. The words used as puns are usually of polysemy or culture – bound like most other figures.

3.2.3.10 Hyperbole

As per the definition by [http://en.wikipedia.org/wiki/Hyperbole](http://en.wikipedia.org/wiki/Hyperbole),
Hyperbole ("exaggeration") is the use of exaggeration as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally.

There are a few examples of hyperbole in the ST.

**e.g**

(a) Sarve shubhopama sam sulakshane! सर्व शुभोपमा सम सुलक्ष्णे -
‘Damsel of the highest virtues!’ (Ch. 19; 133)

(b) So so suraj tamaran banne na mo aagal sharmayi jaat.
‘Even the brightest sun would have been put to shame on seeing the sparkle on your faces.’
(Ch. 19; 143)

The example (a) is found as a salutation to Medea in the letter written by Apollodorus. The wording describes her inner beauty in hyperbolic language. The example (b) is read as a compliment by Socrates to both Medea and Sunflower. Here the wording describes the outer beauty of the two. Both are translated using the superlative degree to express the SL effect of hyperbole. And their meanings are also presented to a great extent. This means hyperbole here, does not pose a challenge to the translator.

### 3.2.3.11 Dialect

As defined by [http://www.thefreedictionary.com/dialect](http://www.thefreedictionary.com/dialect),

*(Dialect is) A regional or social variety of a language distinguished by pronunciation, grammar, or vocabulary, especially a*
variety of speech differing from the standard literary language or speech pattern of the culture in which it exists...

There are some occasions where Darshak has used Gujarati dialect in the original text, with reference to the characters like Tantalus, Nareeza and Sunflower—may be because they are shown as having rural background.

(a)  *Ame baar baap ni veja* अमे बार बाप्नी वेजा – ‘we are a motley crowd of multiple background.’ (Ch. 17; 122)

(b) *Dodti aave mari bala!* दोटी आवे मारी बाला- ‘Running… really!’ (Ch. 17; 123)

(c) *Pet ma rakhvu* पेट मं रख्यु – ‘hold back’ (Ch. 17; 123)

(d) *Paayi deedhu* पाई दीधु - ‘shared everything’ (Ch. 17; 123)

(e) *Pan ame jalam aapva jayee toy undhu vetraay* – ‘if we allow the child to be born, it would make the matters worse.’ (Ch. 17; 129)

(f) *Be tanka rup na* बेटंका रुप ना – ‘charming features’ (Ch. 17; 129)

(g) *Na puchho vaat* ना पूछो वात – ‘the less said the better it is’ (Ch. 17; 129)

The above listed examples are that of a Gujarati dialect. But they are translated into Standard English so they do not remain dialect in the TL. This can be considered a loss in translation as the term dialect refers to ‘locale’ i.e. a particular geographical, political or cultural region as well as this region’s language and local variant. It provides the readers, an
identity of a particular character. This localization is missed in the TL version. At times dialect offers idiomatic translation such as in the examples (e) and (g), which usually shifts the dialect tone towards the lower stylistic register.

Moreover, dialect is a language device used in the literature of orality, which renders the expressive range of a tongue. And this is why it is indeed difficult to retain the same effect in the translation.

### 3.2.3.12 Diction

As defined by Abrams (1978), diction is the choice of words in a literary work.

Going a step further, E. Nageswara Rao states,

“The style of a writer is largely shaped by the linguistic choices he makes for communicating his view of reality. These linguistic choices include a number of syntactic and lexical variables. The syntactic variables are the sentence types, sentence length, kinds of clauses and phrases and the nature of the connectives. The lexical variables are the type of words chosen...” (1980, p. 139)

According to [http://en.wikipedia.org/wiki/Gujarati_language](http://en.wikipedia.org/wiki/Gujarati_language), Gujarati is a modern Indo–Aryan language, which has its roots in Sanskrit. And all modern Indo-Aryan languages have borrowed many words either directly from Sanskrit (tatsama words) or indirectly via middle Indo-Aryan languages (tadbhava words).

**Tatsama** (‘same as that’) consists of borrowed words of pure Sanskrit character. They serve to enrich Gujarati and modern Indo-Aryan in its formal, technical, and religious vocabulary. They are recognizable by their Sanskrit inflections and markings; they are thus often treated as a
separate grammatical category unto themselves. Whereas Tadbhava (‘of the nature of that’) consists of words of Sanskrit origin that have undergone change over the ages. They tend to be non-technical, everyday words; part of spoken vernacular.

Hence, the selection of words in Gujarati literature mainly depends on Sanskrit directly or indirectly as Sanskrit has influenced both the Gujarati language and literature to a great extent. The two great epics the Ramayana and the Mahabharata have been the sources of inspiration and material for Gujarati poets and writers. Moreover, the influence of Sanskrit classical literature like that of Kalidasa, Bana and Bhavabhuti can also be observed.

Darshak’s Socrates is no way an exception in this regard. Sanskrit was a symbol of the elite class and a source of educational attainment. It is still used primarily by the educated, the upper class people and the religious scholars. Here Darshak is portraying Greece of the fourth and fifth centuries B.C. The characters in the novel are of the elite class and so the author has attempted to forge Sanskritised diction in both the narration and dialogues.

The focal point for the discussion here is how the use of Sanskritised diction affects translation. For instance,

(a) A paragraph from Ch. 4, page no 15… ‘Vastro nakhshikh … kutuhal pade, upade chhe.’

From head to toe she was clad in white silk. The colour of her clothes was exactly like the marble pillar of Parthenon temple, the same shine, the same tenderness, the same unostentatiousness was there in her attire. Had some fairy descended from the terrace over there? Her face
had ripe orange hue, the eyes exuded innocence and inquisitiveness like slight waves on the surface of pure water of a well.

(b) A paragraph from Ch. 5, page no 27 … ‘Apollodoruse Medea same joyu … joyi rahyo.’

Apollodorus looked at Medea. He felt as if he lost in a trance. She was not aware of his presence-intermittently she shivered from time to time and it gave an impression that her fair face was covered with something indescribable. Apollodorus looked at her with a sense of admiration-the way she sat upright and motionless, her dress and indifference to the world around her.

(c) A paragraph from Ch. 19, page no 138 … ‘Unche anant, nil…. Abhimaan thaay.’

While she was traversing into the high, infinitive, azure, silent, cool sky; she was asking herself this and the answer came from within, Apollodorus. But what did she experience such bliss for? She should express her gratefulness to Apollodorus; equally indebted she was to Socrates. “But what was there to be overwhelmed with such bliss?” the so called devdarshini of Delphi was asking her. She replied, “Wow! Why wouldn’t it lead to such bliss! Did she not feel bliss when Socrates during her illness, affectionately would place his hand on her head? Why not? Why would one not feel bliss when the wisest man like Socrates would treat a stranger like her as a near one with such affection? Did I not feel elated with the idea that I was going to be a companion to gods? Yes, it’s a fact that Socrates is not a god; and I don’t indulge into such comparison. However do not have any misunderstanding for only the gods declared him the wisest man. And if such a person grants affection, would it not be a matter of joy? Am I a stone
idol of Parthenon? And those idols too, get soaked in rain. Why only bliss, it would be a kind of pride!

The SL author has used more of tatsama words and to some extent tadbhava words as well. But the translator has used Standard English for both types of words.

One more uncategorised issue come across by the translator related to choice of words is the author’s use of binary opposite words in which opposition is indicated through a prefix to the root word.

e.g.
(a) Sharan : asharan अशारण – shelter : the shelterless (Ch. 2; 5)
(b) Bol : abol अबोल – sound : mute (Ch. 1; 4)
(c) Sadosh : Nirdosh सदोष : निरदोष – guilty : innocent (Ch. 30; 201)
(d) Gunegaar : bingunegaar गुंगेगार : बिंगुंगेगार – guilty : not (guilty) (Ch. 40; 265)

Here the problem is that in the TL binary opposition using prefix is not always possible as every language has its own pattern of word formation.

In the process of translation fidelity to the content is more emphasised than fidelity to style. But as it is already mentioned in 2.6 Review of Research in Translation Mohanbhai Patel is of the opinion that the job of a translator is to preserve in TT both the matter and manner of SL. In a literary text style allows the author to shape how the reader experiences the text. Even if there are two different texts with similar
themes, might give different experiences to a reader. Hence, retaining style is a highly problematic goal and it cannot be achieved completely.

### 3.3 Cultural Issues


*Culture offers two different meanings: the first one defines culture as a civilized society in a developed country, whereas the second one considers culture as a whole set of behaviors and ways of life that a people shares.*

Culture plays the undeniable role in the process of translation. The concept of culture is fundamental to any approach of translation. Literary texts exhibit not only linguistic and stylistic peculiarities but social and cultural flavours also. This is why literary translation is one of the main ways of communication across cultures. Hence, it is not an easy task. Words or expressions which are culture-bound pose great problems to a translator. Some words or phrases denoting objects, facts, phenomena etc. are so deeply rooted in their source culture and so specific to the culture that produced them that they have no equivalent in the target culture.

The main problem for the translator is how to comply with cultural issues, i.e. to decide which issues take priority: the cultural aspects of the SL or the TL or a combination of the two or a compromise between the two! The translator also has to decide on the importance of certain cultural aspects and to what extent it is necessary and desirable to translate them into the TL. S/he faces the problem of how to treat the cultural aspects implicit in ST and of finding the most appropriate technique of successfully conveying these aspects in the TL. Moreover, the concept of values, social conventions, emotional expressions, rituals
etc. differ from culture to culture. Translation of *Socrates* finds these issues prominently as the SL belongs to Oriental Culture whereas TL belongs to Occidental Culture.


The term **Occident** (from **Latin**: *occidens* "sunset, West"; as contrasted with the **Orient**), refers to Western World which includes Europe, as well as many countries of European colonial origin with substantial European ancestral populations in the Americas and Oceania. Occidental culture originated in the Mediterranean basin and its vicinity; Greece and Rome are often cited as its originators. Over time, their associated empires grew first to the east and west to include the rest of the Mediterranean and Black Sea coastal areas.


The term "Orient" derives from the Latin word *oriens* (Orion) meaning "east" (lit. "rising" < *orior* "rise"). The **Orient** means the *East*. It is a traditional designation for anything that belongs to the **Eastern world** or the **Middle East**, in relation to **Europe**. The term **Eastern world** refers very broadly to the various cultures or social structures and philosophical systems of Asia or geographically the Eastern cultures.

Occidental culture is observed in the ST *Socrates*. It portrays the Greek society which was broken up between free people and slaves who were used as servants or labourers, without any legal rights. Ancient Greek men if not trained in military, would enter politics or Theatre for entertainment. Life of women in Ancient Greece was tied to domestic work, spinning, weaving and other household duties. They were normally quite confined to the house although one public duty was acting as a
priestess at a temple. The majority of Ancient Greek people made their living from farming. Olive was an important product that had many uses including; cooking, lighting, beauty products or for athletic purposes. It was a belief that uprooting an olive tree was a criminal offence. Darshak also highlights Ancient Greek Theatre in which Tragedy, Comedy and Satire were three major forms. He also refers to the three well-known Greek Tragedy playwrights of the Fifth century: Sophocles, Euripides and Aeschylus. He also discusses the then Comedy playwright Aristophanes and his humorous tale *Lysistrata* which is about a strong woman who leads a female coalition to end war in Greece. The source text author very carefully points out Ancient Greek religion, rituals, festivals, social conventions, ceremonies, mythology gods and worshipping them through sacrificing domestic animals. This proves that the translation of *Socrates* does not create problems in this regard.

But both the ST author and the language he uses, belong to Oriental culture. And this is why at times the translation of Oriental references becomes highly challenging.

\[\text{e.g.}\]

a. *Mohini no marya मोहिनी नो मार्या* – ‘under the spell of a charm’
   (Ch. 3; 9)

b. *Moti maya मोटी माया* – ‘clever one’ (Ch. 17; 123)

c. *Bahen बाहन* – ‘dear’ (Ch. 19; 129)

d. *Patidevo पतिदेवो* – ‘Dear husbands’ (Ch. 19; 137)
In the above listed examples, (a), (b), (e) and (f) are culture-bound idioms. The word *Mohini* used in the example (a) refers to Indian mythology as it one of the *Avataras* of Lord Vishnu and is introduced in the narrative epic the *Mahabharata*, who acquires the pot of elixir of immortality from thieving demons and gives back to the gods, helping them retain their immortality. Etymologically the word *mohini* means ‘erotic magic or spell’. The TT successfully retains the meaning of the word but is unable to retain the mythological context implied in the word. Similarly the term *Maya* in the example (b) is found in the *Rigveda* (where it means ‘illusion’) and the *Atharvaveda* (where it means ‘a prominent deity or plan of the demons’). In the TT the later meaning is indicated through the phrase ‘clever one’. But again it fails to refer to the source text myth.
The example (e) also refers to Indian culture with regard to two out of three major Hindu rituals that of Birth, Marriage and Death. *Vivah* indicates marriage ritual whereas *Varsi* indicates death ritual. The phrase used for this idiom in the TL denotes the meaning of the SL but is not able to denote the culture of SL. The term *Bhavai* in the idiom in the example (f) is a genre of folk dance popular in Rajasthan, state in the western India.

According to [http://www.gujaratindia.com](http://www.gujaratindia.com), *Bhavai has gained popularity with change of time as medium of entertainment. It is a kind of ritual offering made to Goddess Amba...Bhavai plays in Gujarat, also convey social messages through its play based on Humour form...*

The TL phrase conveys the SL meaning of ‘a play with homour’ i.e. ‘farce’ but does not denote the source culture.

Both the examples (c) and (d) are that of salutations in the SL. The way of greeting or addressing differs from culture to culture. Hence, instead of literal translation, SL culture salutations ‘bahen’ and ‘patidevo’ have been translated into TL culture salutations as ‘dear’ and ‘dear husbands’.

In the example (g) the SL author uses mythological object (vehicle) ‘vimana’ with reference to gods.

According to [http://en.wikipedia.org](http://en.wikipedia.org), the *Vimana* is a mythological flying machine from the Sanskrit epics, of Hindu origin.

This means the linguistic expression is derived from the SL culture. But in order to retain the meaning, it has been translated into TL culture as ‘chariot’ as it is found in the Greek mythology.
In the example (i) the term ‘Narsinh’ belongs to Oriental culture in the sense that it is one of Avatars of Lord Vishnu as per the Indian mythology. It is often visualised as half-man/half-lion, having a human-like torso and lower body, with a lion-like face and claws. Hence, in order to retain the meaning it has been translated as ‘the lion like man’ but this TL phrase does not express the SL culture.

In the example (h) ‘Chhokari sasre jay chhe’ – the phrase is linguistically translatable but culturally untranslatable. The reason is that in Indian culture, when a daughter after her wedding leaves her father’s place for her in-laws; she cries during the farewell. A daughter’s farewell after her wedding is believed to be very painful in Indian culture but the same degree of pain is not expressed in the TT as the TT culture does have different marriage rituals.

The example (j) ‘Devo ni vansdi’ poses slightly a different challenge. The term ‘vansdi’ is a musical instrument whose meaning is ‘flute’. Here it is used with reference to ‘gods’. According to http://en.wikipedia.org/wiki/Music_of_ancient_Greece, this musical instrument is also there in Greek mythology but the interpretation of it is different in Hindu Mythology. The translator has to take the question of interpretation into account in addition to the problem of selecting a TL phrase.

As per Hindu myth, the term ‘vansdi’ goes with Lord Krishna-an Avatara of Lord Vishnu. But as per Greek mythology it has entirely different connotation.

According to http://www.mlahanas.de/Greeks/Music.htm,
1. … Athene invented the flute and then threw it away…
2. … Pan fell in love with the water nymph Syrinx. She ran away from him and when she could not cross the river Ladon to escape she asked Artemis to help her. Just as Pan was about to embrace her, Syrinx changed into cattail reeds. Pan holding the marsh reeds sighed in disappointment, causing the wind to blow through the reeds. He was enchanted by the sound, believing it to be the mournful cry of his beloved Syrinx; He produced a set of pipes so that he could have her with him always.

The problem here is that the TL reader will have a concept of the term based on his/her cultural context and will apply that particularised view accordingly.

Considering the above mentioned issues, the obvious observation is that the ST has the privilege of rendering both the source and the target cultures whereas TT can express only target culture.

A language carries a culture of its own country. It reflects its country’s material culture, religious belief, rituals, manners, social conventions and so on. As the languages differ: the thinking mode, behavioural pattern, verbal and non-verbal expressions also differ.

3.4 Conclusion

Translation plays a vital role of bridging the gaps between the different cultures and nations. Literary translation in particular helps these different nations reach a universal culture on a common ground. A good translation is not just concerned with transferring contents of the ST into the TL text but it sincerely deals with linguistic, stylistic and cultural elements. It is not just a linguistic affair but it is also a cultural affair. As
language is culture bound, it cannot be examined in isolation. Hence, the translator of a literary text encounters mainly linguistic, stylistic and cultural issues.

In fact, translation is a complex entity, which involves a large number of variables other than reproduction of meaning. In the process of translation the translator must know not only the languages involved but also their cultures, stylistic features, rhetorical traditions and aesthetics.

As mentioned in 2.6 Review of Research in Translation, Babu Suthar emphasizes fidelity to TL and TT instead of fidelity to SL and ST. Too much fidelity to the original makes the translation dependant. A bad translation wipes out the foreignness of the ST whereas a good translation preserves it. This indeed indicates the fidelity to TT demands familiarity to TL to a great extent so that SL structure, style and culture can be transferred to the nearest equivalent TL structure, style and culture as a translator translates particularly for TL readers.

This chapter included translation of selected chapters from Darshak’s Socrates from Gujarati into English. It identified and studied major issues such as linguistic, stylistic, semantic, syntactic and socio-cultural challenges which the translator encountered.