Chapter - 3

Challenges, Issues and Problems in Translation
3.0 Introduction

"If language was simply a nomenclature for a set of universal concepts, it would be easy to translate from one language to another. Once would simply replace French name for a concept with the English name. If languages were like this, the task of learning a new language would also be much easier than it is. But anyone who has attempted either of this tasks has acquired, alas, a vast amount of direct proof that languages are not nomenclatures, that the concepts...of one language may differ radically from those of another...each language articulated or organizes the word differently. Languages do not simply name existing categories, they articulate their own." (Culler, 1976 : 21-2)

It proves that each language has its own system to express various concepts, with different linguistic grammatical, semantic and phonetic levels. A word is always loaded with various connotations, denotations in a specific culture or society. Secondly, besides conveying the dictionary meaning, within a sentence, a word conveys a special meaning. It tells one whether it is a subject, object or denotes action within a sentence. The position of a word in a sentence could make the entire sentence meaningless or meaningful. Theoretically, the weight and position given to the word in a sentence; or the tone and stress expressed on a particular word also can change its meaning to certain extent.

Looking from another angle, any language is rooted in the culture where it is spoken, and expresses the typical cultural attributes. In this way, each language carries a different culture. And this makes the process of translation more complex. A simple and natural expression in the original text may look artificial or strained or at the most even unintelligible in the
translated version Apart from taxis, there are other categories too that give birth to inevitable changes during the process of translation. These categories relate to grammar and the nature of content involved. Nida (1975) identifies several categories responsible for the changes:

1. Word classes
2. Grammatical categories
3. Arrangement of the words
4. Hierarchy of semantic constituents
5. Areas of meaning and Amount of Information
6. Exocentric and exocentric studies
7. Relationship of Linguistic Form to semantic Functions.

All these categories can be broadly compressed as following.

3.1 Lexical Problems

Lexical units are the basic units for the translation. It refers to the Lexical and Semantic equivalence between two languages. It is the first step for translation. However, at some degree, the structures of Gujarati and English match astonishingly. So here, the problems are not so much with "word – classes." Well, but certain words need attention for two reasons: either they do not have exact equivalent in English or the equivalent does not convey the meaning of the original. One can list many words of this kind in any translation. Such words are actually rooted in the culture, and they refer to an object which my be alien to the target culture.
Some such words taken from the Gujarati stories to be translated can be classified as follows:

3.1.1 : Terms Showing Specific Relations

Indian culture is highly social. There are a lot of highly complex relations, and each relation is given certain specific name. Each word defines the relationship among the persons very clearly. English culture, on the other hand is not so social and well knit so naturally, English language carries a very limited numbers of kinship terms. Even sometimes, we do find the equivalents; yet the term fails to bring out its emotional value. For example, the term used "ma". We can translate it as 'mother'; but in the form of address, the term loses its special emotional significance. In the same way, in the story "Shiro", the father is, again and again, referred as "bap". Here, there is a kind of annoyance and hatred toward the father when he is addressed or referred like this. This feeling can not be translated while translating the term as "father".

Likewise, there are ample evidence of some complex relationships for which we can not find English equivalents, and they must be explained in detail; and in doing so, we lose its special effect. For instance there is a sentence in “Sarika Pinjarastha” [The encaged Sarika]

- “भोज छेर झुकायली नज़ाट सबिशने हंकोही शकी”

- "The sister in law, swinging her bobbed hair, shook Sarika"

Now, the word “Nanand” must be translated as "sister-in-law" In the same way, Sarika is referred as "Bhabhi" – and this cannot be translated. There is no such word in English to define this relationship – "Bhabhi".
In "Shiro" the village woman who helped the mother in delivering the child, is also referred as "Shantaba." Here, "Ba" has a specific connotative value; it is a tradition of Indian rural culture to call the aged lady with such suffixes as "Ba" or "Maasi" – which when translated as "Mother" is inadequate.

The title "Itara" is also significant in this relation. Itara means an extra woman in the life of an already married man. In English, no synonym for "Itara" is available, and so it is translated as “The other woman – Itara.”

So, While translating such typical Indian relationship, the researcher has kept the words as they are– with explanations or foot notes, or they have been translated with nearest equivalent found – and loss in the meaning is inevitable.

3.1.2 Proper Names and Nick Names

In certain stories, the writer intentionally gives some particular name to the character, which conveys a specific meaning. And the name is naturally deeply rooted in the culture and tradition of the SL – with some special connections of meanings – and this name cannot be translated. So in TL, it loses its effect. e.g. in "Sarika Pinjarastha." In Indian culture, it is a tradition to keep Sarika (name of a bird) encaged in houses. So the word 'Sarika' is traditionally connected with cage and to convey this special effect, here, Saroj Pathak has intentionally given the name “Sarika" to the heroine who is also encaged at the end of the story. The reference of this name Sarika is basically taken from Meghadoottam of Kalidasa. There is a stanza in Meghadoottam:
It is translated as-

• “Kusum. A flower. But with her birth, neither the fragrance flooded in the house, nor she herself could blossom.”

However, at certain stage, a thought came to the mind to replace the name "Kusum" as "Rose" : but then, the name "Rose" doesn't suit to the decorum and culture of rural society represented in the story; so the name is kept as it is – with the explanation of its meaning.

Dhirubehen Patel has also intentionally given the name "Shakuntala" to the heroine of "Dikari nu Dhan." [Daughter’s property] The original Shakuntala described by Kalidas in his famous play Abhigyan shakuntalam was most beautiful and glamorous; and here, it is ironic that the heroine of "Dikari na Dhan" was not at all glamorous.

Moreover, the use of nick names are also confusing. For example, Shakuntala is often referred as "Shaku"; and there was a reference of Kalidas in the comments made by her brother:
"Vow, my dear sister Shaku! No, I don’t dare to say Shakuntala. Otherwise the great poet Kalidas would faint!"

Now the foreign readers, who are not familiar with Kalida's "Abhigyan Shakuntam" would never be able to understand the subtle ironical statement hidden in the joke of the brother.

In "Shiro", Varsha Adalja has made an ample use of sush nick names. In the story the eldest sister is often referred as "Moti". If every time, we translate it as the "eldest sister" – the harmony of the sentence structure would be lost along with the specific meaning. In the same way, the new mother or the step mother is also addressed as "Navi" – the new comer – which is also not suitable to translate. In such cases, it is preferable to use foot notes to explain the meaning. The new mother's name is "Chandrika" – who is referred as Chandri – every now and then. 'Chandrika' literary means the moon light – and ironically she spread light "अज्ञात सिध्दात" in the life of the father – while brought permanent darkness in the life of the four sisters.

In "Shiro", we find a lot of examples of the local forms of address, which are really very difficult to translate with the same connotative values: For example, Kusum is often addressed as

- "कुसुम" Treacherous,
- "कलिका" lazy,
- "जुबाना" brother less,
- "जोसु" Non sense,
- "बटंखा" Whore,
- "चंदीरु मु" mill-stone
These terms, or rather say, slang words neither can be translated, nor can be kept as they are; and also, we can not leave them. If they are left, the translation would definitely miss the special flavors of the story.

In the same story "Randalama" is also referred. She is a goddess who blesses the people with children. This should also be explained with the help of the footnotes.

3.1.3. The House Hold Objects

In these stories, the description of the household items conveys a lot of information about the living style and condition of the people. Certain things regarding building and constructions are typically Indian, and such things are alien to the target language that is English. For example, In "Shiro", it is said -- "अर्धवसं मो फपरी उच्च चढ़ गई" Here, we can translate "फपरी" as "roof", but it must be meant -- a little room with no facilities. Then the name of the vessels like "बोर्ल" (Bowl); "दील" (dish), can not be translated with the same effect of meaning. There are other terms also like

- दूधकु पनि (Shiro) → pot of milk (Shiro)
- धानी पनि (Shiro) → an old, unshaped plate (Shiro)
- अर्द्धवसं मो (Shiro) → the bottle of aleuronic drink (Shiro)
- आराम (Shiro) → foul smelling rags (Shiro)
- यांग, आरं, जेंतु गोरु (Shiro) → yard (Shiro)
- जंगल पर (Shiro) → the stone of the grinding mill (Shiro)
- संग्री (Dikari Nu Dhan) → seat, foul (Dikari Nu Dhan)
- सश्री (Dikari Nu Dhan) → Sagri, (Dikari Nu Dhan)
- साव (Shiro) → wash area (Dikari Nu Dhan)
- सर्दरी (Abhinandan) → Pulley (Abhinandan)
- सीवांशीयु (Abhinandan) → Rope (Abhinandan)
- संतु (Abhinandan) → Railing (Abhinandan)
3.1.4 Names of the Food Items

Each and even locality has got a different food habits. So, it is always a problem to translate the name of the specific food items. Therefore, it is advisable not to translate such words, but it needed, some explanation can be given about it in the form of foot notes. There are some examples of such words in these stories.

One of the stories selected here has the title "Shiro" The word is used again and again in the story; and it is the chief attraction, or rather say, dream of Kusum to have a lot of 'Shiro'. So, without translating it, it is better to explain its meaning. Another food item referred to in the same story is ‘अवपूर्व अवपूर्व शेळको’ Now, it is not possible to translate 'Rotalo', so it is kept as it is; and ‘अवपूर्व अवपूर्व शेळको’ can be translated as 'dried and over roasted' – yet it can not carry the exact meaning. Then, another term that cannot be translated is "bidi". It is not proper to translate it as "cigeratte"; because the people of such lower class type do not have cigeratte – and 'bidi' is connected with their identity. In "Dikari nu Dhan" also, there is a reference of "Rotali", which is also kept as it is.

3.1.5 Names of the Dressing Items and Ornaments

Dressing items and name of the ornaments are culture specific and so they have to be retained with their original names. However, cross cultural contacts may loan the words to another language. The words like 'Saree' and 'lungi' find a place in the OED (The New OED, 2002) Therefore, there is no problem in retaining them, even without notes or explanation. But according to the variety in printing and material, "sarees" are divided into various categories, and they demand the detailed explanation; For example, in "Abhinandan", there is a sentence –
**“मृगाले ऐक सुंदर कोसा पर आवुंध मुखरे”**

**"Prashant had put his hand on a beautiful 'Kosa'(sari)"**

Now, 'Kosa' must be kept as it is with special explanation that it is a special type of silk sari. In the same story the heroine is referred as –

**“अेक लाखामं साटीनी पातली अने बीज लाखामं हेकरो पहरी...”**

**"So handling carefully the middle crease of sari with one hand, and holding the railing by the other..."**

Now, it is difficult to explain what is "Patli".

The same story also gives names of the other types of sarees as – “छोळी” and “पछौळु.” In "Dikari nu Dhan" also, there are references of the other varieties of saris as – “छफेला छंजर” and “जेहेरे जेट.”

Then there are some examples of Typical Indian Ornaments like “आंग्री (अंगनंगी)”

It is not proper to translate such typical names of dresses or ornaments. It is better to keep them as they are with explanations.

### 3.1.6 Terms deeply rooted in the social cultures

Some ideas and traditions are connected with the society, and it is better to transliterate such terms. For example, in "Dikari nu Dhan", the mother comments about Shakuntala,
"Aapki motti di kari ne n sarabon gurmono bela aapde, n bharatam, gundatam ke aasanbhawatam aapde, ake koi bita hai?"

"Such a grown-up daughter! but, didn’t know how to perform 'garba', nor she knew any knitting work, or anything like singing or music! how come?"

Now, all these terms – "Garabo levo", Bharava, Gunthavu – can be translated as dancing – or – knitting work – but the translation could not carry the perfect meaning and loses the charm. The another term referred to is "sasaru" – husband’s home. But in Indian context, as we know, "sasaru" means the house and complete family of in-laws, and so it does not carry the proper meaning.

In “Sarika Pinjarastha” [The encaged Sarika] certain terms regarding marriage ceremony are referred as :

→ शरणार्थ   Clarion
→ जमना   feast
→ जन   marriage-procession
→ वणावुं   sending away the daughter to the home of in-laws
→ वल्लो वणवां   to play musical bands
→ अस्तमाप   united hands
→ अभिनन्दी साक्षी   in witness of fire
→ वणननी वेदी   altar of marriage
→ चार इरां   four rounds
Equivalent for almost all are available: but they are not enough to recreate the same effect of the picture of marriage in the mind of a reader who does not belong to Indian, or Gujarati culture.

In the same story, there is also a depiction of another highly local, typically Indian situation i.e. The show of the dance of monkeys generally arranged in the streets of villages and towns : The owner of the monkey says –

- "तांगो...तांगो...मेरे सारारामी!" डुंग डुंग डुंग...

- "Come on, dance...O my king and queen!” dug...dug...dug...

- "नसि उठतीं ? सब मालिक लोक क्या करेंगे ? हमारा पेट कैसे बरेंगा ? आयो....मान जाओ..... डुंग डुंग डुंग डुंग राकां का!"

- "Won’t you get up? What would all these masters say? How shall we feed ourselves? Come on...do as I say...dug, dug, dug, dug, dugac!"

This local terminology with the sound effects can of course create the exact impression of the show in the mind of Gujarati readers; but it is almost impossible to re-create The same situation in foreign language's disposition. The replacements of English words fail to reproduce same effect.

So it can be concluded that to translate any story keeping the cultural events as they are, is only a mechanical process. We just change the dress in the form of language; but the story cannot be translated keeping its soul as it is.
3.2 Grammatical Categories

As Nida (1975:97) pointed out, ".........the scientific analysis of translation can provide important insights, and even correctives, for various theories of linguistics. Nida sets three categories for the analysis of the syntactic features of style. The three questions the translator should ask himself for this are:

- Is there any correspondence between the grammatical forms of two languages?
- Is there coherence between the sequences of grammatical forms in languages involved?
- Is there sufficient variety of sequencing appropriate to the message in the TL...?

The best example would be of tenses and time in any two languages. However, there are considerable similarities between the tense and time structure in Gujarati and English: yet it would be interesting to check out the minute varieties in the selected stories.

3.2.1 Tense and Time Structure

In this context, perhaps the most important story is “Sarika Pinjarastha” [The encaged Sarika]. The story uses the "Stream of consciousness" technique for the narration. The imbalanced mental position of Sarika is nicely expressed through juxtaposing present and past tenses. The beginning of the story is remarkable:
It is translated as –

"The wave of the sea rose high........oh so enormously huge ? It rose so high ........ beyond one’s sight can not capture whole glance....... and it is................ falling..... is......................... and I will get buried... Oh........ Oh........but it crashed on the rock ................. surf............. surf........ surf..........!"

The change in the tense is inevitable Gujarati version uses the present tense in the first sentence; but it is not suitable for the English version. In English it is better to use simple past and present continues to carry forward the exact effect.

In the same way, most of the stories use 'routine past' in the structure; and such a tense is not available in English. So, while translating, we must use the constructions with "used to" or "would" For example, in "Nyay".

"If she had sat to make the design of 'rangoli', nib of the pencil would brake, and it was the greatest irritation. It is would break twice, she would get up throwing the pencil away, and would be engaged in some other work."

In the same way, the story "Dikari Nu Dhan" begins as –
3.2.2 Change in the Syntax

Sometimes, certain Gujarati sentence structures are unique, and without using the subject, the sentences are constructed for example at the beginning of "Nyay", the sentences are –

"अर्थी वस्तुओंने वहेलेने करी बीपी. अज्ञात करवो न करो, अने सहेनो पद्व न करो."

"Everything was distributed. She didn't want to do any injustice – nor wanted to tolerate any".

The sentence structure does not use the subject But in English it may not sound natural. When we add the subject, The sentence would as follows:

In "Sarika Pinjarashta" also, there is a sentence;

"मेड़ पर ते मास्टर पाले भज्जवा बेटी हती. संज्ञना पांच माघे."

"She sat upstairs with the teacher for her studies, at five in the evening."

The first sentence ends telling that she had sat down to study. The following short sentence – at five p.m. enhances the effect of time. But while translating, we have to join the two separate sentences. In English, it would not be a proper sentence as – at five in the evening.
In "Abhinandan", the story begins as –

- "आकृतियों नीळगातं नीळगάतं साधा पांच गाया. पांचे टेबल समेटी, नीळगातं जोि को बिजात नीळे गई हरी।"

- "It was five thirty as I was leaving the office. Clearing the table, at five o’clock, when I came out, I could see that the lift had gone down."

The change in syntax is inevitable we can’t repeat the word 'leaving' – as it is in Gujarati – "नीळगातं नीळगातं" And due to this, we must suffer the loss of the meaning. In the next sentence also, the subject "She" must be introduced in the sentence, where as there is no subject in Gujarati version.

In Gujarati, we can have sentences without subjects, or sometimes, even without verbs. (For example, अंजना पांच गाये) English language doesn’t permit it; and so in English, we must prepare a complete sentence. Sometimes, it harms the meaning of the story.

### 3.3 Cultural Problems

The dichotomy of whether a language defines culture or a culture gives birth to a language is not easy to solve. This dichotomy makes the process of translation more complex. However, we can divide the problems related to culture in the following sections.
3.3.1 Ecology

The ecology set up varies from region to region, so the description of flora and fauna in a given locality in a given language, may not have equivalents in the target Language. For example, In "Nyay" the heroine says –

- "उपारे एक मोरपीठ मुक्ती हो तो !"
- "How if you put a peacock’s feather instead?"

The feather of peacock is a symbol of love and romance in Indian culture, but it may not strike so to the foreign reader, and she would miss the hidden meaning in the comment.

In the same way, in Indian the first rain of the season has got special significance. In “Sarika Pinjarastha” [The encaged Sarika] – such situation is described as –

- "का, ते हिवेस बाहर पढ़ाई वर्षाक पढ़ाई दतो...वो दो से दो दूल्ला वर्षाक अने जे केला पर वर्षाकहां छागो होई, सारिकानून पाण भन भावी बाहर ज बारे बारे ताकी रखें चुँमू."
- “Yes, it was the first showers of rain on that day...By the smell of wet sand, and having seen the drops of rain on that heap, Sarika’s infantile mind, again and again was peeping outside the window.”

Literaly, the situation can be translated perfectly. But foreign readers would definitely not understand the pain of the little girl missing this first rain.
Another reference of ecology is in "Abhinandan". Padmaja compares her frightening nature with a bird "कोल्ले" - "Dove". In Indian context, the bird is considered to be as frightful, timid sort of a bird not brave; but this image may fail to produce the same effect in other cultures where such emotions would not be connected with this specific bird, Padmaja exclaims –

- "कोल्ले जेंतु कणें दैरजी जेंम पकड़ये ?"

- *How can one hold the steering with the heart of a dove?*

Moreover in the same story, she once comments,

- "संदेश नानकदी अभि वायू बोल पता करोजियाना जाणायी जेंम क्यांब सुबी कंजां कुंड़े !"

- *The cobweb of spider becomes the symbol for her shivering heart struck with fear. This may also not suit to the mentality of the foreign readers.*

"Itara" is full of such eco-symbolic references. The story begins as –

- "आ जंगाती बॉय पर जानी तो जंगातां बॉयाई जजाना अने वेदना घवानी, आ जंगाती रेतीमां पण मुळीमे तो अे जजाना, पेला अंगाराणे झेवीमां लॉर्खी तो कोल्लो झब्बानो.......आ तो ढूळ पर जजान बनीने सरफानी वात कली, क्रांक वरसी पडवानी वात कली."

- "If you walk on the thorny path way, the thorn must pierce the feet and create pain; if you put your feet on the burning sands, they will be burned, if one holds these fire-coals into his palm, there has to be blister;...This was the matter like the dew-drops slipping from a flower, somewhere to shower down oneself.”
The ecology described here nicely symbolize the painful life of the heroine – but the foreign readers may miss this connotations.

In short, nature forms a powerful background to human actions in most of the literay works. But the symbolism of nature may differ from to culture. Thus, ecology can at times be considered as a powerful hurdle in translation.

3.3.2 Material Culture

Names of food, clothes, housing, transport etc. are typical to certain cultures and may not found equivalents in SL. We have already discussed the examples earlier in 3.1.3 / 3.1.4 / and 3.1.5.

3.3.3 Social Culture

Certain customs, rites and rituals ideas and relations are culture specific. For example, in “Sarika Pinjarastha” [The encaged Sarika] there are so many customs narrated about the marriage ceremony. Some complex relations like "nanand", "Bhabi" etc. may also not find equivalents in English, so they pose problems. The topic is discussed deeply with many examples in 3.1.6.

Almost all the stories are woven deeply with the Indian, especially Gujarati culture. But the stories – “Sarika Pinjarastha” [The encaged Sarika], "Shiro", "Abhinandan" and "Dikari nu Dhan" are deeply rooted in the culture and social background. To understand the pain of Kusum ("Shiro"), the reader must be familiar with her society and its traditions, which represents the backward and socially degraded class. "Dikari nu Dhan" represents the typical middle – class people with their money
mindedness, where the emotions and dreams of a girl carry little value than the money she earns. And Sarika (Sarika Pinjarastha) and Radha (Nyay) represents the higher – middle class. But here also, Sarika is, though being an educated person, is totally suppressed by society and traditions. Whereas Radha represents and educated woman who revolts against the suppression. She is revolutionary. The heroines of "Itara", and "Abhinandan" are not official wives of their lovers. So being the extra women in some family, they represent the loophole of the social structure of the higher middle class society. In short, each and every story is deeply rooted in its social environment, and it is almost impossible to translate it with exact effects. Without having the first hand experience of this particular society, it is almost impossible to understand the story with true effects. Naturally, foreign readers do not have this first hand experience – and so the translation, to certain extent, must fail to reproduce the same effect.

3.3.4 Non verbal Communication

These may also create serious problems when the source language culture and target language culture are widely different. Some gestures may mean something significant in the source culture; but in the target culture they may not carry the same significance For example, in "Nyay", there is one sentence –

- "शब्द अने वाग्यो अने झराह बोक्की नीकल्या. ते बेसी पडी."

- “The word hurt her, and she bled a little. Collapsed on the floor.”
Now, this "अंख़िया हड़ी" phrase carries a special meaning that she lost all the energy, and helplessly she sat down. The reason of her collapse of course, is emotional; not physical. The English translation of it as "collapsed" does not carry this significance. Her body language nicely expresses her frustration or emotional shock; but translation fails to carry forward the same effect.

In the same way, there are ample examples of non-verbal communication in "Abhinandan". There is a sentence –

- "अंख़िया हड़ी नाली अने बीजा हड़ी अने कड़ी नाली सरसाट विसरनी भने कोई जुने तो अम ज सम्ब्र अने भलनाली पाड़ण कोई पड़ाँ भालि छो "

- "So, handling carefully the middle crease of the sari with one hand, and holding the railing by the other, if someone had noticed me going down the steps so quickly he would perhaps think somebody was chasing this lady!"

Here the image is visual. The Indians can easily imagine a lady in hurry wearing a sari, and thus stepping down the steps hurriedly. But the same thing can't be visualized by the foreign readers for whom this type of body – language is an unknown thing.

Moreover, there are typical gestures with special suggestions, like "साऊंडी नजर", "With a side glance" and "शूपन्छ ढेरा स्मित सावे". "Quietly with cunning smile ".

The phrases suggesting typical gestures may not convey the exact same meaning to the foreign readers.
In “Sarika Pinjarastha” [The encaged Sarika] there are many physical movements which mean a lot. For example, "मां अं छानी रीते अंबं कडी सारिका छान जाने जाने राजूँ"-“The mother widened her eyes secretly, and gave a jerk to Sarika’s hand.” – the expression suggests contempt and order for Sarika to continue the dance. Sarika's reaction is also suggestive: "नानी सारिका रहने अवघ, दीवा दीवा राजन आणा साहें शुं शुं……” –“The little Sarika, in a mournful voice, making lose gestures, began…” Here, Sarika's action suggests her unwillingness and helplessness.

So, sometimes, it is necessary to explain the hidden suggestions of some specific physical action while translating the story.

3.4 Linguistic Problems

The translator faces the problems at linguistic level as well. However, every word in a language is embalmed in its sociocultural particularities. Strictly speaking there is no problem which can be labeled as purely linguistic or cultural as the two are interconnected. In short language and culture are so much intermingled that it is not possible to separate them. T. C. Catford holds that within the concept of the "whole language" there can be varieties of languages such as – idiolects, dialects, registers and style.

3.4.1. Idiolect

It is a language variety, which is related to the personal identity of the speaker. The translator may have to stretch his creativity too far to produce the similar effect in TL. For example, in "Dikari nu Dhan" we find such expression from the mother –
“Neither she talks well, nor dresses well.”

It is translated as –

“Neither she talks well, nor dresses well.”

The translation does convey the meaning, but misses the satiric tone.

There are other expressions also in the same story as “ষেকাল্পু নীঁঁ খুয়া” – to find out proper match; and মেটে মেটে - Look wise, etc. And one more comment by the mother is more striking –

“ঐকী gif আহিপথমা কিশা ভল দেবারু ছে, বুঝতে! পাশ তে কিষ আর দেবারু হোনি তাচ পীরা কিশ হোনি অটে নিরান।”

"Then who would allow you to go to the office? Soon, we will find out a proper boy and get you married!"

Here, the expression "ঐকীলায়" is really difficult to translate. The term carries a mixture of meanings i.e. foolish, nonsense, stupid, and even physically not good looking – etc. Ultimately it is translated as "fool" because no equivalent is found. In the same way, "থাক পীরা কিশ হোনি।" – means "we will see to it that you get you married”. It is a translation of meaning only, not of the sense, tone, and hidden meaning of the words.

In "Shiro" also, Kusum feels "ঐকী!" at the very beginning of the story. It is difficult to translate. It is a sigh of relief; and must be explained as “leaving a sigh of relief.”
In "Abhinandan", Padma says to herself something like "प्रेम, आँखें - बघाने तो घोरीने पी रही" Here also, only meaning can be explained as she never cared for the neighbors, or office – staff. And in the same story, Prashant comments about his wife.

- "अंख छो ते, काँफ्लूमेटी परहेरी जड़ी छे, जड़ी जाय पत्ता बरबरकलापन्नु न छोइँ"  
- "She is, you know, something like a hand-loom shawl. It may get warn out, but wouldn’t leave the roughness!"

In "Shiro" there are many examples of idiomatic language – For example,

- "तेनी पनोली भी छली।"  
- "Her evil days had begun."

'Panoti' is a typically Indian concept, and difficult to translate.

There are other examples of idiomatic language in “Shiro” as -

- कांफ्लूमेटी लगाने - Took her up on to her waist  
- पाँखाय मलाने - Into her wings  
- टगर टगर आपने - Gazing vacantly  
- नयी बाणीने बुद्ध बढ़ गई - The step mother was burning with envy.

Sometimes the language is highly personal; For example, in "Abhinandan", Padmaja says, "मैं अंगी नजर बुढ़ी नांभः परमभाग्यी दुभाग कायो।"

"To wipe his glance off me, I pulled out the handkerchief from my purse."

Now, to wipe someone else's view is quite an idiomatic expression.
3.4.2 Dialect

Dialects may be geographical, temporal, or social. It is almost impossible to reproduce this special dialect in TL. The standard language must be used most of the time losing the special effect of SL.

In 'Sarika Pinjarashtha', at the beginning, it is said, "সমুদ্রের ছায়া তোলে যেলো – নামী নাজর ন পালিয়ে অতুলে'–"The wave of the sea rose high...Even the sight failed to encompass."

In the same story, the mother says to Sarika –

- "ও জ অন্যথায়!"

It has to be translated as

- “You are so perverse!”

And the best example of the dialect in the language of the juggler

- "সব বাঁক তাবী অনায়া, টুচে, জব্বে, জলান, ভেন ভেন মাঁই সাঁ'য়, আলোরা'ব ওলে মেমার'ব নাচে, দুগ দুগ দুগ দুগাক...!"

- “You all people, please clap. The old and the young, and all the children...Big lords...Come on, dance dug dug dug.. dugac......!”

The flavour of his typical language is difficult to reproduce. In the same story, the mother says to Sarika.
"Don’t you feel a sense of shame in matter of marriage."

Again at one point, Sarika exclaims,

"भां मे भोजीने दैमाहात रक्षण न रखे ?"

"Even the mother is not allowed to cry loudly in a heart-breaking voice."

In another story, "Dikari nu Dhan" also, we find a lot of use of dialectical expressions. While translating, they must be converted into simple english The dialectical expressions are:

- आकिर्षमं क्रम इंग्रज़ वंचरूं कुणूं. कोई वार क्रमनी त्यामार भावती होते हूँ तो कोई वार वनी छेंज वा वासरीँ भातूँ आलेँ."

- "And office ran haphazardly; sometimes everybody was after work, and sometimes everybody avoided working."

- शहरे मोर्दरे ते अंक अलंकारशा, अनाडकर्ष हेमावनी मृत्युम वनी रही लागती हानी."

- She looked a middle aged woman having quiet common and unattractive features."

- नक्ली भोजानां देखालां ने नक्ली वेशाना देखालां."

- "Neither she talks well, nor dresses well."
"We will find out a proper boy and get you married! Ah! What a great relaxation that would be!"

"The terrible hunger would set in her stomach!"

"Shakuntala had no more spirit to oppose."

In "Abhinandan" also, we find ample examples of such dialectical language: For example, Padmaja in the very beginning exclaims.

"I persuaded my mind as I was doing for the last six months."

"Moreover, I have always been so grateful to her."

"Ramaben, as if the blind had regained vision, said - look, I have pulled him here forcefully."

"I have to go to the aunt from London to express condolence her 'vevai' has passed away."

While translating, such dialectical expressions are converted into simple meaning, which definitely spoils the meaning of the original. But we
must bear this situation, as it is not possible to find out equivalent
dialectical expressions in any other – especially foreign language.

3.4.3 Register / Jargon

Certain words are related with particular group, society or profession.
Indian culture believes in the concept of heaven and hell. Hell is also
divided in various types. For example, in "Dikari nu Dhan" there is the
reference of "Raurav hell" – which is unfamiliar to the foreign readers.
Likewise, it is said that the money of the daughter is "आयतनी माँडी बेडशंक" –
means untouchable. Such jargons are difficult to translate.

In “Sarika Pinjarastha” [The encaged Sarika], the mother shouts angrily
at the daughter and says, -

- "હা, તે તારે કયા લાંબુ પાણગણુ ને મહેતી ઘરપાણુ છે?"
- “O yes, but ultimately you are not expected to study much and be a
  school-teacher.”

"Mehati" means the lady – teacher. Now, it is almost impossible to
replace this word with any other such common jargon in English. Further,
in the same story, at the time of the death of Sarika's husband, there is a
sentence –

- "પણ...શીખો કે પાન્નાંડી મુદી નથી "
- “But… no one cried loudly at his death.”

To cry loudly is a tradition in Gujarati culture; and this specific term
carries out specific meaning which is untranslatable.
In "Dikari nu Dhan", a lot of jargons are used like – "हल्को अंदुली जहुँ", "कसमे राजपुरु" "बेवरे मोहरे", जगेदे.

Jargons must be explained, they cannot be translated. And we must get satisfied with explanations only.

3.4.4 Style

It is most difficult to translate the style and capture the tone. There must be a specific style of the writer – and that must be maintained as far as possible. Above that, each character speaks in his/her own style. And that may be formal (as in "Nyay") colloquial (as in "Shiro" "Dikari nu Dhan") or intimate (as in “Sarika Pinjarastha” (The encaged Sarika))

A skillful translator will be able to distinguish the style of a speaker easily and can make, him speak in the same style in translation also.

Even "Nyay" is written in formal style, and the leading tone is rational or intellectual; though at certain point, we feel that the typical style of Kundanika Kapadia is not possible to translate For example,

- लाखालोकांमा विद्या छती. ने—नेल त्युनक भण्डी रेखता. सलेजे जजार जुपिया कमाई भेली.
- “She was a teacher in a high school, also did two-three tuitions. She earned about a thousand rupees quite easily.”

Now, this “सलेजे” cannot be translated with its original connotation; and we must tolerate the loss of the meaning.

Ultimately, it is the proved statement that "Style is the man". Each writer has got his or her own specific style – and in the same way, each
translator has also got his/her own style. The translator may try hard to capture the same style of the original as far as for as possible, yet it is not hundred percent possible. No one can copy and other's style. We find certain typical stylistic expressions in the story, "Dikari nu Dhan" The story is written in simply objective – narrative style. Yet certain phrases difficult to translate. For example,

- "शकुन्तलाल त्याच्याकडे आला नाही. किंतु, ज्याची माईची युवती त्याची आयु ठार गेली? क्या तुमची आयु ज्यांना तयार करून त्यांच्या देखील रवैयां? ते चर्चीतता शुरू...ता, ना, पशी, तुमच्या पिवळ्या कन्येच्या हे म्हणून त्यांना लागते त्यांच्या राये किंवा मारे पर्यंत छ, पर शेवटी आपले!"

- "Shakuntala witnessed all these with a pang in heart- Oh! When did the spring of life came silently, and went away! What now? Was she destined, forever and ever and ever, to keep herself buried under this heavy burden of files? 'No...Never.' Her heart revolted, through only for a moment. But how can a girl of so an elite family say to the parents: I want to marry. Find me a husband!"

Certain sentences are quite remarakable as –

- तेनु ते छास्त! भवनपासून छविण्याची कल्याण वीजावी देवांना अंखा सामर्थ्य करून.

- "And this smile had the power to freeze the imagination of any of the greatest poets."

While translating, slight difference in style must be tolerated. And as the style changes – the meaning also changes. And that's why, translations often fail to reproduce the same effect as the original.
3.5 Expression of Deepest Experiences

Ultimately literature is the reflection of human life and feelings. When the emotions are deeply rooted, they become really difficult to translate. For example,

- "जूझ शेंनी लाने ?" (Sarika Pinjarastha)

It is translated as-

- "Why do you get hungry ?"

The extreme anger hidden in the sentence cannot be translated.

Such other examples are -

- "शरमध्ये थरना छेँय बंगी बाबल बाबल चर जईने शून्यता पीबें की बरती" (Dikri nu Dhan)

- "आवो भाजळस ?"

- शक्त तेने वाते अनेक जराक बोखी नीनवले. (Nyay)

- तेना छटे पुस्कु आईं (Nyay)

- शीरानी सुंगंधी ते आफी शीरांमय अनी गई. (Shiro)

The story "Abhinandan" is the best example as the story is rich in expressing the deep, complex and ever changing feelings and excitement of the heroine. Especially at the end of the story, after seeing the dead body of a middle aged woman on the road, Padma expresser her feelings as......
"I was going ahead putting my step on her chest. The black and white circles were being drawn around the dead body. Soon, the flocks of vulture and crows would land my hands were going up to my head, effortlessly, and I would just bow down."

The translation does convey the exact meaning, but it perhaps cannot exactly re-crate the same anxiety or pain.

In the same story, once Padmaja asserts,

"Just like the sound emanating from an empty thermos flask - 'soom soom'; my heart was emanating the same buzzing."

It is very difficult to recreate the same emotional appeal though the literal translation of the sentence is quite apparent.

In short, stories loaded with deep feelings and emotions really test the ability of the translator; as it is extremely difficult to carry forward these emotional appeals.
3.6. Localised Situations

Some situations are strictly local, and tough to translate: For example, the folk song quoted in “Sarika Pinjarastha” [The encaged Sarika] –

- "हाँ तो छाना.......पीजवा......जैली....रे मा"

- “I had gone...to pick up...the cow-dung cake...O mother...”

- "मने.........मने......... बीडीटि वटारी रे मा"

- And...I...I...was stung by the scorpion...O mother...

- "हंगो........हंगो..."

- "Humbo...Humbo...”

Sometimes, some images or similes employed are also highly local. For example, In "Abhinandan", the hero comments about his dull, traditional wife:

- "आ छ ने, ध्यान वझानी पढ़ी ज़ंदी छे. ज़री ज़य मझ नरबबापांलु न छोरे !"

- "She is, you know, something like a handloom shawl. It may get warn out, but wouldn't, leave the roughness!"

The literal translation would not be enough to clarify the meaning to a foreign reader who does not know what is "ध्यान वझानी पढ़ी" means hand woven.
In the same way, in “Sarika Pinjarastha” [The encaged Sarika]. There is a description of a simple marriage. The bride Sarika expresses:

- "भारां वजनां शहस्वाधर्मी न वाजी. जम्भा न द्वारां...जानें न नीकरी....अरे, नवा अदुंते होय ? प्रतिष्ठित जमीनदारी नूा दीदरी, ने शहदाना प्रतिष्ठित धनान्वयवाण घरांमा मने वायावे....ने वाज्ञांन न वाजे ?"

- " No clarion was played on in my marriage. No feats... even no marriage – procession... oh... well... is this fair ? I am the daughter of a well reputed landlord, and was sent off to a well reputed affluent family... and without musical bands !"

Now, the ceremony of marriage with local touches fail to recreate the same emotional appeal into English language. There are another examples too in the same story.

- "जौंदपास वजन............वर घोडे न लायो. शलाजार्की मोटरांमा न बेडी. वाजं न वाव्यां. कस्त मेशाप...माकरांना मंटों...आजिनेनी ताशी.......अजन्न्सी वेढी........अरे, हेरा...अरी........" 

- “Silent marriage...the bridegroom did not ride the horse... nor he occupy a seat in a decorated motor-car...no musical bands...the hands were not united...no ritual hymns...no witness of fire...no holy pitchers...four rounds...”

English equivalents are available, yet the translation misses the flavor. Ultimately, it looks as translation only, not original; as these local traditions does not suit the culture of English language.
3.7. Homonyms and Polysemic Words

There are certain words which have double meaning, or may mean different in different situations. Moreover, they are deeply rooted in the culture of the source language. For example,

- "हास" – (लुकें) – It may suggest relaxation, release of tension, tiredness etc. So, it is translated as "thank God"

- "जोखाममया" – (लुकें) The word has both positive and negative shades of meaning. Here, of course it is used negatively, and can be translated as 'witches' but every time, this translation is not suitable.

The translator first has to decide the proper meaning in context to the text.

3.8. Words with a Significant Function

Certain words perform some significant function in conveying specific meaning. For example,

- लुकें – मोड़ें: Look wise (Daughter's Property)

- लुकें साथें: with a throbbing heart (Daughter's Property)

- भूगू संगत वाणिज्य सस्त्र: The time of ten years (The other woman-Itara)

- जोरी अपनी मालूमकरें मुझे भेजे कहें: Someone was inviting Mukund (The other woman-Itara)
• पाला पुरीने, गणु हडी फडीने दाखवा समजावता हरेक मातारे एक काळ तो उघाई ज गया।

• “The old teacher, explaining the sums with great intensity, speaking very loudly, just got stunned for a moment”

(Encaged Sarika)

In “Sarika Pinjarastha” [The encaged Sarika] the words, ”हूँस्वता....अरु मरेक विरेक...." are repeated again and again. These words convey specific – significant meaning. Though they are translated into English, yet the English words miss the exact effect.

Another sentence is –

• "उत्साही छालब बनावी. हे"

• “Brimming with enthusiasm.”

Of course is the exact equivalent, yet the phonetic effect plus connotation of the word 'छालब' must be missed.

In "Nyay", This is a sentence,

• "......पुछो जगेहो नहोतो बतो. मात्र धीमे धीमे परोश रोते, औरवनां आसननी कलीणो परती जती रहती, भेदवामां आवी रही रहती."

• “...There was no open quarrel. But slowly and indirectly the tiny particles of the thorne of dignity were falling down, were being fallen too!”
The symbolic significance hidden in the language and the words cannot find the exact echo in the English language.

Again, there is a sentence,

"आपो माघस ? शाब तेने वाचो अने जरूए बोढी नीख्योुं ."

Literal translation of such words or sentences are not a big problem. But of course, the translation misses the fragrance of the original one as the culture of English language does not suit the incidents, mentality and feelings of Gujarati life style.

**3.9. Untranslatability**

Despite sincere efforts, certain words remain non translatable such words or expressions – either may be kept as they are, or should be deleted from the text. For example,

- Some terms showing the relationship must also be kept as it is. For example, Nanand, Bhabhi.

- Names and nick names are mostly not translated, and they are kept as they are with loss of the meaning in the target language For example, Kusum, Sarika, Radha – Shyam, Shakuntala, Moti, Navi etc.

- Jargons and slangs, as discussed earlier, cannot be translated either they must be left, or they may be explaind in simple language.

In short, we can conclude that translation is the transformation of not only dress or body; it is the transformation of the soul of the story. But it is not easy to transform the soul – as it is ! At certain points, variations in
meanings or feelings; or sometimes even the loss of the meaning must be tolerated. Ultimately it is a creative process; and each translator may have his own solutions for the problems. Certain phrases, idioms, specifically significant words and the names and nick names cannot be translated satisfactorily every time. And for that, some proper solutions should be found out.

3.10 Conclusion.

Translation, in short, is the process of recreation. But as discussed above the disposition of a local situation with its specific culture in a foreign language must look odd. It is something like a typical Indian rural girl dressed in western outfits. Naturally, the dress does not suit her personality. Likewise, the foreign language does not suit the typical Indian culture and mentality. We can just change the dress; but we can't change the soul. Gopinathan has discussed this theory of changing the soul [ch- 2.2.1 (e)] and it is called the process of metempsychosis. This can be nicely exemplified here.

Translation is the transformation of one soul in to other body. But it is really difficult to transform the soul. The difficulties arise in various fields discussed above when we change the language; we have to change the words and concepts, emotions & feelings, social norms and traditions, Jargons or slangs – closely connected with the source language. And in doing so we must tolerate the loss of the meaning – to some extent; and loss of that typical fragrance – to the full extent. It is not possible to replant the same flower into a foreign land maintaining its original freshness and beauty. However, translation does convey the meaning to some extent – and that is enough for the foreign readers. In a way it becomes the tool for cultural give and take.