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# Translating Cultures, Transforming Texts

**Editors**

**Dr. Meera Dethe**  
**Mr. Pradip Kamble.**  
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# **TRANSLATING CULTURE, TRANSFORMING TEXTS**

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## **Preface**

*Translation is not merely a linguistic activity; it is a profound cultural, social, and political engagement that enables texts, voices, and identities to travel across borders. In an increasingly interconnected world, translation plays a crucial role in mediating cultures, preserving diversity, and challenging dominant narratives. The present volume, *Translating Culture, Transforming Texts*, brings together a range of scholarly perspectives that explore translation as an act of resistance, negotiation, and cultural transformation.*

*The essays included in this collection examine translation through multiple lenses such as violence, ethics, caste, gender, identity politics, and literary representation. The twin essays on *No Honour in Killing* critically interrogate how translation can transform narratives of violence into discourses of resistance. Other contributions address the ethical responsibilities of the translator, the dilemmas of loss and gain in cultural transfer, and the ongoing debate between foreignization and domestication. Special attention is also given to Indian literature and theatre, notably through a cultural reading of Vijay Tendulkar's *Kamala*, as well as to the evolution of translation in India within the broader framework of world literature.*

*The volume further enriches its scope by including discussions on translation in regional languages, reflecting India's multilingual reality and the theoretical foundations of translation studies. Collectively, these papers highlight translation as a dynamic and dialogic process—one that shapes and reshapes meanings while fostering intercultural understanding. This book aims to be a valuable resource for students, researchers, translators, and academicians interested in translation studies, comparative literature, and cultural studies. It is hoped that the insights offered here will inspire further dialogue and research in this vital and evolving field.*

***Editors***



# Translating Culture, Transforming Texts

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# No Honour in Killing: Translating Culture of Violence into Resistance

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## Abstract

Honour killing represents one of the most brutal forms of gender-based violence, rooted in patriarchal control and socio-cultural notions of family honour. In Tamil Nadu, such incidents expose the intersection of caste hierarchies, community surveillance, and rigid traditions that deny individuals, particularly women, the right to choice and autonomy. The paper examines the socio-cultural roots of honour killings and highlights how they continue to be normalised through collective silence and community complicity. At the same time, it focuses on real-life incidents and case studies from Tamil Nadu to explore how survivors, families, and social activists resist and challenge these oppressive practices. The study emphasises the urgency of transforming the culture of violence into a culture of resistance that affirms dignity, human rights, and gender equality, thereby reclaiming the meaning of honour as justice and freedom.

**Keywords:** Honour Killing, Gender Violence, Patriarchy, Cultural Resistance, Human Rights, Feminist Discourse.

## Introduction

Honour killing refers to the murder of an individual, most often a woman, by her family or community members under the pretext of protecting or restoring the family's "honour." Such acts are rooted in patriarchal systems where women's choices, particularly regarding marriage, sexuality, and autonomy, are seen as symbolic of family reputation. "So-called 'honour crimes' are committed with the justification that a woman's behaviour has brought 'shame' on her family, but in reality, they are acts of control and violence that strip women of autonomy and dignity" (Amnesty International 5). The socio-cultural roots of honour killing lie

in deeply entrenched traditions that equate female chastity and obedience with communal pride. At the same time, male authority is upheld as the guardian of cultural values. In societies where caste, class, and religious codes intersect, these killings become a tool to enforce conformity and suppress challenges to social hierarchy. Rather than being isolated incidents, they are sustained by social acceptance, silence, and at times even legal or political complicity, which transform private acts of violence into collective mechanisms of control. “The human meaning of caste for those who live it,’ he states, ‘is power and vulnerability, privilege and oppression, honour and degradation, plenty and want, reward and deprivation, security and anxiety” (Berreman 88).

## **Objectives**

The objective of this study is to explore how the culture of violence manifested in honour killings within Tamil Nadu can be critically challenged and translated into resistance. By examining real-life incidents, the paper seeks to analyse the socio-cultural and patriarchal structures that normalise such crimes and perpetuate systemic injustice. It aims to highlight how survivors, families, social activists, and community organisations resist these oppressive practices, thereby creating alternative narratives that uphold human dignity and equality. The ultimate purpose is to move beyond mere documentation of violence and to investigate how acts of resistance, whether through protests, legal battles, or grassroots movements, contribute to dismantling the deeply entrenched culture that enables honour killings.

## **Methodology**

The study combines a sociological lens and case study research. Literary analysis is used to engage with existing writings, testimonies, and reports that document honour killings and resistance narratives, while the sociological approach situates these incidents within the broader framework of caste, patriarchy, and cultural norms that shape Tamil Nadu’s social fabric. The case study method focuses on selected real-life incidents of honour killings in the region, enabling an in-depth exploration of lived experiences, community responses, and resistance strategies. Together, these approaches provide a holistic understanding of how the culture of violence operates and, more importantly, how it can be challenged and translated into forms of resistance that assert dignity and equality.

## **Historical And Cultural Background of Honour Killings**

Honour killings have deep historical and cultural roots, often emerging from patriarchal traditions that conflate family reputation with women’s sexuality and

marital choices. Historically, across many societies, including South Asia, the Middle East, and parts of Europe, women's bodies were treated as custodians of lineage, purity, and caste or class identity, making their autonomy a perceived threat to social order. In India, particularly, honour killings are closely linked to caste endogamy, where marrying outside one's caste or community is considered a dishonour to collective identity. This cultural background reinforces rigid hierarchies, with family and community elders assuming authority to control relationships and punish transgressions, often through violence. "The ideology of mandatory endogamous marriages—marriage within the caste or the subcaste as a basic rule, which is a crucial characteristic of the caste system" (Chakaravarti 2). Over time, such practices became normalised under the guise of tradition, with community panchayats and kinship groups justifying honour-based violence as a means of safeguarding cultural purity. Thus, honour killings represent not isolated crimes, but historically embedded practices sustained by patriarchal and casteist ideologies.

### **Caste, Class, Religion, and Patriarchy as Reinforcing Structures**

Honour killings are not merely acts of individual violence but are reinforced by intersecting structures of caste, class, religion, and patriarchy. Caste dictates rigid boundaries of marriage and kinship, especially in Tamil Nadu, where inter-caste unions are perceived as threats to social hierarchy. Class intensifies this dynamic, as families often view marital choices as tied to property, wealth, and social mobility, thereby treating "honour" as a form of economic capital. Religion, too, plays a role by sacralizing ideas of purity and obedience, often framing women as bearers of cultural morality. "To a large extent, the social honour of a caste was contingent upon the purity of its internal behaviour" (Klass 93). Patriarchy operates as the overarching system that binds these structures together, positioning men as guardians of honour while reducing women to symbols of family and community pride. Together, these forces create a cultural climate in which violence is not only tolerated but legitimised as a mechanism to enforce conformity and preserve social control.

### **Case Study – Translating Resistance in Context**

#### **Kannagi & Murugugasen (8th July 2003)**

One of the earliest documented cases in this list, Kannagi and Murugugasen, were killed for transgressing caste boundaries through their marriage. Their deaths underscored how caste pride and patriarchal authority combined to deny young couples the right to love and choice.

### **Divya & Illavarasan (4th July 2013)**

The tragic death of Dalit youth Illavarasan, following his inter-caste marriage with Divya, gained national attention. His suspicious death, widely considered to be an honour killing, revealed the violent resistance of dominant castes to inter-caste unions and exposed the complicity of institutions in silencing dissent.

### **Vaithaeghi (Ramanathapuram, 17th March 2014)**

Vaithaeghi's killing represented how patriarchal and casteist control was exercised over women's autonomy. Her death signalled the continuing vulnerability of women who challenge caste-prescribed norms of marriage.

### **Vimaladevi (Uslampatti, 1st October 2014)**

Another brutal case, Vimaladevi was murdered for exercising her right to choose her partner. This incident demonstrated how even local communities actively enforce caste restrictions, treating women's independence as dishonourable.

### **Gokulraj (23rd June 2015)**

A Dalit youth, Gokulraj, was abducted and murdered for allegedly being in a relationship with an upper-caste woman. His case highlighted how caste chauvinism weaponises honour to justify violence, sparking widespread outrage in Tamil Nadu.

### **Shankar (Udumalaipettai, 13th March 2016)**

Perhaps the most widely known case, Shankar, a Dalit man, was hacked to death in public for marrying Kausalya, an upper-caste woman. Kausalya survived the attack and went on to become a symbol of resistance, openly challenging the caste and patriarchal structures that enabled her husband's murder.

### **Nandhis & Swathi (10th November 2018)**

This case illustrated how young couples continued to face lethal consequences for crossing caste boundaries, with Swathi and Nandhis becoming victims of community-enforced notions of purity and honour.

### **Kanagarajk & Varshini Priya (28th June 2019)**

Their deaths once again reiterated the pattern of honour killings in Tamil Nadu, where patriarchal families resorted to violence to erase the perceived "shame" of inter-caste marriages.

### **Suresh Kumar (Kanniyakumari, 7th November 2021)**

Suresh Kumar's killing showed how even in the 21st century, caste-based

violence against young men in inter-caste relationships persisted, supported by deeply ingrained social prejudices.

### **Jegan (Krishnagiri, 21st March 2023)**

The murder of Jegan reflected the ongoing cycle of honour killings, proving that legal reforms alone cannot dismantle the cultural acceptance of such violence.

### **Subash (Krishnagiri, 15th April 2023)**

Another case from Krishnagiri, Subash's death once again brought into focus the targeting of Dalit men in relationships with upper-caste women, highlighting caste as the root axis of such crimes.

### **Muthiah (Desaivinnai, 22nd July 2023)**

Muthiah's killing was yet another reminder of how casteist ideologies weaponise honour, normalising systemic violence under the guise of tradition.

### **Mariselvam & Karthika (2nd November 2023)**

This case revealed the dangers couples face when they defy family and community codes. Their deaths underscored how young people's right to love remains under constant threat in Tamil Nadu.

### **Ishwariya (Thanjavur, 3rd January 2024)**

Ishwariya's case marked the continuation of patriarchal violence, where women's choices in love and marriage were equated with shame and punished through lethal means.

### **Aazadhiran (Virudhunagar, 24th June 2024)**

The murder of Aazadhiran reflected how caste rigidity continues to dominate social relations, with honour killings persisting as instruments of enforcing conformity.

### **Kavi (Tirunelveli, 27th July 2025)**

The most recent case in this study, Kavi's death, tragically illustrates that despite decades of activism, legal battles, and public outrage, the culture of honour-based violence remains deeply entrenched in Tamil Nadu, with new victims continuing to emerge.

## **Resistance Narratives**

Resistance to honour killings in Tamil Nadu has emerged powerfully through the voices of survivors, activists, and civil society. Cases like that of Kausalya, who, after surviving the brutal public murder of her husband Shankar in 2016, became

a tireless campaigner against caste violence, illustrate how personal tragedy is transformed into political resistance. Survivors' testimonies expose the brutality of caste and patriarchy while challenging communities to rethink "honour" as dignity and equality. As Thol. Thirumavalavan, Member of Parliament, wrote in Tamizh Mann magazine while reflecting on the Gokulraj case (2015), "Honour killings are not merely crimes against individuals, but crimes against humanity and democracy." Such statements underline that the struggle is not only for justice in individual cases but also for dismantling the larger cultural framework that normalises violence.

### **Violence Normalised in the Name of Tradition**

Honour killings in Tamil Nadu demonstrate how violence is legitimised through the rhetoric of tradition and cultural codes. Caste endogamy, patriarchal authority, and family pride are invoked to present murder as a moral duty rather than a criminal act. Communities often view inter-caste or self-choice marriages as a threat to social cohesion, allowing families to mask violence under the guise of protecting "honour." Such normalisation ensures silence from bystanders and even, at times, complicity from institutions. "Honour is one of the most valued ideals in the subcontinental patriarchies, whether Hindu or Muslim. Most communities pay constant attention to gaining and maintaining honour. In general, honour or prestige—izzat—is measured by the degree of respect shown by others. No matter how much honour is ascribed to their particular caste, individual families can gain or lose honour through money and power" (Chakravatri 151). As a result, honour killings are not isolated crimes but are embedded within cultural narratives that prioritise collective identity over individual rights.

### **From Cultural Codes to Resistance**

At the same time, the very cultural codes that sustain violence can also be subverted into tools of resistance. Survivors, activists, and grassroots movements in Tamil Nadu reinterpret "honour" not as submission to caste or patriarchal dictates but as the pursuit of justice, equality, and dignity. Public protests, legal interventions, and sustained activism reveal that cultural values are not static; they can evolve into emancipatory frameworks. According to Human Rights Watch, "Many witnesses testified that their calls ... met with responses such as: 'We don't have any orders to save you'; ... 'If you wish to live in Hindustan, learn to protect yourself'" (Human Rights Watch). In comparative perspective, honour killings across regions—from South Asia to the Middle East—share

similar roots in patriarchy and communal control, yet the forms of resistance differ. While some societies rely heavily on legal reforms, in Tamil Nadu, the combination of survivor-led activism and Dalit rights movements has created a distinctive model of resistance that reframes tradition as a source of empowerment rather than oppression.

## **Conclusion**

Therefore, the examination of honour killings in Tamil Nadu makes it clear that there is, indeed, no honour in killing. These acts, justified in the name of tradition, caste pride, or family reputation, are nothing more than manifestations of patriarchal violence and systemic injustice. Yet, the narratives of survivors, activists, and grassroots movements show that violence can be challenged and translated into collective resistance. Their courage in reclaiming honour as dignity and equality provides a counter-narrative that undermines the cultural logic of oppression. Moving forward, meaningful change requires a threefold approach: legal reforms that ensure swift and uncompromising justice; educational initiatives that dismantle caste and patriarchal prejudices from a young age; and cultural shifts that celebrate freedom of choice and equality over conformity. Only by combining these strategies can society move toward a future where individual rights are protected, and honour is redefined as justice, freedom, and humanity.

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# **Poisoned Bread: A Voice of the Voiceless**

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## **Introduction**

Dalit literature occupies a significant space in modern Indian writing as it gives voice to those who were historically silenced, marginalized, and rendered invisible by the caste system. Among the pioneering anthologies that foregrounded the pain, struggles, and aspirations of Dalits is Poisoned Bread (1992), edited by Arjun Dangle renowned Dalit writer, editor, activist, and political thinker.

The Poisoned Bread is the first major English-language anthology of modern Dalit literature, with works originally written in Marathi and translated into English. It comprises poems, short stories, autobiographical excerpts, essays, and manifestos by prominent Dalit writers, giving voice to the lived experiences of a historically oppressed community. This collection is not merely literary—it is revolutionary, aiming to challenge the status quo, shake the conscience of the reader, and redefine Indian literature by centering the Dalit experience.

This anthology is not merely a literary text but a historical, political, and cultural document that consolidates the experiences of the “voiceless.” It serves as both an archive and a weapon: archiving Dalit suffering and resistance while simultaneously challenging dominant narratives.

## **Notable Contributors of Poisoned Bread**

- **Namdeo Dhasal:** Founder of the Dalit Panther movement, known for gritty poetry like *Man, You Should Explode*.
- **Baburao Bagul:** A pioneer of modern Dalit short stories.
- **Bandhu Madhav:** Wrote the powerful short story “Poisoned Bread.”
- **Sharankumar Limbale:** Known for his autobiographical work *Akkarmashi* (The Outcaste).

- **Arjun Dangle:** Activist-editor who contextualizes the literature politically and socially.

## **Historical Background**

The rise of Dalit literature in Maharashtra in the 1960s and 1970s was deeply influenced by Dr. B. R. Ambedkar who believed in justice, equality, and self-respect for all. The Dalit Panthers movement also encouraged people to use writing as a way to protest and fight back. Poisoned Bread emerged from this socio-political environment. It brings together a collection of poems, short stories, autobiographical writings, essays, and critical reflections translated from Marathi, offering a panoramic view of Dalit sensibility.

## **Title Significance**

The title Poisoned Bread is profoundly symbolic. Bread, a staple food, represents survival and basic human dignity. But when this bread is “poisoned,” it reflects the bitter reality of Dalits who are denied even the essentials of life in a dignified manner. The metaphor highlights not only physical hunger but also the spiritual, emotional, and social starvation caused by caste discrimination. It voices the agony of eating “bread” mixed with humiliation, exploitation, and injustice.

## **Themes in Poisoned Bread**

- **Voice of the Oppressed**

The anthology presents Dalit voices that had long been silenced under the dominance of upper-caste narratives. It shows how Dalit writers reclaim their agency and identity through storytelling, poetry, and autobiographical reflections.

- **Caste Discrimination and Social Injustice**

Anthology directly addresses caste discrimination by exposing the humiliations, violence, and everyday struggles Dalits face in a society structured by untouchability and inequality. The contributors highlight how caste controls access to education, employment, public spaces, and even basic human dignity. Lower caste people were denied entry into temples and schools to facing humiliation in everyday life. The text documents systemic injustices that mainstream literature often ignored. At the same time, it becomes a record of social injustice, showing how centuries of oppression, poverty, and exclusion are not natural but socially constructed and maintained by dominant castes. It questions the hypocrisy of a modern, democratic India that still allows such inequalities to persist.

Through its diverse voices, Poisoned Bread is not only a critique of caste oppression but also a call for justice, equality, and dignity. It stands as both protest and resistance, giving voice to the silenced and challenging the mainstream literary canon that often ignored Dalit experiences.

- **Identity and Resistance**

The contributors to Poisoned Bread have given emphasis on Dalit identity with pride. Literature becomes an act of resistance against hegemonic cultural practices. It challenges the brahmanical order and asserts a counter-narrative. In Waman Hoval's short story The Storeyed House the narrator and his community are painfully aware of their "untouchable" status in society. The storeyed house becomes a symbol of upper-caste dominance and privilege which the Dalits can never access. Their homes are small, fragile, and located in The Maharwada (Dalit colony), while the storeyed house stands tall in the main village. In the story, the protagonist Bayaji builds a storeyed house, but out of hatred, the village chief and upper-caste leader, Kondiba Patil, sets it on fire. He does this because he believes that a man from the Mahar community has no right to rise to the level of equality with him and the upper-caste society.

- **Ambedkarite Influence**

The writings are deeply rooted in Ambedkarite ideology. The anthology strongly voices the need for education, equality, and ending caste. It demonstrates how Ambedkar's vision shaped not just political consciousness but also literary sensibility.

- **Autobiographical Impulse**

Much of Dalit writing, including texts in this anthology, carries autobiographical elements. Life-writing becomes a form of collective history, where personal pain mirrors community suffering.

- **Literary Significance**

Poisoned Bread is one of the first comprehensive anthologies of Dalit writing in English translation. By making Marathi Dalit literature accessible to a wider readership, it embodies the fusion of literature and activism, where writing is not just artistic expression but also a weapon of resistance against casteism and social injustice it opened up academic discussions on caste, representation, and subaltern voices. It also questioned the elitist definitions of literature by foregrounding lived experiences over aesthetics.

## **Impact and Legacy**

Since its publication, Poisoned Bread has been regarded as a milestone in Indian English and Dalit literature. It challenged literary canons, As a translated collection, it played a key role in bringing regional Dalit writings (especially Marathi) into the national and international literary scene. It redefined the boundaries of Indian literature by including subaltern voices that had long been excluded from the canon.

## **Examples:**

- Namdeo Dhasal
- Baburao Bagul
- Sharankumar Limbale
- Bandhu Madhav
- Shankarrao Kharat
- Ingale

## **Conclusion**

Poisoned Bread is not just a literary anthology but a testimony of pain, struggle, and resistance. It captures the lived experiences of Dalits and exposes the cruelty of caste oppression while asserting dignity, equality, and hope. By giving voice to the marginalized, the anthology challenges mainstream literary traditions and redefines the purpose of literature as an instrument of social change. It reminds readers that literature is not only about aesthetics but also about justice, truth, and humanity. Ultimately, Poisoned Bread stands as a powerful call for an egalitarian society where the wounds of caste can heal and voices once silenced can speak freely.

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# **Ethical Fidelity: Negotiating Loss and Gain in Cultural Translation**

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## **Abstract**

Translation is never a mechanical act of substituting words between languages; it is a complex cultural negotiation shaped by ethical choices. This paper examines the persistent tension between fidelity to the source text and fluidity for the target audience, arguing that the binary opposition between the two is limiting. Translation involves both inevitable losses of cultural specificity and the potential for cultural gains through creative strategies. Examples such as untranslatable idioms, humour, and culturally loaded expressions highlight how translators must navigate these challenges by balancing accuracy with accessibility.

The study critiques rigid fidelity, which often produces awkward, unidiomatic translations that obscure meaning, as well as excessive fluidity, which risks erasing cultural difference through domestication. Drawing on theoretical perspectives from Friedrich Schleiermacher, Eugene Nida, Lawrence Venuti, and Umberto Eco, the paper proposes “ethical fidelity” as a dynamic model of practice. Ethical fidelity emphasizes loyalty to the cultural essence, function, and aesthetic effect of the source text rather than its literal form. This framework values visible translator agency, creative compensation, foreignization, and paratextual explanation as strategies to negotiate cultural gaps.

Ultimately, translation is understood as both an ethical responsibility and a transformative process. The ethical translator is neither invisible nor neutral but a mediator who acknowledges the inevitability of loss, strives to maximize cultural gain, and makes deliberate choices to preserve the integrity of otherness. By rejecting simplistic binaries and embracing negotiated strategies, translation becomes a bridge that not only communicates meaning but also enriches cultural exchange and expands human understanding.

**Keywords:** Translation Studies, Ethical Fidelity, Cultural Translation, Fidelity and Fluidity, Domestication, Foreignization, Loss and Gain, Translator's Agency

## Introduction

Translation has often been described as a bridge across languages, enabling communication between diverse linguistic communities. Yet contemporary scholarship has moved beyond this simplistic metaphor, recognizing translation as a negotiation between cultures, ideologies, and ethical frameworks. Every language carries the historical, social, and philosophical worldview of its speakers, and thus, translation becomes not merely a linguistic transfer but a cultural and ethical act. The central dilemma that continues to shape translation studies is how to navigate the tension between fidelity—staying true to the source text—and fluidity—adapting to the needs of the target audience.

This binary, however, is increasingly seen as reductive. Rigid fidelity often results in awkward or unidiomatic translations that obscure the text's meaning, while excessive fluidity risks erasing the cultural difference that gives the text its richness. As Lawrence Venuti argues, “a translated text... is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent” (*The Translator's Invisibility* 1). Yet this very fluency often conceals the translator's role and domesticates the cultural otherness embedded in the original text.

This paper contends that translation must be understood as a site of ethical negotiation rather than a choice between two extremes. The concept of “ethical fidelity” will be proposed as a framework that moves beyond the binary of fidelity and fluidity. Ethical fidelity emphasizes loyalty to the spirit, cultural essence, and function of the source text while employing creative strategies—such as foreignization, compensation, and paratextual explanation—to ensure accessibility for the target audience. In doing so, translation is reframed as a process that transforms inevitable cultural loss into an opportunity for cultural gain, enriching both source and target traditions.

## Theoretical Background

The history of translation studies has been shaped by the longstanding debate between fidelity and fluidity. Early theorists, such as Friedrich Schleiermacher, emphasized the translator's orientation either toward the source text or the target reader. Schleiermacher argued that translators must decide whether to “bring the reader to the writer” or “bring the writer to the reader,” framing translation as a negotiation between preserving otherness and ensuring accessibility. This

dichotomy continues to influence modern translation theory.

In the twentieth century, Eugene Nida's influential model of dynamic equivalence foregrounded the effect on the target audience, proposing that the best translation is one that elicits the same response as the original. While this approach improved readability and cultural accessibility, it often risked erasing the distinctiveness of the source culture. Critics have argued that such strategies may prioritize comfort over authenticity, inadvertently perpetuating cultural assimilation.

Building on these earlier perspectives, Lawrence Venuti challenged the tendency of translations to render the translator invisible. For Venuti, fluency and domestication risk neutralizing cultural difference, presenting the translated text as if it were originally native to the target language. He advocates instead for foreignization, a strategy that deliberately resists domestication by retaining the marks of cultural otherness, thereby reminding readers of the text's origins. This approach reframes translation as an ethical act that foregrounds diversity rather than effacing it.

More recently, Umberto Eco reframes translation as negotiation rather than equivalence. For Eco, translation “is not about finding absolute identity of meaning, but about choosing among a range of possible interpretations” (Mouse or Rat? 6). This idea emphasizes the translator’s active role in shaping meaning, underscoring that translation involves ethical decision-making as much as linguistic skill.

Together, these contributions demonstrate that translation cannot be reduced to fidelity or fluidity alone. It is a dynamic process of negotiation where loss is inevitable, but cultural gain is also possible. This theoretical groundwork provides the foundation for the paper’s central argument: that translation requires “ethical fidelity,” a practice loyal to the cultural spirit and function of the source while creatively adapting it for the target context.

### **Loss and Gain in Cultural Meaning**

One of the central challenges in translation is the inevitable tension between cultural loss and cultural gain. Every language is a repository of unique worldviews, idioms, and symbolic associations. When a text moves from one language into another, some meanings cannot be transported without distortion. At the same time, translation can also enrich the target culture by introducing new concepts, expressions, and perspectives.

### **The Inevitability of Loss**

Loss is unavoidable because languages are not perfectly isomorphic systems. Certain words and expressions are so embedded in cultural context that they resist simple transfer. For example, the Portuguese term *saudade* expresses a profound, almost melancholic longing that has no exact equivalent in English. Similarly, the German *Schadenfreude* condenses into a single word the idea of joy at another's misfortune, which in English requires a descriptive phrase that loses its compact wit.

Cultural references also contribute to loss. A pun based on a popular advertisement or political figure in one culture may fall flat in another where the reference is unfamiliar. Likewise, linguistic structures like the French *tu/vous* or German *du/Sie*, which signal intimacy or formality, collapse into a single pronoun in English, erasing subtle markers of social hierarchy.

### **The Potential for Gain**

Yet, translation is not only about loss. It is also an opportunity for creative enrichment. The introduction of Danish *hygge*, meaning a sense of coziness and conviviality, has expanded the English-speaking world's cultural imagination. When translators retain such culturally specific terms, they invite readers into new conceptual spaces rather than reducing them to familiar categories.

Moreover, translators can strategically manage loss to create gain. A pun lost in one section of a text may be compensated for by introducing a playful turn of phrase elsewhere, preserving the overall comic effect. Similarly, cultural concepts may be explained through footnotes, glossaries, or subtle contextualization. What initially appears as a gap can become an occasion for cultural learning, making the translation not only a conduit of meaning but also a pedagogical tool.

### **Balancing Loss and Gain**

The ethical translator recognizes that loss is not failure but a characteristic of cross-cultural communication. The task, therefore, is not to eliminate loss but to transform it into cultural gain wherever possible. By carefully negotiating between what can be retained and what must be adapted, the translator ensures that the text resonates with new audiences without erasing its cultural otherness. This perspective reframes translation as both a challenge and an opportunity: a process where cultural difference is not smoothed over but made visible, even celebrated.

## **Fidelity vs. Fluidity: Reassessing the Binary**

Few debates in translation studies have been as enduring as the opposition between fidelity and fluidity. Fidelity is traditionally understood as loyalty to the source text, while fluidity emphasizes producing a text that reads naturally for the target audience. At first glance, these approaches seem mutually exclusive; yet in practice, the binary is both limiting and misleading. Translation is not a matter of choosing one pole over the other but of negotiating meaning between them.

### **The Case for Fidelity**

Fidelity often appeals to the translator's ethical responsibility toward the author and the source culture. It aims to preserve linguistic structures, stylistic choices, and cultural references. For instance, idiomatic expressions like the Italian *in bocca al lupo* (literally “into the wolf's mouth”) are culturally charged. A literal rendering preserves the imagery but risks confusing target readers unfamiliar with the expression's connotation of wishing good luck. This example demonstrates how strict fidelity, while respectful of the source, can become opaque or even misleading in the target language.

### **The Case for Fluidity**

Fluidity, on the other hand, prioritizes the reception of the target audience. Translators adopting this strategy often adapt idioms, metaphors, or references into equivalent forms that make sense culturally. Thus, *in bocca al lupo* might become “break a leg” in English, producing a familiar effect for readers. The strength of fluidity lies in its accessibility, but its weakness is equally clear: in erasing the foreignness of the text, it risks domesticating cultural difference and presenting the translated work as if it were originally native to the target culture.

### **Beyond the Binary**

The binary opposition of fidelity and fluidity is problematic because it oversimplifies the translator's task. A rigidly faithful translation can alienate readers, while excessive fluidity can erase the cultural uniqueness of the source. The translator's role, therefore, is not to choose but to negotiate. What matters is fidelity not to the literal wording, but to the cultural and functional essence of the text. Preserving the humour of a badly written poem in a Russian novel, for example, may require abandoning the original words and inventing new verses in the target language. Here, creative fluidity is necessary to achieve a higher form of fidelity: loyalty to the text's effect and spirit.

## **Toward Ethical Fidelity**

By reframing fidelity and fluidity as complementary rather than opposing strategies, translation can be understood as an act of ethical mediation. Fidelity ensures respect for cultural difference, while fluidity ensures comprehensibility. Their synthesis, what may be called “ethical fidelity,” is less about adhering to rules and more about negotiating meaning with responsibility to both text and reader.

## **Ethical Fidelity as Negotiated Practice**

The limitations of the fidelity–fluidity binary call for a more nuanced framework that treats translation as an ethical negotiation. “Ethical fidelity” provides such a model. It is not fidelity in the literal sense, nor fluidity as cultural substitution, but a dynamic practice that balances loyalty to the cultural spirit of the source with accessibility for the target audience. Ethical fidelity acknowledges the inevitability of loss, yet works creatively to convert this loss into cultural gain.

### **1. Foreignization and Domestication in Balance**

Lawrence Venuti distinguishes between domestication and foreignization. Domestication adapts the text to the norms of the target culture, while foreignization preserves its strangeness. Ethical fidelity recognizes the value of both, using them strategically rather than exclusively. For instance, a sacred term like Ummah might be retained in its original form, with a footnote explaining its religious and cultural significance. By contrast, a proverb with no cultural equivalent may be adapted to a functional equivalent in the target language, ensuring readability.

### **2. Creative Compensation**

Ethical fidelity also involves creative strategies to preserve textual functions even when literal meaning cannot be carried over. Consider humor: in Ilf and Petrov’s Russian novel *The Twelve Chairs*, the comedy of a badly written epitaph cannot be reproduced word for word. Instead, the translator must compose an equally clumsy verse in the target language, achieving fidelity to the comic effect rather than to the original wording.

### **3. Paratext as Ethical Tools**

Another practice central to ethical fidelity is the use of paratexts—prefaces, glossaries, or footnotes. Traditionally seen as intrusions, paratexts actually signal respect for cultural difference. They allow the translator to retain foreign terms while equipping readers with the knowledge to understand them. For example,

retaining the Italian phrase *in bocca al lupo* alongside a brief note preserves cultural imagery while clarifying its meaning.

#### **4. Translator Visibility and Accountability**

Ethical fidelity also insists on rejecting the myth of translator invisibility. By acknowledging their positionality, translators make clear that their work involves conscious choices. This visibility is not a weakness but a strength, highlighting the translator as an ethical mediator. As Umberto Eco reminds us, translation is less about equivalence and more about “choosing among a range of possible interpretations” (Mouse or Rat? 6).

#### **5. Case Example: Cultural Idioms**

Take the Italian idiom *in bocca al lupo*. A literal translation (“into the wolf’s mouth”) maintains fidelity but risks confusion; translating it as “break a leg” ensures fluency but erases Italian imagery. Ethical fidelity would preserve the Italian phrase while explaining its use, enabling readers both to grasp the meaning and to learn from the cultural difference.

#### **Toward a Working Model**

Ethical fidelity, then, is not a prescriptive method but a guiding ethos. It asks translators to negotiate responsibly, weighing the needs of the target audience without sacrificing the cultural essence of the source. It is adaptive, context-sensitive, and openly self-reflexive. In this way, translation becomes an act of both communication and cultural preservation, expanding horizons rather than reducing difference.

#### **Implications for Translation Studies**

The concept of ethical fidelity carries significant implications for both theory and practice in translation studies. It shifts the focus from the rigid binary of fidelity versus fluidity to a model that treats translation as a contextual negotiation. This reframing encourages scholars and practitioners to view translation not merely as linguistic equivalence but as cultural mediation informed by ethical responsibility.

First, ethical fidelity underscores the importance of translator visibility. By acknowledging their agency, translators reject the myth of neutrality and recognize that every choice has cultural and political consequences. Venuti has argued that the translator’s invisibility is a product of domestication and fluency, which mask the foreignness of texts and reinforce hegemonic norms (*The Translator’s Invisibility* 20). Ethical fidelity, by contrast, makes difference

visible, ensuring that translation becomes a site of cultural learning rather than assimilation.

Second, the framework emphasizes translation as a creative process. Rather than lamenting the inevitability of loss, ethical fidelity transforms loss into cultural gain. Eco's view of translation as negotiation resonates here: "translation is not about finding identity of meaning, but about choosing among possible interpretations" (*Mouse or Rat?* 6). This perspective liberates translators from strict literalism and empowers them to seek strategies—foreignization, compensation, Paratext that enrich both the target text and its readers.

Finally, ethical fidelity situates translation as a cultural and ethical practice with broader social significance. It challenges the idea of translation as a neutral conduit and positions it instead as a dialogic process that fosters intercultural understanding. For translation studies, this means moving beyond technical debates toward recognizing translation as a practice of responsibility—one that shapes how cultures perceive one another.

## Conclusion

Translation is far more than a linguistic exercise; it is an ethical and cultural act that shapes how societies understand one another. The longstanding debate between fidelity and fluidity has illuminated the challenges of translation but also imposed a limiting binary. This paper has argued for "ethical fidelity" as a more productive framework—one that balances loyalty to the cultural spirit of the source with accessibility for the target audience, while embracing the translator's visibility and responsibility.

By examining the inevitability of cultural loss alongside the potential for gain, it becomes clear that translation is not about achieving perfect equivalence but about negotiating meaning with creativity and care. Examples such as untranslatable words, idioms, and humour demonstrate that while literal accuracy is often impossible, functional and cultural fidelity can still be preserved. Strategies like foreignization, creative compensation, and the use of paratexts allow translators to transform moments of loss into opportunities for cultural enrichment.

The implications for translation studies are profound. Ethical fidelity challenges the invisibility of the translator, affirms the importance of cultural otherness, and reframes translation as a site of ethical negotiation. As Umberto Eco suggests, translation is best understood as "a process of choosing among possible interpretations" (*Mouse or Rat?* 6). In this light, the translator is not a neutral conduit but a visible mediator, archivist, and cultural bridge-builder.

Ultimately, translation's highest ethical calling is not to erase difference but to preserve and communicate it. Ethical fidelity ensures that translation remains a practice of responsibility, respect, and cultural dialogue in an increasingly interconnected world.

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# **Voices Across Borders: Translation, Caste, Gender, and the Politics of Identity**

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## **Abstract**

Translation is never a neutral activity; it is a political act that mediates identity, power, and representation. This paper examines how translation negotiates contested terrains of caste, gender, community, and region, showing that it often reinforces or resists dominant hierarchies. When regional dialects and sociolects are standardized into “neutral” forms of global languages such as English or Hindi, the cultural specificity of marginalized voices is silenced. Strategies such as heteroglossia, dialectal equivalence, and paratextual interventions, however, demonstrate ways to resist this homogenization and preserve subaltern subjectivities.

The paper further explores the politics of translating gender and caste. Feminist translation theory challenges masculinist norms by foregrounding the translator’s intervention, while debates around non-binary pronouns illustrate translation as a space of linguistic innovation. In the case of caste, euphemistic renderings dilute political power, whereas retaining identifiers like Dalit or Adivasi with contextual glossing proves more ethical and politically resonant. Community-centred terms such as Ummah or whakapapa similarly demand translation choices that highlight difference rather than assimilate it.

Ultimately, translation must be recognized as a site of activism as well as cultural mediation. By making visible the hierarchies embedded in language, translators can preserve the integrity of marginalized voices and contest the politics of erasure. The paper argues for a self-reflexive and ethically grounded practice that acknowledges translation not as a smoothing process but as a dynamic battleground of identity and power.

**Keywords:** Translation Studies, Identity Politics, Gender, Caste, Postcolonial

## Translation, Regional Voices, Ethical Mediation

### Introduction

Translation has long been considered a bridge between cultures, a means of enabling communication across linguistic and geographic borders. Yet, far from being a neutral act of linguistic transfer, translation is deeply embedded in political, cultural, and social power structures. Every choice a translator makes—what to translate, how to render it, and for whom—shapes how identities are represented, negotiated, or erased. In this sense, translation is not only about words but also about power: who gets to speak, whose voice is amplified, and whose identity is silenced.

This paper argues that translation is a critical site where identity politics unfold, particularly in contexts marked by caste, gender, community, and regional variation. The dominance of “standard” or “neutral” forms of global languages often erases the specificity of subaltern voices, flattening cultural difference into homogenized discourse. Such practices reinforce existing hierarchies, privileging metropolitan over regional, dominant over marginalized, and masculine over feminist or queer subjectivities. At the same time, translation also opens possibilities for resistance through strategies that foreground heteroglossia, preserve community identifiers, and adopt feminist or activist approaches.

The study is situated within postcolonial translation theory and feminist linguistics, drawing on scholars such as Gayatri Chakravorty Spivak, Lawrence Venuti, and Sherry Simon. It examines how translation engages with regional dialects, gender identities, and caste-based expressions, arguing that the translator must be seen not as a neutral intermediary but as an active participant in identity politics.

Ultimately, the paper seeks to demonstrate that translation, when practiced ethically and reflexively, can act as both an archive and a battleground where marginalized voices strive for visibility across borders.

### Theoretical Framework

The politics of translation has been a central concern in contemporary scholarship, particularly within postcolonial and feminist traditions. At its core, translation is never a transparent act of linguistic transfer; it is always mediated by the translator’s choices, which are shaped by ideology, cultural hierarchies, and power dynamics. Gayatri Chakravorty Spivak, in her seminal essay *The Politics of Translation* (1993), emphasizes that “the task of the translator is to surrender to the text” while being acutely aware of the politics of representation.

For Spivak, translation becomes an ethical responsibility, especially when dealing with marginalized voices, since careless rendering can erase the cultural and political significance of their expression.

Lawrence Venuti's notion of the "invisible translator" further highlights the asymmetry of power in translation. By domesticating texts into fluent, standard language, translators often conceal cultural differences and impose the dominant linguistic norms of the target culture. Venuti argues that this practice naturalizes hegemonic values while marginalizing subaltern identities. His call for "foreignization" as a strategy seeks to resist the erasure of difference and to make the presence of the translator, and the politics of choice, more visible.

Similarly, Sherry Simon's *Gender in Translation* (1996) demonstrates how translation has historically functioned as a masculinist discourse, subordinating women's voices to patriarchal structures of language. Feminist translation theory, therefore, advocates for interventions that challenge such erasures, foregrounding difference rather than suppressing it. Translators may consciously adopt non-standard forms, create neologisms, or employ paratexts to highlight gendered meanings otherwise lost in translation.

Postcolonial translation studies, as explored by Susan Bassnett and Harish Trivedi, further expand this conversation by situating translation in the context of empire and resistance. Translation, in their view, is not a neutral exchange between cultures but a site where colonial hierarchies are either reproduced or resisted. For postcolonial writers and translators, rendering texts into global languages such as English entails the risk of homogenization but also the possibility of contesting cultural dominance by preserving difference.

Together, these theoretical perspectives underscore the necessity of treating translation as a political and ethical act. They provide the framework through which this paper analyzes the negotiation of identity across the intersecting axes of region, caste, gender, and community.

### **Regional Voices and the Politics of Standardization**

One of the most persistent challenges in translation is the tension between regional linguistic variation and the pull of standardized "global" languages. English, Spanish, and Hindi are often treated as monolithic systems, yet each is a constellation of dialects, sociolects, and registers that carry distinct cultural and social meanings. When these regional voices are translated into standardized versions of a target language, their cultural specificity is often erased, flattening the identities they embody.

The rendering of dialects into neutral forms illustrates this erasure. Irvine

Welsh's *Trainspotting*, written in a working-class Scottish dialect, loses much of its social force when translated into Standard English, as the markers of class and regional identity disappear. Similarly, in South Asia, novels that juxtapose Bhojpuri or Maithili against standard Hindi often suffer in English translation, where the contrast between elite and subaltern speech is neutralized. This practice not only silences marginalized voices but also reinforces the dominance of metropolitan languages and dialects as the "norm."

Translation theorists have proposed strategies to resist such homogenization. One is heteroglossia, where a comparable non-standard dialect in the target language is used to convey the social positioning of the source text. For instance, a Bhojpuri-speaking character might be translated into a Southern U.S. dialect in English, not for cultural equivalence but to preserve the dynamic between privileged and marginalized speech. Another strategy involves paratextual interventions—footnotes, glossaries, or translator's notes—that contextualize linguistic variation without erasing it.

These approaches recognize that dialects and sociolects are not ornamental but political markers of identity. Erasing them in translation amounts to silencing communities, while preserving them, even imperfectly, affirms their visibility in global discourse. Translation, therefore, must resist the allure of standardization and instead foreground the power relations embedded in language itself.

### **Translating Gender Identities**

Gender presents one of the most complex challenges in translation, as languages vary widely in their grammatical structures and cultural assumptions. Some languages, such as Spanish, French, and German, are heavily gendered, while others, like Turkish or Persian, are less so. English, though less gendered grammatically, has its own limitations in representing non-binary or fluid identities. Translation, therefore, becomes a political space where gendered meanings are either reinforced or disrupted.

Feminist translation theory has been particularly influential in this regard. Sherry Simon argues that translation has historically functioned as a masculinist discourse, erasing women's experiences and reinforcing patriarchal norms. Feminist translators respond by deliberately making their interventions visible—rejecting generic masculine forms, foregrounding feminine subjectivities, and even employing creative strategies such as wordplay or neologisms to highlight women's voices. This refusal of "neutrality" challenges the invisibility of the translator and insists on making translation itself a site of feminist resistance.

Contemporary debates around non-binary and queer identities push these questions further. The issue of pronouns exemplifies the difficulty: how should a translator render a non-binary character in Spanish or Hindi, where grammatical gender is unavoidable? Similarly, the introduction of terms such as Latinx or Latine in Spanish demonstrates how translation is not merely reactive but generative, producing new linguistic forms to accommodate evolving identities. In such contexts, translators must balance linguistic innovation with readability while maintaining political commitment to inclusivity.

The ethical challenge lies in acknowledging that gender is not a universal category but one shaped by cultural, linguistic, and social codes. Translators must therefore resist the temptation to smooth over gendered complexities for the sake of fluency. Instead, by preserving ambiguity, adopting creative strategies, or supplementing with paratexts, they can foreground the ongoing struggle for representation. Translation, in this sense, becomes not only a linguistic act but also a feminist and queer intervention in the politics of identity.

### **Caste and Community in Translation**

While questions of dialect and gender highlight the politics of translation, caste and community introduce challenges that are uniquely embedded in South Asian and Indigenous contexts. Caste, in particular, is not only a social system but also a linguistic reality—encoded in honorifics, insults, dialects, and cultural idioms. Translating caste markers is therefore a profoundly ethical task.

One frequent issue is the temptation to employ euphemisms in translation. For example, rendering Dalit as “oppressed caste” or “untouchable” dilutes the self-assertive and political resonance of the term. Dalit carries historical and ideological weight; it is both a marker of resistance and a chosen identity. By replacing it with vague or imposed terms, translators risk stripping away decades of struggle and reclamation. Ethical fidelity often requires retaining such terms in their original form, supplemented with contextual glossing to guide the reader.

Similarly, the translation of caste-based slurs raises dilemmas. Should a translator employ a racial slur from English to approximate the violence of a casteist insult, or should the original be retained to avoid false equivalence? Neither option is without risk. What matters is the translator’s awareness that translation is not only about words but also about making a system of oppression legible without erasing its particularity.

Community-centered concepts pose parallel challenges. Terms like the Arabic Ummah, which signifies the global Muslim community, or the Māori whakapapa, which refers to genealogy intertwined with spirituality, resist easy domestication.

Translating Ummah simply as “community” or whakapapa as “genealogy” strips away layers of cultural and spiritual meaning. In such cases, foreignization—retaining the original word and offering explanation—serves as an ethical strategy to prevent cultural erasure.

Caste and community translation thus demand a heightened sensitivity to identity politics. They expose the inadequacy of equivalence-based translation and call for approaches that preserve the specificity of marginalized voices. By retaining politically charged identifiers and resisting euphemistic substitutions, translators act as cultural archivists and political allies. This process underscores the central claim of this paper: that translation is never neutral but is a contested site where visibility, recognition, and power are at stake.

### **Ethical and Political Responsibilities of the Translator**

The task of the translator in the twenty-first century extends far beyond linguistic competence. Translation is not only a means of communication but also an act of political and ethical responsibility. The translator inevitably operates within structures of power, and the choices made whether to domesticate or foreignize, retain or replace, annotate or omit—carry consequences for how identities are represented and understood.

First, the translator must acknowledge their positionality. As Gayatri Chakravorty Spivak reminds us, the act of translation requires humility and awareness: one must “surrender to the text” while remaining conscious of the politics that shape it. This means interrogating one’s own biases and social location relative to the voices being translated. Who has the authority to translate a Dalit text, a feminist manifesto, or an Indigenous narrative? Such questions are central to ethical practice.

Second, the myth of translator neutrality must be abandoned. Lawrence Venuti critiques the “invisible translator” whose fluency hides cultural difference, thus reinforcing dominant norms. In reality, every translation is an intervention. To render dialects, caste markers, or feminist neologisms into sanitized forms is not a neutral decision but a political one that risks erasure. Conversely, to preserve them—even when it challenges readability—can act as a strategy of resistance.

Finally, translators should embrace the use of paratexts—introductions, glossaries, or footnotes—not as signs of failure but as ethical tools. These interventions help explain culturally specific terms and expose linguistic hierarchies that cannot be carried across languages. In doing so, translators become not just intermediaries but activists and archivists, committed to making marginalized voices visible rather than silenced in global discourse.

## Conclusion

Translation, as this paper has argued, is far more than a technical exercise of linguistic transfer; it is a site where power, identity, and politics converge. Whether dealing with regional dialects, gendered expressions, or caste and community markers, translation inevitably negotiates hierarchies of privilege and marginalization. The decision to standardize or retain difference, to euphemize or preserve, is never neutral—it determines whose voices are amplified and whose are erased.

The analysis has shown that regional voices often vanish when flattened into standardized languages that gender identities require creative and politically committed strategies, and that caste and community markers demand ethical fidelity rather than euphemism. Together, these examples illustrate that translation has the potential to function both as an instrument of erasure and as a tool of resistance.

The ethical responsibility of the translator, then, lies in embracing non-neutrality, acknowledging positionality, and making difference visible. By deploying strategies such as heteroglossia, feminist intervention, and paratextual explanation, translators can resist the dominance of metropolitan norms and safeguard the integrity of marginalized voices.

Ultimately, translation must be recognized as both an archive and a battleground—an archive preserving the nuances of identity, and a battleground where struggles for visibility, recognition, and equality are fought across linguistic borders.

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# Translating Vijay Tendulkar's Kamala: A Cultural Perspective

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## Abstract

This short research chapter explores the cultural dimensions of translating Kamala. It also highlights the challenges faced by translators, strategies of cultural transfer, and the implications for global readership. The researcher analyzes idioms, metaphors, character portrayals, and the play's socio-political background. This study argues that translation of Kamala is an act of cultural mediation that makes Tendulkar's message globally accessible while grappling with the risk of cultural dilution. Translation is never a mere linguistic exercise; it is an act of cultural negotiation. Vijay Tendulkar's Kamala, first staged in 1981, remains a seminal Marathi play that exposes the exploitation of women within patriarchal and capitalist structures. Priya Adarkar translated this play into English in 1982. While translating Kamala into English involves more than rendering words from one language into another. It requires retaining the nuances of Marathi socio-political contexts, idiomatic speech, and the subtleties of Tendulkar's theatrical craft.

**Keywords:** Translation Studies, Kamala, Cultural Nuances, Idioms, Gender Politics

## Introduction

Translation, as Susan Bassnett observes, is “not only about words, but about making a whole culture intelligible.” In the Indian context, translation has historically served as a bridge between regional languages and English, enabling works in Marathi, Hindi, Tamil, and other languages to reach national and international audiences. Vijay Tendulkar's Kamala is a prime example of a play whose translation raises crucial questions about culture, politics, and ethics. Written in Marathi and staged in 1981, Kamala was inspired by a real incident where a journalist purchased a tribal woman in a flesh market to expose the

exploitative trade. Tendulkar transformed this sensational news item into a powerful critique of patriarchy, journalism, and commodification of women. The play centers on Sarita, wife of journalist Jaisingh Jadhav, who confronts the hidden misogyny of her husband and the society at large. Translating Kamala into English is not merely a task of linguistic conversion but a cultural negotiation. How should idioms be rendered? Should the translator preserve Marathi expressions, or adapt them for English readers? How can the Marathi cultural ethos—shaped by caste, patriarchy, and political journalism—be conveyed without distortion? This paper attempts to answer these questions.

### **The Socio-Cultural Context of Kamala**

While studying the English translation of this play, we, firstly need to understand socio cultural context of the play. The play emerges from several pinpoints which are difficult to use as they were used in Marathi. The play focuses on patriarchal culture. Sarita and Kamala are shown the pray of patriarchy. The gender hierarchies reflected in the play has shown the dominance of male in the play. The play reveals the life of journalist, but the exploitation done throughout the play remains hidden. Kamala is always used as “breaking news,” by Jaisingh. It symbolizes how media sensationalizes the marginalized. Caste, creed and class are also used symbolic in the play. The tribal woman Kamala embodies double marginalization i.e. gender and caste.

Tendulkar's use of colloquial and rustic dialogues in Marathi increases translation challenge for the translator. They are creating authenticity and realism, but become difficult to use as they are in Marathi. Thus, the translators always have to keep in mind the socio- cultural aspects of any works like patriarchy, gender, exploitation, caste, class and creed in order to maintain originality and trustworthiness of the original work.

### **Challenges of Translating Kamala**

- Idioms and Proverbs**

Marathi idioms often resist direct translation. For example, a phrase like “हातचं सोनं करून बसला” literally means “turned the gold in hand into dust.” A literal translation may confuse English readers. The translator must decide whether to use an equivalent English idiom (“missed a golden opportunity”) or retain the Marathi phrase with footnotes. Tendulkar has used many idioms and proverbs in the original work which are either difficult to translate into English or use as they are used in Marathi.

- **Cultural References**

The play contains references to Indian journalism, rural markets, and social customs. Terms like Bai, Mavshi बाई, मावशी (Madam), Malak मालक (Husband), mandai (marketplace), tamasha तमाशा (folk theatre), or gotra गोत्र (lineage) Awwa आव्वा (Madam) may be unfamiliar to non-Marathi readers. Retaining them maintains authenticity but may alienate some audiences.

- **Rustic Dialect vs. Standard Language**

In Marathi, Kamala speaks in a rustic, dialectal form (using words like aga, bāī, mālak, hoy, bāpare), while Sarita and Jadhav use standard, urban, educated Marathi.

Challenge in translating this text into English is English doesn't have such clear, socially marked regional dialect differences that align with rural vs. urban class in India. If Kamala's rustic speech is translated into plain English, the contrast with Sarita's refined speech gets flattened. If rendered into "broken" or "grammatically incorrect" English, it may risk stereotyping or caricaturing her voice.

- **Culturally Loaded Words**

Words like mālak (master), bāī (madam), aga/are (vocatives), and exclamations (ayyā, bāpare) carry cultural tones of subordination, humility, and rural.

#### **Challenge in English**

"Master" or "Madam" may sound colonial or Western, losing the local nuance of feudal submission. Exclamations like bāpare! Cannot be fully captured by "Oh God!" or "My goodness!" because the emotional rusticity is lost.

- **Gender and Power Relations in Language**

Marathi allows subtle marking of gender hierarchy in speech:

Sarita speaks politely, grammatically. Kamala uses humble, rustic vocatives that reinforce her subservience.

#### **Challenge in English**

English lacks equivalent gendered address forms.

Translator must find ways to show Kamala's lower social and gender position through tone, register, or context, without making her sound cartoonish.

- **Loss of “Cultural Flavor”**

Marathi dialogues carry local color—sounds, rhythm, and social cues of Maharashtra.

#### **Challenge in English**

Even with accurate translation, the “Marathi-ness” of speech disappears. Without footnotes, a non-Indian audience may miss references to class, caste, and patriarchy that are implicit in rustic Marathi.

### **Conclusion**

Translating Vijay Tendulkar's Kamala from Marathi into English is not a mere act of linguistic transfer but a complex cultural negotiation. The play, deeply rooted in the socio-political realities of India, reflects the nuances of class hierarchy, gender oppression, journalistic ethics, and the commodification of women. These themes, when expressed through rustic Marathi idioms, proverbs, and dialectal inflections, carry cultural meanings that are difficult to render fully into English without loss of essence. The translator, therefore, faces the dual challenge of preserving the play's authenticity while making it accessible to an international readership. One of the major difficulties lies in conveying local idioms and rustic speech patterns. Marathi expressions often carry layered meanings, humor, and cultural allusions that cannot be directly matched in English. Similarly, the cultural context of patriarchy, feudal attitudes, and rural exploitation demands sensitive translation to ensure that the gravity of Tendulkar's critique is retained. Literal translation risks distortion, while over-domestication may erase the local flavor.

Moreover, the emotional intensity of characters—especially Sarita's gradual awakening to her objectified role—depends heavily on the rhythm and tone of Marathi dialogue. Translating this emotional register into English without flattening it requires creative choices, where the translator must balance fidelity with readability.

Thus, the act of translating Kamala is not about achieving word-for-word equivalence but about recreating the spirit of Tendulkar's narrative in another language. The translator becomes a cultural mediator, bridging the gap between Marathi sensibilities and English-speaking audiences. Despite inevitable compromises, translation ensures the play's global reach and continued relevance, allowing Tendulkar's powerful commentary on gender, media, and social exploitation to transcend linguistic boundaries. In this sense, the challenges of translation also reaffirm its necessity and value.

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# **The Translator's Dilemma: Balancing Foreignization and Domestication as Negotiation Acts**

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## **Abstract**

Translation represents a complex site of negotiation where languages, ideologies, and identities intersect and interact. This research examines the translator's dilemma of maintaining a delicate balance between foreignization and domestication, the two fundamental strategies outlined by Lawrence Venuti (1995). Rather than viewing these strategies as opposing poles, the study reconceptualizes translation as a continuous act of negotiation shaped by cultural, social, and ideological forces. Drawing insights from Venuti's ethics of difference, Eugene Nida's dynamic equivalence, Hans Vermeer's Skopos theory, and Pierre Bourdieu's sociological approach, this research examines how translators make ethical and contextual decisions that reflect both the source and target cultures.

The study argues that translation is not merely a linguistic transfer but a dialogical process that involves negotiation between meanings, intentions, and power structures embedded in texts. Through this lens, the translator emerges as an active cultural mediator who bridges gaps between diverse linguistic and ideological systems. The research further investigates how translation choices influence perceptions of cultural authenticity, visibility of the translator, and the ethical responsibility of representing the 'Other'. By integrating linguistic, cultural, and sociological perspectives, the paper develops a comprehensive model of translation as an ethical, contextual, and dialogical practice. Ultimately, this research examines how translation functions as a transformative space where difference is not erased but embraced, promoting intercultural understanding and redefining the translator's role as both interpreter and negotiator of meaning.

**Keywords:** Foreignization, Domestication, Skopos Theory, Translation Ethics, Negotiation, Cultural Mediation

## Introduction

Translation extends far beyond the mere transfer of words from one language to another; it is an act of cultural and ideological negotiation. Each translation involves navigating between two distinct worlds the author's original intent and the target reader's expectations. As Lawrence Venuti (1995) emphasizes, this tension creates what he calls the translator's "dilemma of visibility." Translators often remain invisible when they domesticate a text, adapting it to the cultural norms of the target language. Yet, when they choose to foreignize a work by preserving its original linguistic and cultural identity, they risk distancing or alienating their readers. Rather than viewing domestication and foreignization as opposing strategies, this paper proposes that they function as complementary processes within a broader negotiation model. Translation, in this sense, becomes a dynamic act shaped by context, purpose, and cultural positioning. Drawing on key theoretical frameworks Venuti's ethics of resistance, Eugene Nida's principle of dynamic equivalence, Hans Vermeer's Skopos theory, and Pierre Bourdieu's sociological lens the study underscores that translation is not a neutral or mechanical activity. Instead, it reflects the translator's agency, the power structures within languages, and the intended communicative function of the text. Ultimately, translation is a purpose driven, interpretative act that mediates between cultures rather than merely transferring meaning. It reveals how language operates as a vehicle of ideology and identity, making the translator both a cultural negotiator and an active participant in the creation of meaning.

## Theoretical Framework

- **Venuti's Ethical Paradigm**

Lawrence Venuti's *The Translator's Invisibility* (1995) and *The Scandals of Translation* (1998) established the cornerstone of modern translation ethics. He denounced the Anglo-American preference for domestication defined as an "ethnocentric reduction of the foreign text to target language cultural values" and promoted foreignization as "an anorexiant pressure on target norms".

For Venuti, foreignization resists cultural hegemony, maintaining the "foreign" identity of texts. It disrupts the illusion of transparency and repositions the translator as visible a cultural agent mediating between unequal global languages.

- **Nida's Dynamic Equivalence**

In contrast, Eugene Nida's model of dynamic equivalence prioritizes fluency

and reader comprehension. He argues that translation must produce the same effect on the target reader as the source did on its original audience. While Nida's approach supports cross cultural accessibility, critics argue that it risks effacing cultural uniqueness a domestication that conforms to receptor expectations instead of preserving authorial context.

- **Schleiermacher and the Origins of the Dichotomy**

Friedrich Schleiermacher's 1813 essay *On the Different Methods of Translating* first posed the critical question: Should translators "bring the reader to the author" or "bring the author to the reader"? His question underlies modern debates over whether translation serves cultural assimilation or resistance.

- **Vermeer's Skopos Theory**

Hans J. Vermeer's Skopos theory revolutionized translation by prioritizing purpose (skopos) over fidelity. Translation choices, according to this theory, depend on their communicative function within the target culture. As the Skopos rule states: "Translate in a way that enables your text to function for the target audience according to its purpose". Thus, translation becomes a goal-oriented negotiation rather than a rigid preservation of form.

- **Bourdieu's Sociological Perspective**

Pierre Bourdieu's notion of habitus reframes translation as a sociocultural field influenced by power and institutional constraints. A translator's "symbolic capital" determines their ability to resist market or editorial pressures and assert ethical agency in adopting foreignizing strategies.

## **Translation as Negotiation**

- **Negotiation Framework**

Translation is a triadic negotiation involving three domains:

**Linguistic:** Negotiating between semantic precision and communicability.

**Cultural:** Balancing cultural preservation with accessibility.

**Ideological:** Mediating power hierarchies between dominant and minority languages.

This negotiation extends beyond the text to encompass publishers, editors, audiences, and political contexts each influencing how "foreign" is permitted to remain foreign.

- **Translator Agency and Visibility**

Venuti's concept of translator visibility redefines translation as cultural activism. A visible translator deliberately challenges domestic norms, rehabilitating suppressed cultural identities. Hence, the act of foreignizing becomes ethical resistance rather than stylistic preference.

## Case Illustrations

- **Shakespeare in Finnish: Siponkoski's Negotiation Model**

Siponkoski (2014) found that Finnish Shakespeare translators adapted strategies based on institutional and cultural pressures. Translators in academic settings leaned towards foreignization, while those working for commercial publishers favored domestication for fluency and sales. The study exemplifies negotiation between marketability and authenticity.

- **Sinbad and Arabic Tales in Western Translation**

Elnaili (2014) emphasizes that translators of The Tales of Sinbad balanced local readability with exotic preservation. Domesticating strategies ensured Western acceptability; foreignizing elements maintained cultural mystique. This demonstrates that translation is both a cultural adaptation and a preservation act.

## Negotiative Translation Model

This paper proposes a Negotiative Translation Model, where the translator's decisions evolve through four dimensions:

**Purpose (Skopos):** What goal guides the translation informative, literary, or commercial?

**Cultural Distance:** How distinct are the linguistic and conceptual worlds of source and target texts?

**Audience Expectation:** How familiar or resistant is the target culture to foreign forms?

**Power and Ethics:** How does the translator's status influence their freedom to foreignize or domesticate?

The model suggests that translation decisions are iterative compromises reached through reflection, context sensitivity, and ethical awareness.

## **Power Relations and Translation Ethics**

Domestication often aligns with the dominant language's ideology, producing translations that reinforce cultural centrality. This can marginalize minority voices and simplify cultural complexity. Foreignization disrupts this power dynamic by foregrounding minority language structures, prompting intercultural awareness. Thus, translation ethics intersects with politics. In postcolonial and feminist translation, visibility and "difference" are central to resisting patriarchy and imperialism. Translators negotiate justice, not just language.

## **Beyond the Binary: A Dialectical Resolution**

Translation's success lies in its adaptability, not allegiance to one strategy. The dynamic interplay between domestication and foreignization generates functional equivalence with ethical awareness. The translator becomes both communicator and critic someone who invites dialogue rather than perfect equivalence.

Through negotiation, translation transforms from linguistic substitution into cultural co creation. This dialogical process transcends the binary, embodying a continuum where each act of translation redefines the boundary between self and other.

## **Conclusion**

The translator's dilemma of balancing foreignization and domestication captures the heart of intercultural communication. The two strategies, rather than being mutually exclusive, operate in dynamic interdependence, demanding conscious negotiation shaped by context, ethics, and purpose.

Translation is, ultimately, a humanistic exercise a negotiation between empathy and difference, fluency and fidelity, ideology and creativity. In revitalizing cultural plurality, the translator emerges as a co-author, not merely a conduit, whose mediation enables global understanding through the delicate art of balance.

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# **Translation as a Bridge of Cultures: Tracing the Evolution of Translation and World Literature with Special Reference to India**

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## **Abstract**

Translation is a most important of the literature. It creates the platform for the readers and writers to share their feelings with each other through the written text. It performs the role of mediator for the languages, ideas, civilizations in the global literature. Translation has become the most an easy instrument of the cultural transmission in the todays globalized and digitalized age. It offers the most superior mode to understand the reality, movements, feelings, emotions, and other factors across the borders. Cultural transmission and intellectual dialogues takes place through the translation. Literary modernity is influenced due to the translation various sources are translated from original texts to other language. Digital age made it quite easy and accessible to reader and writer. Translated texts are reached across the borders within discourse of modernism, realism and postcolonial. It portrays the reality of the other nations and even motivates other nations' writers and readers. Translation has prolonged history in the literature. It is the intellectual practice. Translation is not mere translation of the linguistic but it is more than it. Ancient civilizations and their literature are proving that translation is alienable part of the literature. For example, the great Indian epics like, Ramayana and Mahabharata originally written in Sanskrit language but later it translated into many languages through orally or written form. Various Sanskrit literature of India translated into the English in the pre-independence era but translation of the British authors and foreigners have the tone of superiority of the west. Translation is a cultural meditation. It is beyond the idea of the literal equivalence. Susan Bassnett and Andre Lefevere focused on the translation's use in the system of power, ideology and patronage. It differentiates the domestic content and foreign content. It means translation guides the linguistic ability and

cultural politics. Over the centuries, translation has not only maintained the folktales, myths and stories but it made available treasure of knowledge of various subjects to the mankind. In India, translation performs the pivot role for uniting the multilingual and multicultural identity. It is the lifeline of the India's unity. It should be accepted that translation is not mere act of the linguistic equivalence. It is the process of transformation and interpretation which informs about the meaning, ideology and aesthetic value. Lawerence Venuti firmly asserts that translation includes the tension between 'domestication' and 'foreignization'. It is difficult task for the translator to maintain original sense of the text while translating the text while presenting it to the other targeted audience. According to the Susan Bassnett translation as an act rewriting that reflects the cultural and political priorities of its time. In Short, translation performs the action at the global and local level.

**Keywords:** Translation, Susan Bassnett, Lawerence Venutti, Postcolonial discourse.

## Introduction

In the 19th century, the concept of the World literature (Weltliteratur) coined by the Johann Wolfgang von Goethe. In this period, literature crossed boundaries extensively and reached to the wide readers. David Damrosch redefined the world literature as "a mode of circulation and of reading". He highlighted that works which comes on the world literary stage, it is translated. Translation is not a transitory or minor act. It is a well mechanism which is helpful for the existence of the world literature. Literary work gets the global introduction due to the translation; it makes accessible to all the reader's literary work. It performs the role of catalyst as well as the path maker. It transfers the literary work beyond original language. In this context, translation is not a transitory work. It is easiest mechanism to propagate the literary value among the society beyond boundaries of region. It is true fact that literary work gets global level attribution only when it crosses the boundaries of regions and it is available to all the reader of the world. In short, translation performs the role of the mediator and catalyst. It enables text to reshape for the new readers and mingle with their literary values. In the process of reshaping translation provides various processes. Indian literature is full of with linguistic plurality. In ancient history of India, Sanskrit, Prakrit and Pali languages were prominent language of literature and communication but vivid linguistic system of diverse India recommended translation of literature. Today, many books from Sanskrit, Pali, and Prakrit are

translated in different languages of India. Translation unifies Indian literature and it also contributes in the nation's integrity. In short, translation becomes the alienable part of the India's literature, cultural and intellectual life.

### **History of Translation in India**

Evolvement of translation of literature has been continued to today from the ancient era. It has prolonged history. The earliest literature of Sanskrit, Prakrit, and Pali were translated during the ages as per the need of society. This translation made available treasure of ancient knowledge to the Indian society. Earliest books of religion, medicine, law, astronomy, and philosophy opened the doors of knowledge to the readers due to the translation. Panchatantra, Arthashastra, Charak Samhita and Yoga Sutra reached to the readers of the others languages. Panchatantra was translated in Arabic language which was entitled as Kalila Was Dimna. This translation reached all over world the later and got global reputation. In European countries, it is translated in various languages; some education institutions have accepted it as part of their curricula texts. Diversity of India influenced the translation. Several regions' several languages needed the translation to reach other languages. Transmission of the cultural, religious, and philosophical assets takes place from the ages of the civilization. Scholarly engagement of translator helps to form the bond between the two different languages. Vedas, Upnishadas, and Purans were associated with the common people due to the translation. Spiritual and philosophical knowledge were transmitted from generation to generation due to the translation. In 2nd and 10th centuries CE, Buddhist philosophy translated which established the ground for Buddhism in the Asian countries. It not only introduced the philosophy of Buddhism but opened the gates of knowledge to other countries, to learn about the Indian culture. Buddhist philosophy translated into the several languages like Tibetan, Chinese, and Sinhalese etc. It is finest example of the tradition of the translation across the India. Dhammpada and Jataka Tales crossed the Indian boundaries and mingled within the society of the Asian countries. Such translation avoided the barriers of the language. Ramayana and Mahabharata are closely associated with Indian society. These works are translated into various languages and even these are reinterpreted in the regional languages; for example, Ramcharitmanas of Tulasidas which is in Avadhi language, Kamba Ramayan is in Tamil language and Krittivasi Ramayan which is in Bengali language. Such translation asserts that translation is the process of recreation and reinterpretation. Modern translator does not approve such translation as translated

work because they emphasize on the original tone and content, aesthetic value of the original text.

### **Translation in Medieval Period**

In the medieval period, bhakti movement experienced the translation and its contribution in social development. Many saints, writers, poets translate the Sanskrit literature into regional languages to teach the humanity and aware society about the devotion. In Maharashtra, Namdev, Dnydev, Mirabai and Tukaram laid the tradition of devotion through their translated devotional literature. Kabir is also most notable poet of the medieval who contributed for translated literature and laid the tradition of Bhakti. Translator's work is negotiator in this period for faith, belief and devotion. Maharashtra Saint Dnyneeshwar translated Bhagavad Gita into the Marathi language to teach spiritual wisdom to the common people. Ramayana was also translated into the various languages of India; for example, Pampa translated Ramayana in Kannada language, Kambar translated Ramayana in Tamil language which was entitled as Ramavataram, Tulsidas translated Ramayana in Hindi which was entitled as the Ramacharitmanas, Kritibas Ojha translated Ramayana in Bengali. Under Islamic rule, Mahabharata and Ramayana were translated into Persian due to the Mughal patronage. Under the rule of the Zain-ul-Abedin and Akabar translation became essential part of the exchange of ideas and philosophy. The most notable fact of the Akabar's rule was the translation of the Mahabharata into the Persian language which was entitled as the Raznama. This translation took place under the supervision of the Akabar. It remarks on the dialogue of the Hindu and Muslim traditions and customs. Dara Shikoh translated the Upnishadas into Persian language which was named as Sirr-i-Akbar. It was the portrayal of the religious unity and philosophic wisdom. It means that Indian knowledge of the treasure was opened to Islamic world. Razmnama had shown the scholarly dialogue between Hindu and Islamic tradition. These Ramayana's versions are reinterpretation of the original Ramayana. It went through the process of recreation. Poets intentionally composed it in their native language for simplification and comprehension of the original texts. This translation added local colour, local language, and local culture within it. Andre Lefevere labelled this process as 'refraction'. Refraction process includes new window to present the original text. Poets provide the new cultural and ideological context to the original text.

In the period of pre-independence, English dominated on all the sectors of the nations, it pervaded within education, governance, and other sectors. Period of

colonialism had also seen the translation process. Bhagavad Gita and Shakuntala were translated by British writers like, William Jones, Charles Wilkins, and Max Muller from classical Sanskrit texts to English. These writers translated literary texts from their own perception and European view. They avoided observing the native colour and culture within it. But such translation gave Indian literature the world stage. In this period, Indian translators sustained the native culture and colour within their translation and showed different perception to readers through their translations. In short, they maintained the national pride and originality within their translations. The works of Bankimchandra Chatterjee, Rabindranath Tagore and Subramania Bharati are finest examples of such translation. Tagore's Gitanjali achieved the global reputation but it neither Eurocentric tone nor the reinterpretation. In short, in colonial period, translation became a site of ideological contestation. Sanskrit, Persian literature were translated by the Orientalist scholars. They translated Indian literature to gain the knowledge of Indian literature. Sir William Jones's translations of Kalidasa's Shakuntala and Charles Wilkins's English Bhagavad Gita had the colonial tone. It was not pure translation of the Bhagavad Gita but it included the presentation of the Indian culture. In Edward's theory of Orientalism asserts that translation during the period of colonialism, showed the Eastern part of the world as passive, inferior and mystical. But the Indian writers like, Raja Rammohan Roy (Upanishads) and R.C. Dutta translated the Sanskrit epics into English and presented the affluence of the Indian knowledge to the world.

Translation was influenced by the nationalist and reformatory perception in the 19th and 20th century. After independence, process of translation faced problem of tradition and western influence. Writers presented the clash of two cultures: Indian tradition, modernity, and western philosophy of this era. They presented the reality of India which was mentioned in the original texts. Translation of this period, adapted the sense of native culture. Bankim Chandra Chhatopadhy'a's novels crossed boundaries of nation and reached into hands of foreigners due to translation. Indian literary translation, flourished after the independence of India. Indian writers freely wrote about their native culture, nation and sustained the local colour within their translative works. Translator worked as tool of the national unity within diversified language, culture and literature. National Book and Sahitya Akademi of India played the greatest role in the dynamism of the translation. Their contribution made translation as an alienable part of Indian literature. In this period, Mahashewta Devi, U.R. Ananthmurthy, Perumal Murugan and O.V. Vijayan translated Indian literary works into the English. They

attempted to acquire the global reputation. Even they succeed within their works. Print media and Digital media also initiatively contributed in translation of Indian literature. Several nations acquainted with Indian literature due to the translation. New process of translation adapted new facets within translation which proves the translation is evolving process. Process of translation includes the conflicts. These conflicts are bout the national identity and native social culture. For example, Marathi literature's translation never goes far from the native Maharashtrian culture. While translating original text of Marathi into other language occurs problems of social culture as conflict. Such conflicts create the problem of cultural nuances in front of translator. There is chance of misinterpretation of original text. It is quite difficult to show the feminist voices of regional literature into translated works because Indian regional literature often presents woman as submissive and oppressed; as per customs and traditions of the Indian society. Ideological conflicts emerged from the globalization, modernity and nationalism. Mahatma Gandhi marked 'translation as tool of decolonizing mind'. According to Gandhi's thought translation of English books into Indian languages makes easy access of the English literary knowledge. Translation is the bridge or connector within two languages. Today, Indian Literature Abroad (ILA) project and digital platforms like Pratilipi and Project Anuvad motivated translation of the Indian literature. Such attempts prove the necessity of the translation for the mankind. Translation is the best to connect two cultures.

Modern translation theory starts from the 20th century. It provides the dimensions to comprehend translation on the basis linguistic and cultural transformation. Theory of "dynamic equivalence" put forwarded by the Eugene Nida which focuses on the natuaralness and response on the literary accuracy. Translation categorized into three categories by Roman Jakobson: Intralingual, Interlingual and Intersemiotic. Intralingual means translation within the same language. Interlingual means the translation between the languages and Intersemiotic translation between sign systems. He focused on the complexity of communication. Susan Bassnett and Andre Lefevere informed about the term of 'cultural turn' in translation. They further added that ideology, patronage and power structures shape the translation. Lawerence Venuti pointed out problem of the domestication in translation which overtook matter of cultural difference. She commented about the translator's visibility in the translation process. However Gayatri Chakravorty Spivak applied the translation theory to the postcolonial term feminism. She highlighted the importance of portrayal of the subaltern

voices in translation. She expected cultural sensitivity during the portrayal of the subaltern voices in translation. All these theories assert that translation is an act of the negotiation. Such negotiation occurs between the faithfulness and freedom, original language of text and target and even between the reader and writer. Translation is revolving as the tool of circulation of cultural assets. Franco Moretti's theory of 'distant reading' is based on the translation. He observes translation as tool which permits comparative literary explanation which crosses linguistic boundaries. Writers like, R. K. Narayan, Premchand, Mahashweta Devi, and Arundhati Roy contributed for Indian translated literary works. Their translation showed the world literary affluence of India which was hidden in regional languages of India. Social, political and economic realities of India had been shown through translation. Indian authors like Salaman Rushdie, Arundhati Roy, Raja Rao, R. K. Narayan, Rabindranath Tagore, Bakimchandra Chatterjee and others translated Indian Sensibilities within their translation. While translating Indian books into English language, writers used the regional words along with the English words. Salman Rushdie termed this process as 'chutnification of English'. They used such words to emphasis on the regional culture and to maintain natural sense of literary work. It should be accepted that translation in India is recreation of the original works due to the process which adapted by the Indian translators.

## **Conclusion**

Translation performs the several roles for the reader and writer like, negotiator, mediator, and re-creator of the original works. Translation cannot be alienated from the Indian literature. It became the essential part of the Indian literature to provide the global arena to the regional authors. It contributes for the transfer the cultural identity from one generation to another generation. Indian translator attempts to maintain the cultural identity due to the ethics of the translation. Ethics of translation notes that translation is not only linguistic transfer but it is a moral act of comprehension. In Russia, there is popular proverb regarding the translation is- "Translation is like a woman: if she is faithful, she is not beautiful; if she is beautiful, she is not faithful" — the art of translation lies in balance. In short, translation never permits the substitution of the words to present the idea into new angle. In India, translation accepted as process of the re-interpretation. However new inventions and discoveries of the new age influenced the Indian translation. Artificial intelligence and digital tools contribute in the process of translation but it cannot take place of human translator. Machine translation always interprets original text on the basis of the words available in literary work.

But such translation cannot maintain the natural sensibility of the language and culture. Human emotions and feelings cannot be interpreted as writer narrated within original literary text.

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# अनुवाद व्याख्या, स्वरूप व संकल्पना

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## प्रस्तावना

मराठी साहित्याचा प्रवास हा वेळोवेळी वैचारिक क्रांती घडवत असलेला आपणास पहावयास मिळतो. २००० सालानंतरच्या साहित्यांमध्ये मध्ये अनेक मोठमोठे बदल हे घडून आलेले दिसतात कारण जागतिकीकरण, खाजगीकरण, उदारीकरण, या युगामध्ये जग झापाट्याने बदलत असलेले आपल्याला पाहावयास मिळतो. संगणकीय क्रांतीमुळे सगळे जग एक मोठे खेडे बनत आहे. आपणास दिसते की, एका देशातील व्यक्ती दुसऱ्या दूरवरच्या देशातील व्यक्तींशी काही क्षणामध्ये संवाद साधू शकते, तर कधी कधी अनेक देशातील व्यक्तींशी एकाच वेळी सुदृढा संवाद साधता येतो, संपर्क करता येतो आणि या संवाद साधण्याचे संपर्क करण्याचे महत्त्वाचे साधन म्हणजे भाषा होय. जगातील विविध भाषांमधून विविध साहित्य प्रकारातील साहित्यकृती वेळोवेळी प्रकाशित होत असतात. या जगातील उत्कृष्ट अशा साहित्यकृती सर्व भाषांच्या मध्ये सर्व वाचकांसाठी उपलब्ध करून देण्याचा सर्वात महत्त्वाचा आणि सोपा उपाय म्हणजे अनुवाद होय. आज साहित्य क्षेत्रामध्ये अनुवादाला अनन्यसाधारण महत्त्व प्राप्त झालेले असून मानवी जीवनामध्ये अनुवाद करणे हा एक मनुष्य स्वभाव असल्याकारणाने विविध साहित्यकृती त्यात्या बोली भाषेमध्ये अनुवादित होत असलेल्या पहावयास मिळतात. अनुवादाची प्रवृत्ती ही स्वाभाविक असली तरी त्याकडे महत्त्वाचा विषय म्हणून जर पाहिला तर

काही गोष्टी लक्षात येतात. अनुवाद ही एक कला आहे, ती सहजासहजी कोणालाही साध्य होत नाही तर ती कला कष्टाने साध्य करता येते. अनुभवाने आत्मसात करता येते. अनुवाद ही कला असली तरी तिला शास्त्रीय पार्श्वभूमी असल्याशिवाय जीवन व्यवहारामध्ये ती रुळली जात नाही. मातृभाषा संपर्क भाषा आणि जानभाषा ही त्रिसूत्री सगळीकडे स्वीकारली असल्याकारणाने आज प्रत्येक भाषेचे ज्ञान होणे गरजेचे झाले आहे आणि या गरजेमधूनच अनुवादाची गरज ही किती महत्वाचे आहे. हे लक्षात येते कुठलाही व्यक्ती स्वतःच्या गावापासून तर आंतरराष्ट्रीय स्तरावर सुदृढा अनुवादाची गरज पडू शकते. हे लक्षात येते म्हणूनच अनुवादाचे क्षेत्र किती व्यापक क्षेत्र आहे याचा विचार करावा लागतो.

मराठीमधील अनुवादित साहित्य कृतींचा विचार करत असता, मराठी साहित्य हे अनुवादासाठी समृद्ध असलेले पाहावयास मिळते. अनेक कन्नड भाषेमध्ये उत्कृष्ट अशा कादंबन्या मराठी भाषेमध्ये अनुवादित झालेल्या आहेत. त्याबरोबरच इंग्रजी मधल्या अनेक लेखकांच्या महत्त्वपूर्ण कादंबन्या आपणास मराठीमध्ये अनुवादित झालेल्या पहावयास मिळतात.

### अनुवादाचे स्वरूप

अनुवादाचा विचार करत असताना सर्वात प्रथम अनुवाद म्हणजे काय या शब्दाचा अर्थ आपणास समजावून घ्यावा लागेल, मुळातच अनुवाद हा संस्कृत शब्द आहे, त्याचा मूळ अर्थ नंतर म्हणणे असा होतो. तर काही भाषांमध्ये अनुवादाचा अर्थ भाषांतर म्हणजेच एका भाषेतून दुसऱ्या भाषेमध्ये बदल रूपांतरण असे हे म्हटले जाते. बाह्य स्वरूप किंवा भाषेच्या बाबतीत एका कोड मधून दुसऱ्या कोड मध्ये बदल म्हणजेच अनुवाद असेच म्हणावे लागेल. अनुवाद करत असताना त्या भाषेतील प्रत्येक वाक्यातील लिखाणातील शब्दातील भाव विचार दृष्टिकोन या सर्वांच्या सह व्यक्त होण्याचा प्रयत्न करणे म्हणजे अनुवाद होय असे साधी सोपे सुटसुटीत अनुवादाची व्याप्तिया करता येते म्हणजेच मराठी भाषेमध्ये इतर भाषेतील साहित्यकृतीचा अनुवाद करत असताना या सगळ्या गोष्टींचा विचार

यामध्ये जर केला तरच तो उत्कृष्ट अनुवाद ठरतो  
 जगभरातल्या अनेक उत्कृष्ट साहित्यकृतींचा अनुवाद वेगवेगळ्या तील शब्दाला  
 दुसऱ्या भाषेमध्ये जो शब्दयोजना आहे तोच शब्द यामध्ये घेतला जाअसताना  
 प्रत्येक शब्दाचा दुसऱ्या भा घेण्याचाला जातो एकेका शब्दा पुरते भाषांतर मर्यादित  
 असेल तर विशेष बाब नाही मात्र शब्दसमूह किंवा अर्थाच्या वाक्यरचनेचे भाषांतर  
 करत असताना शब्दाला शब्द हा दृष्टिकोन ठेवल्यास मूळ वाक्याच्या आणि  
 लिखाणाच्या भावार्थाचा न्हास घडून येण्याची सुदृढा शक्यता नाकारता येत नाही.  
 म्हणजेच अनुवादामध्ये मूळ लेखनाचे शब्दशः रूपांतर न करता त्यातला मतितार्थ  
 सौंदर्य स्थळे समजावून घेऊन ती योग्य त्या पद्धतीने अनुवादात उतरवणे  
 आवश्यक असते. उदाहरणच द्यायचे ठरले तर एखाद्या इंग्रजी वाक्याचे रूपांतर  
 करत असताना इंग्रजी शब्दाचा मराठी अर्थ हा सगळ्यात प्रथम लक्षात घेतला  
 जातो. मराठीतला मी अशा प्रकारचे शब्द यामध्ये पकडले जातात म्हणूनच रूपांतर  
 भाषांतर आणि अनुवाद या वेगवेगळ्या प्रक्रिया आहे, याचा आपणास विचार करावा  
 लागतो.

अनुवाद करत असताना मुळ लेखकाने लिहिलेली साहित्यकृती लिहीत असताना  
 लेखकाचा दृष्टिकोन, लेखनामागचा हेतू, भाषा भाषेची, मांडणी भाषेचे सौंदर्य, अशा  
 अनेक गोष्टींचा अनुवादात विचार करायला लागतो, त्याबरोबरच साहित्यकृतीतील  
 प्रत्येक वाक्यांचा वरवर लक्षात येणारा अर्थ व त्याच वाक्याचा लक्षार्थ, लक्षार्थाचा  
 मूळ गाभा न बदलता, अर्थामध्ये कोणताही बदल न करता जसाच्या तसा भाव  
 दुसऱ्या भाषेमध्ये उतरवला तरच उत्कृष्ट अनुवाद ठरला जातो.

### अनुवादाचे मुख्य पैलू

१. अर्थाचे जतन करणे: मूळ मजकुराचा अर्थ जपणे महत्वाचे असते.
२. हेतू राखणे: बोलण्याचा उद्देश लक्ष भाषेतील वाचकांपर्यंत पोहोचवणे.
३. सांस्कृतिक संदर्भ: यात केवळ शब्दांचाच नाही तर दोन्ही भाषांमध्ये संस्कृती  
 रुढी प्रथा आणि परंपरा याचे भान अनुवादकाने ठेवणे आवश्यक असते.

४. **आशय पोहोचवणे:** अनुवाद करत असताना अनुवादकाचे मूळ लेखकाने जे काही लिखाण लिहिलेले आहे ते त्याच्या योग्य अशा अर्थासह दुसऱ्या भाषेमध्ये दुसऱ्या वाचकांपर्यंत पोहोचवण्याचे मुख्य काम असते.
५. **अंतर या शब्दाशी संबंध:** मुळातच ‘अनुवाद’ हा इंग्रजी या ‘ट्रान्सलेशन’ या शब्दाचा अनुवाद असल्याकारणाने किंवा समानार्थी शब्द असल्याकारणाने जो लॅटिन शब्द ‘translation’ शब्दापासून आला आहे याचा अर्थ घेऊन जाणे असतात थोडक्यातच, अनुवाद म्हणजेच एका शब्दातील एका भाषेतील संदेश किंवा साहित्य दुसऱ्या भाषेमध्ये जसेच्या तसे पोहोचवणे हा होय. हे करत असताना मूळ शब्दांचा साहित्याचा अर्थाचा स्वरूपाचा बदल न करता ते जसेच्या तसे ठेवणे हे महत्त्वाचे आहे.

भारतीय अनुवादाचा विचार करत असताना आपणाला प्रथम भारतातील विविध अंगी, विविध भाषेतील धार्मिक, सांस्कृतिक, परंपरा समजावून घेणे आवश्यक आहे. कारण अनुवाद करत असताना समाज संस्कृती आणि बोलींचा, प्रमुख घटकांचा विचार अनुवादामध्ये करावा लागतो. अनुवादकही यातूनच एका साहित्यातील संस्कृती, बोली, समाज, या सर्वांचा परिचय दुसऱ्या भाषेतील वाचकांना करून देत असतो. कोणत्याही देशाची संस्कृती ही साहित्यातून प्रतिबिंबित होत असते. साहित्य हा समाजाचा आरसा आहे, असे म्हटले जाते कारण त्या त्या समाजामध्ये ज्या ज्या घटना घडल्या जातात त्या घटनांचे प्रतिबिंब त्या त्या भाषेमधून साहित्य कृतीमध्ये प्रतिबिंबित होत असते. त्याचबरोबर प्रत्येक साहित्यामध्ये संस्कृती हाच केंद्रबिंदू असल्याकारणाने कुठल्याही संस्कृतीच्या गाळ्यापर्यंत जर पोहोचायचं असेल तर साहित्याच्या माध्यमातूनच आपल्याला त्या संस्कृतीपर्यंत जाता येते.

अनुवाद करत असताना एखाद्या साहित्यकृतीचा जेव्हा एखाद्या विशिष्ट भाषेमध्ये अनुवाद केला जातो. तेव्हा प्रत्यक्षपणे अनुवाद करत असताना अनेक विचारांचा व्युह कार्यरत होतो आणि नंतरच अनुवाद केला जातो. साहित्यकृतीचे

रचना करत असताना कोणताही साहित्य सांस्कृतिक पर्यावरण विशिष्ट भाषिक समूहाचा इतिहास तत्व विचार समाजशास्त्र इत्यादी गोष्टींचा विचार करून मगच साहित्य कृती निर्माण करत असल्याकारणाने ज्यावेळी अनुवाद केला जातो. त्यावेळी या सर्वच घटकांचा विचार बारकाईने करायला लागतो. भारत हा बहुभाषिक बहुसंस्कृतिक देश आहे. त्यामुळे विविध भाषेमध्ये ज्ञानभांडार जर समजून घ्यायचे असेल तर सर्वात प्रथम मातृभाषेत किंवा राज भाषेमध्ये साहित्य कृतींचा अनुवाद होणे. आवश्यक असते आणि म्हणूनच मराठी, हिंदी, इंग्रजी, बंगाली, गुजराती, तमिळ, तेलगु, कन्नड इत्यादी भाषेतील साहित्य हे एकमेकांच्या भाषेमध्ये अनुवादित झालेले पहावयास मिळते आणि या अनुवादामुळेच त्या त्या संस्कृतीचा परिचय हा भारतीयांना झालेला पहावयास मिळतो अनुवाद हे राष्ट्राच्या सांस्कृतिक एकात्मतेच्या दृष्टीने अतिशय महत्वाचे मानले जाते.

भारतीय साहित्याचा अनुवाद करत असताना एक गोष्ट प्रामुख्याने लक्षात येते की, भारत हा बहुभाषिक देश जरी असला तरी भिन्न भाषा आणि भिन्न भाषिक यांचा एकमेकांशी संपर्क आहे. त्याचबरोबर एकाच भाषा कुलातील भाषा जर असेल तर त्या समजावायला सुदृढा फारसे अवघड जात नाही. त्यामुळेच त्या भाषेमध्ये दुसरीच साहित्यकृती अनुवादासाठी घेतली तर अर्थ असे हे समजण्यास फारसे अवघड जात नाही.

### अनुवादाच्या विविध व्याख्या

1. बोलण्याची नक्कल करणे. आवाज करणे. प्रतिध्वनी काढणे.
2. स्पष्टीकरण उदाहरण होणारा वृत्ती करणे किंवा पुन्हा पुन्हा म्हणणे.

अनुवाद म्हणजे हिंदी संस्कृत कुठल्याही भाषेमध्ये जर तुम्हाला अनुवाद करावयाचा असेल तर अनुवादकाला मूळच्या शब्दाचा नेमका अर्थ इतिहास उत्पत्ती किंवा भाषांतर करून घ्यायचे असेल तर अनुवादाचा वापर करता येतो.

## अनुवादकाची भूमिका

अनुवादाच्या प्रक्रियेमध्ये अनुवादकाची भूमिका अत्यंत महत्वाचे मानले जाते. अनुवादक हा एकाच वेळी वेगवेगळ्या पातळ्यांवर कार्यरत असल्याने तो एकाच वेळी वाचक आणि लेखक अशा दोन्हीही भूमिका बजावत असतो. तो मूळ साहित्य कृतीचा प्रथम वाचक असतो व नंतर अनुवाद करत असताना तो त्याच अनुवादाचा लेखकही असतो.

## अनुवाद व भाषांतर

भाषांतर व अनुवाद करताना काही वेळेला दोघांनाही एकसारखे स्थान दिले जाते, परंतु यामध्ये मात्र फरक आहे भाषांतर आणि अनुवाद वरवर जरी सारखे वाटत असले तरी, यांच्यातला फरक हा सूक्ष्मपणे आपल्याला विचारात घ्यायला लागतो. कधी कधी एखाद्या मोठ्या अर्थाचा शब्द अनुवाद करत असताना अनर्थ होण्याची सुदृढा शक्यता आहे. ज्यावेळी भाषांतर करत असतो त्यावेळी, मूळ शब्दरचना, वाक्यरचना जसेच्या तसेच ठेवण्याचा प्रयत्न केला जातो. अनुवाद करत असताना मात्र वाक्यरचना बदलण्याची शक्यता असते. एका भाषेतील शब्दाला दुसऱ्या भाषेतील शब्दयोजना करत असताना एका शब्दातील भाषांतर मर्यादित असल्यास विशेष बाब नाही. परंतु अगदी एखादा शब्द समूह, वाक्यरचना, परिच्छेद या सगळ्यांचे भाषांतर करत असताना शब्दाला शब्द हा दृष्टिकोन मूळ वाक्याच्या आणि मूळ अर्थाच्या भावार्थत झास घडून सुदृढा आणत असतो. लेखनाचे शब्दशः रूपांतर न करता त्यातला मतितार्थ समजून घेणे. सौंदर्य स्थळे समजून घेणे, ती योग्य रीतीने अनुवादात उतरणे, हे आवश्यक असते. भाषांतरात मात्र या सगळ्या गोष्टी जरी असल्या तरीही रूपांतर आणि भाषांतर यांच्यामध्यला सूक्ष्म फरक लक्षात यायला हवा.

## अनुवाद प्रक्रिया

अनुवाद प्रक्रियेचा विचार करत असताना अनुवादामध्ये ज्या भाषेतला मजकूर दुसऱ्या भाषेमध्ये आणायचा आहे त्या भाषेतल्या मूळ भाषा किंवा उगम भाषा

अथवा श्रोत भाषा असे म्हटले जाते ज्या भाषेत मजकूर आणला आहे त्या भाषेला लक्ष भाषा असे म्हणतात. एखाद्या साहित्यकृतीचा अनुवाद करताना एखादी बाब दुर्लक्षित झाली तर, मोठ्या चुका घडून येतात आणि म्हणूनच योग्य तो अनुवाद साधू शकत नाही. अशावेळी अशा चुका टाळण्यासाठी अनुवादकांना विशेष लक्षता घ्यायला लागते. मूळ लेखक, त्या लेखकाचा दृष्टिकोन, लेखकाचा लेखना करण्यामागचा हेतू, लेखनाचे स्रोत, लेखनाची भाषा, भाषेची मांडणी, भाषेचे सौंदर्य अशा विविध गोष्टी लक्षात घेऊन त्या वाक्याचा वर वर लक्षात येणारा अर्थ आणि त्यांचा लक्षार्थ त्याचबरोबर अर्थाचा मूळ गाभा, त्या अर्थाचा आत्मा, या सर्वाचा विचार करूनच अनुवाद करता येत असतो आणि या सर्वाचा विचार करून जो अनुवाद करेल तोच उत्तम अनुवादक होतो. म्हणूनच नव्याने अनुवाद करणाऱ्यांनी या सगळ्या गोष्टींची दक्षता घ्यायला हवी. म्हणूनच सोप्या आणि साध्या भाषेमध्ये बोलायचं तर अनुवाद हे भाषांतराच्या एक पाऊल पुढे असलेले दिसते

### अनुवादाचे प्रयोजन

कुठलाही साहित्य निर्मितीमागे काही प्रयोजन असतात. अनुवादाच्या मागे सुदृढा अनेक प्रयोजने पाहावयास मिळतात. कोणताही साहित्यिक स्वतःच्या आनंदीसाठी, समाधानासाठी अथवा अर्थाजनासाठी साहित्यकृती निर्माण करत असतो. त्याचबरोबर अनुवाद करताना अनुवादकही स्वतःच्या आनंदासाठी अनुवाद करत असतो “‘स्वांत सुखाय तुलसी रघुनाथ गाथा’” या वचनातून स्वतःच्या आनंदासाठी रामायणासारखे महाकाव्य सुदृढा तुळशीदास व वाल्मीकी यांनी निर्माण केलेले आहे. हे पहावयास मिळतात आणि आपल्या आनंदासाठी केलेली कृती निश्चितच अनुवादकाच्या अनेक समविचारी लोकांना आनंद देणारे ठरते. परंतु कधी कधी अनुवादाचा मुख्य हेतू ‘प्रबोधन’ आहे असू शकतो. याचे उत्तम उदाहरण म्हणजे जानेश्वरीचे सांगता येते. सर्व सामान्य व अजानी लोकांना गीतेतील जान समजावे या हेतूने जानेश्वरीचे लिखाण झालेले आहे.

## अनुवाद करत असताना घ्यावयाची काळजी

1. अनुवाद उत्तम साधायचा असेल तर जो कोणी अनुवाद करत असेल त्याला मूळवी भाषा आणि अनुवाद ज्या भाषेत करायचा आहे ती भाषा या दोन्ही भाषांची उत्तम जाण असावे लागते.
2. ज्या भाषेमध्ये अनुवाद करायचा आहे, त्यावेळी त्या दोन्हीही भाषांचा सखोल अभ्यास असावा लागतो. त्या दोन्हीही भाषेतील शब्दजान, शब्दसंग्रह हा अनुवादकाचा परिपूर्ण असेल तरच हे काम करत असताना उत्तम होऊ शकते.
3. अनुवादकाला मूळ साहित्यकृती आणि ज्या भाषेमध्ये अनुवाद करायचा आहे ती भाषा या दोघांचे व्याकरणाचे जान उत्तम असावे लागते.
4. जो कोणी अनुवाद करणारा असेल त्या अनुवादकाला श्रोतभाषा आणि लक्षभाषा बोलणाऱ्या समूहाची किंवा समाजाचे भाषिक, संस्कृती. आर्थिक. बोलीभाषा पद्धती या सर्वांची माहिती जर उत्तम असेल तरच उत्तम असा अनुवाद साधला जातो.
5. अनुवादक हा अतिशय सृजनक्षम आणि संवेदनक्षिल असावा लागतो. कारण प्रत्येक भाषा ही वेगळी असते प्रत्येक भाषेची घाटणी वेगळी असते, मांडणी वेगवेगळी असते. तिच्यातल्या शब्दांच्या समूह रचनेचे अर्थात वाक्यरचनेची पद्धत सुदृढा वेगळी असते म्हणूनच अशावेळी या सर्व शब्दसमूहांच्या मांडणीच्या बदलातून घडून येणारे अर्थ आणि त्यामुळे बन्याचदा भिन्न होऊ नयेत याची काळजी घ्यायला लागते. जसे काही काही वाक्य दोन अर्थाने वापरले जातात सरळ सरळ अर्थाने न सांगता ती वाक्प्रचार म्हणी, क्रांतीय अथवा पारंपारिक संदर्भांनी सजलेली अशी वाक्य साहित्यामध्ये जर असतील तर त्यावेळी त्या त्या प्रांतीय भाषेतच ती कशी समजते यासाठी अनुवादकाला काळजी घ्यायला लागते.
6. अनुवाद करत असताना मूळ उद्देश भाषेचे सौंदर्य बिघडून न देता अतिशय खुबीने अनुवाद करायला लागतो. त्यातला विशेष अर्थ अनुवाद वाचणाऱ्या

वाचकाला नीट समजून यावा यासाठी अनुवादकाला विशेष मेहनत घ्यावी लागते. त्यामुळे अनुवादकाचे काम सोपे तर अजिबात नाही मात्र जो जे हे काम करू लागतो त्याचे भावविश्व मात्र अधिक समृद्ध होत जाते. शब्दविश्व अधिक अधिक विस्तारित होत जाते आणि दोन्ही भाषेतील ज्ञान समृद्ध होत असते.

७. कधीकधी अनुवाद ऐवजी भाषांतर जर घडले तर अशावेळी आपल्याला ते वाचत असताना खटकले जाते. कधी अनुवाद करत असताना काहीतरी गडबड झालेली आहे ही बाब लगेच लक्षात येत म्हणूनच अनुवाद करत असताना वरील सर्व बाबींचा जर विचार केला तरच उतम प्रकारे अनुवाद घडू शकतो.
८. अनुवादाच्या बाबतीत थोडक्यात असे म्हणता येईल की, अनुवाद हा मूळ प्रतीची उतम कॉपी या अर्थात मूळ लेखनाची प्रति प्रत असली तरीही निर्माण होणारी अनुवादित कलाकृतीही नवनिर्मितीच वाटायला हवे मूळ भाषेतील मसुद्याप्रमाणे नवीन होणारी कलाकृती ही सुंदर नाविन्यपूर्ण आनंददायी व शैलीदार जर असेल तरच तो अनुवाद उतम समजला जातो या सर्वांचा विचार करत असताना अनुवादक सृजनशील असावा लागतो कारण त्याने निर्माण केलेली साहित्य कृती मधून अनुवादक आणि वाचक या दोघांनाही आनंद मिळू शकतो.

### अनुवाद एक कलाविष्कार

अनुवाद करणे ही तशी एक कलाच आहे, परंतु अनुवादाचे एक स्वतंत्र शास्त्र आणि तंत्र ही आहे सर्जनशीलता आणि अभ्यास यांच्या योगाने अनुवादक हा आपल्या क्षेत्रामध्ये यश मिळवत असतो. अशासाठी सुयोग्य प्रशिक्षण अनुवादकाला जर असेल तर, अनुवादक म्हणून त्याला यशस्वी असा व्यवसाय सुदृढा करता येतो. दलणवळणांच्या साधनांनी जस-जसे जगातले अंतर कमी कमी केले आहे तस-तसे अनुवाद आणि भाषांतरामुळे जग जवळ येत आहे. आज अनुवादाचे महत्त्व सगळ्यांना पटले आहे, त्यामुळे या क्षेत्रात अर्थोर्जनाच्या आणि स्वतःचे असे वेगळे

स्थान निर्माण करण्याच्या नवनवीन संधी सर्वत्र उपलब्ध होत असतात. या संधीचा फायदा जर घ्यायचा असेल तर. अनुवाद करत असताना सुजाणपणे या सर्व गोष्टींचा विचार करायला हवा.

### समारोप

अनुवाद कोणताही असो कोणत्याही भाषेतील असो त्यात महत्वाचे शब्द असतात त्यामुळेच शब्दांचे विविध अर्थ त्यांचे विविध भाषेमध्ये होणारे विविध प्रकारे वापर याकडे अनुवादकाला काळजीपूर्वक लक्ष द्यायला लागते संस्कृत मध्ये जर एखाद्या शब्दाला अनेक अर्थ असतील तर नेमका एखादा शब्द एखाद्या ठिकाणी नेमका कोणता अर्थाने आलेला आहे हे अनुवादकाला काळजीपूर्वक पाहावे लागते त्याचबरोबर भाषा प्रत्येक भाषेचे रचना वेगळी व घाटणी असल्याकारणाने त्यात शब्द समजावून घ्यायला लागतात. कारण मराठी मधून अनुवाद हिंदीमध्ये करायचं असेल तर त्यात हिंदीमध्ये असणारे नंतर शब्द त्याला मराठीमध्ये असणारे प्रतिशब्द यांची माहिती असावी लागते अशावेळी दोन्ही भाषेतील वेगळेपणाचे ज्ञान व भान अनुवादकाला सतत बघावे लागते म्हणजेच अनुवाद हा एका भाषेतील भाव हा दुसऱ्या भाषेमध्ये एकरूप करण्याचा मार्गही असू शकतो.

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## ABOUT THE EDITORS



### Dr. Meera Madhavrao Detha

She is an accomplished academic leader who serves as Associate Professor, Vice Principal, and Head of the Marathi Department at Dahiwadi College, Dahiwadi. With a career spanning over 25 years, she has worked in various institutions affiliated with Rayat Shikshan Sanstha and has made remarkable contributions as a member of the College Development Committee and other important college bodies. She has organized six national and international conferences, actively promoted research with over thirty published papers, and edited nine research proceedings, furthering scholarly engagement in Marathi studies. Her commitment to education and society is recognized through several accolades, including four state-level and three national awards. Dr. Detha is devoted to guiding students and has delivered lectures on diverse topics. She enthusiastically participates in social initiatives and stands out for her editorial role in the college's annual magazine. Through her dynamic leadership in academic, cultural, and social spheres, she has shaped the intellectual and community life of her college, earning respect across the educational fraternity.



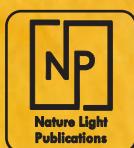
### Dr. Pradip Y. Kamble

Dr. Pradip Kamble, Head of the Department of English, is a dedicated academician with 27 years of teaching experience, holding M.A. and B.Ed. qualifications and contributing significantly to teaching, research, and academic administration. With five publications, participation in orientation and refresher courses, and experience in organizing national seminars, workshops, and an international conference, he has played an active role in academic enrichment. He has served the University of Mumbai as a member of the Syllabus Framing Committee, and as Moderator, Paper Setter, and Examiner for 25 years, along with serving as a Subject Expert and Examiner at C.K.T. College, Panvel. His dynamic leadership extends to NSS, cultural activities, publicity, mentoring, short-term courses, and editorial work, including 25 years as Editor of the Wall Paper "Horizon." With membership in 15 committees and recognition through three Best Performance Awards, he continues to contribute meaningfully to institutional development and student growth.



### Mr. Sanjay Sahebrao Jagadale

Mr. Sanjay Sahebrao Jagadale is working as an Assistant Professor in the Department of English at Dahiwadi College, Dahiwadi. He holds multiple qualifications, including Ph.D. (Pursuing) in Mass Communication and Journalism from MIT ADT University, Pune, NET (2023), SET in both English (2024) and Mass Communication and Journalism (2022), M.A. in English (YCMOU, 2024), M.A. in Mass Communication and Journalism (MIT ADT University, 2022), MBA (Finance) (YCMOU, 2022), and GDC&A (Government of Maharashtra, 2024). He has two years of teaching experience, having served at K.B.P. College, Pandharpur, and Dahiwadi College, Dahiwadi. His research interests include Indian Knowledge Systems, Media Studies, and Literary Communication. He is currently conducting a UGC-funded Minor Research Project titled "Depression in Hemingway's Works and its Modern-Day Understanding" (2024-2026). Mr. Jagadale has published several peer-reviewed research papers and two ISBN e-books, and his patent on an AI-Powered Adaptive Learning Device for English Literature has been published. He has authored the book "Adhyayan va Sanshodhan Abhiyogya Prashnpatrka Vishleshan" published by Nirali Prakashan, Pune. He is an active NSS member, environmental volunteer with WWF and Green Army Maharashtra Forest, and continues to promote innovative teaching-learning practices.



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