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Chief Editors
Dr. Neelkanth Dahale
Dr. Sachin Chavan

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TRANSLATION: A MULTICOLOURED UMBRELLA IN LITERATURE

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Abstract:

Translation acts as a multicoloured umbrella that connects diverse languages, literary traditions, and cultures. It not only transfers meaning from one language to another but also recreates artistic expression, preserving and transmitting cultural heritage globally. This research paper modestly attempts to explore the dynamic functions of translation in literature, including cultural mediation, expansion of readership, linguistic enrichment, canon formation, and fostering global understanding. It argues that translation is not a secondary or derivative activity but a creative and interpretive act that shapes the development of world literature. The title of the research paper highlights the protective and supportive role of translation—preserving valuable works from being lost within a single language and helping them travel across borders. The phrase ‘a multicoloured umbrella’ symbolizes unity in diversity, showing that translation celebrates differences while creating harmony among global literatures. Translation makes world literature vibrant, inclusive, and interconnected for all readers.

Keywords: *Translation, Literature, Language, Tradition, Cultural Mediation, Creativity, World Literature, etc*

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Introduction:

Literary translation is much more than simply replacing words from one language with words from another. It is like a vibrant umbrella with many different colours, where each colour represents a unique culture, history, and way of thinking. When a book is translated, it gains the ability to travel beyond its place of origin and reach people who speak different languages. This creates opportunities for readers to explore new worlds, new characters, and new ideas that they otherwise would never have known. Translation helps to connect societies and allows literature to become a shared treasure of humanity, rather than something limited to one group of people. Translation plays a powerful role in shaping the global literary landscape, expanding knowledge, promoting cultural exchange, and enriching the experience of literature for the people around the world. The title *Translation: A Multicoloured Umbrella in Literature* suggests that

translation acts like an umbrella that covers and connects many different colours of world literature. Just as an umbrella brings various colours together under one shade, translation takes everyone under its shade. Translation brings together stories, cultures, ideas, and literary styles from different languages into one accessible space. Each colour represents a unique cultural identity, tradition, and creative expression. Through translation, these diverse literary voices become available to readers everywhere, enriching their imagination and knowledge.

Bridging Cultures through Translation:

Translation plays a very important role in connecting people from different linguistic and cultural backgrounds. It creates a pathway for ideas, beliefs, stories, and knowledge to travel across languages. It helps readers to understand the values, traditions, and lifestyles of other societies, reducing cultural distance and promoting mutual respect. Through translated

works, literature from one region becomes accessible to people around the world, allowing cultures to share wisdom and learn from each other. Means, translation works as a strong cultural bridge that brings different societies closer to one another. When people speak different languages, they may not understand each other's beliefs, traditions, or ways of life, but translation helps to break this barrier by allowing communication between cultures that would otherwise remain separate and unknown to each other. Translation helps to preserve the cultural heritage, and ensures that valuable knowledge is not lost or limited to a single region. When we read stories from different cultures, we learn to appreciate their values, struggles, humor, and dreams. It means that translation is not only a language activity but also a cultural exchange that builds harmony, understanding, tolerance, and peaceful relationships among people, and global unity among diverse communities around the world. Thus, translation plays a key role in building global unity and enriching human experience by connecting cultures through the power of words.

Translation as Creative Reinterpretation and Re-voicing:

Translation is not a mechanical activity of simply changing words from one language to another. Instead, it involves interpretation, imagination, and artistic creativity. When a translator works on a literary text, they must understand its emotions, style, and hidden meanings, and then express those qualities in a new language. This process becomes a *reinterpretation*, because the translator reshapes the original ideas to suit the cultural and linguistic needs of new readers. The translator must carefully choose the right words, tone, and style to make sure that the translated text gives readers the same feelings and beauty that the original author intended. When a translator works on a novel, poem, or play, they must recreate the beauty, emotions, and style of the original author so that the new readers

can enjoy it in their own language. This process is called creative re-voicing, because the translator gives the original message a new “voice” while keeping its meaning alive. It means a translator does more than just follow the original text closely—they must recreate the meaning in a way that sounds natural and expressive in the new language. Because of this creative responsibility, the translator becomes a co-creator of the literary work. Their choices may introduce new ideas, metaphors, and storytelling techniques that enrich the target language. Sometimes, translated literature even influences local writers and adds fresh forms of expression to their writing culture. In this way, translation becomes a creative act that not only represents the original work but also expands the artistic possibilities of the language into which it is translated. Baker (2011) explains that a translator's creativity can produce fresh meanings, new beauty, and unique emotional experiences. Translation is a transformative process that blends the author's imagination with the translator's artistry, resulting in a new work that both honors and re-invents the original. It means translation becomes a creative collaboration between the author and the translator, resulting in a transformed version of the text that continues to live and inspire in another cultural world.

Making Literature Accessible through Translation:

Translation plays a crucial role in spreading literature across different languages and cultures. It works like a bridge that allows people to read and enjoy stories, poems, and ideas that were originally created in another language. Without translation, many national literatures would remain closed within their own linguistic borders, and great works would not reach the global audience they deserve. For instance, the writings of famous authors such as Homer from Greece, Dante from Italy, and Goethe from Germany became known worldwide only because they were translated into many languages. Through translation, these classics enter

new cultural spaces, where they influence local writers, teachers, and critics, and enrich the literary imagination of new readers. When a translated book reaches a new culture, it expands what people can think about, learn from, and dream of. It gives access to different traditions, beliefs, and worldviews, helping readers understand the richness of human experience beyond their own society. Thus, translation makes literature widely available, encourages cross-cultural communication, and contributes to the growth of world literature, as noted by scholars like Munday (2008). By transmitting stories across borders, translation ensures that no important literary voice remains unheard. In nutshell, without translation, many great works would remain limited to the regions where they were originally written. Translation removes language barriers and allows readers to enjoy stories, poems, and ideas that belong to other cultures. It ensures that important knowledge, creativity, and cultural experiences are not trapped within a single language community. Through translation, literature becomes available to a wider audience, promoting education, cultural exchange, and global understanding.

Translation as a Gatekeeper of World Literature:

Translation has the power to decide which literary works travel beyond their original language and become known to a global audience. A gatekeeper controls what is allowed to pass through, and in the same way, translation determines which authors and stories gain international recognition. If a book is translated, it can enter new cultures, gain prestige, and influence world literature. Thus, translation plays a crucial role in shaping this canon because when a book written in one language is translated into another, it gains access to a new audience and enters a different cultural world. However, not all books receive this opportunity; only selected works are chosen for translation, and those selected often receive special attention and recognition. In this way, translation helps

to decide which authors become famous at an international level. So, translation is called as a Gatekeeper of World Literature. The success of a translated work also depends on *who* translates it and *how* it is translated, because a skilled translator can enhance the beauty of a text and make it more appealing to readers in the new culture. Authors like Leo Tolstoy from Russia and Gabriel García Márquez from Colombia became world-famous mainly because their works were translated into many languages, allowing people from different countries to appreciate their writing. The powerful institutions such as publishers, literary critics, universities, the media, and award committees greatly influence which works are promoted and included in the literary canon. They help to create literary prestige and determine whose voices are highlighted. At the same time, many writers remain unknown because their works are never translated, which leads to an imbalance where some cultures dominate while others are ignored. Scholars like Even-Zohar and Toury argue that translation participates in a cultural prestige economy, means it has the power to raise the status of certain works and authors. Therefore, translation does much more than simply transfer stories across languages — it shapes what the world reads, what knowledge is passed on, and which writers are remembered as part of global literature.

The Role of Translation in Intertextual Development:

Translation contributes to the exchange of ideas between different literary traditions. Intertextuality refers to the relationship between texts—how one piece of writing influences or connects with another. Translation plays a key role in this development because it introduces stories, styles, themes, and techniques from one language into another. When writers read translated works, they absorb new elements and blend them with their own cultural expressions, resulting in fresh and innovative literature.

Through this continuous exchange, texts from different parts of the world begin to reflect and shape one another, creating a rich and interconnected global literary environment. For example, modernist writing styles or the magical realism used by Gabriel García Márquez in his novels became popular in many countries because his books were translated into several languages. Writers who read his translated works started using similar techniques in their own stories, creating new hybrid forms of literature. Thus, translation, as an active force, supports creativity, encourages cross-cultural dialogue, and contributes to the evolution of world literature. It not only shares stories but also shapes the future of writing by allowing different literary traditions to influence and enrich each other.

Translation as a Tool for Learning and Research:

Translation plays a very important role in education and academic research. It allows students, teachers, and scholars to study literature from all over the world, even if they do not know the original language of the text. It helps students to learn about different cultures, philosophies, and artistic traditions, broadening their understanding beyond their own linguistic boundaries. By removing language barriers, translation supports teaching in schools and universities, and enables deeper studies in fields like literature, culture, history, and science. Many great works that are considered essential for learning—such as Shakespeare, Homer, Tagore, Tolstoy, and many others—are taught through translations in schools and universities. Without translated texts, students would not be able to access these important books, and their knowledge of world literature would remain very limited. In research, translation allows scholars to compare ideas across nations, explore diverse perspectives, and build new knowledge through global connections. It helps scholars to understand how ideas, stories, and art forms who have travelled across countries and how they

influence each other. The language can be a barrier to learning, but translations remove that barrier and make global knowledge available to everyone. Thus, translation, as a powerful educational resource, expands learning opportunities and enriches academic research by making world literature open and understandable to a wider audience.

Challenges and Ethical Considerations:

Translation is not a simple task. Though it is a powerful cultural activity that connects different societies, it involves many challenges and ethical concerns also. Translators face many challenges and difficulties while transferring a text from one language and culture to another. These challenges may include finding the right words, preserving meaning, handling cultural differences, and maintaining the style and emotions of the original work. Means, translators face complex decisions that influence how readers in another language will understand a work. This shows that translation is not just a mechanical change of words—it demands careful handling of cultural meanings and values. However, translators often remain invisible, even though they play a crucial role in introducing literature to new audiences. Their names may appear in very small print or be omitted completely, which makes their contribution seem less important. Ethical translation requires that translators receive proper recognition, respect, and fair payment for their skill and effort. Another major challenge is the influence of political power and social ideology. Sometimes governments, religious groups, publishers or censor modify certain parts of a text to control the message. Translators may also feel pressured to avoid sensitive themes, and such censorship can distort the author's original ideas and misrepresent cultures. Additionally, the publishing market mostly supports books that guarantee profit, such as bestsellers, while valuable works from smaller cultures or less popular writers remain untranslated. This creates inequality in world

literature and reduces cultural diversity. Therefore, translation must be practiced with a strong sense of responsibility, and institutions should encourage translations that promote both artistic value and cultural representation instead of focusing only on commercial success.

Conclusion:

Translation, like a multicoloured umbrella, brings together the many different voices of world literature under one shared space. It stands as the vibrant and unifying force that connects the literary and cultural worlds. It enables the movement of stories, ideas, and emotions beyond linguistic boundaries, transforming isolated literatures into a shared global heritage. Through translation, diverse cultures communicate, understand, and enrich one another, fostering empathy and mutual respect among readers across the world. It is both an art and an act of interpretation, where translators recreate meaning with imagination and cultural sensitivity, ensuring that beauty and thought transcend language barriers. At the same time, translation demands ethical responsibility, visibility, and recognition for those who perform this creative labour. As a bridge between civilizations, it not only preserves and transmits the wisdom of the past but also shapes the evolving canon of world literature. Ultimately, translation nurtures global harmony by celebrating unity in diversity—ensuring that literature

continues to speak in many voices, yet with one shared human heart.

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SOME INTRICACIES IN TRANSLATION OF DALIT TABOOS

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Abstract:

The present paper makes one aware about the cultural, linguistic, and social challenges involved in translating Dalit taboos into the target language. 'Dalit taboos' refers to social prohibitions, stigmas, and ritualized or institutionalized caste-based slang applied in literary texts. Translating such taboos is not only a linguistic transfer but a cultural negotiation: translator has to maintain strategies of justifying 'performative' Dalit taboos into the target language in the best possible way. It supports the target language to carry forward very close fervour from source text because the former often lacks equivalent social frameworks. Thus, through conceptual analysis and close textual study of select excerpts from Baburao Bagul's Marathi fiction, this paper argues on intricate exercise of translation.

Keywords: *Dalit, taboo, source and target language, discipline of translation, caste, calque*

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Introduction:

Taboos are prohibited everywhere. Can there be any civilization that would permit such an abusive talk even in private? However, in Dalit writings, taboos are institutionalized oblique use of language that affects the receptor mentally as well as physically for sure and shows definite consequences. All the forms of Dalit writings have shown use of such expressions: memoirs, fiction, poetry, theatre and like. Challenge in all respects come in when it is to translate taboos in Dalit writings into target language, for instance - English. Translator finds oneself in turmoil; one can rarely either neutralize or erase them completely from discussion or switch over to parenthetical options like explaining in brackets in the same context followed immediately or paraphrasing in footnotes/ endnotes to 'avoid' risks of taking something 'prohibited' on record on the mainstream platform of so called serious writing. Here, the translator should be well aware that such indispensable 'adjustments' are definitely bound to affect the discipline of translation *per se*. Additional

explanations beside in-text translation are justifiable due to cultural differences. Maintaining this awareness in the back of the scene, the present paper aims at discussing some aspects of intricacies involved in this exercise of translation of Dalit taboos.

Translation and Marginalized Literatures:

Postcolonial translation theory talks about the unequal power relations between source and target cultures (Bassnett & Trivedi 1999). Scholarship on translating marginalized literatures, for instance, indigenous, Black, Dalit emphasizes the need to avoid exoticization, in the first place. Works on Dalit literature in translation for instance, scholarship around prominent Dalit memoirs and poetry highlight recurrent problems: euphemism in caste-based violence, loss of speech patterns and mistranslation of honorifics and demeaning epithets. With this awareness in the background, the present paper defines the term 'Dalit taboos' and discusses how some aspects affect canvas of the context of Dalit writings in translation with special focus on Dalit taboos.

What ‘Dalit taboos’ is:

Dalit taboos are found in different forms: speech euphemisms, sexual abuse, humiliating names used by upper-caste speakers, caste-referential terms imposed on Dalit, etc. Besides, prohibiting physical contacts considering ‘polluted touch’, restrictions around water sources, not allowing sharing meals and temple entries are other forms of taboos imposed on Dalit. Also place names like *Maharwada* or *Mangwada* being used as abuse, not allowing religious rituals to Dalit and all the other strategies of condescending Dalit in all possible respects include in Dalit taboos.

How taboos matter while translating into the target language:

1. Taboos are not lexical items only; rather they shape identities and relations. Translating them with consciousness ‘may’ justify the source text to arise one to provoke, shame, or mobilize towards the subject concentrated. Here, the translator’s intent is supposed to be fulfilled.
2. Taboo terms are mainly culturally bound; caste-specific slurs for instance. The translator has to decide between leaving the term in the source language i. e. calque or to neutralize or substitute with an explanatory note or phrase. The task of translator is important when taboos are expressed via euphemism, ellipsis, or metonymy, so to say. They are to be ‘tranfigured’ into target language with the same fervour. For instance, a narrator may pass the event’s name – intention of making act of sexual violence and gesture at it via slur. Care has to be taken to maintain the same fervour in translation.
3. Taboo passed on to a Dalit often carries ‘performative’ force; translating it into target language with literal reproduction of slur merely may mislead, if the reader is not familiar with the context of the text. Here, standard linguistic

rendering with parenthetical explanation in addition functions as narrow escape, all the same.

4. Code-switching, speech patterns and dialectal features of Dalit taboos index identity and solidarity: translating such a text requires stylistic applications like idiomatic renderings into target language or ‘free’ translation as suitable and correct for target language. It may be elaborated with para-textual explanation, in addition.
5. Discipline of translation demands understanding of taboo nuance. Here, understanding of cultural specifications and social commitments involved therein are required.
6. Translator has to keep some culture-specific items in transliterated form, for instance, *tirth* (teaspoon of ‘pious/ spelled’ water offered to devotee by the priest after prayer or so) or *prasad* (offering teaspoon full share to devotee after prayer or so from specially-offered-to-deity meal at rituals). Such occasions come in when in-text crucial items that cannot be inferred are to be translated. However, such an attempt of transliterated form helps at maintaining context of the situation authentic and preserving cultural flavour as well.
7. A little description in the form of footnotes or endnotes or even a short glossary for caste-related terms, ritual items, and repeated slurs may help readers keep track without interrupting narrative flow.

Case Study 1: Janaki from Baburao Bagul’s fiction

सूड (Sood): Janaki, heroine of Baburao Bagul’s fiction सूड (Revenge, 1970) was raped more than once, complete breakdown of family life and ties project her as the worst kind of dehumanization. She is born in this *Murali* family (*Murali* is an anti-social offshoot community. It seems to be forked from untouchables mainly. Superstitious and ignorant nature of society made it born and sustain). The victims are the girls of

this community, so is Janaki's plight in the fiction depicted. The scene where she is raped and disfigured on road by a gang of vagabonds should stand as one of the most explosive scenes in Dalit literature. Taboos applied on her by vagabonds have potency of their own:

‘आज माल लय भारी दिसतोय.’

‘जानके , देतीस?’

‘काय चालतीय . . . आयला मस आवा पयल्या, पण या पोरीवाणी चाल कुठ पयली नही, अन एवढी देखणी बी. वाटतं इथंच लोळवावी.’

‘लोळव.’

‘लोक काय म्हणतील?’ ‘ती कुठ कुळशिळाची हाये. मुराळीची पोर. ऐकलं कोण तीच?’ (१८).

(Translation into English:

“Look, how sensuous she is looking today.”

“Janaki, will you cooperate?”

“See her pace . . . I have seen many women, but have not seen

pace like this one and also have not seen attractive woman like

her. I tend to have sexual intercourse here only.”

“Then perform the act.”

“What will public say?”

“She is not from pure clan. She is a Murali's daughter. Who will listen to her?” (18).

(Translation mine.)

The culture-specific euphemistic expressions viz माल, देतीस?, आवा, लोळव and मुराळीची पोर have to be kept in transliterated form. The cultural difference in these euphemistic taboos falls, as it is being seen in the translation above, short when traveling into target language if rendered freely according to the norms of the latter. The footnote/ endnote or additional paraphrasing in parenthesis may function as elaboration for readers to understand context of the situation in source text. Also, a short glossary may work to considerable extent. Thus, such para-textual

exercises function beneficial for readers to understand the content in translation so to say.

Case Study 2: Patil from Baburao Bagul's fiction अघोरी (Aghori):

Patil, one of the main characters in Baburao Bagul's fiction अघोरी (Vile, 1983) shows condescending attitude towards lower castes. It is particularly the case when Patil uses abusive expressions for lower caste villagers. Here are a few of Patil's expressions: 1. In chapter IV, Patil asks Thakubai, his spouse whether Rakhama has come and when he gets reply that she has fell ill he says, “तिच्या आयला मी घोडा लावी . . . जवा तवा काय अज्यारी पडतीय डुक्करतोंडी . . .” (9). (Free rendering into English: “What the hell with her . . . she fell ill every now and then” (9), 2. Parvati, his daughter-in-law conveys Patil that her ankle rings are aching her: “तोड्याचा चिमटा बसला.”, “आवाळ व्हत्यात?”, “सोनाराला बोलावून घेतो. भडव्याला चांगला करतो” (10). (Free rendering into English: “Ankle ring ached.” “Is it tightened? I'll call goldsmith and refine him” (10), and 3. It is a typical scene between Patil and Thakubai. She is afraid of Aghoribaba, prays for his favour and cries. Patil abuses her “ए तुझ्या आयला मी घोडा लावी, अशी कुत्रीसारखी का इवाळतीस? गप व्हय नय त कुन्हाडच डोक्यात घालीन . . .” (33). (Free rendering into English: “Hey hell with you, why are you crying like a bitch? Shut up or I'll blow axe in head . . .” (33) (Translations mine.). These utterances represent the floating side of the iceberg of discriminating and dehumanizing treatment given to Dalit in Indian history.

Here in the above quotes, Patil's abusive expressions घोडा लावी, डुक्करतोंडी and भडव्याला are the instances of ellipsis in translation. They need to be appeared in para-textual descriptions, if required to be justified at all. They function as ‘performative’ role to arise one to provoke, shame, or mobilize towards the subject concentrated. There are, as part of the inbuilt limitations in exercise of translation, possibilities of losing continuous flow in

reading as para-texts are added to the translation and fragment the stream of narration. Also, borrowing too many source-language items may restrict the text inaccessible. Additionally and it is particularly the case with English being foreign language that translator may tend to universalize caste-specific experiences if one does not carefully anchor terms in the proper social context of the welter of castes. Specifically, it is the case in regard of Dalit writings.

Conclusion:

Translating Dalit taboos has to be ethically charged, technically demanding task that requires sensitivity to cultural specificity and the politics of representation. Translator should be able to maintain the social significance of taboos, provide minimal but essential contextualization, and foreground the narrator's voice with one's caste-specific ache within. In the last resort,

additional combination of para-text with community specifications should lead translation forward to both educate audiences of the target language and respect the dignity and 'performative' spirit of Dalit authors.

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EKPHRASIS IN TRANSLATION: VISUAL-TEXTUAL SHIFTS IN JAPANESE HAIKU/HAIGA AND ENGLISH

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Abstract:

This paper examines how in the translation of Japanese Haiku and its visual counterpart Haiga into English, visual-textual representations shift. While ekphrasis was conventionally referred to as vivid description of visual art, critics including Jas Elsner and W. J. T. Mitchell have extended its meaning to describe any act of verbal visualisation. This finds a compelling parallel in Japanese Haiku, where it transfers a visual scene into a verbal sketch. Drawing on Jas Elsner's concept of enargeia (vivid visual presence), this study suggests that English translations of Japanese Haiku often transform the nature of ekphrasis, shifting its emphasis between different sensory experiences. These shifts are not merely linguistic but visual and cultural transformations. This study explores how auditory, visual and symbolic elements are preserved, transformed or diluted in translation. By analysing multiple translations of Matsuo Bashō's 1694 Nara Chrysanthemum haiku and a Haiga Yosa Buson's A Little Cuckoo across a Hydrangea, the paper demonstrates how translation reorients perception and redistributes meaning between text and image. Translation, therefore, is not a passive transfer of ekphrasis but an active reimagining of visuality, where linguistic and pictorial elements constantly refract each other.

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Introduction

The ancient rhetorical term ekphrasis, the vivid verbal description of a visual object, has evolved into a concept central to modern studies of art, literature and visual culture. From Homer's description of Achilles' shield to Keats's *Ode on a Grecian Urn*, ekphrasis represents the effort to translate seeing into saying, to convert visual impressions into words. In recent decades, scholars such as Jas Elsner, W. J. T. Mitchell and James Heffernan have expanded its meaning to include the broader interplay between image and word. Elsner emphasises that ancient rhetoricians valued *saphēneia* (clarity) and *energeia* (visibility)¹, a vividness that allows audiences to "see through hearing" (Elsner 1).

Japanese Haiku and Haiga exemplify this visual-verbal dynamic. They are like microforms of ekphrasis. By compressing natural scenes, seasonal references (*kigo*)

and temporal instants into a concise linguistic structure, Haiku offers a miniature pictorial tableau. The Haiku shrinks vision into minimal words while the Haiga translates those words back into brush and ink. Together, they enact a dialogue between the seen and the said. Yet, when Haiku and Haiga are translated into English, this dialogue shifts. Translators not only render words but also reconstruct images, altering what the reader imagines and feels. This paper explores these transformations through the lens of ekphrasis, using Bashō's Nara Chrysanthemum haiku and a Haiga, Yosa Buson's A Little Cuckoo across a Hydrangea as focal points.

Theoretical Framework:

Ekphrasis in Western criticism has been extensively theorized as an intermedial mode of seeing and saying. Jas Elsner references ekphrasis as "a descriptive speech which brings the thing shown vividly before the eyes,"

emphasising its visual force (Elsner 1). W. J. T. Mitchell considers ekphrasis “the verbal representation of visual representation,” a dialogue between word and image (Mitchell 109). James Heffernan also frames it as “the verbal representation of visual representation,” focusing on the mediation between aesthetic systems (Heffernan 3).

When applied to Japanese poetics, these definitions expand the reach of ekphrasis. The Haiku’s concision, its 5–7–5 syllabic structure, creates an imagistic flash akin to a painted scene. The Haiga, its visual counterpart, completes this act of visualization. Both forms, Haiku and Haiga exemplify *enargeia*, the vividness that connects perception and expression.

Every classical Haiku traditionally includes a *kigo* or seasonal word, that signals the time of year and its associated mood. The *kigo* situates the poem in the **cyclical rhythm of nature**. A Haiku as well includes a ***kireji* or cutting word**, which creates a **pause, contrast or surprise** near the end of the poem. It works like a small hinge or breath mark that divides two images or ideas, one concrete, one reflective. In Haiku, Japanese poets often employed *Utamakura*, **a place name or location that** immediately evokes a set of feelings, images, legends or seasons that Japanese readers already know. *Utamakura* carry **invisible cultural imagery**, layers of art, religion and sentiment that cannot be fully conveyed in literal English. Translators often try to compensate by adding adjectives (“ancient,” “sacred,” “old bronze Buddhas”) to restore some of that resonance. In English translation, however, these devices may be diminished or lost. English lacks the moraic rhythm and subtle auditory cues characteristic of Japanese. When a translator generalises and shifts the *kigo* or omits the *kireji* or *utamakura*, the **emotional temperature and visual imagery**, which is the original’s Haiku’s ekphrastic force, also change. The balance of perception and imagination of the reader alters.

Moreover, Japanese aesthetics such as *wabi-sabi* (beauty in imperfection and impermanence) and *ma* (the meaningful pause or space) deepen ekphrastic interpretation.² *Japanese poetic ekphrasis* often works through **suggestion and absence**, not description and this principle complicates Western ekphrastic assumptions (which often emphasise vivid detail). Haiku and Haiga do not merely describe. They evoke through absence and suggestion. This interplay of seen and unseen is the basis of what Elsner calls “the rhetoric of presence and absence” in all ekphrastic art. In translation, however, this balance shifts. Translators navigate not only linguistics but also aesthetics, a reimagining of visual experience as it moves across cultural and semiotic boundaries.

Methodology:

The study undertakes a comparative analysis of (1) multiple English translations of Matsuo Bashō’s Nara Chrysanthemum haiku, composed in 1694 for the Chrysanthemum Festival³ and (2) a Haiga artwork, Yosa Buson’s A Little Cuckoo across a Hydrangea. This work is selected for the shared fusion of text and image and its open-access availability.

The method involves examining how visual perception shifts across linguistic translation (Japanese to English) and media translation (Haiku to Haiga). By tracing changes in imagery, focus and affect, the study identifies how ekphrastic vividness i.e., *saphēneia* and *enargeia* migrates and transforms.

Analysis:

1. Visual-Textual shifts in Translation

Bashō’s original haiku reads:

菊の香や奈良には古き仏達

(Kiku no ka ya / nara ni wa furuki / hotoketachi),

"Scent of chrysanthemums— / in Nara, the / old Buddhas"

This compact verse juxtaposes what is felt and what is still. The fragrance of chrysanthemums, the flower of autumn and longevity, mingles with the silent gaze of

ancient Buddhas in Nara's temples. The poem's ekphrasis lies in the invisible made visible i.e., scent becomes image and stillness becomes perception, a felt experience.

Across English translations, however, this balance shifts:

"With ancient Bronze Buddhas at Nara comes / The green, honeyed scent from chrysanthemums." (A Net of Fireflies, p. 82)

"At Nara temple... / Fresh scented chrysanthemums / And ancient images." (Four Seasons Japanese Haiku)

"Ancient city of Nara / Ancient images of Buddha / Shrouded in the scent / of Chrysanthemum." (Narrow Road to the Deep North)

"smell of mums / in the ancient capital / are many Buddhas." (Bashō: The Complete Haiku)

"chrysanthemum of smell <> / Nara in as-for ancient / Buddha statue(s)" (Bashō: The Complete Haiku, p.391)
Each version emphasises a different sensory or visual register:

In the *Net of Fireflies* version, Harold Stewart amplifies the sensory lushness of the scene through adjectives "green," "honeyed" and "ancient bronze." His translation foregrounds the materiality of the Buddhas and the sensuous texture of scent. The ekphrasis thus becomes painterly and decorative, akin to an Art Nouveau canvas, emphasizing tactile and chromatic details.

In contrast, the *Four Seasons Japanese Haiku* version simplifies the description to "At Nara temple... / Fresh scented chrysanthemums / And ancient images." Here, the focus shifts from the Buddhas themselves to the coexistence of fragrance and sacred art. The ellipsis ("...") introduces a contemplative pause, replicating the Haiku's meditative silence. The ekphrasis in this version is spatial rather than sensory. It situates the reader within a temple space.

The *Narrow Road to the Deep North* translation, meanwhile, expands the scene into four lines, stressing

the *ancient city* and the *images of Buddha*. The translation transforms the haiku's minimalism into narrative description. The ekphrasis now lies in historical context rather than immediacy: it invites the reader to visualize not a single sensory moment but an atmosphere of antiquity.

Finally, in *Bashō: The Complete Haiku*, the version "smell of mums / in the ancient capital / are many Buddhas" returns to the directness of perception. The scent becomes the grammatical subject, the agent that unites time and space. The visual detail of "many Buddhas" is secondary to the olfactory experience. This translation transforms ekphrasis into synaesthesia, which means sight is suggested through smell.

The shifting focus, from Buddhas to blossoms to atmosphere, reveals what this paper terms ekphrastic reorientation i.e., the redirection of visual energy in translation. In this process, enargeia is not lost but redistributed.

2. Haiga and the Visual Dimension of Ekphrasis



A Little Cuckoo across a Hydrangea by Yosa Buson

While Haiku embodies verbal ekphrasis, Haiga visualizes it. The Edo-period practice of pairing Haiku with ink paintings offered readers a double vision, words framed by image. Yosa Buson's *A Little Cuckoo*

across a Hydrangea exemplifies this synthesis. The delicate brushwork echoes the Haiku's fleeting imagery, where the cuckoo's flight across the sky reflects the poem's own economy of expression. The viewer "reads" the painting as much as the poem, embodying Elsner's idea that ekphrasis mediates between vision and language. When Haiku are translated into English, however, they often appear stripped of their Haiga. Without the visual component, translators must compensate through verbal elaboration. Hence, Stewart's ornamental diction in *A Net of Fireflies* may be read as a substitute for the lost brushstroke. The Haiga's *ma*, its pregnant silence, is replaced by linguistic density.

In this sense, Haiga underscores the problem of ekphrastic displacement. The visual presence is lost in linguistic transfer. English translation thus performs a dual re-orientation. It not only translates words but also reconstitutes the absent image. Sometimes, the Haiga remains visually present, reproduced in books or digital archives, yet its interpretive force changes when detached from the linguistic and cultural context of the original Japanese. Even when the Haiga remains visible, its aura, spatial depth and symbolic resonance are reframed through translation.

Discussion:

The comparison of Haiku and Haiga reveals that translation does not diminish ekphrasis but diversifies it. Each English version of Bashō's poem and each visual interpretation in Haiga participate in what may be termed a *hermeneutic layering* of representation, a process that resonates with Jas Elsner's view of ekphrasis as a mediated act that translates vision into language and language into vision (Elsner 1).

Haiga adds another layer to this dynamic. In Buson's ink work, the viewer witnesses a symbiosis of text and line, each completing the other's silence. In translation, this interdependence fragments; the verbal and visual

are separated, forcing the translator to reconstruct *enargeia* through textual means alone. The result is a range of visual imaginaries shaped by linguistic and cultural lenses, Japanese *wabi-sabi* versus English Romanticism, for instance.

Thus, translation operates not as duplication but as transformation. It reimagines ekphrasis within new semiotic and cultural frameworks, proving that seeing through language is itself a culturally inflected act.

Conclusion:

Ekphrasis, whether in Greek or Japanese traditions, is an act of re-vision, of seeing the world through the medium of words. In translating Japanese Haiku and Haiga into English, the ekphrastic relationship between image and text goes through subtle but profound shifts. The translator does not merely convert words but recreates perception. The Nara Chrysanthemum haiku demonstrates how translators redistribute sensory focus, while Haiga reveals how visual minimalism interacts with verbal silence. This results in what may be termed an *ekphrastic displacement*, a shift in how meaning is perceived and conveyed. The visual immediacy of the original Haiga remains visible, yet the poetic tone and sensory register often change. The English Haiku may emphasize metaphor or narrative clarity where the Japanese relied on atmosphere and intuition.

Through Elsner's concept of *enargeia*, translation emerges as a secondary ekphrasis. It does not replicate vision but refracts it, transforming the original's balance between word and image. By integrating Haiku and Haiga, this paper affirms that ekphrasis in translation is not a loss of visuality but its renewal, a reminder that every act of seeing, like every act of translation, begins anew. The translated Haiku–Haiga pairing shows the evolving dialogue between word and image that continues to renew the way we perceive art, poetry and the act of translation itself.

Figure:

Yosa Buson. *A Little Cuckoo / across / a Hydrangea*. Edo period. Photographic reproduction, Wikimedia Commons. Public Domain.

¹ Jas Elsner, "Introduction: The Genres of Ekphrasis.", p.1

² *Wabi-sabi* and *ma* are core concepts in Japanese aesthetics referring, respectively, to beauty in imperfection and the meaningfulness of empty space.

³ The Chrysanthemum Festival (*Kiku no Sekku*), celebrated on the ninth day of the ninth month, honors longevity and renewal in Japanese tradition.

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THE FUTURE OF TRANSLATION IN THE ERA OF DIGITAL TECHNOLOGY

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Abstract:

Many translators convert text from the original language to the target language. In today's digital era, translation has become significantly easier, but the process still involves considerable effort to accurately translate a language into the intended target language. Although technology has simplified many aspects of translation, machine translation can sometimes be unreliable. In various sectors such as education, business, infrastructure, and social areas, the need for accurate translations can present challenges for writers. However, in this digital age, the translation process has become more accessible, even though there are still some drawbacks associated with it. In the digital era, artificial intelligence has made translation more accessible. This AI is extremely swift and fluent, capable of translating almost anything at breakneck speed. However, AI has difficulties translating complex communications, whereas human translators can manage such complexities. One critical feature is that humans comprehend the emotions and subtlety that exist in language, which AI cannot reproduce when making decisions. System file translation is greatly accelerated by machine translation. The manual translation process, on the other hand, takes a lot of time. Long hours are no longer needed to translate anything thanks to machine translation. But if a writer does it by hand, it could take them hours or even months to translate any given document. Machine translation is therefore quick and easy. This document explores the present landscape of translation technologies, their influence on the profession, and the future direction of translation in the digital era.

This paper presents the fundamental aspects of translation, highlighting its significance and various applications. It discusses the differences between human translation and machine translation, as well as the potential pitfalls when each is employed. Time is a crucial factor in both machine and human translation processes. Therefore, this paper emphasizes the key elements that demonstrate the necessity of machine translation and the influence of digital technology on the field of translation.

Keyword: Machine translation, Artificial intelligence, translation

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Introduction:

When a translator works to convert text from one language to another, the original language and the target language are the most important factors. If the translator fully understands the values of the original language and also knows the cultural values of the target language, they can more easily apply the right translation approach. Even when using machine translation or other AI tools and digital technologies, the background of the original or target language might

not always convey the true meaning of the original language, due to differences in language or cultural traditions. Literary translation requires a significant amount of creativity, as it encompasses various forms such as drama, poetry, and novels. It relies heavily on imagination, which means that we cannot approach literary translation in the same manner as machine translation. In the case of poetry or other types of creative writing, a straightforward translation is often inadequate because the emotions conveyed in the piece

must be understood first. It's essential to grasp the creative intent of the author and the feelings behind their work before attempting a translation. This highlights one of the challenges of translation. Furthermore, artificial technology can sometimes produce inaccurate translations because it lacks the ability to comprehend the emotional depth or creative nuances present in any given work.

Machine translation is not a straightforward task, but historically, individuals had the right to translate any text or work, which required significant time investment. Now, machine translation has taken over many tasks that a human translator would perform. When translating literary works, having a skilled translator is essential, and their services come at a cost. On the other hand, machine translation tends to be more cost-effective compared to human translation. Therefore, there are both advantages and disadvantages to consider when comparing machine translation with human translation.

This paper demonstrates the influence of digital technology and AI tools, highlighting how they generate opportunities for humanity. When we use machine translation to translate text, we can automatically incorporate new terms. In contrast, when translating through human translation, it is necessary to study these new words. If we understand the new vocabulary, we can include it, but we must carefully decide which new terms to add in our translations.

Machine translation vs Human translation:

Machine translation offers a very efficient method for translating various materials, allowing us to translate our work at no cost. It is a quick process that helps us save money by leveraging the latest digital technologies. In the 21st century, translation has become a crucial aspect of digital communication. Artificial intelligence can comprehend the nuances behind geographical and linguistic diversity among different people and dialects, facilitating easier

translations. Therefore, machine translation is a time-saving option that allows us to accomplish everything without any financial investment or time expenditure. When we cannot comprehend the language of other countries, we rely on machine translation technology. This technology can assist us in various ways to grasp aspects of different cultures and their languages. While we may not gain an in-depth understanding, it allows us to recognize how other people live and communicate, as well as their cultural practices. This is a fundamental aspect of machine translation. The most important point is that we can access this support when we face difficulties in understanding foreign languages. Digital technology aids us in numerous ways to understand at least the essential elements of the languages from other countries.

The speed of machine translation is significantly faster compared to human translation, as it is a quicker process. In contrast, human translation takes more time; however, it offers more security and does not require us to worry about the safety of our data during the translation process. During human translation, it's important to reference certain materials or verify information, especially considering the cultural nuances and traditions associated with the target languages, which hold great significance.

When we translate our work from one language to another, security becomes a crucial factor. Using machine translation or artificial intelligence tools raises concerns regarding the security of our translations. Therefore, when we need to translate any sensitive or important information, it is essential to rely on human translators.

When trying to comprehend any piece of work, we must delve into its context. To effectively translate from one language to another, understanding the background and emotions behind the text is essential. When translating between languages, recognizing the

underlying emotions within the entire text is crucial. In the process of translation, it is important to grasp the connections related to the overall content. This task can be time-consuming, as we require foundational knowledge of both the source language and the target language. At times, poetic language can be particularly challenging to interpret. These are fundamental aspects of human translation; we may struggle to perceive the emotions in the target language. Thus, having a solid understanding of both languages is necessary, as direct translation is insufficient without this foundational knowledge.

Machine translation can assist humans, but when it comes to translating legal documents, it's essential to rely on human translators rather than machines. This limitation highlights the shortcomings of machine translation; it is not suitable for legal documents. We should prioritize human translation, especially because there are concerns about the security and confidentiality of our documents with machine translation, whereas human translators provide a guarantee for the quality of our work.

Conclusion:

We all recognize that translation is a time-consuming task, but we also need to acknowledge that having a foundational understanding is essential when translating from one language to another. Without this foundational knowledge and insight into the traditions of the respective culture, effective translation becomes challenging. When we translate from one language to another, it's crucial to grasp the cultural nuances and behaviors of the people involved; otherwise, individuals from the target language may react strongly to their cultural values being misrepresented. Whether we are translating personal documents or texts related to cultural traditions, understanding these cultural aspects is vital; failing to do so can lead to issues in our

translation efforts. Therefore, translation is not as simple as it may seem, and we must fully comprehend the basics associated with the language at hand.

We can convert our work from one language to another using tools like Google Translator, Amazon Translator, machine translation, artificial intelligence, and various other options available on Google. All these types of translation services can be accessed through apps available for download on Google, allowing us to translate any content around the clock. This service is free of charge, enabling us to translate our work into any target language with the help of these tools. We can translate any type of content, whether industrial, social, or official, from one language to our desired language. When we translate from one language to another, miscommunication can arise, which poses a significant issue in translation. This means that if we perform this transfer incorrectly, we may lose our reputation, especially in industries that rely on social communication. Therefore, it is crucial to understand the fundamental aspects of translation. Once we grasp these principles, we must also be familiar with the essential rules of translation. Whether we use machine translation or human translators, it is important to comprehend the key elements involved. We must focus on translating concepts accurately within the context of that language, and understanding these basic necessities ensures that the meaning is conveyed correctly.

Machine translation often struggles to grasp the emotions and creativity present in any piece of writing. However, compared to human translations, it lacks the ability to feel the essence of creativity within that work and to infuse its own creativity into the translated language. When we consider the differences between machine translation and human translation, it becomes clear how important these factors are.

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TRANSLATION: SAFEGUARDING INDIGENOUS HERITAGE AND IDENTITY

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Abstract:

*This paper examines the significant role of translation in preserving and transmitting indigenous knowledge systems, folklore, oral epics, ecological wisdom, and cultural identity within India's context of extraordinary diversity in linguistic and culture. In India's cultural landscape there is a great blend of human heritage, which encompasses amazing linguistic diversity. Our heritage encompasses more than 700 distinct tribal and indigenous languages, alongside those uncountable oral traditions, both of which function fundamentally as the living vessels used for preserving ancestral knowledge and important traditional values. Nevertheless, this heritage currently confronts a silent and serious problem; numerous languages amongst these groups, such as Gondi and Santhali, now exist under a great, looming threat of complete extinction. This particular threat is caused by the intrusion of several powerful external pressures, which include the widespread effects of globalization, patterns of urban migration, and the forceful dominance exerted by major languages. The seriousness of this situation becomes highlighted by the verifiable fact that UNESCO has officially listed more than 197 different Indian languages as being endangered, highlighting the extremely urgent necessity for cultural intervention. Within this difficult context, the vital process of translation effectively transforms itself into a genuinely significant cultural act. Translation is clearly far more than merely a simple linguistic transfer; instead, it actively serves as an absolutely necessary safeguard specifically designed both to rescue and consequently to transmit deep human knowledge. The stated main purpose of this particular protective endeavour is fundamentally to ensure the guaranteed survival and ultimate revitalization of essential community wisdom. Through the practice of translating, various scholars and diverse community members are effectively securing valuable indigenous knowledge systems, historical folklore, detailed oral epics, critical ecological wisdom (such as specific knowledge of medicinal plants and principles of forest ecology), in addition to foundational cultural identity. **Keywords:** Translation, Indigenous Languages, Oral Epics, Cultural Identity, Linguistic Preservation, Tribal Narratives, Endangered Languages.*

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Introduction:

Translation Studies is an emerging discipline of research and profession in the twenty-first century, it has flourished as a new field drawing ideas from anthropology, philosophy, literature, linguistics, and many other fields. Historically, both written and spoken translations have played a significant role in inter-human communication. The word 'translation' itself derives from a Latin term meaning 'to bring or carry across'. This traditional function of translation gains great significance within culturally and linguistically diverse nations like India. India has more than 700 tribal and indigenous languages alongside

numerous oral traditions. These indigenous languages are important because they serve as vital carriers of ancestral knowledge and traditional values. However, this rich legacy is facing serious threats. Many of these languages, such as Gondi, Santhali, Warli, Bhili, Koya, and Bodo, face significant extinction pressures arising primarily from globalization, urban migration, and the dominance of major languages. There is a great need of preservation of these Indian languages. In this demanding context, translation does a very crucial cultural act. Translation is very essential to preserve and transmit indigenous knowledge systems, folklore, oral epics, ecological wisdom, and cultural identity.

The indigenous oral literature includes abstract cultural elements such as mythological tales, heroic epics, spiritual beliefs, and ecological wisdom which translation allows surviving beyond the confines of the oral medium alone. This vital shift from the spoken word to written and digital forms resists cultural erosion and strengthens collective identity. In this paper it is argued that translation, when executed responsibly and sensitively, not only safeguards marginalized voices but at the same time it enhances national cultural consciousness and achieves global literary recognition, thereby fulfilling its role in protecting indigenous heritage and identity.

Literature review: Scholarly work states that translation exploring indigenous heritage in India is fundamentally a cultural, ethical, and political practice required for protecting India's indigenous heritage and identity. This research views translation as central to protecting endangered knowledge systems, rather than merely a linguistic transfer.

- ❖ Devy, Ganesh N., editor. *The Being of Bhasha: A General Introduction*. (2013). He advocates for translation as a crucial tool for reviving linguistic dignity and ensuring visibility for marginalized speech communities, emphasizing that practice must be ethical and community-rooted.
- ❖ Devi, Mahasweta. *Imaginary Maps*. (1995). She demonstrates that translated oral histories function as political testimony, acting as a critical bridge between subaltern voices and national discourse.
- ❖ Elwin, Verrier. *The Tribal World of Verrier Elwin* (1964). He talked about the importance of recognizing tribal epistemologies, preserving myths and folklore despite later critiques regarding outsider ethnographic bias.
- ❖ Munda, Ram Dayal. *Adi-Dharam: Religious Beliefs of the Adivasis of India: An Outline of Religious Reconstruction with Special Reference to the Jharkhand Region* (2000). He utilizes translation for

cultural self-representation, pride, and revival.

- ❖ *UNESCO Atlas of the World's Languages in Danger*, (2023) International bodies like UNESCO stress the urgency of linguistic conservation, framing documentation and translation as ethical imperatives for knowledge preservation given India's high count of endangered languages.

Methodology: This research adopts a qualitative and analytical methodology to examine the role of translation in preserving indigenous languages and oral traditions in India. The study investigates translation not simply as a linguistic activity, but as a cultural, socio-political, and ethical practice required for safeguarding endangered indigenous knowledge systems. The research follows an analytical and descriptive design, focusing on interpretation and evaluation of existing translation initiatives related to tribal oral heritage. The study employs secondary sources, such as books, scholarly articles, ethnographic records, archival materials, and digital repositories, to assess translation efforts and their impact on cultural survival.

Analysis: This study confirms that translation helps save and pass on India's many native spoken traditions. This role is vital because of the country's diverse people and languages. In areas with many different groups, several tribal languages, used by communities like the Gonds, Santals, Warlis, and Bhil Adivasis, have no written forms. Therefore, their shared memory, which holds history, social rules, deep nature knowledge, and beliefs, exists only in weak oral stories. The main way translation protects these stories is by changing short oral tales into lasting records, such as easy written papers, sound or video files, and digital storage. This makes sure they continue for all generations. This careful work directly stops people forgetting culture by making intangible memory into real, recorded history. Plus, this step is a strong guard against language loss. UNESCO reports show many

tribal languages quickly vanish. Translation slows this threat by recording oral stories, common sayings, and myths. It also publishes books in two or three languages and builds required digital archives. Specific efforts, like recordings kept by the Sangeet Natak Akademi, also save unique performance styles, such as Pandavani, popularised by figures like Teejan Bai. This ensures these distinct cultural forms join general understanding and are not forgotten. Beyond just saving, translation improves passing knowledge down by building important mental connections.

Indigenous knowledge is recognized as a sophisticated system deeply interwoven with spiritual beliefs, community ethics, and the natural environment. Traditional narratives, such as the Gondi, Lingo, Pen narrative and the Santali, Baha, Parab songs, function as crucial repositories of ancestral history and specialized ecological wisdom. For younger generations, who often receive their formal education in dominant mainstream languages, translation is the primary means through which they can reconnect meaningfully with their complex ancestral roots and traditional knowledge systems. Through effective multilingual translation, these foundational cultural narratives retain their status as ‘living traditions’ rather than being relegated to detached, static status as ‘museum artifacts’. Moreover, the act of translation is intrinsically political and cultural, serving to reclaim the dignity and historical narrative of communities that have historically faced significant marginalisation. The efforts of major scholars, activists, and institutions are central to this revivalist movement. The extensive documentation work spearheaded by figures like Ganesh Devy, Mahasweta Devi, Ram Dayal Munda, and Verrier Elwin has been instrumental in codifying tribal languages and oral memories.

Devy's People's Linguistic Survey of India (PLSI) represents a monumental institutional effort designed specifically to democratize linguistic preservation by

actively engaging community custodians and storytellers in the process. By framing translation and language rights as a matter of dignity and social justice, Devy's work offers a blueprint for addressing the global crisis of language endangerment, especially for cultures that have experienced colonial or alien domination.

Mahasweta Devi is a highly acclaimed writer, journalist and activist who write primarily in Bengali. She has lived and worked with the tribals for the last several decades, representing their cause through both her writing and fiction. Devi's stories map the experiences of the tribal and tribal life under decolonization. Verrier Elwin is known for his extensive study of tribal. Some of his main writings are focussed on tribal life and identity. Elwin gathered numerous facts on the tribal life in Central India, their myths, poems and stories that appeared in vivid depiction in his fascinating monographs. Elwin contributed to our knowledge of India's aboriginal populations. His monographs on such tribes as Baigas, Muria Gonds, Bondos and Saoras will be valued for a long time. *Adi-Dharam* is a book written by Ram Dayal Munda who was an anthropologist, folklorist, linguist, and academician. He was awarded Padmashri in 2010 for his immense contribution to Art in Jharkhand. This book is documentation of the religious beliefs of Adivasi of India especially in the Munda tribal community of Jharkhand, published in 2000. Through this book, Ram Dayal Munda tried to make a collection of festivals rituals, narratives, and prayers of Sarhul, Karma, and Sohorai festivals.

These powerful translation efforts are necessary steps for raising pride in indigenous identity. They also actively support the ideas of linguistic democracy within the wider country. But how good and real the translation is depends on knowing and managing the special problems of translating indigenous oral heritage. Oral traditions are very rich and complex.

They often use specific tone, rhythm, and ritualistic chants. These features are extremely hard to accurately copy into a fixed written document. Oral traditions are full of culturally specific metaphors and specific ecological words. These words carry heavy meaning. This makes them easily distorted if they are simply translated word-for-word. There is also the chance of someone taking the content or the loss of the true tribal voice if the process is not carefully managed. To keep cultural integrity and get the best results, experts conclude that documentation work must use ethical, community-centered translation methods. These necessary safety steps must include using detailed explanations and notes. Crucially, they require collaborative translation models. These models deeply involve native speakers and community translators during the entire process. Ultimately, the scholarly goal of saving language needs a careful balance. This means ensuring accuracy to the original material while maintaining high cultural and ethical sensitivity toward the communities whose heritage is being recorded. This commitment ensures translation documents not only words but truly shares the spirit and wisdom within India's endangered oral heritage. Translation sustains culture, yet experts admit major challenges exist. These include losing the oral feel, misinterpreting the culture, and things being untranslatable, requiring practices sensitive to context.

Conclusion: Translation plays an essential and mighty role in protecting India's diverse local languages. By putting spoken history into written and digital forms, translation offers a strong way to fight cultural loss, strengthen identity, and share key local knowledge globally. Beyond simply saving things, translation works as a powerful way to restart identity. When local languages reach print and school settings, young local people become proud of their heritage. This is shown,

for example, by schools in areas like Jharkhand, Chhattisgarh, and Odisha that add spoken tribal stories into their books to encourage learning in the mother-tongue. Thus, the action of translation is also understood as a powerful force for social fairness and better culture, effectively saving overlooked voices. However, how well translation works and its honesty depend on careful and moral practice. Translation needs to stay community-focused to actively stop unfair use or changing the original meaning. Done with this care, translation is more than just moving words. It becomes a powerful act of better literature, saving culture, and achieving social fairness.

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THE ART OF LEARNING LANGUAGE THROUGH TRANSLATION: A NEW PARADIGM IN LANGUAGE PEDAGOGY

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Abstract:

This paper primarily focuses on the art of learning language, particularly English through translation as a language pedagogy, it also asserts the importance of inclusion of translation as a pedagogical tool in language classrooms to enhance the skills of language and communicative proficiency of the students, required in the era of globalization. It systematically integrates the theoretical foundations from translation studies, second language acquisition (SLA), and sociocultural theory, and presents practical classroom methodologies, assessment models, teacher-training guidelines, and a research framework for evaluating effectiveness. The main focus is given on multilingual and resource-constrained educational contexts where learners' first language can be used to accelerate the development of second language without compromising communicative competence.

Keywords: *Art of language learning, translation pedagogy; second language acquisition; classroom translation tasks; teacher training, multilingual, communicative proficiency*

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Introduction:

Translation (the Grammar-Translation Method), was one of the effective language instruction tools that was strategically used in the language classroom to teach language to students that really worked to support the students for comprehension, vocabulary growth, grammatical awareness, and critical thinking.

The conventional Grammar-Translation Method, that placed a strong focus on memorizing vocabulary, translation tasks, and grammatical rules, dominated English language instruction before the independence. Over the years, approaches to teaching and learning English has undergone a radical change. This paper explores how translation can be re-integrated as a principled, evidence-informed teaching tool in the language classroom.

After India's independence in 1947, the Grammar-Translation Method continued to be widely used in English language classrooms. However, efforts were

made to incorporate more Indian literary works and cultural elements into English curriculum, reflecting the changing socio-political landscape.

This paper primarily deals with the translation as a pedagogical tool, it is, therefore, necessary to define the term '*translation*'. The word '*translation*' which consists of two Latin words- *trans* means 'cross' and *lation* means 'to take' that is derived from the Latin verb *transfere*, *transfere*, *translatum*. To put it simply, translation means transferring or taking across to or expressing in one medium or language what has already been said in another language.

Aim of the Study:

The primary aim of the research paper entitled, *The Art of Learning Language Through Translation: A New Paradigm in Language Pedagogy* is to explore, establish and examine translation as an effective, innovative and learner-centered pedagogical tool in language teaching.

Objectives of the Study:

This paper has been prepared according to the following objectives:

- To make use of translation for learning language in classroom effectively.
- To employ translation as a language pedagogical tool in language classroom.
- To analyze the effectiveness of translation as a language pedagogical tool used in language classroom.
- To frame the outline for practical translation-based classroom activities across proficiency levels.
- To propose assessment strategies and teacher-training models for implementing translation pedagogy.
- To give a research design for evaluating the impact of translation-based instruction on language learning outcomes.

Hypotheses of the Study:

1. The use of translation in language classroom as a pedagogical tool remarkably strengthens students' comprehension, vocabulary acquisition, and grammatical accuracy in the target language.
2. Translation based activities significantly cultivate greater cultural awareness and contextual understanding compared to traditional teaching methods.
3. Incorporating translation into language pedagogy notably enhances students' confidence and motivation by bridging the gap between students' mother tongue and the target language.
4. Teachers and students who adopt translation as an effective pedagogical tool and as a creative and reflective language learning strategy demonstrate considerably improved communicative competence.

Problem Statement:

Despite the increasing importance of English and demands of translation in the present context, students from rural and urban background often lack adequate exposure of translation, quality instruction in terms of different theories of translation, and essential resources for effective language learning through the translation as a pedagogical tool. This study seeks to identify the primary obstacles and struggle of the students, mastering with their mother tongue and the target language effectively. They face difficulties during translating the original text into the target language and suggest practical solutions to improve their translation skills in English.

Research Methodology:

This study employs a mixed-methods approach, integrating both quantitative and qualitative research methods. Data were collected from selected high school and junior college students as well as English faculties from high school, junior and senior colleges under the jurisdiction of Pimpri-Chinchwad Municipal Corporation.

Sample Selection:

Population: High school and junior college students were selected from Pimpri-Chinchwad Municipal Corporation area.

- **Sample Size: 140 students, 10 English teachers.**
- **Class-wise collection of data of high school and junior college students from Pimpri-Chinchwad Municipal Corporation area is given below in the table.**

High School Students	Junior College Students	English faculty members from high schools, Junior and Senior Colleges	Total
55	85	10	150

Data Collection Techniques:

1. Structured questionnaires for high school and junior college students and English teachers.
2. Focused group discussions with faculty.
3. Observational analysis of classroom practices.

Data Validation and Limitations:

Limited Geographic Scope: The study is confined to selected high schools and junior colleges in Pimpri-Chinchwad Municipal Corporation area, limiting its generalizability to other regions with different socio-economic and educational conditions.

1. **Self-Reported Data and Bias:** As the study relies on questionnaires and interviews, responses may be influenced by personal perceptions and social desirability bias.
2. **Sample Size Constraints:** Due to logistical limitations, the study covers a limited number of high school and junior colleges, affecting the diversity of perspectives and comprehensiveness of the findings.

Data Analysis:

Quantitative data were analysed using statistical tools, pie charts, graphs and tables, while qualitative data were examined through thematic analysis to identify trends and patterns in student and teacher responses.

Learning Language Through Translation: A New Paradigm in Language Pedagogy

Translation plays a significant role as a bridge between the first language and second language and has considered as famous discipline of academic study and lucrative profession.

Teachers employ the different teaching methods in the language classroom that provides valuable insights into the pedagogical approaches to facilitate language learning. A brief overview of this is given below.

1. Grammar-Translation Method:

Earlier, Grammar translation method was prominently employed by the teachers in the language classroom. It was considered one of the

effective methods of teaching language and literature. The brief description of this method is given below:

- a. **Focus on Grammar and Translation:** This approach focuses a lot of emphasis on teaching vocabulary and grammar rules explicitly. In addition to learning grammar rules by heart, students also gain proficiency in sentence analysis and translation between target and native languages.
- b. **Rote Memorization:** Students often engage in rote memorization of vocabulary lists and grammatical patterns. Learning is primarily passive, with little opportunity for meaningful communication or interaction in the target language.
- c. **Text-Centered Education:** Education typically revolves around reading and translating literary texts, often from classical or canonical literature. Grammar exercises and translation tasks dominate classroom activities.
- d. **Limited Emphasis on Communication Skills:** While students may gain a deep understanding of grammatical structures and vocabulary, their ability to communicate orally or in writing may be limited. There is little focus on developing speaking and listening skills.

In addition to this, there are different theories of translation put forward by the different theorists and scholars of translation. Eugene Nida, one of the famous modern theorists of Translation, explains in his famous book 'Towards a Science of Translating (1964)' that translation is process of breaking down the source language text into units of basic meaning through transferring these basic units to the target language. To put it in simple words, translation, according to Nida, gives first the stress on the reproduction of the meaning and later on the style of the original text.

Along with this, there are several major approaches to translation that are considered noteworthy to teach in language classroom in the contemporary times and a brief overview of these approaches is given below.

The Sociolinguistics Approach:

The Sociolinguistics Approach undoubtedly gives the significance to the sociocultural background of the text. In this context, it is necessary to understand Lev Vygotsky's sociocultural theory in relation to translation. This theory highlights the importance of social interactions, collaborative learning environments, and cultural context in the language acquisition process. It also suggests that social and cultural context have a substantial impact on language learning. Through the development of a collaborative, peer-oriented, and relevant English language learning environment in the classroom, teachers can integrate the Sociocultural Theory into their pedagogy. By implementing the Sociocultural Theory into language classroom, teachers can create inclusive and culturally sensitive English language learning settings that promote students' sociocultural and linguistic competency at the secondary and higher secondary levels.

The Communicative Approach to Language Teaching:

The Communicative Approach to Language Teaching is also very important in language classroom. Communicative Language Teaching aims to improve students' communicative competence by having them participate in role-plays, meaningful tasks and real-world language usage. Teachers can incorporate the concepts of Communicative Language Teaching into their educational strategies by creating communicative activities that encourage student engagement, interaction and teamwork. By providing students with opportunities to utilize English in real-world conversation contexts, teachers may help them develop

the language skills needed for effective communication. Teachers may create dynamic, student-centered English language learning environments that better prepare their students for the real world by including Communicative Language Teaching.

The Hermeneutic Approach:

The Hermeneutic Approach is one of the significant methods that is strategically employed for interpretation and understanding of the uncovering the meaning of a text, action, or communication by considering its context. This approach highlights primarily on translation as an exact art and considers that translator becomes a writer of the text during the process of translation of the text and captures the exact intention of the original author.

The Linguistic Approach:

Learning English requires sophisticated cognitive processes that is impacted by linguistic variables. Understanding how people acquire languages, including their cognitive processes, motivation, and sociocultural effects. Linguistics sheds light on the phonetics, syntax, semantics, pragmatics, and other aspects of language structure and function. In short, Linguistic Approach asserts that all translation should be done from the perspectives of the basic units of the language: the word, phrase/clause and sentence.

Literary Approach:

Literary Approach places importance on literary appreciation and analysis. Through the study of literary texts, students are exposed to different literary genres, styles, and themes that help broaden their understanding of language and literature. Analyzing literature encourages critical thinking, interpretation, and reflection, fostering a deeper appreciation for the aesthetic and artistic dimensions of language. The literary approach to translation seeks the reproduction of the cultural energy and spirit of the original work.

The Semiotic Approach:

In this approach, teacher needs to understand how language structures create meaning and how these systems interact. During the process of translation of the text, semiotics provides a theoretical framework to understand how a teacher decodes the source text and re-encodes it in the target language. For getting the exact translation of the text, it is required to understand the cultural and social dimensions of meaning.

Principles for Teaching Translation:

- **Purpose of the Translation:**
Purpose of the translation should be clear, explicit and to the point. Teacher needs to know the purpose of the translation and should adhere to meaning of the original text and give the justice to it.
- **Authenticity of the Translation Task:**
Authenticity of the Translation Task is one of the important maxims of teaching of translation. Teacher should stick to the meaning of the original text that should be reflected in the translation task. The care should be taken not lose the meaning and beauty of the original text while translating it in his/her own words.
- **Emphasis on Meaning:**
This principle focuses more on meaning of the original text than words. In this principle, word-to-word translation is not expected for translating the text. Teacher should convey the intended meaning of the original text while teaching in language classroom.
- **Balance between the Source Language and Target Language:**
This principle demands the balance between the **source language and target language**. Teachers of language should give more stress on students' **linguistic accuracy and cultural awareness**.
Above stated important principles of translation should be strategically applied by teachers in the language classroom for teaching the language

through translation.

Classroom Activities for Teaching Language through Translation:

A teacher is the center and backbone of the entire education system and plays a significant role in shaping the personality of students by carrying out different innovative and engaging classroom activities specially for teaching of translation to develop students' language proficiency and a brief description of these classroom activities is given below.

- **Word-Pair and Sentence Transformation for Strengthening Vocabulary and Reading Skills:**
Teacher should perform this classroom activities to strengthen the vocabulary and reading skills of the students through teaching translation. Teacher should introduce thematic vocabulary with first language and incorporate vocabulary-building exercises into daily lessons and provide tools for students to independently expand their vocabulary in source and target language.
Apart from this, teacher should encourage extensive reading by providing access to a variety of reading materials, including storybooks, newspapers, and magazines in the target language.
- **Task-Based Translation Projects:**
Real-World Tasks:
Task-Based Translation Projects and structured lessons around authentic and real-world should be distributed to small groups of students under the guidance of the teacher. Students need to accomplish this assigned task. These tasks are designed to be challenging, relevant, and engaging, requiring students to use language creatively to achieve a specific goal of translation.

Problem-Solving and Critical Thinking:

Task-Oriented Students' critical thinking and problem-solving activities should be assigned to the students for gaining competency and fluency in language through translation task in the language classroom.

Language Fluency and Accuracy Through Translation:

In language learning process, task-based learning seeks to strike a balance between accuracy and fluency among the students through translation task. Teacher has to assign such tasks to students for language fluency and accuracy.

Student-Centered Learning: Task-Based Learning promotes student autonomy and responsibility for learning language through translation. Students take an active role in task completion, decision-making, and reflection, leading to a deeper understanding of language and increased motivation.

Need of Teacher Trainings and Workshop for Translation:

In the era of globalization and modernization, translation has undoubtedly become indispensable - a vital means of transferring information and knowledge. It covers diverse and wide-ranging fields such as education, governance, trade, commerce, tourism, media, international relations, the judiciary, the film industry and so on. Translation, therefore, is a highly dynamic and fast-growing industry today and is also considered a fascinating career. However, literary/academic translation is considered to be one of the highest and most challenging forms of translation because it requires the translation of various literary genres and diverse subjects. Teacher, therefore, should possess an in-depth knowledge of translation for accuracy.

Hence, Teacher Training for translation need to be continuously organized to improve teaching methods, enhance pedagogical approaches, and update subject knowledge to meet the evolving needs of translation and students' knowledge for adapting ongoing changes to achieve commendable knowledge in the field translation.

Such professional training programmes support teachers in staying current with emerging field of

translation. Teachers are also provided the knowledge of technology and different apps for translation in the workshops and professional training programmes.

Challenges of Translation:

As already mentioned, that translation is one of the most challenging tasks as it requires in-dept knowledge and clear understanding of the diverse subjects. Translation is not a mere substitution of words from one language to another. It is a structured and creative task. The following are the major challenges faced by teachers in language classroom:

Languages are different in terms of grammar, syntax, and sentence construction. Every language has its own systems and mechanism. Teachers, therefore, must reorganize the basic ideas of language. Teachers must be aware of certain words or sentences that carry multiple meanings in the source language, therefore, the care must be taken while translating the original text.

Teachers should have a deep understanding of sociocultural context while translation as there are many expressions which are culture-specific and cannot be directly translated without losing meaning. Social context may be one of the sensitive points, teachers must know the customs, beliefs, traditions of the society, and historical references while interpreting and translating in the target language.

The care must be taken while making the translation by using online tools like Google Translate that cannot capture idiomatic or cultural nuances accurately. Teachers always need to go through the machine-generated drafts extensively to ensure accuracy in the translation task.

Findings of the Study:

1. The study revealed that translation is an effective pedagogical tool that significantly improves students' overall proficiency in the target language. This pedagogical tool certainly helps students to

develop a deeper understanding of grammar, vocabulary, and sentence structure.

2. Translation activities really helped the students to comprehend meanings more accurately and express ideas effectively in both languages.
3. Proper practice of translation makes the students able to analyze and appreciate cultural nuances, idiomatic expressions, and contextual meanings.
4. Translation served as a bridge between theoretical language learning and practical application.
5. Students who engaged themselves in translation tasks showed good performance and analytical and problem-solving abilities.
6. Teachers who adopted translation as a pedagogical tool and strategy, played a vital role in guiding students to interpret texts meaningfully.

Recommendations:

1. Create frame again for translation as an authentic, evidence-based pedagogical tool rather than an outdated teaching method.
2. Engraft translation tasks intentionally within communicative curricula and align them with evaluation.
3. Make an adequate financial provision for organizing teacher trainings on translation and such training programmes will definitely help teachers to use translation as pedagogical tool creatively and communicatively in the language classroom.
4. **Implement strategy to encourage** students to discuss translation task and its challenges in the classroom.
5. **Make use the reliable and authentic study materials for the translation task.**
6. **Implement assessment practices effectively based** on translation activities for accuracy and cultural sensitivity.

Conclusion:

In the contemporary world, translation is considered one of the most popular disciplines of academic study

and a fascinating profession, however, it remains a challenging task to gain accuracy in translation without losing meaning and beauty of the original text. Teaching translation, therefore, is a structured, goal-oriented task that can enhance language learning process in the classroom.

When translation is used prudently, it significantly enhances the linguistic proficiency, the cultural understanding, and the cognitive skills of the teachers as well as students. The argument that it is an outdated teaching method is therefore rejected; instead, translation emerges as a dynamic pedagogical strategy that connects languages, cultures, and students' lived experiences. Considering National Education Policy (NEP) 2020 and the present scenario of multilingual classrooms, translation not only facilitates comprehension but also empowers teachers, students, and translators to negotiate between linguistic worlds with confidence and competence.

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THE ROLE OF GENERATIVE AI IN THE FUTURE OF TRANSLATING LITERATURE

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Abstract:

GenAI, or Generative Artificial Intelligence, is transforming a lot of fields. One of these areas is translating literature. Translating literature is a creative task. It aims to maintain the original text's meaning, style, and cultural sentiments. This study talks about how GenAI techniques, including big language models, are changing the way literary translation is done today. It also talks about how they might change the future. The paper talks about the issues and chances that GenAI brings. It also talks about how GenAI is changing things for translators, publishers, and the world of literature. The study says that GenAI is strong, but human translators are still needed. Literature requires creativity, emotional depth, and cultural knowledge-characteristics uniquely possessed by humans.

Keyword: Generative AI, Literary Translation, AI-Assisted Writing, Digital translation, Human-AI Collaboration.

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Introduction:

Translating literature is more than merely translating words from one language to another. It is a cultural and creative activity. It takes a lot of imagination, sensitivity, and knowledge of the original material. A literary translation aims to maintain the author's tone, feelings, and cultural feel. The translator also makes the text sound natural in the other language at the same time. GenAI tools, such as big language models that have been trained on a lot of text, can now make translations that are seamless and natural. They can create whole paragraphs, copy writing styles, and fix simple translation errors quite rapidly. This fast progress has raised fresh questions and concerns.

Will AI take over the jobs of human translators? Can AI preserve the emotional complexity, cultural significance, and aesthetic beauty of literature? How will translation theory and practice change when people start working with smart machines?

This study examines these enquiries. It says that GenAI is incredibly powerful and useful, but human translators will still be needed. Literature demands

imagination, feeling, and an understanding of other cultures. These are things that AI still can't perform completely.

In the last seventy years, machine translation has changed a lot. At first, translation systems employed rules for grammar that didn't change. Their translations often sounded rigid and not like real speech. Later, statistical models employed probability to pick the most plausible translations. These were better, but they still didn't really get it. Neural Machine Translation (NMT) made a tremendous difference. NMT lets tools like Google Translate and DeepL understand full sentences at once instead of one word at a time. But even NMT has trouble with poetry, metaphorical language, and texts that are full with culture.

GenAI is the newest stage. It can learn from billions of words and use that knowledge to translate and write new material. Studies show that the form and rhythm of GPT-4's translations may be similar to those of human translations. But that doesn't mean their writing is very excellent. Abdelhalim's 2025 study found that students liked using AI for speed and vocabulary, but

the translations didn't have enough cultural detail, emotional depth, or lyrical tone. These studies show that GenAI is good, but not the best for writing.

It's easier to understand the problems with GenAI when we think about how literature works. There are a lot of hidden meanings, symbolism, jokes, and cultural references in literary writing. A simple sentence can include feelings, history, or irony that only a person can truly understand. AI might get the fundamental concept but not the deeper feeling. AI doesn't get why jokes are amusing, thus they often lose their humour. AI follows patterns instead of creative intention, which might make poetry lose its rhythm. Cultural references might turn into weird literal explanations. Abdelhalim's research indicated that pupils perceived AI as incapable of demonstrating creativity or emotion. This shows that AI can speed up translation, but it can't replace human creativity or intuition.

There are also concerns of morality. When AI does most of the translation and a person simply edits it, who is the translator? Should the person get all the credit? CEATL, an organisation of European translators, claims that publishers don't always make it apparent when AI is involved. AI is also trained on big databases that might have copyrighted texts in them. This makes me wonder if AI uses outdated translations without consent. Another worry is workers' rights. If publishers utilise AI to make drafts and pay people less to revise them, translators may not have a fair deal. A survey by the Society of Authors in 2024 found that 35% of translators had already lost job because to AI, and 40% had decreased pay. This illustrates that AI is transforming both the way translation is done and the way those who do it are valued. At the same time, GenAI opens up new doors. One big plus is how fast it is. AI can swiftly make a draft, which gives translators more time to work on style, emotion, and cultural meaning. AI also makes things easier to get by letting more books from languages that aren't as well known

be translated. This allows readers from all over the world more different voices. GenAI may help you find new words, propose different ways to say things, clarify cultural terminology, and break up big sentences. Abdelhalim's research revealed that pupils perceived AI as enhancing their vocabulary and fostering their inventiveness. This suggests that AI can be a useful tool, not a replacement.

GenAI is also making new jobs for translators. In the future, translators may spend much of their time correcting AI drafts, making sure they are culturally accurate, and making the style match the voice of the original author. It might be time to modify how we teach translation. Students will learn how to use AI, evaluate what it produces, and fix its flaws. GenAI also lets you try new things, such digital books in more than one language, interactive editions, and tools that enable readers evaluate different methods of translation. These new ideas can help students, professors, and regular readers look at literature in new ways.

The emergence of GenAI also influences translation theory. Old theories look at how people are creative and how they understand culture. But AI makes translation largely automatic. This means that researchers need to reflect about what translation really entails. Translators can become rewriters or editors of culture. Standards for quality also need to alter. BLEU and METEOR are two examples of machine metrics that quantify accuracy but not emotion, tone, or creative flair. These human traits are very important in literature. Yao et al.'s research indicates that AI can replicate human form but not human emotion. There is also a risk to culture. AI generally uses terminology that is not biased. This could make the way people write more similar and take away some of the cultural differences. Human translators keep cultural distinctions alive, but technology might make them less important.

The business of translation is likewise changing. Publishers are using AI because they want translations to be faster and cheaper. This could save money, but it could also hurt translators' pay. Translators may need to focus on poetry, theatre, or experimental fiction, which are areas where AI still doesn't do well. This can help translators stay essential, but it also means they need to learn new things.

There are a number of things that could happen in the future. One possible future involves people and AI working together. AI makes rough drafts, and people polish them. A different option is a split market, where AI takes care of simple books and people take care of more complicated ones. A third option is that certain simple books may be totally mechanised, but novels with passion and culture will still need people. To ensure a healthy future, translation training must encompass AI competencies, emerging quality benchmarks should prioritise style and culture, and regulations on authorship and copyright must be unequivocal. Translators should be treated with respect and paid appropriately. We also need to safeguard cultural variety since literature shows who diverse groups are.

In the future, literary translation might be a team effort between people and AI. Advanced techniques might assist translators recognise emotional patterns, cultural connections, and style choices as they happen. Even then, human translators will still be important as people who make decisions about culture.

In conclusion, Generative AI is transforming literary translation by making it faster, giving creative help, and making it easier for people all around the world to read. But it also has disadvantages, such as losing nuance, ethical issues, translators making less money, and cultural flattening. People and AI will probably work together in the future. AI can help with structure and speed, but human translators are still needed for creativity, emotion, and cultural meaning. Literature is based on human experience, and no machine can totally replace the translator's understanding and sensitivity. World literature will stay rich and alive in the digital age if we regard both AI and human skills equally.

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ROLE OF TRANSLATION IN INDIAN ENGLISH LITERATURE: SPECIAL REFERENCE WITH SELECTED MARATHI TO ENGLISH TRANSLATION

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Abstract:

This research paper offers a focused overview of Indian English and the vital role of translation in shaping English in India. The paper examines how translation has enabled regional literature produced by Indian writers in English and a diverse linguistic landscape to enter the mainstream of Indian English writing. The study also highlights the major obstacles involved in translating Indian works into English, including specificity, dialectal variation, discourse in caste-based contexts, and untranslatable idioms. In addition, the paper explores current advancements in AI-driven translation technologies and assesses their reliability in handling the linguistic, cultural, and stylistic complexities of Indian literary techniques. The researcher aims to explain the importance of the human style of presenting literature by overlooking human-made translation and its context-sensitive approach in scholarly language. The researcher explains with some examples of Marathi into English translation.

Key Words: Translation, culture, Indian English, idioms, AI driven translation

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Introduction:

In this modern era, world is becoming increasingly interconnected, and more close due to verity of rapid development in software communication system, and economical growth. The role of translation in this closeness, plays a crucial role. The distance between peoples and nations has been significantly reduced by science and technology, as well as techniques of translating languages. Translation is made the role by understanding different ideas, culture, and information. An overview to the literary development in India can be expressed the importance of translation. Now a days, a vast knowledge in almost any field is easily accessible in one's mother tongue, largely because of translation. So, the literary richness of Indian literature can also be available in multiple languages and multilingual contexts and especially in Indian English literature written by Indian writers in English. Indian English literature grows with the diversity in language with new

vocabulary and idioms.

Methodology:

This research paper is a glance on Indian English and role of translation in shaping the literary language. The researcher wants to focus the obstacles in translating Indian writing in English. The paper focuses how Indian writers translated the Indian ideas, cultural traditions and mythology by borrowing lexical items in the text from original text. Marathi text converted into English are taken for examples in this research work.

Study area:

Translation study is a separate branch of study. It is a means of converting the information from one language to another. It is both an art and a science. It is a tool for both national and international cooperation. The translation can be used for various purposes. It is useful to convert the information from one language to another easily via available tools. Recently, AI makes crucial role in this conversion. We

may overcome cultural and geographical barriers through translation. One country's ideas, trends, knowledge, and literary advancements can be shared with another. The Renaissance spread the term throughout Europe and the rest of the world thanks to translations. Through translations, concepts such as fascism, communism, imperialism, colonialism, etc. became widely known worldwide. Translations could facilitate the spread of science, technology, industrialization, trade, and commerce in both the ancient and modern worlds.

The original Latin word 'translat' known across the world as 'translatio' converted in English 'translation' (noun), meaning the conversion of something from one form or medium into another. According to Merriam Webster dictionary " Translation is a rendering from one language into another."

At the time of translation, the role of translator is to convey proper meanings and emotions expressed in the text to sustain the original feelings, and tone as the original text and should sound natural in the target language. This kind of translation needs human touch for the expressing emotions. Specially, in literary language, e.g. fiction, prose, drama or poetry need humanize translation to emphasize as a new and original idea in targeted language.

Scope and limitations:

'Role of Translation in Indian English Literature' is a vast area for study because of diversity of language in India. The researcher has focused as an example, on Marathi well known text translated into English for this explanation.

Hypothesis:

Indian English has special flavour of Indian test. Lexical features can be identified as Indian words, phrases and idioms in Indian English. Whether the text is originally written in English or translated from an Indian language, Indian authors tend to translate Indian ideas, mythological references, cultural settings, and

Indian tones in Indian English. The hypothesis of the study is to identify the Indian-ness particularly in lexical and cultural features in known Marathi text translated into English. By examining a well-known Marathi text translated into English, the study aims to determine how Indian cultural flavour—vocabulary, imagery, references, and stylistic choices such as syntactic structure, tone, phonological aspects are preserved, transformed, or adapted in translation.

Indian English features in Indian translated literary text:

Indian writing in English carries a distinguishable impact of translation, even when the piece of work is originally composed in English. The fact that a large portion of Indian English literature is either translated directly from the writer's first language (L1) or deeply influenced by the linguistic patterns and cultural structures of L1. As a result, both original works written in English and translated works from Indian languages often produce a similar effect. They reflect the same cultural influence, idioms, rhythm, and thought patterns rooted in the Indian linguistic background.

In his book 'The Indianization of English', Braj Kachru has mentioned the importance of translation in Indian English. He has explained the lexico-grammatical transfer in Indian writings in English.

"In IE the lexico-grammatical transfer may be of the following types:

A. Lexical transfer (or borrowing): This is what is usually termed lexical borrowing. It may be explained as the use of L, lexical items in L., not necessarily involving any formal change. This includes Indian loan words in IE (see chapter 5).

B. Translation: Translation is establishing equivalent, or partially equivalent, formal items at any rank in L, for the formal items of L. For instance, in IE in translating the following items an attempt has been made to establish equivalent items in l., duya twice-

born' (2/14), namak-haram spoiler of my salt (U);
ishwar-prem 'god-love' (205)

C. Shift: Shift (or adaptation) is distinguished from translation in the sense that in a shift there is no attempt to establish formal equivalence. The 'new' formation may be an adaptation of an L. item or may provide the source for an elaborate adaptation. The motivation in this case is that the contextual unit in the L. demands a formal item and bilingual uses an L., item as the source for it." (Kachru:1983)

In India there are so many bilingual novelist and poets who translated the fiction and poetry into English or English to Marathi. There are some well-known examples of transliteration such as Shakespeare's 'King Lear' has been transliterated into Marathi as 'Natasamrat' by V. V. Shirvadkar. 'Says Tuka' has English translated text converted by Arun Kolatkar. Dilip Chitre is known for his bilingual writings. He himself translated his text into English. These are some examples in twentieth century writing. There are so many examples of translated writings in this era. The example of translated novel 'Agastya' with the original Marathi novel 'Agastya' (2010), written by the well-known folklore critic Dr. Anil Sahasrabuddhe.

"श्रीमन् ब्रह्मांडज्ञानी नारदमुने, क्षमस्व, हा अगस्त्य, मनात उपजलेली शंका आपणापुढे सादर करण्याची परवानगी मागतो आहे."

"बोला, बोला अगस्त्यमुने, आपल्याच मागाने प्रभूना प्रवास करावयाचा आहे!"

"नाही नाही मुनिवर, आम्ही केवळ अगस्त्यगोत्र गुरुकुलातील पीठासीन उत्तराधिकारी अगस्त्य आहोत. आम्हीही केवळ अगस्त्य महिमा ऐकला आहे. अपौरुषेय वाङ्मयातील त्यांच्या वचनांची परंपरा आम्ही गुरुकुळात चालवतो तेव्हा आपणच आपल्या मुखाने अगस्त्यांचा महिना कथन करावा."

"अगस्त्यमुने, अगस्त्य महिमा अपरंपार आहे. त्रिकालाबाधित आहे म्हणूनच तो लोकवचनातून परंपरेने वाहतो आहे. तथापि अगस्त्य महिमा जाणून घेण्यासाठी अंतर्ज्ञान जागृत करावे लागेल. त्यासाठी मन, आत्मा आणि शरीर यांनी तपःश्र्चर्या केली पाहिजे. प्रभूनाही तेच करावे लागेल."

"Adorable learned Sage of the universe, Sage Narada, Kulguru Agastya Kindly forgive me. This Agastya is

asking your permission to present before you the doubt that has been raised in his mind." "Speak! speak O Kulguru Agastya, Lord Ramchandra is supposed to travel by your path only." replied Sage Narada. "No, No! O you great Sage, I am appointed on 'the Post of Agastya' only because I am coming from Agastya family, the lineage-Gurukul. I have also heard about the greatness of the original sage Agastya. We are running the tradition of his " words [sayings] as expressed in the Superhuman literature." ('Agastya' , translated by Hemlata Joshi)

The translated novel gives new vocabulary Kulguru, and Gurukul. The mythological references of 'Agastya Muni', 'Narendra', and 'Shri Ramchandra' have used as it is to refer the Hindu mythology. The references of superhuman literature express the Indian tradition. The exclamation used with the repetition of 'speak' and 'No' expresses the tone in the dialogue. The original Marathi novel translated not only into English but also in Hindi, Kannada and Tamil. The translation technique helps to expose the culture and traditions in other languages as well as the Indian tone expresses the feeling.

At the time of translating the famous poem 'Sagaras' in Marathi written by V.D. Savarkar, the syntactic technique and imperative tone have been followed to express the impact of the original poem.

"ने मजसी ने परत मातृभूमीला । सागरा, प्राण तळमळला

भूमातेच्या चरणतला तुज धूतां । मी नित्य पाहिला होता

मज वदलासी अन्य देशि चल जाऊ । सृष्टिची विविधता पाहू

तअं जननी-हृद् विरहशंकितहि झालें । परि तुवां वचन तिज दिधलें

मार्गज्ञ स्वयें मीच पृष्ठि वाहीना त्वरित या परत आणीन

विश्वसलों या तव वचनी । मी

जगदनुभव-योगे बनूनी ।मी

तव अधिक शक्त अद्भरणी । मी

येईन त्वरें कथुन सोडिलें तिजला । सागरा, प्राण तळमळला ॥१॥"

The poem has a proper rhythm to express the deep feelings and the mindset of V. D. Savarkar. The

translated poem ‘Oh Sea’, can give us the same emotions because the translator followed syntactic style to focus on the meaning.

“Take, Take me back to motherland |
Oh, Sea, my soul can't seize itself |
Oh, I saw ever you saluting |
My motherland with washing her feet |
You told me, to be with you, to other lands |
To feel very beauty of the world |
Seeing me off mother doubtful |
You promised her all the time |
For to look after me all the way |
Shortly take me back to her |
Trusted I your promise |
Was I eager to see the world |
Trusted I to be strengthened |
Told her I to be back soon |

But, Oh Sea, My soul can't seize itself ||1||”

(Translated by Dr. Sphurti Deshpande: 76)

With the given examples, it can be identified that translated text is nothing but a translation of the information.

Conclusion:

Translation is a process of transferring one linguistic system to another not only language but also emotions, expressions, facts, grammatical and syntactic style, and the overall mode of presentation. Literary translation,

in particular, demands a careful foregrounding impact of both the original text and the translated text as an independent work.

In Indian English literature, translation has played a crucial role in highlighting the distinct Indian variety of English and showcasing the unique Indian English dialect. wider audiences can identify and access the elements in Indian English through the proper translation. Through the translation of Indian writings, elements such as Indian culture, mythological traditions, syntactic patterns, phonetic features, social settings, and thematic concerns become influential to the world. This process enriches Indian English literature by introducing new vocabulary, idioms, syntactic structures, and phonetic influences derived from various Indian languages.

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THE EVOLUTION OF A CLASSICAL WORK THROUGH ITS TRANSLATIONS ACROSS CENTURIES

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Abstract:

This paper examines the study of classical literature and their translated works. It focused on how meaning, style, and cultural context are conserved or changed through translation. The paper emphasized that translation is not only about linguistic translation but a inventive process that redefines classical texts for new readers. It explored the Homer's translation of *The Odyssey* by different authors in different language. This paper particularly discussed from George Chapman's translation to 21st century writer Emily Wilson's translation of Homer's original epic *The Odyssey*.

Keywords: Classical, literature, western, epic, translation, translator, renditions, poetic, modern

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Introduction:

Classical literature is the study of the literary achievement of an ancient Greece and Rome. The Classical refers to a standard writing and timeless relevance that has not only influenced literature but also philosophy and the arts for more than two millennia. Class literature works depict humanity's earliest exploration of truth, morality, existence and beauty. In *The Greek Experience* (1957) C.M. Bowra represents classical literature as "the beginning of intellectual freedom and the artistic expression of human ideals," a foundation upon which the modern world continues to build. Greek classical literature can be seen around the 8th century BCE. It studied various kind of genres such as epic, tragedy, comedy and philosophical work. Homer's *the Iliad and Odyssey* were an epic poetry that was dominated the Archaic period (c.800-500 BCE). In *The Songs of Homer* (1962) G.S. Kirk appreciated Homer works and said that, "Homer's narratives established not only the poetic from but also the ethical framework of Western storytelling. Along with the Homer Hesiod presented mythological genealogy such as *Theogony and Works and Days*.

The Greek dramatist such as Aeschylus, Sophocles and Euripides wrote with the themes of fate, justice and divine will. In *Oedipus Rex*, Sophocles described human tragedy. The era was also enriched by the philosophy where Socrates, Plato and Aristotle laid the foundations of western ethics, logic and metaphysics. Comedy was represented by Aristophanes who described the Athenian society in *Lysistrata and The Clouds*. In the Hellenistic period (323-31 BCE), Alexander the Great focused on Greek culture and spread throughout the Mediterranean and Asia. Roman classical literature period was around 3rd century BCE, inherited from the Greece but followed the Roman ideas, patriotism and civic virtue. Writers such as Livius Andronicus and Plautus adapted Greek plays into Latin. Virgil's *Aeneid* called as Rome's national epic which blending Homeric grandeur with Roman values of discipline and destiny. Horace, in his Odes and Epistles depicted lyric grace with philosophical reflection. Ovid's *Metamorphoses* reflected Greek mythology through tales of transformation and love. L.P. Wilkinson in *The Roman Experience* (1974) discussed about Augustan literature that "combined artistic perfection with political purposes," reflecting

Romes's confidence in its imperial destiny. The silver age of Roman literature marked by Seneca's tragedies and philosophical essays. Satirists such as Juvenal and Martial described the Roman society with powerful wit. Historian like Tacitus explored tyranny and moral decay in his work *Annals* and *Histories*. There were many writers who influenced from the classical literature. Writers such as Dante, Shakespeare and Milton reinterpreted classical myths and philosophies to explore Christian and humanists' ideals. Modernist writers such as T.S. Eliot and James Joyce depicted classical motif to express anxieties of modern life. Gilbert Highet, in *The Classical Tradition* (1949) emphasized that "every age finds its own reflection in Greece and Rome." Underscoring the adaptability and universality of classical thought.

Translation is the communication of the meaning of a text in a source language (SL) into a comprehensive version of target language (TL) without causing any loss to the original message. It is often thought that if one is a bilingual s/he can be a good translator, which is not the truth. People having good communicative and writing experiences in both the languages can be good translators, which includes their being bilinguals.

Translation plays vital role in human communication. It transfers the ideas, culture and information from one language to another language. Translation acts as a bridge that connects people and conserve the traditions and help to promote mutual understanding among societies. Translation also plays the important role in language. according to Halliday „Translation is a process which makes it possible to establish a connection between two languages and the readers of these two languages”.

Roman Jakobson, a leading linguist and noted expert in the subject of translation, defined translation as "the interpretation of verbal signs by means of some other language." Through this process of translation, texts in one language are transformed into texts in another

language with the same meaning. These materials range from the isolated words in a language to the complex network of sentences of philosophical texts. Oxford University defines translation as 'The process of translating words or text from one language into another.' The Cambridge Dictionary also endorses that. This can mean the word to word rendering of the text in one language to another or replacing the equivalents of the words or phrases in one text to another. The translated text may have formal equivalence when the source text and the translated text look alike in form. Translation creates new vocabulary, idioms and styles. During renaissance many words came from French and Latin and translated into English. Translation also benefits in the standardization of grammar and the conservation of ancient knowledge. It permits languages to develop and adapt to new cultural and intellectual influences, keeping them energetic and relevant. Translation also performs an equal role in literature. It reflects to understand the beauty and depth of worlds classics written in different languages. We cannot understand classical or ancient text without translation.

Homer's The Odyssey:

Homer was one of the greatest ancient Greek poets, who is known for his two greatest epics of the world literature – The Iliad and The Odyssey. He lived around in 8th century BCE. He shaped the foundation of Western literature. In *Odyssey* epic poem Homer explored the brave journey of hero Odysseus, return home to Ithaca after Trojan War. The poem was written in 24 books. It depicted the encounter with mythical beings such as Cyclops, Circe, and the Sirens which symbolizes the fight against fate and temptation. the poem highlights the strength of both Odysseus and his wife, Penelope. There are many have influenced by his narrative style, use of epic similes and rhythmic verse. It became the masterpiece because it reflects

universal human emotions such as love, hope, perseverance and quest for belonging.

Comparative Analysis of Translations of Homer's The Odessey:

There are many writers have translated Homer's *The Odessey*. Each one of them have different perspective, style of writing and language. Following are the writers and their work.

1. George Chapman (1614–1616)

George chapman translated The Odessey into Elizabethan English. He used heroic couplets with archaic expression. He emphasized on original epic with heroism and divine justice. Champman's version inspired poets like John Keats who used in his sonnet "On *First looking into Chapman's Homer*."

2. Alexander Pope (1725–1726)

Alexander pope's translation of The Odessey was one of the most musical renditions of Homer's epic. It was written in rhymed heroic couplets with neoclassical taste. Pope's translation was different than George Chapman. He focused on order, harmony and refined expressions. He portraited Odysseus as civilized hero but many critics criticised for his translation. But many of them inspired from his style of writing, rhythm, wit and poetic style.

3. William Cowper (1791)

William Cowper's translation of The Odessey was totally different from Alexander Pope and George Chapman but he followed Homer's original work. He wrote in blank verse. He sustained the Homer's dignity of writing style. It reflects Enlightenment ideals of truth and simplicity, offering a thoughtful and solemn interpretation of Homer's timeless narrative of endurance and homecoming.

4. Samuel Butler (1900)

There are clarity, simplicity and accessibility in Samuel Butler translation. He ignored poetic

embellishment of Homar's work. Butler's version was like a historical adventure rather than mythical poem. Butler anticipated that *The Odessey* was written by a woman, perhaps from Sicily, his translation, which stresses human relationships and psychological realism.

5. T. E. Lawrence (1932)

T.E. Lawrence who is recognized as "Lawrence of Arabia," also translated *The Odessey* into modern prose in the 1930s. His version echoes a soldier's understanding of adventure, leadership, and endurance. Lawrence depicted Odysseus as wanderer and thinker. He ignored the It avoids the magnificence of poetic style. His close familiarity of travel and hardship gives the translation authenticity and Vigor.

6. E. V. Rieu (1946)

His translation of *The Odessey* was published in Penguin Classics. It was extensively available to modern readers. It was written in simple, graceful prose, it prioritizes legibility and narrative continuity over strict literalness. This version became one of the most popular versions of 20th century literature. But after some days later his son D.C.H. Rieu revised it with accuracy.

7. Robert Fitzgerald

Robert Fitzgerald translation focussed with poetic and balance between accuracy and design. It also followed the rhythmic style of Homer's writing. It also focused on the character of Odysseus with intellect and emotive complexity. His version of translation has been used in schools and universities.

8. Robert Fagles (1996)

Robert Fagles' translation was written in free verse with poetic rhythm which keeps alive Homer's work. His translation discussed about the battle scenes and complexity of homecoming. His translation captures the complexity of Odysseus's

character. It balances loyalty to the Greek with expressive modern phrasing. This translation has been widely read and quotations also inspired to the readers.

9. Emily Wilson (2017)

Emily's translation was one of the first translation by a woman. It was in iambic pentameter. She avoided archaic language but focused on moral and emotional things with the power, gender and justice. She depicted Odysseus as ambiguous and complex. Critics also praise Wilson's *Odyssey* for its stylishness, justice, and courageous reimagining of an ancient classic.

Conclusion:

Homer's *Odyssey* by various writers reflects not only the linguistic skills but also changed the literary styles, values to the culture and depicted their perspectives with the times. From George Chapman's to Emily Wilson's each translator has reimagined Homer's ancient epic for new generations of readers.

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THE MANY VOICES OF MODERN INDIAN WRITING IN TRANSLATION

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Abstract:

This paper explores the idea of polyphony means many voices in the context of modern Indian writing in translation. Drawing on examples from authors across Indian languages like Kannada, Bengali, Hindi, and Tamil, it looks at how translated literature brings together diverse regional, cultural, and social perspectives. Rather than flattening these voices into a single "Indian" narrative, translation helps preserve their uniqueness while making them accessible to wider audiences. The paper argues that translation plays a key role in showcasing India's literary diversity, allowing readers to hear voices they might otherwise never encounter. With special reference to writers like U. R. Ananthamurthy, Mahasweta Devi, and others, this study highlights how translation becomes a space where languages, histories, and identities meet or offering a fuller, more complex picture of Indian literature today.

Keywords: *Modern Indian literature, translation, polyphony, multilingualism, regional voices, cultural diversity, Indian languages, literary identity, U. R. Ananthamurthy, Mahasweta Devi, postcolonial literature, narrative voice, Indian writing in English, cross-cultural storytelling.*

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Introduction

Indian writing in translation offers a rich and layered experience that reflects the country's linguistic and cultural diversity. Using the term *polyphony*—multiple, distinct voices that enrich a larger narrative—we can see that translated works open doors to storytelling traditions often overlooked. Translators play a key role here, helping bring the flavor of the original into a new language without wiping out its personality.

In this paper, I am going to explore how different voices—across regions, languages, and genres—come together in contemporary Indian literature in translation. I will look at how translation influences how stories are told, highlight a few key authors whose translated works have made a mark, and suggest why this polyphony matters today.

What Does Polyphony Mean in Indian Literature?

Originally a musical term meaning “many sounds,”

polyphony in literature speaks to multiple, independent voices. In India's literary landscape, it captures the country's linguistic patchwork—from Bengali and Tamil to Hindi and Marathi.

Modern Indian writers often tell stories rooted in local traditions, dialects, and perspectives. The translated versions help readers from other worlds hear those voices without flattening them. That is polyphony in action: each voice remains distinct, but together they offer a more complete picture of modern India.

The Power of Translation:

Translation does more than convert words; it carries cultural markers, metaphors, humor, and rhythm. A good translation honors the original's voice while making it accessible.

Ahmed, Lahiri, Krishnan: these are just a few names. Transitioning from Bengali or Telugu into English, they offer readers a window into lives that are familiar and foreign at the same time. Their work shows how

literary translation is not about loss but about extending reach.

Take Jhumpa Lahiri's *Interpreter of Maladies*, translated into Italian, Spanish, and other languages. Even though it was written in English to begin with, the stories weave together Indian and American identities—and readers in different countries experience those narratives through a filtered lens that still retains their core. Her later move to write in Italian invites us to think of translation, not only between languages, but between identities. There was an echo of polyphony there: returning again to a linguistic home, while continuing to speak to various readers.

Voices Across Languages:

Let's look at a few writers whose translated works exemplify the polyphony of Indian literature:

1. Arundhati Roy

The God of Small Things was originally written in English, but its Tamil-inflected syntax and imagery make it deeply rooted in its setting. Translations into other languages keep that grounding, letting readers feel both the story's specificity and its universality. "May in Ayemenem is a hot, brooding month. The days are long and humid. The river shrinks and black crows gorge on bright mangoes in still, dustgreen trees."

This opening sentence of *The God of Small Things* sets the tone for the novel's deeply layered, place-rooted narrative. Roy's language is poetic, but it is also grounded in a very specific South Indian landscape — Ayemenem, Kerala. Her descriptions are filled with sensory detail, regional imagery, and a rhythm that mimics the Malayalam-inflected English spoken by many of her characters.

Even though the novel is originally written in English, it carries the weight and texture of another language and culture within it. This is where the idea of *polyphony* comes in: Roy does not just tell one story in one voice. Her narrative shifts between

characters, timelines, and emotional tones, all while weaving in the social, political, and linguistic nuances of the region.

This particular passage may seem quiet, but it holds significance. The heat and humidity mirror the tension simmering beneath the family's surface. The shriveling river and the greedy crows hint at decay and foreboding, which echoes the larger political and emotional decay explored in the novel.

Why it matters for a paper on polyphony:

Roy's work represents one strand of Indian polyphony — a story told in English but deeply shaped by local culture, dialect, and worldview. While *The God of Small Things* is not a translation in the traditional sense, it behaves like a translated text. It is filled with untranslated Malayalam words, cultural references, and syntax that resists Western literary norms. In a way, it "translates" a regional Indian experience into English without erasing its origins.

For example, Roy often uses capitalized phrases like *Things Can Change in a Day*, or *Anything Can Happen to Anyone*, which mimic oral storytelling patterns and local idioms. These linguistic choices preserve the musicality and emotional weight of vernacular speech, adding to the novel's polyphonic texture.

In a research paper on polyphony in modern Indian writing in translation, Roy's novel reminds us that multiple voices can live within a single language — and that translation is not always from one language to another. Sometimes, it is from one cultural mindset to a wider literary world.

2. Anita Desai and Kiran Desai

Anita Desai writes in English, but the cadence of her prose is inspired by Hindi rhythms. Her daughter, Kiran Desai, brings in diverse cultural lenses—Indian, Tibetan, British. Their translation into other languages removes no complexity. Instead, it

highlights how they balance between local and global.

Anita Desai

“India is too vast and too diverse to speak in one voice.”

— Anita Desai, in an interview with *The Paris Review*

This quote directly echoes the idea of *polyphony*. Anita Desai, who often writes in English, does not pretend to represent all of India. Her novels like *Clear Light of Day* and *In Custody* reflect very specific emotional and cultural landscapes — middle-class Delhi, fading Urdu traditions, family memory — and she treats those as distinct voices, not as stand-ins for an entire country.

In *In Custody*, for instance, the novel revolves around an aging Urdu poet and a disillusioned Hindi lecturer. Desai shows how languages themselves carry layered identities and tensions. The book is not just about literature; it is about cultural erosion, identity crisis, and the loss of linguistic heritage. Through these characters, she lets multiple voices — linguistic, emotional, generational — coexist, clash, and evolve. This is a quiet, powerful form of polyphony, rooted in language and place.

Kiran Desai

“Could fulfillment ever be felt as deeply as loss?”

— Kiran Desai, *The Inheritance of Loss*

This line from Kiran Desai’s Booker Prize-winning novel captures the emotional undercurrent that runs through much of her work. *The Inheritance of Loss* itself is a novel built on conflicting voices — the voices of immigrants, of political rebels, of colonized and postcolonial identities. It moves between the Indian Himalayas and the immigrant experience in the US, showing how no single narrative can explain what it means to be Indian, displaced, or in-between.

Kiran Desai, like her mother, writes in English, but she carries multiple worlds in her prose. Her characters speak differently, think differently, belong to different cultural registers. The novel shifts between an old judge living in isolation and his granddaughter who longs for freedom, between an illegal immigrant struggling in New York and a Nepali cook trapped in a crumbling house in Kalimpong. This range of voices — regional, global, personal, political — makes her work a strong example of polyphony.

Even though *The Inheritance of Loss* was not translated from another language, it moves between languages emotionally and culturally. It is full of silences, miscommunications, remembered words — all of which reflect how translation does not always mean changing words, but navigating in-between spaces. That is the heart of polyphony.

3. U. R. Ananthamurthy

A major Kannada writer, his novel *Samskara* gained international acclaim through translation. Its philosophical depth, questions about ritual and identity, feel rooted in the South Indian ethos. But translation gives those themes a broader audience, in a way that keeps the original’s sincerity intact.

4. Mahasweta Devi

Her writing in Bengali, often about tribal life and resistance, is intense and immersive. Translations into English and other languages have carried that power forward, introducing her voices to global audiences who may never have known such stories otherwise.

5. Devdutt Pattanaik

He reinterprets Indian mythology in simple, modern language. His work, often translated into regional and international languages, bridges scholarly and popular spaces. That is another kind of polyphony: mythology told by a cultural insider, reimagined in contemporary voices.

“Myths are truths that are communicated through stories, symbols, and rituals — not through logic or reason.”

— Devdutt Pattanaik, *Myth = Mithya: A Handbook of Hindu Mythology*

This quote reflects Pattanaik’s approach to storytelling, which blends ancient wisdom with a modern voice. He does not just retell myths; he reinterprets them for contemporary readers, often drawing connections between classical texts, regional beliefs, and modern-day issues like gender, power, or identity. This makes his work highly accessible, even to people unfamiliar with the original languages or traditions.

In the context of *polyphony*, Pattanaik’s writing brings in multiple voices — not just of gods and epic heroes, but of storytellers from different regions, oral traditions, and folk practices. He often includes variations of myths from different parts of India, showing how a single story changes in Bengal, Tamil Nadu, Maharashtra, or tribal communities. This layered storytelling becomes its own kind of translation — not between languages, but between worldviews.

For example, in his book *Jaya: An Illustrated Retelling of the Mahabharata*, he does not stick to one “definitive” version. Instead, he weaves together Sanskrit texts with regional variations, lesser-known folk tales, and even modern interpretations. By doing so, he gives space to a chorus of voices — some traditional, some marginal — all contributing to how India understands itself through story.

Pattanaik’s work reminds us that translation is not only linguistic. It is also cultural, historical, and philosophical. His voice — both scholarly and conversational — helps make Indian mythology a living, evolving conversation, not a fixed archive.

That is what makes it a valuable part of the polyphonic landscape of modern Indian writing.

Challenges in Translation:

Nothing here is automatic. Translators often face tough choices: Should they keep idioms as is, or substitute something that makes sense to a wider audience? Should the rhythm of the sentence stay choppy or smooth? Sometimes the original plays with regional vocabulary or dialect—that was hard to replicate.

The key lies in respect—for the author, for the readers, and for the language. Good translators make compromises, not sacrifices. And when multiple voices from different languages and cultures appear in one anthology or collection, readers get a sense of India’s complexity—not a flat “Indian voice,” but a chorus of perspectives.

How Polyphony Shapes Readers and Culture

When translated works gather in festivals, anthologies, or classrooms, they transform how we think about Indian identity. Polyphony counters stereotypes that present India in one-dimensional terms.

A reader may find a story from a tribal community in Jharkhand, followed by an urban tale set in Delhi, followed by a reflection on Tamil temple festivals—that variety encourages empathy. It fosters cultural awareness. It changes who decides what “Indian writing” means globally.

Conclusion:

Modern Indian writing in translation reminds us that there is no single way to tell an Indian story. Polyphony—many voices, many languages, many lenses—is what makes it vibrant and vital. Translation does not dilute identity. It amplifies it, through honest choices and respectful navigation between cultures.

When translated works gather together—whether in a short story anthology, a multilingual festival, or a university course—they offer a more truthful reflection of India today. They offer layered narratives instead of

simple frames. And each voice offers something fresh, human, and real.

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ECHOES OF BLIND AGE: A STUDY OF ALOK BHALLA'S TRANSLATION OF DHAMAVIR BHARTI'S "ANDHA YUG"

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Abstract:

Dharmavir Bharti's Andha Yug, translated by Alok Bhalla as The Age of Blindness, is a thought-provoking play that delves into the moral and spiritual blindness of its characters. The play depicts the chaos and destruction of war. Bharati's masterful use of language and symbolism has highlighted the complexities of human nature, revealing the consequences of unchecked ambition, pride, and revenge. Set against the backdrop of the Mahabharata war, Andha Yug is a powerful allegory that critiques the destruction of human lives and ethical values in the face of war and violence. This paper tries to examine the themes of moral persistence, blindness, and the human condition in Dharmavir Bharati's verse play, Andha Yug, translated by Ashok Bhalla. As the play is written in the aftermath of India's partition, the critical analysis of the play's characters, themes, and literary style, highlights the relevance of Andha Yug in contemporary times.

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Andha Yug a distinguished post-Independence play, published in 1953 is considered as a landmark in the history of Indian drama. Dharmavir Bharti's *Andha Yug* is the dramatization of the 18th Day of the Mahabharata War on Kurukshetra. The play is translated into English by Alok Bhalla. It deals with the climax of the conflict between the Kauravas and the Pandavas on the eighteenth day of Kurukshetra war. The focus of the play is not on the heroic battles but on the moral, spiritual, and psychological devastation that has taken place due to violence. The ancient epic is used as a backdrop to portray human greed, ethical blindness, power politics and the destructive consequences of war. As the play was composed a few years after the two traumatic events; World War II and the bloody Partition of India that resulted into profound human loss, the play is a powerful modern allegory that criticizes not only the destruction of human lives but the ethical values in the face of war and violence and highlights its relevance in the current era.

Andha Yug (Age of Blindness) the title itself refers to an age in which moral vision is lost, and is under the burden of ignorance, vengeance, and spiritual decay. It picturizes the emotional wreckage and psychological torment left in the wake of the war. The whole of the play is set within the span of a single day from late afternoon to dusk, symbolizing the slow but inevitable descent into darkness, both literally and metaphorically. This compressed timeframe portrays the spiritual decline and moral decay of the characters, and the consequences of war, guilt, and vengeance. The play symbolically refers to an age of moral blindness, where vision is lost physically, spiritually and intellectually and the characters are plagued by guilt, anger, revenge, and despair.

The five-act play unfolds the emotional and philosophical dimensions of the play. Each act introduces a new character or group of characters and their response to the aftermath of war. The play begins with the grief and despair of Gandhari and

Dhritarashtra, while the central movement picturizes Ashwatthama's uncontrollable anger and his decision to release the Brahmastra. In the later sections introspective voices of Vidura and Sanjay reflect on the futility of violence and the blindness of human ambition. The play ends in symbolic twilight, marking the end of a moral era. This passage of time from light to darkness mirrors the spiritual decline and the fall of ethical values in society. In this context, Dusk is not just the end of the day, but a metaphor that symbolizes the blindness of a society which can never distinguish right from wrong.

The grim, barren landscape the ruins of Hastinapur, the capital city of the Kauravas, due to the disastrous Mahabharata war forms the setting of the play. The war has ended, but the devastation lingers in the physical space and, more importantly, in the minds and souls of its survivors. This post-apocalyptic setting, rich in allegorical meaning depicts the themes of guilt, blindness, vengeance, and moral decay. The barren and broken landscape also enhances the play's mood of despair, introspection, and futility and forces the characters to encounter the moral wasteland which is the result of their past actions. The ruins of Hastinapur serve as a universal symbol of how blinded by power and hatred, brings about its own downfall. Thus, the setting of *Andha Yug* is not merely a backdrop, but a living, breathing element of the play, reflecting and enhancing central theme that mirrors the inner turmoil of human conscience and a stark warning against the dangers of moral blindness. The silence, ruins, and reflection make the play significantly psychological representing the emotional and ethical wreckage. The mythological backdrop of the play echoes modern historical traumas such as the horrors of World War II, the nuclear bombings, and the Partition of India.

The play opens in the ruined city of Hastinapur, where the blind king Dhritarashtra, devastated by the death of

his hundred sons, sits in silence. He symbolizes not only physical blindness but also the blindness of moral judgment and leadership. His wife Gandhari, who has also blinded herself out of devotion and protest, curses Krishna for not preventing the destruction, blaming divine will for human suffering. Her grief is not just personal, but symbolic of the collective anguish of a civilization undone by pride, greed, and enmity. Vidura, the wise minister, and Sanjay, the narrator and moral witness, offer philosophical reflections on the futility of war and the erosion of dharma (righteousness). One of the central characters in the play is Ashwatthama, the son of Dronacharya, who is furious and wants to revenge his father's death. To fulfill his desire for revenge, he attacks the Pandava's camp at night when all are asleep and technically the war has stopped. Driven by madness and rage he releases a divine weapon the Brahmastra against the unborn child in Uttara's womb, the last heir of the Pandava lineage. His act represents the fall of morality. His revenge no longer distinguishes between guilty and innocent, enemy and unborn life. Here Ashwatthama's actions highlight how war transforms even the noble into monsters, and how cycles of revenge perpetuate endless suffering.

As the day fades into dusk, the atmosphere grows heavier with sorrow, guilt, and despair. No character finds peace or redemption: Dhritarashtra is paralyzed by loss and inaction, Gandhari remains unforgiving, and Ashwatthama is cursed to wander the earth in misery. Even Krishna, typically viewed as the divine upholder of dharma, is portrayed as a distant, silent force more philosophical than redemptive. His presence serves as a complex commentary on divine detachment and human responsibility. Ultimately, the play offers no easy resolution, instead the echoes of spiritual and ethical blind age are heard in the endless darkness of the age.

Andha Yug is translated into many languages and also in English by various authors. Among all these translations, Alok Bhalla's translation of the play seems the best one. He has skilfully captured the various dimensions of the arguments depicted in the play. The play criticizes the destructive tendencies of mankind, pride, hatred, vengeance, and unchecked ambition. The voices of Vidura, Sanjay, and the common people serve as a moral counterpoint, urging reflection and repentance. But their wisdom is drowned in the overwhelming weight of destruction. It makes a great question mark on the very foundation of war, even though when it is fought in the name of righteousness and to gain justice. Alok Bhalla's translation captures the essential tension between the nightmare of self-entertainment represented by story of the Kauravas. It also states that a possibility to find a way out of the cycle of revenge into a redemptive ethicality is always there. Alok Bhalla writes "A moral life demands perpetual attention. And those, like Dhritarashtra, who fail to understand this, cannot hope to escape the consequences. In the balance of things, then, it is right that, at the end of all the carnage which he had failed to prevent, Dhritarashtra is consumed by a relentless forest fire, a manifestation of the desolation and the affliction of his soul". Dharmavir Bharati has used poetic language, symbolic characters, and minimal action that forces the audience to contemplate the deeper moral questions at the heart of civilization. *Andha Yug* is not a story of heroes and villains, but of flawed individuals trapped in the consequences of their choices—making it one of the most powerful and enduring plays in Indian theatre and literature. The play reflects on the devastating period of the holocaust that destroyed millions of lives. It highlights the message that true independence, peace, and prosperity cannot be achieved through war or division, nor can these methods

solve the fundamental problems of human existence. The play provides insights into human beings' competence for ethical action, kindness during atrocious situations, settlement, and revelation of ways in which people fall prey to disparagement and malice of a dispirited and blind age. In addition, the play also provides an account of the cost incurred owing to society's failure to put a stop to the vicious cycle of revenge and, in place, choose the path of redemption, which is constantly available despite the worst scenarios. Thus, *Andha Yug* explores our capacity for moral action, reconciliation, and goodness in times of atrocity and reveals what happens when individuals succumb to the cruelty and cynicism of a blind, dispirited age.

Conclusion:

Andha Yug is a profoundly tragic and philosophical drama that explores the psychological ruins left behind by war. It goes beyond the Mahabharata to reflect on the modern human condition, especially in the context of events like World War II, Nagasaki, Hiroshima, and the Partition of India. It reveals its relevance to the modern age anxieties of international terrorism and fundamentalism. The story of Kauravas and Pandavas has achieved universal acknowledgement as it highlights the metaphysical conflict between Good and Evil and also offers the moral lesson that Truth will be ultimately victorious.

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PROBLEMS IN LITERARY TRANSLATION

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Abstract:

Translation studies is a relatively recent discipline. In the words of Susan Bassnett, "The relatively recent acceptance of the term Translation studies may perhaps surprise those who had always assumed that such a discipline existed already in view of the widespread use of the term Translation, particularly in the process of foreign languages. But in fact, systematic study of translation is still in swaddling bands".

Roman Jakobson, in his article "On linguistic Aspects of Translation," has distinguished translation into three types: 1. Intralingual .2. Interlingual and 3. Intersemiotic

In the same article, he highlighted a common issue with all three types: that is, the problem equivalence.

In today's world, where translation of all types has become a big industry and a requirement for all. We will consider some common problems or challenges in literary translation.

Literary translation is a complex and nuanced process which is much more than converting the source text to the target text.

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1. Cultural Context:

The understanding of cultural diversity and the rituals or festivals. Their cultural context plays a role, and you require a deep understanding of the source language as well as the target language

2. Maintaining the author's Voice and style

Maintaining the author's Voice and style is most complex as we need to convey the just without losing the tone, flavour or meaning.

You need to capture the exact sentiment or come very close to that.

3. Linguistic structures and differences :

My Tibetan friend and poet Tenzin Tsundue writes in English. But in his poetry, he carries the Tibetan history, ethos and now a sense of resistance and rebellion which cannot be understood until we know about its context. Sometimes he mentions a Tibetan festival or ritual, for which we don't find an exact equivalent word. It is not present in Hindi or other world languages. Similarly, there are problems in

terms of translating puns, wordplays and sometimes humour. What may be a funny expression for one language may not be received in another culture with the same meaning.

Literary and poetic devices are another big challenge, as we have to follow the rhyme and metre. So sometimes we have to be content with creative adaptation rather than literal word-for-word translations.

As you know, words carry connotations, and the emotional weight of a certain word may not carry the same impact for people from a different background.

So the translator needs to pay close attention to retain the impact. Another problem is that of inconsistent language. Once you get the familiarity and voice of the text, you have to keep the same spirit in the plot and names, places, etc.

In light of the above challenges, I have come across the literary translation of Tenzin Tsundue's poems done by

Mr Ashok Pandey and let us see if he encountered any challenges.

Here is a piece of poetry originally written in English but translated in Hindi.

The Losar Greeting

Tashi Delek!

Though in a borrowed garden

You grow, grow well, my sister

This Losar, when you attend the morning mass,

Say anything extra prayer

That the next Losar we can attend in Lhasa

When you attend your convent class

Learn an extra lesson that you can teach in Tibet ..

The poem ends with the same greeting, Tashi Delek

Mr Ashok Pandey has left these two key words, Losar and Tashi Delek, intact, as Losar is peculiar to Tibetan people as the new year, and Tashi Delek is the new year greetings specific to this part of the world. One can not translate these two into some other word.

Similarly, in one more instance in his poem Refugee, there is a mention of the word Rangzen

He ends this poem on a note

Rangzen

Freedom means Rangzen

In his literary translation, these words are kept intact in Hindi as there is no substitute for them, and if we use something similar, it may not quite mean the same thing for the Tibetan people.

To sum up, there are many words in the source language which can not be fully understood in the translated text. To understand When it rains in Dharmasala one has to imagine the same circumstances, or experience what longing for a home country means in the poem Refugee. It's not just the linguistic aptness but the sensitivity that one has to consider. As far as literary translations are concerned, AI is still far from catching or creating the same sentiment, so literary translation will require feeling, breathing, and understanding humans to transfer a text from one language to another.

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TRANSLATING THE CLASSICS: CHALLENGES AND INNOVATIONS IN BRIDGING ANCIENT TEXTS AND MODERN INTERPRETATIONS

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Abstract:

This paper examines the complexities and methodologies involved in translating classical literature, focusing on the interplay between ancient texts and contemporary interpretations. It explores the challenges translators face in preserving the essence of classical works while making them accessible to modern readers. Through case studies and theoretical frameworks, it highlights the significance of translation in the transmission and transformation of classical literature across cultures and epochs. The study also considers how digital tools and interdisciplinary collaboration are reshaping the field of classical translation in the modern era.

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Introduction:

Classical literature stands as the foundation of modern literary traditions. The timeless themes, moral dilemmas, and artistic achievements of ancient works continue to influence literature, philosophy, and cultural identity today. In Western contexts, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, and Plato's *Dialogues* form the pillars of thought and narrative craft. In India, epics such as the *Ramayana* and *Mahabharata*, the *Vedas*, and Kalidasa's *Abhijnanasakuntalam* enrich world literature with profound spirituality, poetic excellence, and philosophical reflection. These texts not only define their own civilizations but also express universal truths about human experience. Translating such works allows modern readers to access this heritage across linguistic and cultural barriers, thereby ensuring their continued relevance (Bassnett 12).

Role of Translation:

Translation serves as the bridge between the ancient and the modern, transmitting the wisdom and aesthetics

of classical works to new audiences. It enables readers to experience the art and philosophy of civilizations far removed in time and language. Through translation, the voice of Homer reaches readers in India, while the poetry of Kalidasa resonates in Europe. Translators perform the crucial role of mediators—balancing faithfulness to the source text with readability and cultural resonance for contemporary readers (Venuti 19). The process is both creative and critical: it preserves ancient beauty while reinterpreting meaning within a modern frame.

Objectives:

1. To explore the challenges and innovations involved in translating classical literature.
2. To examine how translators negotiate between fidelity and creativity while adapting classical works for modern audiences.
3. To highlight how translation sustains and revitalizes classical traditions within modern literary discourse.

Theoretical Frameworks:

Translation studies offer several frameworks that guide the rendering of classical literature. Eugene Nida's theories of *Formal* and *Dynamic Equivalence* remain foundational. *Formal equivalence* emphasizes word-for-word accuracy, while *dynamic equivalence* focuses on conveying the original's sense and emotional effect (Nida 78). Translators of ancient texts like Homer's *Iliad* or Kalidasa's *Shakuntala* must often balance the two: literal precision versus expressive resonance.

Hans Vermeer's *Skopos Theory* shifts the focus from literal accuracy to the purpose (*skopos*) of the translation. For example, if the goal is to make the *Mahabharata* accessible to modern students, translators may simplify language and explain cultural references, ensuring comprehension without distorting the original intent (Lefevere 44).

Postcolonial translation theory, as discussed by scholars like Harish Trivedi and Susan Bassnett, emphasizes how translation interacts with power, culture, and history. Translating Sanskrit or Latin texts into English often reflects colonial dynamics, but it can also serve as an act of cultural reclamation (Trivedi 263). Thus, translation becomes a form of intellectual negotiation—where voices of the past meet the questions of the present.

Challenges in Translating Classical Literature:

Translating classical texts poses immense linguistic, cultural, and philosophical challenges. Ancient languages such as Sanskrit, Latin, and Ancient Greek possess complex grammar, poetic meters, and idiomatic expressions that lack modern equivalents. Translators must navigate archaisms, metaphors, and wordplays that resist direct translation. Literal rendering can strip a text of its poetic rhythm or spiritual depth (Steiner 89).

Cultural context presents another major difficulty. The *Iliad* embodies Greek heroism and divine intervention, while the *Mahabharata* explores dharma, karma, and

moral duty. Without deep understanding of these cultural frameworks, translation risks misinterpretation. As A.K. Ramanujan observed, Indian epics are “not merely stories but ways of thinking” (Ramanujan 112). Thus, translation requires cultural empathy as much as linguistic expertise.

Philosophical and stylistic elements add further complexity. The *Bhagavad Gita* interweaves metaphysical insight with lyrical intensity; Plato's dialogues merge logic with irony. Translators must preserve not only meaning but also rhythm and tone. E.V. Rieu's English version of the *Iliad* and C. Rajagopalachari's retelling of the *Mahabharata* show how creative adaptation can make classical works accessible while retaining emotional grandeur.

Innovations in Classical Translation:

Modern technology has revolutionized the field of classical translation. Digital archives such as the Perseus Digital Library and the Digital Mahabharata Project make ancient manuscripts available worldwide (Shankar 47). Machine translation tools, corpus linguistics, and Natural Language Processing (NLP) systems help scholars analyze syntax, semantics, and verse structures in historical languages. These tools enhance accuracy and allow for comparative studies between multiple versions of a text.

Interdisciplinary collaboration has also expanded the scope of classical translation. Philologists contribute textual knowledge, linguists provide structural insights, and computer scientists design digital tools that map linguistic patterns. Such collaborations produce translations that are more faithful, annotated, and contextually rich (Kumar 132).

Creative innovations include hybrid translation methods that blend literal and interpretive techniques. Translators now employ multimedia and performative adaptations—combining text, sound, and visuals to capture the oral tradition of epics like the *Ramayana*. These efforts transform classical translation into a

living, evolving art form rather than a static academic exercise.

The Role of Translation in Cultural Exchange:

Translation has always been central to cultural exchange. It enables the transmission of philosophy, science, and art across civilizations. The Arabic translations of Greek texts during the Abbasid Caliphate, and later their Latin versions in medieval Europe, profoundly influenced Western philosophy and science. Similarly, English translations of Sanskrit texts introduced Indian thought to the world (Pollock 206).

Translation also transforms meaning through adaptation. A translator interpreting Kalidasa for a Western audience might modify imagery or metaphors to fit different aesthetic expectations. This adaptive process not only revitalizes ancient literature but also promotes intercultural dialogue. The act of translation thus becomes a creative exchange where both cultures evolve.

Through translation, the ethical and artistic ideals of classical civilizations reach beyond their boundaries. Works like *Shakuntala*, *The Iliad*, and *The Analects* have inspired new literary forms and philosophies worldwide. In this sense, translation ensures that the wisdom of ancient civilizations remains an enduring part of global consciousness (Venuti 101).

Conclusion

Translating classical literature is far more than a linguistic task; it is a profound cultural act that preserves humanity's collective wisdom. The translator must balance fidelity with creativity, precision with beauty, and history with relevance. From the sacred verses of the *Vedas* to the heroic narratives of Homer, classical texts continue to shape human imagination across time.

The significance of translation lies in its dual role as preservation and innovation. It keeps the voice of the past alive while opening new pathways for

interpretation. With the integration of digital tools, linguistic theory, and interdisciplinary research, the field of classical translation is entering a transformative era. Future translators will not only safeguard cultural heritage but also expand it—ensuring that classical literature remains a vibrant force in the ever-evolving landscape of world literature.

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CHALLENGES IN TRANSLATION

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Abstract:

Translation is a critical tool for bridging communication gaps in multilingual societies, enabling the exchange of ideas, information, and services across diverse linguistic groups. It goes beyond the literal conversion of words, demanding a nuanced understanding of context, culture, idiomatic expressions, and underlying meanings. In a linguistically diverse country like India, with its vast array of languages and dialects, challenges in translation significantly affect crucial sectors such as education, administration, healthcare, business, and social interaction. These challenges often lead to misunderstandings, unequal access to resources, and social exclusion. This paper examines the key issues in translation across Indian states, including the difficulty of preserving cultural nuances, overcoming educational barriers faced by migrant students, navigating administrative hurdles for non-native speakers, and addressing the limitations of current technology. It also highlights broader concerns such as inconsistent translations, the high cost and slow pace of professional services, and the growing reliance on imperfect machine translation tools. Finally, the paper proposes strategies aimed at fostering accurate, inclusive, and culturally sensitive translation practices, emphasizing policy reforms, professional training, technological innovation, and community engagement to promote social cohesion and ensure equal access to opportunities for all linguistic groups.

Keywords: Translation challenges, multilingual communication, cultural nuances, educational barriers, administrative translation, healthcare communication, machine translation limitations, linguistic diversity, India, social inclusion, professional translation services, language policy.

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Introduction:

Language serves as both a medium of communication and a marker of cultural identity, shaping how people perceive the world and connect with each other. In multilingual nations, translation becomes essential not only for practical purposes like education, governance, commerce, and healthcare but also for fostering social cohesion and mutual understanding among diverse communities. However, translation is not merely about substituting words from one language to another; it requires a deep understanding of context, tone, cultural values, and idiomatic expressions to truly convey meaning. In India, with its 22 officially recognized languages and hundreds of dialects, these translation

challenges are especially complex. The vast linguistic diversity reflects the country's rich cultural heritage but also presents barriers that can isolate communities into "linguistic islands." Such isolation limits access to essential services, educational opportunities, and economic participation, thereby impeding national unity and social progress. Without effective translation mechanisms that respect cultural nuances and promote inclusivity, these linguistic divides risk becoming entrenched, fostering misunderstanding, exclusion, and even conflict in some cases. Therefore, addressing translation challenges is not just a matter of language policy but a critical step towards building an integrated and equitable society.

Language serves as both a medium of communication and a marker of cultural identity. In multilingual nations, translation becomes essential for education, governance, commerce, healthcare, and daily interactions. However, translation is not merely about substituting words; it requires conveying context, tone, and cultural nuances. In India, with its 22 officially recognized languages and hundreds of dialects, translation challenges are particularly pronounced. The inability to overcome these challenges can isolate communities into “linguistic islands,” impeding unity and progress.

Translation Challenges:

Every language carries metaphors, idioms, humor, and cultural expressions that often do not translate smoothly into another language. These elements are deeply rooted in the history, traditions, and worldview of the people who speak the language, making them difficult to convey through direct or literal translation. For example, Hindi idioms may lose their impact or even become confusing when translated into Tamil or Bengali, as the cultural context behind the phrases is often unique to the original language. Humor, in particular, is heavily culture-dependent and can rely on wordplay, social norms, or shared experiences that do not exist in other linguistic communities. Similarly, metaphors and proverbs carry symbolic meanings that reflect local values or beliefs, and their literal translations may fail to communicate the intended message or emotional effect. This deeper cultural significance means that effective translation requires not only language skills but also cultural sensitivity and creativity to find equivalent expressions that resonate with the target audience. Without this, translations risk being flat, inaccurate, or even misleading, which can hinder understanding and cross-cultural communication.

Students migrating between states often face serious challenges when instruction and exams are conducted

in unfamiliar languages. In India’s linguistically diverse education system, this language barrier affects comprehension, confidence, and academic performance. When textbooks and study materials are not available in a student’s mother tongue, it becomes difficult for them to grasp key concepts, especially in technical subjects. Even when materials are translated, they may lack accuracy or clarity. Mother tongue interference further complicates learning, as students may mentally translate content, leading to confusion and slower understanding. The use of outdated methods like the grammar-translation approach, which focuses on rote memorization, limits students’ ability to engage meaningfully with the language and subject matter. These factors contribute to low performance, emotional stress, and even dropouts, highlighting the urgent need for more inclusive, multilingual educational support systems.

Government documents, policies, and legal forms are often provided only in the regional language, making them difficult to understand for migrants or non-native speakers. This language barrier limits access to essential services like welfare schemes, legal aid, and healthcare. Without proper translation, people may misunderstand their rights or miss important deadlines. The lack of multilingual support in government offices creates delays, confusion, and unequal access to public services. To ensure inclusivity, it’s crucial that official communication is made available in multiple languages spoken by the local population.

Medical terminology and patient instructions, if poorly translated, can lead to serious consequences such as misdiagnosis, incorrect treatment, or misuse of medicines. In hospitals where doctors and patients do not share a common language, communication becomes challenging, especially during emergencies. Patients may struggle to explain symptoms clearly, while doctors may fail to convey treatment plans, dosage instructions, or risks effectively. The absence of

multilingual resources—such as translated consent forms, instruction leaflets, or interpreter support—further widens this gap. In many public hospitals, especially in linguistically diverse cities, patients from different regions often depend on untrained staff or family members to interpret, which increases the risk of error. Without proper translation, medical care becomes less effective and more dangerous, particularly for elderly patients or those with limited literacy. Improving language support in healthcare settings is essential for ensuring safe, accurate, and inclusive medical care.

While AI-based tools like Google Translate have become widely used for quick translation needs, they often face significant limitations when applied to the rich linguistic diversity found in India. These tools struggle to accurately interpret regional dialects, colloquial slang, and hybrid languages such as Hinglish, which blend Hindi and English in everyday speech. Because AI systems are typically trained on large datasets dominated by English and other major global languages, they tend to show bias towards English, often producing translations that are incomplete, awkward, or even misleading. This bias reduces the tools' effectiveness in fully capturing cultural nuances and the intended meaning of phrases. Additionally, technical jargon and subject-specific terminology—whether in medicine, law, technology, or education—remain particularly challenging for AI translation models to render accurately. These specialized terms require contextual understanding and expert knowledge that current AI systems lack, leading to errors that can cause confusion.

Dialects within the same language, such as Bengali spoken in India compared to that in Bangladesh or Tamil spoken in India versus Sri Lanka, present unique challenges for translators because subtle differences in vocabulary, pronunciation, and usage can alter meaning and lead to misunderstandings. Additionally,

professional translation services tend to be expensive and time-consuming, making them inaccessible for many individuals and smaller organizations. Inexperienced translators may further complicate matters by misinterpreting tone, idioms, or slang, resulting in inaccurate or awkward translations that fail to convey the original message effectively. Beyond the linguistic aspects, translating text for documents, advertisements, or digital platforms often disrupts the original layout and usability, causing design issues that affect readability and user experience. Moreover, sight translation—where written content is orally translated in real-time—demands exceptional linguistic skill and quick thinking; any errors made during this process can lead to serious miscommunication, particularly in sensitive contexts like legal or medical settings. Together, these practical and linguistic barriers highlight the complexity of providing accurate, timely, and culturally appropriate translation services.

Case Examples:

A Hindi-speaking traveler in Tamil Nadu may face significant difficulties reading road signs, navigating public transport, or seeking medical assistance without adequate translation support, which can cause confusion and delay in critical situations. Similarly, workers from Odisha employed in Kerala often encounter language barriers that lead to misunderstandings of safety instructions, workplace rules, and health protocols, putting their well-being and job security at risk. Students from Bihar studying in Karnataka may struggle to adapt to instruction in Kannada or English, especially when textbooks and classroom discussions are not available in their mother tongue, resulting in reduced comprehension and academic challenges. These examples highlight how linguistic diversity can create everyday obstacles that affect mobility, employment, education, and access to healthcare. Additionally, migrant families often find it hard to engage with local administrative processes or

community services due to language differences, increasing their social isolation. Without effective translation and language support mechanisms, these linguistic divides deepen, preventing integration and equal participation in society. Addressing such real-life scenarios requires not only better translation services but also culturally sensitive policies that recognize the needs of diverse language speakers across regions.

Strategies to Overcome Translation Challenges:

To effectively address the challenges of translation in multilingual societies, it is essential to introduce translation skills and multilingual education at the school level. Early exposure to multiple languages and the development of basic translation competencies can empower future generations to navigate linguistic diversity with greater ease and sensitivity. Additionally, governments should implement policies that mandate the translation of public documents into all major regional languages, ensuring equitable access to important information and services for speakers of different languages. Beyond policy, there is a pressing need to invest in training skilled translators and interpreters specifically for critical sectors such as administration, healthcare, and education, where precise communication can significantly impact outcomes. Technological progress should be supported by the creation of inclusive datasets that reflect the full range of dialects, slang, and cultural nuances present in everyday speech, thus improving the accuracy and cultural relevance of AI-driven translation tools. Furthermore, fostering respect for linguistic diversity is vital to prevent the dominance of a single language, which can marginalize minority languages and cultures. Encouraging translators to specialize in limited language pairs and particular domains—such as legal, medical, or technical translation—can enhance accuracy and professionalism. Taken together, these strategies form a comprehensive approach that combines education, policy, professional development,

technology, and cultural awareness to build a more inclusive and effective translation ecosystem.

Conclusion:

Translation challenges are deeply rooted in the cultural, educational, administrative, and technological fabric of multilingual societies. In India, these challenges both showcase the country's rich linguistic diversity and reveal the significant barriers that language differences can create in everyday life. Overcoming these challenges requires a multifaceted approach, combining strong policy support to mandate inclusive language practices, investment in professional expertise to ensure high-quality and contextually accurate translations, and technological innovation to develop better tools that account for cultural nuances and dialectical variations. Moreover, translation must go beyond mere word-for-word substitution to embrace cultural sensitivity and respect for the identities and values of diverse communities. Accurate, culturally sensitive, and accessible translation is not only a linguistic necessity but also a social imperative—one that fosters unity, equal opportunity, and mutual respect across diverse communities. When language barriers are effectively addressed, individuals from different backgrounds can participate more fully in education, governance, healthcare, and economic life, contributing to social cohesion and national progress. Ultimately, investing in robust translation infrastructure is an investment in building a more inclusive, equitable, and harmonious society where linguistic diversity is celebrated rather than seen as a hurdle.

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FUTURE OF TRANSLATION IN THE DIGITAL AGE

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Abstract:

Translation has always played a pivotal role in human civilization, serving as the crucial medium through which knowledge, literature, and cultural values have traveled across boundaries of language, geography, and history. From the rendering of sacred texts in antiquity to the circulation of modern literary masterpieces, translation has functioned not merely as a linguistic exercise but as a central agent of cultural dialogue and intellectual growth. The twenty-first century, however, has redefined translation in unprecedented ways. Digital technologies ranging from artificial intelligence and neural machine translation systems to large-scale collaborative platforms have transformed both the theory and practice of translation, opening new possibilities while simultaneously raising complex challenges.

This article situates the digital turn in translation within a broader historical and theoretical framework, tracing continuities with earlier traditions while highlighting the disruptions and innovations introduced by new technologies. It examines the rise of machine translation, the increasing reliance on algorithmic systems, and the democratization of translation through online communities and crowdsourcing. At the same time, it reflects on issues of ethics, authenticity, translator agency, and the preservation of linguistic diversity in an age of globalization and digitization. The study ultimately argues that the future of translation rests in a hybrid model of collaboration, where technology enhances efficiency and accessibility while human translators safeguard cultural nuance, ethical integrity, and interpretive creativity.

Keywords: *Translation Studies, Artificial Intelligence, Neural Machine Translation, Digital Humanities, Cultural Mediation, Globalization, World Literature.*

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Introduction:

Translation has historically functioned as one of the most enduring mechanisms of human interaction. It has allowed sacred scriptures to travel across civilizations, made scientific knowledge accessible beyond national boundaries, and enabled literary masterpieces to shape cultural memory far beyond their original linguistic contexts. Translation is not simply a linguistic operation; it is a cultural act, a political negotiation, and a creative reimagining of meaning.

In the twenty-first century, translation finds itself at the intersection of two powerful forces: globalization and digitization. Globalization has intensified the need for multilingual communication in commerce, diplomacy,

and culture. Digitization, meanwhile, has revolutionized the tools available to translators, introducing artificial intelligence (AI), neural networks, and automated systems that are capable of producing translations at unprecedented speed. Together, these forces have created both opportunities and challenges for translation studies.

The emergence of machine translation tools such as Google Translate, DeepL, and Microsoft Translator has democratized access to languages, but it has also raised pressing questions: Can machines truly capture cultural nuance and literary subtlety? Will professional translators become obsolete? How can translation technologies avoid reinforcing biases and linguistic

hierarchies? What is the role of translation in preserving endangered languages in a digital world dominated by a few global tongues?

This article addresses these questions through a critical exploration of the future of translation in the digital age. It first traces the historical evolution of translation, then examines the rise of digital technologies, considers the implications for literature and culture, and finally anticipates future trajectories.

Translation: From Ancient Practice to Digital Paradigm:

Translation in Religious and Philosophical Traditions:

The roots of translation are inseparable from religion and philosophy. The Septuagint, the Greek translation of Hebrew scriptures in the 3rd century BCE, demonstrates how translation not only conveyed meaning but also shaped theology. In South Asia, Buddhist monks translated Sanskrit sutras into Chinese, making Buddhism one of the most global religions. The Panchatantra, a Sanskrit collection of fables, reached Persia and Europe through successive translations, influencing literary traditions for centuries.

Medieval Europe relied heavily on translation for the transmission of knowledge. The House of Wisdom in Baghdad and centers in Spain, such as Toledo, translated Arabic texts into Latin, introducing Aristotle, Galen, and Avicenna to Western Europe. Translation thus functioned as the conduit of science, philosophy, and medicine.

Humanism and the Renaissance:

The Renaissance transformed translation into a humanist enterprise. Martin Luther's German Bible (1522) not only religiously empowered ordinary Germans but also shaped the modern German language itself. Similarly, English translations of classical works nurtured the Elizabethan literary imagination.

Translation during this period was not mere linguistic transfer but an act of cultural nation-building.

Modern Theories of Translation:

The nineteenth and twentieth centuries systematized translation as a discipline. Schleiermacher articulated the now-famous choice between “bringing the reader to the author” (foreignization) or “bringing the author to the reader” (domestication). Eugene Nida proposed the principle of “dynamic equivalence,” prioritizing the effect of the text on the target audience. Roman Jakobson categorized translation into intralingual, interlingual, and intersemiotic modes, while Lawrence Venuti critiqued the “invisibility” of translators in a global publishing economy.

The Digital Turn:

By the late twentieth century, translation entered its digital stage. The early days of computer-assisted translation (CAT) involved electronic dictionaries and terminology management systems. But the rise of the internet, global communication platforms, and AI-driven models transformed translation from a specialized human task into a ubiquitous digital phenomenon embedded in everyday life.

Digital Technologies and the New Landscape of Translation:

Rule-Based and Statistical Systems:

The Georgetown–IBM experiment in 1954 demonstrated machine translation by rendering Russian into English, but its scope was limited. Rule-based systems dominated for years but were unbending. By the 1990s, Statistical Machine Translation (SMT) emerged, using bilingual corpora to generate translations. Early versions of Google Translate relied on SMT, producing translations that were faster but often grammatically awkward.

Neural Machine Translation (NMT):

The introduction of Neural Machine Translation (NMT) in the 2010s marked a turning point. NMT works deep learning and artificial neural networks to

process sentences holistically rather than word-by-word. This innovation allowed systems like DeepL and updated versions of Google Translate to produce fluent, context-aware translations. Today, NMT is the backbone of most commercial translation engines, offering real-time translations across dozens of languages.

Artificial Intelligence and Large Language Models:

AI-driven language models such as OpenAI's GPT, Meta's M2M-100, and Microsoft's Marian NMT expand the scope of machine translation beyond traditional constraints. These models can adapt tone, register, and even literary style. For example, AI can now attempt to render Shakespeare into multiple languages while maintaining rhythm and metaphor. Though far from perfect, these tools demonstrate the potential for literary-sensitive machine translation.

Crowdsourcing and Participatory Platforms:

Digital platforms have expanded translation beyond professionals. Wikipedia's multilingual editions, fan translation communities for anime and K-dramas, and platforms like Duolingo Stories show how communities collectively contribute to translation. Crowdsourcing democratizes translation but raises issues of consistency, quality, and intellectual property rights.

Translation and Literature in the Digital Age:

The Limits of Machine Translation in Literature:

Literary translation is distinguished by its reliance on metaphor, symbolism, irony, and cultural intertextuality. Machines, despite advancements, remain limited in these areas. Translating Gabriel García Márquez's *Cien años de soledad* (One Hundred Years of Solitude) or Rabindranath Tagore's poetry requires cultural imagination that exceeds algorithmic computation.

Hybrid Practices:

Contemporary translators increasingly adopt hybrid workflows. A machine may provide a rough draft, but

human translators refine it, ensuring aesthetic fidelity and cultural sensitivity. This model reduces time while preserving interpretive richness.

Case Studies:

- **Tagore's Works:** Digitally translated versions of Tagore's poetry often miss subtle philosophical nuances unless carefully post-edited by humans.
- **Japanese Manga and Korean Dramas:** Crowd sourced fan translations have made these genres globally popular, but their quality varies widely.
- **African Literature:** Digital platforms have allowed the translation of African novels into global languages, increasing visibility but raising debates about linguistic authenticity.

Translation as Cultural Mediation in a Globalized World:

Intercultural Dialogue:

In an age of migration, digital communication, and globalization, translation nurtures intercultural discourse. The COVID-19 pandemic demonstrated the urgency of translating health information into multiple languages instantly.

Postcolonial Frameworks:

Gayatri Spivak cautions against seeing translation as neutral. Translation can either empower marginalized voices or reinforce dominance. In the digital age, where English is disproportionately privileged, this warning remains relevant.

Multilingual Nations:

In India, translation remains essential to connect regional languages with national discourse and global scholarship. Digital tools now assist in translating Indian literature into English and other world languages, broadening readership while negotiating authenticity.

World Literature:

The notion of "world literature," popularized by Goethe, has expanded through digital translation. Works from peripheral regions now reach global

audiences through platforms like Kindle and Project Gutenberg, but digital circulation also risks privileging easily translatable works over linguistically complex texts.

Ethical, Theoretical, and Practical Challenges:

Authenticity and the Translator's Voice:

One key question is whether machines can capture “authentic” meaning. Since meaning is always contextually constructed, machines inevitably risk flattening interpretation. Human translators, as cultural mediators, deliver interpretive depth that algorithms cannot replicate.

Translator Agency and Labor:

Professional translators increasingly work as “post-editors” of machine outputs. While efficient, this model risks diminishing professional identity and undervaluing creative labor.

Bias in Data and Algorithms:

Machine translation relies on massive datasets, which often contain gender, racial, or cultural biases. For instance, AI may default to masculine pronouns or replicate stereotypes. Addressing these biases requires conscious data curation and ethical oversight.

Academic Training:

Translation studies must evolve. Future translators need digital literacy, computational knowledge, and ethical awareness. Training programs must integrate translation theory with digital humanities, ensuring that translators can critically engage with emerging technologies.

Future Directions of Translation in the Digital Age

1. Human–Machine Collaboration

The future of translation is unlikely to be defined by a simple replacement of human translators with machines. Instead, it is moving toward a model of collaboration where both complement each other's strengths. Artificial Intelligence (AI) systems can process vast amounts of data in seconds, offering speed and efficiency unmatched by human effort.

However, translation is not merely about substituting words from one language into another; it involves interpreting meaning, cultural nuance, idiomatic expression, and emotional resonance. Human translators excel in these areas, ensuring that the translated text maintains authenticity and avoids cultural misrepresentation. Thus, the future will likely witness translators becoming “cultural editors” or “linguistic curators,” guiding and refining machine-generated drafts rather than being replaced by them.

2. Real-Time Multilingual Communication

Technological advances, particularly in AI-powered speech recognition and natural language processing, are opening possibilities for real-time multilingual communication. This means that conversations between speakers of different languages may occur seamlessly, with minimal delay, whether in international business meetings, diplomatic negotiations, or everyday interactions across borders. Such technology could drastically reduce language barriers in education, healthcare, and humanitarian aid, allowing information to flow freely across linguistic divides. However, ensuring accuracy, politeness levels, and cultural appropriateness in real-time settings remains a challenge that will require continuous refinement.

3. Personalized Translation

Future translation systems are expected to become highly adaptive, tailoring their output to suit the needs and preferences of individual users. For example, a student reading a scientific paper may prefer a highly technical translation, while a general reader may require a simplified version of the same text. Similarly, formal letters may need to retain decorum, while casual conversations can adopt colloquial tones. More advanced systems may even allow users to choose stylistic modes, such as poetic, literary, or journalistic. This personalization

will not only make translations more user-friendly but also deepen accessibility by respecting the linguistic and cultural identity of diverse readers.

4. Integration with Digital Humanities

The intersection of translation and digital humanities promises to revolutionize both fields. With tools such as text mining, corpus linguistics, and computational analysis, scholars will be able to trace patterns across large collections of translated works. For instance, one could study how metaphors shift meaning across cultures, or how historical translations shaped national identities. These approaches will also provide new ways of teaching, analyzing, and evaluating translation practices, bridging the gap between literary interpretation and computational methods. By integrating technology with critical theory, translation studies will gain richer perspectives and more robust analytical tools.

5. Linguistic Diversity and Preservation

One of the most pressing concerns in the digital age is the survival of endangered languages. While global communication technologies often prioritize widely spoken languages such as English, Mandarin, or Spanish, smaller languages risk being marginalized. If left unaddressed, this trend could lead to cultural homogenization and the loss of invaluable linguistic heritage. Digital translation systems must therefore make a conscious effort to include endangered and minority languages, supporting revitalization and preservation. International bodies such as UNESCO have already emphasized the importance of safeguarding linguistic diversity, recognizing that every language carries unique worldviews, oral traditions, and cultural memory. In the digital age, translation technologies can serve as powerful tools to document, archive, and breathe new life into vulnerable languages.

Conclusion:

Translation in the digital age presents both immense opportunities and significant challenges. Artificial intelligence, neural networks, and machine translation tools have revolutionized access to multilingual communication, making it faster and more widespread than ever before. Yet these innovations also raise pressing concerns about authenticity, ethics, cultural nuance, and linguistic equity. A purely mechanical rendering of text risks oversimplifying meaning and erasing the cultural depth that true translation seeks to preserve.

The future of translation must therefore be seen not as a contest between humans and machines, but as a collaborative model. Machines are valuable for their speed, efficiency, and ability to process large volumes of material, but they remain limited when it comes to the subtle, imaginative, and ethical dimensions of translation. Human translators continue to be indispensable, particularly in literary and cultural contexts, where rhythm, tone, ambiguity, and creativity are as important as semantic accuracy.

The digital era also broadens the role of the translator, positioning them as cultural mediators who operate across professional, academic, and even online collaborative spaces. This shift highlights the continuing importance of translation as a cultural act vital to sustaining linguistic diversity and fostering intercultural understanding in a globalized world.

Ultimately, if harnessed thoughtfully, digital tools will not diminish the translator's role but will enhance it. They provide new resources and expanded reach, while humans safeguard meaning, sensitivity, and ethical responsibility. In this hybrid future, translation will remain the art of building bridges between languages, between cultures, and between human and digital worlds ensuring that communication in the twenty-first century is both efficient and profoundly human.

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TRANSLATING THE FEMINIST VOICE: CHALLENGES IN RENDERING INDIAN WOMEN'S WRITING INTO ENGLISH

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Abstract:

This paper studies the challenges in translating Indian women's writing into English. It focuses on how translation affects voice, gendered experience, and cultural meanings. Translation is not only about language but also about power, culture, and identity. When a feminist text is translated, its emotional tone, idioms, and cultural depth may change. Many times, the translator's choices decide how much of the writer's protest and pain are visible to the reader. Through close reading of selected texts, this paper shows that translation can change tone, erase local idioms, and alter feminist statements. It also studies how translators handle sensitive words and gendered language. The paper argues that translators must try to keep the feminist voice intact and true to the original experience. It ends by suggesting simple and ethical steps for sensitive translation that respects both language and the woman's voice behind the words.

Keywords: Translation; Feminist voice; Indian literature; Cultural loss; Gendered language; Target text; Source text..

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Introduction:

Women writers in India write in many languages; they express their ideas in Hindi, Marathi, Tamil, Bengali, Urdu, Kannada, Malayalam, and many other languages. Each language carries its own rhythm, emotion, and cultural identity. Through their writing, Indian women share their lived experiences, struggles, joys, and resistance. These writings speak about women's everyday lives, gender roles, and social injustices. They also celebrate strength, sisterhood, and self-discovery.

Many of these works reach wider readers through English translation. English opens doors to national and international audiences. It helps regional voices travel beyond local boundaries. But English also changes things. The moment a text moves from one language to another, something is gained and something is lost. The original voice can weaken. The local colour can fade. Cultural references and idioms may lose their meaning.

Feminist anger or humour may sound softer in translation. The process of translation is not neutral; it involves choice, interpretation, and ideology. Translators act as bridges between cultures, but their decisions shape how the author's voice is heard. In the case of feminist writing, this responsibility becomes even greater. A wrong word or tone can change the message. It can turn resistance into acceptance or make protest sound polite.

This paper asks a simple question: how does translation affect the feminist voice? It tries to understand how women's experiences and emotions travel through translation. It looks at the challenges faced by translators who work with Indian women's writing. It gives examples of how tone, idiom, and cultural meanings change in translation. Finally, it suggests ways to keep the feminist voice alive in English without losing its strength, honesty, and local flavour.

Literature Review:

Translation Studies has grown into a wide and important field. Many scholars have discussed how language, power, and culture are linked through translation. Susan Bassnett, in her book *Translation Studies*, writes about translation as a cultural act. She says that translation is not only about changing words from one language to another. It is also a kind of social activity. It carries meanings, attitudes, and histories from one world to another.

Lawrence Venuti, in *The Translator's Invisibility*, warns that fluent English can sometimes hide the difference of the original text. He argues that English translations often sound too smooth, making the translator invisible. This can erase the foreignness and uniqueness of the source language. Sherry Simon and Luise von Flotow bring gender into this discussion. They study how gender affects translation. They show that translation may carry gender bias because languages are not neutral. The translator's gender and ideology also influence the outcome.

Gayatri Chakravorty Spivak's essay *The Politics of Translation* is very relevant for postcolonial and feminist contexts. She says that when a text by a woman from the Global South is translated into English, the translator must be careful. Spivak asks an important question: who speaks for whom? She reminds us that translation can either give a woman voice or silence her.

André Lefevere and Mona Baker also contribute to this field. They discuss how power, rewriting, and ideology shape translation. Lefevere calls translation a form of "rewriting," where translators and publishers control what readers receive. Baker focuses on ethics and the role of the translator as a mediator of meaning.

In Indian studies, researchers look at how regional voices travel into English. They study Dalit, tribal, and women writers who write in local languages. They note that power always plays a role. Translators often make

choices that suit urban or Western readers. These choices can soften protest or remove local colour. The feminist anger or humour may get lost.

Overall, the literature points to three common issues: the loss of cultural markers, the flattening of tone or voice, and the ethical problems of representation. These ideas form the base for the present study.

Methodology / Approach:

This study uses a simple qualitative method. It focuses on reading, comparing, and interpreting texts closely. The aim is to understand how translation affects the feminist voice in Indian women's writing. The approach is descriptive and analytical. It depends more on observation and reflection than on numbers or statistics.

I have selected a few representative texts written by Indian women. These include short stories, novels, and autobiographical writings. Wherever possible, I read both the original and the English translation. Reading both versions helps me to see what changes in tone, emotion, and meaning occur through translation. In some cases, I depend on reliable bilingual editions and translator notes.

I compare specific parts of the text such as idioms, local terms, dialogues, and emotional expressions. I look at how translators handle cultural and gendered elements. For example, I note how kinship terms, proverbs, and local customs are translated. I also pay attention to how female emotions such as anger, pain, and humour are presented in English.

Close reading helps in understanding subtle differences. I observe where the feminist stance is strong and where it becomes weak in translation. I also study the prefaces, footnotes, and translator's introductions. These paratexts often show the translator's intention and strategy. They also help in identifying ethical concerns and cultural attitudes behind the translation.

This study does not cover all Indian women writers. It is a focused study meant to identify patterns and recurring issues. The idea is not to judge translators but to understand their challenges. The method combines literary analysis with feminist reading. It values sensitivity, context, and cultural awareness. The main goal is to show how translation can keep or change the woman's voice in the process of moving from one language to another.

Analysis / Results:

I present three main findings. Each finding relates to a challenge.

A. Loss of cultural specificity

Many women writers use local words and cultural images. These carry meaning. Translators often replace them with general English words. For example, a village ritual may become a “ceremony” in English. The word “ceremony” has weak force. The local name would have been stronger. This weakens the scene. The reader loses a sense of place. The feminist meanings tied to local customs become vague. Translators may fear that local words will confuse readers. So, they opt for familiar words. This choice reduces the text's rootedness.

B. Flattening of voice and tone

Women writers often use a direct and sharp voice. They may use humour, irony or anger. English translations sometimes smooth these tones. The English voice can become neutral. The anger of a woman who speaks against patriarchy may sound polite in translation. This happens when translators aim for “readability”. Readability is useful but it can erase the edge of protest. Some translators add explanations, these notes can distract. They can also shift focus from the woman's experience to the translator's commentary.

C. Gendered language and pronouns

Gender works differently across languages. Some

Indian languages use forms that mark social status. English has fewer markers. Translators must choose how to render respect forms, kinship terms and gendered insults. The choice matters. A respectful form used by a woman may show her social position. If the translator uses a neutral English word, the nuance vanishes. Similarly, some languages allow repetition or short forms that give voice rhythm. English may lose that rhythm. The feminist tone can be affected.

D. Representation and ethical choices

Translators face a moral task. They must decide how much to explain. They choose footnotes, glossaries or leave text as is. Each choice changes how the reader sees the woman writer. Over-explaining can infantilise. Under-explaining can confuse. Translators also decide which texts to translate. This is part of gatekeeping. Often, well-known authors get translated. Marginal voices get less attention. This affects which feminist stories reach global readers.

Discussion:

The findings need careful thought. Translation is necessary, It gives voice and reach but it is also risky. The feminist voice needs careful handling. A faithful translation is not always literal. But fidelity should be to tone and experience. The translator should ask: does this choice keep the woman speaking? Translations should try to retain local words when they carry weight. The translator may use a short glossary. Or they may let the reader feel the foreignness. This helps the reader see difference. It also respects the source culture. Translators should avoid over-smoothing. They should not make sharp lines soft. When dealing with anger or protest, keep the edge. This may make the English text uncomfortable. That is fine. Literature should make readers uncomfortable sometimes. It should show how women resist. Translators must be humble. They

should show their presence as mediators. A translator note can explain choices but it should not dominate the text.

There is also a need for more women translators. Women translators may better sense feminist nuances. They may notice gendered language more quickly and keep women's rhythms. Training in both languages helps. A translator must know social context. They must listen to oral versions too. Many women texts come from oral traditions. The oral voice is different from written voice. Translators should record and respect that oral mode.

Digital tools like machine translation pose another challenge. Machines miss gendered tone. They offer literal renderings. They cannot sense irony. They may strip cultural words. So human mediation is essential. Machines can help with drafts. But human eyes must guide the final text.

Conclusion:

Translation is a bridge which brings Indian women writers to new readers. It can also change meaning. The feminist voice often faces erosion in translation. Main problems are loss of local colour, flattened voice, and ethical choices. Translators must work with care. They should keep local words when needed. They should keep tone and rhythm. They should avoid smoothing anger and write honest translator notes. They should let the woman speak. Publishers also have a role. They must fund translations of marginal voices and support women translators. In this way, translation can become a tool of feminist solidarity. It can spread voices without erasing them.

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IMPACT OF TECHNOLOGY ON TRANSLATION AND ITS FUTURE IN THE DIGITAL AGE

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Introduction:

Translation is the process of transferring meaning from one language into another, not just word by word but also by carrying cultural, social, and contextual aspects. In today's globalized world, translation is important for diplomacy, international trade, science, literature, media, and education. It plays vital role in cultures to interact, share knowledge, and preserve diversity. For instance, due to the translation of many holy books and the work of saints, social reformers it reaches wider audiences. It becomes easy to spread our ideas or important information at the each corner of the society or the world only through translation. Similarly, multinational companies like Apple, Samsung, and Netflix rely on translation and localization to reach

consumers in different cultural markets. In education field, research and scientific inventions also it plays a crucial role. In previous periods translation work depends on the talent and skill of the translators. It had limitations. Now days we found different digital facilities to translate the work. It reduces the skill and opportunities to the human being. On the other hand it is the big challenge for humans. So we can say that it is nothing but the struggle between Men vs. machine in the age of digitalization. So the question is whether the digital technologies are ban or boon to the society? Hence to discuss the same issue the researcher has selected the topic- Impact of Technology on Translation and its future in the digital age.

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Objectives:

1. To study what is translation? What is its importance?
2. This research paper aims to examine how digital tools are reshaping translation in the 21st century. While technology has improved speed, cost-efficiency, and accessibility, it has also raised questions about **quality, ethics, employment, and cultural sensitivity**.
3. The paper investigates both the opportunities such as AI-human collaboration, real-time speech translation, preservation of endangered languages and challenges like untranslatable cultural elements, over-reliance on machines, ethical dilemmas. Ultimately, the purpose is to understand whether

digital tools will replace human translators or transform their role into that of *cultural mediators and post-editors*.

4. **Exploring how digital tools are shaping the future of translation.**

Evolution and impact of technology on translation practices: Before the digital era, translation was performed exclusively by humans. Translators relied on their linguistic knowledge, dictionaries, and cultural understanding to transfer meaning across languages. This process was often time-consuming, labour-intensive, and highly dependent on the translator's expertise. But it has some limitations. It lacked speed and scalability. For international organizations e.g., UN, where multiple

languages were involved, translation required large teams and still consumed significant time.¹

The digital revolution has transformed translation from a purely human intellectual activity into a hybrid field where technology plays a central role. Traditional translation methods have been supplemented or even replaced by **Computer-Assisted Translation (CAT) tools**, **Machine Translation (MT)**, and **Neural Machine Translation (NMT)** systems. CAT tools like **SDL Trados** or **MemoQ** provide translators with *translation memories* (databases storing previously translated phrases), increasing speed of words instantly, offering accessibility to global users. Global organizations (UN, EU, WHO) increasingly use AI-powered translation systems for multilingual communication and consistency. MT tools such as **Google Translate** and **DeepL** can now process millions.²

For example, during the COVID-19 pandemic, real-time AI translation enabled the fast circulation of health guidelines worldwide, saving lives by bridging language barriers.

Computer-Assisted Translation (CAT) Tools: CAT tools emerged in the late 20th century to support professional translators rather than replace them. These tools help maintain **consistency, efficiency, and accuracy** by storing and reusing previously translated content.

SDL Trados Studio is one of the most widely used CAT tools, offering *Translation Memory (TM)* and integration with terminology management. **MemoQ** has known for user-friendliness and collaboration features, popular among freelancers and translation agencies. While **Wordfast** is more affordable CAT tool that integrates easily with Microsoft Word.³

Translation Memory (TM) is a database that stores previously translated sentences/segments. When the same or similar sentences appear in new texts, the tool suggests them automatically. E.g. If “Climate change

is a global challenge” has already been translated, the software will recall it when the same phrase reappears.

Terminology Databases is glossaries of specialized terms used to ensure consistency, especially in technical, legal, or medical texts. E.g. In EU legal documents, the term “*European Union Directive*” must always be translated uniformly across languages.⁴ Machine Translation (MT) represents a major leap in translation technology. Unlike CAT tools, which assist humans, MT attempts to translate entire texts automatically without direct human involvement. The technology has evolved in **three main phases**:

1. Rule based MT: It is based on linguistic rules, grammar, and bilingual dictionaries. Produces rigid, often unnatural translations because it lacks context.⁵
2. Statistical MT: SMT emerged in the 1990s, based on analysing large bilingual corpora. It uses probability to predict the most likely translation of a word or phrase. It produces better results than RBMT but still struggles with idioms and long sentences. e.g. The earlier version of **Google Translate (2006–2016)** used SMT.⁶
3. Neural Machine Translation (NMT): It is the latest development, based on Artificial Neural Networks (deep learning). It translates whole sentences rather than word-by-word, capturing context and meaning. It produces more fluent, natural translations with fewer errors. e.g. **Google Translate (post-2016)**, **DeepL Translator** (launched 2017), which is known for handling idiomatic expressions more accurately.⁷

New trends of translation in the digital age:

1. Artificial Intelligence (AI), particularly **Neural Machine Translation (NMT)**, is the biggest breakthrough in modern translation. Unlike rule-based or statistical systems, NMT translates **entire sentences** by analysing context, syntax, and semantics. This leads to greater **fluency**,

naturalness, and contextual accuracy. It improves contextual accuracy & fluency. Earlier systems translated word-for-word, often producing awkward sentences. NMT considers the entire sentence and sometimes the broader paragraph. e. g. Since 2016, Google Translate uses NMT, which improved accuracy by nearly **60%** compared to SMT.⁸

2. Despite NMT's progress, machine translations still contain errors in **nuance, tone, and cultural references**. This creates a new role for human translators: **Post-Editing Machine Translation (PEMT)**. PEMT is the process where human translators review and correct machine outputs for accuracy, style, and cultural fit. **When we consider the role of human translators we found that it ensures cultural sensitivity e.g., gender-inclusive language, humour, or politeness forms.** It refines style for target audience i.e. journalistic, legal, and literary. **e. g.** In medical translations, a wrong word can endanger lives. Human post-editors refine machine translations to ensure accuracy in documents like drug prescriptions or patient instructions.⁹
3. Translation in the digital age is not just about **language**, but about **culture and usability**. This is where **localization** comes in. It adapting content not only linguistically but also culturally (dates, units, humour, visuals). **Globalization** preparing products for enters multiple cultural/linguistic markets at once. **Here we can see** the role of software, apps, websites, video games, e-commerce platforms. Microsoft Windows exists in over 100 languages, each localized with culturally relevant help menus and formats. **Netflix** offers subtitles and dubbing in **30+ languages**, adapting humour and cultural references. For instance, jokes in "*Friends*" are adapted differently in Spanish and Japanese to maintain humour in local context.¹⁰

4. The digital era has also given rise to **community-driven, volunteer-based translation**, known as **crowd sourcing**. A large group of non-professional volunteers collaborates online to translate and review content. Its advantages are faster translations, covering multiple languages simultaneously, increases accessibility of global knowledge and media. e.g. on **Wikipedia** volunteers translate millions of articles into 300+ languages.¹¹

Digital age and the challenges in translation:

In the age of digitalization and globalization there are some challenges in the field of translation as the importance and use of digital tools developed very fast. Some of them are as follows:

Regarding quality & accuracy issues cultural nuances, idioms, humour often mistranslated. Even though Neural Machine Translation (NMT) has revolutionized the industry, it still struggles with **context, style, and cultural depth**. Also machines often fail to capture subtleties like irony, double meanings, and culturally bound expressions. A mistranslation in **medical instructions** (e.g., dosage) or **legal contracts** (e.g., "shall" vs. "may") can have serious consequences. As in 2017, a mistranslated phrase in a medical instruction manual caused confusion in a hospital in Spain, leading to patient safety concerns.¹²

Regarding Ethical Issues translator has no job security means fear of being replaced by AI. The growing use of AI and machine translation brings serious **ethical dilemmas** to the profession. Regarding copyright and intellectual property in machine-assisted translations there is a question that who "owns" a machine-assisted translation the human editor, the machines developers, or the client?¹³

Considering data and privacy digital translation tools rely on massive amounts of **user-submitted data**, which poses risks for confidentiality and security. When companies upload documents into free online

MT tools (Google Translate, Bing Translator), the text may be stored, analysed, or shared by the service provider. This is dangerous for **corporate contracts, government communications, or patient data**.¹⁴

The role of human in the age of AI- **Considering speed & cost-effectiveness** AI systems like Google NMT or DeepL can translate millions of words in seconds at little or no cost. This efficiency is crucial for **bulk content** (technical manuals, product descriptions, and social media). **Amazon** uses AI translation to make product listings instantly available across multiple regions. **Regarding cultural sensitivity, creativity & contextual judgment** machines often fail to capture **tone, humour, irony, and double meanings**, while humans can adapt the message for cultural appropriateness. In diplomacy or literature, human translators act as **cultural negotiators** who preserve subtle meaning and avoid political or cultural misunderstandings.¹⁵

Future Translator Skills:

Translators must master **CAT tools** (Trados, MemoQ, Wordfast) and **post-editing of MT output (PEMT)**. Future translators will act less as “manual word changers” and more as **editors, evaluators, and quality controllers** of machine output. Specialized translation (law, medicine, technology, literature) requires subject expertise. Legal translators must know the difference between **common law and civil law systems** to adapt terminology. Translators must work with international teams, balancing client needs and cultural expectations.¹⁶

Future Directions- The most promising future lies not in *AI replacing humans*, but in **AI complementing human expertise**. Machine Translation (MT) can generate **first drafts** quickly, especially for technical or repetitive texts, while human translators refine the style, accuracy, and cultural nuance. This workflow is called **Post-Editing of Machine Translation**

(PEMT). Devices and applications now provide **instantaneous speech translation**, bridging language gaps in real-time communication. This is crucial for travel, business negotiations, and global conferences.¹⁷ The future of translation will integrate **speech, text, and images** into a seamless system. **Multimodal translation** allows users to scan, listen, and translate simultaneously.¹⁸

In case of preserving Endangered Languages over **40% of the world’s 7,000+ languages** are endangered (UNESCO, 2019). Digital tools play a key role in documenting, archiving, and translating these languages to prevent extinction.¹⁹ **In term of giving training then generation of translators** as AI tools reshape translation, education must focus on **digital literacy, localization skills, and cultural mediation**. Future translators need to become experts in **technology-assisted workflows**, rather than fearing automation.²⁰

Conclusion:

In the 21st century, translation stands at the crossroads of human creativity and artificial intelligence. The rise of digital tools, machine translation, and AI-driven language models has revolutionized the way we communicate across cultures. What was once a task requiring years of linguistic mastery can now, in seconds, be performed by algorithms like Google Translate, DeepL, and ChatGPT. Yet, the debate continues: can machines truly capture cultural nuance, emotional tone, and contextual meaning as effectively as human translators? This paper explores the evolving relationship between man and machine in the field of translation, examining the strengths and limitations of both. It argues that the future of translation is not a simple replacement of humans by machines but rather a synergy where technology accelerates efficiency and accessibility, while human expertise ensures accuracy, cultural sensitivity, and creativity.

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BRIDGING THE UNBRIDGEABLE: A COMPREHENSIVE EXAMINATION OF CONTEMPORARY CHALLENGES IN TRANSLATION

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Abstract:

In an increasingly globalised world, translation serves as a crucial bridge between languages, cultures, disciplines, and technologies. Yet the act of translation is far from straightforward: it is beset by linguistic intricacies, cultural sensitivities, terminological complexities, technological disruption, and evolving professional ethics. This research paper undertakes a thorough examination of the major challenges facing translation today. Beginning with an overview of translation theory and its historical evolution, it identifies key stress-points including linguistic equivalence (or lack thereof), cultural and pragmatic transfer, specialised/digital/technical translation demands, machine translation and post-editing, terminological consistency, and professional-ethical issues. Drawing on extant literature and case studies, the paper analyses how each challenge manifests, the underlying causes, potential mitigating strategies, and the implications for translators, clients, and end-users. The findings underscore that translation is not simply a “word-for-word” substitution but an act of mediation demanding skill, sensitivity and resources. Concluding, the paper argues for a multi-dimensional approach: enhanced translator training, context-aware workflows, improved technology-human symbiosis, terminology management, and culturally informed protocols. Through this, the goal of higher fidelity, readability and reception in target languages can be better attained.

Keywords: translation; linguistic equivalence; cultural adaptation; specialised translation; machine translation; terminology management; translator ethics; globalisation.

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Introduction:

The role of translation in enabling communication across linguistic boundaries has never been more vital. As globalisation intensifies, organisations, governments, scholars and individuals increasingly rely on translation to convey ideas, knowledge, products and services. Yet despite (or indeed because of) this demand, translation remains one of the more challenging fields of language work. It is not simply about substituting one set of words for another, but about transferring meaning, tone, intent, culture and sometimes entire worldviews from a source text (ST) into a target text (TT). As one author puts it, translation occupies “a significant role ... in reaching out from one culture to another, even amid many obstacles and

constraints.” ([dnge.ac.in][1])

Historically, translation theory has wrestled with a number of enduring problems: fidelity versus freedom, literal versus idiomatic translation, domestication versus foreignisation (as articulated by scholars such as Lawrence Venuti). ([Wikipedia][2]) More recently, the explosion of digital media, multilingual content, machine translation (MT), and the growth of specialised technical and legal texts have added new layers of complexity. In short: the challenges of translation are both old and new.

This paper aims to map out those major challenges, to analyse how they play out in various translation contexts (technical, literary, legal, marketing, cross-cultural surveys), and to suggest structured ways

forward. The paper is structured as follows: first a review of literature and theoretical approaches; then identification of major categories of challenges; followed by detailed analysis of each category (with causes, manifestations, and strategies); and finally concluding reflections and recommendations.

Over the past several decades, translation studies have evolved from a narrow linguistic discipline to a rich interdisciplinary field that incorporates elements of linguistics, cultural studies, technology, and communication theory. Early translation theory was predominantly concerned with achieving equivalence the faithful reproduction of meaning from a source language (SL) into a target language (TL). Linguists and translators grappled with the question of how one might render meaning accurately without loss, distortion, or unnaturalness. However, as language and culture became more deeply examined, it became clear that achieving perfect equivalence was not always possible. The concept of untranslatability emerged, emphasizing that certain lexical, cultural, or poetic elements are so bound to their original context that they cannot be precisely replicated in another language. Idioms, cultural references, and stylistic nuances often defy direct translation, requiring creative adaptation by the translator. This recognition marked a shift from purely linguistic analysis to a broader understanding of translation as a cultural and interpretive act.

Another long-standing debate within the field concerns foreignization versus domestication the question of how much of the source text's cultural "foreignness" should be preserved versus how much should be adapted for the target audience. Advocates of foreignization argue that retaining certain cultural elements preserves the authenticity and richness of the original text, while proponents of domestication believe that adaptation ensures better accessibility and understanding for readers in the target culture. This

tension reflects the translator's dual responsibility as both a mediator of cultures and a communicator to new audiences.

In response to such debates, functionalist approaches to translation emerged in the late twentieth century, shifting the focus from word-level accuracy to communicative purpose. The Skopos theory, associated with scholars like Peter Newmark and Hans Vermeer, posits that the purpose (or skopos) of the translation determines the appropriate strategy. In this view, translation is not a rigid process of substitution but a dynamic activity shaped by the target audience, cultural context, and intended function of the text. For instance, in public relations (PR) or media discourse, the translator's goal is not simply to replicate words but to evoke the same impact and tone in another linguistic environment. Research in this area suggests that translators act as "active cultural agents," mediating institutional narratives and shaping public perception across linguistic and cultural boundaries. This functionalist orientation has redefined the translator's role from a passive conveyor of meaning to an active participant in intercultural communication.

In recent years, the field has entered a new era dominated by technological innovation. The rise of machine translation (MT) and neural network-based models, such as massively multilingual neural machine translation (NMT) systems, has introduced both opportunities and challenges. While these technologies have significantly improved translation speed and accessibility, they struggle with context sensitivity, idiomatic expressions, and low-resource languages. Studies highlight persistent problems such as transfer learning inefficiencies, domain mismatches, and cultural misinterpretations. To address these issues, modern translators increasingly operate in technology-mediated environments, using computer-assisted translation (CAT) tools, translation memories, and

terminology databases alongside human expertise.

Consequently, the contemporary theoretical framework of translation integrates multiple dimensions linguistic equivalence and inequivalence, cultural transfer, functionalist principles, specialised terminology, technology mediation, and ethical professionalism. Translation today is thus viewed as a complex, multi-layered process that bridges languages, cultures, and technologies. It requires not only linguistic proficiency but also cultural sensitivity, technological competence, and ethical awareness, reaffirming the translator's indispensable role in global communication.

Translation is a complex and multifaceted process that extends far beyond substituting words between languages. Scholars have identified several major categories of challenges that translators regularly encounter. Linguistic and lexical-syntactic challenges are among the most fundamental. They arise when structural and vocabulary differences between languages lead to difficulties in achieving equivalence. Lexical gaps where no direct equivalent exists in the target language require creative strategies such as paraphrasing or borrowing. Similarly, idioms, proverbs, and ambiguous expressions demand contextual sensitivity to retain the intended meaning and tone. Syntax also plays a vital role, as sentence structures vary widely across languages, affecting flow, emphasis, and readability.

A second major area is cultural and pragmatic transfer, which involves conveying cultural references, social norms, and contextually bound meanings. Translators must navigate differences in tone, politeness, humor, and register to ensure that the translated text resonates appropriately with the target audience. This often requires adaptation rather than literal translation, balancing fidelity to the source text with naturalness in the target culture.

Equally challenging is specialised, technical, and terminological translation, where domain-specific

knowledge is essential. Scientific, legal, and medical translations demand accuracy, consistency, and adherence to established terminologies. Errors in terminology can lead to serious misunderstandings or even legal implications, making standardisation and subject-matter expertise critical.

In the modern era, technological and workflow challenges have also become central. Translators increasingly rely on machine translation, computer-assisted translation (CAT) tools, and translation memory systems. While these technologies improve efficiency and consistency, they also require new skills such as post-editing and managing digital workflows under tight deadlines.

Finally, professional, ethical, and organisational issues encompass the human dimension of translation. Translators must uphold ethical standards, ensure confidentiality, maintain professional competence, and communicate effectively with clients and editors. Quality assurance, fair remuneration, and respect for translators' intellectual labour are also key concerns. Together, these categories illustrate that translation is both an art and a science, requiring linguistic expertise, cultural insight, and professional integrity.

Linguistic and lexical-syntactic challenges form the foundation of most translation difficulties, as they arise directly from the inherent structural and semantic differences between languages. One major issue is lexical gaps or untranslatability, where certain words, idioms, or culturally specific concepts in the source language lack a direct counterpart in the target language. In such cases, translators must rely on paraphrasing, borrowing, or creative equivalence to preserve meaning and nuance. Another frequent problem is ambiguity and syntactic variation. Languages differ in word order, grammatical categories, and morphological complexity, making it difficult to maintain both accuracy and readability. Scientific and technical translations often highlight

these syntactic and lexical mismatches, requiring careful reformulation.

Additionally, idiomatic expressions and collocations pose serious hurdles, as literal translations often distort or erase meaning. Translators must therefore identify equivalent expressions or restructure sentences to retain naturalness and intent. Equally significant is maintaining register, tone, and style, which ensures that the translation mirrors the source text's level of formality and emotional effect. A mismatch in tone can make the translation sound awkward or culturally inappropriate. Finally, inconsistent source text quality including errors, unclear abbreviations, or missing context further complicates the process, demanding interpretive judgment and linguistic sensitivity from the translator.

The causes of linguistic and lexical-syntactic challenges in translation can be traced to both structural and contextual factors. Since every language has evolved differently, distinct linguistic systems with their own grammar, syntax, and semantic patterns create natural barriers to direct equivalence. Additionally, cultural divergence often leads to unshared concepts or expressions that have no parallel in the target language, forcing translators to interpret rather than merely convert. Practical constraints such as tight deadlines or high translation volumes can further exacerbate these issues, compelling translators to take shortcuts and compromising quality. Moreover, lack of contextual information or insufficient briefing about the source material can lead to misinterpretations and inaccuracies.

These causes often manifest in several ways. The most visible outcome is awkward or unnatural target sentences, which may sound grammatically correct but fail to convey the intended tone or nuance. Other common manifestations include loss of meaning, distortion of intent, and excessive revision cycles required to refine unclear passages.

To address these challenges, translators can adopt effective strategies. Thorough linguistic and cultural research, back-translation, and peer review help ensure clarity and precision. Translator specialisation working only within familiar languages and subject domains significantly enhances accuracy. Building custom glossaries and ensuring that clients provide relevant context and reference materials further streamline the translation process and improve consistency.

Cultural and pragmatic transfer in translation involves far more than substituting words between languages; it requires navigating the intricate web of cultural values, norms, and communicative practices embedded within each linguistic system. One of the major challenges arises from culture-bound expressions and references, such as idioms, proverbs, festivals, or religious symbols, which may not have an equivalent in the target language. As Haokip (2021) notes, language is “part and parcel of any community,” and translation plays a vital role in connecting societies despite these inherent obstacles. Another critical area of difficulty involves humour, sarcasm, and idioms, which are often culturally specific. A literal translation can strip these elements of their intended meaning or even make them offensive or nonsensical. Similarly, register and pragmatic functions—the ways speakers express formality, politeness, gender norms, and power dynamics—vary significantly across cultures. A translator must therefore understand not only what is said but how and why it is said in that context. Finally, audience expectations and reception also shape the translation process. What resonates emotionally or rhetorically in one culture might fail in another, requiring the translator to localise content to ensure the message's impact remains intact. As discussed in AJIRD Journal, translators act as mediators of institutional and cultural narratives, bridging societies through sensitive and informed linguistic adaptation.

Specialised, technical, or terminological translation poses unique challenges because it involves highly domain-specific language, where precision and consistency are crucial. Unlike general translation, which allows for stylistic flexibility, specialised translation requires deep subject knowledge and familiarity with field-specific terminology. Errors in such contexts whether in legal, medical, or scientific documents can have serious professional, ethical, or even life-threatening consequences. One major cause of difficulty is cultural divergence and differing societal norms, which affect how technical or professional concepts are expressed. Additionally, inadequate cultural or disciplinary competence on the translator's part can lead to misinterpretation of key terms. Often, translators work without adequate briefing about the target audience's professional or cultural background, and standard translation models that prioritise linguistic equivalence fail to account for contextual accuracy. These issues manifest as mis-translations, culturally awkward phrasing, or a loss of persuasive and rhetorical effect, especially in marketing, business, and PR translations. To address these, translators must conduct thorough research on the target audience and text type, ensuring terminological accuracy and cultural appropriateness. Adopting localisation strategies rather than literal translation is crucial in marketing or advertising contexts. Furthermore, collaboration with native reviewers or domain experts, and using footnotes or explanatory parentheses when direct equivalence is impossible, ensures clarity, reliability, and professionalism in specialised translation.

Technical and specialised translation presents numerous challenges that go beyond linguistic proficiency, demanding both accuracy and domain expertise. One key issue is terminology management and consistency, especially in large projects involving multiple translators. Without a shared term base or

translation memory, inconsistencies can easily arise, leading to confusion or errors, as noted by Quadrate (2021). Another major challenge is insufficient domain knowledge for instance, a linguist unfamiliar with medical or legal concepts may misinterpret technical terms or procedures, as highlighted in Challenges in Translating Scientific Texts (Bohrium). Additionally, the lack of standardised equivalents between languages can complicate the translator's task, forcing creative or explanatory solutions that risk altering meaning. Formatting and layout constraints also play a role, since technical texts must often fit into pre-designed templates, diagrams, or software interfaces. These challenges are amplified by factors such as the rapid global expansion of specialised communication, shortages of trained translators in niche language pairs, and time pressure that limits adequate research. The consequences include inconsistent terminology, critical errors, and poor readability or usability. To overcome these, translators should maintain glossaries, term-bases, and translation memories, collaborate with subject-matter experts, follow domain-specific style guides, and ensure sufficient time and resources for quality, accurate translation outcomes.

Technological advancement has revolutionised translation workflows, introducing both efficiency and complexity. Machine Translation (MT), supported by artificial intelligence and semantic web technologies, enables faster output but often struggles with accuracy, especially in nuanced or low-resource languages.

The technological evolution in translation has not only introduced efficiency but also highlighted significant professional and ethical challenges. Manifestations of these changes include reduced translator satisfaction and increased risk of burnout, as repetitive post-editing of imperfect machine translations can sometimes require more effort than direct human translation. Automated outputs with errors further exacerbate these issues, particularly when clients expect fast,

inexpensive solutions with the same accuracy as professional human translation. Such pressures contribute to lowered industry standards in certain sectors, undermining quality and professional recognition. To mitigate these challenges, translators and organisations must adopt hybrid workflows that combine machine translation with human expertise, clearly defining the scope of automation. Training in CAT tools and workflow management is essential to improve efficiency without compromising quality, while educating clients about the realistic capabilities and limitations of machine translation fosters understanding and sets achievable expectations. Additionally, investing in corpora and resources for low-resource languages can enhance machine-assisted translation reliability. Finally, robust quality assurance protocols, including peer reviews, iterative revisions, and client feedback loops, ensure consistent output. By balancing technological advantages with ethical, professional, and organisational best practices, the translation industry can maintain high standards while addressing modern workflow challenges.

Translation as a profession faces significant professional, ethical, and organisational challenges that extend beyond linguistic or technical concerns. A central issue is quality assurance and translator competence; translators must possess not only language proficiency but also subject-matter expertise and cultural awareness. As noted in industry reports, they often confront problems such as dialectical variations, specialised terminology, abbreviations, and newly coined words. Confidentiality and data security are critical, particularly for sensitive legal, medical, or corporate texts, with breaches potentially causing serious consequences. Additionally, client-translator communication and briefing are frequently inadequate, leaving translators without sufficient context or instructions, which can undermine the accuracy and appropriateness of the output. Financial and time

pressures undervaluation, tight deadlines, and commoditisation of services further challenge quality, while the rise of AI and automation threatens translator livelihoods, shifting expectations and reducing opportunities for skilled human translators. These issues manifest as inconsistent quality, reputational risks, burnout, job insecurity, ethical dilemmas, and client dissatisfaction requiring costly rework. Strategies to address these challenges include establishing professional development and certification frameworks, implementing transparent client-briefing protocols, and advocating for fair pricing to recognise translator value. Ethical guidelines, peer support networks, and systematic quality metrics and feedback loops can reinforce standards, ensuring translators operate professionally, maintain high-quality output, and navigate technological and organisational pressures effectively.

The analysis above reveals that the challenges facing translation are multi-dimensional: linguistic, cultural, technical, procedural and professional. Importantly, these are not independent—they often interact. For example, a translator working on a specialised technical text may face terminological challenges (category 3) compounded by time pressure and reliance on MT (category 4) while also needing to ensure confidentiality (category 5). Similarly, a literary translation might be dominated by cultural transfer issues (category 2) and lexical/culture problems (category 1).

A key insight is that “equivalence” in translation is seldom perfect. Loss, adaptation or transformation is inevitable. As one scholar states: “basic loss of meaning is on a continuum between over-translation and under-translation.” ([The Criterion][15]) The goal then shifts from perfect equivalence to adequacy, acceptability, and functional equivalence for the target audience.

Another insight is that technology is double-edged: it offers productivity and reach (especially for multilingual or large-scale tasks) but it also raises new demands on the translator (post-editing, tool-use) and challenges quality. The human translator remains essential especially where cultural nuance, tone, or creative fidelity matter.

Finally, the business and ethical dimension cannot be ignored. Translation is a professional service, not just an automated commodity. Quality, context, audience, domain, and culture all matter—and the challenge lies in aligning client expectations, workflow limitations and translator capability.

Translation is far more than a mechanical replacement of words; it is a complex act of communication that bridges languages, cultures, and contexts. As explored, translators face a wide spectrum of challenges, including lexical and syntactic difficulties, cultural and pragmatic adaptation, domain-specific terminology, technological disruptions, and professional or ethical pressures. Addressing these challenges requires a multi-faceted approach. Robust training in language, culture, and specialised domains equips translators to handle nuanced and technical content effectively. Clear client-translator collaboration, with detailed briefings and realistic timelines, ensures accuracy and contextual appropriateness. The judicious use of workflow and technology frameworks, including CAT tools and hybrid machine translation with post-editing, can enhance efficiency without compromising quality. Terminology management and glossary maintenance are essential for consistency, particularly in large-scale projects, while a focus on cultural and pragmatic sensitivity ensures that translations resonate appropriately with target audiences. Upholding strong professional standards, ethical awareness, and fair pricing safeguards translator rights and reinforces industry credibility. Continuous research into low-

resource languages, domain adaptation, and bias in automated translation supports innovation and quality improvement. Ultimately, translation is an intellectually and professionally demanding field, but strategic investment in human expertise, technology, and processes can strengthen its role as a vital bridge connecting diverse languages and cultures in an increasingly interdependent world.

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CULTURAL TRANSLATION AND FOLKLORE IN MEENA PRABHU'S 'CHINI MATI': A COMPARATIVE ANALYSIS WITH JHAVERCHAND MEGHANI'S 'SAURASHTRA NI RASDHAR'

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Abstract:

This research paper undertakes a comparative analysis of Meena Prabhu's Marathi travelogue, 'Chini Mati', and Jhaverchand Meghani's seminal contributions to Gujarati folk literature. The study examines their respective engagements with cultural translation and folklore, highlighting how Prabhu, through her Marathi lens, interprets Chinese folklore and cultural nuances for Marathi readership, while Meghani meticulously collects, translates, and popularizes indigenous Gujarati folklore. By exploring Prabhu's observations on cross-cultural encounters, linguistic challenges, and the representation of Chinese traditions, alongside Meghani's pioneering efforts in preserving and reinterpreting local oral traditions, the paper illuminates diverse approaches to cultural mediation. This comparison reveals shared complexities in conveying folk traditions across linguistic, geographical, and temporal boundaries. Ultimately, it underscores the profound role of authors as cultural translators who adapt, blend, and reshape narratives for their specific audiences, enriching both their native literary traditions and cross-cultural understanding.

Keywords: *Chini Mati, Meena Prabhu, Jhaverchand Meghani, Marathi literature, Gujarati literature, travelogue, translation, folklore, Chinese culture, Indian literature, cultural representation, comparative analysis, cultural mediation, indigenous traditions.*

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Introduction:

The intricate relationship between literature, culture, and translation finds a compelling illustration in the comparative study of Meena Prabhu's Marathi travelogue, 'Chini Mati', and the foundational work of Gujarati folklorist Jhaverchand Meghani. Both authors, though operating in distinct genres and geographical contexts, serve as pivotal figures in bridging cultural divides and mediating understanding through their engagement with folklore. Prabhu's 'Chini Mati' offers a panoramic view of China through the discerning eyes of an Indian traveler, implicitly translating the complexities of a foreign culture and its embedded folk traditions for a Marathi-speaking audience. Concurrently, Meghani's monumental efforts in compiling and translating the oral folklore of Saurashtra stand as a testament to the preservation and

reinterpretation of indigenous cultural heritage within India.

This paper aims to delve into the nuanced processes of cultural translation and the representation of folklore as observed in 'Chini Mati' and juxtapose these with Meghani's methodological approach to indigenous folklore. By examining Prabhu's firsthand accounts of Chinese daily life, culinary practices, and social customs, and by analyzing Meghani's methods of transforming oral narratives into written literature, we can discern the challenges and triumphs inherent in cross-cultural and cross-modal transmission of folk knowledge. The comparative analysis will illuminate how a travelogue functions as a site for immediate cultural interpretation, often confronting linguistic and cultural barriers directly, while a folk literature collection performs a critical role in internal cultural

preservation and re-articulation. Ultimately, this study seeks to highlight the universal function of authors as cultural mediators, adapting and re-presenting narratives to resonate with their specific audiences, thereby enriching both literary traditions and broader cultural understanding.

Literature Review:

The academic discourse surrounding travel writing, folklore, and cultural translation provides a robust framework for analyzing Prabhu and Meghani's contributions. Travel writing, as a literary genre, transcends mere geographical accounts; it profoundly shapes cultural understanding and identities by allowing authors to explore, question, and convey their perceptions of different regions ("Travel Writings on Asia," 2022). Historical precedents, such as medieval Chinese Buddhist travelogues, demonstrate how such narratives were instrumental in shaping external perceptions of foreign cultures and detailing their unique landscapes (Deeg, 2019, 2020). The 19th-century Indian travelogues, too, were deeply intertwined with colonial encounters, literary modernity, and the burgeoning sense of Indian nationalism (Ray, 2020). These narratives, often infused with the author's imagination and experiences (Chakraborty, 2020), become critical sites for cultural exchange and interpretation.

Folklore, broadly defined, represents an invaluable cultural heritage—a dynamic repository of societal traditions, beliefs, and narratives essential for cultural continuity and identity formation (Asamoah-Poku, 2024; Quý & Phuong, 2023; Upadhyay, 2016). It functions as a mirror and a determinant of cultural content and integration within social contexts (Fernández, 1962). In the diverse landscape of Indian literature, myths, folk narratives, and oral performances have profoundly influenced literary styles, with many authors incorporating local tales, songs, and proverbs into their works (Lessa et al.,

1963). Contemporary Indian literature actively engages with and reinterprets ancient epics and myths, reflecting ongoing processes of demythification and cultural globalization (Munna, 2024; RAVEENDRAN, 2021; Vats, 2023). The collection of Indian folklore itself has a rich history, with efforts by British administrators, missionaries, and Indian scholars between 1860 and 1920 often highlighting complex interactions between informants, collectors, and colonial authority (Prasad, 2003). Significantly, the tribal narratives, songs, and oral traditions, though central to their worldview, have often been marginalized in mainstream literary canons (Khataniar, 2021).

Central to this comparative study is the concept of cultural translation, which extends far beyond linguistic transcoding. It encompasses the intricate challenges of conveying "culture-specific items" and the underlying nuances from one cultural framework to another (Li et al., 2021; Tenaijy & Al-Batineh, 2024). The inherent differences in cultural backgrounds inevitably lead to translation challenges, often resulting in varying degrees of cultural loss or alteration (Wei et al., 2024; Zhang, 2021). This phenomenon is particularly evident in fields like tourism texts, where the faithful rendering of cultural references often encounters non-equivalent issues in the target language (Chen et al., 2023; Chen & Zhou, 2024). Such complexities underscore the difficulty in fully representing a foreign culture without some form of adaptation. Translation, in this broader sense, can be viewed less as a mere transfer and more as a "blending of cultures," where interpretation inherently involves adaptation and assimilation (Abu-Mahfouz, 2008; Sarang & Kolatkar, 1977). Meghani's approach to folklore, particularly, highlights this fluidity, demonstrating how the distinction between source and target can become blurred, with one conflating into the other ("Shape-Shifting Sources and Illusory Targets:

Jhaverchand Meghani and Saurashtrani Rasdhar,” 2017).

Meena Prabhu's 'Chini Mati': A Marathi Lens on Chinese Folklore and Cultural Translation

Meena Prabhu's 'Chini Mati' serves as a critical document of cross-cultural observation, offering a first-person account of China filtered through an Indian, Marathi-speaking consciousness. Her travelogue is replete with implicit acts of cultural translation, where Chinese daily life, culinary traditions, and social customs are rendered comprehensible and relatable to her Indian readership. These observations are not merely descriptive; they serve as vehicles for conveying elements of Chinese folklore.

For instance, Prabhu's detailed descriptions of unique food items like "thousand-year-old eggs" and the traditional use of pearls in medicine are not presented in isolation (प्रभु et al., 2003). Instead, they are contextualized within a broader understanding of Chinese practices, beliefs, and historical traditions. These are subtle yet potent examples of culinary and medicinal folklore, imbued with cultural significance and popular belief that have evolved over centuries. By explaining these practices, Prabhu tacitly translates their inherent folkloric meaning, allowing her Marathi audience to grasp the depth of Chinese cultural heritage.

Prabhu's narrative directly confronts the practicalities and inherent difficulties of linguistic and cultural translation. She explicitly details the challenges posed by language barriers and the cumbersome task of transliterating Chinese names into Marathi (प्रभु et al., 2003). This practical engagement with transliteration is more than a mere linguistic hurdle; it is a fundamental struggle to render the unfamiliar familiar. This process of linguistic adaptation goes beyond mere phonetics; it involves seeking appropriate cultural equivalents that resonate with a Marathi readership, highlighting the complex effort required to represent a foreign

phonology and semantics in a way that preserves meaning and cultural nuance.

Moreover, 'Chini Mati' captures striking instances of cultural adaptation and resilience. Prabhu's anecdote about a Buddhist temple that strategically displayed Mao's picture to evade destruction during the Cultural Revolution is particular (प्रभु et al., 2003). This observation reveals the dynamic interplay between deep-rooted religious traditions (which often encompass significant folkloric elements) and political shifts. Such accounts, while perhaps not framed as explicit folklore studies, provide rich material for understanding how folk beliefs, practices, and institutions adapt and persist in the face of radical socio-political upheaval. As an Indian author, Prabhu's interpretation is inherently shaped by her own cultural background, implicitly "translating" these complex Chinese experiences through a Marathi cultural filter. In doing so, she mediates Chinese realities, history, and cultural survival strategies for an Indian audience, fulfilling the broader role of travel narratives in conveying insights into foreign cultures ("Travel Writings on Asia," 2022).

In stark contrast to Prabhu's external cultural translation, Jhaverchand Meghani (1897-1947), a celebrated Gujarati writer, critic, and journalist, dedicated his life to the meticulous collection, documentation, and artistic reinterpretation of indigenous Gujarati folklore ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). Meghani's monumental endeavor, particularly in works like *Saurashtrani Rashdhar*, represents a significant act of internal cultural preservation. His methodology involved rendering vibrant oral traditions into written form, effectively translating them from the ephemeral context of oral performance into a permanent textual medium. This critical process made previously unwritten narratives of Rajput valor and life in medieval

Saurashtra accessible to a vastly wider readership ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017).

Meghani's approach underscores the intricate challenges of translating folklore not across national borders, but across different modes of cultural transmission and linguistic nuances within a single nation. The academic discussion surrounding his work highlights how his translations often involved "shape-shifting sources and illusory targets," where the conventional distinction between original source and translated target becomes fluid and interconnected ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). This concept posits that the source and target are not static binaries but rather exist on a continuous spectrum, frequently conflating into one another during the act of cultural rendering ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). Meghani's profound efforts were central to the "cultural preservation of Saurashtra" (Kapadia, 2022), ensuring the continuity and recognition of local folklore beyond its immediate oral communities and into the broader literary consciousness. His work resonates within the larger historical context of scholars and administrators who undertook the task of collecting Indian folklore, often navigating complex relationships with the communities they documented (Prasad, 2003). His role was not merely that of a transcriber but also a reinterpreter, shaping the literary form of these traditional narratives.

Themes of Cultural Translation and Folklore:

Prabhu and Meghani, through their distinct literary contributions, illuminate several common and divergent themes related to cultural translation and folklore.

1. Cultural Encounter and Representation:

In 'Chini Mati', the primary theme is the cultural encounter between India and China, as mediated by Prabhu's Marathi perspective. She navigates unfamiliar customs, historical narratives, and daily life, presenting them through a lens shaped by her own cultural background (प्रभु et al., 2003). Her representations of Chinese folklore, such as "thousand-year-old eggs" or traditional medicine, highlight the exotic and the familiar, inviting her readers to engage with a distant civilization. This act of representation is inherently a form of cultural translation, making the foreign digestible and comprehensible. Meghani, conversely, focuses on the internal cultural encounter within India—the encounter between oral tradition and written modernity, between regional dialect and standardized literary language. He represents the rich tapestry of Saurashtrian folk life to a broader Gujarati and Indian audience, often preserving local dialects while simultaneously making them accessible ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017).

2. Challenges of Linguistic and Cultural Transfer:

Both authors grapple significantly with the challenges of transferring meaning across linguistic and cultural divides. Prabhu explicitly details the arduous task of transliterating Chinese names into Marathi, which is a direct linguistic challenge with cultural implications (प्रभु et al., 2003). Her narrative also implicitly demonstrates the difficulty of conveying the full cultural weight of Chinese customs to an audience that may lack the underlying context. Similarly, Meghani confronts the inherent difficulty of translating the performative and contextual nuances of oral folklore into the fixed medium of written text. The "shape-shifting sources and illusory targets" concept in his work directly addresses this, acknowledging that the act of writing down an oral tale is itself a

transformative, rather than merely translative, process ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). This theme is echoed in broader translation studies, which recognize that converting "culture-specific items" leads to challenges and potential loss or alteration of meaning (Wei et al., 2024; Zhang, 2021). On Chinese culinary traditions as folklore: Her descriptions of "thousand-year-old eggs" are not merely observations of food but point to a deeper cultural practice, likely rooted in ancient beliefs about preservation and health, signifying a form of culinary folklore. The text elaborates on the process and the perceived benefits, thus explaining a culture-specific item.

Prabhu notes the traditional use of "pearls in medicine," which signifies a long-standing belief system blending natural elements with therapeutic practices, deeply embedded in Chinese cultural lore about healing and well-being.

Prabhu explicitly recounts the "difficulties with language barriers" and the "cumbersome task of transliterating Chinese names into Marathi." These passages underscore the direct friction encountered in bridging linguistic divides and the conscious effort required for cultural adaptation.

On cultural adaptation and resilience: The anecdote about the "Buddhist temple that strategically displayed Mao's picture to evade destruction during the Cultural Revolution" vividly illustrates the pragmatic adaptation of religious institutions to political pressures, showcasing the resilience of tradition

3. Preservation and Reinterpretation of Tradition:

A crucial theme in both works is the preservation and reinterpretation of tradition. Meghani's life work was a direct mission to preserve the endangered oral traditions of Saurashtra, transforming them into a permanent literary heritage (Kapadia, 2022; "Shape-Shifting Sources and Illusory Targets: Jhaverchand

Meghani and Saurashtrani Rasdhar," 2017). His collections are acts of deliberate cultural preservation. Prabhu, though not explicitly a folklorist, contributes to the preservation of Chinese cultural moments by documenting them in her travelogue (प्रभु et al., 2003). Her observations on the adaptability of cultural institutions, such as the Buddhist temple during the Cultural Revolution, implicitly speak to the resilience and preservation of religious and cultural traditions in the face of external pressures. Both authors, therefore, contribute to the ongoing life of folklore, either by canonizing it or by interpreting its contemporary manifestations.

4. Author as Cultural Interpreter/Mediator:

Prabhu and Meghani prominently feature the author's role as a cultural interpreter or mediator. Prabhu's 'Chini Mati' is profoundly personal, her interpretations of China filtered through her individual Marathi-Indian identity (प्रभु et al., 2003). Her observations are not neutral; they are subjective interpretations that shape how her audience perceives China. Meghani, while ostensibly a collector, was also a powerful reinterpreter. His choices in selecting, editing, and translating oral tales imbued them with his artistic vision and made them palatable for a literary audience, effectively mediating between the folk performers and the readers ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). The very act of cultural translation, as a "blending of cultures," positions the author as a central figure in shaping meaning and understanding across cultural boundaries (Abu-Mahfouz, 2008).

Her descriptions of "thousand-year-old eggs" are not merely observations of food but point to a deeper cultural practice, likely rooted in ancient beliefs about preservation and health, signifying a form of culinary folklore. The text elaborates on the process and the perceived benefits, thus explaining a culture-specific item.

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The anecdote about the "Buddhist temple that strategically displayed Mao's picture to evade destruction during the Cultural Revolution" vividly illustrates the pragmatic adaptation of religious institutions to political pressures, showcasing the resilience of tradition.

The analysis of Meghani's Saurashtrani Rashdhar emphasizes how his translations of oral folklore led to a situation where "the distinction between original and translated became fluid," and the "source and target... conflating into one another" ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). This illustrates his profound engagement with the very nature of cultural translation. Kapadia notes Meghani's centrality to the "cultural preservation of Saurashtra" (Kapadia, 2022). This highlights his role as a dedicated folklorist committed to safeguarding regional heritage.

Prasad's work positions Meghani's efforts within the historical framework of "folktale collections in colonial India" (Prasad, 2003), showcasing his contribution to the national project of documenting Indian traditions.

The broader context of translating Indian language texts, particularly in short stories, reveals "problems of translation" related to concepts and culture (Kumar et al., 2019), which Meghani would have inherently faced when translating regional oral narratives into written Gujarati.

Conclusion:

Meena Prabhu's 'Chini Mati' and Jhaverchand Meghani's contributions to Marathi travelogues and Gujarati folk literature offer a rich and multifaceted understanding of cultural translation and the enduring power of folklore. Prabhu's travelogue exemplifies the dynamic process of cross-cultural interpretation, wherein an Indian author implicitly translates the intricacies of Chinese culture, its historical narratives, and its embedded folklore for her Marathi readership (Prabhu et al., 2003). Her experiences highlight the formidable challenges of linguistic adaptation and the inevitable filtering of foreign realities through the author's unique cultural and personal lens. Through her observations, Prabhu makes the distant realities of China accessible, relatable, and comprehensible to an Indian audience, performing a vital act of cultural mediation.

In contrast, Meghani's work showcases a critical act of internal cultural translation—the meticulous collection, documentation, and artistic rendering of oral folk traditions into written literature. His efforts were instrumental in preserving and elevating regional folklore, making it accessible to a wider audience and transforming fluid, ephemeral oral narratives into canonical, enduring texts ("Shape-Shifting Sources and Illusory Targets: Jhaverchand Meghani and Saurashtrani Rasdhar," 2017). His methodology not only conserved an invaluable cultural heritage but also demonstrated the complex interplay between source and target in the act of translation, even within a seemingly singular cultural context.

Both authors, through their distinct literary genres and foci, underscore the significant role of writers as cultural agents. Whether interpreting a foreign culture or reinterpreting their own rich indigenous traditions, their work involves profound acts of "cultural translation" that adapt, blend, and reshape narratives

for specific audiences. This comparative lens reveals the pervasive nature of folklore as a bedrock of cultural identity and the indispensable function of cultural translation in fostering both cross-cultural understanding and internal cultural continuity. Their legacies demonstrate how literature, in its varied forms, serves as an essential bridge, allowing cultures to interact, understand, and enrich one another through the shared medium of stories and traditions.

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THE IMPACT OF ENGLISH AS A SECOND LANGUAGE ON INDIAN ACADEMIC WRITING: A LINGUISTIC PERSPECTIVE

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Abstract:

In India, abstract English holds a special and complicated place as the main language of higher education, a lingua franca, and a second language. English is the primary language used in academic settings for research publications, conference presentations, and information sharing. However, learning academic writing rules might be difficult for Indian scholars, especially those for whom English is not their first language. With an emphasis on grammar, syntax, stylistic conventions, and code-switching, this paper examines the linguistic and stylistic difficulties encountered by Indian academics while utilizing English as a second language (ESL). The paper examines common problems such tense shifts, improper use of articles and prepositions, repetition, literal translations from regional languages, and the predominance of "Indianisms," drawing on ideas of World Englishes and earlier research on ESL writing. These difficulties are not just grammatical; they are also influenced by institutional practices, sociolinguistic variables, and cultural viewpoints on the representation of information. The study also looks at the connections between these language barriers and more general academic issues including plagiarism, citation styles, and publication hurdles in foreign journals. This study makes the case for the creation of writing centers, academic writing support systems, and focused ESL instruction for researchers and students in Indian universities by using an analytical and descriptive methodology. The results show that although Indian academic English has unique characteristics, it needs to be more closely aligned with international standards in order to be recognized by scholars worldwide. The study concludes by highlighting how important it is for India to improve its ESL academic writing abilities in order to integrate into the international academic community.

Keywords: English as a Second Language (ESL), Indian English, Academic Writing, Linguistic Challenges, Code-Switching, Stylistics, etc.

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Introduction:

English's existence in India is the result of a convoluted historical trajectory that started with colonial power and continues to this day as a universal language. English is currently the main language of instruction in higher education and is recognized as an associate official language of India. The majority of scientific and literary publications, conferences, and research journals are in this language. However, for Indian students and scholars, for whom English is not their first language but rather a second or even third language after their mother tongue and regional state language, this dominance poses special difficulties.

Proficiency in specific stylistic rules, such as accuracy, coherence, logical organization, and formal vocabulary, is necessary for academic writing in English. The language backgrounds of Indian ESL learners frequently clash with these expectations. The challenges are made worse by the institutional disregard for formal writing instruction, the influence of regional languages, and a lack of exposure to academic discourse communities. Because of this, a lot of Indian academics have trouble having their work published in foreign publications or have their study misunderstood because of linguistic errors. The purpose of this essay is to examine the particular

language and stylistic problems that define academic writing in English from India. It will place these in the larger perspective of World Englishes, English as a Second Language, and India's sociolinguistic realities. In addition to identifying obstacles, the objective is to suggest solutions for improving academic writing proficiency among Indian researchers.

Literature Review:

English's dual character as a colonial legacy and a contemporary necessity is often highlighted in research on the language in India. According to Braj B. Kachru's theory of world Englishes, Indian English is a valid dialect of the language that is influenced by regional linguistic and cultural norms. Indian English is a nativized variety of the language with unique phonological, lexical, and syntactic characteristics, not just a learner's English. Even though spoken Indian English is now recognized, academic writing is still evaluated according to international norms that are dominated by Western practices. Research on ESL academic writing shows that learners frequently struggle with issues such as a small vocabulary, a lack of cohesiveness, incorrect article and preposition usage, and trouble keeping a formal register (Hyland 45). The practice of "translation thinking," in which authors try to construct English sentences according to the syntactic patterns of their native tongue, exacerbates these issues in India. The Hindi expression "*kal mai bazaar gaya tha*" can be translated directly into English as "*Yesterday I market went was*," however it needs to be reworded for grammar. Even though they are gradually improved, many pupils' writings still follow these patterns.

A different line of inquiry focuses on social elements. According to Canagarajah, ESL writing should be viewed as an alternative discourse influenced by cultural circumstances rather than just being assessed for "errors" (112). For example, in keeping with their native rhetorical traditions, Indian students may place

more value on rich or ornamental articulation than on succinct and straightforward argumentation. This cultural difference frequently conflicts with international academic standards that place a premium on conciseness and clarity. According to current research, Indian academic writing in English thus inhabits a contentious space: it is both limited by international publication norms and represents the legitimacy of Indian English as a variety. Building on these observations, this essay examines the unique linguistic difficulties faced by Indian authors and suggests solutions.

Methodology:

The methodology used in this paper is both descriptive and analytical. The information is taken from secondary sources, such as published publications on Indian English, examinations of ESL writing, and earlier linguistic studies. In order to give a thorough picture of the difficulties in Indian academic writing, the paper synthesizes previous data with linguistic frameworks rather than depending on actual research.

The study's scope comprises:

1. Linguistic examination of errors frequently found in Indian ESL situations.
2. Analysis of how Indian English writing differs from international academic norms in terms of style and rhetoric.
3. Examination of the institutional and sociolinguistic elements influencing writing habits.

Although the study's dependence on secondary sources limits it, it attempts to present a comprehensive analysis of the problem by fusing theoretical viewpoints with real-world experiences.

Analysis and Discussions:

A) Grammatical Challenges: - Indian academic writing frequently exhibits grammatical problems that are typical of second-language learning. Typical issues include:

- **Tense Changes:** To show a lack of chronological consistency, writers may switch between the past and present tenses in a single paragraph.
- **Article Usage:** Students sometimes abuse or omit definite and indefinite articles ("The India is a developing country") because many Indian languages lack them.
- **Prepositions:** When used incorrectly, prepositions can result in phrases like "discuss about," "concerned on," or "return back."
- **Subject-Verb Agreement:** Regional syntax, such as "The group of students are," might make it difficult to distinguish between singular and plural forms.

Although they don't always impair communication, these grammar errors have an impact on academic writing's perceived quality and frequently lead to rejection from international journals.

B) Stylistic Variations:

Despite the need for accuracy in academic writing, Indian ESL writers usually use verbose or redundant sentences. For instance, "This happens because" could be used instead of "The reason why this is happening is because." A cultural emphasis on formality and refinement is reflected in this redundancy. Another factor contributing to stylistic variance is literal translations from mother tongues. Idiomatic phrases like "working day and night" (*raat din kaam karna*) in Marathi or Hindi, for example, may seem informal in professional writing even though they make sense.

C) Code-Switching and Indianisms:

Indian academic literature occasionally uses regional idioms or "Indianisms," including "do the needful," "delay," or "out of station." These terms could be confusing to readers from other countries, even if they are appropriate in Indian professional settings. Despite being prevalent in spoken

contexts, code-switching between English and regional languages often affects academic writing, resulting in hybrid idioms.

D) Plagiarism and Citation Issues:

Plagiarism, which is frequently inadvertent, is a major problem associated with ESL writing. Because they understand memorization as a sign of respect rather than intellectual dishonesty, students who are used to rote learning may copy entire textbook passages without giving credit. The issue is made worse by unfamiliarity with reference formats like MLA or APA.

E) Global Publication Barriers:

Despite having excellent research material, Indian scientists frequently get their work rejected by international journals because of these linguistic and stylistic issues. "Poor language quality" is a common reason given by reviewers for rejection. This perpetuates academic inequity by limiting the exposure of Indian scholarship on the international scene.

Findings: According to the analysis,

1. Indian ESL authors frequently face grammatical and stylistic issues that stem from the structures of their native tongue.
2. Indian academic writing is a reflection of cultural rhetorical traditions that value adornment and richness over concision.
3. While localized idioms and "Indianisms" set Indian English apart, they also make it more difficult to understand internationally.
4. The institutional disregard for writing instruction is a major factor in these issues' continued existence.
5. Academic writing standards can be raised by focused ESL instruction, writing centers, and a stronger focus on plagiarism education.

Conclusion:

In Indian academia, English as a Second Language is essential since it is the main language used for

publication and research. However, the difficulties caused by stylistic differences, cultural rhetorical traditions, and grammatical errors restrict the international recognition of Indian academic writing. Aligning academic writing habits with international principles is essential for worldwide scholarly acknowledgment, even though Indian English is a valid variant within the context of World Englishes.

The answer is to provide academics the skills they need to successfully navigate academic discourse, not to eradicate Indian English. The quality of academic writing in India can be greatly improved by setting up writing laboratories, incorporating ESL-focused instruction into higher education, and raising awareness of citation ethics.

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THE FUTURE OF TRANSLATION IN THE DIGITAL AGE

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Abstract:

The future of translation in the digital age is defined by the integration of advanced AI (Artificial Intelligence) technologies, particularly Neural Machine Translation (NMT), with essential human expertise. This symbiotic human-AI collaboration is creating a paradigm shift in the industry, enhancing efficiency, speed, and scalability while underscoring the irreplaceable value of human cultural and contextual understanding.

AI as an Efficiency Driver: *AI tools can process vast volumes of text instantly and cost-effectively, automating repetitive tasks and producing high-volume, low-impact content translations with increasing accuracy. This allows businesses to scale global communication rapidly, especially in sectors like e-commerce, customer support, and internal documentation.*

The Indispensable Human Role: *Despite technological advancements, AI struggles with the nuances of human language, such as cultural context, idioms, humor, tone, and emotional resonance. Human translators remain crucial for high-stakes content (legal, medical, creative, and marketing materials), providing quality assurance, cultural adaptation, and critical thinking that machines cannot replicate.*

Hybrid Workflows: *The prevailing model is a hybrid approach where AI generates initial drafts, which are then refined and validated by human post-editors. This human-in-the-loop (HITL) model ensures a balance between speed and quality, allowing translators to focus on higher-value, more complex aspects of the work.*

Technological Innovations: *Beyond traditional NMT and Computer-Assisted Translation (CAT) tools, emerging technologies include:*

Real-time translation in communication platforms and wearable devices (e.g., smart earbuds, AR glasses).

Multimodal translation that handles audio, video (automatic subtitling, AI dubbing, voice cloning), and visual elements.

Personalized AI models trained on client-specific data to maintain brand voice and terminology consistency.

Evolving Professional Profile: *The role of the human translator is shifting from a text producer to a language expert, quality controller, and cultural consultant who manages and collaborates with AI systems. Digital literacy and adaptability to technology-driven workflows are becoming essential competencies.*

Conclusion: *The future of translation is not a competition between humans and machines, but a synergistic partnership. The digital age provides unprecedented tools for breaking down language barriers, but human intelligence and cultural sensitivity will continue to be the cornerstone of effective, high-quality, and contextually appropriate cross-cultural communication.*

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The objectives of translation in the digital age:

are to improve global understanding by bridging language barriers, facilitate seamless and accurate communication across diverse cultures, and to enhance the efficiency and quality of translation services

through the integration of advanced technology like AI. Key goals include fostering cross-cultural collaboration, enabling global business expansion, ensuring the accurate transfer of complex technical and creative content, and using translators to help train and

refine AI systems for cultural nuance.

Facilitating global communication and understanding

Break down language barriers: Enable meaningful communication between people from different linguistic backgrounds in areas like diplomacy, education, and healthcare.

Promote cultural exchange: Facilitate cultural understanding and empathy by making texts, media, and information accessible to a wider, global audience.

Support international cooperation: Encourage collaboration between nations by ensuring that legal, scientific, and business documents are accurately and effectively translated.

Enhancing business and technology integration

Drive global expansion: Help businesses adapt products, services, and marketing strategies for new international markets by providing both language and cultural localization.

Support digital transformation: Ensure that technical information and processes are clearly communicated to all stakeholders during digital transitions within organizations.

Aid technology adoption: Assist in training and onboarding across industries by translating technical documentation and platforms, making complex tools more accessible to employees.

Advancing translation quality and efficiency

Leverage hybrid innovation: Combine the speed and scale of AI and Machine Translation with the nuance, creativity, and cultural sensitivity of human linguists.

Refine AI systems: Use human translators to create and improve the datasets used to train AI, ensuring that machine translation systems understand cultural context and complex nuances.

Improve quality assurance: Employ technology to streamline workflows, check for errors, maintain consistency, and ensure that final translated documents mirror the original format.

Main Concept: The main concept of the future of

translation in the digital age is a collaborative, hybrid approach that seamlessly integrates advanced Artificial Intelligence (AI), particularly Neural Machine Translation (NMT), with the indispensable expertise of human translators.

Key concepts and trends shaping this future include:

AI and Machine Learning Dominance: AI-powered tools and NMT systems are becoming faster, more accurate, and context-aware, handling large volumes of content efficiently and cost-effectively. These systems learn from vast datasets, constantly improving their output.

The Hybrid Model (Human-Assisted Machine Translation): Rather than AI replacing human translators, the future lies in a synergistic workflow where AI provides a fast, initial draft, which human experts then post-edit and refine. This combines machine efficiency with human creativity, cultural nuance, and critical judgment, especially for sensitive or high-impact content like medical, legal, or marketing materials.

Multimodal and Real-Time Translation: The scope of translation is expanding beyond text to include audio, video, and visual elements. Advancements in speech-to-speech translation, automatic subtitling, dubbing, and Augmented Reality (AR) translation (e.g., live text overlays via smart glasses) enable seamless, instantaneous communication in diverse scenarios.

Localization and Hyper-Localization: To truly resonate with global audiences, translation is evolving into localization (adapting content for a specific region's cultural and technical requirements) and hyper-localization (tailoring content to specific communities or even individuals). This ensures content is not just linguistically correct but also culturally sensitive and relevant.

Integration with Other Technologies: Translation services are increasingly integrated with other digital

platforms, such as Content Management Systems (CMS), e-commerce platforms, and CRM software, allowing for automated and real-time translation workflows across a business's entire digital presence.

Data Security and Ethics: As more sensitive data is processed through cloud-based translation systems, ensuring data privacy and addressing ethical considerations like algorithmic bias in language models are becoming critical aspects of the industry.

Evolving Role of the Translator: Human translators are moving away from word-by-word translation of basic content and focusing on more complex tasks, such as post-editing machine output, cultural consulting, managing AI tools, and handling creative work like transcreation (creative adaptation of a message).

Conclusion: The future of translation in the digital age is a hybrid model where human expertise and AI are integrated, with humans moving from "computer-assisted" to "human-assisted" translation. While AI handles speed and efficiency for large volumes, human translators are essential for ensuring cultural nuance, emotional depth, and accuracy in complex, creative, or sensitive content. The field will require translators to have digital and AI literacy, while AI will continue to evolve, becoming a tool to augment human capabilities rather than replace them entirely.

Key aspects of the future of translation:

Human-AI collaboration: The most effective approach is a symbiotic relationship where AI provides speed and scalability, and humans provide the cultural sensitivity, emotional intelligence, and nuance that machines cannot replicate.

Evolving role of human translators: The translator's role shifts from manual translation to a more strategic one, focusing on post-editing machine output, quality

control, and handling content that requires a deep understanding of culture, humor, and context.

Impact of AI and technology: AI, particularly Neural Machine Translation (NMT), has revolutionized efficiency and is used for real-time translation, subtitling, and localizing vast amounts of content. This requires translators to be digitally competent and comfortable with new technologies.

Demand for high-quality localization: As global communication increases, the need for accurately localized content that is culturally appropriate and preserves the original intent is growing, especially in fields like technology and e-commerce.

New training methods: Translator training will incorporate AI and digital tools, focusing on adapting to AI-driven workflows and developing the skills to work in this new human-machine partnership.

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THE INVISIBLE ARCHITECT: TRANSLATION AS A CREATIVE AND CULTURAL FORCE IN THE FICTION OF HARUKI MURAKAMI

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Abstract:

*The global literary ascendancy of Haruki Murakami is as much a phenomenon of translation as it is of authorship. This paper argues that translation is not merely a secondary process for Murakami's work but a fundamental, constitutive element of its very form, style, and thematic core. Moving beyond the traditional view of translation as a neutral conduit, this study examines how Murakami's unique position as a writer deeply influenced by Western literature, and his own practice as a translator, shapes his original Japanese texts. Through a close analysis of select fiction—including *Norwegian Wood*, *The Wind-Up Bird Chronicle*, and *Kafka on the Shore*—this paper explores three key facets: the "translated style" of his prose, which creates a sense of cultural liminality; the thematic preoccupation with crossing boundaries between worlds, consciousness, and realities as a metaphor for the translational act; and the complex cultural dynamics at play when his "Japonisme" is re-imported to the West. By synthesizing translation theory, particularly the concepts of Lawrence Venuti, with literary analysis, this paper concludes that Murakami's fiction exemplifies how translation in the contemporary globalized literary landscape acts as an invisible architect, constructing narratives that are inherently hybrid and whose very meaning is negotiated in the space between languages and cultures.*

Keywords: Haruki Murakami, Translation Studies, World Literature, Japanese Literature, Cultural Hybridity, Lawrence Venuti, *The Wind-Up Bird Chronicle*, *Norwegian Wood*.

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Introduction:

Haruki Murakami stands as a colossus in the world of contemporary literature, a Japanese author whose readership spans the globe. While his imaginative plots and resonant themes are the immediate cause of his appeal, his international success is inextricably linked to the art of translation. However, this paper posits that the role of translation in Murakami's universe is far more profound than the linguistic transfer of his novels into dozens of languages. Translation is, in fact, embedded in the DNA of his work, influencing its aesthetic, its philosophical concerns, and its reception. This research moves beyond the conventional paradigm where the original text is privileged and the translation is seen as a derivative copy. Instead, it

positions Murakami's fiction as a product of a translational consciousness. Drawing on translation theorists like Lawrence Venuti, who critiques the illusion of "invisibility" in fluent translation, and Itamar Even-Zohar's polysystem theory, which views translated literature as an active force within a literary system, this paper will analyze how Murakami's own identity as a translator of American writers like Raymond Carver and F. Scott Fitzgerald fundamentally informs his creative process.

The primary texts for this analysis are carefully selected to represent different facets of this translational dynamic:

a. *Norwegian Wood* (1987): A novel whose straightforward realism and massive domestic

success in Japan launched his international career, raising questions about the "translatability" of emotion and nostalgia.

- b. The Wind-Up Bird Chronicle (1994-95):** A sprawling, magical realist epic that thematizes the crossing of boundaries between the mundane and the mystical, the past and the present, directly mirroring the act of translation itself.
- c. Kafka on the Shore (2002):** A novel that embodies cultural hybridity, seamlessly blending Japanese Shinto mythology with references to Western art, music, and philosophy.

This paper will first establish the theoretical framework, then proceed to analyze the "translated style" in Murakami's prose, explore the thematic metaphors of translation in his narratives, and finally, investigate the cultural negotiations undertaken by his primary English translators, Jay Rubin and Philip Gabriel.

Theoretical Framework: Beyond Fidelity, Towards Fluidity:

The study of translation has evolved from a quest for "fidelity" to the original to a recognition of its inherently transformative and creative nature. Lawrence Venuti's seminal work, *The Translator's Invisibility* (1995), is pivotal here. Venuti argues that the dominant Anglo-American translation tradition prizes "fluency"—a seamless, easy-to-read style that erases all traces of the foreign text's linguistic and cultural difference. This practice renders the translator "invisible" and perpetuates a domesticating strategy that assimilates the foreign into familiar cultural terms. Murakami's case complicates this model. His original Japanese prose is often described as having a "translated feel." Critic Motoyuki Shibata noted that Murakami's style, with its simple syntax, direct dialogue, and Westernized cultural references, already reads like a translation from English. This creates a unique scenario: the English translations by Rubin and

Gabriel are not domesticating a radically foreign text; they are, in a sense, re-domesticating a text that was already self-translated into a Western-friendly idiom. This positions Murakami not just as a writer, but as a pre-translator, consciously crafting his work for a potential global audience.

Furthermore, the concept of "rewriting" introduced by André Lefevere is crucial. Lefevere posits that translation is a form of rewriting, shaped by ideological and poetological constraints. Murakami's own rewritings—his translations of Western literature—act as a formative influence on his poetics, teaching him a certain economy of language and a specific emotional register that he then imports back into his Japanese fiction.

The "Translated Style": Crafting a Liminal World:

Murakami's prose, even in the original Japanese, is distinct from the tradition of his celebrated predecessors like Yasunari Kawabata or Jun'ichirō Tanizaki, whose styles are deeply rooted in Japanese aesthetic sensibilities. Murakami's language is often plain, rhythmic, and devoid of ornate decoration.

In *Norwegian Wood*, the narrator Toru Watanabe's voice is characterized by a detached, almost reportorial clarity. This stylistic choice, influenced by Murakami's translation of Raymond Carver's dirty realism, creates a universal accessibility. The emotional weight of the story—dealing with love, loss, and suicide—is conveyed through this unadorned lens, making it readily translatable. The translator's task here is not to simplify a complex style, but to replicate a style that was already conceived with a kind of translational simplicity.

In the *Wind-Up Bird Chronicle*, the prose shifts between the stark realism of Toru Okada's domestic life and the surreal, violent histories recounted by figures like Lieutenant Mamiya. Yet, the narrative voice remains consistently measured and lucid, even when describing the most fantastical events. This lucidity

acts as a stabilizing force, allowing the reader to cross the boundary into the novel's magical realms without linguistic disorientation. The style itself becomes a metaphor for the protagonist's journey—a clear, understandable path into an incomprehensible world.

Thematics of Translation: Crossing Boundaries as a Narrative Principle:

The very plots and themes of Murakami's novels are allegories for the translational act. Translation is, at its core, the process of moving meaning from one domain to another, and this is the fundamental drama of Murakami's fiction.

Worlds and Wells: In *The Wind-Up Bird Chronicle*, Toru Okada descends into a dry well to enter a different plane of consciousness where he can battle malignant forces and recover what is lost. This descent is a powerful physical metaphor for translation: moving from a known, "source" world (the surface) into an unknown, "target" world (the dark hotel room) to affect change in both. The well is the liminal space—the translator's mind—where this transformation occurs.

The Fluid Self in *Kafka on the Shore*: The novel's two protagonists, Kafka Tamura and Nakata, represent split and fluid identities. Nakata, who lost his cognitive abilities in a childhood incident, can communicate with cats but cannot read. His consciousness exists in a state of pure, non-linguistic understanding, which he then must "translate" into simple, often inadequate, language for others. Kafka, on the other hand, is on a quest to uncover his own origins, a process of translating the opaque past into a coherent selfhood. The novel suggests that identity itself is a translated text, never fully fixed and always open to reinterpretation.

Cultural Palimpsests: *Kafka on the Shore* is a mosaic of cultural references: the music of Beethoven and Radiohead; the art of Hokusai; the philosophy of Hegel; the Greek myth of Oedipus. This intertextuality is not merely decorative. It creates a palimpsestic

narrative layer, where Western and Eastern traditions are superimposed, forcing the reader to engage in a constant act of cultural translation to construct meaning.

The Translators' Murakami: Jay Rubin, Philip Gabriel, and Cultural Negotiation:

The English versions of Murakami are the product of a close, author-sanctioned collaboration with translators Jay Rubin and Philip Gabriel. Their work demonstrates a sophisticated negotiation between Venuti's "foreignization" and "domestication."

For instance, Murakami's prolific use of Western brand names and cultural touchstones (Whiskey, Cutty Sark, spaghetti, The Beatles) presents a curious challenge. In one sense, they are already "domesticated" for a Western audience, requiring little explanation. However, their prevalence in a Japanese context is what creates the distinctive Murakami atmosphere—a Japan that is familiar yet uncannily Western. The translators preserve these elements, maintaining the "foreign" feel of a Japan infused with American culture.

A more complex issue is the handling of specifically Japanese concepts. In *The Wind-Up Bird Chronicle*, the concept of karma and the visceral, historical weight of the Nomonhan Incident are deeply embedded in a Japanese cultural consciousness. Rubin's translation must find a balance: to explain enough for comprehension without footnoting the narrative into an academic text. He often opts for strategic integration, allowing the context to convey meaning, thus practicing a form of "ethical" translation that respects both the source culture and the target reader's experience.

Conclusion:

Haruki Murakami's global literary status is a testament to the power of translation, not as a mechanical afterthought, but as a central creative principle. His fiction is conceived in the interstitial space between Japan and the West, between the Japanese language and

the ghost of English that haunts its structure. The "Murakami style" is a translated style, his themes are metaphors for translation, and his international reception is managed by translators who are essential collaborators in the construction of his literary world. By examining his select fiction through the lens of translation studies, we see that Murakami is not simply an author who is widely translated; he is an author of and about translation. His work demonstrates that in an increasingly interconnected world, literature itself is often a translated entity, a hybrid form whose meaning is generated in the dynamic, invisible, and profoundly creative space between languages. The well, the alley, the sliding stone entrance—these are not just settings in his stories; they are the very gateways of translation through which his characters, and his readers, continually pass.

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TRANSLATION AND TRANSCULTURAL MEDIATION IN KAZUO ISHIGURO'S AN ARTIST OF THE
FLOATING WORLD

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Abstract:

Kazuo Ishiguro's *An Artist of the Floating World* (1986) is more than a postwar Japanese narrative written in English. It is a subtle act of translation across languages, cultures, and moral sensibilities. This paper explores the novel through the lens of translation theory, arguing that Ishiguro performs a double translation: first, by transforming Japanese historical consciousness into English literary form, and second, by reinterpreting memory as a translated construct. Drawing upon the works of Walter Benjamin, Lawrence Venuti, and Susan Bassnett, this paper demonstrates how Ishiguro's narrative exemplifies literature's power to mediate between cultures without erasing their differences.

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Kazuo Ishiguro's *An Artist of the Floating World* (1986) is a narrative that operates through a principle of deep and ongoing mediation. The novel is not simply a story told, but rather a story filtered, translated, and repeatedly reframed for an audience both within the text and beyond it. Through the unreliable first-person narration of Masuji Ono, an aging artist in post-war Japan, Ishiguro reveals the intricate processes by which personal and national histories are created, dismantled, and reformed in the aftermath of traumatic change. The concepts of translation and transcultural mediation are not just thematic elements in this process; they are the very mechanisms of the plot and the central metaphors through which Ishiguro explores the collision of past and present, East and West, and the fragile nature of truth itself. Ono's narrative is an ongoing, often flawed, translation of his own life, compelling the reader to become an active transcultural mediator, reconstructing a coherent reality from the fragments of a deliberately obscured past.

Kazuo Ishiguro's *An Artist of the Floating World* (1986) is a virtuoso novel which delineates the contemporary era of the imperialism that enforced Japan into World War II. Ishiguro is an international writer who deals with the universal themes in his novels. Immigrant feeling is rampant in his works. He says about himself as:

'I am a writer who wishes to write international novels. What is an 'international' novel? I believe it to be one, quite simply, that contains a vision of life that is of importance to people of varied backgrounds around the world. It may concern characters who jet across continents, but may just as easily be set firmly in one small locality.' (Procter)

His works are not only having the Japanese face and name but the universal face which is of any common person of the transnational world. *An Artist of the Floating World* portrays the menace of an artist in the aftermath of the national crisis. The protagonist of the novel Masuji Ono is an artist of Second World War

period, who recapitulates the memories of his time and presents in the form of narrative. He is retired person who remembers his life by visiting the past. His nostalgic narrative brings forth the lives of the people during and after the Second World War. Ono deals with the challenges of the peacetime and his daughter Noriko negotiates her marriage. The forces which work during this time verifies the role of Ono as a pro-government artist and a betrayed person. The tragedy of Ono is crystal clear in the present text that is Ono's extensive digressions into the past revert to the troubles of the present. His reminiscences are mockingly equivocal, for instance: "Of course, that is all a matter of many years ago now and I cannot vouch that those were my exact words that morning." However, the truth is ultimately placed bare. Ono is enforced to look over his memories, with increasingly worthless personal recognition. "I am not one of those," he says towards the heartbreaking finale, "who are afraid to admit to the shortcomings of past achievements." (Ishiguro) This novel is the distressing fictional account of how parents kill their own children unintentionally. This novel by the Japanese-born British novelist Kazuo Ishiguro is dedicated to the father of author. This novel reexamines how the loving father becomes responsible for the death of his son. The burden of this crime on the shoulders of the father is unbearable, however being an artist he has to bear it for his whole remaining life.

At its most fundamental level, the novel is an exercise in linguistic and cultural translation for a Western readership. Ishiguro, who moved from Nagasaki to Britain at the age of five, writes in English, yet his narrative is steeped in a Japanese sensibility and setting. He does not exoticize Japan for his audience; instead, he immerses the reader in a consciousness that feels authentically Japanese, using a prose style that mirrors the indirectness, politeness, and situational

hierarchy of Japanese communication. The novel is filled with untranslated Japanese terms, such as sensei (teacher/master), okusan (a polite term for another's wife), and the titular ukiyo (the floating world), which challenge a degree of cultural engagement and resist easy assimilation into a Western framework. This stylistic choice is itself a form of transcultural mediation—it respects the integrity of the source culture while trusting the reader to derive meaning from context, much like an immigrant must navigate a new culture. The reader, like Ono himself, is placed in a position of having to interpret signs and nuances, never being given the full, unmediated picture.

This mediation is most powerfully embodied in the character of Ono, who serves as the novel's profoundly unreliable translator of his own history. His narration is not a linear confession but a palimpsest, where memories are written over, edited, and revised to suit the needs of the present. Ono is engaged in a project of self-translation, attempting to convert the shameful legacy of his nationalist, militaristic art into a narrative of dignified, if misguided, patriotism. He constantly mediates between his past self—the celebrated artist of the pre-war imperialist regime—and his present self—a retired figure seeking a respectable marriage for his younger daughter, Noriko, in a new, American-influenced Japan. This mediation is fraught with evasion, half-truths, and strategic omissions. For example, his recollection of the denouncement of his pupil, Kuroda, is presented with a self-serving vagueness, obscuring his own active and destructive role in the event. He translates his betrayal into a narrative of paternal concern, telling himself and the reader that he was merely protecting Kuroda from more severe punishment.

Ono's need to mediate his past is a direct consequence of a radical cultural and political re-translation

happening on a national scale. The Japan of the late 1940s is a nation engaged in a violent act of collective re-narration. The values of the Kokutai-the imperial mythos of a divine emperor and a uniquely destined nation-have been utterly discredited by defeat. In their place, a new set of values, largely imported and translated from American democracy and capitalism, is being hastily installed. The “new Japan” is one of businessmen, commercial negotiations, and democratic ideals, a stark contrast to the militaristic, artistically charged “old Japan” that Ono inhabited. This societal shift is exemplified in Ono’s own family: his son-in-law, Taro, is a salaryman in a new commercial firm, and his grandson, Ichiro, idolizes Popeye and Lone Ranger figures over samurai. The nation is thus caught in a painful process of transcultural mediation, attempting to graft a foreign political and social ontology onto a traumatized native stock. Ono’s personal struggle is a microcosm of this national identity crisis; he is a man whose moral currency has been demonetized, and he must learn to speak the new language of a society that now views his life’s work as not just obsolete, but criminal.

The central metaphor for this cultural translation is, fittingly, art itself. Ono’s artistic journey traces the trajectory of pre-war Japanese culture and its fraught relationship with both tradition and the West. He begins his apprenticeship with Master Takeda, producing commercially successful images of “ghosts and maidens”-clichéd exports of an exoticized Japan for the foreign market. This is a debased form of cultural translation, pandering to Western stereotypes. He then moves to the villa of Master Seiji Moriyama, the definitive artist of the “floating world.” This world-the nocturnal, aestheticized realm of pleasure, geishas, and transient beauty-represents a purer, but deeply insular, Japanese tradition. It is an art of evanescence,

celebrating the moment before decay, unconcerned with politics or the outside world. For a time, Ono translates this world onto his canvases with skill and devotion.

However, Ono's crisis, and the crisis of his generation, happens when he realizes that the aesthetic he once valued is no longer enough. He undergoes a political change, turning away from the "floating world" as a way to escape from national duty. He now wants to create an art that supports the nation, a “new Japan” full of power and destiny. His paintings, like “Eyes to the Horizon,” are clear forms of propaganda, meant to encourage sacrifice and national pride. This shift is a big mistake. He changes the purpose of art from a way to show beauty and the fleeting nature of life into a tool that pushes certain ideas. In the years after the war, this same art becomes proof that he was part of something wrong. The destruction of his paintings-by American bombs, by his own hand, or by the government-is the final judgment on this failed effort. The art that was supposed to help the country now has to be destroyed, and the artist must now accept his past actions as a mistake, even if his intentions were good.

The structure of the novel supports this idea of translation well, especially through the central theme of arranging Noriko's marriage. The investigations by the Saito family is a formal, ceremonial way of moving between social roles. Ono's past is not just something personal-it’s a story that others examine, interpret, and judge for its ability to challenge the new social order. The first attempt fails, and Ono is forced to think that his reputation might be the reason. This pushes him to visit his old friend Matsuda and his former pupil Kuroda, which are really about gathering and controlling the many stories people have about his past. His conversations are very indirect, and what is left unsaid is often more important than what is spoken.

When he sees Matsuda, they both assure each other that they acted with good faith, translating their earlier patriotic feelings into the words “sincerity” and “commitment.” This is a shared effort to create a story that can survive the new era.

One of the most touching and painful acts of translation happens across generations. Ono’s daughters, Setsuko and Noriko, and his grandson, Ichiro, represent the new Japan, and their understanding of the past is very different from his. Setsuko, the older one, is the most direct mediator. She subtly warns Ono that his influence might be a problem and suggests he make “certain gestures” to help Noriko’s marriage. She acts as a cultural bridge, translating the unspoken rules and judgments of the new society for her father, who is not well-equipped to understand them. Her words are polite and indirect, but the meaning is clear. She is translating between her father’s old moral values and the practical rules of the present.

Noriko is more direct and shows the new, more confident spirit of post-war youth. She openly laughs at the old ways, showing no interest in keeping the past alive. She refers to the “new ways” with a casual acceptance that highlights Ono’s distance. She does not want to make peace with the past; she is eager to leave it behind. This generation gap is especially clear with Ichiro. His world is filled with American heroes like John Wayne and the Lone Ranger—symbols of independence and violence that replace Japanese cultural models. When Ono tries to tell Ichiro a story about a “bad man” to teach a moral lesson, the boy is disappointed it isn’t about gangsters. Ono’s way of telling stories is no longer relevant. He can no longer connect with his own grandson. The attempt to bridge cultural gaps has completely failed, and the gap is filled by the myths of the winning country.

In the end, Ono’s journey is a slow and painful, only partly successful attempt to find a truthful translation of his life.

He moves from denial and self-justification to a slow, reluctant acceptance of what he did. The turning point is in his imagined or real speech at the second miai with the Saito family. He admits that his work from before the war was “undesirable” and that he and others like him must “apologize for the past.” This is a big moment. It is an act of self-translation that aligns his personal history with the new truth of the time. He stops using pride to explain his actions and starts seeing them through the lens of their consequences.

However, Ishiguro, in his usual way, leaves this moment uncertain. Is this apology completely real, or is it just a calculated move, the “gesture” his daughter suggested, designed to get the marriage approved? The novel suggests it is likely a mix of both. Ono has absorbed the language of the new Japan so well that he can perform its rituals of apology, but whether he has truly understood the meaning of his actions remains unclear. His final thoughts, where he comforts himself by saying his efforts, like his grandson’s bridge-building, were aimed at creating a “fine and beautiful” Japan, show that he still wants to find some dignity in the ruins. The translation is complete, but the true self remains only partly translated, a reminder of the human ability to deceive even when apologizing. The themes of translation and transcultural mediation permeate every level of the text: from the linguistic choices that position the Western reader as an interpreter, to the national trauma of adopting a new political identity, to the intimate, painful negotiations within a single family. Ono’s floating world was not just the pleasure district of his youth; it is the ephemeral and unstable nature of truth, reputation, and the self. In the end, Ishiguro argues that we are all artists of this floating world, endlessly translating the shadows of our past into stories we can live with in the present.

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CONFLICT AND TRANSFORMATION: THE DYNAMICS OF INDIAN LITERATURE IN ENGLISH TRANSLATION

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Abstract:

Translated works of the various Indian regional languages in Indian English literature includes conflicts which are based on the social, cultural and political tension of the Indian society. Regional literature encompasses all the issues of the society like identity, caste, religion, gender inequality, and the remnants of colonial influence. These are creating narratives which transcend linguistic frontiers. This research paper attempts to study translation as an act of cultural mediation and negotiation, emphasizing how conflicts are reshaped, amplified, or reinterpreted during their linguistic migration from regional languages into English. By analyzing key translated texts, the paper aims to illuminate how translation serves as a transformative force, bringing Indian socio-cultural conflicts into a global literary consciousness. Indian literature is full of with the different types of languages, traditions, and histories which reflect the nation's identity. Such a variation of different issues and the customs rituals and culture come as an obstacle in the process of English translation of the regional literature. English translation of the regional literature provides the new perspectives on the basis of these conflicts. Translation is the greater work than the mere linguistic exercise. Translators deal with conveying idioms, symbols, and socio-cultural nuances intrinsic to the source language but resistant to direct translation.

It is reality that historical, social and political conflicts included in the translation provide new interpretations. It means that themes of the regional literature like, caste oppression, gender disparity, religious strife, and colonial aftermath assume layered meanings in translation. English translation provides the new dais to these issues in front larger readers. It is reality that translation includes the risk of diluting the cultural essence. This paper examines the translation as work which intersects the India's multilingual heritage and the global literary marketplace. It shows the complexities of Indian society along with the transformative potential of literature to transcend linguistic and cultural boundaries.

Keywords: Indian English Literature, Translation Studies, Conflict, Identity, Postcolonialism, Regional Languages

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Introduction:

Indian English literature in translation provides the dynamic space where regional narratives surpass linguistic confines to engage with a global readership. India is a country of diversity where different languages are used to speak in different regions. These languages perform the greater role in development of regional literature. Translated texts include the social conflicts embedded within their original contexts. Social conflicts are related with the caste hierarchy, gender discrimination, communal disharmony, and

postcolonial identity struggles. The present study focuses on the conflicts and how the conflicts are recontextualised in translation and how translators direct the challenge of maintaining the cultural authenticity. Translation performs the main role in bridging between linguistic diversity and global literary currents. It facilitates the intercultural dialogue and expands the interpretive horizon of Indian literature. Translated text performs a dual function. It preserves the socio-cultural core of its original. While performing this act translator assures the expectations of a global

literary community. Indian literature is full of with societal tensions, resistance, and aspirations. For example, the epics like the *Ramayana* and *Mahabharata* to modern classics. Translation provides the path to such literature to cross the boundaries of the nation, although it goes under the process of transformation. Translator while translating works considers original sense and conflicts. The process of translation includes the meanings shift, tones adapt, and cultural expressions evolve. Such process sometime changes the purpose and intent of the literary work. It is a vehicle for counter-narratives. Translation of the regional literature into the English faces the problems of the historiography and voices of marginalised which are suppressed by the imperial discourse. It is an emancipatory practice which reclaims indigenous identities and reshapes the global perceptions of India's cultural diversity. Translation is the way to comprehend the cross-cultural understandings in the period of the globalization and digital interconnectedness. This paper focuses on the transformation of conflicts in Indian English literature through the translation. Translator performs the role of the cultural interlocutor and creative agent. It means the translator shows the cultural diversity and provides a window which offers global readers to dive deep into the India's reality of social, political and economic sphere.

Translation is the interpretive process of interpreting a text from one language into another, safeguarding that it's semantic, cultural, and aesthetic integrity retains unharmed while conflict is a state of opposition or tension arising from different beliefs, identities or socio-political structures. The postcolonial literature is a literature which evaluates the effects of the colonization on society, identity and cultures. It is dire need to study the importance of translation in bridging India's linguistic and cultural multiplicity and the how social and cultural conflicts are recontextualised in the

process of translation. The present paper aimed to depiction of the societal conflicts within Indian English literature and to examine the role of translator in shaping global perceptions of Indian culture. The paper focused on translated work of the Premchand's *Godan* and *Chemmeen* of Thakazhi Sivasankara Pillai. It studies the original and translated works of both writers to evaluate narrative tone, symbolism and thematic expressions.

Translation exists in Indian literature from the civilization. From Vedic period to present era, translation performed the role for the cultural, religious, literary knowledge and philosophical transmission from one region to another. It helped to establish the bond between different societies which having different languages. Translation is not a technical process of linguistic transfer but as an important scholarly engagement of translator and reader. From the ancient period the present era, it has not changed its dimensions. Due to the translation knowledge of *Vedas*, *Upanishada*, and *Purans* reached to the common people and it transferred from one generation to another generation. It helped the common people to gain spiritual wisdom. Buddhist and Jain traditions also used the translation as way to reach the common people and to spread the religion across the linguistic boundaries. Buddhist scholars translated their works from Pali and Sanskrit into Tibetan, Chinese, and Sinhalese to exchange the ideas of the philosophy and wisdom. Even the Jataka Tales and Dhammpada crossed the boundaries of the nation and reached to the corners of Asia in the different linguistic forms. These examples show that how translation contributed in cultural and political change in the Asian history. Classical Sanskrit literature translated and interpreted during ages from the history of its written. The process of this translation includes the process of adaptation and retelling. Its finest examples are the *Ramayana* and *Mahabharata* which were continually reinterpreted in

regional languages; *Ramcharitmanas* by Tulsidas (in Awadhi), *Krittivasi Ramayan* (in Bengali), and *Kamba Ramayanam* (in Tamil). These translations embedded the culturally localized interpretations. In short, it is not translation; in modern sense but recreation. But it maintained themes of the original literature as it is. In the medieval period, translation worked as the best medium of the cultural synthesis. Kabir, Namdev, Dnyndev, Mirabai, and Tukaram created devotional literature which later translated into many Indian languages and it occupied the place in Indian English literature.

In colonial period, English became the dominant language of power, administration and education. Translation performed the role of tool of administration and medium of resistance. British writers like, William Jones, Charles Wilkins, and Max Muller translated classical Sanskrit texts like the *Bhagavad Gita* and *Shakuntala*. Translation of these writers has the Eurocentric tone. Their works laid Indian literature to the world diaspora. It affected the cultural meanings of these texts due to the attempts of shifting to the colonial narratives. Indian translators worked against these translators. They attempted to re-establish the cultural pride and intellectual autonomy. Its finest examples are the works of Rabindranath Tagore, Bankim Chandra Chatterjee, and Subramania Bharati. They exhibited the cultural affluence to the world through their translated works. Tagore's *Gitanjali*, achieved the great place in literary world and ruled over the world literature.

After independence, Indian literary translation got freedom to present the literary values freely in literature in original sense. Linguistic diversity needed a mechanism to incorporate the regional voices into the national discourse. Sahitya Akademi played the active role in this act. Translation of the regional literature was promoted through the act of the Sahitya Akademi and the National Book Trust. Hence the translation became the essential part of the Indian literature. The

writers like Mahasweta Devi, U.R. Ananthamurthy, O.V. Vijayan, and Perumal Murugan contributed for translated literature through their writings; they exhibited the world stage to the regional literature where it showed the Indian culture to the wide world. Translation crossed the boundaries of the print media and reached to the digital literature where it got reader in large scale. In short, translated reached to the every hand and eyes who wanted to read it. Scholars and critics proved that translation method is developed as per the need of the era. It showed evolvement in the process of translation of the literary works. It adopted new feature and asset at every stage of the development in every age where translated was progressed as per the dire need of the society. It is true fact that every translated works showed the lots of the conflicts within it. These conflicts are the social, psychological, political and linguistic. Conflicts are related to the national identity and social culture of the specific nation where the original literary work is produced. Each regional literature contains its own idiomatic expressions and symbolic meanings which creates the problem in the translation of the literary work of art. When any literature gets translate from the Marathi to English or from any other regional language to English, it gives birth to the cultural nuances or the problem being diluted or misinterpretation.

Feminist voices in regional literature often showed as subsidiary and suppressed. The finest examples of it are Mahasweta Devi's *Draupadi*, Bama's *Karukku*, and Ismat Chughtai's *Lihaaf*. Sexuality and oppression are the prominent themes included in regional literature but while translating these works translator experiences the resistance due to the Indian scenario. Feminist texts are also full of with cultural idioms and metaphors. These cultural idioms and metaphors creates nuance due to the process of translation. Although translation has such obstacles, it

The study of conflicts in Indian English literature in translation proves that translation is more than the linguistic transference. It performs the role of the cultural negotiation. Translation performs the role of the cultural mediator. It forms the bridge between the India's cultural diversity and global readers. It is a transformative element. It presents the local cultural to the wide readers. It reshapes the ideological, emotional and cultural tone of conflicts for the wide reader. It firmly asserts the identity. It is an art rearticulation of Indian identities which presents the voices of the marginalised; they may be Dalits, women and others. It has the power of the negotiation of power and representation. Indians used English language for the self-expression and reinterpretation of the experiences. Major loss of the translation is the linguistic and cultural loss. While expressing cultural ideas, it presents new words and hybrid forms which later becomes the part of the translation language. Translation provides the path to the world literature from local. It crosses the boundaries of gender, caste and others. Western readers sometime may misinterpret to new ideas and cultural phenomena expressed in the literary works due to the unawareness of the Indian culture. Translation performs the dual roles as tool for reconciliation and place for conflicts. Translator performs the role of interpreter to the new readers and transforms the meaning for them. He not only provides the linguistic accuracy but also it gives emphasis on presentation of the ethical responsibilities. He always assures that his translation is not diluting the originality and is not losing the essence of the original work. R. K. Narayan, Raja Rao and other Indian

English writers used English language for presentation of literary ideas but they preserved the native tone, rhythm, imageries and syntax in their writings. In short, they Indianized the ideas through writing in English. Translator performs the role of the creative agent. As per traditional translation theory translator is invisible and he is only transmitter of meanings but in modern period translator performs the role of interpreter, adapter and re-constructor of new ideas. He performs the role of negotiator in fidelity and freedom and maintains the cultural phenomena of the original literary text. In short, translation is an act of the creation, transformation and interpretation.

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CHALLENGES IN LITERARY TRANSLATION: A STUDY OF MEANING, CULTURE AND EMOTION IN TRANSLATIONS

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Abstract:

Language connects people by sharing emotions and thoughts, yet its diversity creates barriers. Translation bridges these differences, allowing literature to travel globally. It is not a mere word-to-word conversion but an effort to carry the spirit, rhythm, and emotion of the original work into another language. In literary translation, this becomes complex as it involves imagination, cultural context, and poetic rhythm.

This paper explores the major challenges faced in literary translation, especially while translating Marathi poetry and spiritual literature into English. It highlights issues like preserving rhythm, conveying spiritual depth, and maintaining cultural beauty, while balancing accuracy and artistry. Translation is shown as both an art and a responsibility that requires linguistic skill, emotional honesty, and cultural sensitivity.

Keywords: Translation, Literary Translation, Marathi Poetry, Culture, Meaning, Rhythm, Spirituality, Emotion, Global, Communication.

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Introduction:

Language reflects the soul of a community. Each language carries its rhythm, worldview, and emotional tone. Translation acts as a bridge that connects these diverse worlds. In English literature, it enables global literature and cultural understanding, yet literary translation is far more challenging than technical translation.

A poem, novel, or spiritual verse embodies artistic expression and cultural identity. Capturing this essence in another language is like transplanting a living tree into new soil—it survives but must adapt.

This paper explores the challenges of literary translation and how translators struggle to preserve meaning and emotion. Translation is not mechanical substitution but a creative process demanding cultural understanding, empathy, and imagination. It allows readers to experience the voice of another culture.

For example, the Marathi line “देवा तुझ्याविण कोण आपुला?” (“O Lord, who is ours without You?”) carries simplicity and devotion. The literal translation conveys meaning but not the devotional bhav present in Marathi rhythm.

Thus, the paper examines why translation is a true artistic challenge — blending meaning, sound, and spirit — especially in poetic and spiritual works. It highlights translators as cultural interpreters and co-creators who connect worlds.

Objectives:

This study examines real challenges through examples from Marathi poetry and spiritual writings. It aims to prove that translation is the transfer not only of language but of life, culture, society and philosophy.

Objectives include:

- Understanding translation as a creative art, not a mechanical task.

- Highlighting unique challenges in Marathi-to-English translation.
- Analysing transformation of spiritual and emotional depth.
- Balancing accuracy and aesthetics.
- Stressing cultural and contextual understanding.
- Suggesting practical approaches for literary translators.

Challenges in Literary Translation:

1. Rhyme, Rhythm, and Sound:

Poetry lives through sound. Marathi poetry, especially devotional verses, has natural rhythm and rhyme. For instance:

“जीव लाविला गोड नामी, सुखाचा झाला सागर थामी.”

Literal translation: “I fixed my heart upon the sweet name, and the sea of joy came to rest.”

Meaning is correct, but music disappears. To retain beauty, one might adapt:

“My soul clings to the sweetest name,
And joy now rests, a gentle flame.”

Here, exactness is sacrificed for poetic feel. Translators constantly balance meaning and rhythm, proving that translation is reconstruction, not copying.

2. Spiritual and Philosophical Depth:

Saint-poets like Dnyaneshwar, Tukaram, and Namdev blend poetry and philosophy. Words like Dnyan (spiritual knowledge), Bhakti (devotion), and Shraddha (faith) lack precise English equivalents.

Example: Tukaram’s Ovi —

“आम्ही त्याचिया गावी, आम्हांसी ठेविला भावी.”

Literal translation: “We belong to His village; He has kept us as His own.”

Though accurate, it misses the Marathi emotion of surrender and divine connection. Such spiritual nuances are hard to convey; hence, devotional translation becomes a sacred challenge.

3. Cultural Expressions and Local Imagery:

Marathi literature reflects Maharashtra’s soil, traditions, and festivals. Concepts like Pandharpur Yatra, Vitthal standing on a brick, or Aarti carry deep cultural resonance. Translating Vitthal Aarti simply as “prayer to the Lord” erases its cultural essence.

Translators must decide whether to retain such words, explain them, or replace them. Each choice changes the reader’s experience, making cultural untranslatability a major obstacle.

4. Emotional Equivalence:

Emotions are expressed differently across languages. Marathi expresses devotion or sorrow softly, while English sounds more logical and direct.

“देवा तुझ्याविण कोण आपुला?”

“O Lord, who is ours without You?”

The tenderness of “आपुला” has no true English counterpart. Translators can reproduce emotion only by creating a similar emotional space.

5. Multiple Meanings in Ancient Texts:

Sacred texts like Dnyaneshwari or Bhagavad Gita contain layered meanings. Words like Dharma, Maya, and Karma hold spiritual, ethical, and philosophical senses. Translators act as interpreters, carrying intellectual responsibility beyond language.

6. Maintaining the Poet’s Voice:

Each poet has a unique tone—Tukaram’s simplicity differs from Dnyaneshwar’s philosophy. Uniform translation styles flatten individuality. The translator must balance the poet’s original voice with the target language’s natural tone—a deeply personal challenge.

7. Ethical and Emotional Responsibility:

Translating sacred literature carries moral weight. Misinterpretation can distort faith and culture. Thus,

translators must work with humility and honesty, treating translation as an act of devotion and respect.

8. The Untranslatable Element:

Some essence—sound, emotion, or divine energy—always remains beyond translation. Accepting this limitation makes translation both impossible and beautiful. A good translator creates a living version that breathes in a new language.

Reflection:

These challenges prove that translation is an artistic and emotional endeavor. The translator must bring life to words while respecting culture and faith. Translating Marathi literature into English keeps regional voices alive and universal.

Outcomes and Observations:

1. Deepened Cultural Understanding:

Translation promotes mutual cultural awareness. Marathi works introduce readers worldwide to Maharashtra's devotion and traditions. Translators gain respect for both languages, becoming bridges of cultural exchange.

2. Encouragement of Creative Thinking:

When rhyme or rhythm fails to fit, translators invent new expressions. For instance, the Marathi line:

“भावे पाहण्या देवा, नेत्र होती निःशब्द”

Literal: “To see the Lord with feeling, the eyes fall silent.”

Creative version:

“In love I see my Lord so near,
My silent eyes forget the tear.”

This recreation makes the translator an artist, not a technician.

3. Preservation of Regional Literature:

Translation revives old texts for modern readers. Rendering Abhangas and Ovis into English ensures the survival of Marathi saints' voices in global culture. Through translation, Tukaram and Dnyaneshwar reach readers across continents.

4. Building Empathy and Sensitivity:

Translation develops emotional intelligence. Translators must feel the poet's heart. Without empathy, translation becomes mechanical; with empathy, even simple lines convey profound warmth.

5. Strengthening Language:

Each translation enriches both languages. Marathi terms like karma, guru, and bhakti have become part of global English. Thus, translation enhances both linguistic systems, allowing mutual growth.

6. Promoting Global Literary Unity:

Translation reveals that emotions like love, faith, and sorrow are universal. When English readers feel moved by Tukaram or Dnyaneshwar, it shows that literature unites hearts beyond borders.

7. Translation as a Research Tool:

Translation supports comparative and linguistic studies. Analyzing multiple versions of the Bhagavad Gita, for instance, shows how translators' beliefs shape meaning. Hence, translation becomes a tool for cultural and academic exploration.

8. Inspiring New Writing:

Many translators evolve into writers. Working deeply with another's style inspires original bilingual works blending Marathi rhythm with English expression, enriching both traditions.

9. Realization: Perfection Is Impossible, Beauty Is Possible:

No translation is flawless; something is always lost. Yet what replaces it may be equally beautiful. Translation adds new shades to literature, keeping it alive and evolving.

10. Time Limit:

It's very difficult to complete task within given time. Translators need time to understanding, more perfect vocabulary, geographical and emotional touch. Its creative art.

Summary of Observations:

Translation is not a secondary task but a vital creative act that:

- Builds cultural bridges,
- Preserves heritage,
- Inspires creativity, and
- Teaches empathy and depth.
- Meaning can travel even when words change
— that is the enduring beauty of translation.

Conclusion:

Translation, particularly of literature, is a deeply human act — born from admiration and sustained by love. The translator carries not just meaning but emotion, rhythm, and soul across languages.

Between Marathi and English, this task bridges two cultural hearts — one rooted in devotion and rhythm, the other in logic and universality. The translator's duty is to preserve balance with sensitivity and humility.

The challenges of rhyme, spirituality, cultural imagery, and layered meanings show that translation is more than linguistic work—it is moral and emotional craftsmanship. Translators of saints like Tukaram or philosophers like Dnyaneshwar carry centuries of faith through words. A single choice — between bhakti and “devotion,” dnyan and “knowledge” — can change how a culture is perceived.

Translation, therefore, demands both artistry and responsibility. Translators must sometimes choose feeling over literal accuracy to preserve truth of spirit.

Though perfection is unattainable, every translation gives new life to the original.

These challenges shape translators into thinkers, artists, and bridge-builders between civilizations. Translation keeps cultural memory alive while connecting the present to the past. It is not just linguistic transformation—it is the act of keeping feelings alive across worlds.

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TRANSLATION AND CULTURAL DIMENSIONS WITH SPECIAL REFERENCE TO THE WORK OF SUDHA MURTHY

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Abstract:

This paper explores the interplay between translation and cultural dimensions in Indian literature, with special reference to the writings of Sudha Murthy. It begins by sketching major frameworks of translation studies and cultural theory, then discusses how cultural dimensions like language, identity, power, tradition and modernity are mediated through translation. The paper then turns to Murthy's work — her bilingual practice, her cultural milieu, and how translation (both of her texts and into her texts) carries, transforms or negotiates cultural meaning. Finally, I examine implications for Indian literary culture, translation practices, and cultural understanding in a multilingual society. Dr. Anuradha Ghodke Assistant Professor Department of English Pratibha College of Commerce and Computer Studies Chinchwad Pune

Keywords: translation, cultural dimensions, Sudha Murthy, Indian English literature, Kannada literature, bilingual writing, cultural identity.

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Introduction:

In a multilingual and multicultural society such as India, literature often functions in and across several languages; translation becomes a bridge between languages, regions, cultures, and readerships. Translation is not simply a linguistic exercise; it is a site where cultural dimensions—identity, power, tradition, modernity, collectivism vs individualism—are negotiated. This paper argues that examining translation through the lens of cultural dimensions illuminates how writers and translators mediate cultural meaning, and how texts circulate beyond their original contexts.

The prolific author Sudha Murthy, writing in Kannada and English and being widely translated into other Indian languages, provides a rich case. Her work reflects her cultural rootedness in Karnataka, her awareness of modernity, her concern for social values, and her bilingual/multilingual sensibility. By

examining her writing and translation practices, we gain insight into how cultural dimensions play out in translation, and how translation in turn influences cultural meaning.

This paper is structured in four parts: (1) an overview of translation studies and cultural dimensions; (2) discussion of key cultural dimensions relevant to Indian (and translated) literature; (3) an analysis of Sudha Murthy's work in relation to translation and cultural dimensions; and (4) implications and conclusion.

Translation and Cultural Dimensions: Theoretical Framework:

1. Translation as Cultural Mediation

Translation scholars often emphasize that translation is more than lexicon-for-lexicon substitution: it is a negotiation of meaning across languages and cultures. As Susan Bassnett and André Lefevere note, translation involves rewriting, rewriting in the sense of

transformations shaped by ideologies, poetics, and cultural contexts. Translation, therefore, involves cultural mediation: the translator must decide what aspects of the source culture to foreground, what to domesticate or foreignize in the target culture.

In multilingual societies like India, translation often involves language pairs with different cultural histories. Translating from a regional language (say Kannada) into English (or vice versa) brings up cultural dimensions of centre/periphery, local/global, standard/non-standard, and power structures of language. Within literary translation, issues of readership, accessibility, and cultural representation become acute.

2. Cultural Dimensions

A useful way to examine how culture influences and is influenced by translation is via “cultural dimensions.” While originating in comparative sociology (e.g., Geert Hofstede’s dimensions such as power distance, individualism vs collectivism, long- vs short-term orientation) we can adapt them to literary and translation contexts. Pertinent dimensions might include:

- **Language and identity:** Language carries identity, cultural memory, regional and class signifiers. Writers who switch languages or have their work translated engage issues of linguistic identity.
- **Power and centre-periphery:** Which language is dominant (e.g., English) and which marginal (regional languages)? Translation often reinforces or resists power dynamics.
- **Tradition vs. modernity:** Literary texts may reflect traditions and modernising impulses; translation might alter the balance of tradition/modernity in the target culture.
- **Collectivism vs individualism:** Cultural value systems might emphasize community, family, caste, region; translations may or may not preserve these

values or shift them.

- **Cultural specificity vs universality:** How much does the translation carry culturally specific elements (rituals, local topography, idioms) versus how much does it generalise for universal appeal?

2.3 Translation and Cultural Dimensions Intersect

When a literary text is translated (or when a bilingual author produces in two languages), these cultural dimensions become salient. For example:

- A writer who originally writes in Kannada may translate or allow translation into English — what gets lost or gained in the process?
- Cultural references, idioms, social norms may not map neatly into target languages. The translator (or bilingual writer) must make choices about domestication (making culture accessible) or foreignization (retaining difference).
- The reception of translated text in different cultural milieus may privilege universal themes or downplay regional rootedness.
- Thus, translation acts as a crucible for cultural dimensions: it reveals what is *translatable* culturally, what resists translation, and how translation mediates cultural change.

3. Sudha Murthy: Translation, Culture, and Literature

1. Profile of Sudha Murthy

Sudha Murthy (born 1950) is an Indian author, engineer and philanthropist, whose writings span children’s literature, novels, short-stories, non-fiction, and travelogues. She writes in Kannada and English; her books have been translated into many Indian languages. Her cultural rootedness is in Karnataka (she studied in Kannada medium school) and she has spoken of how she “thinks in Kannada” though often writes in English. (The Federal) Her themes frequently include Indian family life, social values, culture, women’s identity, ethics, and compassion.

2. Bilingual Practice and Translation

Murthy's bilingual practice brings translation into her creative process. In an interview she said:

"For the first 50 years of my life I wrote in Kannada ... The emotions that I put in my writing come to me in Kannada ... I think in Kannada and then write in English." (The Federal)

Thus, she is both author and informal translator of her cultural-linguistic self: the content arises in Kannada, the expression may appear in English or get translated. Further, as one article noted:

"Her novels are always written in Kannada first and then translated into English... She studied in a Kannada medium school... My English writing is equal to what you will find in a class XII book." (Bangalore Mirror)

This practice tells us several things:

- Her primary cultural-linguistic identification is with Kannada; English is a second (or later) medium.
- Writing in English and/or allowing translation into English and other languages means her work travels beyond her original cultural-linguistic milieu.
- The translation (either self-translation or by others) holds the opportunity and risk of cultural mediation: what is preserved, what is adapted.

3. Cultural Dimensions in Her Work & Their Translation

Let us examine how the cultural dimensions noted earlier play out in Murthy's work and its translation.

1. Language and Identity

Murthy's identity as a Kannada-speaking woman from a middle-class Indian background is embedded in her writing. Language is central: she acknowledges thinking in Kannada, writing in English, and being translated into other languages. This multilingual identity situates her at the intersection of regional culture (Kannada)

and pan-Indian/international reach (English). Translation of her work thus involves carrying a Kannada cultural identity into other linguistic frameworks.

For example, in an interview she said:

"I write from life. I studied in a Kannada medium school... and I learnt English only in college." (Bangalore Mirror)

Thus the translation of her work must negotiate her Kannada-rooted idioms, social milieu, and cultural memory into English (or Hindi, Tamil, etc) readerships. The translator (or the author when she writes in English) must decide how to render Kannada cultural references (names, customs, rituals, local geography).

2. Power and Centre-Periphery

(English/Regional Language Dynamic)

In India, English continues to occupy a dominant position in the literary market and global readership; regional languages sometimes sit in a peripheral position. Murthy's bilingual practice therefore participates in this dynamic: by writing in English (or translating into English) she accesses a broader readership; by writing first in Kannada she retains regional authenticity. However, translation involves negotiating between centre (English, mainstream) and periphery (Kannada, regional culture).

Her statement that her novels are first written in Kannada and then translated into English indicates a choice to preserve regional origin before moving to the "centre." But English translation may also mean adaptation (domestication) for wider readership. The translation must manage regional cultural particularities without losing them, while making the text accessible in English.

3. Tradition vs Modernity

Murthy's texts often balance traditional Indian cultural values (family, community, morality) with modernity (urbanisation, globalisation, women's education, professional identity). For instance, one of her novels deals with the conflict between materialism and idealism in modern India. (madhu-madhusree.blogspot.com)

Translation in this context means that the cultural dimension of tradition/modernity is made available to non-Kannada readers; but the translator must decide how much of the traditional cultural context (rituals, caste, local life) to explain or adapt. The translated text may read more "modern" or less culturally distinct than the original; or conversely, retain traditional markers that may seem foreign to the target readership.

4. Collectivism vs Individualism / Cultural Specificity vs Universality

Murthy's stories frequently foreground Indian middle-class life, community values, family ties. For example, one study on her work discusses "the representation of Indian middle-class life" in her short-stories. (BPAS Journals) The collectivist orientation (family, community) and culturally specific value systems are central. When translated, these dimensions may be "flattened" towards universality (e.g., a generic "family drama") or may retain specific cultural markers (Indian festivals, local customs).

Thus, translation of Murthy's work is a site where the tension between cultural specificity and universal appeal is negotiated. The translated text may aim for universality (which may reduce cultural distinctiveness) or may emphasize specificity (which may make it less accessible to readers unfamiliar with the culture). The translator/author must strike a balance.

4. Examples from Sudha Murthy's Work

While space does not allow an exhaustive case-by-case translation analysis of all her texts, a few observations illustrate how translation and cultural dimensions manifest in Murthy's work.

- In an interview, Murthy said that she "thinks in Kannada, then writes in English." This means the cultural "feel" of the text originates in Kannada language habits, idioms, local worldview, which then must be recast in English. (The Federal)
- Her novel *House of Cards* (originally published in Kannada as *Paridhi*) deals with a young woman relocating from a village to the city, confronting materialism and cultural change. An article states:
- "Her first novel, 'House of Cards' ... explores the conflict between materialism and idealism ... conventions collide with western sensitivities in the Silicon Valley of India." (madhu-madhusree.blogspot.com)
- Translation of such a text must handle rural-urban binaries, local culture of Karnataka, as well as "westernised" contexts of Indian cities. The cultural dimension of tradition vs modernity is vivid.
- Murthy's short-story collection *Wise and Otherwise* consists of real-life anecdotes from across India. One study summarises:

"Her books have been translated into all major Indian languages ... She writes in simple style, draws from wide canvas of experiences in her life."

The translation into multiple Indian languages (Hindi, Tamil, Telugu, Bengali) indicates the circulation of her cultural content across linguistic borders; yet such translation must deal with region-specific cultural references being "received" in different cultural milieus.

5. Translation and Cultural Negotiation in Murthy's Work

From the above we may draw how translation in Murthy's context becomes cultural negotiation:

- **Preservation of regional culture:** By writing initially in Kannada, Murthy anchors her work in regional culture—topography, language patterns, local customs, idioms. Translation into English (and other languages) must preserve that anchoring without alienating readers.
- **Accessibility:** Murthy aims at accessibility (her English reportedly “is equal to what you will find in a class XII book”). (Bangalore Mirror) Thus her texts and their translations aim to be accessible across social strata, which means translation must be simple and clear rather than experimental. This accessibility reflects a cultural dimension of democratic readership.
- **Cultural universality with Indian specificity:** Murthy’s themes (women’s empowerment, social values, family, middle class) are universal, yet embedded in Indian cultural specificity. Translation must navigate preserving cultural specificity (festivals, Indian names, caste references) while offering universals for broader readership.
- **Multilingual circulation:** Her books are translated into many Indian languages, which shows circulation of culture within India—not only into English but into regional languages. One source notes: “Her books have been translated into all major Indian languages.” This intra-national translation is fluid, but still cultural mediation is required.
- **Negotiation of identity and power:** The fact that Murthy’s work moves from a regional to a national/international readership through translation raises questions of which cultural values are highlighted, which are muted. Translation may domesticate or foreignize cultural elements. For example, if the translation simplifies or omits caste references, the cultural dimension shifts.

6. Challenges & Opportunities in Translation of Murthy’s Work

• Challenges:

- Cultural references in Kannada (names, idioms, local topography) may be difficult to render in English without explanatory glosses, which can interrupt the reading flow.
- Social values rooted in Indian middle-class ethos (family hierarchy, respect for elders, communal living) may seem unfamiliar to global readers; translators must decide whether to adapt or annotate.
- Translation into Indian languages from English (or vice versa) may involve shifts in register, style, idiom; the original “feel” may change.
- Global market pressures: translation may push for universal themes, reducing cultural specificity.

• Opportunities:

- Through translation, Murthy’s work accesses new readerships, thereby spreading cultural meanings and values across linguistic boundaries.
- Translation allows comparative cultural reading: the same story read in Kannada and English (or another Indian language) can highlight how cultural nuance is mediated.
- Translators and authors can use cultural dimension consciously—choosing to retain local flavour, or to clarify for wider readership.

4. Implications for Literary Culture, Translation Practice and Cultural Understanding

1. For Indian Literary Culture

Murthy’s bilingual and translated practice illustrates how regional-language authors negotiate a pan-

Indian/international readership. The process of translation here becomes part of Indian literary culture: regional languages feed into English, English feeds back into translations into other languages. This circulation helps overcome linguistic fragmentation. Yet it also raises questions about cultural centrality (Will English renderings dominate?). Murthy's insistence on Kannada first suggests resistance to one-way domination.

2. For Translation Practice

Translation practice in this context must be culturally aware. Translators of Murthy's texts should attend to:

- Preserving cultural markers (local names, festivals, social relations) rather than spoonfeeding universalism.
- Balancing readability for target readership with fidelity to source culture.
- Considering target readership's cultural background: an English reader outside India may need more context than an Indian regional language reader.
- Reflecting the author's bilingual practice and cultural identity: in Murthy's case, she is the originator of both languages in some sense; translation becomes co-writing across languages.

3. For Cultural Understanding

From a cultural dimensions perspective, translation of Murthy's work offers a lens into crosscultural understanding:

- Readers of translations gain access to cultural dimensions of Indian middle-class life, family dynamics, regional identity, women's roles, tradition/modernity.
- Translation may reduce cultural distance: e.g., themes of compassion, social values may resonate globally; but translation may also

obscure distinct cultural practices, making them generic.

- Translation across Indian languages (not just into English) fosters internal cultural
- dialogue: different Indian linguistic communities reading Murthy in their languages
- may engage with her cultural content differently.

4. Limitations and Further Research

While this paper has sketched broad contours, further research might:

- Compare specific Kannada original texts of Murthy with their English translations to examine what shifts occur (lexical, cultural, structural).
- Study reader reception of Murthy's translated texts in different languages: do readers in Tamil or Hindi read differently than English-readers?
- Examine translation of Murthy's texts into non-Indian languages (if any) and the attendant cultural mediation.
- Investigate how indigenous translators negotiate culture: do they domesticate or foreignize? How do they handle caste, regional idioms, festivals?
- Explore how translation affects authorial voice in Murthy's bilingual writing: how does she adapt writing for English audience versus Kannada?

Conclusion:

In a multilingual country such as India, translation is not a peripheral activity: it is central to literary culture, cultural identity, and readership dynamics. The cultural dimensions of language / identity, power / centre-periphery, tradition / modernity, collectivism/individualism, and specificity/universality all come into play in translation. The work of Sudha Murthy offers a rich site for exploring how a regional-language rooted author negotiates translation, multilingual readership, and cultural mediation.

Murthy's practice of thinking in Kannada, writing in English (or being translated) typifies the layered cultural and linguistic identity of contemporary Indian writers. Her books' translations into multiple Indian languages and into English show how regional cultural values can circulate across linguistic boundaries, while translation simultaneously mediates, transforms, and sometimes flattens cultural dimensions.

For literary scholars, translators, and readers, the intersection of translation and cultural dimensions in Murthy's work reminds us that translation is not simply linguistic transfer but cultural negotiation. It invites us to reflect on what is gained and what is compromised when culture crosses language boundaries. As Indian literature continues to travel globally, understanding these dynamics becomes ever more important.

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UNTRANSLATABILITY: LINGUISTIC BARRIERS IN TRANSLATING IDIOMS, PROVERBS AND CULTURE-SPECIFIC EXPRESSIONS

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Abstract:

Translation is more than the mechanical act of converting words from one language to another; it is the cultural, emotional and intellectual negotiation of meaning. Especially idioms, proverbs and culture-bound terms carry cultural history and social values that often do not exist in the target language. This creates linguistic and cultural gaps known as untranslatability. This paper examines the concept of untranslatability and the challenges faced while translating idioms, proverbs and culturally loaded expressions with focused examples from English–Hindi and English–Marathi language pairs. It further discusses existing translation strategies and argues that complete equivalence is often impossible; translators must act as cultural mediators who balance meaning, flavour and readability.

Keywords: untranslatability, idioms, kinship, foreignization.

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Introduction:

Translation plays a crucial role in communication across cultures, yet it is one of the most complex linguistic tasks. A translator is expected to retain the semantics, style, emotional tone, and cultural resonance of the original text. However, not all linguistic elements can be perfectly transferred across languages. When an expression cannot be rendered fully in another language without distortion or loss, it becomes untranslatable. Idioms, proverbs and culture-specific expressions are the strongest examples of such challenges. As Catford states, untranslatability occurs when “the target language lacks relevant situational features for the source text” (94). In multilingual societies like India, the issue becomes even more significant because languages differ not only in vocabulary, but in worldview, cultural history and social values.

Translation is more than the mechanical shifting of words between languages; it is a delicate negotiation of

culture, meaning, ideology and expression. When a translator brings a text from one linguistic world into another, they are not merely converting vocabulary but transferring history, emotions, humour and cultural memory. Certain expressions like idioms, proverbs and culturally rooted terms carry cultural and social meanings that do not exist in equal forms in the target language. This phenomenon creates what scholars call “untranslatability,” a point where a term, phrase or expression cannot be rendered fully without loss, distortion, or major reinterpretation. Because languages evolve within distinct cultural contexts, shared experiences and worldviews, certain expressions resist direct transfer. In multilingual societies such as India, where languages differ widely in structure and cultural frameworks, untranslatability becomes particularly visible. English, Hindi and Marathi provide clear examples of cultural and semantic gaps that complicate translation and challenge the idea that languages can be perfectly equivalent.

The concept of untranslatability has long been discussed in translation studies. According to J. C. Catford, untranslatability occurs when “the target language lacks relevant situational features” required to carry the meaning of the source language (94). Untranslatability can be linguistic, where no lexical or grammatical equivalent exists or cultural, where meaning depends on cultural knowledge unfamiliar to readers of the target language. A famous example of linguistic untranslatability is the German word *Schadenfreude*, which has no single-word English equivalent and must be explained as “pleasure taken in someone else’s misfortune.” Cultural untranslatability can be seen in Indian words like “जुगाड़” or “जुगाड” in Marathi, which describe an innovative, improvised solution using limited resources. English can only express this idea with lengthy explanation, but even that loses the compact creativity and cultural tone of the original word. Therefore, untranslatability emerges not because languages are weak, but because they are shaped by distinct cultural imaginations.

Idioms offer one of the strongest examples of untranslatability. An idiom is a fixed expression whose meaning cannot be understood literally from the words that compose it. When translated literally, idioms often sound absurd, meaningless, or incorrect. For example, the English idiom “kick the bucket,” meaning “to die,” becomes meaningless in Hindi if translated word for word as “बाल्टी को लात मारना.” To convey the meaning, the translator must simply write “मर जाना.” Similarly, the Hindi idiom “खिसियानी बिल्ली खंभा नोचे” literally means “the embarrassed cat scratches the pole,” which makes little sense in English. The intended meaning is that frustrated or insecure people overreact. The closest English equivalent might be “A guilty mind is always suspicious” or “Frustrated people show unnecessary anger,” but the visual humour and sarcasm of a cat scratching remain lost. The same challenge appears in

English–Marathi translation. The Marathi saying “आंधळा मागतो एक डोळा, देव देतो दोन” literally means “A blind man asks for one eye; God gives two.” The idea is that sometimes one receives more than expected. English has no identical expression, so translators usually substitute something weak like “Ask and you shall receive.” The meaning may survive, but the cultural flavour, poetic imagery and emotional impact disappear.

Proverbs present an even deeper challenge than idioms because proverbs are cultural capsules. They carry folk wisdom, rural knowledge, religious beliefs and collective experience. They are not just linguistic expressions but social philosophies. When a proverb is translated across cultures, the translator must preserve meaning, tone, metaphor, conciseness and moral value. For instance, the English proverb “Once bitten, twice shy” has a Hindi equivalent: “दूध का जला छाछ भी फूँक कर पीता है” While the meanings align, the imagery changes dramatically. The Hindi version uses references to milk and buttermilk, rooted in Indian culinary and rural culture, while the English version expresses the same idea more generally. Another English proverb, “A stitch in time saves nine,” has no direct Hindi equivalent. Translators sometimes paraphrase it as “समय पर किया गया काम नुकसान से बचाता है,” which conveys the idea but lacks poetic sharpness. Proverbs also resist literal translation in Marathi. The Marathi saying “घरचा वाघ, बाहेर मात्र वाघ्या” might be translated as “Tiger at home, coward outside.” The closest English version is “Lion at home, mouse abroad.” While the intended meaning survives, the rhythm, humour and social tone of the Marathi original do not.

Culture-specific expressions are the strongest form of untranslatability because they depend on cultural memory rather than vocabulary. Indian languages, for example, include words that reflect religion, festivals, food, rituals, kinship systems and social behaviour.

These cannot be replaced with single words in English. Words like *prasad*, *rangoli*, *karva chauth*, *saptapadi*, *haldi kumkum*, or Marathi terms like उपवास, ओतीव, हरभरा represent cultural experiences rather than vocabulary. Translating *prasad* as “sweet offering made to God” is factually correct but emotionally lifeless, because the emotional connection between devotion and food has no direct equivalent in Western culture. Kinship terminology is another major example. Hindi and Marathi contain precise kinship terms such as “मामा,” “काका,” “मौसी,” “आत्या,” indicating exact familial relationships. English collapses all of them into “uncle” and “aunt,” causing cultural flattening and the loss of relational meaning. When translating personal narratives, folklore or family-based literature, this lack of equivalence affects the emotional authenticity of the text.

Mythological references demonstrate cultural untranslatability even further. Expressions such as “कृष्ण की माखन चोरी,” “रामराज्य,” or Marathi references to Sant Tukaram and Dnyaneshwar cannot be translated without explanation. Literal translation breaks mythical significance, while paraphrasing lengthens the text and weakens emotional impact. This supports Susan Bassnett’s argument that “language is the heart of culture” (23), meaning that one cannot extract words from the cultural roots that give them meaning. Therefore, the translator must often decide between fidelity to cultural identity and readability for foreign audiences.

Real-world examples reveal how untranslatability affects interpretation. When Hindi idioms such as “नक्की डाव खेळना” are translated literally into English as “play a certain trick,” the meaning becomes vague and humourless. A reader unfamiliar with the cultural intention behind “clever deception” misses the emotional tone. Similarly, English metaphors like “Every cloud has a silver lining” must be paraphrased

in Marathi as “प्रत्येक गोष्टीत काहीतरी चांगलं असतं,” which conveys meaning but loses poetic resonance. Even straightforward proverbs fail in literal translation. The Hindi saying “घर की मुर्गी दाल बराबर” literally means “The chicken at home is equal to lentils,” which sounds strange to English readers. Its intended meaning people do not value what they already have, is loosely captured by the English phrase “Familiarity breeds contempt,” but the humorous food-based imagery is gone.

These examples show that equivalence is often impossible. When an idiom or proverb is removed from its cultural soil, it loses its emotional nutrients. Jacques Derrida notes that “translation is always a form of transformation” (181), suggesting that perfect reproduction is a myth. Instead, translators must make creative choices. Eugene Nida’s theory of “dynamic equivalence” argues that the translator’s task is not to reproduce the exact words but to produce the same effect on the target reader (Nida 159). Yet achieving this balance is extremely complex. Translators must choose between domestication, where the text becomes familiar to the target audience and foreignization, where cultural flavour is preserved even if unfamiliar to readers. Lawrence Venuti supports foreignization, arguing that translations should reveal the cultural identity of the original rather than hide it under linguistic domestication. However, for some audiences such as children, beginners or casual readers domesticated translations are easier to understand.

To deal with untranslatability, translators adopt different strategies. Paraphrasing is the most common, where the translator explains meaning instead of offering a literal translation. This preserves sense but weakens rhythm and brevity. Cultural substitution replaces a proverb or idiom with an equivalent expression in the target language. Borrowing or transliteration keeps the original word, assuming readers can understand it from context or footnotes. Borrowing has helped many Indian words enter

English dictionaries, such as “*karma*,” “*yoga*,” “*saree*,” “*raga*,” and “*chai*.” Translators sometimes use footnotes to keep cultural authenticity while adding brief explanations. Each method has benefits and drawbacks, depending on the purpose of translation, audience, and genre.

A key finding is that untranslatability does not mean complete failure. Rather, it highlights the depth of linguistic diversity. It proves that translation is not only mechanical but interpretive and cultural. Literal translations of idioms and proverbs often produce confusion or absurdity, showing that languages combine history, humour and shared memory in unique ways. English, Hindi and Marathi examples demonstrate that even when the meaning can be transferred, emotional tone, imagery, rhythm and metaphorical richness often change. Therefore, the translator becomes a cultural mediator who balances fidelity and creativity, meaning and readability, brevity and clarity.

In conclusion, untranslatability shows that language is inseparable from culture. Idioms, proverbs and culture-specific expressions resist direct translation because they carry history, symbolism and social meaning that

do not exist in equal form in other languages. While translators attempt to reproduce meaning through paraphrasing, cultural substitution, borrowing and explanation, complete equivalence remains impossible. Instead of seeing untranslatability as a limitation, we may view it as proof of cultural richness. Each language contains unique ways of understanding life, society, humour and emotion. Translation therefore becomes a bridge, not to make cultures identical, but to help them meet in the middle. Through this process, the translator becomes not just a converter of words, but a negotiator of cultures.

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A CRITICAL STUDY OF THE TRANSFORMATION IN TRANSLATION OF RABINDRANATH TAGORE'S GITANJALI POEMS

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Abstract:

Rabindranath Tagore's Gitanjali, or Song Offerings (1912), achieved international recognition and a Nobel Prize in Literature in 1913, translated by the author himself from Bengali to English. However, the English version is more prosaic and differs significantly from the original Bengali verse. The translation process underwent significant challenges, in translation of the beautiful and distinct work to cater to the taste of the western audience. This paper examines the three primary problems faced in translating Gitanjali, mainly the loss of intrinsic musicality and metrical structure, problems in conveying specific cultural and philosophical ideas and Tagore's self-translation in a colonial context. By analyzing the "two Gitanjalis"—the original Bengali and the English Song Offerings—this study focuses on the "untranslatability" of certain poetic elements and the impact of translation on the work's global recognition and interpretation.

Keywords: Rabindranath Tagore, Gitanjali, Translation Studies, Cultural Translation, Self-Translation.

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Rabindranath Tagore's *Gitanjali* stands as a landmark in Bengali literature as well as in world literature. It was the first work by a non-European to win the Nobel Prize. The story of its translation into English by the poet himself, and the introduction by W.B. Yeats, is well-known. This miracle in translation took place in 1912 with lots of translational compromises and challenges. The English version, a selection of 103 poems drawn from various Bengali collections (not just the original 157-poems Bengali *Gitanjali*), is a work of prose poetry that is aesthetically different from its original texts. When Tagore began to discuss his own translations, there was no separate discipline either in the East or in the West known as Translation Studies. Nobody could even dream of such a separate discipline at that time because translation was still considered a 'secondary' activity. Hence the question of studying translation or of discussing it was not considered worthwhile either in India or elsewhere before the publication of *Gitanjali* (1912). This paper explores the

core difficulties faced in this transition from Source Language (SL) to Target Language (TL) here Bengali to English.

Tagore was a pioneering figure in Translation Studies though it was limited to his own works. Firstly, despite being a creative writer, he had to translate his own poems so that he could reach out to his foreign friends and acquaintances in English translation. Secondly, while discussing his self-translation in response to the queries and / or request of his friends and admirers he seems to have unconsciously laid down the foundation of what is known today as Translation Studies in India where the tradition of theorizing about translation did not flourish as it did in the West.¹

Tagore concentrates only on 'interlingual' translation, making a distinction (in his letter to Rothenstein dated 31 December 1915) between 'rewriting' and 'translating': "Macmillans are urging me", writes Tagore "to send them some translations of my short stories.... They require *rewriting in English, not*

translating.”² Tagore suggests that *rewriting* is the other name for translation. It is concerned with ‘creative translation.’ “I cannot translate, I have to write almost anew”, he is reported to have written³ and ‘one cannot translate one’s works’, he once wrote to Ajit Kumar Chakravarty.

The Problem of Poetic Form: From Song to Prose

This paper argues that the primary challenges in translating Tagore's *Gitanjali* arise from the loss of intrinsic musicality and rhythm, the difficulty in conveying specific cultural and philosophical references and the intentional alterations made by Tagore for a Western audience, ultimately creating a distinct literary work from the Bengali original. The most profound challenge in translating *Gitanjali* is the radical shift in poetic form and rhythm. The very title, *Gitanjali*, translates to "Song Offerings," indicating that the original poems were designed to be sung, with specific *ragas* and *tals* (meters/ rhythms) and complex metrical patterns. It covers various themes like devotion, love, nature, nationalism and social consciousness, noting that the English version is more selective in its focus. The language used is highly imagistic Bengali taken from Sanskrit traditions.

The Loss of "Geeti-moyota" (Lyrical Quality):

The Bengali poems rely heavily on a unique rhythmic structure and musical metre. The translation into English prose poetry by Tagore removed its very beauty. Tagore chose simple, clear prose to ensure the philosophical message and emotional core of the poems were accessible to a Western audience unfamiliar with Bengali prosody. This strategic decision meant that the "elasticity, subtlety and variety" of the original sound was lost. For a work that defines itself as a collection of "songs," this is a significant translational sacrifice. The English reader experiences a deeply spiritual text but is deprived of the rhythmic energy and pleasure central to the Bengali experience.

The Role of W.B. Yeats and Western Editorial Influence:

W. B. Yeats's involvement as an editor further shaped the English version's tone, introducing sometimes "quasi-Biblical diction" and specific punctuation in the work. This editorial intervention tried to smooth the text for the Western modernists and further erased the poet's original voice in Bengali.

Culture-Specific Terminology and Imagery :

One of the basic problems faced by a translator while rendering a text from one language to another is that of equivalence. Tagore was well aware of this basic problem of equivalence in translation from his first-hand experience of self-translation. Language is not just a set of words; it embodies the values, beliefs, morals and practices of an entire culture. Translating across the significant cultural void between early 20th-century Bengal and the West inevitably led to the problems in conveying subtle meanings. Certain Bengali terms and concepts lack direct English equivalents. For example, A central poem begins in Bengali with the image '*Amar matha nato kore dao he tomar charandhular pore*.'⁴ The sonic quality of '*matha nato*' and '*charandhular pore*' has a specific flow and alliteration lost in the English 'This is my prayer to thee, my lord—strike, strike at the root of beggary in my heart.'⁵

The concept of *Baul* philosophy, central to many of the original songs, is barely mentioned in the English version. The term 'Jiban-devata' (Life-God) used by Tagore is a complex philosophical idea that the English version often simplifies to 'my lord' or 'thee,' losing the very naturalistic idea of God.

Terms like "Prabhu" (Lord/Master) or references to specific flora and fauna carry connotations that cannot be fully replicated with simple English substitutes like "God" or "master." Devotion (Bhakti) conveys the specific flavour of Hindu or Baul devotion. Images like

"the lotus," "the *chatak* bird," or specific rural life depictions that carry deep cultural connotations are completely lost while reaching the Western reader. The English translation is often read as purely sacred or mystical, whereas the Bengali original often blurs the lines between divine love and human love or nature.

The rich matrix of cultural associations of the original imagery is lost in translation. The translator faces the dilemma of either providing long explanations or sacrificing a degree of the original meaning.

Tagore, as a self-translator, took significant liberties to make his work appealing to a European audience, which led to a different presentation of his work.

Tagore catered to Western expectations of Indian spirituality, emphasizing themes of mysticism and devotion while downplaying other aspects of his work, such as social commentary or specific nationalistic sentiments.

Editors like W.B. Yeats made extensive changes to punctuation, which further altered the rhythmic energy and pace of the poems, giving them a "self-conscious lull" unintended by the poet in the original.

There is no 100% synonymy between words in every language, and specific Bengali terms, images, and metaphors (e.g., certain references to Indian birds, trees, or specific cultural situations) lose their rich matrix of philosophical and aesthetic connotations in translation.

Spiritual Abstraction and Concrete Imagery:

Some scholars argue that the English translation led to abstract and generalized spiritual concepts whereas Bengali version had rich and concrete imagery. The original Bengali had a profound humanism and a connection to nature that is philosophical and grounded in the physical world. The English version was designed to highlight an abstract spirituality, which matched with the prevailing Western perception of the East as a home to spiritual humanity. Tagore's translation was not a purely linguistic exercise; it was a

"complex negotiation between two cultures" in a colonial context.

The "Two Tagores":

The translational choices created two distinct images of the poet: the versatile Bengali genius and the "stereotyped mystical man from the East" known to the West. The global fame achieved through *Song Offerings* was built on a version of Tagore that was received by the colonizers with an Oriental perspective. Faced with the problem of untranslatability the translator, Tagore feels the need to 'rewrite' or 're-create' the original poems drawing on their feelings and sentiments. This is how poems acquire a new 'incarnation' in the receptor language and this causes a great 'divergence' between the original and its translation.

Agency and Audience Adaptation:

Tagore was quite aware of all these dynamics. His translation was a deliberate strategy to reach a global audience, an act of "cultural-nationalism" to uphold the merit of his literature in front of colonizers. By adapting his work and selecting specific poems, he engaged in an "audience-oriented" translation, which meant prioritizing the TL reader's understanding over the SL form. This highlights the translator's vision in shaping the translated text for a specific purpose and market.

Conclusion:

The translation of *Gitanjali* presents a fascinating and complex case study in Translation Studies. The challenges were not merely linguistic but artistic, cultural, and political. The loss of musicality, the alteration of tone and structure, and the negotiation of cultural stereotypes are all integral parts of the *Gitanjali* translation narrative. While the English *Song Offerings* stands as a beautiful and powerful literary work in its own right, it is essential to recognize it as a re-creation, a different text from the original Bengali *Gitanjali*.

Consequently, his poems are re-born in the English language attaining a dynamic character of their own. A translation, as required by Nida, must be 'natural' and should not sound like a translation. According to Tagore, a translation, on the other hand, needs to be essentially creative and at the same time an independent work in its own right.⁶ Understanding these challenges allows for a richer appreciation of both the original work's depth and the complex dynamics involved in bridging literary and cultural division.

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TRANSLATION AND CULTURAL DIMENSION IN FEMINISM PERSPECTIVE

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Abstract:

Translation is vital part of English literature, such thought of as a simple act of translation or converting words from one language to another. It is much more than because translation is path of fill the gap between ideas, culture and experiences about feminism. Translation is strong tool of feminist perspective writing and women's hide and suppressed voices challenging to patriarchal norms.

This paper explains how is translation is functioning to gender perspective, ethical ideas and emphasized the cultural dimension. According to feminist perspective translation is not just exercise of linguistic it is the medium of reshaping to the women empowerment and worldwide narrative.

Keywords- Culture, translation, dimension, feminist, women empowerment

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Introduction:

When we see the first-time translation, we thought it is the meaning, convert to one language to another language but reality is more complicated. Whenever translating a text, we are not just transferring meaning we are showing cultural realities, social ideologies. When we can look at the translation of feminism perspective it is becomes more strong and powerful. When we talk about translation and cultural dimension it's challenging patriarchal point of view translation is shows language is never neutral and translation carries so much weight of ideology. This paper explores how translation aligns with feminism.

Feminism perspective translation shows one of the mirrors of different cultures and various edges of women's condition through the translating text. We can understand the what is the situation of other's countries or other's continent's women. This can be possible because of translation and cultural dimension.

So many translators translate the text about feminist perspective but they couldn't change the meaning and main perspective of that text. The feminist perspective

translator as an active agent who participates in challenging dominant narratives for gender equity. The act of translation cannot be separated from the societal structures in which it is produced.

Language, Gender, and Power:

According to literature language is not neutral. Feminist linguists have critiqued in the literature reflects the male-centered nature of language translating gendered language from culture to another involve process that can maintain or challenge patriarchal norms.

For Example, when any translator wants reveal the gender of female author that time by default assumption is that author is a male or they may inclusive language where the source text is gender exclusive.

Translation of Feminist Perspective:

Feminist perspective translation increased as a live movement in 20th century specially it is raised in the city of Canada, in that time's scholars were questioning is the translation neutral?

In this duration thinker like Shery Simon, Barbara Godard, and Luise Von Flotow highlighted that translation is ideological it reflects social power structures, often privileging male choices.

Aims of Feminist Translation:

1) Feminist Translator makes Visible:

In this translation translators should not invisible their thoughts and ideas but they have to give meaning and transforming meaningful text.

2) Feminist Perspective Rewrites:

This is insights on women's experiences, shows the gender biasness and language that keep patriarchy strong in writing about feminist translation.

3) Cultural Context Respect:

Feminist translation is not just about linguistic but it requires awareness of how culture, gender, and society interact.

For instance, translating Virginia Woolf's writing into a non-western language is not limited to just words. The foundation of Woolf's ideas about women's freedom and identify lies in early 20th century Britain. To make these ideas meaningful in another culture, translators need to connect this concept to the actual lives of women elsewhere.

The cultural Dimension in Translation:

The cultural dimension in translations is shaped by culture and language translation is important activity. According to Lawrence Venuti translators are most of time choose between domestication or making the translating text more familiar to the particular audience and retaining the original cultural flavor. When we talking about feminist translation these choices are very important.

The domestication of women is a culturally specific phenomenon that limits to women's potential and participation in broader societal development. It helps to readers can connect with the text.

For example, The Feminist themes show in a western text may not have direct equivalents in different gender

with culture. Sometime feminist concepts like autonomy, intersectionality or consent.

The Feminist translator's aim to reflect it sketch attention to the culturally specific shape for gendered experience. Translation of western feminist Theory into a non-western context is a task of cultural understanding feminist translation makes these ideas accessible and relevant without imposing an ethnocentric point of view.

Translation as a Feminist Interruption:

Feminist translators often use their craft as a tool to increase women's voices and step in cultural narrative.

Feminist Translation Strategies:

When we thinking about feminist translation theory we pioneered by scholars such as Luise Von Flotow and Shery Simon they offer specific strategies to notice gender and power imbalances in translation.

- 1) Marginalized Voices recovering: In historical and mythological texts women have been ignored or forgotten by writers. It will be helped by translators to restored visibility women authors and forgotten women.
- 2) Supplementing: This is an explanation or clarification to reserve feminist intent or cultural meaning.
- 3) Footnoting and Prefacing: The translator's comments on to make their choices show transparent.
- 4) Appropriating Narrative: Subverting patriarchal language or narratives to reflect feminist values.

These strategies reflect the idea that the translators have an ethical critically and consciously, rather than simply translating words from one language to another.

Challenges in Feminist Translation:

In the feminist translation transferring text but it is not possible without huddles.

1) Cultural Misinterpretation:

Empowerment idea is society may not be accepted. Translator should navigate these differences

thoughtfully and carefully.

2) Lack of Refinement:

For the feminist translators in the oppression is difficult to replicate in another language.

3) Ideological Defiance:

In some societies, translators of feminist face the problem about censorship. That time translators must balance fidelity to the text with cultural sensitivity.

4) Balancing loyalty and adjustment:

When Feminist translators translate text that time, they should stay true to the source text and adjust it for accessibility and clarity about cultural dimension.

Literature's Examples:

1) Theory of Feminism:

Careful Contextualization require works by Bell hooks, Simone de Beauvoir or Judith Butler. These works glossaries, Footnotes and Prefaces helps to readers understand complex idea across cultures.

2) Literary Works:

Novel 'Purple Hibiscus' by Chimamanda Ngozi Adichie or 'The god of small things explore women's experiences' by Arundhati Roy; these works show specific cultural settings. Translators should show that character's struggles, voices, and emotions remain authentic in translation.

3) Text from History:

Women's written Folklore, Dairies, Letters are remaining forgotten history. These text's translations restore visibility and help readers understand experiences of women across time.

Feminist Translation Involvement

Feminism and translation have served important involvement.

1) Global Conversation or Dialogue:

Feminist thoughts can travel, enabling conversation between women's movement in different cultures.

2) Language helps empowerment:

Translation helps women empowerment and visibility to reach new audience.

3) Challenging hypothesis:

Feminist works translated by translators encourages readers and reflect on patriarchal norms.

4) Academic value:

Feminist translation enriches the syllabus, student's vision and researcher's change perspective on power culture and gender.

Conclusion:

If we can see from the feminist point of view of translation, it is not mechanical act. It is a political, ethical and cultural rituals. Translators of feminist insights and amplify marginals voices, challenge gender norms and cultural differences fill the gaps between thoughts and societies.

In today's interconnected world, translation is shaping to narratives and thoughts, translation actively work and empowering women globally. Translation reminds us that language is not neutral. Feminist translation carries potential to transform culture and society. Feminist translation is more than words it is about representation on women situation, about women justice and women empowerment.

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NAVIGATING LINGUISTIC FRONTIERS: A COMPARATIVE INQUIRY INTO ENGLISH–MARATHI TRANSLATION CHALLENGES

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Abstract:

Transformation serves as both a linguistic task and a cultural exchange, playing a crucial role in facilitating communication between communities that verbalize different oral communication. Withal, the process suit notably intricate when the languages involved have meaning remainder in grammatical structures, cultural view, and communication styles. This research investigates the several challenge encountered in translate between English and Marathi—two languages within the like Indo-European house but characterized by trenchant syntactic, lexical, and pragmatic difference. Utilize model from comparative linguistics and interlinguas rendition cogitation, the written report examines English–Marathi translations across versatile text family, let in education, media, technology, and daily communication.

The results suggest that translation challenge arise from differing word order (SVO vs. SOV), the deficiency of articles in Marathi, dissimilar handling of prepositions/postposition, gaps in vocabulary, mismatch idiomatic expressions, and culturally specific terminal figure. These linguistic and ethnic disparity oftentimes result in semantic mistaking, loss of idiomatic specialty, or cumbersome structures in the translate schoolbook. The work applies a qualitative comparative methodological analysis, analyzing 50 textual matters to find normal of translation progeny and the strategies apply to address them. Attack such as restructuring, paraphrase, adoption, exploitation, and ethnic substitution are appraise in twinkle of dynamic equivalence theories and Scoops theory.

The research reason out that effective displacement between English and Marathi requires a desegregate approach that commingle linguistic skills, cultural understanding, and an awareness of pragmatic. It emphasizes the importance of a balanced method where fidelity to the original signification is aligned with volubility and natural expression in the target language. The findings of this field experience entailment for translator breeding, bilingual dictionary development, and improvements in machine translation systems for Indian languages.

Keywords: *English–Marathi translation, comparative linguistics, translation challenges, cross-cultural communication, dynamic equivalence, linguistic adaptation, Skopos theory.*

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Introduction:

Transformation acts as a crucial link across lingual and cultural barriers, enabling approximation, lit, scientific discipline, and selective information to cover the confines of a single language. In multilingual environments like India, rendering is not just a linguistic task but a socio-cultural imperative that ease intercultural dialogue and the spread of cognition.

Among the versatile languages talk in India, English and Marathi symbolize two counterpoint linguistic feelers: English as a world-wide lingua franca with analytic device characteristic and Marathi as a morphologically elaborate Indo-Aryan language deep intertwined with regional identity and oral custom. Although English and Marathi share a distant Indo-European lineage, they display significant difference in

their phonology, syntax, syllable structure, and semantics. English follows a fixed word Holy Order (SVO), utilizes articles to denote definiteness, and positions preposition before noun. In direct contrast, Marathi adopts an SOV word order, has no article system, and conveys relationships using postposition. These foundational preeminence impacts how meaning is formed, organize, and empathies.

In addition to structure, ethnic and matter-of-fact panorama is crucial. English communication generally emphasizes directness and conciseness, while Marathi treatments oft ponder contextual mellowness, honorific, and relational refinement. As a resultant role, interpret between these languages is not plainly a mechanical task but an interpretative process that imply cultural transferal, pragmatic adaption, and stylistic negotiation.

This study aims to thoroughly investigate the linguistic and cultural challenges involved in English–Marathi displacement. By concentrating on general text family—instruction, media, technology, and everyday communicating—the newspaper stand for to uncover patterns of difficulty and in effect adaptive strategies. The goals are threefold:

1. To examine the main lingual and ethnical differences between English and Marathi in general textual communication.
2. To enquire how these divergence create interlinguas rendition challenge at structural, lexical, idiomatic, and hardheaded levels.
3. To tax strategy and theoretical manikin that successfully plow these challenge in both human and machine translation.

Through this exploration, the research aspires to enhance displacement didactics, comparative linguistics, and applied translation technology, offering insights that are pertinent for scholars, translating program, and AI-repulse language scheme alike.

Literature Review:

The plain of version studies has long enlisted with the latent hostility between fidelity (literal accuracy to the source text) and volubility (naturalness for the target area text edition). Hellenic scholars like Catford (1965) line translation as “the substitution of textual message in one speech with equivalent message in another,” pose a focus on conventional comparison. After, Nida (1964) introduced the belief of dynamic equivalence, lay claim that a successful version should enkindle the like reaction from the target audience as the original textbook. Newmark (1988) far developed this discussion by describe between semantic and communicative translation, highlight the demand to balance actual precision with reader-centric flexibility. In pragmatically transformation hypothesis, House (1997) and Baker (1992) accent the significance of circumstance, record, and talk about function in reach communicative compare. Baker’s framework regarding non-equivalence at lexical, grammatical, and pragmatic level place the cornerstone for analyzing the challenge of translating between English and Marathi, particularly in relation to idioms, juxtaposition, and lexical shortages.

Within Aperiodic translation studies, Kothari (2013) strain the cultural roots of translation, claim that signification in Indian nomenclature often survive beyond lingual grammatical construction. Mukherjee (2018) and Pandharipande (1997) canvas Marathi’s diglossic characteristics—shifting between conventional Sanskritized registers and loose varieties—which refine maintaining stylistic consistency in translation. Sawant (2014) and Ramchandra (2024) impart empiric bailiwick on translation between English and Marathi, noting that genuine interlinguas rendition method acting often misses pragmatic subtlety, whereas undue domestication may strain the original meaning.

Research on machine translation in Native American circumstance (e. g. , Banerjee et al. , 2021) exhibit that algorithmic rule trained on Eurocentric duo execute ill with Indian languages due to morphological disparity, limited availability of parallel corpora, and ethnical intricacies. These findings underscore the importance of comparative lingual research as a fundament for both human and machine interlinguas rendition practices. Overall, these fields highlight an opening: while considerable enquiry rivet on English–Hindi or English–Tamil translation, there rest a lack of thorough, theoretically-inform investigations into the difficulty of English–Marathi translation in cosmopolitan textbook. This study aims to replete that gap by positioning transformation challenges within the realms of lingual form, semantic readjustment, and cultural mediation.

Methodology:

1. Research Design: This study adopts a qualitative, descriptive, and comparative methodological analysis. The objective is to systematically distinguish and assess the difficulties faced when translate English texts into Marathi in diverse everyday communicating situations. The research combines linguistic comparability with translation analysis to develop a comprehensive understanding of how morphologic, lexical, and cultural distinctions influence translation results.

2. Data Selection:

Source Texts: English materials sourced from academic imagination, news clause, culture media, and general informational documents.

Target School Text: Corresponding translations into Marathi—both get by humans and machine generated (Google Translate, Microsoft Translator).

Corpus Size: Comprising 50 forgetful texts (approximately 5, 000 words in total), equally allot

across different domain of a function to secure linguistic diversity and contextual variety.

3. Analytical Framework: The analysis is conveys in four master stages:

1. Comparative Linguistic Mapping:

Identification of structural, morphological, and syntactic differences.

2. Translation Evaluation: Judgment of error, omissions, or alteration that impact meaning and style.

3. Strategy Categorization: Documentation of adaptive methods such as paraphrasing, borrowing, explication, and restructuring.

4. Thematic Synthesis: Organization of challenges into categories touch to structural, lexical, idiomatic, ethnical, and pragmatic aspects.

4. Evaluation Criteria:

Semantic Accuracy: Maintenance of propositional signification and intent.

Grammatical Acceptability: Attachment to Marathi syntactical and structural standards.

Cultural Appropriateness: Accurate and respectful translation of culturally implant expressions.

Reader Naturalness: Fluency, coherence, and stylistic fluency in the Marathi objective text.

5. Ethical Considerations:

All textual data were source from publicly approachable or authorized materials. Appropriate quotation, translation recognition, and intellectual honesty were upheld. Machine translations were utilized solely for comparative analysis, ensuring no violation of privacy or proprietary content.

Relative Linguistic Analysis of English and Marathi:

The tabular array below delineate the principal linguistic lineament that distinguish English from Marathi in general texts and explain how these eminence lead in displacement difficulties.

Linguistic Feature	English Characteristics	Marathi Characteristics	Translation Challenge
Word Order	SVO (Subject–Verb–Object)	SOV (Subject Object–Verb)	Understand directly without rearrange can strain the mean meaning and hinder understanding.
Articles	Definite and indefinite clause (the, a, an)	Absence of an article system	Whether to exclude or include clause may lead to ambiguity
Prepositions/Post positions	Prepositions identify before the noun	Postposition lay after the noun	English relational expressions a great deal need morphologic adjustments in Marathi.
Tense & Aspect	Progressive, perfect, and continuous forms	Compound verbs accompanied by aspect markers	Subtle differences in tense may change signification if not carefully translated.
Vocabulary & Lexical Gaps	A plethora of global and proficient terms	Sanskritized, regional, loanwords	Some contemporary English terms lack direct Marathi vis-a-vis, take either paraphrasing or thoughtful adaptation.
Idioms & Collocations	Fixed expressions look in English	Culturally specific expressions	Literal translation often fails; working equivalents are needed.
Politeness & Honorific	Few distinctions	Intricate organization of pronoun and verb endings	The tone and relationship may be incorrectly conveyed.

Table -1

This table delivers a comparative lingual framework that foreground how the morphological, lexical, and pragmatic elements of English and Marathi differ. For representative, the counterpoint SVO and SOV word orders flat touch on conviction structure in rendering. In English, articles hold semantic signification, whereas Marathi carry determinateness implicitly. Alike, ethnical and idiomatical variations demand functional adaptation rather than liberal translation. This board answers as a basis for recognizing challenge in translating world-wide texts.

Translation Challenges:

Each challenge is illustrated with five good example, showing practical transformation issues.

1. Structural Challenges:

1: Word Order Differences (SVO → SOV): Marathi keep abreast SOV construction. Render SVO English sentences without reorder may fuddle readers. Examples:

1. The tutor explains the object lesson → शिक्षकाने धडा स्पष्ट केला.
2. The students completed the assignment. → विद्यार्थ्यांनी काम पूर्ण केले.
3. She bought a new book. → तिने नवीन पुस्तक खरेदी केले.
4. The company launched the product. → कंपनीने उत्पादन लाँच केले,
5. The doctor examined the patient. → डॉक्टरने रुग्णाची तपासणी केली.

Explanation: word order rescript reorganization insure grammatical correctness and preserves meaning. Direct SVO-to-SVO translation would sound awkward.

2: Absence of Articles:

1. A educate asked a query → विद्यार्थ्याने प्रश्न विचारला.
2. The book is on the table. → पुस्तक टेबलावर आहे.
3. I saw a bird in the garden. → मी बागेत पक्षी पाहिला.
4. The meeting was postponed. → बैठक पुढे ढकलण्यात आली.
5. She bought an apple. → तिने सफरचंद खरेदी केले.

Explanation: Articles in English must be contextually implied in Marathi. Literal stance may create unnatural sentences.

3: Preposition vs. Postpositions:

1. He is sits on the chair. → तो खुर्चीवर बसला आहे.
2. The book is under the table. → पुस्तक टेबलाखाली आहे.
3. English: “She run to the market. → ती बाजारात गेली.
4. They walked along the river. → ते नदीकाठावर चालले.
5. I live near the school. → मी शाळेजवळ राहतो.

Explanation: English prepositions must be converted into Marathi postposition to sustain relational meaning.

2. Lexical and Semantic Challenges:

1: Lexical Gaps (Modern or Technical Terms):

1. Networking → संपर्क निर्माण करणे
2. Deadline → अंतिम मुदत
3. Email → ई-मेल
4. Software update → सॉफ्टवेअर अद्यतन
5. Virtual coming together → आभासी बैठक

Explanation: Translators must use paraphrasing or borrowing when exact Marathi equivalents are unavailable.

2: Polysemy & Homonymy:

1. Light → प्रकाश (illumination) / हलके (weight)
2. Bank → बँक (financial) / किनारा (riverbank)

3. Run → धावणे (physical) / संचालित करणे (operate)
4. Book → पुस्तक (noun) / बुक करणे (verb)
5. Match → सामेल (desirable) / ससक (summer cater match)

Explanation: Contextual import must point translation to avert semantic errors.

3: Register and Tone:

1. Can you help me? → Informal: तू मला मदत करू शकतोस?
2. Can you help me? → Conventional: आपण मला मदत करू शकता का?
3. Posit the story. → Formal: अहवाल सादर करा.
4. Submit the study. → Informal: अहवाल सादर कर.
5. Thank you. → Schematic: आपले आभारी आहे. / Informal: धन्यवाद.

Explanation: Politeness and formality motley; translators must adapt tone for appropriateness.

3. Idiomatic and Cultural Challenges:

Idioms:

1. Break the ice → ओळख वाढवणे
2. Piece of patty → खूप सोपे काम
3. Run Out the beans → सगळं उघड करणे
4. Hit the nail on the head → सोप्या शब्दात मुद्दा स्पष्ट करणे
5. Costs an arm and a wooden leg → खूप महाग आहे

Explanation: Actual translation of idioms is ineffective; operable equivalents convey meaning naturally.

Cultural References:

1. Thanksgiving → थॅक्सगिव्हिंग, अमेरिकन सण
2. Halloween → हॅलोविन, परदेशी सण
3. Black Friday sales agreement → ब्लॅक फ्रायडे विक्री, परदेशी सवलत दिवस
4. Fourth of July → अमेरिकेचा स्वातंत्र्य दिन
5. Super Bowl → सुपर बाऊल, अमेरिकन फुटबॉल स्पर्धा

Explanation: Cultural adaptations see comprehension for Marathi readers.

Translation Strategies:

Challenge	Strategy	Examples
Structural	Rearranging the structure (SVO→SOV)	The test was finished by her. ⇒ तिने चाचणी पूर्ण केली.
The Lexical Gap	Using or paraphrasing	Deadline to create अंतिम मुदत or डेडलाइन
Idioms	Equivalence in Function	Break the ice → ओळख वाढवणे
Cultural Reference	Explanation	From Halloween to हॅलोविन, परदेशी सण
Civility/Register	Contextual Adjustment	Depending on the situation, तू / तुम्ही / आपण becomes Can you help me?

Table - 2

Justification: Every tactic is context-specific; a successful translation strikes a balance between authenticity and naturalness.

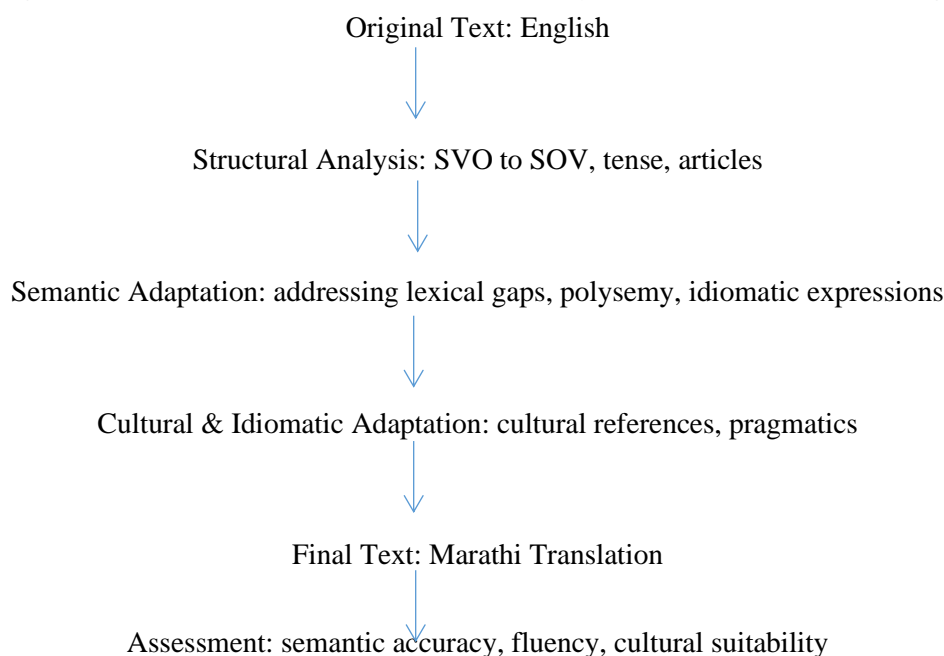
Diagrams:**Diagram 1: Linguistic Structure Comparison — English and Marathi**

Feature	English	Marathi
Sentence Structure	SVO	SOV
Determiners	Exists	Not present
Prepositions/Postpositions	Before	After
Tense/Aspect	Uses auxiliary verbs	Uses compound verbs
Idioms	Tend to be universal	Culturally specific
Politeness	Limited	Elaborate system of honorifics

Table -3

Design: Establish the distinctions in structure, vocabulary, and pragmatics between English and Marathi.

Explanation: English utilizes a Subject-Verb-Object (SVO) condemnation structure, trust on prepositions, and clear use of definite and indefinite article; in direct contrast, Marathi follows a Subject-Object-Verb (SOV) placement, uses postpositions, and lacks article. Idiomatical expressions are unique to each culture, and the civility varies. This diagram visually represents the full point outlined in Table 1.

Diagram 2: Model of the Translation Process (Dynamics from Source to Target)


This flowchart limns the layered process of translating English textbook into Marathi:

1. Morphologic Analysis:

- Examine the fault from SVO to SOV structure; along with ask modifications for preposition, tense, and aspect.
- Ensures sentences wield grammatical correctness in Marathi.

2. Semantic Adaptation:

- Addresses disruption in vocabulary, polysemy, and idiomatic phrases
- Identifies translation specific to context for term that may be unclear

3. Cultural & Idiomatic Adaptation:

- Considers cultural references, festivals, social norms, and honorifics
- Replaces English idioms with their Marathi counterparts or offers explanations.

4. Target Text Production:

Generates the Marathi translation by integrating all versions while ensuring it is readable

5. Evaluation:

- Evaluates semantic accuracy, naturalness, fluency, and cultural significance.
- This is an iterative process: fudge factor may revisit the structural, semantic, or cultural adaptation phases.

Importance:

This diagram foreground that version is not only a direct word-for-word process. It is a cyclical and complex task demand a bass understanding of both languages and their cultures. It includes linguistic, semantic, and pragmatic elements, take translating program to reach a Libra between faithfulness and fluency.

Discussion:
1. Morphological Divergences:

- The SVO structure of English, along with articles and preposition, frequently pass to structural discrepancies.
- Reorganizing and maybe drop or adding articles is life-sustaining for control clarity.

For example: The teacher explains the lesson translates to Marathi as शिक्षकाने धडा स्पष्ट केला.

Structural adjustment acts as the foremost and of the essence step in translation.

2. Lexical Gaps:

- Modern terms, technical jargon, and English loanwords make interlingual rendition obstacles.
- Possible plan of attack include borrowing, paraphrasing, or developing culturally appropriate equivalents.

For instance: Networking translates to Marathi as संपर्क निर्माण करणे.

3. Idiomatic Challenges:

- English idioms typically lack direct translations.
- Functional Marathi eq convey the same signification while wields raw expression.

For example: Piece of cake translates to खूप सोपे काम.

4. Ethnic References:

- Concepts specific to a acculturation, vacation, and societal result require explication or adaptation.

For case: Thanksgiving is rendered as थॅक्सगिव्हिंग, अमेरिकन सण.

5. Pragmatic Adaptation:

- Attention to politeness, tone, and formality is crucial.
- Marathi features various pronoun and verb mannequin to express respect, which is less prevalent in English.

For example: Can you facilitate me? translates formally to Marathi as आपण मला मदत करू शकता का? And colloquially as तू मला मदत करू शकतोस?

6. Translation Strategies Integration:

- Successful interlinguas rendition combines various strategies: structural reordering, lexical variety, idiomatic replacing, cultural exploitation, and pragmatic adjustments.

- Translation is a dynamical and context-sore activity, sooner than a rigid process.

7. Theoretical Implications:

- This tolerate the efficacy of dynamic equivalence (Nida, 1964) in entail conveyance.
- It reward Scoops hypothesis (Vermeer, 1989), which emphasizes the significance of rendering's purpose and quarry audience.
- It underlines the need for relative linguistic depth psychology in all transformation studies.

Findings:

The in-depth analysis of English–Marathi transformation uncovered respective essential determination, categories into linguistic, lexical, idiomatic, cultural, and pragmatic aspects.

1. Structural Findings

1. Differences in Word Order (SVO vs. SOV):

- Structural differences are the high uncouth crusade of challenges in translation.
- Translators are need to rearrange English time to array with the SOV format of Marathi.
- For instance: The com0pny establish the mathematical product. becomes कंपनीने उत्पादन लाँच केले.
- Direct translation frequently results in clumsy or ill-defined sentences.

2. Articles and Prepositions:

- Marathi does not use articles; consequently, postpositional modifications are needed for English prepositions.
- Wrongdoing in omitting, adding, or mislay these components can lead to a lack of semantic clarity.

For example: The book is on the tabular array. understand to पुस्तक टेबलावर आहे.

2. Lexical Findings

1. Absence of Lexical Equivalents:

- Many contemporary technical, scientific, or administrative terms do not have precise Marathi counterparts.
- Translators repair to adoption, paraphrasing, or explanatory translations to fill these gaps.

For instance: Networking is expressed as संपर्क निर्माण करणे.

2. Multiple Meanings and Homonyms:

- Words that possess various meanings ask deliberate translation based on context.

For representative: Light can mean प्रकाश (elucidation) or हलके (weight).

3. Idiomatic and Cultural Findings

1. Idiomatic Expressions:

- Genuine translations are insufficient; discover functional equivalent is crucial.
- For instance: Give Away the ice translates to ओळख वाढवणे.

2. Cultural References:

- It is all important to adapt culturally for events, social customs, and references specific to English-speaking environments.

For model: Thanksgiving is provide as थॅन्क्सगिव्हिंग, अमेरिकन सण.

4. Pragmatic Findings:

1. Respect and Language Level:

- Marathi necessitate specific pronouns and verb forms tailor-make to the context to transmit politeness.
- In English, neutral form are oftentimes habituate, which can lead to hard-nosed discrepancies.

For representative: Can you avail me? read formally in Marathi as आपण मला मदत करू शकता का? and informally as तू मला मदत करू शकतोस?

2. Balancing Fluency and Fidelity:

- Translators continuously pilot between maintaining exact semantic agency and producing manifestation that sense natural in the target language.
- Human interpreter typically excel beyond automated organisation when it amount to idiomatic and pragmatically nuances.

Significance for Translation Studies:

1. Theoretical Implications:

- This confirms the import of dynamic equality (Nida, 1964) for accomplish semantic precision while maintaining readability.
- It support the Scoops possibility (Vermeer, 1989) that priorities intention-driven translation.
- Deport relative analyses is crucial for anticipating translation challenge in linguistically and culturally diverse languages.

2. Virtual Implications:

- Human translators should integrate strategy related to linguistic, semantic, cultural, and pragmatic panorama to ensure precise English–Marathi translations.
- Machine translation engineering science demand to develop context of use-sensitive algorithmic rule and improve corpora to in effect manage idiomatical and cultural subtleties.
- Translation pedagogy should focus on relative linguistics, pragmatics, and cultural literacy to train Marathi transcriber effectively.

3. Pedagogical Implications:

The determination can inform translation preparation computer program pitch toward Marathi-English translation, with an emphasis on problem-solving technique for morphological, lexical, and idiomatic challenges.

Conclusion:

This research demo a detailed comparison of English and Marathi see the challenges faced in displacement.

The elemental finding includes:

1. Difference in structural and grammar (such as word order, articles and prepositions) wait on as significant barriers.
2. Disruption in lexicon and issue of polysemy necessitate flexible translation glide path, including paraphrasing and borrowing from the author language.
3. Variations in idioms and ethnic context of use postulate the essence of useable equivalents and the elucidation of cultural references.
4. Differences in pragmatics and style call for adaptations that are sensitive to context to save tone and maintain politeness.
5. Displacement is a complex, iterative process that incorporates morphological, semantic, cultural, and pragmatic factors.
6. This enquiry highlights dynamical equivalence and the Scoops theory as efficient method for tackling translation difficulties.

Significance:

The findings provide a practical guide for transcriber, enrich translation possibility, and underscore the role of comparative linguistics in practical translation scenarios.

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FUTURE OF TRANSLATION IN THE DIGITAL AGE: OPPORTUNITIES AND ETHICAL CHALLENGES

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Abstract:

In the digital age, translation has evolved from a manual literary craft to a technologically mediated process shaped by artificial intelligence, machine learning, and big data. Digital translation tools, such as Google Translate, DeepL, and AI-powered language models are reshaping the accessibility and dissemination of knowledge across linguistic boundaries. While these technologies provide unprecedented opportunities for bridging cultures, democratizing education, and accelerating communication, they also raise critical ethical challenges. Issues such as cultural erasure, algorithmic bias, data privacy, and the diminishing role of human creativity in translation demand urgent scholarly attention. This paper explores the dual nature of digital translation: its capacity to foster inclusivity and cross-cultural dialogue on the one hand, and its risks of homogenization, misrepresentation, and dependency on Western technological frameworks on the other. By situating translation studies within the framework of the National Education Policy 2020 and global digital literacy, the paper argues for a balanced approach where human translators and AI technologies co-exist in a symbiotic model. This future-oriented discussion emphasizes translation as not only a linguistic act but also an ethical responsibility in sustaining cultural diversity in a rapidly digitizing world.

Keywords: Digital translation, AI, Ethics, Cultural diversity, NEP 2020, Globalization

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Introduction:

Translation has always been more than a linguistic exercise; it is a cultural, ethical, and intellectual act that mediates meaning across languages and societies. With the advent of the digital age, however, translation has undergone a radical transformation. Machine translation systems such as Google Translate, DeepL, and newer AI-powered platforms have turned translation into a real-time, algorithm-driven process. These technologies promise accessibility, speed, and inclusivity, yet they simultaneously raise pressing ethical challenges that cannot be ignored. The future of translation is not only about technological sophistication but also about safeguarding the ethical and cultural dimensions of communication in a multilingual world.

Main Discussion:

Digital translation offers undeniable opportunities.

Millions of users now rely on automated tools to access content in unfamiliar languages, to study in multilingual classrooms, and to participate in global conversations. The National Education Policy (NEP) 2020 in India has explicitly emphasized the role of multilingual education and the importance of translation in making knowledge accessible in regional languages. In this sense, digital platforms can be seen as powerful allies in democratizing education and fostering inclusivity. At the same time the reliance on algorithms introduces ethical concerns related to accuracy, cultural nuance, linguistic diversity, and human agency. If translation is reduced to an automated mechanical process, we risk eroding the cultural and moral responsibility that lies at the heart of this practice. One of the most urgent ethical challenge is the question of accuracy versus cultural nuance. Machine translation operates on statistical probabilities

and training data, not on lived cultural experience. As a result, idiomatic expressions, folklore, and context-specific references often get mistranslated or entirely lost. For eg. , sacred texts, proverbs, and folk narratives translated by machines frequently flatten cultural richness into literal but culturally meaningless renderings. This raises the question 'is a technically accurate translation sufficient, or should translation preserve the ethical responsibility of carrying culture, history, and identity across linguistic borders? ' The ethical failure of machine translation lies in its inability to recognize that meaning is not only denotative but also connotative and relational.

Another challenge is algorithmic bias. Most digital translation systems are trained on large datasets dominated by English and other globally powerful languages. This creates an asymmetry where smaller regional languages are underrepresented, leading to poor-quality translations or neglect altogether. The result is a linguistic hierarchy that reinforces global power structures, privileging dominant languages and marginalizing indigenous ones. From an ethical perspective, this undermines the principles of linguistic justice and equality. If translation in the digital age continues to operate primarily on the basis of global dominance rather than local inclusivity, it risks perpetuating the very inequalities it claims to bridge. Intellectual property and authorship present further ethical dilemmas. Traditional translation involves human translators who bring creativity, interpretive skill, and accountability to the act of rendering meaning. Digital translation, however, obscures questions of authorship. When a machine translates a poem, a novel, or a research text, who owns the translated version? Is it the original author, the user, or the technology provider? Such ambiguities threaten to commodify literature and knowledge, turning them into data streams devoid of ownership clarity. Moreover, automated systems often fail to attribute credit to the

original creators, violating ethical principles of recognition and respect. Data privacy and surveillance also emerge as critical issues. Every time a text is input into an online translation tool, it becomes part of the digital infrastructure owned by private corporations. Users are rarely aware of how their data is stored, analyzed, or monetized. In sensitive domains such as legal, medical, or governmental translation, this raises grave ethical concerns. Confidential documents risk exposure, and personal information may be harvested without consent. In the digital age, translation is not a neutral service but a transaction embedded in surveillance capitalism. The ethical challenge is to protect individual rights while maintaining the accessibility of translation technologies.

The digital turn also impacts human translators themselves. As machine translation becomes more efficient, the demand for human translators is often questioned. While technology may handle straightforward transactional translations, the role of human creativity, empathy, and cultural intelligence remains irreplaceable. Yet there is an ethical risk that the profession will be devalued, reducing translators to post-editors of machine output rather than independent cultural mediators. This shift not only diminishes professional dignity but also endangers the quality and depth of translation as a humanistic practice. An ethical framework must, advocate for a hybrid model where human translators and machines collaborate rather than compete. From the perspective of education and policy, NEP 2020 provides a relevant framework. It calls for integrating regional languages into mainstream academics and recognizes translation as a key instrument for democratizing access to knowledge. However, relying heavily on digital tools without addressing their ethical pitfalls can undermine this vision. Policymakers and educators must ensure that translation technologies are developed in ways that respect linguistic diversity and cultural nuance. This

requires collaboration between linguists, technologists, ethicists, and educators to create culturally sensitive and ethically responsible AI translation systems. The future of translation must not simply be faster and cheaper, it must be fairer, inclusive, and respectful of cultural diversity.

Conclusion:

The future of translation in the digital age is not merely a matter of technological progress but of ethical responsibility. Automated systems have opened new horizons of accessibility and global dialogue, yet they also risk erasing cultural nuances, reinforcing inequalities, and undermining human agency. Translation is not only a linguistic function but a moral act of bridging cultures, preserving identities, and honoring diversity. As we step into an era dominated by artificial intelligence and algorithmic mediation, the challenge is to ensure that translation remains a human-centered, ethically informed practice. The

responsibility lies equally with scholars, educators, policymakers, and technologists to safeguard the cultural soul of translation even as its digital body continues to evolve. Only then can translation in the digital age truly fulfill its promise as a bridge rather than a barrier in the global exchange of knowledge and culture.

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THE ROLE OF TRANSLATION IN REPRESENTING INDIAN CULTURE: A STUDY OF GIRISH KARNAD'S PLAYS

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Abstract:

Language is a fundamental pillar of human civilization, enabling the transmission of knowledge, culture, and social norms across generations (Baker, 2018). The global proliferation of an estimated 7,000 distinct languages (Eberhard, Simons, & Fennig, 2023) has made translation an essential bridge for intercultural dialogue. The word 'translation' consist of two Latin words. They are 'trans' means 'across' and '-lation' means 'to take'. Thus, translation is "to carry across" which involves the complex transfer of both semantic meaning and cultural context (Bassnett, 2014). India, as a nation, is defined by its multicultural, multilingual and multi-religious traditions, making translation a practice of profound historical significance within its context.

This research paper examines the role of literary translation in mediating Indian culture for a global audience through an analysis of Girish Karnad's plays: *Hayavadana*, *Nagamandala* and *The Fire and the Rain*. Girish Karnad originally wrote his plays in Kannada, in which he delves deeply into Indian mythology, folklore, tradition and history. He later translated many of these works into English himself. This study investigates how culturally specific Indian elements such as myths, rituals and social structures are presented through the translation of his Kannada plays into English for an international readership. He does not merely transpose text but actively reconstructs Indian heritage, making it accessible while preserving its intrinsic complexity. Ultimately, this research highlights how translation serves as a vital tool for decolonizing cultural narratives and asserting a place for Indian thought on the world stage.

Therefore, this paper will study selected plays of Girish Karnad to understand how literature, through translation from a regional language to English, reflects Indian culture, tradition, myths, legends, heritage, and social values.

Key Words: Translation, Indian culture, English Language, Indian English Drama, Representation.

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Introduction:

Translation has created a bridge among people worldwide. The ancient Greek word for translation was 'metaphrasis' which means 'a speaking across'. In simpler terms, it refers to the act of transferring or expressing content from one language or medium to another. Various theorists have defined translation differently; for instance, Eugene Nida views it as a 'science', Theodore Savory describes it as an 'art', and Eric Jacobson sees it as a 'craft'. There are several categories of translation, primarily classified by language, such as:

1. Intra-lingual – Translation occurring within a single language.
2. Inter-lingual - Translation taking place between two or more languages.

These two categories can further be divided into:

1. Literary Translation - A type of translation that aligns closely with the original text word for word.
2. Sense Translation - A form of translation that emphasizes the essential meaning rather than the specific words.

There have been continuous debates on literal translation and sense translation but literal translation is generally preferred in the scientific and technical

fields and sense translation is seen more often in the literary field. Girish Karnad (1938-2019) stands as one of India's most celebrated playwrights whose works have gained international recognition largely through translations done by himself. He was a multilingual writer, fluent in Kannada, English and Marathi. He was also the Rhodes Scholar and student of Oxford. Girish Karnad occupied a unique position at the intersection of Indian cultural traditions and Western theatrical forms. His plays draw extensively from Indian mythology, folklore and historical tales, reworking them to address contemporary concerns while remaining deeply rooted in specific cultural contexts. This paper argues that translation in Girish Karnad's drama functions not merely as a linguistic exercise but as a complex cultural process that mediates between traditional Indian worldviews and modern theatrical sensibilities between local traditional performance and global audiences.

The selected plays for this study Hayavadana (1971), Nagamandala (1988) and The Fire and the Rain (1998) represents Girish Karnad's diverse engagement with different source materials and translation challenges. These works span three decades of his career and illustrate his evolving approach to represent Indian culture through translation. As Karnad himself noted, translating his plays involved not just finding linguistic equivalents but conveying entire cultural cosmologies that give meaning to the words. In his words, "Translating from Kannada to English, in his experience, actually involves translating the cosmology of Kannada culture". This research paper builds on this insight to explore how Girish Karnad's translations navigate the delicate balance between cultural fidelity and creative adaptation, between authenticity and accessibility.

Theoretical Framework for the Study:

The theoretical foundation of this paper draws from contemporary translation studies and cultural theory,

particularly the concept of the "translational turn" in cultural studies. According to cultural theorist 'Doris Bachmann-Medick', translation has evolved beyond its traditional linguistic dimensions to become a fundamental category of cultural analysis that can address the complexities of cross-cultural encounters in an increasingly globalized world. She argues that "translation conceived of as cultural practice does not describe a certain kind of cultural expertise; rather it is part of everyday life". This perspective is particularly relevant for understanding Karnad's plays which treat translation as an active process of cultural negotiation rather than a mere technical exercise.

1. Hayavadana:

Hayavadana (1971) represents a complex engagement with Indian mythological sources, primarily the Kathasaritsagara which was an 11th century Sanskrit compilation of legends and folktales and Thomas Mann's modern retelling in The Transposed Heads. Karnad's play explores themes of incompleteness, identity, female desires and the mind-body dichotomy through the story of three characters and two friends Devadatta and Kapila. They undergo a bizarre transformation after swapping heads. The play incorporates elements of traditional Yakshagana theatre which represent folk form of Karnataka and blending them with contemporary theatrical techniques to create a hybrid performance style that challenges conventional categories.

The translation of Hayavadana into English involved not just linguistic conversion but the cultural mediation of these diverse sources and performance traditions. Karnad had to navigate between the Sanskrit mythological framework, the Western literary adaptation by Mann and the folk traditions of Yakshagana to create a coherent theatrical experience. This required a translational strategy that could honour the play's cultural

specificity while making it accessible to audiences unfamiliar with these traditions. The figure of Hayavadana, a man with a horse's head seeks completeness. It may be a metaphor for translation itself which always involves hybridity and the negotiation of different cultural elements.

One of the most significant challenges in translating Hayavadana is the representation of folk theatre conventions within the framework of modern drama. Yakshagana employs specific musical patterns, dance movements and audience interaction techniques that do not have direct equivalents in Western theatre. Karnad's translation negotiates this challenge by selectively incorporating elements of Yakshagana while adapting them to the conventions of contemporary drama. For instance, the role of the Bhagavata who is the narrator-singer in Yakshagana is preserved but modified to function within the play's structure who also serve as a cultural bridge between the traditional and the modern.

2. Nagamandala:

The play Nagamandala (1988) draws from folk narratives that Girish Karnad learned from the renowned folklorist A.K. Ramanujan. The play tells the story of Rani, a neglected wife who forms a supernatural connection with a king cobra that takes the form of her husband. The play explores themes of female desire, domestic confinement and patriarchal authority. Karnad's translation of these folktales into contemporary drama involves not just linguistic conversion but the cultural reinterpretation of traditional narrative structures and symbolic systems.

The play presents significant translation challenges related to the representation of folk beliefs and supernatural elements for modern audiences. The central premise that a snake can transform into a human and engage in romantic relationships requires a delicate balancing between maintaining

the folkloric authenticity and ensuring that the story remains credible and meaningful to contemporary viewers. Girish Karnad addresses this challenge by framing the play within a self-consciously theatrical context that acknowledges its folk origins while inviting critical engagement with its themes. This framing device functions as a meta-translational strategy that mediates between the folk worldview and modern sensibilities.

Nagamandala also illustrates the gendered dimensions of cultural translation, particularly in its representation of women's voices and experiences. The play gives voice to female characters who are often silenced in traditional narratives, translating their subjugated perspectives into the centre of the dramatic action. This approach aligns with what 'Bachmann-Medick' identifies as the potential of translation to challenge dominant power structures and create space for marginalized voices.

The play ends with Rani as centre character achieves a measure of agency and recognition for her relationship with the snake. In the original folk context, the myth of ordeal has a mythical significance. It reminds us the ordeal of Sita in the Ramayana. The Indian mythologies are replete with the stories of Ordeal of many characters who have undergone it. In Nagamandala, Rani has to undergo an ordeal in order to prove her chastity.

3. The Fire and the Rain:

The Fire and the Rain (1998), originally titled 'Agni Mattu Male' in Kannada, presents perhaps the most complex challenge for cultural translation among Karnad's plays. The title itself state the difficulties as Girish Karnad noted, 'Agni mattu Male' in English becomes 'Fire and Rain' but 'fire' does not capture the sacredness that *agni* embodies. 'Fire' would only mean fire. At a deeper level, the combination of the words *Agni* and Male connote sacred vs profane. This fundamental

untranslatability of key cultural concepts requires Girish Karnad to develop sophisticated strategies for conveying their full significance.

The play draws its inspiration from the ancient Sanskrit tradition, specifically the myth of Yavakri from the Mahabharata. It also engaged with performance theories from the *Natyashastra*, the foundational text of Indian drama. This dual engagement with mythological content and performative theory creates a multi-layered text that demands different translational approaches for different aspects.

Findings:

Girish Karnad's approach to these challenges exemplifies what 'Bachmann-Medick' describes as the need to move beyond "simplistic metaphors of transmission" in translation. Rather than attempting to find exact equivalents for culturally specific concepts, Karnad employs a strategy of explanation and contextualization that incorporates their meanings into the dramatic structure itself. For instance, the concept of 'rasa' the aesthetic flavour or emotional essence that theatrical performance should evoke is not merely translated but dramatized through the play's action and character relationships. This technique allows Karnad to communicate the concept's significance through theatrical experience rather than lexical definition.

The play's engagement with Vedic rituals and sacrificial ceremonies represents another dimension of cultural translation. These rituals are not merely background elements but central to the play's dramatic structure and thematic development. Girish Karnad achieves this balance by focusing on the human relationships and power dynamics that play out through the rituals by using them as a lens to examine broader questions of desire, jealousy and the quest for knowledge.

Conclusion:

This research paper has demonstrated that translation plays a fundamental role in representing Indian culture in Girish Karnad's plays. It functions not merely as a linguistic process but as a complex form of cultural mediation. Through the analysis of *Hayavadana*, *Nagamandala*, and *The Fire and the Rain*, we have seen how Girish Karnad developed sophisticated strategies for translating mythological frameworks, folk traditions, performance theories and philosophical concepts for contemporary audiences. His approach exemplifies what 'Doris Bachmann-Medick' describes as the 'translational turn' in cultural studies, where translation becomes a basic category of analysis for understanding cross-cultural encounters and representations.

The study has identified several key principles underlying Girish Karnad's translational practice. First, he consistently treats translation as a creative opportunity to reinterpret and reinvent traditional materials rather than simply reproduce them. Second, he navigates the tension between cultural specificity and universal accessibility by focusing on the human dimensions of mythological and historical narratives. Third, he employs meta-theatrical techniques to reflect on the translation process itself, acknowledging its limitations while turning them into artistic strengths. These principles collectively represent a significant contribution to both translation studies and Indian theatre which offers a model for how cultural traditions can be kept vital and relevant through thoughtful adaptation.

The implications of this research extend beyond the specific case of Girish Karnad's plays to broader questions about cultural representation in a globalized world. It is very important to present the diverse tradition and culture accurately and accessible to global

audiences. International interest in Indian culture has been consistently growing. Karnad's approach suggests that effective cultural translation requires not just linguistic fluency but deep cultural literacy, artistic creativity and a willingness to engage in the ongoing reinterpretation of tradition.

Thus, Girish Karnad's plays offer a rich resource for understanding the role of translation in cultural representation.

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CASTE AND CULTURAL POLITICS IN AKHILA NAIK'S BHEDA

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Abstract:

Caste has been a forbidden subject in Odisha despite its all-pervasive presence in the socio-cultural fabric. Dalits in rural Odisha are frequently subjected to discrimination, violence, and ostracism, often left unaddressed by the state, media, and civil society. Akhila Naik's novel Bheda (2008) offers a window into the lived realities of caste oppression in Odisha, particularly through the lens of the marginalized Dom community. It studies Bheda as interrogating Brahminism's cultural hegemony, examining how Brahminism's effect, both on rural Odisha's economy and society, results from historical origins of caste and a specific form of power relation: that of Brahmins and Marwaris to the detriment of the established social order. Naik's work also brings out the complicity of other marginalized groups, such as OBCs and tribals, in maintaining caste hierarchies. Finally, the study positions Bheda as a critical text that challenges dominant cultural narratives and advocates for radical social transformation.

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Introduction:

The novel Bheda by Akhila Naik marks a seminal moment in Dalit literature in Odisha, offering a rare, firsthand narrative of caste oppression. The title itself encapsulates the core theme of the novel—Bheda, meaning separation, difference, or conflict, aptly symbolizes the lived experience of Dalits, who are marked by social exclusion and discrimination (Naik, 2017). Until the publication of Bheda, caste in Odisha had largely been an uncharted subject in academic and literary discourse.

In Odisha, Dalits are subjected to systemic violence and exclusion that ranges from burnt homes to false legal accusations. Naik's protagonist, Laltu, is the young Dalit activist symbolizing courage to challenge the structural inequality. Drawing upon his experiences, Naik discloses mechanisms of caste oppression where the state apparatus, media, and cultural institutions support Brahminical dominance. As Dr. B.R. Ambedkar declared in his undelivered speech Annihilation of Caste (1936), caste cannot be

destroyed without uprooting its religious base. Naik voices this opinion and attacks the process of Hinduization for creating caste society.

Cultural Hegemony and the Genesis of Caste in Rural Odisha:

Naik traces the origins of caste in rural Odisha to the influx of Brahmins from the coastal regions. Historical accounts suggest that Brahmins were invited by local rulers and given land and privileges to perform rituals, leading to the consolidation of their power (Panda, 2022; Pati, 2012). Marichipadar and Beheda underwent significant socio-cultural transformations because indigenous traditions were replaced by Brahminical practices. The renaming of villages, such as Firozpur to Srirampur, symbolizes the cultural erasure imposed by Brahminical dominance. Indigenous villagers, once harmonious and egalitarian, were divided along caste lines, with the introduction of untouchability and hierarchical social structures. This systematic stratification ensured the exploitation of Dalits and perpetuated their economic and social marginalization.

Temple as a Site of Caste Violence:

Temples in Odisha are contested spaces where caste and cultural politics are enacted. In Bheda, the moment of caste violence comes when the Dom community tries to enter the Mahadev temple. The denial of entry to Dalits, justified through notions of purity and pollution, reflects an entrenched system of exclusion. Naik also describes the terrible results of this endeavor: a mob of OBCs and tribals, provoked by Brahminical elites, attacks Dompada, burns the houses and injures many residents (Naik, 2017).

The complicity of marginalized OBCs and tribals in the violence against Dalits shows the divisive tactics of the upper-caste elites. The violence is not spontaneous but is part of a structural strategy to maintain the caste hierarchies, according to scholars such as Pati (2012). In rural Odisha, Brahmins often manipulate the economic and cultural insecurities of OBCs and tribals against Dalits, as depicted in the novel.

The Brahminic and Capitalist Forces in the Rural Power Play:

Naik attacks the two forces of Brahminical and capitalist exploitation in rural Odisha. The Brahmins, such as Baya Banabihari Tripathy, and the Marwaris, like Semi Seth, join hands to dominate all the resources of the villages and suppress dissent. Baya is more than a mere Brahmin; he represents the patriarch of the village and his decisions affect every possible aspect of life. This is a manifestation of the traditional role of Brahmins as cultural and political interlocutors legitimized by virtue of their proximity to religion (Panda, 2022).

In this regard, Semi Seth embodies the capitalist penetration into agrarian economies, utilizing his money to exploit Dalits as well as OBCs. The partnership between Baya and Semi is a reminder of the way caste and class exploitation coalesce. Laltu's activism against this nexus, such as the stoppage of

illegal timber smuggling, is a direct threat to their dominance. Organized caste violence against the Dom community is therefore used to suppress resistance and perpetuate the status quo (Naik, 2017).

Destruction of Indigenous Social Harmony:

The rural Odisha before Brahmins and Marwaris was characterized by a social life where relationships were totally beyond the caste line. Naik nostalgically presents this pre-caste society, where people lived like an extended family in villages. But the imposition of Brahminical norms disturbed the social fabric where cooperation turned into conflict. Naik specifically brings forward the complicity of touchable marginalized communities, as exemplified by the Gond and Teli, for maintaining the caste order. The above division within subverts any possibility of solid Dalit-Bahujan unity; this is fundamentally what occupies the political thoughts of an Ambedkar.

In Naik's narrative, cultural and religious usages get weaponized toward the consolidation of caste suppression, instead of erasing those indigenous traditions.

Conclusion: Toward Social Transformation

Bheda stands as a sharp critique of caste and cultural politics in rural Odisha, laying bare the historical roots and contemporary manifestations of caste oppression before the reader. It therefore challenges readers to confront these structures of inequality that constitute Indian society. His work, therefore, speaks towards radical social change, such as Ambedkar wished for the annihilation of caste.

The complicity of marginalized groups, the role of religion to perpetuate caste, and finally, the capitalist exploitation of economies in villages have highlighted many aspects of caste politics, as the novel underlined. Bheda not only documents the lived realities of the Dalits but also comes as a call to make a more just and an egalitarian society.

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TRANSLATION AS DIALOGUE: CONNECTING AUTHORS AND READERS GLOBALLY

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Abstract:

Translation is a literary genre that serves as a dynamic conduit for dialogue, connecting authors and readers across linguistic, cultural, and geographical divides. This article explores how translation enables the works of English literary giants—William Shakespeare, Virginia Woolf, and Salman Rushdie—to resonate with global audiences, fostering a shared literary culture. By delving into the creative strategies, cultural negotiations, and ethical responsibilities of translators, the study highlights their role as mediators who reinterpret texts to preserve their artistic essence while adapting them to diverse contexts. Shakespeare's universal narratives, Woolf's introspective modernism, and Rushdie's postcolonial hybridity present unique challenges, requiring translators to balance fidelity to the source with cultural accessibility. Through detailed case studies, such as Tsubouchi Shoyo's Japanese Hamlet, Marguerite Yourcenar's French Mrs. Dalloway, and Anil Kumar Jha's Hindi Midnight's Children, the article illustrates how translators navigate linguistic nuances and cultural complexities to create texts that speak to global readers. It draws on theoretical insights from scholars like Walter Benjamin and Susan Bassnett to argue that translation is not merely a linguistic act but a creative process that builds a global literary community. By examining the interplay of authorial intent, translator creativity, and reader reception, this article underscores translation's transformative power in fostering cross-cultural understanding, ensuring that English literature remains a vibrant part of the global literary landscape. In an era of increasing globalization, translation continues to serve as a vital dialogue, bridging cultures and enriching literary traditions worldwide.

Keywords: translation, English literature, dialogue, cultural mediation, Shakespeare, Woolf, Rushdie, literary genre, global readership, intercultural exchange

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Introduction:

Translation transcends the act of converting words across languages; it is a literary genre that creates a dialogue between authors and readers worldwide. By reimagining texts for new cultural and linguistic contexts, translators enable literary works to cross borders, fostering a global literary conversation. This article examines translation as a dialogic process, focusing on how the works of William Shakespeare, Virginia Woolf, and Salman Rushdie are adapted to connect with diverse audiences. As Susan Bassnett observes, translation is a “cultural negotiation” that shapes how texts are received across borders (10). Through an exploration of translation's creative,

cultural, and ethical dimensions, this article illustrates how translators serve as cultural ambassadors, ensuring that English literature thrives in global contexts.

The dialogic nature of translation involves a complex interplay of voices: the author's original vision, the translator's interpretive artistry, and the reader's cultural perspective. English literature, with its rich historical and global influence, provides a compelling framework for studying this process. Shakespeare's timeless stories, Woolf's modernist explorations, and Rushdie's postcolonial narratives pose distinct challenges for translators, who must navigate linguistic intricacies and cultural nuances. This article delves into these dynamics, demonstrating how translation fosters

a shared literary culture that connects authors and readers across the globe.

Contents:

1. Translation as a Literary Craft

Translation is a creative literary craft that transforms texts into new works, establishing it as a distinct genre. Walter Benjamin posits that translation does not replicate the original but allows its spirit to flourish in a new linguistic form, creating a dialogue between cultures (16). This process requires translators to engage deeply with the text, reinterpreting its tone, style, and meaning for diverse audiences.

In English literature, translation involves navigating texts that carry profound cultural and historical significance. Translators of Shakespeare, Woolf, and Rushdie must make choices that balance fidelity to the source with accessibility for global readers. This creative endeavor positions translation as a literary art form, where translators act as co-creators who shape the text's international reception (Venuti 13).

2. Shakespeare's Global Narratives: Adapting Timeless Themes

William Shakespeare's plays, with their exploration of universal human experiences, have been translated into countless languages, cementing his status as a global literary icon. However, translating Shakespeare's Elizabethan language, poetic forms, and cultural references requires careful consideration of linguistic and cultural differences. Translators must decide whether to prioritize textual accuracy or the emotional resonance of the work. For instance, Tsubouchi Shoyo's 1911 Japanese translation of Hamlet adapted Shakespeare's iambic pentameter into a prose style that resonated with Japanese literary traditions, preserving the philosophical weight of "To be or not to be" (Bassnett 45). Similarly, Boris Pasternak's Russian

translations of Shakespeare's tragedies emphasized emotional depth, creating a dialogue between Shakespeare's Renaissance themes and Soviet-era readers (Pasternak 22). These translations highlight how translators act as cultural interpreters, enabling Shakespeare's narratives to connect with diverse audiences.

3. Virginia Woolf's Modernist Prose: Translating Inner Landscapes

Virginia Woolf's modernist novels, such as Mrs. Dalloway (1925) and To the Lighthouse (1927), challenge translators with their stream-of-consciousness style and psychological depth. Woolf's lyrical prose and shifting perspectives require translators to capture her rhythmic language while adapting it to languages with different syntactic structures.

In French translations of Mrs. Dalloway, Marguerite Yourcenar worked to preserve Woolf's poetic tone, particularly in the iconic opening line, "Mrs. Dalloway said she would buy the flowers herself" (Yourcenar 7). Her translation fostered a dialogue between Woolf's modernism and French literary traditions. Similarly, Jorge Luis Borges's Spanish translations of Woolf's works used creative phrasing to convey her introspective style, linking her English modernism with Latin American sensibilities (Borges 34). These efforts demonstrate how translation transforms Woolf's inner landscapes into a global literary dialogue.

4. Salman Rushdie's Postcolonial Hybridity: Navigating Cultural Layers

Salman Rushdie's novels, such as Midnight's Children (1981) and The Satanic Verses (1988), blend English literary traditions with South Asian cultural elements, creating a hybrid style that poses significant challenges for translators. Rushdie's multilingual wordplay and postcolonial themes

require translators to navigate complex linguistic and cultural boundaries.

For example, translating *Midnight's Children* into Hindi involves handling Rushdie's mix of English, Urdu, and Hindi expressions. Translator Anil Kumar Jha retained certain English phrases to preserve the novel's hybrid identity, creating a dialogue between Rushdie's postcolonial narrative and Indian readers (Rushdie 12). In German translations of *The Satanic Verses*, translators faced challenges due to the novel's sensitive religious themes, requiring careful adaptation to maintain Rushdie's provocative voice (Apter 89). These translations illustrate how translators mediate cultural layers, making Rushdie's works accessible to global audiences.

5. Translators as Cultural Ambassadors

Translators serve as cultural ambassadors, facilitating dialogue between authors and readers from diverse backgrounds. This role is particularly significant in English literature, which often reflects colonial and postcolonial histories. Translators must navigate cultural references, historical contexts, and social dynamics to create texts that resonate with new audiences.

For instance, translating Shakespeare's *Othello* into Arabic requires addressing the play's themes of race and identity in a way that connects with contemporary readers. Jabra Ibrahim Jabra's Arabic translation reimaged *Othello*'s "otherness" to reflect postcolonial perspectives, fostering a dialogue between Shakespeare's text and modern Arab sensibilities (Jabra 56). Similarly, Woolf's feminist arguments in *A Room of One's Own* (1929) require translators to adapt her ideas to cultural contexts with varying gender norms, ensuring their relevance (Woolf, *Room* 23). These examples highlight the translator's role in fostering

cross-cultural understanding through literary dialogue.

6. Ethical Dimensions of Translation

Translation as a dialogic process raises ethical questions about fidelity, cultural sensitivity, and representation. Translators must balance respect for the source text with the needs of the target audience, navigating elements like idioms, humor, or religious references. Lawrence Venuti emphasizes that ethical translation involves a "dual responsibility" to the original text and its new readership (19).

This ethical challenge is evident in translating Rushdie's *The Satanic Verses*, where religious sensitivities can lead to misinterpretation or censorship. Translators must preserve Rushdie's subversive intent while ensuring accessibility. Similarly, translating Woolf's *Orlando* (1928), with its exploration of gender fluidity, requires sensitivity to cultural attitudes toward gender to maintain the novel's themes (Apter 102). Ethical translation thus becomes a dialogue that respects both the author's vision and the reader's cultural context.

7. Technology and Translation's Evolution

Digital tools have transformed literary translation, raising questions about its dialogic nature. Machine translation systems can provide quick translations but often fail to capture the nuances of literary texts by Shakespeare, Woolf, or Rushdie. Human translators, by contrast, engage in a creative dialogue that preserves the text's artistic depth (Bassnett 112).

However, technology also expands translation's reach. Online platforms and digital archives enable translators to share their work with global audiences, fostering a broader literary dialogue. The challenge lies in balancing technological efficiency with human creativity to maintain the authenticity

of the translation process, ensuring that the dialogue between author and reader remains vibrant (Venuti 25).

8. Building a Global Literary Community

Translation enables English literature to connect with a global audience, creating a shared literary culture that transcends borders. Shakespeare's plays, performed worldwide, owe their global reach to translators who adapt his works to local contexts. Woolf's exploration of time and identity resonates with readers in diverse languages, from Mandarin to Portuguese. Rushdie's postcolonial narratives speak to audiences navigating globalized identities (Venuti 25).

This dialogue is reciprocal, as translations of foreign works into English influence English literature. For example, Gabriel García Márquez's *One Hundred Years of Solitude* inspired Rushdie's narrative experimentation, illustrating how translation enriches both source and target literary traditions (Apter 76). Translation thus builds a global literary community, where authors and readers engage in a dynamic, ongoing conversation.

Conclusion:

Translation as a dialogue is a literary genre that connects authors like Shakespeare, Woolf, and Rushdie with readers across the globe. Translators, as cultural mediators, reimagine texts to preserve their essence while making them accessible to diverse audiences. This process involves navigating linguistic, cultural, and ethical challenges, transforming translation into a creative act that enriches global literary culture. As

Bassnett notes, translation is a "cultural negotiation" that fosters understanding across borders (10). In an increasingly interconnected world, translation will continue to serve as a vital dialogue, ensuring that English literature thrives in the global literary landscape.

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THE INTERSECTION OF FEMINISM, LANGUAGE, AND CULTURAL TRANSLATION IN SHASHI DESHPANDE'S FICTION

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Abstract:

*This study investigates how Shashi Deshpande, one of India's foremost women novelists writing in English, negotiates feminist consciousness, language, and cultural translation in her fiction. It contends that Deshpande's narratives perform cultural translation by transforming the silenced inner lives of Indian women into articulate feminist discourse. Through close readings of *The Dark Holds No Terrors*, *That Long Silence*, and *The Binding Vine*, this study explores how Desai's linguistic and narrative techniques render women's struggles, pain, and self-realization within patriarchal frameworks. Drawing upon feminist theorists such as Gayatri Spivak, Sherry Simon, and Susan Bassnett, this paper proposes that Deshpande's fiction serves as a metaphorical site of translation across languages, cultures, and genders thereby constructing an indigenous feminist poetics of translation.*

Keywords: *feminism, silence, hybridity, patriarchy, translation, consciousness etc.*

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Introduction:

In multilingual postcolonial India, the dynamics of gender and language are deeply intertwined with power structures. For Indian women writers such as Shashi Deshpande, writing in English signifies more than a linguistic choice; it is an act of cultural mediation. Her female characters often navigate between silence and speech, tradition and autonomy, and between vernacular experience and English expression. Deshpande's fiction not only represents these conflicts but actively translates them.

Translation extends beyond linguistic transfer. Following Homi Bhabha's notion of the "third space," it becomes a site of negotiation where meanings are reconfigured across cultural and gender borders. Deshpande's novels exemplify this process, as they render the muted experiences of Indian women into an English idiom without erasing their regional essence. Viewed through the lens of feminist translation theory, her fiction reveals how women's pursuit of voice

parallels the translator's task of reclaiming and rearticulating the unspoken.

Translation and Feminist Theory: Conceptual Framework:

Feminist translation theorists including Sherry Simon (1996), Luise von Flotow (1997), and Susan Bassnett (1998) assert that translation is inherently gendered. It is shaped by visibility, power, and interpretive agencies. Simon emphasizes that feminist translators do not merely reproduce texts but reinterpret them in ways that foreground gendered subjectivities. Similarly, Gayatri Spivak's essay "The Politics of Translation" (1993) argues that translating subaltern women's voices requires ethical attention to their cultural and linguistic specificity. For Spivak, translation should not domesticate but preserve the "rhetoricity of the original" the silences, hesitations, and culturally rooted nuances.

Although Deshpande's fiction is not translated literally, it metaphorically functions as one. Through her English

prose, she translates the lived consciousness, emotions, and silences of Indian women into a form that challenges the patriarchal and colonial linguistic dominance. Her novels can therefore be read as feminist acts of translation that transform women's mute endurance into textual agency.

Cultural Translation and Gendered Identity in *The Dark Holds No Terrors*:

The *Dark Holds No Terrors* (1980) portrays the psychological translation of patriarchal control into female subjectivities. The protagonist, Saru, a successful doctor, endures marital abuse and emotional isolation. Her return to her childhood home initiates a journey of retranslation, reinterpreting the meanings that have shaped her identity. Saru's mother embodies the archetype of the self-sacrificing Indian woman, whose primary allegiance is to her son. This favoritism is evident in Saru's mother's indifference to her achievements and her overt devotion to her brother. Saru's resentment is encapsulated in her recollection: "A girl is a burden... all her life she has to serve others." (Deshpande 63). Her mother's disdain for Saru reflects the deeply ingrained cultural biases that prioritize male heirs over daughters. When Saru admits, "I accepted my mother's words as if they were the truth of the world," she recognizes how patriarchal ideology infiltrates language and consciousness. To reconstruct her identity, she must retranslate herself linguistically and emotionally.

Deshpande's use of fragmented monologues and introspective narration demonstrates how language oscillates between constraint and liberation. Saru's voice transforms trauma into articulation, reflecting a feminist process of self-translation that transforms inherited silence into self-authored speech.

Translating Silence in *That Long Silence*:

In *That Long Silence* (1988), the protagonist, Jaya, exemplifies the predicament of an educated Indian woman constrained by societal and marital norms.

Silence, highlighted in the novel's title, serves as a metaphor for suppression. Jaya's act of writing her own story becomes a means of self-translation from silence to self-expression. When Jaya remarks, "I knew the truth, but I didn't speak it. I thought silence was safer" (Deshpande 92). Deshpande exposes silence as a socially enforced discipline for women. Writing becomes Jaya's method of translating her inner world into speech, thereby converting her private suffering into public narration. Jaya's journey toward breaking her silence represents a broader critique of the cultural norms that valorize female subservience. Her eventual assertion—"I will not be silent anymore" (Deshpande 201)—is a declaration of agency and resistance. This moment of self-reclamation is not merely an act of rebellion but a transformative acknowledgment of her right to exist as an autonomous individual.

This process mirrors the feminist translator's task of transforming what patriarchy renders unspeakable into voice. Deshpande's English prose, infused with Indian idioms and speech rhythms, creates a hybrid narrative that remains culturally authentic while participating in global feminist discourse.

Feminist Mediation and the Power of Speech in *The Binding Vine*:

In *The Binding Vine* (1992), Deshpande extends her focus from personal silence to the collective female experience. The protagonist, Urmila ("Urmi"), discovers the diary of Mira, her late mother-in-law, whose poetry, written in Marathi, reveals her suppressed emotional life. When Urmi discovers Mira's poems, she becomes a conduit for Mira's voice, ensuring that her story is no longer silenced. This act of uncovering and sharing Mira's work symbolizes the importance of reclaiming women's suppressed histories. As Urmi notes, "Every word Mira wrote feels like a whisper from the past, a call for recognition" (Deshpande 78). Urmi's reading and interpretation of Mira's verses is an act of intergenerational and

linguistic translation. By bridging languages, time, and experience, Urmi embodies a feminist translator who mediates, interprets, and bears witness. Deshpande illustrates translation as an ethical practice of empathy and connection that enables women to communicate across silences.

This dialogue between women across generations forms a “female text of solidarity.” The novel’s bilingual Marathi sensibility conveyed through English demonstrates Deshpande’s role as a cultural translator balancing tradition and modernity and local authenticity and global readability.

Silence as a Feminist Text:

In Deshpande’s work, silence is not a void but a form of discourse that awaits interpretation. Her women’s silences are multifaceted: imposed by patriarchy, chosen as resistance, and charged with emotional significance. Drawing on Elaine Showalter’s idea of a “female subculture,” Deshpande situates women within domestic spaces where silence becomes both repressive and a refuge. Through diaries, monologues, and self-reflection, these silences acquire language and become stories in their own right.

Thus, silence functions as a metaphor for translating the act of converting unspoken emotions into verbal expressions. Each woman’s narration becomes a feminist translation that reclaims power through their speech.

English as a Medium of Feminist Translation:

Deshpande’s use of English as an inheritance of colonial history adds another dimension to her feminist translation. While English provides access to a wider audience, Deshpande imbues it with Indian cadence and cultural nuances. Shashi Deshpande’s prose often preserves native expressions such as “Arrey baba” and culturally specific imagery of rituals, food, and family life. This technique aligns with Lawrence Venuti’s concept of “foreignization,” which resists the erasure of the source culture in translation.

By preserving Indianness within English, Deshpande transforms the colonial language into a medium of feminist and postcolonial self-assertion, thereby crafting a unique Indian feminist linguistic identity.

Translating the Self: Feminist Subjectivity as Process:

Deshpande’s protagonists exemplify self-translation moving from fragmented silence toward coherent selfhood. This translation transcends language; it is a transformation of existence.

Their journeys enact the translation of:

- Subjugation into awareness
- Fear into recognition
- Private pain into public expression

This process resonates with Julia Kristeva’s theory of the semiotic and symbolic, where women’s emotions oscillate between pre-verbal feelings and structured language. Deshpande translates these inner currents into articulate prose, illuminating the unspoken dimensions of the female experience.

Thus, feminist subjectivity in her fiction is dynamic and continually rewritten through acts of linguistic and emotional translation.

Conclusion:

Shashi Deshpande’s fiction emerges as a powerful site of feminist and cultural translation. Her narratives convert the invisible workings of patriarchy into legible and expressive forms, turning silence into speech.

By reappropriating English as a medium for feminist articulation, she embeds regional idioms, cultural rhythms, and gendered consciousness within it. Each novel becomes a dialogic space in which translation operates simultaneously as a method, metaphor, and resistance.

By translating silence, Deshpande not only empowers Indian women’s voices but also redefines translation as an act of empathy, creativity, and feminist reclamation.

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THE DEPICTION OF CULTURAL DIMENSIONS IN KAMALA

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Abstract:

Translation plays a pivotal role in pointing out the cultural component existing in any society. Translation of *Kamala* in English crosses the linguistic limitations. The play *Kamala* elaborates on the crucial issue of the rights of women and their place in family and society. It exposes the subjugation of marginalized people or the exploitation of women in patriarchal society on a global scale. *Kamala* presents the horrific aspect of contemporary society where women are auctioned for the flesh trade. The play showcases the superiority complex existing in men. Sarita, a representative of women, finally challenges the patriarchal dominance inherited through culture. The force of culture makes women submissive. The culture may be in the form of patriarchy, matrimony, or orthodox ideology

Keywords: culture, translation, *Kamala*, equality

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Introduction:

The objective of this paper is to show the depiction of cultural dimensions in a translated play, *Kamala*, which was originally written in Marathi by prolific writer Vijay Tendulkar in the year 1981. Later, Priya Adarkar translated it into English. In a translation, Priya Adarkar recreates the cultural dimensions. Vijay Tendulkar was awarded the Padma Bhushan in 1984. *Kamala* depicts the harsh reality of the auction of women in the market and the secondary treatment they receive from men.

Translation plays a tremendous role in literature. It widens the appeal and scope of the literary works. Translation plays a crucial role in the appreciation of literature. Translation aid to understand regional, national, and international dimensions, including culture, religion, and society. The word translation originates from the Latin “translatio”. It means “to carry across”. Basil Hatim and Jeremy Munday define translation as “the process of transferring a written text

from source language to target language.” (Hatim, Basil, & Munday, Jeremy, 2019, p.6)

Translation globalizes the literary works. The readers across the globe understand the culture, trade, and social construct of other regions. Nida & Taber write, “Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” (Nida and Taber 1982, p.32) Oxford English Dictionary states translation as “the action or process of translating a word, a work, etc., from one language into another.”

Kamala voices social injustice and the atrocities committed against women. The play is based on a real incident. To expose the racket of human trafficking, the journalist, Aswini Sarin, had bought a girl from a flesh trade. Vijay Tendulkar was inspired by this real incident and used to voice the place of women in society and in a family.

Vijay Tendulkar portrays a subtle cultural component, such as patriarchy, the man-woman relationship, hierarchy, and gender inequality. *Kamala* presents the exploiter and the one who is being exploited. The husband is an exploiter, whereas the wife is being exploited. Three women, namely, Sarita, Kamala, and Kamalabai, are controlled by their master, Jaisingh in the same house. Though they belong to different social and economic classes, there is a similarity in the exploitation and torment. Sarita is educated, Kamala is uneducated and belongs to a rural area, and Kamalatai is a maid in Jaisingh's house. Predominance of culture and traditions controls women in all walks of life.

The play begins in a small bungalow in the fashionable New Delhi neighborhood of Neeti Bagh. The journalist Jaisingh Jadhav is a central character. He bought Kamala from the flesh market by paying from Luhardanga bazaar, Bihar. The price of Kamala is less than the price of a bullock. According to Jaisingh, he bought her dirt cheap. The Heinous flesh trade points out the place of women in culture. Jaisingh describes the bazaar, "They sell human beings at this bazaar-----They have an open auction for women of all sorts of ages. People come from long distances to make their bids. (Tendulkar, 2000, P. 14)

Kamala is an adivasi illiterate girl. For Jaisingh, Kamala is a commodity, a ladder that is to be used for his personal objectives, such as career advancement or building his image. Jaisingh uses Kamala for the purpose of publicity. Jaisingh converses with Jaspalji when he brings Kamala home, "That'll make a nice front-page item. Even more publicity. (Tendulkar, 2000, p.9). The play reflects Jaisingh's attitude toward marginalized people. For Jaisingh, people like Kamala are "These downtrodden people are happy at the slightest excuse. Toil and labour take getting used to. Luxury doesn't. (Tendulkar, 2000, p.13). Jaisingh's dominating nature is shown meticulously in a number of incidents. Kamala is not ready to go with Jaisingh

for the Press Conference. Jaisingh orders her to obey him in the following words.

Jaisingh: Kamala, you won't obey me?

Kamala: How can that be? You are Kamala's master.

Jaisingh: I order you to come there with me. Today. (Tendulkar, 2000, p.20)

Sarita, Jaisingh's wife, is also tortured and controlled by Jaisingh. It clearly denotes that women are treated as slaves or commodities, irrespective of their education and social status. Jaisingh manipulates Kamala and Sarita. The moment he realizes the uselessness of Kamala, he disclaims her and dispatches her to an orphanage. According to Jaisingh, Kamala will be happy in the women's home as she will get meals and a roof. Jaisingh's indifferent nature and apathy towards women exemplify a culture where males establish superiority. From the perspective of Jaisingh, Kamala will be happy, "She'll find the home a luxury after starving the way she used to. Two square meals a day and no work to do. A proper roof over her head. And she'll be more than happy." (Tendulkar, 2000, p.26)

Kamala depicts a society that is dominated by men, where women are merely stepping stones in a man's pursuit of fame and power. The play canvases the dominance of males in domestic and social affairs. Sarita has to obey and depend on Jaisingh for trivial matters like answering a phone. In Act One, Sarita answers the phone in the absence of her husband. A conversation between Sarita and Kakasheb denotes the dominance and control of Jaisingh even over communication. Jaisingh has instructed Sarita to note down the name of the callers.

Sarita: I have to write down each phone call.

Kakasaheb: Well, I've just taken three. How many are you going to write down? If it's anyone important, they'll tell you their names. If they don't, you can happily assume they are not important.

Sarita: That's the way you see it. My husband sees it differently. If I say they didn't tell their names, he gets angry with me for not asking. (Tendulkar Vijay, 2000, p.3)

Jaisingh scolds Sarita as she wants Kamala to take a bath before the Press Conference. He retorts, "Please don't do anything concerning her without asking me first." (Tendulkar, 2000, p.18). Jaisingh asks Sarita to get up, Kamala. Sarita is reluctant to disturb Kamala's sleep. Jaisingh orders Sarita to awaken Kamala, "What did I say? Can't you hear? (Tendulkar, 2000, p.19). Jaisingh even prohibits Sarita from giving a sari to Kamala for the Press Conference. He put it as, "I tell you, don't give her a thing without asking me." (Tendulkar, 2000, p.21)

Jaisingh always wants to showcase his superiority and supremacy as a husband. He is always keen to remind Sarita of his higher rank for being a husband. "Tell me, come on, I'm your husband, after all." (Tendulkar, 2000, p.32) Jaisingh proclaims his authority in these words, "It's I who takes decisions in this house, and no one else. Do you understand?" (Tendulkar, 2000, p.42). For Jaisingh, women, Sarita, and Kamala are mere pawns in his game. Sarita is treated as a slave. Her husband does not consider a slave a human. Jaisingh tortures his slave as much as he likes. Jaisingh is a master of the slave, who deprives his wife of all rights. He wants his wife to dance, laugh, or cry as per his orders. Sarita raises her concern about the greatness of man, "If a man becomes great, why doesn't he stay a great man? Why does he become a master?" (Tendulkar, 2000, p.47) Sarita anticipates equality. The play discusses the crucial issue of inequality and injustice done to women under the pretext of culture and tradition. The bondage of patriarchy and culture has weakened women. Sarita asks a crucial question about the rights of women: "Why only a man have the right to be a man? Does he have one extra sense? A woman can do everything a

man can." (Tendulkar, 2000, p. 47) Sarita expresses her determination that the day will come when she will not be treated as a slave or an object to be used and thrown away. No one will rule over women.

Man-woman relationship is vividly pictured in *Kamala*. At the beginning of the play woman is portrayed as a submissive and manipulative. But towards the end of the play woman is presented as a rebel and determined, who wants equality and rights. Sarita strongly denies wearing the sari brought by Jaisingh for the party. She asserts her individuality and identity as a strong and independent woman. Initially, Sarita obeys everything. Dr. Kangune Babasaheb observes, 'Sarita was totally absorbed into the world of her husband Jaisingh. She does not realize her own identity.' Sarita does not wish to go behind her master as a slave. Sarita challenges marriage institutes where the husband is granted superiority. She raises her voice against the suffocation and secondary position of women in the social setup. Her question is, "Why? Why can't men limp behind? Why aren't women ever the masters?" (Tendulkar, 2000, p. 47)

Two male characters, Jaisingh and Kakasaheb, show two generations and their views about women. Kakasaheb, representative of the earlier generation, advocates the suppression of women. Kakasaheb answers Sarita, "I too was just like this.----- I gave your aunt a lot of trouble. As if it was my right." (Tendulkar, 2000, p.47)

The play also highlights the rapid changes that take place in journalism. The conflict between old and new generations of journalists and their cultural norms has been vividly elaborated in a conversation between Kakasaheb, a representative of old generation journalists, and Sarita throws light on this aspect. "I'm honoured. Who asks after me now? I'm back number – a remnant of times past. A dead journalist—who's just about staying alive! Now it is the day of your husband's type of journalism. High-speed type! (Tendulkar, 2000,

p.5). Kakasaheb disapproves of the journalism of the new generation for not passing comment on illegal, unethical, or corrupt practices. The Press Conference, in which Kamala was introduced, was fun for the journalists. Kamala, who is adivasi and illiterate, was questioned about the poverty line and economic exploitation of tribals. Kakasaheb disapproves and puts “fun at poor woman’s expense”. (Tendulkar, 2000, p.30)

Conclusion:

Tendulkar’s play *Kamala* depicts a man-woman relationship. Women are made subservient. Men deny them their basic rights. Women are forced to follow men. Women are taken for granted. Women are instructed on what they should wear, what they should do. Sarita challenges the cultural male dominance. Literate, uneducated, or a maid are controlled and molded as per the wishes of men.

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AI - ASSISTED TRANSLATION TOOLS: OPPORTUNITIES AND ETHICAL CONCERNS

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Abstract:

Artificial Intelligence (AI) has revolutionised translation and changed how people connect across linguistic barriers. Machine translation (MT), neural machine translation (NMT), and AI-powered localisation systems are examples of AI-assisted translation solutions that have become indispensable in academic, professional, commercial, and cross-cultural communication situations. These tools offer hitherto unheard-of scale, speed, and accessibility. However, the growing reliance on AI raises a number of ethical questions, such as those pertaining to data privacy, cultural misrepresentation, accuracy, and the shrinking role of human translators. The twin aspects of potential and ethical issues related to AI-assisted translation are examined in this study. It looks at technology developments, assesses the effectiveness and constraints of translation models, considers the necessity of human control, and analyses the sociocultural and ethical ramifications. The study emphasises that, while AI technologies improve translation speed, they cannot replace the sophisticated understanding, cultural sensitivity, and ethical obligation that human translators provide. A balanced blend of AI and human knowledge is required to provide trustworthy, egalitarian, and culturally responsible translations.

Keywords: AI Translation, Neural Machine Translation, Ethics, Cultural Accuracy, Human-AI Collaboration

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Introduction:

Translation is critical in bridging language, cultural, and intellectual differences. Increased digitalisation, international collaboration, and cross-cultural communication have all contributed to an exponential surge in worldwide demand for translation services. Historically, translation was solely dependent on human knowledge, intuition, and contextual interpretation. However, the introduction of artificial intelligence has transformed the translation environment. Tools such as Google Translate, DeepL, ChatGPT, Microsoft Translator, and many localisation systems have made translation quick and widely available.

AI-assisted translation systems use machine learning algorithms, specifically neural networks, to analyse linguistic patterns and produce extremely fluent target-language documents. Over the last decade, these tools

have made significant improvements to translation quality. Despite these improvements, crucial challenges remain: Can AI accurately grasp cultural subtleties contained in language? Can it ensure that translations are ethical, accurate, and contextually appropriate? What happens when sensitive data is given to automated systems with access to large datasets?

This research study tackles these concerns by assessing the potential given by AI translation technologies and the ethical challenges related with their use. It contends that, while AI dramatically improves translation efficiency, human translators remain critical to assuring cultural sensitivity, accuracy, and ethical responsibility.

AI-Assisted Translation Tools: A Technological Overview: AI-assisted translation technologies have gone through numerous stages.

1) Rule-Based Machine Translation (RBMT)

RBMT uses established linguistic rules, grammatical structures, and multilingual dictionaries. It attempts to match source language components with destination language counterparts through logical mappings. While it assures grammatical accuracy, it frequently results in strict, literal, and unnatural translations. Because it lacks cultural and contextual expertise, its output appears mechanical and unfriendly.

2. Statistical machine translation (SMT)

SMT predicts the most likely translation using probability models based on huge bilingual corpora. It enhances performance by learning patterns from real human translations rather than predefined rules. However, confusing phrasing, idioms, and figurative language continue to produce frequent mistakes. Its dependence on phrase-based matching reduces its capacity to capture full-sentence meaning and long-range relationships.

3. Neural Machine Translation(NMT)

NMT uses deep neural networks to grasp complete phrases rather than individual portions. It catches the context, tone, and links between words, resulting in more natural output. Continuous learning enables it to respond more effectively to language variances and domain-specific terminology. As a consequence, NMT generates smoother, more human-like translations with fewer grammatical problems.

4. Large Language Models (LLM)

LLMs such as ChatGPT and DeepL employ transformer design to manage large volumes of multilingual data. They excel at catching cultural subtleties, colloquial idioms, and contextually complex meanings. Their capacity to produce, revise, and validate translations increases accuracy in a variety of disciplines. LLMs also provide

interactive translation, with users able to request clarifications, tone tweaks, or rewrites.

5. AI Localisation Systems

Modern AI tools enable transcription, captioning, voice-to-text, and multimedia translation. They assist organisations with effectively adapting content for websites, applications, and software across many languages. These systems guarantee that cultural references, measures, and formats are tailored to certain places. As a result, global communication is more smooth, accessible, and user-centred across platforms.

Opportunities provided by AI-Assisted Translation Tools :

AI-assisted translation has opened up new opportunities in education, business, healthcare, government, and worldwide communications.

1. Enhanced speed and efficiency

One of the most notable benefits of AI translation technologies is their ability to provide immediate translations. Tasks that once needed hours or days of human labour can now be accomplished in seconds.

- Businesses can easily translate papers, emails, and websites.
- Real-time translation is beneficial for meetings and conferences in diplomacy and international relations.
- Students and researchers in academia may easily access foreign language texts.

The speed of AI-assisted tools democratizes access to global knowledge and reduces communication barriers.

2. Cost-effective Translation Solutions

Professional human translation is expensive, especially for uncommon languages or specialized disciplines such as legal and medical translation. AI-assisted technologies provide a low-cost solution that enables organisations with minimal

resources to reach global audiences. Non-profit organisations, start-ups, and educational institutions frequently use AI translation to minimise expenses. Individuals benefit from free or low-cost platforms that improve language access.

3. Improved Accessibility and Inclusion

AI translation systems can help communicate with multilingual populations, migrants and refugees, persons with low skill in dominant languages, and pupils in multilingual classrooms. Real-time translation services, such as those found in mobile apps, allow users to communicate across language barriers without requiring professional training.

AI solutions help people with hearing or speech problems by providing voice-to-text or sign-language recognition support, which increases inclusion.

4. Globalization and Cross-Cultural Communication

The digital age necessitates continuous contact across borders. AI-assisted translation facilitates worldwide corporate development, multilingual marketing, tourism support, and intercultural academic cooperation. Companies may use AI translation to localise their websites, product manuals, and marketing, making their services available internationally.

5. Support for Endangered and Low-Resource Languages

Although most AI tools prioritize widely spoken languages, many initiatives aim to support endangered or indigenous languages.

AI models can store, analyze, and preserve linguistic patterns that might otherwise disappear. Projects like Google's Indigenous Languages Initiative demonstrate how technology can be used for cultural preservation.

6. Assistance to Professional Translators

Instead of replacing human translators, AI frequently supports them.

AI tools are used by professional translators for several tasks, including draft creation, terminology recommendations, post-editing, Translation Memory (TM), and project consistency. This teamwork boosts productivity and ensures quality.

7. Continuous Learning and Performance Improvement

AI translation software learns from user feedback. Every modification, extra dataset, or post-edited translation helps the system perform better. As a result, AI translation quality is always evolving, becoming more complex.

Ethical Concerns Associated with AI-Assisted Translation:

While AI has several advantages, its use presents significant ethical, cultural, and professional challenges.

1. Accuracy and Misinformation Risks

Despite advancements, AI-generated translations still contain mistakes.

Minor communication mistakes might have serious repercussions, including in legal paperwork.

- Medical information
- Government communication.
- Academic publications.
- Journalistic content

Inaccurate translations can affect the meaning, resulting in misunderstandings, misinterpretations, and disinformation.

2. Loss of Cultural Nuance

Language conveys culture, history, values, emotions, and societal standards. Artificial intelligence tools struggle with:

- Idioms and metaphors.
- Culturally rooted phrases.

- Humour and irony.
- Regional dialects.
- Socio-political circumstances.

For example, translating proverbs or poetry necessitates cultural knowledge that robots cannot fully imitate.

This raises worries about cultural homogenisation and misrepresentation.

3. Bias in Training Data

AI systems learn from existing datasets. If these datasets contain biased language—gender stereotypes, racial prejudice, colonial narratives—the AI reproduces them.

Examples include:

- Assigning gendered pronouns automatically.
- Gender-biased translations of job-related terms.
- Reinforcing social stereotypes.

Thus, artificial intelligence may unintentionally perpetuate discrimination.

4. Privacy and Data Security

AI translation solutions routinely handle sensitive information, such as personal data, commercial contracts, medical records, and financial paperwork.

If these technologies keep or exchange user information, privacy may be jeopardised. Unregulated data processing might result in spying, abuse of sensitive information, or business exploitation.

5. Overdependence on AI Systems

Overreliance on computer translation may hinder human linguistic abilities, cultural knowledge, critical thinking, and translation ability.

Students, for example, are more reliant on AI technologies for homework, which reduces true language acquisition.

6. Threat to Professional Translators

AI translation has led to job security issues for freelancers, since demand for simple services has

diminished.

- Companies use machine translation with limited human post-editing.
- Skilled translators may under pressure to lower their charges.

Although AI cannot replace sophisticated translation activities, the economic impact on human translators is still enormous.

7. Ethical Accountability

Who is accountable if an artificial intelligence-generated translation causes harm?

- Who is the developer?
- What about the user?
- What organisation is deploying AI?

AI lacks moral agency, therefore ethical accountability is ambiguous.

Furthermore, AI judgements are frequently opaque owing to the "black box problem," making it difficult to assign accountability.

8. Linguistic Inequality and Digital Divide

AI translation algorithms are most accurate in widely spoken languages like English, Spanish, and Mandarin. Low-resource languages receive little support, exacerbating linguistic inequality. Communities with less digital resources run the danger of becoming invisible in automatic translation systems.

Human–AI Collaboration: A Balanced Approach

AI technologies are great, but they cannot completely replace human translators. A collaborative paradigm provides accuracy, cultural sensitivity, and ethical safety through human monitoring. Future translation processes will most likely use mixed workflows in which robots create drafts and people edit them. This method preserves efficiency while preserving cultural and ethical integrity.

Conclusion:

AI-assisted translation systems have undoubtedly transformed global communication. They provide

tremendous potential in terms of speed, accessibility, cost-effectiveness, and multilingualism. These technologies promote globalisation, aid professional translators, and help to conserve endangered languages. However, AI translation has limits. Ethical considerations, such as accuracy, cultural distortion, prejudice, privacy, and responsibility, need careful consideration. AI remains a tool, not a replacement for human intellect. Its dependability is determined by the quality of its training data and the level of human monitoring.

As we go towards a technologically sophisticated future, a balanced strategy that blends AI efficiency with human sensitivity is required. Ethical norms, clear models, and ethical usage will guarantee that AI is enabling rather than harmful. Finally, the objective is not to replace human translators, but rather to improve their capacities while preserving the cultural, ethical, and linguistic complexity that only human translation can truly encompass.

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FUTURE OF TRANSLATION IN THE DIGITAL AGE: A CRITICAL STUDY

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Abstract:

English is a global language which is spoken all over the world. It is an official language of many countries. It is a language which is the blend of umpteen languages like French, Latin, Marathi, Chinese and Japanese etc.

A lot of countries face the problems of English language because of educational institutions and policies of that country. Similarly, Translation in English became a challenging problem in front of youths, because English is a mixture of many languages So translation in English became easy by the help of different tools Computer, machine and other tools translate rapidly in another language. So, future of Translation in the Digital Age is totally technical.

This research paper presents a critical examination of the future of translation in the digital age, focussing the technological, linguistic, cultural, and ethical dimensions of this transformation, which assesses the rise of neural machine translation (NMT), hybrid translation workflows, ethical challenges, the evolving role of human translators, and the implications for global communication. Through a detailed literature review and methodological analysis, this study predicts future trends and focuses the significance of human-AI collaboration to ensure accuracy, inclusiveness, and cultural integrity.

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Introduction:

Translation has always played a central role in cross-cultural communication, enabling the exchange of knowledge, diplomacy, trade, scientific advancement, and literary expression. The digital revolution which started in the late 20th century has dramatically reshaped nearly every aspect of translation practice. While traditional translation believed exclusively on human expertise, today's translation ecosystem integrates advanced technologies such as artificial intelligence (AI), natural language processing (NLP), neural networks, and multimodal language models. These tools are playing a role in translation; translation became a global challenge and

Increasing globalization, multilingual digital content, and the expansion of the internet age have enhanced the demand for rapid and affordable translation services. However, the question remains whether machines can truly replace human translators, especially in areas

requiring creativity, cultural sensitivity, and ethical judgment. This study addresses these concerns and evaluates the future trajectory of translation in the digital world. So in this paper researcher has focused on the future of translation.

Objectives:

1. To examine the historical and technological evolution of machine translation.
2. To explore the impact of artificial intelligence and digital tools on translation quality and workflow.
3. To evaluate the strengths and limitations of machine translation in various domains.
4. To analyze the changing role of human translators in a technology-driven translation environment.
5. To identify ethical, cultural, and social concerns surrounding automated translation.
6. To review current research and theoretical frameworks related to digital-age translation.

7. To depict future developments and propose recommendations for balanced human–machine collaboration.

Literature Review:

In this paper, researcher has taken a survey of the review of literature according to the research topic in a nut shell.

A substantial body of research has explored machine translation and its implications for human translation practices. Hutchins (2019) who gives an overview of early machine translation models, he has focused the limitations of rule-based systems. Koehn (2020) emphasizes the break through of neural machine translation, showing how deep learning improved fluency and context-awareness.

Castilho (2021) discusses the growing role of post-editing, noting that human translators increasingly refine machine-generated content rather than performing translations from scratch. Meanwhile, Way (2018) suggests that the rise of NMT does not diminish the need for human translators but shifts their responsibilities toward reviewing, correcting, and culturally adapting translations.

Vaswani et al. (2017) introduced the Transformer architecture, that is revolutionized AI translation by improving context retention and reducing long-range dependency errors. Recent developments in large language models indicate even higher potential for accurate, real-time translation, though concerns remain regarding fairness, bias, and data transparency. So the literature consistently shows that machine translation excels in speed and accessibility but struggles with creative, legal, idiomatic, and culturally embedded language. Researchers highlight that the most promising model for the future is hybrid: combining AI efficiency with human linguistic and ethical judgment.

Methodology of the research:

This study adopts a qualitative, analytical research methodology, which is based on secondary Data it is

collected from peer-reviewed journals, academic books, conference papers, online translation tool documentation, and industry reports. The evaluation includes data like journals, thesis etc

This methodology allows for a holistic understanding of the technological, linguistic, and social dimensions of translation in the digital age.

Evolution of Translation Technology:

The progression of translation technology reflects increasing sophistication and capability: which is

1. Rule-Based Machine Translation (RBMT):

Is Based on linguistic rules, RBMT required manual dictionary creation and produced rigid translations.

2. Statistical Machine Translation (SMT):

SMT shifted toward probabilistic models trained on bilingual corpora. Although more flexible, SMT still produced phrase-level rather than sentence-level coherence.

3. Neural Machine Translation (NMT):

NMT marked a major leap forward, using artificial neural networks to generate smoother, more contextually appropriate translations. Systems such as Google's Transformer-based models improved long-sentence accuracy and reduced grammatical errors.

4. Large Language Models (LLMs) and Multimodal Translation:

Recent models integrate text, audio, and image translation, enabling real-time multilingual communication with greater contextual awareness. These developments expose the rapid progress of translation technology and hint at continued innovation.

Impact of AI and Machine Translation:

Impact of translation has been focused in this paper, that is AI-driven translation gives several substantial benefits such as Instantaneous translation for global communication. And Economical solutions for

businesses and institutions. Similarly, it is accessibility for individuals with linguistic limitations. It Improved accuracy through continuous model training. However, several limitations persist poor interpretation of figurative language and idioms. And difficulty in translating poetry, literature, and culturally dense text. AI is powerful but not infallible; its efficiency must be balanced by human oversight.

Role of Human Translators:

Role of human translation is a very important role in the future translation, because Human translators remain indispensable in areas requiring, which are Cultural depth and nuance., literary creativity, emotional expression, legal and medical precision, diplomacy, negotiation, and sensitive communication. The future role of human translators is shifting toward post-editing AI-generated tests therefore human translators serve as cultural mediators, a role machines cannot replace.

Findings and Discussion:

The key findings of this research study which are:

1. Machine translation is improving rapidly but still lacks full cultural and contextual understanding.
2. Human-machine collaboration produces the most accurate and culturally aligned results.
3. Ethical challenges—including bias, privacy, and authorship—must be addressed through regulation.
4. Automation may shift job roles but will not eliminate the need for human translators.
5. The demand for translation is growing, increasing the need for hybrid models.

Discussion exposes that while technological change is inevitable, the human contribution to translation remains essential. The future depends on how effectively humans and machines complement each other.

Future Prospects:

The future of translation will likely be characterized like human-AI collaborative work flows. that works

fast and that integrated real-time translation in augmented and virtual reality systems. that is greater use of multimodal AI models that process speech, text, and images, which is Increased efforts to support endangered and minority languages. it is also enhanced cultural adaptation algorithms. So digital future promises are more inclusive and dynamic translation solutions, but the human role will remain central and significant

Conclusion:

Translation in the digital age is not a question of humans versus machines but rather how both can work together. AI brings unprecedented speed, scale, and accessibility, while human translators ensure accuracy, creativity, cultural depth, and ethical responsibility. The future of translation will rely on hybrid models that combine technological innovation with human insight. As the digital world continues to evolve, so will the translation industry, adapting to new challenges and opportunities.

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DIGITAL TRANSLATION IN THE MODERN ERA

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Abstract:

Digital translation has become a key part of the growth of modern digital ecosystems. It makes it possible to turn old, analogue, and manual systems into smart, automated, and technology-driven systems. Digital translation is more than just turning things into digital format. It also includes changes in strategy, culture, and systems that are made possible by new technologies like artificial intelligence (AI), cloud computing, automation, blockchain, and the Internet of Things (IoT). This research paper critically assesses the role of digital translation in modern systems, analysing its origins, technological facilitators, applications, societal impacts, challenges, and prospective developments. The results show that digital translation is very important for operational efficiency, innovation, scalability, and global connectivity. But there are still big problems with ethics, technology, and society that make it hard to do things like cybersecurity, digital divides, skill gaps, and ethical concerns. The research indicates that digital translation constitutes a continuous evolutionary framework vital for digital maturity, necessitating ongoing investment, strategic leadership, and responsible execution.

Keywords: Digital Translation, Digitalisation, AI, Automation, Digital Transformation, New Digital Systems, and the Data Economy.

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Introduction:

The modern world is changing quickly because of new technologies, globalisation, and a growing reliance on digital ecosystems. Digital translation has become a fundamental process that allows businesses, governments, and societies to move from old ways of doing things to smart and connected digital systems. Westerman et al. (2014) say that digital translation is the process of changing and improving physical processes, information, and services so that they work better in digital environments. This includes making strategic and cultural changes.

As society moves from the information age to an AI-powered age, where automation, predictive analytics, and cognitive systems shape decision-making and workflow efficiency, digital translation has grown in importance. Consequently, digital translation is

essential in various sectors such as healthcare, education, governance, manufacturing, and finance, integrating analogue processes with sophisticated digital frameworks.

This paper examines digital translation in contemporary systems, analysing its development, facilitators, applications, advantages, obstacles, and future implications.

Getting to Know Digital Translation:

Digital translation is best understood as a process with three parts that work together:

1. Making things digital

Digitisation is the process of changing physical or analogue resources into digital form. Scanning documents, turning printed books into e-books, and using digital photography instead of film are all examples (ISO, 2019). It is basic but not very good at making big changes.

2. Going digital

Digitalisation uses digital tools to make processes better and more efficient. For example, online forms take the place of paper applications, and e-commerce sites take the place of in-person shopping. Bloomberg and Raskino (2019) say that digitalisation makes things easier and more efficient, but it doesn't always change the way the business is set up.

3. Change in the Digital World

Digital transformation means using digital tools in the way an organisation works, its culture, and its models. This includes decision systems that use AI, robotic automation, remote working systems, cloud-native systems, and strategies based on data. Digital translation includes all three layers, moving from simple conversion to strategic transformation.

Digital translation has changed a lot over time, and it has gone through four main phases that are closely related to big changes in computing and communication technologies. From 1980 to 1999, the first phase of document digitisation began. During this time, businesses mostly used computers to store and keep records digitally. The second phase, which took place from 2000 to 2010, saw the rise of the internet, which made email possible, allowed for early e-commerce, and led to the creation of basic web-enabled workflows that greatly improved global digital connectivity. The third phase, from 2010 to 2020, saw the widespread use of cloud computing and mobile technologies. These made it easier to work from home, improved digital collaboration, and helped manage large-scale data ecosystems. The fourth phase, which started in 2020 and is still going on today, is the era of smart digital translation powered by AI, automation, blockchain, digital twins, and the Internet of Things (IoT). This means that systems can not only convert information but also understand, predict, and carry

out processes on their own in real time. These phases show a gradual change from basic digitisation to more advanced, smart systems that can learn and improve all the time.

4. Digital translation is powered by a mix of new and old technologies that change how systems work, talk to each other, and grow in the digital age. Artificial intelligence (AI) is one of the most important technologies because it makes intelligent automation, cognitive processing, and context-aware decision-making possible in many different applications. Machine learning (ML) is a part of AI that helps with predictive analytics, recommendation models, fraud detection, and adaptive platforms that can get better over time. Natural language processing (NLP) makes digital translation even better by making it easier for people and machines to talk to each other through chatbots, voice assistants, and tools that translate language. The Internet of Things (IoT) helps by turning real-world interactions into digital communication streams, which are necessary for automation and system optimisation (OECD, 2021). Cloud computing gives you the scalable infrastructure you need to store data, run distributed applications, and work together in real time across borders. In addition to these systems, blockchain and other cryptographic technologies create secure, decentralised structures that make digital processes more trustworthy, open, and verifiable. Lastly, automation and robotics speed up digital translation by automating tasks that need to be done over and over again and making it easier for different industries, like healthcare, finance, manufacturing, and logistics, to work together without human intervention. These technologies work together to make digital translation possible. They allow systems to move from static digital processes to dynamic, intelligent, and interconnected

ecosystems.

5. Digital translation has benefits for operations, the economy, society, and the environment, which makes it an important part of modern digital ecosystems. One of the best things about digital systems is that they make tasks that used to be done by hand and take a long time to complete faster and more efficient. Companies also save a lot of money by using automation because software or smart systems, not people, handle repetitive tasks. Digital translation makes things even easier to get to by letting people and businesses work, talk to each other, and get services from anywhere in the world. Analytics and predictive insights make decision-making more informed and strategic as digital systems create huge amounts of data. Digital translation also helps with personalisation, which lets businesses and digital platforms change content, services, and customer experiences based on how users act and what they like. Digital solutions are easy to scale and adapt, which makes it easier for businesses to offer more services without having to build more physical infrastructure. Lastly, digital translation helps the environment by cutting down on the use of paper and waste, which leads to greener and more efficient ways of doing business.
6. The future of digital translation looks bright, with quick and game-changing changes on the way. New technologies are continuing to merge with existing digital infrastructures to change how systems work and interact. In the next few years, fully autonomous AI systems are expected to take over. These systems will be able to process information, make decisions, and improve operations on their own, without any help from people. At the same time, digital environments powered by the metaverse will make it harder to tell the difference between real and virtual experiences. These environments will be

great for learning, working, shopping, and socialising. Brain-machine interfaces are another step forward that lets digital systems and human brains talk to each other directly. This could change the way we access, communicate, and use assistive technologies. Quantum computing is expected to speed up translation and data processing, making it possible to solve complex computational problems in real time that current systems can't handle. As personalisation technologies get better, hyper-personalized digital interactions will become the norm. These interactions will be based on each user's behaviour, context, and intent. Also, long-lasting and closed-loop digital infrastructures will be given top priority to help with environmental efficiency, energy optimisation, and long-term digital resilience. These changes all point to the fact that the next ten years will see unprecedented cooperation between biological intelligence and digital systems. This will lead to digital ecosystems that are smarter, more adaptable, and more deeply integrated.

7. Digital translation is a powerful force that is changing the course of technological progress, economic growth, and social change. It helps create intelligent, scalable, and automated systems that improve functionality in many different fields by combining digitisation, digitalisation, and full-scale digital transformation. The shift to digital ecosystems comes with some big problems, like ethical questions, cybersecurity risks, and ongoing disparities in digital access. However, the benefits of digital translation as a key driver of innovation, modernisation, and long-term institutional sustainability outweigh the drawbacks. As digital environments become more connected and adaptable, digital translation will continue to be a key part of making organisations strong, keeping

their competitive edge, and encouraging meaningful participation in a quickly changing global digital landscape.

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TRANSLATING INDIAN AND ENGLISH NARRATIVES THROUGH FOLKLORE

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Abstract:

The cultural heritage, values, and worldview of various communities are vividly reflected in Indian folklore, which includes myths, legends, folktales, songs, and a wide range of oral traditions passed down through generations. Because of India's immense linguistic diversity, deep cultural specificity, regional variations, and distinctive oral narrative styles, translating Indian folklore into English presents not only significant challenges but also meaningful opportunities for these stories to reach a global audience. The process of translation must therefore navigate issues of cultural nuance, symbolic meaning, and performative elements of storytelling. At the same time, it offers a pathway for wider recognition and appreciation of India's rich narrative traditions. This essay explores how translation contributes to the preservation and revitalization of Indian folklore, evaluates the methods and strategies translators use to convey both meaning and cultural context, and emphasizes how thoughtful translation can profoundly influence cultural comprehension, cross-cultural engagement, and long-term heritage conservation

Keywords: *oral tradition, translation, English, Indian folklore, cultural preservation, and intercultural dialogue.*

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Introduction:

India is home to a rich and diverse folklore tradition, spanning hundreds of languages and regions. Stories such as the Panchatantra, Jataka tales, and regional narratives from Tamil, Bengali, Telugu, and Marathi cultures carry deep moral, social, and cultural significance. Myths and legends that impart moral lessons abound in Indian folklore. The Panchatantra and Jataka tales of cunning animals impart wisdom, friendship, and justice lessons. Folk legends frequently emphasize the triumph of good over evil, the value of integrity, and the fortitude to overcome adversity. Both adults and children can learn from these tales. Translating these narratives into English is essential for global accessibility and academic research but is complicated by cultural nuances, idiomatic expressions, and oral storytelling features.

Indian folklore encompasses a wide range of narrative traditions, including fables such as the Panchatantra, moral tales like the Jataka stories, regional folktales

such as those of Tenali Raman and Thakurmar Jhuli, as well as the rich oral narratives of various tribal communities. Scholars like Alan Dundes and A. K. Ramanujan highlight how these stories illustrate the deep interconnection between folklore, culture, and morality. A defining characteristic of Indian folklore is its remarkable diversity, which reflects the linguistic, regional, and cultural plurality of the country.

India's multilingual and multicultural environment is vividly reflected in its regional legends, tribal stories, Panchatantra fables, Jataka narratives, and countless village myths that circulate across generations. Because these stories are shaped by diverse social structures, vibrant oral traditions, and deeply rooted regional customs, they often exist in multiple forms and retellings (Ramanujan, 1991). This inherent fluidity poses a significant challenge for translators, who must decide which version—or combination of versions should be represented in English. Such choices

inevitably influence how global readers understand the cultural context and moral significance of these tales. Folklore, as a vital component of India's cultural landscape, has been preserved and transmitted for centuries through fables, myths, legends, songs, rituals, and oral histories that bind communities together. When these narratives are translated from Indian languages into English, they undergo a complex process of literary, linguistic, and cultural transformation. Translation becomes far more than a mere linguistic exercise; it evolves into an act of cultural negotiation in which the translator must balance traditional values, indigenous narrative techniques, symbolic imagery, and the worldview embedded in each tale.

Moreover, translation highlights the dynamic nature of storytelling, revealing how meanings shift when stories move across languages and cultural boundaries. In this way, translated folklore becomes a powerful medium for cross-cultural engagement, offering readers worldwide a glimpse into India's diverse traditions while encouraging deeper appreciation and dialogue across cultures.

There are various difficulties when translating Indian folklore into English:

Cultural Background:

English readers may not be familiar with the caste, rituals, festivals, kinship structures, and mythological systems mentioned in Indian folklore. Explanatory notes or careful adaptation are necessary to capture these elements (Blackburn, 2001).

Linguistic Variability:

Idioms, proverbs, and repetitions that are closely linked to regional speech patterns are frequently used in Indian languages. There aren't always natural English equivalents for these. While a free translation runs the risk of losing authenticity, a literal translation could sound flat.

Oral Presentation:

A lot of Indian folktales use interactive storytelling, rhythm, and music. This oral energy must be replicated in English translations, which are more written in nature, through tone, narrative pacing, and imagery (Ramanujan, 1991).

Disparities in Worldviews:

The supernatural and the commonplace, or the divine and the human, are regularly combined in Indian folklore. These could be interpreted differently by English readers who are influenced by Western literary conventions. Translators have to strike a balance between readability and accuracy.

Many Indian folktales were translated for Western audiences by British academics during the colonial era. In order to conform to Victorian ideals, these translations frequently exoticized, moralized, or simplified Indian tales (Said, 1978). For instance, early English translations of the Panchatantra placed more emphasis on moral teachings than the original's philosophical and political undertones.

On the other hand, postcolonial translators like A.K. Ramanujan aimed to accurately and culturally sensitively depict Indian folklore. Instead of sifting Indian oral tradition through Western standards, their work highlights its richness.

Translation is crucial to bringing Indian folklore to a global audience, despite its challenges. English translations have made it possible for people all over the world to read Indian stories in classrooms and during literary discussions. They also help to preserve oral traditions by putting them in writing.

Translation also fosters cross-cultural understanding. Universal themes like good versus evil, cunning characters, moral dilemmas, and supernatural encounters allow English readers to relate to Indian folklore while also comprehending cultural differences.

Conclusion:

An effective way to transmit culture is through the translation of Indian folklore into English. It necessitates knowledge of oral tradition, history, and culture in addition to language.

The original stories are unavoidably altered by translation, but it also guarantees their continued existence and international recognition. Indian folklore keeps developing through careful translation, inspiring new readers and enhancing global literature.

Indian folklore translation into English is a linguistic and cultural undertaking.

Sensitivity to the moral, social, and cultural context of the original is necessary for an effective translation.

Translation is essential for conserving India's cultural legacy and advancing international understanding, even though some oral characteristics may change.

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FUTURE OF TRANSLATION IN THE DIGITAL AGE

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Abstract:

Translation in the digital age is undergoing a profound transformation as a result of rapid advancements in artificial intelligence, neural machine translation, and digital communication tools. These developments have redefined how languages interact and how meaning is conveyed across cultures in an increasingly interconnected world. Artificial intelligence has accelerated the pace of translation by processing vast amounts of linguistic data and generating outputs that are closer to natural human language than ever before, while neural machine translation has enhanced accuracy by considering context and syntax at the sentence and discourse levels rather than relying on word-for-word substitution. At the same time, digital communication tools such as multilingual conferencing platforms, real-time captioning, and mobile translation applications are enabling instant cross-linguistic interaction in professional, educational, and social environments. Together, these innovations are expanding multilingual access to knowledge and global communication, but they also introduce new challenges regarding cultural preservation, contextual sensitivity, and ethical responsibility. The future of translation, therefore, lies not only in technological advancement but also in the continued role of human translators as cultural mediators who ensure that nuance, identity, and authenticity are not lost in the process of digital transformation.

Keywords: *Translation, Digital Age, Multilingualism, Localization, Translation Studies, Intercultural Communication, Future of Translation in the Digital Age.*

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Introduction:

The field of translation has always been central to cross-cultural communication, knowledge sharing, and international collaboration. Historically, translation relied heavily on human expertise to convey meaning across linguistic and cultural boundaries. With the rise of the digital age, translation practices have shifted dramatically. Today, artificial intelligence (AI), natural language processing (NLP), and neural machine translation (NMT) technologies are reshaping how languages interact in real time. This paper examines the evolution of translation in the digital era, the opportunities offered by technological innovation, and the potential consequences for the future of multilingual communication.

Translation has always been at the heart of human civilization. From ancient scribes who mediated between empires to medieval scholars who transmitted scientific and philosophical works across continents, translation has been the bridge that enabled cultural, intellectual, and political exchange. In the contemporary period, the acceleration of globalization and the digital revolution has multiplied the demand for translation in unprecedented ways. The production of digital content, the expansion of international publishing, the boom of audiovisual media, and the rise of online communication platforms have made translation not only desirable but essential.

The digital age has expanded translation beyond its traditional literary and academic focus. Today, the

work of translators permeates fields such as international law, diplomacy, healthcare, business, tourism, entertainment, and online education. Translators are expected to handle websites, video subtitles, corporate documents, product localization, and even real-time multilingual communication. The professional expectations for translators have shifted, requiring them to combine linguistic mastery with intercultural awareness and familiarity with digital tools.

This paper investigates the evolving role of translation in the digital era, focusing on how online platforms, digital corpora, and localization practices have transformed the field. It argues that while technology has increased efficiency, the human translator remains irreplaceable in ensuring accuracy, nuance, and ethical responsibility. Translation studies as a discipline has undergone several paradigm shifts. Early theories often emphasized literal fidelity versus free adaptation, while later approaches considered the cultural, social, and ideological aspects of translation. With the advent of the digital era, these debates have taken on new urgency.

Venuti (2017) has argued that translation is not merely a linguistic act but also a cultural one, stressing the importance of visibility in the translator's role. Similarly, Cronin (2013) highlights how the digital revolution has altered translation practices, creating new demands for speed, interactivity, and accessibility. Bassnett (2014) underscores the interdisciplinary nature of translation studies, linking it to media studies, cultural studies, and communication.

Research in the early 2000s (O'Hagan & Ashworth, 2002) introduced the concept of "translation-mediated communication" in a digital world, pointing to the growing importance of online platforms and multimedia. More recent studies (Munday, 2016; Pym, 2014) emphasize how digital globalization requires translators to act as cultural mediators, ensuring that

localized content resonates with audiences without losing its original meaning.

This study adopts a qualitative research methodology, synthesizing findings from existing literature, reports, and case studies on translation in the digital context. Comparative analysis is applied to evaluate approaches to translation across domains such as publishing, audiovisual media, and localization. Additionally, the study examines professional guidelines, policy documents, and industry reports to understand broader implications for education, commerce, and intercultural communication. This study adopts a qualitative research methodology, synthesizing findings from existing literature, reports, and case studies on translation in the digital context. Comparative analysis is applied to evaluate approaches to translation across domains such as publishing, audiovisual media, and localization. Additionally, the study examines professional guidelines, policy documents, and industry reports to understand broader implications for education, commerce, and intercultural communication.

The digital age presents both opportunities and challenges for the translation profession. On one hand, digital tools and online platforms democratize access to knowledge by making content available across languages almost instantly. On the other hand, issues of quality control, cultural homogenization, and professional recognition emerge as pressing concerns. Ethical questions also arise regarding intellectual property, authorship, and the status of translators in an increasingly globalized publishing environment. The profession is likely to continue evolving toward models that emphasize collaboration, intercultural competence, and the preservation of linguistic diversity.

This study adopts a qualitative research approach, relying on secondary data sources including academic literature, translation industry reports, and case studies of digital translation practices. The research

synthesizes perspectives from translation studies scholars, professional translators' associations, and global organizations involved in multilingual communication. The methodology focuses on three areas Comparative analysis of traditional translation practices versus digital-era translation tasks, especially in publishing, audiovisual media, and corporate communication. Case studies of global companies and international institutions that rely heavily on translation for their operations, with particular attention to multilingual content management. Examination of policy documents from organizations such as UNESCO, which emphasize the importance of preserving linguistic diversity in a globalized digital environment.

The study is interpretative in nature, seeking to evaluate how translation has been reshaped by the digital revolution and what implications this has for the future of intercultural communication. The findings of this study demonstrate several important outcomes of the digital era for translation: Expansion of Domains – Translation has moved beyond literature into new domains such as social media, video streaming, e-learning, and e-commerce. Subtitling, dubbing, and localization have become central to global media industries. Faster Production Cycles – The demand for rapid publication of multilingual content has increased dramatically. Translators are expected to deliver material faster while maintaining high quality, leading to greater reliance on online collaboration and resource-sharing. Access to Resources – Digital corpora, online dictionaries, and translation databases have significantly improved the productivity of translators. These resources allow for consistent terminology management across large projects. Challenges of Quality Control – Despite access to digital tools, human translators remain responsible for ensuring fidelity and cultural sensitivity. Automated systems often overlook idiomatic expressions, humor,

or culturally specific references, highlighting the indispensable role of human expertise. Cultural Preservation – Translation remains a powerful tool for maintaining linguistic diversity. By translating works into multiple languages, translators ensure that smaller linguistic communities are not excluded from global discourse. Overall, the results indicate that digital technologies have enhanced efficiency, but they also highlight the risks of prioritizing speed over cultural and ethical accuracy. The discussion of these findings suggests that the future of translation will be shaped by the intersection of three main forces: globalization, digitization, and cultural preservation. On the positive side, the digital age democratizes access to information. People can now engage with texts, films, and media from different languages at a scale never seen before. This opens new opportunities for intercultural dialogue and global education. Translators play a crucial role in enabling this exchange, ensuring that meaning and context are preserved.

However, several challenges remain. The speed-driven nature of digital publishing often pressures translators to work under unrealistic deadlines, raising concerns about quality and accuracy. Furthermore, global standardization can threaten linguistic diversity by privileging dominant languages over minority ones. Professional recognition is another issue: in an era that often emphasizes “instant communication,” the intellectual and cultural labor of human translators risks being undervalued.

The ethical dimensions of translation are also significant. Translators must navigate issues of authorship, intellectual property, and fair compensation. In addition, as global organizations increasingly produce multilingual content, the role of translators expands beyond word-for-word conversion to include cultural mediation, sensitivity to local norms, and attention to historical context. Ultimately, the discussion highlights the enduring necessity of

human translators, not only as language specialists but also as guardians of cultural heritage and ethical communication.

Conclusion:

Translation in the digital age is both a challenge and an opportunity. It is no longer a slow, isolated practice but a dynamic, evolving process embedded in global communication networks. The expansion of digital publishing, audiovisual media, and online platforms has multiplied the demand for

translation, making it one of the most crucial cultural professions of the 21st century. While technological tools have increased speed and efficiency, they cannot replace the human ability to interpret cultural nuance, adapt meaning, and

uphold ethical standards. The future of translation will likely involve hybrid practices in which human translators make use of digital resources but retain ultimate responsibility for cultural authenticity and quality assurance. The preservation of linguistic diversity and cultural identity depends on translators continuing to act as mediators between languages and societies. In the face of globalization, translation remains indispensable for fostering mutual understanding, promoting inclusivity, and ensuring that every culture has a voice in the digital world.

Translation in the digital age is no longer a static process but a dynamic, evolving practice shaped by global communication needs and digital technologies.

While new tools expand the reach of translation, human expertise remains crucial for cultural preservation, ethical interpretation, and nuanced understanding. The future of translation will likely be defined by approaches that combine digital efficiency with human creativity, ensuring that language diversity and cultural identity are preserved in an interconnected world.

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