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# UNIT 30 MULTIPLE TRANSLATION: PROBLEMS

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## 30.0 OBJECTIVES

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The main objective of this Unit is to examine a sample text in Hindi and its multiple translations in English. We wish to discuss the variables—linguistic, syntactic and cultural—as manifest in multiple translations of the same text. Such an effort necessitates the selection of a sample Hindi text and its translation into English by three persons whose proficiency in the source language as well as the target language is seen as more or less uniform. After studying this Unit carefully, you will be able to

- compare the multiple translations with one another and analyse the differences among them;
- arrive at a few general principles to be borne in mind while translating a text from Hindi into English.

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## 30.1 INTRODUCTION

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So far, we have been concerned with problems of translation from one language to another with regard to sentences, groups of sentences (paragraphs) and texts of various types. We have established a few common points which a prospective translator would do well to keep in mind to perform his/her task effectively and communicatively. For instance, we have maintained that a prerequisite to satisfactory translation is a measure of bilingual competence on the part of the translator. We have also put forth the view that translation is not merely a matter of rendering isolated sentences from one language into another and putting them all together to compose a discourse. A translated discourse should capture the features—both linguistic and paralinguistic—of the original text so that the rewritten version is a replica of the intended meaning, the overall textual context and the intention of the writer without loss of impact or force. In other words, the translation should be authentic with a good deal of truth value intact, and indicated.

Translation can be literal in terms of its faithfulness to the original text, or it can be creative in terms of its reinterpretation and reorganization of ideas. Irrespective of the degree of its literal or creative significance, its ultimate text as a successful translation or otherwise will depend upon the extent to which it replicates the original text in the totality of all its features.

A translator, thus, works under severe constraints of language and meaning. In this sense, a translator's job appears more challenging than that of a writer. The writer is free to say what s/he likes and how s/he likes to say it whereas the translator has to constantly keep an eye on what someone else intended to say and how s/he finally said it.

We have discussed these points, and other related issues, in detail in the earlier units. Now we wish to look at the process and product of translation from a new angle. We wish to talk about multiple translation of the same text from the point of view of linguistic, syntactic and cultural differences which manifest themselves in the versions obtained. How do three translators translate the same text, and in what ways is each

version different from the others— This is going to be the subject-matter of this unit from now on.

**Exercise I**

1) Why is a translator's work more difficult than a creative writer's?

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2) Each of the following has been rewritten in English in different ways. Comment on each indicating your preference.

a) उसने छुट्टी मांगी लेकिन वह मंजूर न हुई

- i) He asked for leave but it was turned down.
- ii) His application for leave was turned down.
- iii) He asked for leave but it was not granted to him.
- iv) His asking for leave had no effect on his employer.
- v) Leave was not sanctioned to him though he had applied for it.

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b) अकेला चना भाड़ नहीं फोड़ता

- i) One grain is not enough to keep the oven burning.
- ii) One swallow does not make a summer.
- iii) One flower seldom represents a garden.
- iv) One soldier cannot hope to win a war.
- v) One drop does not quench anybody's thirst.

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c) आँख से दूर तो दोस्ती कैसे ।

- i) Out of sight, out of mind.
- ii) If I can't see you, I can't remember you.
- iii) Away from me, away from my thoughts.
- iv) Seeing is remembering.

- v) Distance makes friendship impossible.

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3) Translate the following into English:

- a) बर्फ के गोले उसके लम्बे सुन्दर बालों पर गिर रहे थे जिनके प्यारे-प्यारे लच्चे उसके कंधों पर लहरा रहे थे।

(Use 'snowflakes', 'ringlets', 'curled', and the pronoun 'her'.)

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- b) उसने कहा "मेरे दोस्तो। मैं-मैं लेकिन जैसे किसी ने उसका गला रुन्धा दिया सका।

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- c) नसीब को बिगाड़ने में अहंकार और गुस्से से अधिक हानिकारक बाधाएँ और कोई नहीं।

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## 30.2 MULTIPLE TRANSLATION: POSSIBILITIES AND PROBLEMS

Translation is essential for wide communication in a multi-lingual society like ours. It is also essential in the context of rapidly growing knowledge in the present-day world. Texts written in one language should be made available to speakers of other languages, and translation is the only practical device to achieve that end. Especially, if the texts are of lasting significance—literature, philosophy, history, medicine, etc.—multiple translations of the same text should not only be undertaken but also encouraged as an ongoing academic exercise.

Multiple translation of the same text is more likely in the area of literary discourse than in other areas. Literary classics, for example, are translated into important languages of the world from time to time. Important modern literary writings—short stories, novels, poems, plays—are also translated by scholars for the benefit of those who would like to read them in their own language. The same novel, or short story, may be translated by several people in their individual ways, each translation turning out to be different and yet a replica of the original text.

Pick up any literary journal or magazine in English, Hindi and Urdu and you will invariably get to read a couple of stories or poems in translation. *The Illustrated Weekly*, for example, includes in almost every issue the English translation of a story in Gujarati, or Bengali, or Oriya. Samples of African, Arab, Turkish and Iranian literatures appear in Urdu translations in some Urdu magazines. The same is true of magazines in other Indian languages. This clearly shows that translation is no longer an occasional act of writing or 'rewriting' but an organized effort to bring together writers of different countries within easy reach of readers of other countries. This

makes for the widest possible communication of ideas across barriers of distance, language and culture, and as such is essentially a process of education and training in literary appreciation.

As an informed, though non-specialist, reader, what sort of differences do you visualize in multiple translations of the same text? Differences there are bound to be but as to the nature of those differences, one can't perhaps be too sure to begin with. In Unit 27 you have looked at several renderings of the same paragraph from a story by Prem Chand. You must have formed an idea of the differences among them. First and foremost, the obvious difference lies in the selection of equivalent content/information words. Head-words in noun phrases may not pose serious problems, but modifiers and adjectives may be tricky. To illustrate this point, let us look at two phrases and their multiple renderings into English from the paragraph referred to above.

- i) एक बुझे अलाव के सामने
- a fire which had gone out
  - a fire which had already gone out
  - an extinct fire
  - a dim and dying fire
  - a burnt-out fire

Notice that 'fire' is common to all but the adjective is differently translated in each case. In two cases a relative clause has been used instead of a single word.

- ii) वे कलेजा थाम लेते थे
- the hearts of both seemed to stop breathing
  - heart-rending enough to upset them
  - spasmodic heart-rending cries
  - their breathing seemed to be suspended
  - their hearts skipped a beat

Notice that 'heart' figures in all the versions except in (d) where 'breathing' subsumes 'heart', but everything else is different. The problem here is special because कलेजा थामना or कलेजा मुँह को आना is an idiomatic expression, and idioms are very difficult, often impossible, to translate.

To return to our original point, the most probable difference then among multiple translations of the same text is *linguistic*, i.e. in the selection of items of language-words and phrases. Once items have been selected, they need to be arranged in a grammatical order. Though there are rules which determine the basic word order in every language, the possibility of multiple arrangements of items within the grammatical framework is always there. For the sake of emphasis and other stylistic considerations, certain items are made more prominent than others in given sentences. Each translator will have his/her own perception of the prominence to be given to different items. We call this difference *syntactic*. Let us take the first sentence of the paragraph referred to above, and look at the syntactic differences among them.

झोंपड़े के द्वार पर बाप और बेटा दोनों एक बुझे अलाव के सामने चुपचाप बैठे हुए हैं ।

- Father and son were sitting silently at the door of their hut by the side of a fire which had gone out.
- At the door of the hut, before a fire which had already gone out, sat father and son.
- Near the door of the hut, father and son sat silent beside the extinct fire.
- One wintry night, near the door of their hut, before a dim and dying fire an old man and his son sat silently.
- Father and son sat in silence at the door of their hut before a burnt-out fire.

Notice how, in spite of a large number of common items in all the renderings, the arrangement of those items is different in every case.

A third difference stems from the *socio-cultural* content of the text. This is by far the biggest problem area for the translator. As pointed out earlier, a measure of bilingual

as well as bicultural competence is essential on the part of the translator to perform his/her task effectively. Idiomatic phrases, proverbs and some adjectives are often difficult to translate for the cultural connotations they carry. These connotations being specific to each language fail to find their exact equivalents in other languages.

To sum up, the differences one may visualize in multiple translations of the same text can be linguistic, syntactic and cultural. In the section that follows, we will look at these differences (mainly the first two) more closely.

**Exercise II**

1) Rearrange the following to construct a paragraph. Rewrite the paragraph and say briefly why you have chosen this order.

- i) All of them I was acquainted with.
- ii) Everything seemed familiar;
- iii) The moment I got off the bus, my eyes moved to the ridge of red earth.
- iv) The people sitting or sleeping on the ledge, or just walking by;
- v) The banyan tree on the right—
- vi) Its leaves moving gently on the long branches;
- vii) Those chewing betelnut and spitting out steams of red juice.
- viii) Through Charulata

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2) Rewrite the following sentence in three different ways by changing its syntactic order. If necessary, make slight changes here and there:

Quite simply, what had happened was this: a man, a foreigner, had come up to Srinivasan in the office asking for directions to get to the interstate bus terminus.

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3) Match items in list A with those in list B:

- | A                              | B                                                       |
|--------------------------------|---------------------------------------------------------|
| a) नाच न जाने आँगन टेड़ा       | i) Killing two birds with one stone                     |
| b) जले पर नमक न छिड़को         | ii) Barking dogs seldom bite.                           |
| c) मरे को मारने से क्या होगा   | iii) A bad workman quarrels with his tools.             |
| d) एक पैथ दो काज               | iv) A figure among ciphers.                             |
| e) हवा में किले क्यों बनाते हो | v) Don't add fuel to the fire.                          |
| f) राई का पर्वत न बनाओ         | vi) A saint is seldom honoured in his own country.      |
| g) घर की मुर्गी दाल बराबर      | vii) Out of the frying pan, into the fire.              |
| h) जो गरजते हैं वे बरसते नहीं  | viii) You will gain nothing by adding insult to injury. |
| i) आसमान से गिरा खजूर में अटका | ix) Why build castles in the air!                       |
| j) अन्धों में काना राजा        | x) Don't make a mountain out of a mole-hill.            |

- 4) Translate the following into English. Be as close to the text as possible in your translation.

उसने अपना सिर उठाया, उसका चेहरा सुख हो गया था ।

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एहतयात से मैंने चीजों को अपने थैले में रखा और सड़क पर आया मेरे दिल का बोझ हल्का हो गया था ।

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मेरे शंकर के घर पहुँचने से पहले ही वह (शंकर) खेत से वापस आ चुके थे ।

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बिस्तर पर लेटा हुआ सुशील रो रहा था और सोच रहा था “काश” मैं भी उतना बड़ा होता जितने पिता जी हैं जो चाहता वह करता और मुझे कोई न रोक पाता ।

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ऐसी घटना कभी पहले भी घटी किसी को याद भी न था ।

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### 30.3 A SAMPLE: DISCUSSION AND ANALYSIS

In this section, we wish to plan before you the proceedings of a little experiment we were able to make in the area of multiple translation. We selected a sample text in Hindi and had it translated into English by three persons whose proficiency in both the languages was of the same level. Each translator was given a copy of the text and was requested to render in into English keeping in view the fact that it was the opening part of a short story, and that the translation should be as close to the original as possible without losing the basic features of the text. We have the three renderings in English of the Hindi text, and we can now closely examine the differences among them.

It was quite possible to find three different translations, say, of a famous short story already published, but we decided to elicit the data from our immediate colleagues rather than from standard works of professional translators. You should, therefore, not look upon these translations as samples of excellence but as pieces of work done by non-specialists to help us clarify our ideas better.

Let us now read with care the text in Hindi, which is given below:

सरदी आई और चली गई लेकिन बूदाबांदी नहीं हुई थी । गरमियों में पहाड़ियाँ भूरी दिखाई देती थी और खेत खाली हो गए थे । विशु के पुराने हल-बैल से जोतते समय कड़ी जमीन पर निशान तक नहीं बनते । किन्तु वह बीज बुवाई के लिए हर समय तैयार रहता था । अगर अच्छी मानसून हो तो ढेर सारा मक्का, चावल हो ताकि अगली सरदी में उसका परिवार सुख से रह सके । गरमी तपती हुई चली गई और दक्षिण पश्चिम आसमान पर बादल के कुछ टुकड़े इकट्ठे हुए । विशु ने कहा मानसून आ रहा है ।

उसकी बहन पूजा छोटे झरने पर कपड़े धो रही थी “यदि मानसून शीघ्र ही नहीं आता तो यह झरना सूख जायेगा । ” उसने कहा । “पर इस साल तो पानी का एक पतला सोता है भी । याद है इस झरने के दोनों

किनारों पर तरह-तरह के फूल खिलते थे? इस साल तो एक भी नहीं है।”

“सरदी सूखी ही चली गई। बरफ तक न पड़ी” विश्नु ने कहा।

“मुझे याद नहीं आता कि कोई सरदी ऐसी भी गुजरी, जिसमें बर्फ तक नहीं पड़ी।” उसकी माँ ने कहा।

“जिस साल तुम्हारे पिता गुजरे उस साल इतनी बर्फ पड़ी कि गाँव वाले घंटों चिता को आग तक न दे सके। और अब तो चारों ओर आग-ही-आग दिखाई दे रही है।” उसने सामने वाले पहाड़ की तरफ इशारा किया जो जंगल में लगी आग के धुँ में साफ दिखाई नहीं देता था।

Now read its translations in English:

#### T-1

Winter came and went but there wasn't even a drizzle. In summer, the hills wore a brownish look and the fields were bare. Vishnu's old plough and bullocks failed to leave even a trace of ploughing on the dry hard soil. But he always kept the seeds ready for sowing. If a good monsoon breaks out, he would be able to harvest plenty of rice and maize that would see his family through the next winter.

The summer with its scorching heat ended and a few clouds gathered in the south-western sky. “The monsoon is coming”, Vishnu said.

His sister, Puja, was washing clothes at the small spring. “If the monsoon does not come soon, this spring will go dry”, she said. “There is at least a thin stream of water from the spring this year. Do you remember how many kinds of flowers used to bloom on the banks of the spring— This year there isn't even one”. “This winter was dry. There was not even a snowfall,” Vishnu said. “I don't remember any winter when we didn't have even snow,” his mother said. “The year your father died, there was such a heavy snowfall that the people of the village for hours were not able to light the pyre. And now you see nothing but fire all around!” She pointed towards the mountain which was not clearly visible due to the smoke from the jungle fire.

#### T-2

Winter passed without even a drizzle. In summer, the hills showed brown and the fields were absolutely bare. The ground was so hard that Vishnu's old plough made no mark upon it. Still, he kept his seeds ready for sowing. A good monsoon would ensure plenty of rice and maize to keep his family comfortable through the winter.

The blazing summer passed and a few clouds collected in the south-western corner of the sky. “The monsoon is coming”, said Vishnu.

Vishnu's sister, Puja, was washing clothes at the stream. “If the monsoon doesn't break soon, this stream will dry up”, she said. “But at least we have a thin trickle of water this year. Do you remember how flowers used to bloom on the banks of this stream. There are none this year”.

“It was a dry winter”, Vishnu said. “There was no snow”

“I don't remember a single winter without snow”, his mother said. “The year your father died, we had so much snow that the villagers couldn't light the funeral pyre for hours. And now I see nothing but fire all around”

She gesticulated towards the hill in front of her, the outlines of which were blurred by the smoke of the forest fire raging on it.

#### T-3

Winter passed by unalleviated by even the lightest of drizzles. The mountains appeared a drab brown in the summer heat and the field lay barren. Vishnu pushed his much-used plough across the field but failed to make the faintest mark on the hard, unyielding earth. However, he always kept by him a stock of seed ready to be sowed at any given moment. Should there be a good monsoon, there would be a plentiful supply of maize and rice to see the family through the following winter.

Summer scorched its way through and in the south-western corner of the sky little snippets of cloud gathered together. “The monsoon is approaching”, observed Vishnu.

His sister, Puja, who was washing clothes at a little stream, remarked. "Well, if the monsoon doesn't hurry up, even this little stream will dry up. At least there is a trickle of water this year. Do you remember the masses of different flowers blooming on both banks of this river? There is not a single bloom this year".

"The dry spell continued through winter. Not even a snowfall!" sighed Vishnu. "I can't remember even living through a winter such as this with not even a single snowfall", murmured his mother. "The year your father died, there was so much snow that it was several hours before the villagers could light the funeral pyre. And now—there's nothing to be seen all around us but blazing fire". She gestured towards the mountain across from them, which was barely discernible through the haze of the smoke from the jungle fire.

Let us now look at the linguistic differences, if any, among the three English versions of items of the text, as well as the version which seems appropriate to us.

Words/Phrases	T-1	T-2	T-3	Suggested Version
सरदी बूदाबादी	winter drizzle	winter drizzle	winter (the lightest of) drizzle(s)	winter drizzle
पहाड़ियां खेत खाली निशान बुवाई परिवार सुख से रहेगा	hills fields bare trace sowing see the family through.....	hills field bare mark sowing keep the family comfortable through.....	mountains fields barren mark to be sowed see the family through.....	hills/hillside fields bare impression sowing see the family through.....
गरमी तपती हुई चली गई	The summer with its scorching heat ended.	the blazing summer passed	summer scorched its way	summer went its scorching way.

Words/Phrases	T-1	T-2	T-3	Suggested Version
दक्षिण-पश्चिम आसमान	south-western sky	south-western corner of the sky	south-western corner of the sky	on the south- western horizon
बादल के कुछ टुकड़े	a few clouds	a few clouds	little snippets of cloud	a few clouds
इकट्टे हुए (मानसून) आ रहा है छोटा झरना मानसून (दूसरी बार) सूख जाएगी पतला सोता फूल खिलते थे	gathered coming small spring monsoon go dry a thin stream of water used to bloom	collected coming stream monsoon dry up a thin trickle water used to bloom	gathered together. approaching little stream monsoon dry up a trickle of water flowers blooming	gathered coming small stream it dry up a trickle/a trickle of water different flowers growing..... this year there isn't (even) one.
इस साल तो एक भी नहीं	This year there isn't even one.	There are none this year.	There isn't a simple bloom this year.	

Words/Phrases	T-1	T-2	T-3	Suggested Version
सरदी सूखी चली गई	The winter was dry	It was a very dry winter	The dry spell continued through winter.	The winter was dry.
बर्फ भी न पड़ी चारों ओर आग ही आग	There wasn't even snowfall. You see nothing but fire all around	There was no snow ....I see nothing but fire all around.	not even a snowfall ....there is nothing to be seen all around but blazing fire. gestured towards	It didn't even snow. .....there are fires everywhere.
इशारा किया जंगल में लगी आग से साफ दिखाई नहीं दे रहा था	pointed towards from the jungle fire not clearly visible	gesticulated towards to forest fire	gestured towards the jungle fire	pointed to a forest fire
		blurred by	barely discernible	half hidden/couldn't be seen clearly



It is clear from the above comparative chart that there are not many linguistic differences in the three versions of the text. Words like 'hills and mountains' 'trace and mark' 'fields and field' 'spring and stream' have been interchangeably used. Adjectives have been differently translated. 'Brown' is common to all but has been used differently.

- The hills wore a *brownish* look.
- The mountain appeared a drab *brown*.
- The hills showed *brown*.

Another example of the same adjective differently used is 'hard'

- the dry *hard* soil
- the ground was so *hard*
- *hard* unyielding earth.

An interesting similarity in all the versions is in the use of the phrase for परिवार सुख से रहे:

- see the family through...
- see the family through...
- keep the family comfortable through...

As expected the English equivalents of words and phrases are similar, even and smooth in our translations, and yet each version *is* different from the others. The main difference seems to lie in the ways larger chunks of the text have been handled. Let us now look at some of these syntactic differences—how sentences have been translated.

- 1) T-1 Winter came and went but there wasn't even a drizzle.  
T-2 Winter passed without even a drizzle.  
T-3 Winter passed by unalleviated by even the lightest of drizzles.

If you put all three together, you might construct a sentence like this:

Winter came and went without even a drizzle.  
or  
Winter came and went, without so much as a drizzle.

- 2) T-1 In summer, the hills wore a brownish look and the fields were bare.  
T-2 In summer, the hills showed brown and the fields were bare.  
T-3 The mountains appeared a drab brown in the summer heat and the field lay barren.

Look at T-3 under (1) and (2), and you will notice that the translation is too full of adjectives, not all of them necessary. Now put the above sentences together and form a single one as below:

The hills were brown in summer and the fields were bare.

- 3) T-1 But he always kept the seeds ready for sowing.  
T-2 Still, he kept his seeds ready for sowing.  
T-3 However, he always kept by him a stock of seed ready to be sowed at any given moment.

Both T-1 and T-2 are concise and appropriate. T-3, once again, is too elaborate. It lacks precision.

Now look at one more example:

- 4) T-1 The year your father died, there was such a heavy snowfall that the people of the village for hours were not able to light the pyre.  
T-2 The year your father died, we had so much snow that the villagers couldn't light the funeral pyre for hours.  
T-3 The year your father died, there was so much snow that it was several hours

Taken together, all these sentences can be rewritten like this:

The year your father died, there was so much snow that the villagers could not light his funeral pyre for hours.

In multiple translations, then, variations are more likely in the syntactic area than elsewhere. It is also natural, as no two individuals can possibly express the same idea in identical ways. Differences do not necessarily mean that translations are faulty. They are pointers to a wide range of possibilities that exists in the perception and communication of given meaning through words and phrases which yield themselves to multiple combinations and arrangements. As long as a translation replicates the original text and is stylistically satisfactory in the target language, it is a successful translation.

As far as the cultural differences are concerned, we will skip over them here. There is nothing significant to comment on—our translations with regard to cultural variations. All the translations belong to the same socio-cultural group. The concept of 'monsoon' and its association with the harvest, 'the lean oxen and the old 'plough', 'the hard ground', 'a trickle of water likely to dry up—these have posed no problems to the translators. Given a translator with little or no knowledge of these phenomena, the translation may have been somewhat different...

You are advised to go back to the Hindi text and its three different translations. Work your way through the comparative chart and look closely for any differences we have not drawn your attention to within the limits of this section.

### Exercise III

1) Translate the Hindi text given in the beginning of 30.3 in your own way. Do it independently. When you have finished, compare your version with the rest and mark the differences between your translation and those of others.

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## 30.4 SOME GUIDELINES

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When you want to translate a Hindi text into English, keep the following general points in mind:

- Read the text carefully several times.
- Treat the entire text as a single unit rather than a number of units put together.
- Understand the total meaning—decide if it is a literary or a non-literary discourse. What is its final impact intended to be? Is it imaginative, philosophical, humorous, journalistic, descriptive, informative?
- Identify words and phrases about whose equivalents in English you are not quite sure. Use a bilingual dictionary as often as necessary.
- Choose the most appropriate word/phrase according to the textual context—both immediate and general.
- Deal with chunks larger than words and phrases when you actually start translating.
- Construct tight and, if possible, short sentences.
- Do not use words—adjectives, adverbs—only to embellish your translation. Choose words with care and use them effectively.
- Remain as close to the original text as physically possible without losing or reducing the stylistic significance of your translation.
- If two versions of the same items seem equally plausible, write out both then choose the one that goes best with the rest of the text.
- Read widely in both Hindi and English. Extensive reading is a great help to the act of translation.
- Translate as much and as often as you can afford. Perseverance, practice and patience will help you realize your ambition as a potential translator.

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## 30.5 LET US SUM UP

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In this Unit, we have

- discussed the possibilities and problems of multiple translation. We have

maintained that multiple translations of texts with lasting significance are necessary and desirable, and should be undertaken and encouraged as an ongoing academic exercise.

- seen that in multiple translations of the same text, there are linguistic, syntactic and cultural variations. The biggest area of possible variations, however, is syntactic. The cultural content of the text (expressed through idiomatic expressions, proverbs and other devices), though very important, often eludes successful translation and its nearest equivalents in the target language should be preferred.
- drawn certain general principles from our discussion and analysis of a sample text in Hindi and its multiple translations into English obtained for the purposes of writing this unit.

We hope you found the discussion interesting and useful !

## 30.6 ANSWERS TO EXERCISES

### Exercise I

- 1) A creative writer enjoys a lot more freedom than a translator in the use of words and communication of ideas. His/her main concern is with self-expression. A translator's main concern is the expression of someone else's ideas within the linguistic range prescribed by the author of the text. A writer creates whereas a translator recreates.
- 2) (a) (ii) and (iii) are fairly close to the original. In (i) 'it' has no referent. What was turned down? 'Leave' can't be turned down. Only 'request' or 'application' for leave can be turned down. (i) is certainly odd, if not ungrammatical. (iv) and (v) are not ungrammatical but do not qualify as translations of the given sentence.

(b) (ii) is most appropriate. (i) is too contrived a situation to be an equivalent of the Hindi proverb. (iii), (iv) and (v) are variations of (ii).

The main difficulty here lies in the fact that the original text is a proverb. The cultural content of proverbs and idiomatic expressions is often impossible to translate into other languages. One, therefore, has to make do with the nearest possible equivalent. (ii) serves that purpose.

(c) A proverb again (i) is a close equivalent of the original line. (ii) is too literal and is anything but a proverb. (iii) is a good attempt. (iv) is a variation of 'seeing is believing' and may qualify as a proverb. (v) is neither like a proverb, nor like a literal translation.

- 3) (a) The snowflakes fell/were falling on her long fair hair, which curled in pretty ringlets over her shoulders.
- (b) "My friends", he said, "I-I". But something choked him. He couldn't speak/go on.
- (c) There are no obstructions more fatal to fortune than pride and anger/resentment.

### Exercise II

- 1) Order—iii, ii, v, vi, iv, vii, i, viii. reasons—(iii) is the only opening sentence possible. (vi) is the result of (iii)—when I saw the ridge of red earth everything seemed familiar—(v) elaborates upon 'everything' of the previous sentence. (vi) 'its leaves' must come after the sentence with the 'banyan tree'. (iv) further elaborates the proposition of (ii), (vii) is logically connected with the sentence with 'people'. 'Those' is a good indicator. (i) is a summing up of all, and (viii) is the cause of 'familiarity'.
- 2) (i) A man, who was a foreigner, had come up to Srinivasan..... Quite simply, this was what had happened.
- (ii) Quite simply, what had happened was that a foreigner....the office and asked for directions to....
- (iii) A man, who was a foreigner, came to....and asked for directions to get to....that was what had happened, quite simply.
- 3) a) iii  
b) v

**Text-Based Translation**

- c) viii
  - d) i
  - e) ix
  - f) x
  - g) vi
  - h) ii
  - i) vii
  - j) iv
4. a) **He lifted his head. The face had reddened.**
- b) **Carefully I placed the objects in my bag and stepped into the street, feeling light of heart.**
- c) **When I reached Shankar's house, he had returned from the fields.**
- d) **As he lay on the bed sobbing, Sushil thought, "If only I was as old as Father I could do as I liked and no one would be able to stop me."**
- e) **This was something that had never happened in living memory.**