

THE INFLUENCE OF AN ENGLISH MEDIATING
TRANSLATION IN TRANSLATING THE MALAYALAM
NOVEL *CHEMMEEN* INTO FRENCH

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FACULTY OF LANGUAGES AND LINGUISTICS
UNIVERSITI MALAYA
KUALA LUMPUR

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**THE INFLUENCE OF AN ENGLISH MEDIATING
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MALAYALAM NOVEL *CHEMMEEN* INTO
FRENCH**

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THE INFLUENCE OF AN ENGLISH MEDIATING TRANSLATION IN TRANSLATING THE MALAYALAM NOVEL *CHEMMEEN* INTO FRENCH

ABSTRACT

The classic Malayalam novel *Chemmeen* written by Thakazhi Sivasankara Pillai in 1956 was a best seller of its period and hence was translated into about 25 different languages. Its English translation was done by Narayana Menon (1962) during the post-colonial period and a French translation, *Un amour indien* (1965) was produced based on the English version. Menon's English version which was not a close translation of the original thus served as the mediating text (MT) for the French translation. The French version therefore reveals a range of pragmatic differences in comparison with the original novel in Malayalam. The first objective was to study how far has the MT influenced the French TT. For this purpose, first a comparison of the French translation of *Chemmeen* vis-a-vis the original Malayalam source text (ST) was carried out in an effort to study the extent of deviation in the French version and to identify to what extent these deviations were affected by Menon's MT. Theories of equivalence by Koller (1989) and the techniques of translation proposed by Nida (1964) and Vinay and Darbelnet (1995) formed the basis of the study. The study proved that the English MT had influenced the French target text (TT) almost entirely. This study does not criticise Menon's MT as it understands that Menon's work was offered to the English-speaking audience during the post-colonial period and therefore the adopted style. The second objective of this study was to test out the supposition that if the MT was a more faithful translation of the original, then the French text would also have been more reflective of the finer nuances expressed in *Chemmeen*. To do this, another English translation of *Chemmeen*, done by Nair in 2011 was compared to the Malayalam ST to show how Nair's English version, if it were considered as the MT would offer a greater possibility of a more effective subsequent

translation in French or any other foreign language as Nair's MT provides a closer resemblance to the ST than does Menon's English MT. To answer this inquiry, French native speakers' translations of Nair's MT were sought together with interviews with them on their choices of strategy of translation. Nida's (1964) and Vinay and Darbelnet's (1995) translation techniques were employed to analyse the translation. The equivalences achieved / not achieved, as the case may be, was studied based on Koller's (1989) five types/levels of equivalence. The high values of denotative, connotative and pragmatic equivalences demonstrated that as much as the semantic meaning of the text was faithfully represented, the implied or associated meanings, emotions and cultural connotations of words and expressions were preserved as well. The native speakers who have had considerable experience in translation work, were from different backgrounds and hence their choices of terms and expressions that were employed in the translation were different from each other's. The subjectivity of translators, that is influenced by their aesthetic sense, creative style of writing and their perception of the socio-cognitive status of the characters in the novel, that was at play confirmed that translation is essentially, a rewriting of the text.

Keywords: Mediating text, Deviations, Techniques, Equivalence, Subjectivity.

**PENGARUH SEBUAH TERJEMAHAN PERANTARAAN INGGERIS DALAM
MENTERJEMAH NOVEL MALAYALAM *CHEMMEEN* KE DALAM BAHASA
PERANCIS**

ABSTRAK

Novel klasik Malayalam *Chemmeen* yang ditulis oleh Thakazhi Sivasankara Pillai pada tahun 1956 adalah buku terlaris pada zamannya dan oleh itu telah diterjemahkan ke dalam kira-kira 25 bahasa yang berbeza. Terjemahan bahasa Inggerisnya dilakukan oleh Narayana Menon (1962) semasa zaman pasca kolonial dan terjemahan Perancis, *Un amour indien* (1965) dihasilkan berdasarkan versi bahasa Inggeris. Versi bahasa Inggeris Menon yang bukan terjemahan yang terdekat dengan yang asal itu berfungsi sebagai terjemahan perantaraan untuk terjemahan Perancis. Oleh itu, versi Perancis mendedahkan pelbagai perbezaan pragmatik berbanding dengan novel asal dalam Malayalam. Matlamat utama kajian ini adalah untuk menguji hipotesis bahawa jika teks perantara adalah terjemahan yang lebih setia daripada yang asal, maka teks Perancis juga akan lebih mencerminkan nuansa yang lebih halus yang dinyatakan dalam *Chemmeen*. Untuk tujuan ini, pertama sekali perbandingan terjemahan Perancis *Chemmeen* berbanding teks sumber Malayalam asal telah dijalankan dalam usaha untuk mengkaji sejauh mana penyimpangan dalam versi Perancis dan sejauh mana penyimpangan ini telah dipengaruhi oleh teks perantara Menon. Teori-teori kesertaan oleh Koller (1989) dan teknik-teknik terjemahan yang dicadangkan oleh Nida (1964) dan Vinay serta Darbelnet (1995) menjadi asas kajian ini. Kajian ini membuktikan bahawa terjemahan dalam Bahasa Inggeris telah memberi pengaruh kepada teks sasaran dalam Bahasa Perancis hampir keseluruhannya. Kajian ini tidak mengkritik teks perantara Menon kerana ia memahami bahawa karya Menon telah ditulis untuk pembaca berbahasa Inggeris semasa zaman pasca kolonial dan oleh itu gaya yang diterima pakai mencerminkan kehendak penerbit zaman tersebut. Seterusnya, satu

lagi terjemahan bahasa Inggeris novel *Chemmeen*, yang dilakukan oleh Nair pada tahun 2011 dibandingkan dengan teks sumber Malayalam untuk menunjukkan bagaimana versi Bahasa Inggeris Nair, jika ia dianggap sebagai teks perantara akan menawarkan kemungkinan yang lebih besar untuk terjemahan seterusnya yang lebih berkesan dalam bahasa Perancis atau mana-mana bahasa asing lain. Ini diuji kerana teks perantara Nair memberikan persamaan yang lebih dekat dengan teks sumber berbanding teks perantara Inggeris Menon. Untuk menjawab pertanyaan ini, terjemahan teks perantara Nair oleh penutur asli Perancis telah dibuat bersama-sama dengan temu bual dengan mereka mengenai pilihan strategi terjemahan mereka. Terjemahan penutur asli didapati hampir dengan teks perantara Nair dan oleh itu dianggap dapat menyampaikan kepada khalayak Perancis apa yang dimaksudkan oleh Thakazhi, pengarang asal dalam bahasa Malayalamnya. Penutur asli Perancis yang dipilih mempunyai banyak pengalaman dalam kerja terjemahan, adalah dari latar belakang yang berbeza dan oleh itu pilihan istilah dan ungkapan mereka yang digunakan dalam terjemahan adalah berbeza antara satu sama lain. Subjektiviti penterjemah yang dipengaruhi oleh rasa estetik mereka, gaya penulisan kreatif dan persepsi mereka terhadap status sosio-kognitif watak-watak dalam novel mengesahkan bahawa terjemahan pada asasnya adalah penulisan semula teks. Teori kesetaraan Nida berkaitan dengan tanggapan kesan setaranya berkenaan dengan makna dan gaya bersama tanggapan kesetaraan lain yang berkaitan dengan kesan setara pada tahap yang berbeza oleh ahli teori seperti Newmark, Koller bersama-sama dengan kaedah terjemahan Venuti tentang pengasingan dan domestikasi menjadi asas yang memandu perbincangan dalam kajian ini.

Katakunci: Terjemahan perantaraan, Perbezaan pragmatic, Teknik-teknik, Kesertaan, Subjektiviti.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

A fundamental component of Indian literature has always been translation. It starts with the translation of the great epics, *Ramayana* and *Mahabharata* from Sanskrit to regional Indian languages that people in medieval times could understand easily. Tulsidas, Krittivas, Pampa, and Kamban, who translated famous Indian epics have been highly regarded and considered to be poets. This is conforming with India's multilingual and multicultural environment, which frees translation to develop as a creative activity without being constrained by theories. The translator simultaneously serves as a reader and co-author at the same time (Kumar, 2016).

Kumar (2016) adds that in the immediate aftermath of Independence gained in 1947, translations between Indian languages became quite uncommon. This is also confirmed by Mukherjee (2004) who writes in *The Perishable Empire* that the translation of fictional literary works produced from one Indian language into another has been on a decline notably in the 20th century. This trend seems to have been overtaken by the translation of Indian fiction into English. In earlier periods, Marathi readers would have read Bangla works of Bankim Chandra Chattopadhyay through a direct translation and the works of the Marathi novelist, Harinarain Apte would have been translated into other Indian languages such as Kannada or Telugu. While this used to be the scenario in the Indian face of translation, things have changed with globalization; matters of hierarchy not only in the language system but also in global socio-economic and political systems have given rise to Indian fiction in a local language being more popularly translated into English with English being perceived as one of the more dominant global languages.

English translations of Indian fiction have, in the past decades, succeeded in drawing the attention of a larger audience both in India, particularly amongst the English-speaking

urban community, as well as in English-speaking countries beyond India. Works like *Kosla* (1963), a Marathi novel by Bhalchandra Nemade and O.V. Vijayan's Malayalam novel, *Khasakkinte Ithihassam* (1969) managed to reach audiences in the American, Australian, and European continents owing to translation, where readers who do not read Marathi or Malayalam get to read the novels (Mukherjee, 2004).

It is common knowledge that translating between two vastly different language systems with distinct cultural differences is an arduous task needing a series of decision-making. Translating novels into English is therefore no straightforward task as Indian languages like Marathi, Malayalam, Telugu etc., are vastly different from European languages. The challenges loom even larger for translators when the fiction is impactfully written with vibrant strokes of cultural images reflecting a regional language entwined with the evocation of social issues and strong emotional undertones. Such writings which are highly regarded by the literati of a nation win national awards and take on a classic status over time as they cross the shores to foreign lands through translation. Thakazhi Sivasankara Pillai's *Chemmeen* (1956) which has been selected for this study is one such award-winning classics in Malayalam,

Chemmeen was also selected for this study as its first translation was into English followed by a French translation which came indirectly through the English translation; the researcher is interested in studying the extent of influence of a mediating translation (i.e., a translation which serves as a secondary source text for a target language) towards subsequent translations.

1.2 Statement of the Problem

Pieta, Ivaska and Gambier (Davier et al, 2023) concur that indirect translation (ITr) is “an age-old and fast-evolving practice but as a subfield of research it is still in its infancy” (p.824). The reasons they provide for this are: 1. the overall scarcity of systematic studies on ITr and which only recently has seen more organized research; 2. that ITr is mostly

product-oriented, and particularly focused on literary translation in book form followed by conference interpreting (known as relay interpreting) with research aimed at highlighting issues of quality and, 3. a lack of well-established hypotheses or comprehensive typologies showcasing a wide range of indirectness in translation.

Marin-Lacarta (Davies et al, 2023) agrees that there is a shortage of well-established hypotheses and typologies in the sub-field of ITr and she states that “literary translation scholars still tend to mention it only in passing” (p.825). She adds that one reason for this is that “translation often continues to be seen through the lens of a binary epistemology as reflected in the notions of ‘source’ and ‘target’ texts” (p.825). As such, ITr which is often seen as “derivative translation” is often regarded as inferior to adjacent translation which is translation from the original work into another language.

This study which is on literary translation is product-oriented as it focuses on the ITr of a novel but its objective is not to conduct a translation quality assessment; its aim is not to prove the ‘inferiority’ of a translation coming through indirectly but to study the extent of influence a mediating text (MT) can likely have on a subsequent translation. The researcher is interested in investigating an assumption that is, if the MT is a freer translation or a closely faithful one to the original work, then the TT based on it would tend to be closely reflective of the MT. In doing so, this study which is both quantitative and qualitative in its approach aims to contribute towards a part of the building blocks needful in the construction of typologies or hypotheses to consolidate the study of ITr alongside past studies and forthcoming ones. In this respect, the current study intends to fill an overall gap in the sub-field of ITr.

In order to find specific gaps in the research on ITr, a thorough library search was conducted first in the European scene, followed by ITr research involving Asian literary works and/or languages.

It was found that ITr of European literary works often mediated through English, German and French, have been generally well-accepted. Sándor Márai's Hungarian novel *A gyertyák csonkig égnek* (1942) for example, was translated into English entitled *Embers* (2001) by Carol Brown Janeway from the German version of the novel *Die Glut* (1999). *Embers* was well received by the English readers, the unavailability of qualified translators to judge its quality partly being the reason. Much of Stanislaw Lem's Polish works have been directly translated into English with the exception of two i.e., *Solaris* and *The Invincible*. The French translation of the Polish original *Solaris* (1961) was published in 1966 and out of this birthed the English translation *Solaris* (1970) by Joanna Kilmartin and Steve Cox. *The Invincible* (1973) was translated by Wendayne Ackerman from the German translation of the Polish titled *Der Unbesiegbare* (1967) (The Complete Review, 2003).

Many of the books by the Albanian writer, Ismail Kadare, were translated into French first and then re-translated into English. Some of them are *The General of the Dead Army* (1971), *Doruntine* (1988), *The Palace of Dreams* (1993), *The File on H* (1998), *The Concert* (1994) and *Spring Flowers Spring Frost* (2002). There has been little criticism from the reviewers about the retranslations or only occasionally in passing (The Complete Review, 2003).

In the Asian context, the Japanese writer Murakami Haruki's book, *South of the Border West of the Sun* (1992) found its way into German via the English translation of the Japanese. The German version, *Gefährliche Geliebte* (2008) met with harsh criticism from the reviewers, but this did not deter the sale of the book in any way. (The Complete Review, 2003). It was found that Asian literary works in Chinese, Japanese, Korean, Hindi, Thai et cetera were commonly translated into other languages via the dominant world language, English. This contrasts with literature from East European languages such as Albanian, Russian, Polish and Hungarian which are translated into English via a

third language. A similar situation exists with Arabic and Farsi works that are found to be extensively translated into French and German before they find their way into English. Translation of translated works are unusual in the case of western European languages such as French, Portuguese and Spanish, qualified translators aplenty being the reason. When searching for ITr within the Indian context, it was observed that inter translations often take place within Indian languages and Indian literature are more popularly translated directly instead of indirectly into English particularly for the western readership. Upon searching more specifically into Malayalam literature (the researcher being a Malayalam-speaker), it was found that there is much less translation of the rich Malayalam literary works translated directly into foreign languages compared to from other Indian languages. The rare few Malayalam works directly translated into French include Dominique Vitalyos's translation of O.V. Vijayan's Malayalam novel *Khasakkinte Itihasam* (1969) titled as *Les legendes de Khasak* (2004) besides her translation of *Nalacharitham Aattakadha* (1974) entitled *Jours d'amour et d'épreuves L'histoire de Nala* (1995) into French. M.Mukundan's Malayalam novel *Mayyazhippuzhayude theerangalil* (1974) was translated into English as *On the banks of Mayyazhi* (1999) and from the English translation it was translated into French by Sophie Bastide-Foltz, entitled *Sur les rives du fleuve Mahé* (2002).

Chemmeen is a Malayalam classic written by Thakazhi Sivasankara Pillai in 1956. *Chemmeen* (1956) reached the English reading audience when it was published as the first English translation titled *Anger of the Sea-Goddess* by V.K. Narayana Menon in 1962. *Chemmeen* was the first Malayalam novel that received the highly coveted *Sahitya Akademi* Award in the year 1957. Its film version won the President's gold medal for the best film in 1965. Thakazhi's *Chemmeen* (1956) was considered the first significant Malayalam work to be translated into English and this was sponsored by UNESCO. *Chemmeen* was included to UNESCO's Indian collection in 1962, and owing to this

acknowledgment, the novel was made into a work with a truly worldwide presence by being translated into Russian, Spanish, Arabic, Japanese, Vietnamese, Sinhala, and Chinese. *Chemmeen* was translated indirectly into French by Nicole Balbir, by the title, *Un amour indien* (1965) via Menon's mediating translation.

A further search was done to investigate how mediating translations generally influence the ultimate target text in indirect translations. In Osback's (2021) study, certain Swedish words from the ST were affected when first translated into English and then translated again from the English translation into Japanese. The indirect translation of a part of the novella, *Le Petit Prince* (1943) into Malay was compared by Haroon (2022) to see if there were any discrepancies between the ST and the TT. The findings revealed that certain changes were due to the mediating translation while some parts that were altered were purely owing to the translator's choice. Another study by Hongisto and Taivalkoski-Shilov (2023) conducted a comparative functional analysis of the plots in two intricate translation chains from *Peter Pan* (1911/2007) and *Robinson Crusoe* (1719), two English classics in children's literature. The study was undertaken to investigate if there were changes made to the plot in the translation chains. The study revealed that the fundamental plot had remained consistent through various versions albeit some of the descriptive elements were either shortened or eliminated.

Lindberg's (2018) paper provides a case where the influence of the MT is overruled resulting in a smooth translation of the Korean novel, *The Vegetarian* (2015) translated into Swedish via English as the MT. In Xhillari's (2019) study, a disadvantage of the ITr was recorded in the English translation of the Albanian novel, *The Siege* (1970) which was translated through French as the MT. However, the discrepancies that occurred were due to the unavailability of the words in the Albanian dictionary. The influence of the MT was, however, not highlighted by Xhillari (2019). It is clear that the MT in each of the

above cases exerted an extent of influence on the subsequent translation of a particular literary work except in Xhillari's study which did not explicitly discuss this.

Dorđević's study (2022) on the translation of legal terms from Serbian to Albanian via an English MT was studied to show that owing to the direct translation being considered ineffective and could even jeopardize an individual's right to be treated fairly in court, the translation via the English MT was necessary for a closer representation of the facts in court. This study on a non-literary context involving ITr emphasises its important role in a real-life context. All of the above studies have been reviewed in detail in Section 2.3.3 of Chapter 2.

In order to study if the French translation of *Chemmeen* was influenced in some way by the English MT, further search was done to look for indirect translations that were studied using various methods. Fyodor Dostoevsky's fictional works such as *An Honest Thief* (2008), *The Gambler* (1957), *Crime and Punishment* (1991) have been translated into Malayalam through English. The key factor in terms of the translation of fictional works from Russian to Malayalam was the cultural sensitivity. The translation of the mundane, commonplace things proved more difficult and hence the translators employed foreignization or domestication as the case maybe (Rajan, 2017).

A comparative textual analysis of Mahaswetha Devi's (1998) Bengali short story *Salt* (1981) and its Telugu translation, *Uppu* (1998) via English was done. A collaborative translation would have been required in place of an indirect translation as the languages involved were Indian as there was shared culture (Lakshmi, 2017).

A study on the indirect translation of the Korean novel *Please look after mom* (2008) into Thai through English as the mediating translation was made with a focus on the mistranslation of culturemes. Cultureme has been classified as those that include Norms, Ideas and Material. The study observed mainly that terms of address that were translated into Thai using English sounded unnatural while traditional beliefs were not sufficiently

translated or omitted in Thai. Vocabularies related to food were mistranslated as well in Thai (Park et al, 2015).

Another translation that was studied was the translation of children's literature from German to Basque directly and as well as an indirect translation of German to Basque through Spanish. The study was focused on the translation of offensive words that were retrieved from a corpus of 33 texts from German's children's literature and was guided by Toury's (2012) standardization law and the law of interference. The results showed that the laws apply to both the types of translation and the nuances in the translation of offensive language varied depending on whether the translation was direct or indirect (Gomez, 2016).

Another study was done on the indirect translation of Bengali short stories from the anthology of Mahasweta Devi (2008) into Swedish language via English as the mediating translation. Shaiek, 2019 writes that the study was made by comparing Pedersen's (2011) ECRs (Extra Linguistic Cultural References) in coupled pairs from the three languages. The aim of this research was to investigate the differences between direct and indirect translations and to ascertain whether translators employ any particular translation techniques when transmitting ECRs from a third language. The notion of foreignization/domestication (Venuti 1995), prior studies on indirect translation, and translation norms (Lindqvist 2002, Toury 2012) were taken into consideration when analyzing the data. The findings demonstrate that an indirect translation can be closer to the source text (ST) than the mediating text (MT) it was initially based on. This is because the Swedish target texts (TT) showed a greater number of source-oriented transfer methods than the English MTs, which had more target-oriented strategies employed by the translators (Shaiek, 2019).

An investigation to explore the indirect translation (ITr) possibilities in D. O. Fagunwa's work, *Ògbójú Ọdẹ ni Ẹnú Igbó Irúnmalẹ (Ògbójú)* (1938) and its translations was made.

Adeyefa, 2023 explains that the analysis was approached from a paratextual and comparative perspective. The texts used are Fagunwa's Yoruba text, Soyinka's English translation (MT), and Camara's French translation (TT). To determine the level of indirectness, the cover page, preface, chapter headings, the first and last paragraphs, as well as other realities like names, loanwords, cultural phenomena, additions, omissions, and the relationship between the ST, MT and the TT were all examined. The study revealed that indirect translation is used in African literature to support ethnic and cultural heritage both inside and outside of Africa. A French translation of the English language version resulted from Camara basing his translation on Soyinka's MT and not from the original Yoruba text. In Camara's translation, the degree of indirectness was found to be wide and the presentation of indirectness was rather open (Adeyefa, 2023).

The search overall, revealed that ITr in the literary world has been prevalent globally, across all the continents. The various studies examining ITr have revealed a range of research objectives. The objectives range from investigating if any techniques were employed in transferring the ECRs (Extra Linguistic Cultural References) from a third language, examining how the offensive words in children's literature are conveyed in the target language, studying the mistranslation of culturemes to identifying the presence of indirectness via a predominantly paratextual analysis of the TT.

The researcher's wide and stringent library search has clearly shown that there do not exist studies which examine translations with a focus on the influence that a MT could exert on the TT. Studies on indirect translations done with a focus on investigating discrepancies, if any, in the passage of the ST to the TT through the MT, and their effects on the meaning and the comprehension of the nuances in the TT particularly among Malayalam novels that were translated into foreign languages through English, have not been conducted.

Chemmeen (1956) saw another English translation by Nair in 2011 which was approximately five decades since Menon's first English translation. Written in a different time zone and for a distinctively different readership, the new translation of *Chemmeen* proved to be different from its post-colonial counterpart (refer to section 1.3 for a detailed explanation on Nair's translation). As Nair's second English translation is hailed as a more faithful one than Menon's, the researcher is interested in knowing if French translations were done based on the second English translation, would it closely reflect *Chemmeen* when compared with the first French translation. In other words, the researcher intends to understand the role of mediating translations in producing subsequent target texts of literary works.

Thus far studies have not been undertaken to ascertain if a MT which is a close representation of the ST, meaning one that adequately reflects the author's intentions, and presents the cultural backdrop to the target readers, with no omissions of the text or mistranslations would be able to produce subsequent target translations that are also near reflections of the ST. Thus, it is evident that the current study has a gap to fill with regard to the extent of the influence of a MT on a subsequent translation. Also, it is evident that only approximately three to four past studies have used theoretical frameworks to underpin their discussions that is, Venuti's (1995) foreignizing and domesticating translation mode in Rajan's (2017) study, Toury's (2012) standardization law and the law of interference in Gomez's (2016) study, Pedersen's (2011) ECRs in Mahasweta Devi's (2008) research, and paratextual analysis and comparative frameworks in Adeyefa's (2023) study. In contrast, the present study will discuss the research outcomes based on Koller's five types/levels of equivalence. Equivalence theory is relevant in analysing and discussing the similarities and differences (types of equivalences that are achieved or not achieved) in a TT (which has come through a MT) in comparison with the original work.

The following paragraphs will further highlight the gap that will be filled by this study by specifically discussing the literature that exists on the translation of the Malayalam novel understudy which is *Chemmeen*.

Academic research done on *Chemmeen* are glaringly few and far between despite its popularity as a classical Malayalam novel. The researcher's thorough repeated survey showed a handful of papers mainly focusing on the thematic content of the Malayalam novel while another very small number that has looked at the first English translation by Menon produced in 1962.

The reviews on the novel *Chemmeen*, predominantly written by Indian academics, focus on the myth of chastity and different aspects of misfortune in the life of the fisherfolk closely tied in with the cultural beliefs and traditions of the fishing community.

Commenting on Thakazhi's creative writing, Rao (1985) writes that

“What could have otherwise dissipated into a melo dramatic run-of-the-mill love tale was lifted to the heights of a powerful myth ... when set against the backdrop of the sea, the life of the fisherfolk and, above all, their folk-beliefs”.

Chemmeen received the Sahitya Akademi award for 1957 and its film version won the President's award too. With the UNESCO's sponsorship of *Chemmeen* into English, Thakazhi was recognized in the international arena in 1962. Subsequently, *Chemmeen* was translated into various European languages (Rao, 1985, p.7).

In an interview with Thakazhi, he describes that he had come to know the fishermen at the Ambalapuzha (Kerala) coast that inspired him to write about their lifestyle. He came across their traditions, lifestyle and beliefs and made them into a novel. He has even mentioned that he heard the name “Karuthamma” being called out on the fishing coast as “Karuthammo” that led him to name his protagonist so. Speaking of *Chemmeen*'s translation, Thakazhi says that “...In English, Russian, Czech, Italian and Arabic languages, straight translations were made ... It reached French through English”.

Thakazhi says, “When you translate the life of a region as portrayed in one language, it is likely to lose certain elements. It is natural. It is not the translator's fault” (Thakazhi et al, 1999, p.170).

Thakazhi accepts that his writing used to be influenced by Chekov and Maupassant but admits that he refused the French and Russian style in his writings later. He says that Indian novels must not mimic western craft, instead, Indians must strive to create works following their own style. He bemoans that In India, inter-language translations are not encouraged. Keralites make an effort to translate other language works into Malayalam but not many Malayalam works find their way into other Indian languages (Thakazhi et al, 1999).

In *Society as Hero in Fiction* (1988), Thakazhi himself writes about the sea and fisherfolk in *Chemmeen*, that the sea that is an integral part of their life, is *Ratnakara* that contains treasures. “Seeing the sea for a lifetime from birth to death must have some influence over the human soul, and there is the idea of the Goddess of sea, Kadamma” (p.110).

The work by Pokrant et al (1988) provide remarks on the life of South Asian fishers when exploring several works including Thakazhi’s *Chemmeen*. They point out that the novel *Chemmeen* involves the coastal fishermen in the southwestern part of India i.e., Kerala. The story revolves around Hindu fishers in the early 1950’s before post-colonial practices of mechanization and modernization of fishing had been implemented. They were free to fish in the sea around, the only restriction they faced was the caste-based restrictions on the ownership of boats and nets. They could sell their catch to fish curers or fish dryers or to local markets. Their life-guiding principle was “The sea is vast and bountiful and provides enough to live on... If a fisherman falls on hard times, the sea goddess, Kadamma, will look after him”. Women get their identity based on their role as mothers, sisters, wives and daughters to men and it is the women (mothers) who are responsible for ensuring moral codes that are related to sexuality.

Thundy (1984) states that the predominant theme in the novel *Chemmeen* is that of dissension. The novel exposes conflicts between spouses, parents and children, neighbors, people and traditions, land and sea, people and the sea, and nature and culture. There is a lot of noisy dissent and ineffective rebellion in Indian life and literature, but relatively few people get the idea of absolute revolution. Thundy adds that in *Chemmeen*, Thakazhi's hushed cry of resistance, among other literary protests, blend with the marching Indian society's drumbeat, which has been on the move since the Vedic era.

Malik (2015) writes in *The fall of customs in the Chemmeen* about the misfortune of underprivileged fishermen who are victims of a monetary system dominated by rich lenders. When a fisherman like Chembankunju attempts to enhance his business, he is dragged behind by interpersonal and social dynamics. They believe that the goddess Kadalamma is supreme, and this blind belief makes them fatalists.

Togariya (2020) in *Love vs. Myth in Chemmeen* reviews the novel *Chemmeen* and opines that due to the disparities in caste and society, Karuthamma and Pareekutty's love is unable to reach its full potential. The concept of chastity and love that is prevalent in the fishing village destroys their love and creates the path to their demise. They die holding hands and in one other's arms since the harsh world provides no protection for their love. Togariya (2020) concludes that death brings together their two love-sick hearts while life keeps them apart.

Bhagyalekshmi (2019) writes of the myth versus reality regarding the novel *Chemmeen*; that the notion of chastity in the coastal society had been familiar to Thakazhi Sivasankara Pillai throughout his childhood days, and therefore, his book *Chemmeen* embodied this tradition. Bhagyalekshmi states that the author had left it to the readers to interpret the material using their own critical reasoning because Thakazhi had merely described the story to his readers without an attempt to support, refute or pass any judgements on the tragic love of the main characters.

Bhagyalekshmi (2019) provides her viewpoints of the story by saying that Palani's death cannot be attributed to Kadalamma's vengeance; rather, it was brought on by the sea's climatic conditions. Besides, Palani's demise is unavoidable because he decides to go fishing alone in bad weather on a plank boat. His passing away cannot be explained by Karuthamma's chastity and purity. The manipulative patriarchal society, which demands that its women be free of adultery, may have used the narrative as a political ploy to get people to pay attention to it, states Bhagyalekshmi (2019).

With regard to the translation of *Chemmeen*, only a few studies have been done on the English translation of *Chemmeen* by Menon. In reviewing Menon's English translation techniques, Ilavarasan and Saravanan (2018) state that Menon's strategies of including footnotes for certain terms is particularly worth mentioning. They point out that words that are distinct on a fishing coast such as *Chakara* and *uppa* are explained via footnotes by Menon. Menon is also commended for using the simple, easy to understand words such as *oarsman* to describe Chembankunju's initial job, *dried fish* to indicate a different process of preserving fish and many more. Menon's use of other translation strategies like transliteration, and suitable English words and phrases have also been analysed in their study. They point out that terms such as *Kochumuthalali* that means 'junior trader' and *Vallia marakathy* to refer to a 'fisherwoman' and *anna* that is 1/16 of a rupee and many more have been transliterated in Menon's target text.

Chandran (2007) in her study focusses on the characteristics in *Chemmeen* that endure the translation process, like "...the structural simplicity of the story that can be reduced to an archetype or the elements of the folklore that resonate even on culturally alien shores" (p.51). Chandran (2007) uses the Sapir-Whorf hypothesis to highlight that: "No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached" (Bassnett, 1980, p.13, cited in Chandran

(2007, p. 51). Chandran believes that the process of translation usually implies losing the target language's finer linguistic distinctions and cultural flavour. Chandran (2007) is of the view that despite the dialect being colloquial Malayalam in *Chemmeen* and representative of a distinct culture, the effectiveness of *Chemmeen's* translation has been laudable. The idea of loss is implicit in the translation process; it is assumed that perfect equivalency between two languages is rather difficult to achieve and that meaning is lost in the cracks between dissimilar cultures. Translators find it challenging to convey the subtleties of a regional dialect in English translations. The Islamic terminology and the fisherman dialect that Thakazhi employs in the novel are indeed difficult to comprehend for a large group of Malayalam speakers themselves. Chandran (2007) quotes R. E. Asher who is a well-known translator of Malayalam works into English, on this issue, who says "... he had no option but to sacrifice such dialectical variations completely because there was no English substitute for a vernacular dialect" (p.53). But Menon, the English translator of *Chemmeen* is silent on the difficult issue of translating the local vernacular of seaside Alappuzha, Kerala. Chandran provides an explanation: "Perhaps, translation as a self-conscious activity was not that well developed in 1962 when the translation was first undertaken". (p.53). Chandran (2007, p.53) further substantiates this point quoting A. J. Thomas (2005, p.45) who believes that "[m]aking the translation eminently readable and racy, Narayana Menon got away with it -- at the cost of the narrative marvel of the original, through deletions, suppressions, and mutilations".

Thomas (2005) studies the English translation of *Chemmeen* by Narayana Menon as it was the first significant Malayalam novel translated into English during the early post-colonial days. He looks at the process of its translation, how it compares to the original, the departures it made from the source text, how linguistic and cultural issues were addressed besides other factors. Thomas (2005) observes that most of the translation

techniques used in it, including selective omissions/deletions, compressions, paraphrasing, dilutions, and so on, were also used by subsequent translators.

Thomas (2005, p.41) quotes Shanta Rama Rau who writes that:

“...it was our duty in those days (of colonialism) to understand the West and our colonial rulers, but not necessarily vice versa. One’s acquaintance with one’s own culture would remain really slender too. Writing in English gives the writer a pan-Indian reach and that too among the consumer segments that would actually buy a book!”.

The omission of many sections and passages in Menon’s English translation (146 of them) makes one inclined to believe that they are not merely an oversight but, Menon intentionally left out certain information or agreed to do so at an editor's request in order to target linguistic sensibilities. None of the parts that are omitted are unnecessary or inconsequential. They undoubtedly make a significant contribution to the original Thakazhi's poetic narrative style. Thomas (2005) opines that one is led to believe that the exuberantly romantic and poetic parts of the original's narrative language were obviously edited in an effort to appeal to a western public that values a concise, sombre narrative style. With the core of the translation tilted in favor of the western or the global reader, cultural appropriation is also made easily to suit the palate of the audience. In an effort to “exoticise the text”, the translator has made reference to “bare breasts” in the English translation that Thomas (2005) believes Thakazhi never made mention of in the original text. Infact, Thakazhi employed the Malayalam words “maru” or “maridam” to mean “bosom” and not “mula” which is the equivalent of “breasts”.

Sahapedia, which is an open online resource on the arts, cultures, and heritage of India states: “Narayana Menon, without mentioning it anywhere in the published book, had edited and abridged the novel to suit the tastes of a primarily western readership” (*Sahapedia*, 2016). During the early post-colonial period, most translators get away with

their actions, and many of them were found to have used free translation to undermine the authority of authors, states Thomas (2005). The translator assumes control over the decision of what the reader of the target language should read. The source language text could potentially be misrepresented, partially omitted, or suppressed by the translator. These have been found to be true in *Chemmeen's* instance (Thomas, 2005).

Thomas writes in *Translation Today* (2005) that the "...deviation that the translated novel takes from the original seem to stem from the power equation between the two languages" (in the Abstract, p. 40). The omissions made by the English translator seemed to have a certain specific pattern as some of the portions left out deal with romantic and lyrical, elements that subscribe to Thakazhi's narrative language, and they seem to suit the taste of western readership. Thomas (2005) records in his paper that there were 146 instances of omission in the English translation in comparison with the Malayalam original text. He explains one such instance where the last line of the passage is recorded in page 14 of the English text. He refers to an occasion where Karuthamma who just realized that she has grown to become a woman when Pareekutty looked at her breast. This portion that speaks of the life of a coastal village girl who becomes aware that she is vulnerable to the male eyes now that she has become a woman is a significant part of the novel and a cultural concept too. Thomas (2005) believes that Menon has omitted this portion perhaps this does not mean much to the global reader who is familiar with the

"...exposed female bodies in the acts of swimming, sunbathing or scanty dressing during summer, or to those who live in societies in which boys and girls are entirely on their own from the time they reach their teens, and have an open approach to love and sex as normal outward expressions of their individuality" (p.44).

The English translation of *Chemmeen* described as an "act of subversion" due to the power hegemony between the languages, Thomas (2005) expounds the many possible reasons for such a work. Among the few, he believes it could have been because

Thakazhi's novel failed to reach the standard of the English readership and hence the translation attempted to improve it.

“In short, it was either a kind of exercise in subtle marketing, or a case of an Indian writer and translator being beholden to a hegemonic culture or power structure, and ‘adjusting’ according to the unwritten diktats of what was considered culturally ‘right’, or both” (p.44).

Like Thomas (2005), Mukherjee (1981) is quoted in *Sahapedia* (2016) as saying that Menon's English translation is a classic example of the “instance of the translator practically usurping the author”. Indian translators who translate regional works into English assume some sort of superiority (over the authors themselves) and hence tend to annotate or edit the source text in their pursuit of creating a ‘fluent translation’. Being a post-colonial writer, the English translator, while retaining the attractiveness, glossed over the crude forms of expressions and smoothed out the culture-specific and linguistic peculiarities with the sole intention of providing gratifying reading pleasure for the audience.

Tiwari's (2022) study states that *Chemmeen* employs a lot of the dialect used by Malayali fishermen. All translations, whether into nearby languages or distant languages, lose the dialect of the fishermen. Narasimhan, who is cited by Tiwari (2022), says that none of *Chemmeen's* translations have achieved perfection. The Tamil translation by Sundara Ramaswamy identifies too closely with the characters, hence has lost the balance, and the Hindi translation was a passive rendering. Of the English version, Narasimhan says, "English has claimed him (Menon), He has claimed it too" (p.126). “It is true that Hindi, Tamil and even English for that matter, cannot capture the untranslatable fisherfolk's Malayali dialect, nor the tone, timbre and pitch of the voice” (p.126).

It is evident from the reviewers of Menon's English translation that, it has been generally regarded as falling short of the original work while not forgetting the challenges Menon

would have faced in a novel written in a specific fisherfolk dialect as well as the era in which he produced his translation. Thomas's (2005, p.52) solution to the lack in Menon's English translation is echoed in his words: "A new, complete and unabridged version of *Chemmeen* is needed now, incorporating all that Thakazhi wrote". In the wake of what Thomas (2005) calls 'an unfair translation' of *Chemmeen*, he sees the need for an entirely new translation that is an unabridged, complete version of the novel where the author's voice is retained and where there are no deletions to make them fulfill their purpose as intended by the original author. The second translation of *Chemmeen* into English by Nair (2011) seems to be an answer to Thomas's hope to redeem the English translation of Thakazhi's Malayalam novel.

Nair (2011) writes of her experience in the journey of translating Thakazhi's *Chemmeen* into English. She believes that a translation would compel her to travel the same paths as the original author did and see his/her world and characters from his/her perspective. As a translator, she says, it is important "to bring forth the beauty of a book without succumbing to the need to edit. To let the grammar of the region prevail without making it seem like an idiomatic translation..." (p.41).

Nair (2011) is of the opinion that being a fictional writer, there is a tendency to change the original text at times while translating it. But it is essential that one adheres to the "translation dharma", which states that we must not alter the original. Instead, we strive to make it as perfect as we can. "But you can't change the thought process of a character, you can't change incidents, you can't change settings, everything has to be maintained" (p.42).

With all the above studies being focused solely on the themes in *Chemmeen* (1956) and the quality of Menon's (1962) English translation made the researcher realize that there was a research gap to be filled as none has thus far looked at the Menon's English translation that served as a mediating translation for the subsequent French translation in

1965. Upon this realization, the researcher set out to compare the French translation i.e., *Un amour indien* (1965) vis-à-vis the original Malayalam version. This first exercise by the researcher revealed that several parts of the text have not accurately or dynamically conveyed the original author's intentions to evoke certain emotions and tones which could be experienced by a native Malayalam reader. The intensity of sentiments expressed seemed to have been downplayed and cultural nuances were not found to have the same impact in the target text. In some instances, the differences in the French translation that have occurred seem to render a completely wrong message while some colloquial expressions have lost their original luster when translated into French. The figurative language used has not been successful as French equivalents were not provided. The way of addressing a person showed discrepancies in the French version with the women using "tu" to address their husbands indicating intimacy while the children addressing their parents using "vous" matching the Indian culture where children address their parents with respect. In the French culture, children address their parents using "tu" and not "vous" as it is a formal term of address and not used in family settings. Some non-verbal communication such as gestures that are typical of (Indian) culture and help to supplement or complement a situation or a phrase have been domesticated in the French translation with the result that the message could get conveyed differently. The culture and traditions observed by the fisherman community, the axis on which the entire story revolves, have not held a significant position in the target translation. The translational differences could have been due to its passage through English resulting in a French version which in fact is a translation of a translation. This then needed to be investigated.

The Malayalam classic, *Chemmeen*, has been able to put its footprint globally, across the continents through translation. However, it needs to be reiterated here that, research has not been ample, and has been limited to briefly discussing the themes of the novel and the extent of the effectiveness of its English translation by Menon. The need for a second

translation in English was raised and Nair (2011) has fulfilled it. But to date, no studies have been put forth to see how the English translation of the novel has been instrumental in the translation of other languages either Indian or foreign languages. There have not been any significant academic studies carried out on the French novel, *Un amour indien* (1965) that was translated through Menon's English version. While the studies point to the fact that Menon's translation was not a faithful representation of the original text, a question arises as to how effective the French translation coming through the mediating English translation would have turned out. A possibility of subsequent translations through Nair's mediating translation that is more reflective of the original *Chemmeen* too has not been explored yet. All of these have left gaps in the study of the translation of this novel via the English mediating translation.

When some good measure of culture-bound expressions and linguistic uniqueness are already lost in the first translation into English from Malayalam, it will be no wonder if these losses carry through from the English version to another language such as French if the French translator has only the English translation to fall back on. The problem therefore is the continual loss of the fine nuances of the source language, which in the case of this study is Malayalam. The gap to be filled by this study is therefore to investigate the extent to which the target text, *Un amour indien* has been influenced by the English mediating translation and to explore the possibility if the mediating translation has been done keeping close to the original text, would the subsequent translations based on it be closely reflective of the original source text. This research is therefore guided by the objectives presented in the next section.

1.3 Background of the study

Chemmeen is a Malayalam novel written by Thakazhi Sivasankara Pillai in 1956. The author is popularly known as Thakazhi in the literary world, Thakazhi being the name of his hometown in Allapuzha, Kerala, South India.

Malayalam is a language that belongs to the Dravidian group of languages, primarily spoken by the people of Kerala, a state in the southwestern part of India. *Chemmeen* (which means “shrimps”) became a best seller of its time and as a result, was translated into about 25 different languages, both Asian and European. *Chemmeen* was the first Malayalam novel that received the highly coveted *Sahitya Akademi* Award in the year 1957. Its film version won the President’s gold medal for the best film in 1965.

The story setting is on a fishing village and the author vividly portrays the life of a young Hindu woman, Karuthamma, who is torn between the beliefs and traditions of the fishermen and her love for a young man named Pareekutty who is a Muslim. With the taboo of inter caste marriages overpowering in her conservative community, Karuthamma could not bring herself to declare her love for the Muslim trader. Instead, she agrees to marry Palani, the man whom her father proposes and begins her life with him. Time went by, but neither the traditions nor the beliefs of the fisher folk could stand against to put out the flame of her first love and so she dared to be joined with him, albeit in death, breaking all the man-made barriers such as the barriers of tradition, caste, and religion.

The language used in the text is Malayalam, but Thakazhi renders the conversations using the dialect of the fisher folk which makes the novel extremely authentic to a Malayalam reader such as the researcher. The conversations and narrations open the door to the reader of the everyday life and struggles and beliefs of a fisherman, portraying their culture. The author uses relatively simple language littered with figurative and colloquial expressions which makes the reading engaging and refreshing.

Chemmeen (1956) reached the English reading audience when it was published as the first English translation titled *Anger of the Sea-Goddess* by V.K. Narayana Menon in 1962. Menon’s (1962) English translation was done during the post-colonial time during which English translations of works in Indian languages were being encouraged. Thakazhi’s *Chemmeen* (1956) was considered the first significant Malayalam work to be

translated into English and this was sponsored by UNESCO. Tiwari in *Beyond English: World Literature and India* (2022) explains that the poet Edouard Joseph Marc Maunick once said that the purpose of UNESCO's groundbreaking project in 1948, which resulted in the creation of the Collection of Representative Works, was "to connect people with their and other people's history and cultural traditions so that there could be a confirmation of their existence in the world as well as a consolidation of their place in the universe" (p.122). *Chemmeen* was included to UNESCO's Indian collection in 1962, and owing to this acknowledgment, the novel was made into a work with a truly worldwide presence by being translated into Russian, Spanish, Arabic, Japanese, Vietnamese, Sinhala, and Chinese. The untranslated Malayalam title *Chemmeen* is followed by the subtitle *Un amour indien* in the 1965 French translation, which was commissioned shortly after the book was named a UNESCO "representative work." Before Menon's translation into English, Bharathi Vidyarthi translated *Chemmeen* from Malayalam into Hindi in 1959. *Chemmeen* was the first Malayalam novel to be translated into Arabic and this was done by Mohiaddin Alwaye in 1970 directly from the original novel. The Malayalam novel's first foreign language translation was into Czech by Kamil Selabil (Tiwari, 2022). Chandran (2007, p.52) informs that "According to D. C. Kizhakkemuri, the publisher of *Chemmeen* in Kerala, the novel sold 44,000 copies up to its 19th edition in Malayalam and 57,000 copies in the Czech language". As far as the researcher's library search goes, the French translation is the only version that was not translated directly from Malayalam. Menon's English translation is the mediating translation from Malayalam into French; in other words, it took on the role as source text for Balbir (1965) to create her French translation.

Chemmeen (1956) saw another English translation by Nair in 2011 which was approximately five decades since Menon's first English translation. Written in a different time zone and for a distinctively different readership, the new translation of *Chemmeen*

proved to be different from its post-colonial counterpart. Nair, being a modern writer of fiction, chose to present a more faithful translation of the original work *Chemmeen*. Nair believes that a translator must walk the author's road and attempt to see the characters and the landscape through his/her eyes to be able to produce a translated work just as good as the original (Nair, 2002, Translator's note). Nair's translation, therefore, had no omissions of descriptive text. A striking difference between the two English translations was that Nair's work strived to uphold and transmit the Keralite culture and in specific, the fisherman culture to the readers such as retaining the terms particularly referring to attire, culture, and practice in contrast to Menon's first English translation. Forms of addressing both in the family and in the community including disrespectful expressions were largely preserved in Nair's English translation to maintain the local flavor of the Keralite story.

The presence of two English translations of *Chemmeen* and Menon's first English translation being used as a secondary source text for a French translation piqued the researcher's curiosity to find out how the French translation had depicted the original work coming indirectly from another translation. Also, as Nair's second English translation is hailed as a more faithful one than Menon's, the researcher is interested in knowing if French translations were done based on the second English translation, would it closely reflect *Chemmeen* when compared with the first French translation. In other words, the researcher intends to understand the role of mediating translations in producing subsequent target texts of literary works. The following sections will make clear the need to fill the gap in the study of mediating translations and indirect translations.

1.4 Research Objectives

1. To determine the extent to which the French indirect translation *Un amour indien* differs from the original Malayalam text *Chemmeen* due its passage through the English mediating translation.

2. To investigate the possibility of a faithful French translation of *Chemmeen* through a mediating translation that is close to the original text.

1.5 Research Questions

1. How far has the mediating English translation influenced the French translation of *Chemmeen*?
2. To what extent would a faithful English mediating translation of *Chemmeen* be able to produce subsequent translations that are closely reflective of the original?

1.6 Significance of the study

The story of Karuthamma in the novel *Chemmeen*, to the Keralites or the Malayalam-speaking people, comes across as a passionate love story characterizing the life of fishermen. Told in standard, descriptive language spiced up with metaphors and appropriate idiomatic expressions, the novel comes remarkably alive to the reader with conversations rendered in the fisherman dialect. The symbolic language, specific to a culture and the honorific system of addressing beside the colloquial language in the local fisherman dialect laced with idiomatic expressions and metaphors would make the process of translation a veritable challenging one.

Larson (1984) explains the process of translation as

“... studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analysing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the RECEPTOR LANGUAGE and its cultural context” (p. 3).

Larson (1984) highlights certain characteristics of languages that have a prominent bearing on translation. As each language possesses its own distinctive form to signify its meaning, while translating, the same meaning may be expressed in another language in a different form. The meaning takes precedence over the form in the act of translation. In

terms of parts of speech, the languages have their own unique set. They have their own division and subdivisions of lexicons such as nouns, verbs and adjectives including distinct pronominal systems too. Some target languages may have pronouns that needs differentiation of singular, dual and even plural person while the source language may not have a three-way distinction. It is important for the translator to know the cultural context involved for a wrong choice of pronouns may indicate distortion of meaning. Larson (1984) adds that besides grammatical constructions that vary between languages, the languages boast of idioms, secondary meanings, metaphorical expressions and other figurative forms of expressions too. Given the fact that the origin of the figure is based on stories or historical incidents, having a knowledge of the cultural context becomes necessary for the translator to produce a faithful translation instead of a literal one. Larson (1984) says that a translator would know that he is successful “if the receptor language readers do not recognize his work as a translation at all, but simply as a text written in the receptor language for their information and enjoyment” (p. 23).

This study aims to compare the original text (Malayalam) and the target text (French) to investigate the translational differences that may have altered the message that the author intended to convey which could have certainly impacted the reading pleasures of the target reader.

Salman Rushdie, who calls translation as “bearing across” (the root from Latin), “acknowledges the common fear that something always gets lost in translation yet, he hopes too, that something can be gained.” (*Publishing perspectives*, Jan 2016). With about 22 languages to translate to and from (besides more than 100 spoken languages) that India has, translation has gained amazing readership in India lately. This is largely attributed to the emergence of Smart phones and tablets- that encourage mobile reading and so publishers are able to even reach the readers up to the “last mile”. Digital communication, a boon to readers, brings literature to the readers in their own native

language. “Languages (other than English) are really thriving, and in fact, there is an increased readership that we see in a lot of local languages”. (*Publishing perspectives*, Jan 2016).

Malayalam readers are open to reading translated works; the numerous translated classics from regional languages, English and even other European languages are a testament to it. Besides “...works of contemporary authors like Orhan Pamuk, Chinua Achebe, J. M. G. Le Clézio, Robin Sharma, Doris Lessing, Philip Pullman, and Ben Okri are now available in Malayalam” (*The Hindu*, April 2016). But Indian readers and authors bemoan that the translations they receive are re-translations of English editions, and lot of it is lost in translation due to multiple translation. Bhawani Cheerath, translator of Bengali stories says, “The best way is obviously translating from the original language, but it’s unfortunate that most of the translated literature available today comes to us via an intermediate language like English, thereby doubly diluting it” (*The Hindu*, April 2016). While the Indian languages are inter translated into each other and more popularly translated into English particularly to readership of the western world, there is much less translation of the rich Malayalam literary works translated directly into French.

The translation of literary works in Malayalam across the continents certainly opens the door for a view of the rich literary heritage and culture and this would bring the world closer. “The English language is already saturated with translation of Indian works; Indian literature might find a more lucrative market in other European languages - German, French, Spanish, for example” (Simon and Pierre, 2000, p.99).

Chemmeen was the first significant Malayalam novel that was translated into English. As English writing was favored more during the post-colonial period, *Chemmeen*’s translation was acclaimed a huge success as it received international audience. A J Thomas writes in the article, “*Chemmeen* processed for export: The earliest sign of globalisation of the world”, in *Translation Today* (2005) that “the target language

(English) text of *Chemmeen* made available to the world is a highly manipulated, edited, doctored one” (p.45) as the translator made omissions of passages from the source text besides not adhering to the source text or its culture in many of the occasions. It is inferred that as the author was around when the translation was made, it was with the permission of the author that the omissions were made. The translator of that period was given the liberty to write what he chose to tell the audience. He could “...suppress, eliminate partially or misrepresent” the source language (SL) text (Thomas, 2005, p. 45).

This study focuses on studying the differences in translation between the Malayalam source text and the French target text by tracing the passage of the text through the mediating English translation by Menon. As Nair has done a more faithful translation of the original *Chemmeen*, efforts are taken to explore the possibility of whether, if the French translation was made through Nair’s text as the mediating translation, would the resulting target text be equivalently effective in meaning and style as the source text.

This study involves a supposition i.e., if the mediating translation is done very closely with the source text and it is largely representative of the original in terms of style, nuances and meaning, then subsequent translations that use the mediating translation as their source text would also be equally effective. If the research undertaken proves it to be true, this would be welcome in the literary world especially those comprising of multiethnic and multi linguistic readership ambience like India. In pluralistic settings, translation of a literary work could reach a wider readership if done through mediating languages, those that are popular. Regional works done in vernacular languages could effortlessly be carried to a foreign readership, in fact to different continents by way of mediating translation as they would open doors to experience the values and culture of the languages and the peoples involved.

This study recommends that a translator working on a mediating text to produce the target text would do better to consult the source author using an interpreter so as to be educated

on the finer nuances of the terms used, contextual meanings involved and to elucidate figurative language and more, employed in the source text. In the instance of the source author not alive, a native speaker of the language could also be consulted.

1.7 Key terms used in the study and their abbreviations

This section deals with some of the important terminology and abbreviations used in this study.

Munday (2012) explains: “The process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL) (p.8).

1. SOURCE LANGUAGE (SL): In this study, it refers to the original language of the novel, Malayalam.

2. TARGET LANGUAGE (TL): The French language is referred to as the TT in this study.

3. SOURCE TEXT (ST): In this study, it refers to the Malayalam novel *Chemmeen*.

4. TARGET TEXT / TARGET TRANSLATION (TT): The English translations of the novel by Nair and Menon produced directly from the Malayalam original are the English target texts. However, the English TTs also function as mediating translations for the French translations in this study which are the subsequent target texts/translations.

5. MEDIATING TEXT/TRANSLATION (MT): The English translations by Menon and Nair that is a translation of the Malayalam original, and which functions as a source text for Balbir’s, Azor’s and Pierre’s French translation is referred to here as the MT.

6. INDIRECT TRANSLATION) (ITr): “A text which is not translated directly from the source text but is instead translated based on an intermediary text which is itself a translation from the source text is referred to as an indirect translation” (Zainol and Haroon, 2019, p.106). In this study, it refers to the translation of a translation such as the

French translation by Balbir that is indirectly translated through English instead of being directly from the Malayalam source or original text. Likewise, Azor's and Pierre's which will come through Nair's will be considered as ITrs.

7. BACK TRANSLATION (BT): "Back translation, or translation of a translated text back into its original language, has been used in cross-cultural survey research over the past 50 years, primarily as a translation quality assessment tool" (Son, 2018, p.89). In this study, English backtranslations will be provided for all the samples in Malayalam and French.

8. ENGLISH TRANSLATION OF MALAYALAM (ETM): This refers to the back translations of the Malayalam samples from the original text, *Chemmeen*, into English.

9. BACK TRANSLATION OF FRENCH (BTF): This refers to the back translations of French samples from the French text, *Un amour indien*, into English.

10. TT-AZOR: This refers to the French translation of Nair's English samples (MT) done by Eugene Azor.

11. TT-PIERRE: This refers to the French translation of Nair's English samples (MT) done by Julien Pierre.

12. BTF-AZOR: This refers specifically to the back translations of the French samples done by Eugene Azor into English.

13. BTF-PIERRE: This refers specifically to the back translations of the French samples done by Julien Pierre into English.

1.8 Conclusion

This chapter has outlined the background and significance of the study undertaken and includes the objectives and the research questions that would be addressed here. Following this chapter is Chapter 2 that reviews major literature that is relevant to the study. Chapter 3 presents the methodology which outlines the process and methods involved in the research. This is followed by Chapter 4 that presents the analysis of the

samples, and discussion guided by several selected translation theories. Chapter 5, the final chapter, concludes the study with a summary of the findings, the implications and recommendations for further research.

Universiti Malaya

CHAPTER TWO

REVIEW OF LITERATURE

2.0 Introduction

This chapter reviews literature relevant to the research questions in this study such as previous works done in literary translation with a focus on indirect translation, its challenges and limitations. This chapter also discusses the theoretical principles that guide this research and the significance of the novel *Chemmeen* and its background.

2.1 Literary Translation

“Translation is a written or spoken expression of the meaning of a word, speech, book, etc. in another language” (The Concise Oxford English Dictionary, cited in Hatim and Munday, 2004, p.3). Literary texts are those that

... enjoy high social prestige; they typically aim to provoke emotions and/or entertain rather than influence or inform; they have no real-world truth-value: they are judged as fictional, whether fact based or not; they may demand extra reading or listening effort by audiences but deliver messages or experiences beyond the commonplace (Baker and Saldanha, 2020, p.294).

Translation of literary texts are often subject to debates such as “faithful-free, literal-communicative-elegant (Yan Fu 1901/2004) and foreignizing-domesticating (Venuti 1995b/ 2008)” but Tymoczko (2014), however, believes that literary translation “...is culturally embedded and is interpretive rather than mechanical” (Baker and Saldanha, 2020, p.295). While the opinions on the translator’s style are many,

“Translations inevitably reveal the stylistic and lexical preferences of their translators. They may also reveal their translators’ ideological positioning or aspects of their identity” (Baker, 2000, cited in Baker and Saldanha, 2020, p.296).

2.2 Challenges in literary translation

Translation, besides bringing in two languages, is involved in the coming together of two cultures. The cultures being unique to languages and communities raises a question as to whether translation is in effect possible or not. The style used by the author poses a problem to the translator as it is individualistic and hence not an easy task to simulate in translations. Besides style, every language possesses its own unique structure in terms of syntax and grammar. It is common understanding that translation involves communication between two sets of codes, that of the source language and target language. These codes being very different from each other raises the difficulty level in the process of translation. “...translation involves two equivalent messages in two different codes.” (Jakobson, p.114, in Venuti, 2000). With the text having wordplay and puns, translation becomes more difficult and according to Jakobson (in Venuti, 2000), poetry is untranslatable.

Translatability becomes an issue when the target language is a relatively ancient language and hence does not have the equivalent of terms that are scientific or technology based. Another problem of translatability occurs when the source language adopts certain sub-codes such as slangs or dialectical usage of the language. If Geoffrey Chaucer (English poet) is to be translated into ancient Tamil, for example, explanatory notes would have to be supplied for it to be

comprehensible as Chaucer's English is outdated. The sub sections below highlight some of the challenges faced in translation.

2.2.1 Loss of meaning

Translation may suffer loss of meaning when the translator tends to represent the target language in the SL's syntax or when the languages concerned have different pronominal system. In the translation of Sinhala short stories into Tamil, done during the period of post-Independence, the translators seemed to have used the source language's syntactic structure and syntax in their Tamil writing that made "their translations seem to be alien to modern Tamil fictional prose style" (Nuhuman, 1996, p.164). While Tamil has only two personal pronouns, Sinhala has twenty different forms that vary according to honorifics and are representative of number and gender too. The usage of these different pronouns is a reflection of the socio-linguistic situations and is not easily translatable into another language such as Tamil. There were culture-specific terms, idioms and proverbs in Sinhala that were closely related to Buddhist religion and these could not be effectively translated into Tamil, to people of non-Buddhist background.

Even when an excellent translation is done, the translated text seems to have lost some original qualities of the source text. Inaccuracy on the part of the translator or the automatic translation system employed could also be contributing factors to the loss of meaning. The translation of a legal document concerned the presentation and labeling of spirit drinks. These documents when translated from English into Italian had the key term 'spirit drinks' translated into Italian as *bevande spiritose* that means 'funny drinks'. Gandin (2009) quotes Mason (1992, p.28) saying that such translations that have suffered mistranslations at the 'individual lexical choice' could affect the overall meaning of the target text.

Loss of meaning also occurs when the target text does not employ the closest cultural counterpart to what the ST intends. In the translation of the Indonesian novel, *Cantik itu Luka* (2015) and its English target text, *Beauty is a wound* (2015), there have been a loss of information when translating the SL unit 'dukun bayi' using the cultural equivalent 'the midwife'. A 'dukun' is a practitioner whose purpose it is to heal patients through the use of mantras, herbal remedies, and occasionally even incantations. On the other hand, the term 'midwife' refers to a nurse who has completed a protracted programme of education and training in an institution before they may assist with childbirth. (Wijaya et al, 2020, p.260)

Another case of loss in meaning in the translation was the translation of "gemas" to "affectionately,". The term "gemas", an adjective, refers to a sentiment of love or attachment tinged with exasperation. The term "affectionately," which is an adverb, on the other hand, denotes in a way that expresses love and care for someone. In fact, the word "affectionately" does not fully capture the sense of the word "gemas" (Wijaya et al, 2020, p.261)

Another potential area where loss of meaning is witnessed is when there are gaps in translation. This was recorded by Adhikary (2019) who believes that loss of meaning occurs when there is a translation gap caused by the absence of correspondence between the elements in the source language (SL) and the target language (TL).

In other words, the gap between the two languages is what causes the loss of meaning during translation. Two languages, cultures, settings, etc., are always distinct to some degree and therefore, when we translate, we are in effect, bridging the gap between two cultures and languages. It implies that a text is a

synthesis of a language and a culture within a certain environment. The biggest threats to accurate translation are gaps.

Adhikary (2019), based on Crystal (1987, p.346), explains that absolute equivalency is obviously unachievable because no translator could produce a translation that was a perfect parallel to the source text because there is always some information lost. In any case, the translator's primary focus should be bridging the gaps to ensure that the translation is as accurate and meaningful as the original.

A case study of a Nepali novel, *Basain* and its English translation was made in an attempt to study the loss of meaning that may have occurred in the target translation. The word "harīrāmko," as it is used in the SL, is a word that is frequently employed in speech by elderly Nepalese people and has no real significance. The translator, however, has treated it as a noun. The phrase "the interest must be delivered to Hariram's house..." plainly indicates that Hariram is the name of a person who is not in fact real. The SL expression's original meaning has thus been changed when it is translated into English, which results in a loss of meaning (Adhikary, 2019, p.33).

Loss of meaning takes place for lack of lexical equivalents in the TL. This was observed in the translation of the Holy Qur'an from Arabic into English. Translation of some lexicons that are Qur'an specific results in losing its original meaning due to the lack of equivalents in English. The English translation of *Surah al-WaqiAAa* done by Abdullah Yusuf Ali was examined to identify the cause and types of losses that may have occurred. Based on Baker's (1992)

typology of non-equivalence, this study exposes the possible reasons of semantic loss.

1. Words that were specific to religion lacked equivalent term in the target language.
2. Paraphrasing was resorted to when Arabic words that were not lexicalised in English and these in turn resulted in partial or complete semantic loss.
3. Some complex Arabic words cannot be translated by just a word in English.
4. Lack of mastery of the source language. (Abdelaal and Rashid, 2015, pp.4-5).

Loss of meaning in translations occur when the syntactical structures of the languages involved are very different or when they belong to different families of languages. The lexical equivalents or closest natural equivalents being absent in certain languages could also be a reason for loss of meaning. While absolute equivalence in translation may not be possible, the translators could find ways to bridge the gaps in translation that the cultural setting and background may pose and this way, seek to produce translations that are accurate and close to the original.

2.2.2 The question of faithfulness and fidelity

The requirement on what and who to be faithful to is yet another hurdle faced by translators. Fidelity in translation generally refers to being more faithful to the source author's message, cultural nuances and style of writing or leaning more towards the needs and preferences of the target readers and/or client who commissions the translation task. Newmark (1988, p.46) explains that: "A

faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammar structures. It transfers cultural words and preserves the degree of grammatical and lexical abnormality in the translation. It attempts to be completely faithful to the intentions and the text realization of the SL writer.”

But a question arises: Would being faithful to the ST be helpful when translating children’s literature?

Kwok (1996) highlights this sort of an issue in the translation of children’s literature which are essentially different from an adult literature. Kwok (1996) studies the Chinese translations of *The Adventures of Huckleberry Finn* for children in the light of Klingberg (1986)’s approach that believes in being faithful to the source text and Oittinen (1993)’s strategy that involves a creative dialogue between the source and target cultures. Klingberg (1986) advocates that any effort done in deviating from the source text such as “adaptation, abridgement, purification and similar intrusions” (Kwok, 1996, p.281) must not be encouraged. The study resolves the issue stating that the dialogical view proposed by Oittinen (1993) will be more favored as opposed to that of Klingberg (1986) in the interest that it would benefit the young readers of literature. This is on the premise of valuing the importance of conveying to the young readers in a relevant manner effectively rather than maintaining a faithful translation of the text.

This can further be explained in Ranua’s (2009) thesis who quotes Reiss and Vermeer (1986, p.65-66) who says that the translator aims for intertextual coherence, or the coherence between the source text and the translation, as well as receiver coherence, or intratextual coherence. This is what Reiss and Vermeer

(1986) call fidelity. They claim that every translation should be the most perfect manifestation of the *skopos* imaginable and that, to the extent that this condition allows it, the translation should be faithful to the original text in terms of both its content and form. In other words, if the *skopos* permits it or requires it, the translator works to ensure a cohesive transfer of the source text.

The concept of fidelity maintained can be observed in the English translation of the French novel *L'Enfant noir* by Camara Laye. The English version, *The African child*, was done by James Kirkup. Kolawole and Adewoni (2008) observe that Kirkup's translation technique was to find and apply idiomatic equivalence between the Source Language (French) and the Target Language (English) rather than producing word-for-word equivalence between them. Kirkup employs a variety of strategies, including amplification, whereby he expands, by way of adding more words, on the original text so that the reader can comprehend the meaning of metaphoric language. In fact, he employs a variety of approaches, including transposition, explicitation, and modulation, to help him identify appropriate contextual equivalents.

All these strategies including the intentional omission of some phrases or paragraphs in *L'Enfant noir's* English translation point to a striking sense of equivalence rather than infidelity. "It has to be reiterated here that each text calls for an interpretation by the reader. The translator, more than just any interested reader, is the reader *par excellence* of the text he is translating" (Kolawole and Adewuni, 2008).

Venuti (2004)'s explanation is in line with the strategies mentioned above.

"Fidelity cannot be construed as mere semantic equivalence: on the one hand, the foreign text is susceptible to many different interpretations, even at the

level of the individual word; on the other hand, the translator's interpretive choices answer to a domestic cultural situation and so always exceed the foreign text."

This does not imply that translation is condemned to a life of freedom or error, only that the standards of accuracy are historically varied and culturally distinctive (Venuti, 2004, p. 37).

So long as the *skopos* allows i.e., keeping the goal of the translation in mind, faithfulness to the text can be maintained. As for fidelity, it is the translator's creative use of the various strategies to achieve the dynamic equivalence in the TL that may mean even at times, the omission of some words or expressions.

2.2.3 Cultural specificities

2.2.3.1 Translation policies

Translation policies that the translators choose to adopt play a significant role in the outcome i.e., the TT. The two Zulu translations of the book of Mathew in the Bible, one done in 1959 and another one in 1986 is one such instance. In a corpus-based study of the two Zulu translations, Masubelele (2004) makes it clear that the translations of the text were done in a period that acclaimed prescriptive theories of translation. The analysis of the language however, is based on Toury's (1980) descriptive translation studies (DTS).

According to Toury (1980), the two poles of translation being 'adequacy' and 'acceptability', the translator works between these two norms. Adopting the principle of 'adequacy' a translator works towards adhering to the norms of the source text and culture whereas 'acceptability' would focus more on the target literary system. The analysis of the translation of the two texts showed that the

1959 translation that leaned towards source-centeredness chose to use common words by their root word for relevant situations whereas the 1986 translation that worked on the principle of dynamic equivalence revealed that the translator took the liberty to add varying collocatives to render the same into an idiom, or add qualificatives to present them close to Zulu culture. This approach that focused on ‘acceptability’ more than just ‘adequacy’ aimed at naturalness of expression more than equivalence thus helping the reader identify himself/herself with the culture and practices of his/her own Zulu culture.

2.2.3.2 Culture-specific terms

Besides translation policies, translators’ method of handling cultural words largely influences the way the TT turns out. An example of maintaining naturalness of expression by retaining the culture-specific words and expressions is recorded in the translation of *Kafan* (1936).

Kafan refers to the white piece of cloth that covers a body of a deceased person in the Indian tradition and therefore holds significance in terms of the funeral rites done for the person (Aslam, 2013). One English translations of *Kafan*, translates the title as “The Shroud” that conveys something associated with the grim topic of death while the other translation, calls it ‘The Winding Sheet’ which could refer to any other sort of covering, not necessarily that of a dead person. The title “The Shroud” is being able to evoke the image of death in the minds of the reader whereas ‘The Winding sheet’ sounds ambiguous to the reader. (Aslam, 2013).

As the setting is in a rural area, arriving at an equivalent for the colloquial terms in English becomes an obstacle for the translators. The translator of *The Shroud* tries to retain culture-specific terms in the translation with a foot note added to

explain the significance. By presenting the colloquial and culture-specific terms as they are to the readers, the translator maintains the local colour of the text.

Translation, as it has been known, is woven with the threads of culture that it is impossible to separate culture from the language and hence translation of language essentially is translation of its culture as well. Ultimately, it is the translators' style that would largely influence the outcome.

2.2.3.3 Domestication and Foreignization

Al-Hassan (2013) cites the German philosopher, Goethe, who wrote in 1811:

There are two maxims for translation, the one requires that the foreign author be brought over to us so that we can look upon him as our own; the other that we cross over to the foreign and find ourselves inside its circumstances, its modes of speech, its uniqueness (Robinson, 1997, p.222, cited in p.96).

This principle is echoed by Schleiermacher, the German translation scholar who says that two routes that the translator could possibly take are, 1. The translator does not disturb the writer. Instead, he/she moves the reader towards himself/herself and 2. The translator does not disturb the reader but strives to move the writer toward his/her direction. The 'reader to the writer' approach has been termed foreignization while the 'writer to the reader' stance is called a familiarization or domestication method. (Al Hassan, 2013).

In other words, foreignization is the type of translation that aims to preserve the foreignness of the original and gives the reader the impression that they are reading something alien, thereby increasing their awareness of cultural differences. Domestication, on the other hand, is the translation strategy that uses a transparent, fluid style to minimize the strangeness of the foreign text for readers of the target language (Zhuo, 2022).

Al-Hassan (2013) further adds that preserving the source culture in the translation would amount to foreignization and substituting the source culture for the target culture would be familiarization. A translator moves between the two extremes of foreignization and familiarization to decide on how well to integrate them into the work that would appeal to the readers.

The principle of foreignization employed in the French translation of *Harry Potter*, a novel in the British setting, helps to render the cultural words to the French readers. Kirkman (2015) addresses the linguistic and cultural issues that arise in the French translation of *Harry Potter* novels. Translations of *Harry Potter* novels would present huge challenges as the regional accents, British terminology and cultural nuances are to be conveyed to people who are unfamiliar with the English culture.

Ménard translates the names of characters in French by mixing English and French to arrive at a name that is reflective of the character's personality. For instance, 'Muggle' is a name that sounds 'muddled' is given a French translation as 'moldu'. 'Mol' is soft and hence 'moldu' is justified as 'soft in the brain' that amounts to being muddled. A kind of magical hat that is called the 'Sorting Hat' is translated into French as 'Choixpeau' that is derived from 'choix (choice) and 'chapeau' (hat) (Kirkman, 2015).

“Ménard prefers to reinvent names by substituting a French equivalent to keep the ST's implicit meanings while producing a name that is more familiar to the TL reader metaphorically and phonologically” (Garcés, 2003, cited in Kirkman, 2015, p.49).

The choice of the translator to choose the strategy of foreignization or domestication was evident in the translation of dialectical expressions into

English that are from Jane Watson's translation, *Social Issues in Yemeni Popular Culture* of the radio series "*Musid wa Musida*" in Sana'ani Arabic dialect.

The four areas of analysis of the episodes have been the titles, proverbs, religious terms and cultural expressions popularly used. As for translating episode titles, foreignization strategy was mostly used by the translator as a literal translation may not bring out the "pragmatic effect of the title" (Baawaidhan, 2016, p.204). For proverbs that have no direct equivalent in the target context, Watson adopted foreignization in order to give the local colour to the target culture while domestication was successful in translating proverbs that have a similar pragmatic effect in English, the target language.

The translator may therefore choose to adopt, depending on the need of the text, either domestication or foreignization strategy in his/her translation. Working on a target-oriented text would require a foreignization strategy where *la couleur locale* could be preserved. Domestication is preferred when a source-oriented translation is desired and a fluent reading of the text is enabled.

Although it is often agreed that the foreignization strategy is preferred to move the reader to the writer especially when dealing with cultural terms, this was not very successful in the French translation of the Sinhala novel *Reef* (1995). The French translation *Recifs* (1995) chose to retain the Sinhala culture specific words in the French novel as a way of presenting the local colour. Gunasekara's Sinhala source text is dotted with many address terms such as "*Nona, Amma, Mahathaya, Kolla and Machang*" (p.50) and terms of exclamation such as "appo, chi, aney, sha" (p.51). These were presented as Sinhala terms in the French translation instead of providing an equivalent. However, the familiar tag "no" that is used informally in conversations in Sinhala was translated into

French. Besides, the measuring units to metric system and the 24-hour time format to match that of the system in the target culture were observed.

Jayawardena, 2015 who advocates foreignizing strategy in translation says:

Though the readability of a translation is essential, in the process of translation, it is equally important to let the ‘foreignness’ come through (Jayawardena, 2015, p.59).

Ultimately, it is the choice that the translator makes with regard to the strategy that shapes the work. This is counted as the subjectivity of the translator. An example that explains this notion are the two translations of *The God of Small Things* (1997) in the light of the strategies used particularly with reference to the domesticating and foreignizing techniques that the translators have employed. It was found that the Slovak translator (1998) had adopted the domesticating method in her translation that makes the reading fluent and promotes easier understanding as it has common Slovak sentences used. On the other hand, the Czech translator (2001) seems to have used the foreignizing technique that is dotted with many foreign words and phrases drawing the readers to the author unlike the reverse in the case of domestication strategy.

The Czech translator’s adoption of the foreignizing technique made it possible to introduce to the readers Indian traditions and cultures.

“We would not like to say which translation is better or more precise. Both are completely different, mainly because the two translators took different stances on the source text transferring its singularities to different degrees” (Füzéková, 2009, p.20).

The subjectivity of the translator makes a significant contribution to the way the translation turns out. Subjectivity would include his/her background, language competence, cultural knowledge of the ST, prior experience in

translation and above all, the techniques adopted for translating. Therefore, translations of a particular text by different translators would not be the same. Subjectivity has been dealt with in detail in section 2.5.

2.2.3.4 Figures of speech

Translation of figures of speech can be a daunting task for the translator as s/he chooses the appropriate strategy to convey the meaning at the same time preserving the aesthetic qualities of the SL. The translation of metaphors in the novel *Harry Potter and the Chamber of Secrets* (1998) from English to Indonesian was studied with a view to evaluate the appropriateness of the outcome. The strategies adopted in translating the metaphorical expressions into Indonesian were reproducing or adopting the metaphor when it is a popular metaphor in the target language. In the instances where it cannot be reproduced, adaptation or converting the metaphor to a simile, adding the interpretive meaning of the expression, translation into giving the literal meaning or even deletion at times was observed (Khairuddin, 2015).

2.3 Indirect translation: Nomenclatures and definitions

Indirect translation that is a translation of translation is known to humanity since time immemorial. The translation of the Bible attests this. For the Bible to be translated into modern languages, the intermediate text from Hebrew, Aramaic and other translations have been the Greek Septuagint version and St. Jerome's Latin Vulgate. The European nations have had a practice of growing each other's heritage by translating their literature as they share similar historical developments and rank similar on cultural achievements.

Rosa et al (2017) define indirect translation (ITr) quoting Kittel and Frank (1991, p.3) as “ITr is based on a source (or sources) which is itself a translation into a language other than the language of the original, or the target language”. Gambier (1994, 2003) “defines it, in a nutshell, as a translation of a translation” whereas Toury (2012, p.82) says that it is about “translating from languages other than the ultimate SLs”. Pym (2011, 80) has a more recent definition that says “ITr amounts to the historical process of translation from an intermediary version” (Rosa et al, 2017, p.119).

Based on the definition by Kittel and Frank (1991) and by Pym (2011), it can be understood that ITr basically involves a) one source text (ST), in one source language (SL) and one source culture b) a first translated text in a second language which is a mediating text (MT) and a mediating language (ML) within a second national culture and c) a second translated text in a third language which becomes the ultimate target text (TT) and the ultimate target language (TL) located within a third national culture (Rosa et al, 2017).

A number of distinct forms of indirect translation have been recognized, which adds to the complexity of the terminological situation and the theory of indirect translation. One subtype of indirect translation that has been recognized is compilative translation, also known as eclectic translation. Compilative translation is defined as a translation that uses multiple source texts. However, Indirect translation appears to be the preferred English term at the moment when discussing literary translation (Ivaska et al, 2023).

Washbourne (2013) states that Dollerup (2000) makes a distinction between indirect translations as intermediate translations that are not intended for consumption, relay translations as those intermediate translations meant for a

readership and support translations as those that involve same-text translations into other target systems.

Washbourne (2013) clarifies that relay translation involves moving the source from the periphery into relative centrality into a language from which more translations are produced. In other words, these procedures represent a deliberate repositioning of a work produced in a marginal language into a position of visibility, not only as a translation but also as a source authorized by the rather auratic act of self-translation. Relay translations are a procedure that is incorporated into the workflows of international organisations (which also use relay interpretation), publishing practices (devotional and literary writings), historical texts, audiovisual translation, and the international news industry (Rosa et al, 2017).

While there are three terms that are frequently used in English such as indirect translation, relay translation and pivot translation and interpreting, Pięta (2021) states that indirect translation is the most widely used term overall, while pivot translation is preferred in the fields of audiovisual and machine translation and relay translation when dealing with Chinese translation traditions.

2.3.1 Reasons for using Indirect translations

On the reasons why indirect translations occur, Washbourne (2013, pp. 611-612) lists the following:

- Lack of knowledge or lack of translators working in the pair
- Lack of access to a tangible original
- Relative distance between languages
- Relative prestige of the languages involved
- Relative prestige of the texts involved

- Relative prestige of the L2 translation
- The mediating language, L2, is perceived as more apt for onward translation.
- Copyright and authorial control
- Intermediate texts can provide an edit of the L1 that save L3 publishers the effort of re-editing
- Intermediate texts can serve a censorial purpose for political or religious ends
- Dividing lines between translation and original writing in the past were blurred, bracketing the matters of textual status and acceptability
- Cost
- Author preference

Indirect translations use global languages such as English or French as the MT and ITr where English has been used as the preferred MT in various literary works. The Japanese works of Murakami are one such. The Japanese works of Murakami have seen about translations in at least 50 languages today of which English language was the first to begin with (Zielinska-Elliott, 2018). The Chinese translated works published in Spanish and Catalan in Spain during the 20th and 21st centuries, most of them were indirectly translated from English or French (Marín-Lacarta, 2012). *Indiska Biblioteket* (The Indian Library), was translated from Indian languages to Swedish through English as the intermediate language (Alvstad, 2017). It was translated using a collaborative work, a work that involved translation agents and more. Mikael Agricola's 1548 translation of the Bible, based on 6 versions of the Bible, produced in 4 different languages

happens to be one of the pioneer works of indirect translation in Finland. (Itkonen-Kaila 1997, cited by Ivaska and Paloposki, 2017, p.3)

Robinson Crusoe birthed out of a Swedish version which was based on a German adaptation. (Taivalkoski-Shilov 2015, 63, cited by Ivaska and Paloposki, 2017, p.4). The other texts that were indirectly translated into Finnish in the century were Benjamin Franklin's *Poor Richard's Almanac* and Bunyan's *The Pilgrim's progress* and a bulk of religious literature. *Veljesviha* (1967), was produced by Villa's strategy of compilative translation wherein she consulted the French and English text besides the Greek text.

While it may be argued that ITr is a 'second-hand' translation or a 'translation of a translation', the above-mentioned reviews reveal that ITr was in fact preferred over a direct translation in some cases as English was a dominant language. A positive step of growth has been recorded when the translators, who recognise the challenges involved in ITr, resolve it by adopting collaborative and compilative translation that opened the way for many literary works that may otherwise have been limited in readership, to be conveyed across the globe.

The areas that ITr may influence are not limited to the works in the literary world. The new era of the digital world taps the potential of ITr particularly in the media world. With English being acknowledged as the global language, ITr is being viewed as a boon in the news industry and in game localization moves, to name a few.

2.3.2 Significance of Indirect translation

2.3.2.1 Indirect translation in news production

The fluidity of the contact between languages across Europe through newsletters could be traced back to at least the fourteenth and fifteenth centuries. The archive of Francesco Dattini (Infelise, 2010, p.51) is a testament of this as this historical collection has about 140 000 letters from almost 300 European cities demonstrating how information was shared among them. For the newsletters to be distributed to different cities, the information must have gone through multiple languages and it goes to show that ITr was unavoidably at the forefront of the creation of historical news texts (Valdeon, 2022).

Valdeon (2022) adds that its application at the time can be compared to modern situations, such conflicts, where foreign correspondents need interpreters who can give them information translated from the local languages. Journalists place a high value on accurate translation in this setting, just as they did in the early modern era (Palmer 2008). As news is made available in one language and then reused by other international and national media in their own language, the role of these modern translators and interpreters who work with various languages also serves to highlight the use of ITr in news production.

In addition to the aforementioned, research has shown the crucial and contentious role that translation plays in news production. The *Gaceta de Roma* (1619) in Spain (Raymond 2013, p. 229) and the *corantos* or newssheets that arrived in England from Amsterdam were examples of news pamphlets that were translated into their native languages from at least the late sixteenth and early seventeenth centuries, despite the fact that the majority of publications in translation studies have focused on contemporary news production. These early

newspapers' content most likely underwent previous translation processes. It can be said that translation defined the dissemination of news texts across the various cities of Europe through several intermediaries (Valdeon, 2022).

Another significant element that highlights the significance of ITr has to do with European colonial development, as the seventeenth century was marked by significant global travel, especially to and from the Americas. Readers in Spain, for example, were made aware of international events like the murder of Christian missionaries in Japan or native revolutions in South America through translations between the local tongues and Spanish (Ettighausen, 2002, p. 200, cited in Valdeon, 2022).

2.3.2.2 Indirect translation in media and game localization

Today, ITr is used in a variety of sectors. For instance, to enable the distribution of non-English language content worldwide, over-the-top media services (like Netflix and Hulu) facilitate the process of creating subtitles by using English-language templates like subtitle files synchronised to audio. The dissemination of science news during the epidemic is another example of ITr in the modern era. For instance, initial findings from the "The Circulation of Science News in the Covid-19 Era" project demonstrate how ITr was used to transport covid-related foreign science news to Flanders.

O'Hagan, 2022 highlights the use of indirect translation in game localization, which enables digital games to bridge linguistic and sociocultural boundaries and be sold worldwide, (O'Hagan and Mangiron, 2013, p. 13). To ensure that games are functionally, linguistically, and culturally appropriate for a particular target territory, localization of games entails translating and adapting them in pertinent regional variants (locales). Games created in a language other than

English (LOTE) are frequently translated indirectly in order to localize them into different languages, with English typically acting as the pivot language.

The multi-layer structure of games, the use of multimedia and various business practices specific to the game industry create new contexts for indirect translation, which remains under-researched particularly in the context of digital products as found in Pieta, 2017.

Given its reputation as a lingua franca and the higher availability of translators who can translate both into and out of English contribute to the usage of English as the pivot language when translating into other languages. English is frequently used as a pivot language by language service providers in China, according to Warburton (2016, pp. 15–16, cited in O'Hagan,2022), who notes that this is due to "economic reasons" like a dearth of translators who are proficient in the specific language pair or directionality.

Despite the advantages of direct translation being acknowledged, indirect translation is more practical and mostly economical in game localization. According to the case study on the use of indirect translation in the localization of Japanese video games, this practice is one way for Japanese publishers to prioritize North America as their main market, with the scarcity of translators who can translate directly from Japanese into LOTE serving as a contributing factor.

2.3.3 Influence of a mediating translation in indirect translation

A study was made to see how certain Swedish words from the source text were affected when first translated into English and then translated again from the English translation into Japanese. The texts involved were *Ur Varselklotet*

(2015) by Simon Stålenhag, the ST, *Tales from The Loop* (2020), the MT and *Za • rūpu* (2019), the TT (Osback,2021).

Overall, as both translations were produced with an author-centric inclination, they were found to be similar to the original ST for the most part. The majority of the changes made to the way the cultural elements were presented occurred in the ST-MT translation; notably, many of these changes resulted from the use of a superordinate when dealing with Swedish-named products or brands for example, translating “mariekex” into “biscuits” (p.15).

It was observed that Equivalence technique was the most often used translation tool in the ST-MT translation. This suggests that when handling translation issues, the translator has remained close to the ST than move away from it. As for the MT translation that used more generic terms for some specific terms found in the ST, these generic terms being easier to translate, the translation strategies used in the MT-TT translation were more varied. This has in fact, allowed the TT translator to rely more heavily on literal translation than the MT translator was able to (Osback, 2021).

A relevant question resulting from the practice of indirect translation is whether the differences (if any) between the TT and the ultimate ST are as a result of the use of the MT or other factors, given that an ITr is twice removed from the ultimate source text. This was done by comparing three texts namely a French ST, *Le Petit Prince* (1943), *The Little Prince* (1943/1995), the English MT and the TT, a Malay text entitled *Putera Cilik* (2015). The study was guided by Nida’s (1964) techniques of adjustment which are: (1) addition, (2) subtractions (omissions), and (3) alterations. The analysis revealed that there do exist some differences between the French original text and the Malay TT. These differences result from the adjustments made to the text namely, additions,

omissions and alterations. Owing to the Malay translator's dependence on the MT, changes made by the translator (of the MT) do appear in the translation in Malay. As a result, the Malay indirect translation deviates somewhat from the French original ST. However, it was noted that in some cases, the additions, omissions and alterations made in the Malay translation were not related to the MT. In these instances, it was the translator's choices to make changes that constituted the reason for the differences between the French original text and the Malay translation (Haroon, 2022).

While we observe that the MT does have some influence over how the TT would read, the subjectivity of the translator plays an important part in the way the translation turns out. In fact, Haroon observes that these discrepancies do not necessarily result in translations that are inadequate or significantly poorer than the original text.

An aspect that has not yet been addressed with respect to a MT's influence in an indirect translation would be 'sameness'. When a translation is said to have the "sameness," it means that certain aspects of the original text, like stylistic elements or semantic content, are preserved in the translated version. "Sameness and its counterpart, difference, are the quintessential factors of similarity in translation" (Chesterman, 2007, p. 53, cited in Hongisto and Taivalkoski-Shilov, 2023, p.790). Besides sameness, a comparative functional analysis of the plots in two intricate translation chains that come from two classics in children's literature such as Peter Pan (1911/2007) and Robinson Crusoe (1719) was undertaken to investigate what has not changed throughout the translation chain in the plots.

The study was focused on how the events are presented to the reader as a plot not so much in the reader-constructed chronological sequence of events. The

results of this study demonstrate that the story's core structure of the plot had not changed, but numerous sections, including those that described the setting, the backstories of the characters, and character conversations, had been shortened or removed. It appears, then, that the adaptors, translators, and editors have a notion of what constitutes a good adventure novel, and that this conception gives top priority to a coherent and simple plot (Hongisto and Taivalkoski-Shilov, 2023).

This demonstrates that the number of mediating texts does not necessarily affect the final TT as opposed to the phenomenon of 'Chinese whispers' where the original information gets distorted along the way before it reaches the final destination.

The fact that direct translation is a well-known concept does not mean that indirect translation should be discouraged in favor of it (Alvstad, 2017, cited in Đorđević, 2022). In Kosovo, where Serbian is a minority language, the translation of terminology in private legal documents is done from Serbian to Albanian using English. This is because of low quality translations of private legal documents in the Albanian-Serbian language pair, the reason being a dearth of specialized resources and professional translators. Therefore, the effectiveness of indirect translation as a strategy was looked into. (Đorđević, 2022).

The terms that were translated directly from Serbian to Albanian and the terms that were translated indirectly, through the use of English, were compared. A comparative analysis of the translated terminology suggests that, in the context of Kosovo, an indirect translation into English may offer availability, quality,

and accuracy, potentially providing members of the minority group with a guarantee of equitable treatment during legal proceedings (Đorđević, 2022).

In situations where direct translation is not as successful, indirect translation through a MT comes in as an effective strategy. Although not stated explicitly in the study, accuracy and quality of the MT ensured would certainly be significant factors to be considered.

Despite a flawed mediating translation, the target translation of a South Korean novel into Swedish turned out to be a success. Han Kang's *The Vegetarian* (2015) was translated into English by Deborah Smith in 2016 which was later translated into Swedish by Eva Johansson and published under the title *Vegetarianen* (2017).

It was observed that owing to Smith's liberal approach to translation, she was found to make additions to characters and emphasis as well as substantially change the tone and atmosphere of the story's scenes and the characters occasionally. However, Johansson adhered strictly to Smith's English text throughout the work, allowing herself very little freedom to adopt her own writing style. With just a few additions and omissions, she was able to successfully render the text into natural-sounding Swedish (Lindberg, 2018).

However, an indirect translation of a novel does have some drawbacks too. A study on the indirect translation of the historical Albanian novel, *The Siege* by Ismail Kadare (1970) that was translated into English through French as a MT exposes certain disadvantages of indirect translation (Xhillari, 2019).

There are instances of lost translation in *The Siege* (1970); in many cases, the translator failed to provide any "englishing" for the Albanian passages (p.226).

Kadare has used neologisms like "breshkore" (a turtle-like form) and "shkretani," (a desolate place) which are both absent from the Albanian

dictionary, which could have caused issues for both direct and indirect translators (page 226). Some of Kadare's original forms of expression such as *zgavrina*, which has been translated into English as "shaft," "passage," and "tunnel, have not been found in the Albanian language dictionary and hence they do not have the same impact on readers from other countries as they do on Albanian readers. Despite the drawbacks, Xhillari, 2019 concludes that indirect translations of Albanian authors into English do help to contribute to communication, making Albanian literature well known and appreciated worldwide. And Albanian readers can enjoy reading the authors from minor language areas or peripheral areas thanks to indirect translations.

This study states that the unavailability of the Albanian terms in English have been a reason for the less-than-ideal TT but does not say if the MT (French) had any role to play in the outcome of the TT unlike in other studies that were reviewed.

On the whole, the studies reviewed have underlined one fact in common i.e., a mediating translation does affect an indirect translation. ITr is considered a boon in a certain sector where direct translation has been ineffective and hence the influence of MT has been welcomed. In certain other case, the use of MT has not considerably altered the text but has enriched it even. In the case of the Swedish text, *Ur Varselklotet* the variations in the TT were found with the translation of cultural elements, the reason being the technique adopted by the MT. In the rest of them, where there were discrepancies, the role of the quality of MT cannot be discounted. These reiterate the need for a faithful representation of the mediating translation that would not reflect not just the semantic content but convey the cultural aspects as well that may be foreign to the target reader.

This in turn, would be reflected in the ultimate target text and subsequent target texts as well.

2.3.4 Limitations of Indirect Translation

Despite the numerous advantages of ITr in the literary world, some limitations have been observed nevertheless. They generally involved the translation at the intermediate level which therefore, was carried to the final TT.

The Korean novel *Please look after Mom* by Kyung-Sook Shin (2008) was translated from Korean to English and from English to Thai. Park et al (2015) study the limitations of indirect translation of the novel in terms of lower acceptance amidst the target readers that arise in terms of mistranslation of culturemes that are cultural vocabularies and shifts in meaning. Mistranslations of kinship terms and traditional beliefs and views in the Korean language have been reported to be mistranslated thereby conveying incorrect meaning in the target language.

Another instance of the influence of the MT on the target translation was found in the translation of children's work from German to Basque through Spanish as MT. The two types of translations compared were a direct translation from German to Basque and an indirect translation of the same from German to Basque through Spanish. The study was based on the two laws of translation proposed by Toury (1995) such as the law of standardization and the law of interference. The analysis showed several instances of Spanish interference in the indirect translation (Gomez, 2015)

Besides interference, the translation of culture-specific terms into the TT via a MT could also pose a problem. This was observed in the study that involved the indirect translation of 3 texts written by Fyodor Dostoevsky in Russian. The three fictional works were translated into English and then into Malayalam are

An Honest Thief, The Gambler and *Crime and Punishment*. The challenges of translating cultural, every day mundane elements are greater than translating linguistic idioms and expressions into the target language (Rajan, 2017). An example is the translation of “a basket of cranberries” (Dostoevsky 2008, p. 8) as “pazhakutta” (a basket of fruits) (2010a, p.19). The mediating translator has adopted the strategy of foreignization to convey the term to the audience to whom this may be unfamiliar.

Foreignization, although it seemed that it was well accepted in the indirect translation, did not prove beneficial. This was evident in the study undertaken by Lakshmi, 2017. It was based on the indirect translation of Bengali to Telugu, an analysis of the translation of Mahaswetha’s short story *Salt*, via English. The technique of foreignization was applied in the English translation as it was meant more for an international readership that is unfamiliar with the Indian (Bengali) cultural terms and expressions. But the Telugu version mirroring the English translation meant redundancy and not a smooth reading as the translation was addressed to an Indian readership. This in Lakshmi’s view (2017) has jeopardized the readability of the Telugu version.

The studies reviewed in this section communicate the influence of the MT on the TT on various areas particularly related to the translation of culture specific terms, terms of address and the translation of everyday mundane items. The portrayal of these elements, as understood by the mediating translator, are carried faithfully to the TT with the result that the TT does not sound original or appears distorted. This may not be viewed as a limitation of ITr. Instead, this reiterates the focus of this study that if the MT is a faithful reproduction of the ST in terms of the style, nuances and semantic equivalence, then the TT would be a close representation of the original as the ST intended it to be.

2.3.5 Need to identify Indirect Translations

The hardest problem facing researchers studying indirect translation, whether it be literary or another kind of translation, is figuring out which translations are indirect. This is a fundamental issue because it follows that indirect translations cannot be studied as long as they have not been identified. First, the discovery of indirect translations may cause us to reevaluate the conclusions of some previous studies: we may come across instances in which the subject of the investigation was mistakenly believed to be a direct translation when, in fact, it was an indirect translation (Ivaska et al, 2023).

In the same way, one may come across instances where the exact opposite has occurred, i.e., research projects where the intended focus was assumed to be indirect translation but turned out to be something else. Furthermore, indirect translations are prevalent and if we could pinpoint the various contexts in which they occur, we would have a great deal (more) to research.

Finally, identifying more indirect translations would facilitate research that is not dependent on a single translation, mediating languages or combinations of languages where a larger corpus would enable broader inferences about the nature of indirect translation (Ivaska et al, 2023).

2.3.5.1 Need to justify indirect translation

The need to defend the use of research into indirect translations arises from the fact that indirect translation frequently elicits negative perceptions. But rather than attempting to defend indirect translation from within the paradigm that favors the original over the translation, we could have more productive discussions on how indirect translation contradicts the binary notion that translation is just about the original and its translation: The process of translating

more than two texts is known as indirect translation, and it effectively reverses the direction of the translation process by converting a target text into a source text (Ivaska et al, 2023).

Ivaska further claims that debunking popular misconceptions and unfavorable attitudes through research is one way to end the never-ending need to defend the necessity of (indirect translation) research. To acquire a more precise picture of the prevalence of indirect translation, the fields in which it is used, and its various applications, more research is required. In order to prevent future generations from repeating the myth that indirect translation is bad and should be avoided, it appears vital to include indirect translating in translator training.

2.3.6 Future of Indirect Translation

Valdeon (2022) says it is important to recognize the significance of ITr in news production, from the seventeenth century to the present. It can offer fresh perspectives on news production such as help us better comprehend the procedures used in the communication of news (and propaganda) to audiences interested in learning about conflicts during the early modern era (and today).

To obtain the information, create the texts, translate them into another language, and then again into a third or fourth language, intermediaries are required.

Newssheets, as we've seen, were mobile texts that experienced a number of changes as they travelled from Latin or Italian, for example, into Dutch and then into English or Spanish, and from Italy to the Low Countries and finally to England.

Pieta et al, 2022 opines that the global and regional lingua francas do change with time, place and domain. So does the intensity with which ITr happens in various contexts. Nothing, however, suggests that ITr will completely vanish or

drastically decline. The need for ITr may even increase in a more interconnected world and multilingual societies, especially if the intention is to provide access for everyone, regardless of the language they speak and taking into account the low number of people who study languages other than English as foreign languages in various regions.

Pieta et al add that considering that there are currently over 7000 languages spoken worldwide, there are over fifty million translation combinations. Finding translators who are available to deliver translations in all those language pairs and directions must be challenging. Even though the European Union (EU) only has twenty-four official languages (resulting in 552 language combinations), it has been determined that it may be more effective to translate texts first into English, French, and/or German and then from those languages into the other official EU languages) (Katsarova, 2011, cited in Pieta et al, 2022).

2.4 Post-colonial translation

Translations of Indian literature had been more of a ‘retelling’ procedure marked by adaptation than a true translation. This was true of Sanskrit texts that were available in vernacular texts in the form of summaries and partial translations.

“Our predecessors used texts as take-off points and freely retold and resituated them, as was done in the case of many Ramayanas, Mahabharatas and Bhagavatas in different languages....” (Joseph, 2014, p.2). India that is the home of a rich literary tradition comprising of hundreds of languages and dialects found the English language that was brought in by the British in the colonial era saw the translation of Indian works into English grace à scholars, both British and Indian.

The world has been enriched by English translations of the *Vedas*, *Upanishads*, *Ramayana*, *Mahabharata*, Buddhist texts and *Panchatantra*, the masterpieces of

Panini and Kalidas in Sanskrit, Tulsidas, Surdas, Kabir, Meera, Premchand, Bharatendu, Dinkar, Agyeya in Hindi, Ghalib and Iqbal in Urdu, Chandidas, Saratchandra and Tagore in Bengali, Narsi Mehta in Gujarati, Pothanna and Vemana in Telugu, Jagannath Das in Odiya, Shankar Dev in Assamese, Purandardas in Kannada, Kumaran Asan and Vallathol in Malayalam, Kusumagraj and Vijay Tendulkar in Marathi, Kamban and Andal in Tamil – to name only a few (Joseph, 2014, p.3).

Joseph, 2014 explains that even before the word for translation existed (*anuvad*, *tarjuma*, *bhashantar* or *vivartanam*) translations have been in practice in the domain of Indian literary culture. Ramanyana and Mahabharatha had reached many languages through the practice of ‘retelling’. Sanskrit, Arabic and Persian stories have moved around in the form of adaptation and modification. In fact, there was no need to delineate the activities such as translations, adaptations, abridgements and recreations as all of them had a common function.

The translation of Indian language novels within Indian languages that was instrumental in cultural translation had slowly been declining. Instead, it is translation of Indian language fiction into English.

2.4.1 Translation of literature into English in India

The notion of fidelity in translation began to gain importance with Bible translations into Indian language post-independence period. And fidelity could mean anything from total liberty to transcreation to even word for word translation. While this was viewed as a sort of a creative approach in translation in the colonial India, to the modern-day scholars who value fidelity in translation, this amount to betrayal (Ramakrishna, in Simon and St-Pierre, 2000).

Phukan (2003) informs us that during the initial phase of the colonial rule, the British chose only Sanskrit texts for translation into English and further they had adopted their own strategies for the same. The works were diverse and ranged from Kalidasa's *Abhijnanashakuntalam*, a play, to Manu's *Dharmashastra*, which is a treatise on morality and law. Phukan (2003) highlights Harish Trivedi's (2002) view with regard to the trend of post-colonial translation.

The West had also embraced the method of domesticating the Indian text so as to present its content as exotica thereby being able to label the Orient as the "Other" that would prove to justify their colonial enterprise. "Translation during colonialism thus produced 'strategies of containment', and 'by employing certain modes of representing the other - which it thereby also brings into being-translation reinforces hegemonic versions of the colonized'" (Phukan, 2003, p.28).

Indian works translated into English do not enjoy adequate readership unlike the Indo-Anglian writers' works do the reason being the poor quality of translation and their style of domesticating the cultural terms related to kinship, religion, rituals and food (Mukherjee, 1972).

These reviews express the state of translation during the post-colonial time. There has been the need felt for inter lingual translation within the Indian languages and not through English. English was considered prestigious to work with but the English translation back then was not competent enough and it chose to domesticate the cultural values that Indian literature portrayed. This points to the influence of English as a MT in the translation of Indian literary works to other languages such as European languages.

2.5 Subjectivity of translators

The traditional view of translator as the “servant” of the author has dominated the translation theory for years, but with the “cultural turn”, the translators’ role has been redefined and their subjectivity in literary translation has caught much attention.

With the development of translational studies, especially Theo Herman’s manipulation theory, Andre Lefevre’s rewriting theory and Venuti’s resistance translation theory, emphasis on the translator, who is the prime reader of the source text and his/her interpretation, was given. With that, the role of translators and the historical and social functions of the translating activities started gaining momentum. In short, the “translators in the cultural perspective, not like before, are required to play visible, betrayal and foreignized roles, within which the subjectivity of translators is recognized” (Huang, 2019, p.101).

Bing Cheng, a Chinese literary text written by Shen Congwen that was translated into four English versions out of which the one by Gladys Yang (*Border Town*, 1981) was one that expressed the translator’s subjectivity to the most. The strategy of stratification that Yang employed made the long Chinese sentences a lot simpler. Besides stratification, Yang adopted the omission strategy offering explanations in the place of densely culture specific sentences. Adding her own lines where needed to help in conveying the right information to the target reader and the unique aesthetic sense that allows preference of words and phrases to communicate to the readers the content of the source text were the other strategies that displayed the subjectivity of the translator (Huang, 2019).

Besides the strategies that the translators adopt, there are certain norms as well that may influence their subjectivity in translation.

Pirhayati and Haratyan, 2019 made a study to determine the types of norms that influence the subjectivity of Iranian translators who were involved in the translation of English texts into Persian. "Translation is not made in vacuum" (Bassnett & Lefevere, 2001, p. 14). It can be influenced and affected by various elements such as, power, ideology, culture, politics, and values of a particular social context." (Pirhayati and Haratyan, 2019, p.10).

"Norms as the socio-cultural and abstract phenomena cause some restrictions and also dictate some orders to translator. . . They are the main causes of deviations, manipulations, and changes at the different levels of translation, from textual level to semiotic level" (Pirhayati and Haratyan, 2019, p.20).

As people belong to diverse social, cultural and religious environments, their ideas, language and value systems would differ too. In this study, the norms that influence the subjectivity were primarily political, ideological, ethical, moral, religious and cultural. In addition, the norms of the target reader's language system had affected the subjectivity of the Iranian translators.

2.6 Theories of equivalence

The concept of equivalence is intimately related to both definitional and practical aspects of translating, hence the idea of equivalence has drawn the attention of translation academics in particular. Equivalence, which intended to signify that the source text (ST) and the target text (TT) share some sort of "sameness," became a crucial component of translation theories in the 1960s and 1970s. What type and degree of similarity gave rise to various types of equivalence was the question (Panou, 2013). The following paragraphs will attempt to critically analyse the equivalence paradigm as it was conceived by the experts in the field such as Vinay and Darbelnet (1995), Jakobson (1959), Nida and Taber (1969), Koller (1979), Newmark (1988) and Baker (2011).

Vinay and Darbelnet (1995) propose two types of translation to translators such as: direct or literal translation and oblique translation. It may be possible to translate the SL message into the TL, element by element in some cases and that is because the SL message is based on either parallel categories or parallel concepts, which are the outcome of metalinguistic parallelisms. However, translators could also spot gaps or 'lacunae' in the TL that need to be filled in with equivalent parts to ensure that the overall impression is the same for the two messages. Additionally, it is possible that some stylistic effects cannot be translated into the TL without disrupting the syntactic structure or even the lexis because of structural or metalinguistic incompatibilities. Vinay and Darbelnet (1995) provide seven translation procedures to address these issues that are explained in detail in section 2.7.1.

Roman Jakobson's (1959) research of equivalency, which introduced the idea of "equivalence in difference," gave the theoretical analysis of translation a fresh outlook. He proposes three types of translation based on his semiotic approach to language:

- Intralingual (within one language, i.e., rewording or paraphrase)
- Interlingual (between two languages)
- Intersemiotic (between sign systems) (Panou, 2013).

Jakobson states that when translating between languages, the translator uses synonyms to convey the ST message. This indicates that there may not be complete equivalency between code units in interlingual translations. According to Jakobson (1959, p. 234), "whenever there is a deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions".

On closer examination of the views of Vinay and Darbelnet (1995) and Jakobson (1959), it can be noticed that they both contend, using a linguistic perspective, that translation is possible despite any grammatical or cultural differences between SL and TL. They both acknowledge the importance of the translator's job and some of the linguistic approach's limitations, allowing the translator to rely on additional techniques to ensure a more accurate and thorough rendering of the ST message in the target text (Panou, 2013).

With regard to equivalence, Nida claims that there are two basic types of equivalence: formal equivalence that is known as formal correspondence (Nida, 2003) and dynamic equivalence.

Formal correspondence involves a TL item that serves as the closest translation of an SL word or phrase. Since the target audience will not be able to understand the translation easily, the usage of formal equivalents in TT may occasionally have serious consequences (Fawcett, 1997, cited in Leonardi, 2000). According to Nida and Taber (1982), formal correspondence "typically distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard" (Fawcett, 1997, p.201, cited in Leonardi, 2000, p. 8942).

Nida and Taber, 2003 define Dynamic equivalence as the

Quality of translation in which the message of the original text has been so transported into the receptor language that the RESPONSE of the RECEPTOR is essentially like that of the original receptors. Frequently, the form of the original text is changed; but as long as the change follows the rules of the back transformation in the source language, of contextual

consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful (Nida and Taber, 2003, p.200).

Nida, 1964 explains that a dynamic equivalence translation does not require the recipient to be aware of the cultural norms of the source language context in order for him to understand the message; instead, it strives for complete naturalness of expression and connects him to modes of behavior that are appropriate in the context of his own culture. While there are varying degrees of dynamic-equivalence translations, Nida records the rendering of the New Testament by J. B. Phillips as one of the recent English translations that tries for equivalent effect maybe more than any other. He translates "greet one another with a holy kiss" in Romans 16:16 as "give one another a hearty handshake all around" rather naturally.

For a number of reasons, Nida's theory has drawn harsh criticism. Panou, 2013 writes that Lefevre (1993) asserts that equivalence is still focused on the word-level while Broeck (1978) questions how it is possible to measure the equivalent effect given that no text can have the same effect or elicit the same response in two different cultures at different times.

Despite these criticisms, it can be said that Nida advanced considerably from his predecessors' positions because he was able to develop a systematic and analytical procedure for translators working with a variety of texts and, more importantly, because he included readers, i.e., receptors as well as their cultural expectations in the translation process (Panou, 2013).

Newmark uses semantic and communicative translation in place of Nida's concepts for formal and dynamic equivalence, respectively. Semantic translation concentrates on meaning, whereas communicative translation concentrates on effect. This is the main distinction between the two forms of translation that Newmark proposed. In other words, semantic translation reflects on the ST and makes an effort to preserve as many of its features as possible. Its nature is more intricate, nuanced, and prone to over translation. Conversely, communicative translation focuses on the needs of the target audience and makes every effort to meet those demands. Communication-based translation, which is smoother, more direct, and simpler to read, has a tendency to under translate in this regard. As a result, communicative translation aims to reach a wider audience whereas semantic translation places a lot of attention on the original text's author (Newmark, 1988).

Furthermore, according to Newmark (1981), literal translation is the optimal strategy for both communicative and semantic translation (p. 39). He points out that communicative translation should always take precedence when the two modes of translation are in conflict in order to avoid creating an abnormal, strange-sounding, or semantically inaccurate result. He cites the example of the popular sign *Bissiger Hund* and *Chien méchant* to demonstrate his idea, which should be translated communicatively as *Beware of the dog!* instead of semantically as *Dog that bites!* and *Terrible dog!* in order to effectively convey the message (p. 39).

The six categories of equivalency listed by Mona Baker in her book *In Other Words* (2011) are: (1) equivalence at the word level, (2) equivalence above the

word level, (3) grammatical equivalence, (4) textual equivalence; theme and word order, (5) textual equivalence; coherence, and (6) pragmatic equivalence.

By equivalence at word level Baker claims that within or across languages, there is no exact correlation between orthographic words and semantic components. She gives examples to explain the point. The English word *tennis player* is written as one word in Turkish: *tenisçi* (p.10)

Equivalence above the word level, according to Baker (2011), deals with collocation, markedness, register, as well as the translation of idioms and fixed expressions. Every term in a language has a variety of items that it is, to a greater or lesser extent, compatible with. Some words have a significantly wider range of possible collocations.

As for the translation of idioms and fixed expressions, Baker (2011) explains that two main problems encountered are 1. The inability to correctly identify and interpret an idiom; and 2. The challenges associated with translating the various aspects of meaning that an idiom or fixed expression conveys into the target language.

Baker explains that every language chooses a different distinction from a wide range of options when it comes to concepts like time, number, gender, shape, visibility, person, closeness, animacy, and so on when reporting events. When translating a message, differences in the grammatical structures of the source and target languages frequently cause some change in the communication's information content.

Baker, 2011 says that equivalence in terms of information and cohesiveness is referred to as textual equivalence. The translator has the discretion as to whether or not to preserve the coherence and cohesive links of the original tongue

According to Baker (2011), pragmatic equivalence is concerned with how words are employed in communicative contexts and how we perceive them. By comprehending the pragmatic notions, one can comprehend the interpretation of semantic relations.

Baker, 2011 quotes Grice (1975) who uses the term implicature “to refer to what the speaker means or implies rather than what he or she literally says” (p.235). Leonardi (2000) says that the translator needs to check for implied meanings in the text so that s/he can convey the source text message to the readers. The translator's job is to faithfully convey the author's meaning to the target audience in a way that makes it easy for them to comprehend it.

Hatim and Munday (2004) explain that Koller's approach to equivalence involves what he calls as “frameworks of equivalence” (Koller, 1989). The target language considers equivalence if the source language elements correspond to some levels of this framework. These frames of references are hierarchical in nature. The quote made by the photographer Helmut Newton regarding the former British prime minister is used to explain the frameworks of equivalence.

‘I had wanted for years to get Mrs Thatcher in front of my camera. **As she got more powerful, she got sort of sexier.**’ (*Newsweek* 21 May 2001 [bold in original]) (Hatim and Munday, 2004, p.50).

Formal equivalence is where a term in the source language is replaced by an identical one in the target language. In the above example, the word “sexier” does not meet this criterion, moving up one level of the equivalence hierarchy was required. The referential or denotative equivalence could be attained in the target language with reference to the word “sexier”. However, a denotative rendering of this word may convey ‘pornographic’ especially in the Arabic language and hence equivalence need to be sought at an even higher level. Connotative equivalence

that would communicate “attractiveness” for the word “sexier” would do justice to some extent. But considering the semantic aspect of the word “attractiveness” that may relate to terms such as “gravity” and not quite the intended meaning. Hence moving up to text-normative equivalence that is known to yield results that go beyond just connotations. Considering the communicative function of the text (the quote in this context), attempting to bring out the disparity of “Iron lady” and “sexy”, pragmatic or dynamic equivalence would render the similarity of effect for the target language reader (Hatim and Munday, 2004, pp.50-51).

Anthony Pym writes that Koller recognizes, in the background of the various theories of equivalence put forward by theorists, a need for a definition of different types of equivalence, “in fact descriptions of what a target text should have in order to satisfy various equivalence conditions”. (Pym, 1997, p.2)

Koller enumerates five types of equivalence relations.

“They are denotative (based on extra-linguistic factors), connotative (based on way the source text is verbalized), text-normative (textual and linguistic norms), pragmatic (with respect to the receiver of the target text) and formal (the formal-aesthetic qualities of the source text).” (Pym, 1997, p.2).

The translator is to determine a hierarchy of different sorts of equivalence when he/she translates.

2.7 Translation techniques

2.7.1 Techniques proposed by Vinay and Darbelnet (1995)

Vinay and Darbelnet (1995) list seven procedures of which three are direct and the others are oblique. The literal or direct translation procedures are:

1. Borrowing: A phrase or word that has been directly borrowed from another language is borrowing. Mexican Spanish culinary names like "tequila" and

"tortilla," for instance. "The decision to borrow a SL word or expression for introducing an element of local colour is a matter of style and consequently of the message" (p. 32)

2. Calque: It is a unique sort of borrowing when a language takes an expression form from another but then actually translates each of its components. For example, 'Compliments of the season!' is 'Compliments de la saison!' in French.

3. Literal translation: Literal translation is the direct conversion of an SL text into an acceptable TL text in grammar and idiom, in which the translator's role is restricted to adhering to the TL's linguistic servitudes. For example, 'Where are you?' is 'Où êtes-vous?' in French.

The oblique translation procedures are

1. Transposition: This method involves replacing one word class with another without altering the message's meaning. For example, 'Il a annoncé qu'il reviendrait' can be expressed as 'Il a annoncé son retour'.

2. Modulation: It is a change of the message's form that was made possible by a shift in perspective. For example, the phrase. 'The time when...' can be translated as, 'Le moment où...' following modulation.

3. Equivalence: A same situation can be presented by two texts using entirely different stylistic and structural methods. This is done using the procedure equivalence. For example, the proverb, 'Like a bull in a china shop' would be equivalent to 'Comme un chien dans un jeu de quilles' in French.

4. Adaptation: This method is employed when the type of situation being referred to by the SL message is not known in the TL culture. In such cases, translators are required to create a new scenario that can be considered as being equivalent. For example, 'Cycling' for the French would be 'Cricket' for the English people and 'baseball' for the Americans (Vinay and Darbelnet, 1995, pp.31-41).

There are other procedures to go along with these seven fundamental ones such as:

1. Compensation: The introduction of a fact or stylistic impact from the ST that cannot be repeated in the same place in the TT occurs elsewhere in the TT. For instance, the phrase *I was seeking thee, Flathead*, instead of the archaic *thee*, the translator used the vocative *O* to render it as *In truth, it's you that I'm looking for, O Tête-Plate*.

2. Concentration vs. Dissolution: Concentration uses fewer signifiers in the TL to express a signified from the SL. Dissolution uses extra signifiers in the TL to represent a signified from the SL. e.g., *Archery* is a dissolution of the French *Tir à l'arc*.

3. Amplification vs. Economy: These procedures are similar to concentration and dissolution. When the TL employs more signifiers to fill in syntactic or lexical gaps, this is known as amplification. For example, *He talked himself out of a job* and *Il a perdu sa chance pour avoir trop parlé*. The opposite procedure is economy, e.g., *We'll price ourselves out of the market* and *Nous ne pourrions plus vendre si nous sommes trop exigeants*.

4. Reinforcement vs. Condensation: These are considered variations of amplification and economy that are characteristic of French and English, for example, English prepositions or conjunctions that need to be added in French by a noun or a verb as in *To the station* and *Entrée de la gare*.

5. Explicitation vs. Implication: Explicitation is the introduction of ST information that is implicit in the situation or the context. An example would be making obvious the patient's sex when translating *his patient* into French.

6. Implication aids to allow the situation to convey information that may be explicit in the ST, for example, *Sortez* in French could mean *go out* or *come out* depending on the situation.

7. Generalization vs. Particularization: Generalization involves translating a specific term into a more general one. The opposite procedure is particularization. For example, the English translation of *guichet*, *fenêtre* or *devanture* by *window* is a generalization.

8. Inversion: This procedure involves moving a term to another place in a sentence so that it would read more naturally in the TL. For example, *Pack separately ... for convenient inspection* and *Pour faciliter la visite de la douane mettre à part ...* (Vinay and Darbelnet, 1995, pp.31-41).

2.7.2 Techniques proposed by Nida (1964)

Techniques of adjustment: Three categories are put out by Nida (1964): additions, subtractions, and modifications. They are used to: 1. adapt the message's format to the features of the target language's structure; 2. build semantically identical structures; 3. produce suitable stylistic equivalences; and 4. achieve an equal communicative effect.

Addition: Nida enumerates different circumstances that may require a translator to make an addition: to make an elliptic sentence clear, to prevent ambiguity in the TL, to change a grammatical category, to amplify implicit terms and to add connectors.

Subtraction: Nida cites four instances where the translator should employ this procedure: redundant language, precise references, conjunctions, and adverbs.

Alterations: These adjustments become necessary when the two languages considered are incompatible. They are mostly three kinds.

1. Changes brought about by transliteration problems when a new term is used from the SL
2. Changes resulting from structural differences such as grammatical categories and word order discrepancies between the two languages
3. Changes resulting from semantic inconsistencies, particularly with idiomatic expressions (Molina and Albir, 2002, pp 501-503).

2.8 Componential analysis

The componential analysis enables the reader to analyse words into different components and establish then their interrelations which is a systemic interactional approach working vertically in the search and analysis of relatable attributes (Belfhari, 2013, p.289).

Nida (1975, p. 32) makes a distinction between two types of components, namely common components and diagnostic or distinctive components. Common component refers to the basic feature that is commonly shared by every word in the semantic domain. The diagnostic components help to distinguish the meaning of one word from another in the same domain. Nida (1975, p.48) states that there are three basic steps in the procedure for determining the diagnostic features. They are

1. Identify the common features and group all the apparently relevant distinctions in form and possibly related functions.
2. Analyse the relations of the features to one another, in order to identify dependencies and redundancies
3. Formulate a set of diagnostic features and evaluate the suitability of such a set.

In order to categorize the 66 samples from the Malayalam ST based on componential analysis as discussed above, the diagnostic features are to be identified. To that end, the 3 steps mentioned above have been taken.

1. Identify the common features and group all the apparently relevant distinctions in form and possibly related functions.

The key words and phrases from the samples that are significant and evaluated for the purpose of translation are identified. Samples that involve similar keywords and phrases have grouped. The common features and the relevant sample numbers have been tabulated in Table 2.1. The entire list of samples with their corresponding number can be found in Appendix L

Table 2.1 Common features of samples identified

| S.NO. | COMMON FEATURES IDENTIFIED | SAMPLE NUMBERS THAT ARE INVOLVED |
|--------------|--|---|
| 1 | Words describing emotions | 7, 10, 33 |
| 2 | Words and phrases expressing sentiments | 2,3,6 |
| 3 | Words implying to mean someone specifically | 5 |
| 4 | Adjectives used to describe a person | 8 |
| 5 | Adjective used to describe a matter | 4, 9, 64 |
| 6 | Stating actions of people | 10 |
| 7 | Adjectives used to describe the nature of a girl | 5 |
| 8 | Verb used to refer to a significant action | 32, 37 |
| 9 | Verb and adverb used | 39 |
| 10 | Religion used disparagingly | 11, 12, 13, 34 |
| 11 | Expressing the state of mind of a person | 36, 38, 39, 56, 65 |
| 12 | Addressing a person in the family | 23, 25 |

| | | |
|----|--|------------|
| 13 | Addressing a person in the community | 24, 26, 27 |
| 14 | Names of fish | 15, 17 |
| 15 | Names of animals | 16 |
| 16 | Significance of the sea | 18 |
| 17 | Sign of praying-bud in blossom position | 19 |
| 18 | Girl's illicit relationship indicating ruin of the sea shore | 20, 35 |
| 19 | Demands of a husband's love | 21, 22 |
| 20 | Cursing someone using foul language | 14, 28 |
| 21 | Gender stereotype | 62 |
| 22 | Village head's attire | 46 |
| 23 | Grunting sounds that say 'yes' | 42, 44, 45 |
| 24 | Quarreling with spouse | 29 |
| 25 | Referring to people using metaphors | 49, 50 |
| 26 | Using colloquial expressions | 52 |
| 27 | Looking at parts of body | 40, 41 |
| 28 | Condition of the seashore | 48 |
| 29 | Talk about ruining of the sea coast | 35 |
| 30 | Condition of the catch on the seashore | 30, 31 |
| 31 | Making colloquial remarks | 51 |
| 32 | Idiomatic expressions | 53 |
| 33 | Superior nature of husband over the wife | 54 |
| 34 | Degrading remarks about women | 60 |
| 35 | Amorous moments between lovers | 55 |
| 36 | Hand gesture sample | 43 |

2. Analyse the relations of the features to one another, in order to identify dependencies and redundancies.

The features that are related have been grouped together and presented in Table 2.2.

Table 2.2 Related features that have been grouped

| S. No. | GROUPS | FEATURES GROUPED |
|--------|---|--|
| 1 | Gender-based words and phrases | <ul style="list-style-type: none"> i. Superior nature of husband over the wife ii. Quarreling with spouse iii. Degrading remarks about women iv. Gender stereotype |
| 2 | Relationship between spouses | <ul style="list-style-type: none"> i. Amorous moments between lovers ii. Demands of a husband's love |
| 3 | Use of colloquial language | <ul style="list-style-type: none"> i. Making colloquial remarks ii. Using colloquial expressions |
| 4 | Idioms used | <ul style="list-style-type: none"> i. Idiomatic expressions ii. Referring to people using metaphors |
| 5 | Grunting sounds | <ul style="list-style-type: none"> i. Grunting sounds that say 'yes' |
| 6 | Gesture used to communicate | <ul style="list-style-type: none"> i. Hand gesture |
| 7 | Calling someone | <ul style="list-style-type: none"> i. Addressing a person in the family ii. Addressing a person in the community |
| 8 | Calling/referring to someone disrespectfully | <ul style="list-style-type: none"> i. Religion used disparagingly ii. Cursing someone using foul language |
| 9 | Beliefs of fishermen | <ul style="list-style-type: none"> i. Talk about ruining of the sea coast ii. Girl's illicit relationship indicating ruin of the sea shore |
| 10 | Describing words | <ul style="list-style-type: none"> i. Words describing emotions ii. Words and phrases expressing sentiments |
| 11 | Traditions of fishermen and their deity (sea) | <ul style="list-style-type: none"> i. Significance of the sea |

| | | |
|----|--|---|
| | | ii. Sign of praying-bud in blossom position |
| 12 | Adjectives, Verbs and Adverbs used for description | i. Stating actions of people ii. Adjectives used to describe the nature of a girl iii. Verb used to refer to a significant action iv. Verb and adverb used v. Adjectives used to describe a person vi. Words implying to mean someone specifically vii. Adjective used to describe a matter |
| 13 | Names of creatures | i. Names of fish ii. Names of animals |
| 14 | Description of attire | i. Village head's attire |
| 15 | Description of parts of the body and mind | i. Expressing the state of mind of a person ii. Looking at parts of the body |
| 16 | Description of the sea shore | i. Condition of the seashore ii. Condition of the catch on the seashore |

3. Formulate a set of diagnostic features and evaluate the suitability of such a set.

The groups that share a similar feature or function have been placed together.

As a result, seven categories have been arrived at. They are tabulated in table

2.3.

Table 2.3 List of Categories

| S.No. | CATEGORIES | GROUPS |
|--------------|--|---|
| 1 | DESCRIPTION IN THE NARRATIVE | i. Describing words ii. Adjectives, Verbs and Adverbs used for description iii. Description of attire iv. Description of parts of the body and mind v. Description of the sea shore |
| 2 | NAMES OF CREATURES | i. Names of fish ii. Names of animals |
| 3 | ADDRESS FORMS | i. Calling someone ii. Calling/referring to someone disrespectfully |
| 4 | TRADITIONS AND BELIEFS OF THE FISHERFOLK | i. Beliefs of fishermen ii. Traditions of fishermen and their deity (sea) |
| 5 | REPRESENTATION OF GENDER ROLES | i. Gender-based words and phrases ii. Relationship between spouses |
| 6 | FIGURES OF SPEECH | i. Use of colloquial language ii. Idioms used |
| 7 | NON-VERBAL COMMUNICATION | i. Grunting sounds ii. Gesture used to communicate |

The words and phrases that have been mistranslated or omitted have been classified under the headings namely **MISTRANSLATIONS and OMITTED TEXT** resulting in nine categories of samples.

1. Descriptions in the Narrative (21 Samples)

2. Names of creatures (3 Samples)

3. Address forms (10 Samples)

4. Traditions and Beliefs of the Fisherfolk (8 Samples)

5. Representation of Gender Roles (6 Samples)

6. Figures of Speech (5 Samples)

7. Non-verbal Communication (4 Samples)

8. Mistranslations (5 Samples)

9. Omitted Text (4 Samples)

2.9 Conclusion

This chapter has discussed the definition of ITr, its significance, challenges, limitations and its future based on reviewed relevant research articles. The cultural specificities linked to translation, post-colonial translation, subjectivity of translators were also outlined. This chapter has also covered concepts such as, foreignization, domestication including theories of equivalence. The next chapter will discuss the methodology of the research undertaken.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The previous chapter presented the challenges encountered in literary translation, the role and importance of mediating translations, literary translation during the post-colonial era and the theories of equivalence and key principles and approaches in translation that guide the overall process of translation. This chapter will present the research design with the theoretical framework that is employed in this study. The various steps involved in the study such as data collection methods, the instruments used, and the method of analysis are explained in detail.

3.1 Research Design

The current research is a predominantly qualitative one as it first and foremost involves a descriptive analysis of data gathered from written texts (i.e., one ST, two MTs and three TTs) as well as interviews (with open-ended questions) with two translators. The qualitative analysis leads on further to a quantitative analysis where percentages of the frequency of an occurrence are calculated and discussed. This mixed-method approach where the quantitative analysis complements the qualitative one and vice-versa aids in answering the two research queries of this study more comprehensively.

Chemmeen is a well-known Malayalam classic, and its English translation done by Menon is considered the first significant work in Malayalam to be translated into English. The translations of *Chemmeen* became an object of interest and later the focus of the present study owing to the fact that the researcher was able to fluently read and compare the original Malayalam text with the translations in English and French. The researcher is a native speaker of Malayalam and possesses a good knowledge of English and French through formal education/training in these languages.

As the French version was produced based on a MT, which was the first English version from the Malayalam original, the research was geared towards studying how far the French text, *Un amour indien*, has reflected the semantic and pragmatic content and stylistic thrust of the original text, *Chemmeen*.

As aforementioned, the study is mostly qualitative as it involves describing the samples, the meanings of the focus words/phrases in the Malayalam ST, English MTs and French TTs and as it also requires detailed explanation to highlight the differences during the contrastive analyses. Given the fact that culture intricately blends with the language, translating the cultural values in *Chemmeen* which include non-verbal communication and colloquial usage expressed both in standard language and in fisherman's dialect, come with their share of challenges to the translator. It is believed that translation could be to a certain extent, subjective as the other deciding factors could be the role, personality, background of the translator and the circumstances in which the translation is done. Above all, the individual style of the translator is acknowledged that brings forth a distinct writing style. The study is not intended to view Menon's or Balbir's translation with a critical eye nor is it a prescriptive one. The samples are compared to see to how the French target text conveys the story to the audience. The comparison of the samples is made on lexical and semantic level as the written text is used. The intonations or other voice modulations are not considered except in the case of non-verbal communication such as gestures and nasal sounds that are typical of Keralites when speaking Malayalam.

3.2 Research Process

This section will present the data collection procedures. This includes the justification for the data selected, the formulation of the research questions and outlining the steps involved leading to the analysis of the samples.

3.2.1 Data Collection Procedures

3.2.1.1 Justification for the Data Selected

After a few rounds of thorough reading of the French text and the Malayalam original text, data samples that were different in the French text were highlighted and identified. Their corresponding Malayalam samples were also identified. There were certain parts of the original text missing in the French translation. A total of 66 samples that showed considerable difference (that includes the omitted ones as well) in the French translation and their corresponding Malayalam texts were extracted. The samples comprise conversations between the characters in the novel and statements and narrations made by the author. As the samples and their translations i.e., the Malayalam original and the French translations were being compared, it was observed that several translations in the French text sounded ‘different’ from the source text and were reproductions based on the mediating translation, i.e., the English version by Menon as it served as the ST for the French translation. This led the researcher to investigate to what extent the English MT played a role in influencing how the French TT was translated.

To achieve this, the corresponding text samples from Menon’s text were also extracted to see the passage of the translation from Malayalam to English to French. A sample of the Malayalam ST and its English transcription, its corresponding MT (Menon) and the French TT (Balbir) drawn from the texts is presented below.

| | |
|---------------------|---|
| ST (p.167) | പക്ഷെ അപകടകരമായ മറ്റൊരു ചോദ്യം കൊച്ചുനാഥൻ എറിഞ്ഞു |
| Transcription of ST | Pakshe apakadakaramaaya matoru chodyam kochunaathan erinju. |
| MT (p.117) | Then he asked Pareekutty an uncomfortable question |
| TT (p.121) | Puis il posa à Parikoutti une question embarrassante. |

Apart from the descriptive analysis, the researcher decided to conduct a quantitative analysis to determine the number of data samples in French that showed a strong influence

from the English MT. The objective was to get a percentage of the target translation that seemed very different from ST's intended meanings. As the MT possibly served as the only ST for the French TT, it was expected that the TT would have followed closely its ST.

The above objective led to the formulation of the first research question (RQ 1).

1. How far has the mediating English translation influenced the French translation of *Chemmeen*?

On discovering that another English translation of the novel *Chemmeen* was done by Anita Nair (2011), efforts were taken to study how the story was rendered in the second English translation. Nair being a modern writer of fiction, chose to present a more faithful translation of the original work *Chemmeen*. Nair believes that a translator must walk the author's road and attempt to see the characters and the landscape through his/her eyes in order to be able to produce a translated work just as good as the original (Nair, 2011, Translator's note). Nair's translation, therefore, had no omissions of descriptive text. Her writing addressed a modern audience and not predominantly the western audience that Menon's translation faced. A striking difference between the two English translations was that Nair's work strived to uphold and transmit the Keralite culture (source culture) to the readers such as retaining the Malayalam terms particularly those referring to attire and practice. Forms of addressing both in the family and in the community including disrespectful expressions were preserved by Nair to maintain the local flavor. Colloquial expressions and proverbs for the most part, seemed to convey the intended meaning of the Malayalam ST. This gave rise to the researcher wanting to further investigate the following query: whether a TT that was faithful to the ST like Nair's, would mean that the subsequent TT coming through the faithful TT, (i.e., which would function as a MT)

would present a higher possibility for an equally faithful rendition of the original work.

With this query in mind, the following Research Question 2 (RQ2) was constructed:

2. To what extent would a faithful English mediating translation of *Chemmeen* be able to produce subsequent translations that are closely reflective of the original?

The data samples from the Malayalam novel, Menon's & Nair's English versions, and the French translation that were extracted were categorized based on Componential Analysis (reviewed in Chapter 2, Section 2.8). The categories and the number of samples belonging to each category are listed below:

1. Descriptions in the Narrative (21 Samples)
2. Names of creatures (3 Samples)
3. Address forms (10 Samples)
4. Traditions and Beliefs of the Fisherfolk (8 Samples)
5. Representation of Gender Roles (6 Samples)
6. Figures of Speech (5 Samples)
7. Non-verbal Communication (4 Samples)
8. Mistranslations (5 Samples)
9. Omitted Text (4 Samples)

3.2.1.2 Translation of Samples by Native Speakers of French

The 66 data samples that are extracted from Nair's English text were given to two native speakers of French for the purpose of translating them into French. In order to have an authentic translation of the French text, two native speakers of French were looked for.

The samples drawn from the English text by Nair were chosen to be the MT for the French translation which in fact were the ST for the native speakers. The two native speakers are Eugene Azor and Julien Pierre, who are referred to as Azor and Pierre respectively in this study (Refer to **Appendices C and D** for the profiles of Azor and Pierre respectively).

The two translators come from different backgrounds and different experiences and thus

fit well with the overall perspective of the study which that literary translation could turn out differently with different people as it hinges on many factors such as the purpose of the translation, the audience, the personality and background of the translator and translation commission that decides the nature of the work. The individual style of the translator with his/her ideological tendencies and preferences would also influence the outcome i.e., the translation.

The translators were given a summary of the novel and the background of the story. They were also given the context for every data sample so as to enable them to translate effectively. The traditional beliefs of the fishermen and the cultural aspects of Keralites in general that includes their attire as well, were explained to the translators by the researcher who is a native of Kerala. The meanings of colloquial expressions and figurative language used were also made clear to the translators, to whom the Keralite culture is foreign. A copy of the entire novel was also given for reading so as to have a first-hand knowledge of the background and context of the story.

They were briefed on Nair's text serving as the MT for the French TT, the time of its writing, the intended audience and the purpose of the translation. Information on Menon's text that served as the MT for the French TT and on the French TT by Balbir were provided as well. (Refer to **Appendix L** for the data given to the translators with the gist of the novel and the context explained for each of the 66 samples considered). The native speakers are teachers of French with significant translation experience. Refer to **Appendices E and F** for the documents on the translation experiences of Azor and Pierre respectively). After the translation of the samples was done, the native speakers were interviewed on their choices of the translation of terms such as idioms, proverbs, culture-specific expressions etc. The results of the interviews are documented and appended (Refer to **Appendices P and Q** for the interview responses from Azor and Pierre respectively).

A sample of the text given with its context to both the French translators is shown below.

| No | ENGLISH TEXT | CONTEXT |
|----|--|---|
| 7 | Everyone scrutinized her carefully. Karuthamma flinched. | Karuthamma has followed her husband to his home at a neighbouring coast, soon after the marriage. As it was the custom, the women of that neighbourhood who were anxious to see Palani's wife came to visit her at her home. Being mere fisherwomen, not having polished mannerisms, they look at her as if to scrutinise her. Being new to them and to the environment, particularly in the absence of her husband at home, Karuthamma flinches when they look at her examining her carefully. |

Once the translation of the samples into French were done by Azor and Pierre, the backtranslations of the same were done by the researcher into English and were further validated by Azor and Pierre.

A sample of the translation done by Azor and its backtranslation by the researcher is shown below.

| ENGLISH TEXT | FRENCH TRANSLATION | BACK TRANSLATION |
|---|---|--|
| "You are not going to get anything from that skinflint. Remember that...and as for the girl, she is not what you think she is." | « Vous n'allez rien en tirer de cette espèce de pingre. Retenez bien ça... et quant à cette fille, elle n'est pas du tout ce que vous croyez ». | "You are not going to get anything from that stingy man. Remember that...and as for that girl, she is not at all what you think she is." |

3.3 Materials and Instruments

The texts that provided the data for both RQ 1 and RQ 2 are:

1. *Chemmeen*, 1956 is the Malayalam ST written by Thakazhi S Pillai (popularly known as Thakazhi).
2. *Chemmeen*, 1962 is the English translated version done by Narayana Menon.

3. *Un amour indien*, 1965 is the French version that is translated from English (roman traduit de l'anglais) by Nicole Balbir.

4. *Chemmeen, The enduring classic*, 2011 is the second English translation from the Malayalam by Anita Nair.

The dictionaries that were used for the purpose of translation of Malayalam text into English are:

1. Malayalam-English Dictionary, Warriar et al, 2017

2. English-English-Malayalam Dictionary, Pillai, 2017.

The researcher being a native speaker of Malayalam and fluent in reading and writing of the language was able to confidently provide a close word-for-word English translation of the samples from Malayalam (referred to as ETM in the boxes where the samples are presented). The ETMs were validated by Dr P M Girish, an Associate Professor of Malayalam at the Department of Malayalam, University of Chennai, South India (refer to Appendix H for the profile and Appendix N for the certificate of validation given to the researcher). The back translations of samples from the French text, *Un amour indien* into English involving RQ1 were also first produced by the researcher who has a Master's degree in French and who has been teaching French for the last 15 years and have been validated by Dr Patricia Riget, a near-native speaker of French who is also a senior lecturer in the department of Asian and European Studies, University of Malaya (refer to Appendix G for the profile and Appendix M for the certificate of validation given to the researcher).

As guidance was needed in analysing the contextual meaning of the text in some cases, Dr Girish's support became valuable. Through emails and conversations via telephone, Dr Girish shed light on the many hazy areas of nuances associated with certain parts of the sample texts. As the novel records a story in a fishing village and hence entails words

and phrases spoken in fishermen dialect, the assistance of one Mr. Vinayakan, an engineer with the naval base, who grew up on a fishing village in Kerala became valuable (refer to Appendix K for the profile). Vinayakan is well-versed on the living conditions of fisherfolk who await the *Chakara*, a season of abundance, and the know-hows of the sea food trade carried out in the village. The researcher obtained necessary explanations and clarifications pertaining to the customs of the fishing village, their attire, their caste system, and their beliefs from Vinayakan. In short, a first-hand knowledge of the culture of the fisherfolk including their usage of the terms of address and abusive words were shared during several meetings.

Apart from Vinayakan, a research scholar at the University of Kerala, Anil Kumar, (refer to Appendix I for the profile) a poet and social worker was approached specifically for clarification of terms used exclusively by the Keralite fisherman community and later for the practical uses of the various colloquial expressions and proverbs used in the novel. Dr M.A. Sideek, (refer to Appendix J for the profile) at the Department of Malayalam, University of Kerala, was called on for elucidation of phrases referring to Muslims and their religion as *Chemmeen's* story had this as one of its important elements.

For research question 2, the data samples extracted from Nair's (2011) English translation were translated into French by two native speakers namely Eugene Azor and Julien Pierre (refer to Appendix A and Appendix B respectively for the tabulated translations and back translations). English back translations of their French translations of the samples into English were done by the researcher and were validated by the two French native speakers, Azor and Pierre, themselves.

3.4 Interviews with the translators

The two translators, Azor and Pierre, were interviewed post-translation, via e mail and telephone to understand a number of aspects like their decision-making in translation with

regard to the strategies used, challenges faced etc. The questions prepared for the interview for the two translators were a different set each as they were connected with their individual translation strategies. The interview questions were sent to Azor and Pierre via email on the 15th of January 2021 and on the 12th of February 2021 respectively. Refer to Appendices R and S for the request for interview made to Azor and Pierre respectively. Refer to Appendices P and Q for the results of the interviews done with Azor and Pierre respectively. A sample of a question and its response from Azor's interview is shown below.

Researcher: In sample # 50, you have not chosen to give the literal meaning of *warhorse*. Could you explain why?

Azor: Literal translation of “warhorse” in French is “un cheval de guerre”. It is translated here as “jument aussi forcenée.” “Forcenée” refers to what they think of Karuthamma. She is described as unruly/untameable, charging forward as “warhorse”. “Forcené” is a common colloquial adjective/noun used in French e.g “travailler comme un forcené”. The whole elaboration originated from Karuthamma being labelled as Preekutty's “mistress” so there is a lot of hidden innuendo at play in all this, which I try to adhere to by using “satisfaire...jument...forcenée” and “jument” is a double entendre presenting Preekutty as a “stallion” ... To the French reader all these words triggered all the unsaid by the author.

The translation of data samples by the translators together with the results of the interview largely form the basis of answering RQ 2.

3.5 Procedure for Analysing Data

3.5.1 Qualitative analysis for RQ1

The Malayalam sample texts that are the source texts (ST) are presented in Malayalam followed by their transcription in English (Transcription of the ST). The researcher's translation of the Malayalam text in English is provided (ETM). These translations have been done adhering closely to the ST and in the cases of expressions or texts that possess

a different meaning other than what the literal meaning says, a literal translation and an intended translation have been done. The corresponding English version of the text taken from Menon's text, that is the mediating text (MT) is given. This is followed by presenting the French translation of the Malayalam sample text from the French text, *Un amour indien* (Balbir, 1965) that serves as the target text (TT). And finally, the back translation of the French text (BTF) that has been done by the researcher in English is also presented in the table. English language being the vehicle of this study, all back translations have been done in English.

The page numbers of the two texts from which the texts have been taken namely, the Malayalam original (ST), Menon's English text (MT) and the French texts (TT) have been provided for each sample. The word or expression under study has been underlined and made in **BOLD** format.

A sample data for RQ 1 as it would appear in Chapter 4 is presented below:

| | |
|---------------------|---------------------------------|
| ST (p.18) | കറുത്തമ്മ നടുങ്ങിപ്പോയി. |
| Transcription of ST | Karuthamma nadungippoyi. |
| ETM | Karuthamma shuddered. |
| MT (p.4) | Karuthamma blushed |
| TT (p.13) | Karouthamma rougit. |
| BTF | Karuthamma blushed. |

The samples are discussed by categories. About half of the number of samples from each category are chosen for a detailed discussion while the entire list is presented in Appendices A and B. The number of samples chosen from each category has been shown beside the category name. e.g., If 4 samples out of 8 in a certain category are discussed, then 4/8 is indicated beside the category.

For each of the samples, the context in which the text occurs is briefly explained from the novel and the meaning of the text is elaborated. The reason for a particular statement made or the circumstances in which the Character made a remark is made clear. In case

of proverbial expressions or idiomatic phrases, the literal meaning is elucidated first and then the intended meaning that the said phrase or expression was expected to communicate is conveyed. In the instances where the text is interwoven with the culture, be it the Keralite culture or the fisherman culture in specific, the cultural backdrop is presented followed by setting the text in question in the light of the culture of the community. Terms of address in familial relationships, in societal relationships including abusive terms that people use to insult one another, that signify cultural bearing to a large extent, are explained.

The English translation of the underlined word or text under study (ETM) is compared with the back translation of the French text (BTF). How different (if any) was the French back translation from the ETM is observed. The difference in translation was studied by comparing it with its counterpart from the MT i.e., the English text by Menon, this being the ST for the French translation. The possible reasons for the words or phrases employed in the French TT such as its passage through the MT is studied. The next step would be to determine the translation technique adopted in the translation of the ST sample into the TT. For this, keywords that are in **BOLD** format and underlined in both the ETM and the BTF are considered. Although the French TT has based the translation on the MT, the translation technique is used to determine the outcome in the TT from the Malayalam ST. The techniques proposed by Vinay and Darbelnet (1995) and Nida (1964) are referred to for this part of the study. The equivalences achieved / not achieved, as the case may be, for each sample is mentioned. This is done based on Koller's (1989) five types/levels of equivalence. While about half the number of samples in each category are analyzed in detail in Chapter 4, the techniques employed and the equivalences achieved / not achieved are tabulated for all the samples in all the categories alongside the ETM, MT and the corresponding BTF.

The next step taken was to determine the percentage of the equivalences (Denotative, Connotative, Pragmatic, Text-normative and Formal) achieved / not achieved (as the majority of the samples may indicate) for the particular category. This is determined by the number of samples that has achieved/ not achieved a certain level of equivalence divided by the total number of samples and multiplied by 100. A sample is given below:

| Types of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|-----------------------------|--|--|
| Denotative | 9 | $9/21 \times 100 = 43\%$ |

Studies of scholars that shed light on the peculiarities that may be specific to the time or culture are quoted as a means of providing explanation. Studies of similar works, where relevant, have also been discussed.

This is followed by calculating the percentage of the types of equivalence achieved/not achieved in the samples of the particular category. A sample of the table is shown below:

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|----------------------------|--|--|
| Denotative | 3 | 75% |
| Connotative | 4 | 100% |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

This procedure is repeated for categories 1 to 7. For categories 8 and 9 i.e., mistranslations and omitted texts respectively, the determination of translation technique and identifying equivalences achieved/not achieved are not done as they are not applicable. Hence the percentage of equivalence achieved/ not achieved has not been calculated for them. However, the samples in these 2 categories are presented like the ones in categories 1 to 7 with context placed and meaning of the text elucidated. For the samples in category 9

(omitted texts), the samples corresponding to MT and hence TT and BTF have not been available.

3.5.1.1 Quantitative analysis for RQ1

To answer RQ1 quantitatively, the English text samples (MT) that correspond to the original Malayalam samples (ST) are drawn from the English translation of *Chemmeen* done by Menon that served as the MT for the French translation. The English text samples (MT) are checked one by one in their respective categories by comparing them with the back translations of the French translation (BTF). Those samples of BTF that demonstrate a close association with those of MT are counted in as they are deemed to have been influenced by the MT.

As the samples are analyzed in their categories, those that show they have been strongly influenced by the MT, they are counted in while those that do not show a strong influence are counted out. This is indicated by a \checkmark or by a X respectively under the column “INFLUENCE” in the sample data table. A percentage of the higher number for that category is calculated.

A sample data for RQ 1 as it would appear in Chapter 4 is presented below.

| Sample | MT (MENON) | BTF | Influence |
|--------|--|--|--------------|
| 60 | To get the money from him I had to dance round him and run after him. And you make accusations after all that. | To get the money from him I had to kowtow to him and run after him. And you make accusations after all that. | \checkmark |
| 5 | You won't get an anna from that miser. Remember that. And she is some girl. | You would not get a penny from that miser. Remember that. And it is a girl who sits there. | X |

The same procedure is repeated for all the categories except for the category of omitted texts as data is unavailable in the MT and in the TT. An average of all the percentage values is calculated and that would be the indicator if the TT has been strongly influenced by the Menon's English MT or otherwise.

3.5.2 Qualitative analysis for RQ 2

The same 66 data samples used for RQ 1 are utilized for RQ 2 too. Categories that were used for RQ 1 are used for RQ 2 as well to maintain consistency of idea. Also, summaries of each scene to provide the context of the story used for RQ1 samples will also be repeated for RQ2 in order to ease comprehension of the words/phrases discussed when comparing Nair's MT with Azor's and Pierre's TTs.

The samples are analyzed in categories. About half the number of samples from each category are analyzed in detail. The English text samples that correspond to the original Malayalam samples are drawn from the English translation of *Chemmeen* (ST) done by Nair (2011). The French translations of the same done by the native speakers, Eugene Azor and Julien Pierre are presented (TT-AZOR) and (TT-PIERRE) respectively. The back translations (BT) of TT-AZOR and TT-PIERRE done by the researcher are also presented as BTF-AZOR and BTF-PIERRE respectively.

A sample data for RQ 2 as it would appear in Chapter 4 is presented below.

| | |
|------------|--|
| ST (p.146) | She spoke a bare-faced lie. |
| TT-AZOR | Elle répondit carrément d'un gros mensonge flagrant. BTF-AZOR: She retorted with a gross blatant lie. |
| TT-PIERRE | Elle mentit éhontément. BTF-PIERRE : She lied shamelessly |

The text in question is placed in context to elucidate the meaning of the phrase or word involved. In the occasion where a figurative language is used, the literal as well as the figurative meaning is explained. The same has been done with those samples that involve

non-verbal communication such as gestures and nasal sounds. The cultural back drop is provided where culture-specific practices be it tradition, belief or attire appears in the text. The different ways of referring to and addressing people and their significance including offensive terms hurled at people are described in the relevant categories. The categories such as MISTRANSLATIONS and OMITTED TEXTS that were dealt with in RQ 1 are also included in RQ 2 analysis although there are no significant instances of mistranslations or omissions in Nair's text. The data samples under those two categories are included in connection with the objective of the effectiveness of the mediating translation influencing the subsequent translations, as the translation is considered faithful if there are no omissions or mistranslations by general standards. The portions that were mistranslated or omitted in the first MT i.e., Menon's text could have spoken a great deal to the audience in terms of avoiding ambiguities, providing clear flow of thought along the course of the novel as well as enhancing their reading pleasure.

The BT of TT-AZOR and TT-PIERRE are checked against Nair's MT to see how closely they match in terms of conveying the intended meaning. For the translations of Azor and Pierre that are straightforward, conveying the author's intention clearly are compared plainly. For those that showed a different form, which could have been possibly influenced by their background, knowledge and personal style, the questions that were raised in the interview are on their choice and rationale for employing those specific expressions and phrases. Their responses to these questions are discussed after the analysis of such samples which show a distinct difference in lexical choices.

The next step as with RQ1 was to determine the translation technique adopted in the translation of the ST sample into the TT. For this, keywords are in BOLD format and underlined in the MT i.e., Nair's text, that acts as the ST for the native speakers, and Azor's and Pierre's BTs are discussed with regard to the techniques used. The techniques proposed by Vinay and Darbelnet (1995) and Nida (1964) serve as the main reference for

this part of the study. The equivalences achieved / not achieved for each sample are listed. This is done based on Koller's (1989) five types/levels of equivalence. While about half the number of samples in each category are analyzed in detail, the technique employed and the equivalences achieved / not achieved are tabulated for all the samples in the category along with the MT (Nair) and the corresponding BTF. This is done for Azor's and Pierre's translations separately. A sample of the tabulation is shown below:

| S.No | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|------|--|--|-----------|--|
| 1 | <u>Wasn't it one of those MMuslim traders?</u> The onone who dealt in dry fish and went from home to home offering an advance for what he would buy. (p.38) | <u>Wasn't it one of those Muslim traders?</u> The one who used to sell dry fish and went around houses to offer an advance for what he would buy? | literal | Denotative equivalence Loss of connotative equivalence- Methan in ST is Muslim in MT and TT |

The next step would be to determine the percentage of the equivalences (Denotative, Connotative, Pragmatic, Text-normative and Formal) achieved / not achieved (as the majority of the samples may indicate) for the particular category. This is determined by the number of samples that has achieved/ not achieved the relevant equivalence divided by the total number of samples and multiplied by 100. This is done for Azor's and Pierre's translations for the particular category. A sample of the tabulation is given below:

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| 1. Denotative | % | % |
| 2. Connotative | % | % |
| 3. Pragmatic | % | % |
| 4. Text-normative | % | % |
| 5. Formal | % | % |

This procedure is repeated for all the categories 1-9.

3.5.3 Quantitative analysis for RQ 2

The BT of Azor and Pierre are checked against the MT (Nair) to see if they are closely reflective of the text in MT. This is done for all the samples in the category taking into account both Azor's and Pierre's translations. For those that are closely reflective of the MT, a \surd is inserted to indicate that it is counted in. The process is repeated for all the samples in each of the nine categories as with RQ1 and for each category, the percentage of similarity in translation between the MT and French TTs will be presented for both Azor and Pierre. Based on the individual percentages for each category, a final table summarizing the percentages of the close representation of the Azor's and Pierre's French TTs to Nair's MT will be presented to answer RQ2 which focuses on to what extent a faithful MT like Nair's is able to influence close reproductions of subsequent translations, be they in French or other languages. This final table to show the quantitative analysis for RQ2 will look as follows:

| Category | Percentage of Azor's French translation to show extent of close representation to Nair's English MT | Percentage of Pierre's French translation to show extent of close representation to Nair's English MT |
|----------------------------------|--|--|
| 1. Descriptions in the Narrative | X % | A% |
| 2. Address Forms/Reference Forms | Y % | B% |

Based on the equivalences achieved in the samples in the 9 categories, the percentage of equivalence predominantly achieved in each of the categories is tabulated for both Azor's and Pierre's translations separately. A sample of the tabulation for one of the translators is shown below.

| No | Category | Percentage of equivalence predominantly achieved |
|----|--|--|
| 1 | Descriptions in the Narrative | Denotative % Connotative % |
| 2 | Names of creatures | Denotative % Connotative % |
| 3 | Address forms | Denotative % Connotative % |
| 4 | Traditions and Beliefs of the Fisherfolk | Denotative % Connotative % |
| 5 | Representation of Gender Roles | Denotative % Connotative % |
| 6 | Figures of Speech | Denotative % Connotative % |
| 7 | Non-verbal Communication | Denotative % Connotative % |
| 8 | Mistranslations | Denotative % Connotative % |
| 9 | Omitted Text | Denotative % Connotative % |

3.6 Conclusion

This chapter has described the design of the research and the various steps involved in the study such as data collection methods and instruments used. It has also outlined the steps involved in the method of data analysis. The next chapter will discuss the analysis of the data leading to the answering of the two research questions.

CHAPTER FOUR

FINDINGS AND DISCUSSIONS

4.0 Introduction

The previous chapter elaborated on the design of the research and the various steps involved in the study such as data collection methods and instruments used. It also explained the various steps involved in the method of data analysis. This chapter presents the data analysis and discussions that point to answering the research questions, RQ 1 and 2.

4.1 RQ 1: How far has the mediating English translation influenced the French translation of *Chemmeen*?

The discussion and analysis of the samples are done in their respective categories. The 66 samples from the ST have been classified into 9 categories based on componential analysis (refer to chapter 2, section 2.8). About half of the number of the samples for each category are discussed in this chapter. The entire list of samples in their respective categories is on appendix O.

The samples in each of the category have been analysed with regard to the translation technique that have been used in the translation of the Malayalam ST into the French TT. For this purpose, the English translations of the ST (ETM) and the French back translations (BTF) have been compared in the light of the techniques proposed by Vinay and Darbelnet (1995) and Nida (1964). Following that, an investigation into the type of equivalence achieved/not achieved, as the case may be, is done on based on the equivalence theories that have been explained in chapter 2 section 2.6. As all the samples are not discussed in detail in the analysis section, all of them, the techniques employed in their translation and the equivalence achieved/not achieved are tabulated by

categories. The next step provides the percentage of the equivalence achieved/ not achieved depending on the outcome in their respective categories.

Following that, in order to get a quantitative analysis of the influence on the TT by the MT, an attempt is made to check every sample in their categories to determine if their French translation has been influenced by the MT. The results of the individual categories in percentage and the average percentage of all the categories has been calculated. The percentage of the influence of MT on the TT is correlated with the percentage of equivalence achieved in the samples in their categories.

4.1.1 Category 1: Descriptions in the narrative

Discussion of samples (11/21)

A total number of 11 samples out of the 21 in this category will be discussed.

Sample 1

| | |
|---------------------|---------------------------------|
| ST (p.18) | കറുത്തമ്മ <u>നടുങ്ങിപ്പോയി.</u> |
| Transcription of ST | Karuthamma <u>nadungippoyi.</u> |
| ETM | Karuthamma <u>shuddered.</u> |
| MT (p.4) | Karuthamma <u>blushed</u> |
| TT (p.13) | Karouthamma <u>rougit.</u> |
| BTF | Karuthamma <u>blushed.</u> |

Karuthamma and her childhood friend, a young man now, have been having secret rendez-vous behind the boats along the shore and she has been daydreaming since about him. Her sister reveals the reason for Karuthamma's daydreaming to their mother saying that her elder sister was found to be laughing with Pareekutty, the Muslim trader. Karuthamma shudders on hearing her guarded secret out in the open. They were 'criminal secrets' (as the source author refers to it in Malayalam) as their relationship was regarded sacrilegious because

of the social and religious barriers that existed between Karuthamma and Pareekutty. “**Shuddered**” (English translation of “**nadungippoyi**” in Malayalam) is the expected emotional response as Karuthamma was keeping her love affair with Pareekutty a secret.

Menon (p.4) writes “**Karuthamma blushed**” in his mediating translation that Balbir translates as “Karuthamma **rougit**” into French. This may inform the readers that she is happy to let her family know about her relationship with Pareekutty for the reason that ‘**blushing**’ is regarded as a positive and normal response of girls in such situations. If that was the case, no opposition from the family would appear in the story as it unfurls. Opposition from the family, scandals about their courtship and the consequences that follow show otherwise. The incoherence created as a result of this could affect the narrative flow for the reader. Besides, the cultural dimension of the community that views falling in love or marrying someone of another caste or religion as impermissible, will remain unknown to the French readers.

Sample 2

| | |
|---------------------|--|
| ST (p.91) | ചക്കിയുടെ ജിജ്ഞാസ ഒന്നറച്ചു.എത്ര വയസ്സായെന്ന് എന്ന് അറിഞ്ഞുകൂടാത്തത് അറപ്പിക്കുന്ന ഒരു വസ്തുതയാണ്. |
| Transcription of ST | Chakkiyude jijnjaasa onnarachu. Ethra vayassaayennu arinjukoodaathathu arappikkunna oru vasthuthayaanu. |
| ETM | Chakki’s enthusiasm stalled. Not being able to say one’s age is disgusting . |
| MT (p.60) | This made Chakki uneasy |
| TT (p.70) | Cela mit Chakki mal à l’aise . |
| BTF | It made Chakki uncomfortable |

Chembankunju invites Palani, a young, brave fisherman to his home for lunch. He and his wife know that Palani is an orphan and that he lives alone. While

serving lunch Chakki asks Palani his age to which he responds saying, “I don’t know”. Chakki feels that it is rather disgusting not knowing one’s age and hence stalls before asking the subsequent questions. Not knowing one’s own age could be a serious flaw pointing to the legitimacy of his birth. This would be a matter of grave importance especially as the parents found in Palani a prospective groom for their daughter, Karuthamma. Menon’s translation records it as “**This made Chakki uneasy**” (p.60) and the French translation follows suit with a synonym ‘**uncomfortable**’.

Chakki was far from ‘**feeling uneasy**’ over her prospective son-in-law’s ignorance of his own age because it seems to question the moral standards of his parents. The phrase “**made uneasy**” does not sufficiently emphasise the conservative values that were ingrained in the social fabric of the conservative community of fisherman of that era. The French audience are never told the reason for Chakki’s reaction to the statement by Palani as the relevant texts were omitted. The cultural implication hidden in Chakki’s anxious thoughts remain uncommunicated to the French reader.

The technique of translation adopted for both samples 1 and 2 from ST to the French TT has been adjustment technique and in particular, alteration. Molina and Albir (2002, p.502) explain Nida’s (1964) adjustment technique as

They are used: 1. to adjust the form of the message to the characteristics of the structure of the target language; 2. to produce semantically equivalent structures; 3. to generate appropriate stylistic equivalences; 4. to produce an equivalent communicative effect.

Menon’s choice of words and phrases such as ‘**blushed**’ when the original author intended ‘**shuddered**’ and “**made uneasy**” instead of ‘**disgusting**’ in the

above two samples could be looked at in the light of dynamic equivalence, otherwise known as functional equivalence as Nida (1964a) terms it. It is based on the principle of equivalent effect where “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (p.159, cited in Munday, 2012). In the samples mentioned above, the French readers may not have the same response as the Malayalam readers have as the words “**rougit**” may communicate an entirely different meaning to the French reader than what ‘**shuddered**’ meant to the original text reader. Similarly, the ‘**disgusting**’ feeling that Chakki had could have been communicated to the French readers as something that made her “**mal à l’aise**”. This is because the dynamic equivalence being lost in the mediating translation has been carried to the subsequent French translation.

“A translation of dynamic equivalence aims at complete naturalness of expression,” states Nida, “and tries to relate the receptor to modes of behaviour relevant within the context of his own culture” (Nida 1964, p.159, cited in Venuti, 1995, p.21). To this end, the dynamically equivalent translation does not randomly use anything that might appeal to the target reader, instead, it makes an effort to understand not just the meaning of the source text but the way in which the target readers will receive it in their language. Nida (1986) believes that accuracy in translation is about generating an equivalent effect in the target language culture. “The receptors of a translation should comprehend the translated text to such an extent that they can understand how the original receptors must have understood the original text” “(Nida and de Waard 1986, p. vii–viii,36, cited in Venuti,1995).

Achieving equivalence could be a subjective term but Werner Koller’s different frameworks of equivalence help to distinguish the kind of equivalence involved.

According to Koller, translations are defined by a double linkage, i.e., by their link to the source text firstly and then to the communicative conditions on the receiver's side. This double linkage being crucial in defining the equivalence relation in any translation, differentiating it is done by distinguishing the different frameworks of equivalence (Hatim & Munday, 2004). The mediating translation and hence the French TT do not seem to have achieved the denotative and the connotative equivalence when compared with the Malayalam translation. This lack of equivalence robs the target readers of the finer nuances in a piece of great literature. Furthermore, when meanings are lost or misunderstood, they could convey an entirely different meaning. This, in turn, may misrepresent the source culture to the readers impacting their reading pleasure.

Sample 3

| | |
|---------------------|--|
| ST (p.167) | പക്ഷെ അപകടകരമായ മറ്റൊരു ചോദ്യം കൊച്ചുനാഥൻ എറിഞ്ഞു |
| Transcription of ST | Pakshe apakadakaramaaya matoru chodyam kochunaathan erinju. |
| ETM | But Kochunathan threw another dangerous question. |
| MT (p.117) | Then he asked Pareekutty an uncomfortable question |
| TT (p.121) | Puis il posa à Parikoutti une question embarrassante . |
| BTF | Then he asked Pareekutty an embarrassing question. |

Karuthamma's mother Chakki is dead, but Pareekutty who is neither family nor a relative (but her secret love) decides to pass the news of her mother's demise. Against all odds, he takes a bold step to go over to Thrikunnapuzha, the coast where Karuthamma lives. When he reaches the place, he asks a fisherman, Kochunathan, where Palani lives. Kochunathan wonders about the reason for

this enquiry and straightaway wants to know Pareekutty's intentions for coming over. Pareekutty expects this question and the subsequent ones too and what he fears happens: Kochunathan's '**dangerous**' question was why, of all people, Pareekutty was sent to inform the death of Chakki to her own daughter. Thakazhi mentions that Kochunathan threw another dangerous question. The word 'another' (translated from the Malayalam word "mattoru") implies that what he asked at first was dangerous enough (why he was looking for Palani's house). When the fishing community has heard of Karuthamma's love affair with Pareekutty and how she was given in marriage to Palani as a way of safeguarding their lives, seeing the former lover coming over to inform her mother's death news was precarious. And hence the question that Kochunathan posed was a **dangerous** one indeed.

The French translation calls the question "**embarrassante**" back translated as '**embarrassing**'. "**Then he asked Pareekutty an uncomfortable question**" (p.117) is the mediating translation for the French text in question. The word '**embarrassing**' is suggestive of 'awkward' / 'annoying' and carries no overtone of threat or foreshadowing of peril. Being asked an '**embarrassing**' question is very different in terms of its effect from it being a '**dangerous**' one. The difference in meaning would underplay the existing cultural traditions of the community and the consequences of ignoring them. The French readers may not be able to recognise the cultural taboos that exist in the fishing community, those that are particularly due to their moral beliefs and the caste system.

Sample 4

| | |
|---------------------|--|
| ST (p.203) | ആ വെറും സത്യം പറയുമ്പോഴും ചെമ്പൻകുഞ്ഞിനു ഒരു ജാളൂത മുഖത്തുണ്ട്. |
| Transcription of ST | Aa verum sathyam parayumbozhum chembankunjinnu oru jaallyadha mukathundu. |
| ETM | Even when he was stating the simple truth, there was embarrassment on his face. |
| MT (p.141) | Then, his face lighting up with the memory, he said ... |
| TT (p.145) | Son visage s'illumina à ce souvenir et il dit ... |
| BTF | His face lit up at that memory and he said... |

After the death of Chakki, Chembankunju started declining, both health wise and business wise, the absence of Chakki who was his heartbeat possibly the reason. He tries to explain to his second wife how his boat used to always fetch double the income than his peers' boats and that his earnings these days are significantly less than what they used to be. He was feeling somewhat embarrassed to say all that to Pappikunju, his second wife. This was perhaps because he had placed her and Kandankoran, her late husband on a pedestal as they belonged to a higher socio-economic tier than his. He had felt very inferior when he had visited them to buy the boat, seeing the way the couple interacted with one another, their house and furnishings and even their food. Therefore, it is quite natural that Chembankunju feels embarrassed stating the reality of the situation to his second wife.

The French text records Chembankunju's response as '**his face lit up at that memory**' (back translation) where no feelings of embarrassment were mentioned. This is clearly influenced by Menon's MT that says nothing about the embarrassment when it says "**Then, his face lighting up with the memory, he said ...**" (p.141). The readers are well acquainted with the feelings of

inferiority that he had when he went to Pappikunju's house when her husband Kandankoran was alive. Such being the background, stating the embarrassment that Chembankunju had would only fit like a glove in this situation just as the source author had intended. But Menon - has evoked an image of Chembankunju trying to remember something. The phrase '**his face lit up at that memory**' aims at projecting a positive ambience for the foreign reader while disregarding that the story's flow is being compromised.

Sample 5

| | |
|---------------------|--|
| ST (p.131) | വരുന്നവരെല്ലാം അവളെ ചൂഴിഞ്ഞു നോക്കുന്നു. കറുത്തമ്മ ചൂളിപ്പോയി. |
| Transcription of ST | Varunnavarellaam avalle chuzhinju nokkunnu. Karuthamma choolippoyi. |
| ETM | Everyone who comes is scrutinizing her. Karuthamma flinched. |
| MT (p.93) | She felt acutely embarrassed |
| TT (p.97) | Tous ceux qui venaient la voir la scrutaient du regard. Elle se sentait vivement embarrassée. |
| BTF | Everyone who came scrutinized her. She felt deeply embarrassed. |

Karuthamma has followed her husband to his home at Trikunnappuzha, a neighbouring coast, soon after the marriage. As it was the custom, the women of that neighbourhood who were anxious to see Palani's wife come to visit her at her home. Being mere fisherwomen, not having polished mannerisms, they look at her as if to scrutinise her. Being new to them and to the environment, particularly in the absence of her husband at home, Karuthamma flinches when they give looks of examining her carefully. Such a response is considered a natural one given the circumstances.

The French readers may get the idea that Karuthamma was embarrassed by the look of the women in the neighbourhood because Menon's MT reads as:

“Everyone who came to see her looked at her searchingly. **She felt acutely embarrassed**” (p.93). The English translation and subsequently the French translation seem to say that Karuthamma was embarrassed, the reason being that the people who came “**looked at her searchingly**”. ‘Search’ is ‘to look into or over carefully or thoroughly in an effort to find or discover something’ while ‘scrutinize’ is ‘to examine closely and minutely’. ‘Embarrassed’ is ‘feeling or showing a state of self-conscious confusion and distress’ whereas ‘flinch’ is to ‘withdraw or shrink from or as if from pain /to tense the muscles involuntarily in anticipation of discomfort’ (Online Merriam-Webster dictionary).

Looking at a woman, particularly a newlywed one, minutely is a norm in the community in those days as they would be looking at the woman’s physique including her hair and hairdo besides the clothing and jewellery she wears. This used to be their tool for assessing her socio-economic background beside other factors. This is yet another cultural aspect of the Keralite fishing community, among others, that Thakazhi has allowed to permeate throughout the pages of the novel. A knowledge of cultural practice and its response that Thakazhi tries to present by way of a common place incident is lost to the reader for lack of appropriate words.

The translator has employed the technique of adjustment and alteration in particular in the above-discussed samples i.e., samples 3, 4 and 5 is. In these samples, it can be observed that denotative equivalence has not been established between the Malayalam original and the French TT. Key words in the text (back translation) such as ‘dangerous’ is replaced with ‘embarrassing’, ‘embarrassment’ with ‘lit up with memory’ and ‘flinched’ with ‘embarrassed’. Munday, 2012 says, “Denotative equivalence, is related

to equivalence of the extralinguistic content of a text. Other literature, says Koller, calls this ‘content invariance’” (p.74). Hatim and Munday (2004, p.50) speak of denotative equivalence as “...a SL form is replaced by a TL form that basically refers to the same ‘thing’. At face value, this is possible to achieve with the majority of words in any language”. In sample 5, besides the denotative equivalence, the connotative equivalence is not achieved as the emotion and state of the person going through “a flinched” state is altogether different from just being “embarrassed”.

Menon’s process of translating in the five samples discussed above could be somewhat explained via Tymoczko and Gentzler’s (2002) translation analyses which has revealed that teachers, politicians, and religious leaders tend to repress meanings of certain terms in their translations. This, done sub-consciously, could arise out of their own cultural and racial biases and such repressions are often subtle and not easy to put a finger on. Tymoczko and Gentzler (2002) add that the English translations of third-world texts

“...can expose those often-unconscious manipulations at work -- manipulations such as making changes in the translation so that it better conforms to the existing literary and cultural norms smoothing out religious and political differences to make a text more palatable to the receiving audience and constructing images of indigenous cultures that reinforce cultural stereotypes in the west” (p.196).

Menon’s work done during the post-colonial time, when English translations of regional works were encouraged, was addressed mainly to the western audience. It is clear that Menon had smoothed out the translation by “softening” some words and glossing over some crude words and expressions in Malayalam to present a text that would be palatable to a western audience. Such literary

manipulations in the English translation unfortunately results in sacrifices of the unique essence of storytelling resident in the Malayalam text which came to serve as the MT for the subsequent French target translation.

This is also addressed by Lefevere (1992) who believes that:

Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way (p.vii).

Rewriting has both aspects to it, positive and negative. It can bring about the evolution of a literature and society. It also helps to introduce new genres, new concepts and new devices. On the negative side, rewriting can be viewed as one that represses innovation and distorts the original and brings about manipulation of all kinds (Lefevere, 1992). Lefevere considers ideology and patronage among the factors, contributing to rewriting. Patronage refers to "...the powers (persons or institutions) that can further or hinder the reading, writing, and rewriting of literature" (p.15).

Chemmeen's English translation by Menon has undergone manipulations by the translator, possibly deemed necessary by its translation commission to create a text that fits their norms and one that is relevant to their audience. The patronage exercised on the translation has demanded many changes in the translation including omissions of significant portions of the text.

Manipulations of texts as the patronage requires has specific goals and hence significant outcomes too. Klimovich (2016) writes about the ideological manipulations that the translations of texts during the soviet period had to undergo. In 1918, the Moscow-based Soviet publishing house "World Literature" had to reprint the works of the world literature and Russian authors

in accordance with the Marx and Lenin ideology. Certain matter such as religious context and links and other factors that failed to correspond with the adopted political doctrine of the Soviet State were asked to be rewritten or were deleted from the text. The ideological manipulation in the translations of literary texts in the Soviet period brought about rewriting of literary works, resulted in appearance of completely different writings, writings that were modified in accordance with ideological requirements. Klimovich (2016) gives an example of such a rewriting, *The Golden Key*, or *The Adventures of Buratino* (1936) by Aleksey Tolstoy. This is based on the novel *The Adventures of Pinocchio* (1883) by Carlo Collodi and Buratino is like Pinocchio, a long-nosed wooden puppet. Tolstoy's story had to undergo ideological changes in that Tolstoy had to omit details that were considered too gruesome or moralistic. This process has resulted in *The Golden Key* that reflects the values of the system under which it was written that included abolition of private property, the importance of collective labour, and the idea of equality and socialisation.

Sample 6

| | |
|---------------------|---|
| ST (p.176) | കുറുത്തമ്മ പറഞ്ഞിട്ടുള്ളതെല്ലാം അവളുടെ സത്യമായിരുന്നു. അതെല്ലാം അയാൾ വിശ്വസിച്ചെങ്കിൽത്തന്നെയും അയാളുടെ ആവേശത്തിൽ ഏറ്റുവലിയ ഒരു ആഘാതമായിരുന്നത് . |
| Transcription of ST | Karuthamma paranjittulladhellam avallude sathyamaayirinnu. Adhellam ayaall vishwasichengillthanneyum ayaallude aaveshathil etta valiya oru aagaadhamaayirunnadhu . |
| ETM | All that Karuthamma said of herself was true. Although he believed all of it, it was a blow to his fervor. |
| MT (p.123) | Even if Palani believed all Karuthamma told him, the story was still a blot on their married life |

| | |
|------------|--|
| TT (p.126) | Même si Palani croyait tout ce que Karouthamma lui disait, cette histoire faisait cependant une tache sur leur vie conjugale. |
| BTF | Although Palani believed everything that Karuthamma told him, this story, however, did make a stain on their family life. |

Palani asks Karuthamma who Pareekutty was and why was he sent to bring the news of her mother's death. Karuthamma tries to state frankly how her friendship with Pareekutty began when they were just children carefully omitting details that she guarded as sweet secrets. Palani seems to believe all that she said but Thakazhi says that it was a 'blow' to his fervour for her. Palani could not bring himself to give her a hearty kiss, his embrace did not feel tight enough.

Palani is described as an able, simpleton who looked forward to enjoying his married life with his young bride suspecting nothing amiss. But on hearing that his wife was considered 'defiled' as per the fisherfolks' moral standard and that she was sent away to Palani's village fearing the safety of her own village folks, he is visibly shaken. To a person who was expecting to enter a new phase of life with a young woman, this sort of slander was indeed a 'blow'.

However, Balbir, in her French translation, takes the reader to another plane. The translator seems to say nothing about Palani's fervour towards his wife but implies that the story had created a stain or a blemish ("**une tache**" in French) in their married life. This could be following the English translation that says, "**Even if Palani believed all Karuthamma told him, the story was still a blot on their married life**" (p.123). 'Fervour' suggests an intense and passionate state of being while 'stain' implies a hard to remove blot or mark. Besides, Menon employs the word 'story' for what Karuthamma confesses to

her husband implying that it may not be genuine facts. This has influenced Balbir to adopt the word “histoire” meaning story in her translation. Menon’s choice of ‘story’ and Balbir’s ‘histoire’ tend to suggest an undermining of women of that era.

‘**A stain in their married life**’ does not cohere with some of the future events that follow such as the couple’s love being rekindled, the assurance of love and care promised by the husband and the birth of their child as recorded in the subsequent portions of the text.

Sample 7

| | |
|---------------------|--|
| ST (p.116) | അങ്ങനെ അവർ അകന്നു . |
| Transcription of ST | Angane avar akannu . |
| ETM | Thus, they moved off (away from each other) |
| MT (p. 79) | And so they parted |
| TT (p.87) | Ils se quittèrent ainsi. |
| BTF | And so, they parted . |

The love story of Karuthamma and Pareekutty takes on a twist as they face the anticipated melancholic moment to bid each other farewell. She goes out to meet her lover and after they have spoken how they would miss each other, Karuthamma begins to walk home without saying goodbye and Pareekutty watches her moving away from him with a forlorn look. Thakazhi describes the culmination of this moment as “**avar akannu**” back translated as ‘**they moved off (away from each other)**’ or ‘**they were separated**’). It speaks not just of the physical separation but more of an emotional stance in that they tried to move away from each other in their hearts as Pareekutty understands that Karuthamma has to get married to Palani. “**Akannu**” in Malayalam being in the active voice informs the reader that the lovers had to make this decision themselves albeit in a sad state of mind.

The French translation says that they parted (“Ils **se quitterent**”) which could refer to friends parting ways. This follows Menon’s translation, “**And so they parted**” (p.79). This does not convey the subtle sense of the ST author that beyond the physical distance that would separate them, it was the fisherfolks’ strong code of societal conduct that had forced the lovers to painfully sever their relationship.

Sample 8

| | |
|---------------------|--|
| ST (p.154) | അവൾ ഒരു പച്ചക്കള്ളം പറഞ്ഞു. |
| Transcription of ST | Avall oru pachakkallam paranju. |
| ETM | She said a blatant lie . |
| MT (p.108) | She spoke a lie |
| TT (p.113) | Et elle mentit . |
| BTF | And she lied . |

Palani is hurt when he hears his peers talking ill of his wife saying that she lacked good morals, that she was set to bring disaster to her fishing coast and hence she was sent off with Palani as a way of getting rid of her. Karuthamma keeps begging her husband to trust her and promises to remain chaste, the duty of a fisherwoman. One day, as she lay down thinking about her present misery and her past life courting Pareekutty, the image of her former lover kept coming to her mind so strongly that she uttered audibly to him ‘I love you’ in her sleep. When Palani heard this utterance, he asks her who did she say she loved. To this Karuthamma says **a blatant lie**. She replies saying that it was none other than to her husband to save the situation.

The audacity of Karuthamma is encapsulated in the phrase ‘She spoke **a barefaced lie**’. As the author has been steadily building and revealing Karuthamma’s personality, the ‘**blatant lie**’ that she says would very much fit the readers’ expectation to get a similar response from her. Besides sketching out

Karuthamma's personality, Thakazhi has used the phrase in a subtle manner to reiterate Palani's kind-hearted nature that simply trusts Karuthamma not knowing that his wife was still in love with her former lover and was thinking of him. The lie being '**blatant**' augments the trusting nature of Palani and his unclouded love for his wife despite the scandalous remarks from his neighbours. The MT records it as "**She spoke a lie**" (p.108) that the French text has faithfully followed and hence its back translation is '**She lied**'. Menon's translation does not use the qualifier '**blatant**' for the '**lie**' that Karuthamma dared to say. Just '**lied**' or '**mentit**' in this context fails to heighten the tragedy of the deception suffered by a naïve husband; the unfortunate circumstance of Karuthamma having to lie to secure a loveless but needful marriage is lost to the foreign readers. *Chemmeen* is a story filled with the undertones of the complex intricacies of human emotions and struggles; the depth of richness in the novel is scarcely achieved in translation when these intricacies are missed out in the MT.

Samples 6 and 7 have been translated into the TT by way of adjustment technique and alteration to be specific. The technique of economy (Vinay and Darbelnet, 1995) has been employed in the case of sample 8.

With regard to the equivalence achieved, in sample 6, the word "**aaghatham**" that stands for a fervour of passion does not meet its denotative equivalence. Instead, it has been replaced with a mere '**stain**' in the French version. As for sample 7, the subtle nuance involved that is expressed when the lovers separated themselves was presented to the French readers as two people who parted ways. This parting is held at an emotional stance rather than a physical separation, as it is evident from the usage of the word 'akannu' in the ST, the emotion does not reach the foreign reader resulting in a lack of connotative equivalence. The

intensity of the deception was not conveyed for want of a qualifier, '**blatant**' in sample 8. This results in a lack of connotative equivalence in the translation. These inadequacies may be seen as stemming from the challenges of translating from Malayalam to English particularly by people whose competence in the language is much to be desired and the then socio-political factors that prevailed in the country.

Nida and Taber, 1982 explain,

“This aspect of the meaning which deals with our emotional reactions to words is called connotative meaning” (p.91). Munday, 2012 says, “Connotative equivalence, related to lexical choices especially between near-synonyms. Koller considers this type of equivalence to be referred to by others as ‘stylistic equivalence’” (p.74).

Malayalam and English belonging to entirely two different language groups, translating from Malayalam to English could be challenging in terms of translating text implying finer nuances and subtle implications. About post-colonial translations, Mukherjee (2004) writes that translation of fiction within the various Indian languages that used to be the conduit of cultural transmission was being replaced with translation of Indian language fiction into English. Translating from Hindi to Bangla or Marathi to Kannada could be done smoothly and satisfactorily than trying to render them into English, “...where negotiating semantic and cultural hurdles to achieve equivalence of meaning tends to be a relatively uphill task” (p.67).

Mukherjee, 1972 adds that besides being challenging, the translation of regional Indian works into English may not have exhibited a superior quality during the post-colonial days. Indian English writings are able to reach Indians crossing

linguistic and ethnic barriers that exist in the country. But the same trend is not observed when Indian works written in the regional languages are translated into English. They do not enjoy the same extent of readership. “Indian novels in English translation do not yet enjoy a substantial following mainly because so few are well translated, also because the choice of originals to translate is so often faulty” (p.59). As English is taught in schools and colleges, Indians who have been educated feel that they are qualified to translate fiction in regional languages into English which Mukherjee (1972) feels, “does incalculable harm to the author and the work he chooses to translate” (p. 59). This is illustrated by a line from *The Unchaste* (1975) that is the English translation of the Malayalam novel *Paramaarthangal* (1971) by Thakazhi Sivasankara Pillai.

“I delight in the honour of the fruition and generosity of my femininity” (Bhaskaran, 1975, cited in Mukherjee, 1972, p.59).

About the translation of the above text, Mukherjee (1972) comments, “When the syntax of even the spoken word is so confused and the diction so unreal, one cannot have much hope for the authenticity of the characters depicted in the novel” (p. 59). The reason for the incomprehensible statement could be a “word-for-word” translation of a Malayalam sentence” (p. 59). Going by the extensive foot notes and glossary provided in the translations of regional works into English, Mukherjee (1972) points out that they are meant not so much for Indians but non-Indians, possibly a western audience as the translation of different kinship terms, religious references, rituals, attire and familiar objects into English seem to be losing their originality. A novel in a regional language may have features reflective of the region such as village speech and city slang, which may seem untranslatable and could be lost in translation but in essence,

these are the elements that render the special reality to the readers of that language.

Another feature that influenced the translations of works in Indian languages into English during the post-colonial times is the power relationship that existed between languages. "...when a local language text gets translated into a global and economically stronger language like English, there is an implicit and inevitable hierarchy involved in the process" (Mukherjee, 2004, p. 68). When a literary work in a regional language, say, Malayalam gets translated into English, it is considered prestigious and at times, the English translation was considered to be improving the work in fact.

Tymoczko (Bassnett and Trivedi, 1999) addresses the importance of patronage involved in translation practice in post-colonial translations. Patrons, in the form of presses and publishing houses, tend to determine the parameters of what is to be translated and what is to be published. Equally important is the audience that could determine translation norms and strategies. "Not only will factors such as the belief system or the values of the audience affect the translation strategy, but the nature of the audience itself will determine translation norms" (p. 31).

Regarding the translator's liberty of text selection, Ramakrishna (Simon and St Pierre, 2000) writes that for a translator, a text to be chosen for translation depended mainly on how far it would be relevant to the time and how well it would impact the readers and fulfil their expectations. But sponsored translations, their strategy and choice of target language "...would seek to ensure the translation project enables the showcasing the cultural elements involved, which in fact contributes largely to the making of a language. To this end, the choice of text, strategies of translation and the target language are all considered carefully" (p.94). A sponsored translation that generally aims to cover just the

classics of a particular region or language is a, quoting Anjana Desai's words, “surreptitious endorsement of the hegemonic establishmentarian process of centralising and marginalising cultural expression (1996, p.57, cited in Simon and St Pierre, 2000, p.94)

Sample 9

| | |
|---------------------|---|
| ST (p.93) | <u>ചീഞ്ഞ പച്ചച്ചെമ്മീൻ</u> കൂനയുറ ഉണ്ട്. |
| Transcription of ST | <u>Cheenja pacha chemmeende</u> koonayumundu |
| ETM | There are heaps of <u>rotten shrimps</u> as well |
| MT (p.63) | There was also the <u>smell of raw shrimp</u> |
| TT (p.72) | On sentait aussi <u>l'odeur des crevettes crues.</u> |
| BTF | There was also the <u>smell of raw shrimps</u> |

Sample 9 relates to the time of the year when there is a huge incessant downpour and the fishermen are not able to go out to fish properly. The coastline had boats lying idle. The shrimps being abundant during those times, are being steamed and dried to be traded. With scanty sunlight to dry their catch, the whole coast looks messy with half-dried shrimps in some sheds with some heaps of rotting shrimps. The author explains in the subsequent lines “valia nashtathinde ella lakshanavumundu” (Thakazhi, p.93) which back translated is ‘perfect signs indicative of huge losses’. This scenario is reflective of the poor state of affairs of the fisherman.

The technique of reduction has been made use of in the translation of sample 9 into the TT. While the Malayalam text describes ‘heaps of **rotten** shrimps’, the French translation reads “**l’odeur des crevettes crues**” back translated as ‘**smell of raw shrimps**’. This could be resulting from Menon’s MT that says, “**There was also the smell of raw shrimp**” (p.63). Rotten shrimps besides being smelly, are not a pleasant sight to behold, Menon has glossed over this and therefore the French version too only refers to the smell of raw shrimps, which

is normal on a fishing coast. Menon's MT and hence, the French version have ignored the key word 'heaps' which signifies not just a loss but a huge one. The French readers are not presented with the degree of the fishermen's predicament, i.e., being at the mercy of the weather. This clearly points to the fact that denotative equivalence has not been attained in the translation.

Sample 10

| | |
|---------------------|--|
| ST (p.78) | എല്ലാവർക്കും പണം ആവശ്യമുണ്ട് . ഏതു വ്യവസ്ഥയും സമ്മതിക്കും. കൂടമുടമസ്ഥന്മാർ ആലപ്പുഴയും കൊല്ലത്തും കൊച്ചിയിലിമുള്ള ചെമ്മീൻ കച്ചവടക്കാരായ സേട്ടുമാരുടെ കാര്യസ്ഥന്മാരെ സേവപിടിച്ചു. അങ്ങനെ കടം വാങ്ങിയ പണത്തിന്റെ ചെളിപ്പു കടപ്പുറത്തുണ്ടായി. |
| Transcription of ST | Ellavarkkum panam aavashyamundu. Ethu vevasthayum sammathikkum. Koodamudamasthanmaar aalappuzhayum kollathum kochiyilimulla chemmeen kachavadakkaaraaya settumaarude kaaryasthanmaare sevapidichu. Angane kadam vaangiya panathinde chelippu kadappurathundaayi. |
| ETM | Everyone was in need of money and would agree to any terms. The traders who owned the curing yards made friends with the managers of big shrimp traders of Alleppey, Quilon and Cochin. Thus, the awkwardness of borrowed money was felt in the entire village |
| MT (p.52) | The fishermen agreed to any terms. The traders who owned the curing yards made friends with the big fishing merchants of Alleppey, Quilon and Cochin, and their agents. The sea front soon reflected the affluence of borrowed money. |
| TT (p.61) | Tout le monde avait besoin d'argent. Les pêcheurs acceptèrent n'importe quel taux. Les commerçants qui possédaient les hangars se lièrent d'amitié avec les gros marchands de poissons d'Alleppey, Quilon et Cochin et avec leurs agents. L'abondance de l'argent emprunté fut bientôt manifestée dans tout le village. |
| BTF | Everybody was in need of money. The fishermen agreed to any terms. The traders who owned the |

| | |
|--|--|
| | curing yards made friends with the big fish merchants of Alleppey and Quilon and Cochin and their agents. The abundance of borrowed money was soon reflected in the entire village. |
|--|--|

Sample 10 provides a glimpse of what a dry season does to the fishermen. Everyone hopefully anticipates the arrival of *Chakara*, the season of abundance when the sea would be practically teeming with fish and shrimps. The shed owners have forged alliances with the managers of shrimp merchants in towns nearby such as Alleppey, Quilon and Cochin. The money they receive from these managers in anticipation of future trade following *Chakara*, will be lent to the fishermen. Thus, the need of money and so borrowing is prevalent in all strata of that community. The ST author terms this as “**chelippu**” meaning ‘an **awkwardness**’ as it was not regarded as a pleasurable practice. He adds that this awkwardness of borrowed money was almost tangible.

The back translation of the French version is ‘The **abundance** of borrowed money was soon reflected in the entire village’ and it closely follows Menon’s “**the affluence of borrowed money**” (p.52). The French audience may be close to get to understand the fact that everyone in that community borrowed money for sustenance during a dry season but the term “**abundance**” tends to invalidate that because it refers to borrowed money and it belongs to someone else.

The technique employed in translating this sample in question is adjustment with alteration in particular. The ST author’s intention of the word “**chelippu**” is completely wiped out by “**L’abondance**” in the French target text. The denotative equivalence in this case has not been achieved as it is clear that Thakazhi wants to associate ‘**awkwardness**’ with ‘borrowed money’ because it is something looked down upon, something that a fisherman community would

never be proud to announce. Menon uses refined terms such as “**affluence**” in the place of “**chelippu**” in Malayalam to sound less crude and more appealing. By dressing up a more refined outlook for the fisher folk community, the translator has inadvertently caused an entirely opposite image of the everyday life of the Keralite fishermen community to the French readers.

Sample 11

| | |
|---------------------|--|
| ST (p.202) | മമ്മൽമുണ്ടുമുടുത്തു കരയൻ നേരിയതും തോൾവഴിയിട്ടു വള്ളമടുക്കുമ്പോൾ കടപ്പുറത്തു ചെല്ലും . ചരക്കുകച്ചവടം ചെയ്യും . അങ്ങനെയായിരുന്നു കണ്ടങ്കോരൻവലക്കാരൻ. |
| Transcription of ST | <u>Manmalmundumuduthu karavanneriyadhuthollvazhiyittu</u> vallamadukkumbol kadappurathu chellum. Charakkukachavadam cheyyum. Anganeyayirunnu kandankoranvalakkaran. |
| ETM | When the boats approached the shore, he would go there <u>wearing his manmal mundu and draping the stripe-lined neriyathu on his shoulder.</u> And he would carry out the trading. That was how Kandankoran valakkaran lived. |
| MT (p.141) | When the boats approached the shore, he would go there in his <u>fine clothes</u> |
| TT (p.144) | Quand les bateaux approchaient du rivage il s’y rendait <u>dans ses beaux habits</u> et il vendait le poisson. C’était ainsi qu’avait vécu Kandankoran Valakkaran. |
| BTF | When the boats arrived on the shore, he would go there <u>in his fine clothes</u> and he would sell the fish. That was how Kandankoran Valakkaran lived. |

The above utterance relates to Chembankunju who has managed to buy a boat from Kandankoran *Valakkaran*. From a mere fisherman, he rises to be one like Kandankoran. The attire of *Valakkaran*, those who own boats and trade fish are different from those of *Marakkan*, the fishermen who go into the sea. The clothes that the *Valakkaran* wears are a *mulmul mundu* and a *neriyathu*. *Mulmul Mundu* is a loincloth made out of cotton that is worn around the waist reaching the feet.

The *neriyathu* that he wears is described as a *karayan neriyathu* which is a plain cloth with a stripe-lined border and is draped over the shoulders. They do not wear shirts. The name “Kandankoran Valakkaran” suggests that he belongs to the upper class of *Valakkaran*. The caste system which is a result of the type of job that a person does for his living, eventually becomes a social divide discriminating people. The ST author makes his readers aware of the different classes of people and the traditional attire that is specific to them. The attire which assumes a very significant role in their culture, is brought alive to the Malayalam readers.

However, the French readers are not informed of the traditional clothes of the fishermen living on the fishing coast in Kerala. The technique that has been selected for the translation of this sample is generalization. As such, they are not given any idea about the attire of *Valakkaran* or the significance of it. The French translator says, “...il s’y rendait dans **ses beaux habits...**” back translated as “...he would go there in his **fine clothes...**” The term ‘**fine clothes**’ would inform the reader that the person is well-to-do but the absence of the specific details of the attire brings about a cultural loss to the French reader and this follows that there has been a lack of connotative equivalence hence in this situation. This could be attributed to Menon’s text that does not describe *Valakkaran*’s attire in detail but merely “...**he would go there in his fine clothes**” (Menon, p. 141).

Punwar (2004) says that the writers of regional language works tend to portray India as how the western reader would perceive it i.e., as something exotic and mysterious especially in literary works that are projected as post-colonial literature.

In such a scenario when local/regional identities are often glossed over, one is highly apprehensive that the multiple layers of meaning, symbolism etc. of texts in Indian languages would be lost in English translation if the translator is only concerned with the market and saleability of the translated text in an attempt to fit it into the category of global literature (p.156).

The table below (Table 4.1.1) gives a comprehensive list of all the samples in category 1, the techniques employed in their translation into the TT and the equivalence(s) achieved/not achieved. This procedure has been done for all the subsequent categories as well with the exception of category 8 (Mistranslations) and category 9 (Omitted texts).

Table 4.1.1: Translation techniques and equivalence in category 1

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/ not achieved |
|-------|--|---|--|--|--|
| 1 | Karuthamma <u>shuddered</u> | Karouthamma blushed | Karouthamma blushed | Adjustment -alteration technique | Denotative equivalence and Connotative equivalence not achieved |
| 2 | Chakki's enthusiasm stalled. Not being able to say one's age is <u>disgusting</u> | This made Chakki uneasy | It made Chakki <u>uncomfortable</u> | Adjustment -alteration technique | Denotative equivalence and Connotative equivalence not achieved |
| 3 | But Kochunath an threw another <u>dangerous</u> question. | Then he asked Pareekutty an uncomfortable question | Then he asked Pareekutty an <u>embarrassing</u> question. | Adjustment -alteration technique | Denotative equivalence not achieved |
| 4 | Even when he was stating the simple truth, there | Then, <u>his face lighting up</u> with the memory, he said ... | His face <u>lit up</u> at that memory and he said... | Adjustment -alteration technique | Denotative equivalence not achieved |

| | | | | | |
|----|--|--|---|----------------------------------|---|
| | was <u>embarrassment</u> on his face. | | | | |
| 5 | Everyone who comes is scrutinizing her. Karuthamma <u>flinched</u> | She felt acutely <u>embarrassed</u> | Everyone who came scrutinized her. She felt deeply <u>embarrassed</u> . | Adjustment -alteration technique | Denotative equivalence and Connotative equivalence not achieved |
| 6 | it was a <u>blow</u> to his fervor. | the story was still a <u>blot</u> on their married life | however, did make a <u>stain</u> on their family life. | Adjustment -alteration technique | Denotative equivalence not achieved |
| 7 | Can he <u>confront</u> Pappu <u>face to face</u> ? | <u>Could he join forces with Pappu</u> | Can he <u>agree with</u> Pappu? | Adjustment -alteration technique | Denotative equivalence not achieved |
| 8 | Thus, they <u>moved off</u> | And so they <u>parted</u> | And so, they <u>parted</u> . | Adjustment -alteration technique | Connotative equivalence not achieved |
| 9 | She said a <u>blatant lie</u> . | She <u>spoke a lie</u> | And she <u>lied</u> . | Economy | Connotative equivalence not achieved |
| 10 | There are heaps of <u>rotten shrimps</u> as well | There was also the <u>smell of raw shrimp</u> | There was also the <u>smell of raw shrimps</u> | Reduction | Denotative equivalence not achieved |
| 11 | Thus, the <u>awkwardness</u> of borrowed money was felt in the entire village | the <u>affluence</u> of borrowed money | The <u>abundance</u> of borrowed money was soon reflected in the entire village. | Adjustment -alteration technique | Denotative equivalence not achieved |
| 12 | And the girl is <u>no ordinary lass</u> | And she is <u>some girl</u> | And it is a girl <u>who is a hypocrite</u> . | Explicitation | Pragmatic equivalence not achieved |
| 13 | Then Pareekutty could fix his gaze on her bust and <u>he could look</u> | <u>“...could stare at her by right</u> | Pareekutty would then have the <u>right to look at her</u> . | Generalization | Connotative equivalence not achieved |

| | | | | | |
|----|---|--|--|---------------------------------|--------------------------------------|
| | <u>at her buttocks</u> | | | | |
| 14 | <u>wearing his manmal mundu and draping the stripe-lined neriyathu on his shoulder.</u> | he would go there in his fine clothes | he would go there <u>in his fine clothes</u> | Generalization | Connotative equivalence not achieved |
| 15 | Chemban Kunju thought for a while and said: “He will surely like it. He is <u>simple, a simple fellow</u> | He is bound to like it. He is a poor chap | Chembankunju remained pensive for a moment and said, “I am sure he will like it, <u>He is poor, that boy</u> | Adjustment-alteration technique | Connotative equivalence not achieved |
| 16 | The new life has an elegance. Along with it, Chemban Kunju was also experiencing a smouldering within. | | There was a semblance of elegance in their new style of life but Chemban Kunju was feeling uneasy. | generalization | Connotative equivalence not achieved |
| 17 | She turned around. Then his gaze was fixed on her buttocks that were covered by an ottamundu. | | She turned around. Then his eyes were fixed on her graceful back. | economy | Connotative equivalence not achieved |
| 18 | Chemban Kunju is scampering about like a mad person. It seems to | | Chemban Kunju was going around in circles like a mad person. He thought his | addition | Pragmatic equivalence not achieved |

| | | | | | |
|----|--|--|---|---------------------------------|--------------------------------------|
| | him that his wife is dying. The wedding is collapsing too. | | wife was dying. The wedding began with bad omen. | | |
| 19 | Chakki does not understand. Karuthamma not just understood it but felt a burning sensation all over her body too. | | Chakki did not understand. Karuthamma understood and she blushed. | Adjustment-alteration technique | Connotative equivalence not achieved |
| 20 | Pareekutty's money began to rot. One more day and he would have to bury them. | | Pareekutty's money disintegrated like the shrimps in his shed. In twenty-four hours' time he would have to bury all the shrimp. | addition | Connotative equivalence not achieved |
| 21 | Karuthamma experienced a new sense of courage within her, of a sort that she has never experienced before. She has found a special sense of purpose and along with it a vague plan for life. | | Suddenly Karuthamma viewed life from a different angle altogether. Her sense of values changed following an indefinable logic. | Adjustment-alteration technique | Connotative equivalence not achieved |

Based on the number of samples that do not achieve the relevant equivalence, percentage of the same has been calculated for the samples in category 1 (Table 4.1.1.1). This procedure has been done for all the subsequent categories with the exception of category 8 (Mistranslations) and category 9 (Omitted texts).

Table 4.1.1.1 Percentage of equivalence not achieved in category 1

| Types of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|----------------------|---|---|
| Denotative | 9 | $9/21 \times 100 = 43\%$ |
| Connotative | 13 | $13/21 \times 100 = 62\%$ |
| Pragmatic | 2 | $2/21 \times 100 = 10\%$ |
| Text-normative | - | - |
| Formal | - | - |

4.1.2 Category 2: Names of creatures

Discussion of samples 2/3

Sample 1

| | |
|---------------------|--|
| ST (p.91) | തിരണ്ടിയും കടൽപന്നിയും ഇളകുന്ന കടലിൽ. |
| Transcription of ST | <u>Thirandiyum kadal panniyum</u> illakunna kadalil. |
| ETM | In a sea where <u>stingray and porpoise</u> are moving about. |
| MT (p.60) | In a sea infested with <u>sharks and other dangerous fish...</u> |
| TT (p.69) | ...une mer infestée de <u>requins et d'autres poissons dangereux.</u> |
| BTF | ...A sea infested with <u>sharks and other dangerous fish.</u> |

Chembankunju happens to meet Palani and is impressed with his fishing skills and bravery, and he is brought home to have a meal together. In the course of the conversation Palani remembers that as a young boy, he used to be thrown into the sea to hold the string of the net. It was a sea filled with stingrays and

porpoises. Thakazhi wants to show the readers how Palani was exposed to fishing very early in life and the reality of the hard work at sea. These fishes are rather big and relatively difficult to catch, according to fishermen. It was not an easy task for a young boy to be left in the sea amidst big fishes to help the adults in fishing.

Menon, on the other hand, has replaced the names of fish with “**sharks and other dangerous fish**” in his translation, “**In a sea infested with sharks and other dangerous fish...**” (p.60) that has been followed by the French translation too. The translation technique that has been involved in this case is adjustment, alteration to be specific. He projects a negative image of the sea when he says that the sea “**was infested with...**” claiming a totally contrasting picture to the one intended by the source author. To the fisherman, the sea is regarded as his goddess, *Kadamma* (made of two words *Kadal*=sea, *Amma*=mother), who provides for him and his family. In the early section of the novel *Karuthamma* exhorts her daughter saying that *Kadamma* would give *gold* to her children if they lived a pure life. Creating an ugly picture of the sea saying that it was infested with “**sharks and other dangerous fish**” contradicts the core value of the novel that a fisherman lives off the sea and the sea would never deny him his food and therefore, a fisherman does not need to till the ground or do other labour to sustain himself. With the names of fish that have been changed in the TT, besides the denotative equivalence that is not achieved, the connotative equivalence has not been successful either in this case as the fisherman’s belief and the significance of the deity of the sea goddess have not been rightly communicated to the French audience.

Sample 2

| | |
|---------------------|--|
| ST (p.115) | ഒരു രാപ്പറവ ഒരു തെങ്ങിപ്പിന്നുയർന്നു നിലാവിൽകൂടി പറന്നുപോയി. ആ രംഗം കണ്ടു എന്നറിയിക്കാനായിരിക്കാം. അല്പം അകലെ കടപ്പുറത്തെ ഒരു പട്ടി അവരെ നോക്കി നിന്നു. |
| Transcription of ST | Oru raapparava oru thengillinnuyarnnu nilaavilkoodi parannupoyi. Aa rangam kandu ennariyikkaanaayirikkaam. Alpam agale kadappurathe oru patti avare nokki ninnu. |
| ETM | A night bird rose from a coconut tree and flew across the moon. Perhaps to announce that it witnessed the scene. A little farther, a dog from the fishing coast, stood watching them. |
| MT (p.78) | An owl rose from a coconut tree and flew away into the moonlight, perhaps just to let them know that it had seen this drama of love. A little farther away, a pie dog stood watching them |
| TT (p.86) | Un hibou sortit d'un cocotier et s'envola dans le clair de lune, peut-être simplement pour leur faire savoir qu'il avait assisté à ce drame de l'amour. Un peu plus loin un chien les observait. |
| BTF | An owl flew out of a coconut tree and into the moonlight, perhaps just to let them know that it had witnessed this drama of love. A little further away a dog was watching them. |

In the above scene, it is time for Karuthamma to bid everyone goodbye as she would be leaving the village in a few days' time after her marriage with Palani. At night while her mother is asleep, Karuthamma hears the usual nocturnal lines of Pareekutty along the beach and she goes out to meet him to say goodbye before marrying Palani. As if being a witness to that farewell scene, a nocturnal bird is seen flying from a coconut tree across the moon as well as a dog watching the two of them.

Menon has referred to the "night bird" as "an owl" and "a dog" as "a pie dog" in his translation, "**An owl rose from a coconut tree and flew away into the**

moonlight, perhaps just to let them know that it had seen this drama of love.

A little farther away, a pie dog stood watching them” (p.78). The technique of particularization has been chosen by the translator in the translation of this sample.

This is consistent with Menon’s style of often creating a familiar or stereotypical image for his audience. Choosing an owl as a nocturnal bird makes it easy for the reader but does not firstly allow for the reader’s imagination to go beyond the typical nightbird, the owl and secondly, it does not allow any intended symbolism in the stylistic use of general references to the animals in this context to come through. Thakazhi’s avoidance in naming a specific nightbird could very well be stylistic as it evokes a vagueness and a mysteriousness as is Karuthamma’s love relationship with Pareekutty. With reference to the ‘dog’ watching the lovers, Menon decides to provide a specific type of dog, i.e., a ‘pie dog’. A pie dog is described as an ownerless, half mongrel dog common in Asian villages especially India (Vocabulary.com). The coastal village could be home not just to pie dogs but to other types of dogs as well owned by the fisherfolk. Again, a typical “Indian scene” is created in the minds of his readers by using the image of a pie dog. Balbir in the TT has employed “un hibou” (an owl) following the MT but “un chien” (a dog) following the ST. As such, it can be observed that denotative and connotative equivalences have not been attained in this translation.

Thakazhi’s use of general references or hypernyms of animals like ‘nightbird’ and ‘dog’ here stands in contrast to Menon’s specific references. The bird in the night sky and the dog on the ground could be deliberate symbols of heaven and earth that are witnesses to the unrequited love between Karuthamma and Pareekutty or the nightbird in flight could represent Karuthamma who would be

leaving the village after her marriage while the dog could represent the faithful lover, Pareekutty who would be left behind watching his beloved marrying another man. In other words, the animals are symbolic in this scene and do not need a specific reference as Menon has done in his English translation.

The translation of samples 1 and 2 in this category clearly point to the domestication strategy adopted by the mediating translator. This may be explained by (Venuti, 2004, p.17) who says,

“An illusionism produced by fluent translating, the translator’s invisibility at once enacts and masks an insidious domestication of foreign texts, rewriting them in the transparent discourse that prevails in English and that selects precisely those foreign texts amenable to fluent translating”.

Venuti, 2004, pp.18-19 adds:

The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, political.

In these samples the images employed to portray the day-to-day life of the coastal people have been domesticated. Stingray and Porpoise are representative of the hazardous life of a young fisherman that have been replaced with Sharks and other dangerous fishes. Similarly, nocturnal bird and pie dog depictive of coastal shore in the Allapuzha village have been changed to familiar images such as owl and dog.

This can be explained based on Venuti (1995) who says that the British and American publishing have been imposing Anglo-American values on foreign

readership that has eventually made their cultures so accustomed to reading fluent translations that “invisibly inscribe foreign texts with English-language values and provide readers with the narcissistic experience of recognizing their own culture in a cultural other”. The illusion of fluent translation tends to mask the insidious domestication of texts and for this purpose, foreign texts that adapt well for fluent translating are chosen. Venuti (1995) adds, “The prevalence of fluent domestication has supported these developments because of its economic value: enforced by editors, publishers, and reviewers, fluency results in translations that are eminently readable and therefore consumable on the book market”. While the effect of transparency has an effect on erasing the work of translation, it also “contributes to the cultural marginality and economic exploitation that English-language translators have long suffered, ... because of the global domination of Anglo-American culture, of English”. The images representative of coastal life seen in these samples have not been communicated to the French readers as domestication enters in to cause a rewriting of the text in English the MT and hence the French translation. “The translator’s invisibility is symptomatic of a complacency in Anglo-American relations with cultural others, a complacency that can be described—without too much exaggeration—as imperialistic abroad and xenophobic at home” (pp.15-17).

Table 4.1.2 Translation techniques and equivalence in category 2

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/ not achieved |
|-------|--|---|--|----------------------------------|---|
| 1 | In a sea where <u>stingray and porpoise</u> are moving about. | In a sea infested with <u>sharks and other dangerous fish...</u> | A sea infested with <u>sharks and other dangerous fish.</u> | Adjustment -alteration technique | Denotative and connotative equivalence not achieved |
| 2 | <u>A night bird, a dog</u> from the fishing coast, stood watching them. | An owl. A little farther away, <u>a pie dog</u> stood watching them | <u>An owl.</u> A little further away <u>a dog</u> was watching them. | Particularization | Denotative and connotative equivalence not achieved |
| 3 | <u>A school of dolphins</u> gathered around the boat and moved away. | <u>A group of sea monsters</u> appeared and disappeared around the boat. | <u>A troop of sea monsters</u> appeared and disappeared around the boat. | Adjustment -alteration technique | Denotative equivalence not achieved |

Table 4.1.2.1 Percentage of equivalence not achieved in category 2

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|---------------------|---|---|
| Denotative | 3 | $3/3 \times 100 = 100\%$ |
| Connotative | 2 | $2/3 \times 100 = 67\%$ |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.1.3 Category 3 Address or Reference forms

Discussion of samples (5/10)

Sample 1

| | |
|---------------------|---|
| ST (p.171) | പളനി ചോദിച്ചു: "ആ മേത്തനെ നിന്റെ അച്ഛൻ പറഞ്ഞയച്ചതാണോ?". |
| Transcription of ST | Palani chodhichu: "Aa methane ninde achen paranjayachathaanno?" |
| ETM | Palani asked: "Was that Muslim guy sent here by your father?" |
| MT (p.119) | Was that boy sent here by your father? |
| TT (p.123) | Est-ce que ce garçon a été envoyé par ton père ? demanda Palani. |
| BTF | "Was that boy sent by your father?", asked Palani. |

Karuthamma's mother is dead and her former boyfriend Pareekutty goes to her house to inform her of her mother's passing away. When Palani comes to know that it was *Kochumuthalali* (as he was referred to by everyone) who had brought the news to her, he asks her if the *Methan* (the Muslim man) was sent by her father.

The news that a Muslim man came to Palani's house in the middle of the night to inform Karuthamma's mother's death caused a scandal. Thakazhi uses the word *Methan* (a disrespectful term for a Muslim man) purely to show how heavy the heart of Palani is. Menon's translation, "Was **that boy sent here by your father?**" (p.119) employs the word "boy" which the French translator called it "ce garçon" back translated as 'that boy'. Implication is the technique by which the translation of *Methan* to *ce garçon* has been done. The crudeness of the word *Methan* in Malayalam has been considerably reduced when it is replaced with a general word, *boy*. The French readers would hardly feel Palani's anger and frustration as they read Palani's words as 'Was **that boy** sent by your father?' (back translation of the French text). As Palani is portrayed as a man of few words, the key point of an incident could be just a word or two as he may not verbalise in detail. In the present case, the key word is *Methan* that envelops his fury, disappointment and grief. The absence of that word, therefore, makes a

significant difference to the comprehension of the story as the translation lacks connotative equivalence. Besides, the cultural practice of the fishermen such as the religious discrimination that exists both at family and at community level that the original author has been apprising his readers right from the start remains unknown to the French audience.

Sample 2

| | |
|---------------------|--|
| ST (p.59) | അവൾ ചോദിച്ചു, “എന്താണ് അയ്യൻകുന്ന് ചെട്ടാ കൊണമാണോ?” |
| Transcription of ST | Avall chodhichu, “endhannu ayyaankunju chetta konamaano?” |
| ETM | She asked, “Will it be good, Ayyankunju chetta ?” |
| MT (p.37) | What is it, Ayyankunju ? Are the signs auspicious?”, she asked |
| TT (p.46) | Eh bien ! Ayyankounjou , est-ce que les signes sont de bon augure ? demanda-t-elle. |
| BTF | “Well, Ayyankunju , are the signs auspicious?”, she asked. |

Chembankunju’s new boat is being launched that day and a host of friends and family have gathered on the shore to watch the inauguration of the new boat. Chakki asks Ayyankunju if the boat’s take off signs are promising. It is interesting to note that Chakki addresses him as *Ayyankunju Chetta* in the original text. *Chetta (Chettan)* in Malayalam refers to an older brother, within the family or without. It is a term used by Keralites to address or refer to any male person older than them. It conveys respect as the culture teaches its people that older people are to be respected. Addressing an older person by his/her name is considered rude and disrespectful. It is practical to add the name to *Chetta* to personalise the address. In the ST, Chakki adds the name *Ayyankunju* to *Chetta* and hence calls him *Ayyankunju chetta*. The MT records the translation as “What is it, **Ayyankunju**? Are the signs auspicious?”, she asked” (Menon,

p.37). The technique of economy has been employed in the translation of this term of address.

The French reader who finds that Chakki addresses Ayyankunju, a friend of her husband and a co-fisherman, by his name does not think anything amiss as it resembles their culture. While it is true that the content of the text is clearly communicated to the French audience via the translation, the absence of *Chetta* or its equivalent in the place of the name misses the lofty ideal that the fisherman community practises i.e., treating the community as an extension of the family indicating the lack of connotative equivalence. Another aspect of the culture that may be missed in this instance is that in a fisherman community of that era, it would be unimaginable to see a woman addressing a man (especially an older man) by his name without any sort of title (titles of relationship, social standing, economic status) added.

Sample 3

| | |
|---------------------|---|
| ST (p.59) | ചക്കി നോക്കിനിൽക്കവേ അഭിപ്രായപ്പെട്ടു : “ആ പോക്ക് ഒരു ശേലാ” അയ്യൻകുഞ്ച് പറഞ്ഞു : “അതു പിന്നെ ചോദിക്കണോ പെങ്ങളെ ! ഇപ്പം നിങ്ങൾക്കു കിട്ടീനുവെച്ചു വള്ളമാരടയാ അതു ...അതൊരു യോഗമാ പെങ്ങളെ !” |
| Transcription of ST | Chakki nokkinilkkave abipraayapettu: “aa pokku oru shela” Ayyankunju paranju:” adhu pinne chodhikkano pengale! ippam ningaakku kitteennuvechu vallamaaradaya adhu. ...adhoru yogamaa pengale! ” |
| ETM | Chakki opined as she stood watching: “That going has a style of its own”. Ayyankunju said, “need that be mentioned sister? The boat that you have just got, you know who it belonged to right? ...you are very fortunate sister ” |
| MT (p.37) | “It has a style of its own,” said Chakki scanning the sea. “Need you be surprised at that, Chakki?” Ayyankunju said. “You have just taken over the |

| | |
|-----------|--|
| | boat, but you know where it came from. There isn't a luckier or more auspicious boat on any seafront. |
| TT (p.46) | “Il a un style a lui”, dit Chakki, scrutant la mer. “Y a-t-il de quoi de te surprendre, Chakki ”? dit Ayyankounjou. “Vous venez de prendre le bateau, mais tu sais d'où il vient ? ...tu as de la chance, Chakki , vraiment de la chance”. |
| BTF | It has a style of its own", said Chakki, scanning the sea. "Is there any reason to be surprised, Chakki ?" said Ayyankounjou. "You just took the boat, but do you know where it comes from? ...you are lucky, Chakki , really lucky". |

When Chembankunju's new boat is being launched, friends and family gather at the shore watching it go. Ayyankunju who is a childhood friend of Chembankunju is very thrilled to see and grace the occasion. He encourages Chakki saying she is lucky to have got that boat from an aristocrat and that it truly has a style. The distinguished notion in the text to be observed is the manner in which Ayyankunju addresses Chakki. He calls her *Pengale* which means sister, regardless of whether she is younger or older to him. Among the Malayalam-speaking people the word *Pengale* is not used to address women be it one's own sister or any woman. This word – can only be used by a man towards a woman that is to say a woman cannot use *Pengale* to address a sister. This form of address is both endearing and respectful when compared to the direct use of a lady's name. The author, in his effort to showcase the communal bonding of the fisherfolk of a particular coast, presents the inauguration of the new boat with family and friends gathered to cheer them.

The MT and hence the French translator have substituted *Pengale* with the name *Chakki* by way of adopting the adjustment technique with alteration to be specific, which eliminates the image of an affectionate relationship. Whilst it does not alter the surface meaning of the sentence, one of the fundamental values of the society i.e., society being a bigger family embraced by the fishermen and

Keralites in general is not communicated to the French audience. The use of the name *Chakki* would certainly strike a chord with the French reader as the ‘first name address’ spells friendship for the French. However, the French reader does not get to savour the dynamic facet of the Keralite culture that society is a family at large.

The different terms of address used in Indian families and communities are largely culture based. There are specific terms used to refer to and address people based on age, gender, relationship through blood or marriage etc. Translating them appropriately to the target language is an effort of not just carrying across just the linguistic content but informing an aspect of the source culture as well. In the English mediating translation of *Chemmeen*, the translation of the address terms used in families such as *Chechi*, *Chettan* etc. have been anglicized by replacing them with their names that accompanies the loss of connotative equivalence in the translation.

Newmark (1988) suggests transference as a procedure in such instances where the translation of cultural words is significant. “In regional novels and essays, cultural words are often transferred to give local color, to attract the reader, to give a sense of intimacy between the text and the reader” (p.82). He adds “The argument in favor of transference is that it shows respect for the SL country’s culture” (p.82).

Venuti (2004) says,

“Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register

the linguistic and cultural difference of the foreign text, sending the reader abroad” (p.20).

Venuti, 2004 further adds,

“Anglo-American culture, in contrast, has long been dominated by domesticating theories that recommend fluent translating. By producing the illusion of transparency, a fluent translation masquerades as true semantic equivalence when it in fact inscribes the foreign text with a partial interpretation, partial to English-language values, reducing if not simply excluding the very difference that translation is called on to convey” (p.21).

A similar situation is faced in the Chinese culture too that the study by Chunli Yang has undertaken. Chunli Yang (2010) studies the differences in terms of addressing in English and Chinese that arise due to cultural differences. The differences in kinship terms could be attributed to different social ethics, blood relationship and traditional customs. With thousands of years of feudal history on its back, China appropriates families with a tremendous degree of importance out of which arises kinship terms that regards generation and age as significant factors. Chinese terms of address being complex in nature, to translate them precisely, Yang (2010) suggests the techniques such as literal translation, translating flexibly, specification or generalization and domestication and foreignization as the need may be.

The techniques of foreignization and domestication have been adopted in a Thai translation of address terms into English. Nathawadee Konthong (2012) bases her observation on the study done by Kalaya Tingsabadh, M.R. and Amara Prasithratsint’s (1986) analysis on the two translation works of Thai Novels into English such as *Si Phaendin* (Four Reigns) and *Lai Chewit* (Many Lives).

The study employs classification of relationships between speakers and addressees in terms of address usage in Thai that are generally reflective of intimacy, power, gender, respect etc. It was noticed that in non-reciprocal relationships, e.g., between a super ordinate and a subordinate, if the speaker was the subordinate or the younger one, the technique of foreignization was used so that that the pronominal term was obvious to show the status or age gap. If the case was reverse, however, domestication was preferred that demonstrates intimacy and less formality and this technique is the preferred one even in the case of translation of address terms involved in reciprocal relationship e.g., friends or acquaintances, in order to show intimacy between the speakers.

Sample 4

| | |
|---------------------|--|
| ST (p.155) | കുമാർ പേടിയോടെ പറഞ്ഞു: "എടാ നായിന്റെ മോനെ , നിനക്കാരുമില്ലെന്നു വെച്ചു-". |
| Transcription of ST | Kumaruru pediyode paranju : "Eda navinde mone , ninakkaarumillannu vechu-" |
| ETM | Kumaruru said fearfully: "You, son of a bitch , just because you have no one... " |
| MT (p.108) | " You dog , just because you have no one-" Kumaruru said nervously. |
| TT (p.113) | Chien , simplement parce que tu n'as personne... dit Koumaruru avec nervosité. |
| BTF | Dog , simply because you have no one... Kumaruru said nervously. |

Palani, who is at the stern of the boat starts steering the boat towards the west as if in a fury, as he has been hearing some distasteful stories about his wife and her former boyfriend. The men with him begin to feel scared looking at Palani who has turned into a demon. One of them, Kumaruru, gripped with fear, begins to scold him calling him *navinde mone* that means *son of a bitch*. This off-colour expression brings out the fury of Kumaruru who was afraid of losing his very life at the hands of someone's uncontrolled strength and vigour.

The Malayalam expression, *nayinde mone* is one of the highest forms of the expressions of disgust and is commonly used by Malayalam-speaking community. The French translation reads it as “**chien**” back translated as ‘**dog**’ that stems from Menon’s translation (“**You dog...**”, p. 108). The word ‘dog’ in Malayalam is *naay* and it does spell abuse. But the expression *nayinde mone* meaning *son of a bitch*, loaded with maximum profanity, is hurled at someone to insult him about the legitimacy of his birth. Hence the usage of the word ‘**dog**’ in the place of ‘**son of a bitch**’, the technique that was made use of in translating being reduction, would be no match in this context to bring out the furore of the person.

By not being exposed to the abuse words that the community uses, for instance, *nayinde mone* or its equivalent, the French reader does not get to feel the magnitude of Kumaru’s anger and hence not be able to judge Palani’s action either. It is as if Menon had tried to mitigate the profanity of the expression by employing the word *dog* and hence Balbir has had to use the word *chien* which may not sound as disdainful to the French. In French, using *chien* as an insult would be more of *sale chien* or *espèce de chien* that amounts to calling someone *a dog*. A lack of connotative equivalence is observed in this instance, as a result.

Sample 5

| | |
|---------------------|---|
| ST (p.104) | “ആരാ ചെറുക്കൻ? നാടും വീടും ഉണ്ടും ഒടയരുമില്ലാത്തൊൻ, കൊള്ളാം.” “ഹാ, ചുല്ലേ , നിനക്ക് എന്തറിയാം?” |
| Transcription of ST | “Aara cherukkan? Naadum veedum oorum oderumillaathon, kollam. “Fa, choole! Nineeckendhariyaaam?” |
| ETM | Who is the boy? He has no home, no family either. Wonderful. “Shut up you broom! What do you know?” |
| MT (p.71) | Chemban Kunju swore at her |

| | |
|-----------|---|
| TT (p.79) | Quel genre de mari as-tu trouvé ? Pas de foyer, ni parenté, ni famille ... c'est du propre, dit-elle. Chemban Kounjou se mit à jurer contre elle : Tu ne comprends rien. |
| BTF | What kind of husband did you find? No home, no relatives, no family ... that's wonderful, she says. Chemban Kounjou began to swear against her : "You do not understand anything". |

Chembankunju proudly declares to his wife that he managed to successfully sort out the issue, the issue being finding a bridegroom for Karuthamma. This had been the bone that the society and family were picking with and hence he was beaming with a sense of accomplishment. But his wife retorts that it was not a big deal because the groom that he found has neither home nor family. Chembankunju flares up on hearing that remark and calls her *Choole*. It is a commonly used abusive word in Malayalam that literally means *a broom* hurled at people to show how worthless they are.

In the Indian societies in general, a broom is given the least significance in the house as it is an item that is meant to sweep away the unwanted stuff from the floor. It is also considered a bad omen to see someone holding a broom when one sets out on an important assignment or occasion as the belief is that it would bring bad luck. If someone gets beaten by a broom either by family members or public, it is considered the worst form of insult and it is usually meted out to someone who has committed a despicable crime.

The French translator has not been able to educate his audience on this form of name calling done by people who assume some sort of superiority, in this case the husband calling his wife. Balbir merely says, "Chemban Kounjou **se mit à jurer** contre elle" back translated as 'Chembankunju **began to swear** at her' without mentioning any details of the abuse word. This is translating the English

text by Menon that reads as “**Chemban Kunju swore at her**” (Menon, p. 71). Menon, whose writing allowed little crudity or profanity, has avoided the term *Choole* in his translation. Besides, Menon’s usage of *swore at her* resembles the language that the English-speaking crowd is familiar with. It is clear that the translator has approached the translation of this abusive word by way of both alteration and reduction into the French TT.

While “...**swore at her**” does convey Chembankunju’s anger and annoyance towards his wife, it does not measure up to the same effect as *Choole* would do. *Choole* reflects the superiority that the husband assumes that allows him to hurl insult words at his wife to prove how worthless she is. The reverse is not true in the Keralite culture i.e., the wife of that era would not call her husband *Choole* openly. This sort of male-dominance in families that do not treat women as their equal in the fisherman culture has not been conveyed to the French readers. Connotative equivalence has not been achieved in this case as “...swore at her” or “...se mit à jurer” do not amount to the intensity of harshness and uncouthness that “Choole” projects at someone.

Abusive words such as *Choole* in Malayalam being a cultural word, Newmark (1988) suggests that a cultural word in the SL may be translated by a cultural word in the TL. Not much accuracy is expected from this procedure but considering its pragmatic impact, this procedure is preferred over using a culturally neutral term.

Nida and Taber, 1982 says that a cultural translation is:

“... a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original” (p.199).

Baker (2011) explains translation by cultural substitution as

“This strategy involves replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader, for instance by evoking a similar context in the target culture” (p.29).

As culture is an integral part of the language, choosing the appropriate natural equivalents for address terms involved looms as an enormous task to the translators. Khani and Yousefi (2010), on studying the challenges of translating terms of address from Persian to English, find that the technique of transliteration could be mostly used when translating personal names. However, if the name carries any sort of connotation and cultural specificity, it is recommended that transliteration could still be used with a foot note or an end note giving the connotative meaning associated.

Abusive terms in Persian language too are made by comparing human beings with animals. Khani and Yousefi (2010) write that they adopt Newmark’s (1981) policy in translating those terms as supplying the equivalent of that animal in the target language, provided that the characteristics of the animal is universally common. However, if an animal term has a connotation attached that is specific to the source language, it is suggested to employ another animal’s name in the target language, one which has a similar quality unless the term in the source text is indispensably needed.

Table 4.1.3 Translation techniques and equivalence in category 3

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/ not achieved |
|-------|-----|----|-----|-----------|---------------------------------------|
| | | | | | |

| | | | | | |
|---|--|--|---|-----------------------|--------------------------------------|
| 1 | Palani asked: "Was that Muslim guy sent here by your father?" | Was that boy sent here by your father?" | "Was that boy sent by your father?", asked Palani. | Implication | Connotative equivalence not achieved |
| 2 | By saying you want to see Panchami, do you want to still see that Muslim? | You say you want to see Panchami. Or do you still hanker to see Pareekutti? | Is it Panchami that you wish to see or are you dying to see Pareekutti? | Explication | Connotative equivalence not achieved |
| 3 | Mummy, (older) Sister was laughing with Kochumotha lali behind the boats on the far side of the shore. | Mummy, Karuthamma was Kochumutha lali | Maman, Karouthamma était derrière le bateau sur la plage en train de rire avec notre Kochoumou uthalali. | Explication | Connotative equivalence not achieved |
| 4 | She asked, "Will it be good, Ayyankunjuchetta? " | What is it, Ayyankunju ? Are the signs auspicious?", she asked" | "Well, Ayyankunju , are the signs auspicious?", she asked. | Economy | Connotative equivalence not achieved |
| 5 | Chakki opined as she stood watching: "That going has a style of its own". Ayyankunju said, "need that be mentioned sister? The boat that you have just got, you know who it belonged to right? ...you are very fortunate sister? " | | It has a style of its own", said Chakki, scanning the sea. "Is there any reason to be surprised, Chakki? " said Ayyankunju. "You just took the boat, but do you know where it comes from? ...you are | Alteration-adjustment | Connotative equivalence not achieved |

| | | | | | |
|----|---|---|--|-------------------------------------|--------------------------------------|
| | | | lucky, Chakki , really lucky". | | |
| 6 | Pareekutty asked her: "Are you angry with me Karuthamma?" | ("Is Karuthamma angry with me?" Pareekutty asked | "Is Karuthamma angry with me?" asked Pareekutty. | Inversion | Pragmatic equivalence not achieved |
| 7 | Kumaruru said fearfully: "You, son of a bitch, just because you have no one..." | You dog... ," | Dog , simply because you have no one... Kumaruru said nervously. | Reduction | Connotative equivalence not achieved |
| 8 | Who is the boy? He has no home, no family either. Wonderful. "Shut up you broom! What do you know?" | Chemban Kunju swore at her " (Menon, p. 71 | What kind of husband did you find? No home, no relatives, no family ... that's wonderful, she says. Chemban Kounjou began to swear against her: "You do not understand anything". | Adjustment-alteration and reduction | Connotative equivalence not achieved |
| 9 | Isn't he the Muslim guy who goes from door to door to give advance for the dried fish? | | Wasn't he a Muslim guy who used to hawk dried fish from door to door on the sea front? | literal | Connotative equivalence not achieved |
| 10 | Panchami asked: "Is brother not in good | | "Is Palani angry with you?" asked Panchami. | Explicitation | Connotative equivalence not achieved |

| | | | | | |
|--|------------------|--|--|--|--|
| | terms with you?" | | | | |
|--|------------------|--|--|--|--|

Table 4.1.3.1 Percentage of equivalence not achieved in category 3

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|---------------------|---|---|
| Denotative | - | - |
| Connotative | 9 | 9/10 x 100=90% |
| Pragmatic | 1 | 1/10 x 100=10% |
| Text-normative | - | - |
| Formal | - | - |

4.1.4 Category 4 Traditions and beliefs of the fisherfolk

Discussion of samples (4/8)

Sample 1

| | |
|---------------------|---|
| ST (p.20) | ഈ കടൽ കരിയേണതെന്നാ വെച്ചോ? കടലമ്മക്ക് ദേഷ്യം വന്നാലെക്കൊണ്ടു എല്ലാം മുടിക്കും . ഇല്ലേല് മക്കൊക്ക് എല്ലാം തരും. |
| Transcription of ST | Ee kadalu chelappam karivenadhendaanna vecho? Kadammaakku dheshyam vannaalekondu ellaam mudeekkum. Illelu makkaakku ellaam tharum. |
| ETM | Do you know why this sea gets scorched at times? When the sea goddess gets angry, she would ruin everything. If not, she would give everything to her children. |
| MT (p.7) | Do you know why the sea goes dark sometimes? |
| TT (p.15) | Sais-tu pourquoi la mer devient sombre parfois ? Parce que la déesse de la mer se met en colère. Dans ces moments-là elle détruirait tout. A d'autres moments elle donnerait tout à ses enfants. |
| BTF | Do you know why the sea gets dark at times? Because the sea goddess is angry. At such times, she would destroy everything. At other times she would give everything to her children. |

Chakki warns her daughter that it is the purity of hearts and conduct of the women that determine the safe return of their fishermen husbands. To drive her point home, she goes a step further to explain the consequences the entire community would face if someone, especially a woman, conducts herself in an immoral manner. She says that the sea would get scorched explaining a dry state, an impoverished state where the sea would not support them in terms of feeding them. The sea would be devoid of seafood and for the fisher folk who live by the sea, that would spell disaster. The sea is their deity and so pleasing her would mean favour while the reverse i.e., displeasing the sea goddess would mark ultimate poverty.

The French translation says “... la mer devient **sombre** parfois?” back translated as ‘... the sea goes **dark** at times?’ giving the impression that it is gloomy. This is based on Menon’s MT that goes as “**Do you know why the sea goes dark sometimes?**” (Menon, p.7). The translation of this phrase in Malayalam into the TT has been done using the alteration technique. The lack of connotative equivalence is evident as ‘The sea going **dark**’ might misinform the French reader that the destruction may come in the form of water and waves when the sea goddess is displeased. They do not get to know the principle that is pivotal in the lives of the sea folk, the one that governs their very lives and livelihood i.e., the blessing of the sea goddess who is *Kadamma* (Sea as their mother goddess) to them. The central idea of the story is watered down in the process as the idea of an impoverished state of the coast is not revealed.

The fisherman’s cultural belief of the ‘sea getting **scorched**’ has been given an approximate cultural equivalent in the English translation by Menon. As Newmark remarks, “For impact and for neatness, but not for accuracy, a TL cultural equivalent of an SL cultural term is always more effective than a

culturally free functional equivalent but it may be particularly misleading ... depending on the context” (Newmark, 1988, p.100).

Sample 2

| | |
|---------------------|--|
| ST (p.47) | അയ്യൻകുഞ്ഞിനു ഒരു സങ്കടംകൂടി പറയാനുണ്ട്. “ആ പെങ്കോച്ചു കടാപ്പുറം മുടിക്കാനെക്കൊണ്ട് നടാകുമ്പം ചെമ്പൻകുഞ്ഞു വള്ളോം വലേം മേടിക്കാനെക്കൊണ്ട് പോയിരിക്കുവാ”. |
| Transcription of ST | Ayyankunjinu oru sangadamkoodi parayaanundu. “Aa pengochu kadaappuram mudikkaanekkundu nadaakkumbam chembenkunju vallom valem medikkanekkundu poyirikkuva.” |
| ETM | Ayyankunju has one more complaint to say. “While that girl is going about to ruin the sea front , Chemban Kunju has gone away to buy a boat and a net”. |
| MT (p.27) | Ayyankunju had one more complaint to relate. “While that girl is wandering about single on the seafront , Chemban Kunju has gone away looking for a boat and net for himself” |
| TT (p.35-36) | Ayyankounjou avait une autre plainte à formuler : « Pendant que cette fille se promene toute seule sur le rivage , Chemban Kounjou est parti pour chercher un bateau et un filet à acheter, » dit-il. |
| BTF | Ayyankunju had another complaint to make: “While that girl is wandering about all alone on the sea front , Chemban Kunju has gone away looking for a boat and a net to buy.” |

The fishermen community blame Chembankunju for venturing into new business endeavours while ignoring a grown-up daughter who is to be given in marriage. It is the belief of their community that a girl of marriageable age has to be found a groom and be given in marriage at the appropriate time. In the case of Karuthamma, Chembankunju’s problem was of a double measure because Karuthamma being single past the customary marriageable age was one issue but she setting out to ruin the seafront was another grave one. They refer to her

relationship with Pareekutty, a Muslim trader, that will cause the ruin of the entire seafront that they feared.

Part of the expression in the given text, “kadaappuram mudikkaanekkondu **nadaakkumbam**” has been translated literally into French. The first part of the expression “kadaappuram mudikkaanekkondu” means “ruin the sea front” while the last part i.e., “nadaakkumbam” literally means ‘walking about or wandering about’ but used together with “kadaappuram mudikkaanekkondu” it would simply mean “set out to **ruin** the sea front”.

Balbir has translated that part of the text into French saying “se promène **toute seule** sur le rivage” back translated as ‘wandering about **all alone** on the sea front’. The literal translation of the phrase and hence the expression with the addition of information such as ‘all alone’ may present an entirely different scenario to the French reader who could misinterpret the situation as a father leaving his daughter alone on the seacoast, has gone away elsewhere looking for a boat and a net to buy. The seriousness of the matter, which is the accusation, does not reach the French reader.

Menon has literally translated the expression “**kadaappuram mudikkaanekkondu nadaakkumbam**” as “wandering about single on the **seafront**” (Menon, p.27) by adding another word “single” that was not stated in the original text. This could have made Balbir to say “**toute seule**” (‘all alone’) in her translation. The technique of addition has been selected by the translator in the case of this text’s translation. Menon may have added the word ‘single’ to highlight her marital status to the readers but in French it reads as “toute seule” meaning ‘**all alone**’.

The English translator has employed the literal translation of an every-day statement in Malayalam that does not carry the same effect in the target culture. Newmark says, "...literal translation is correct and must not be avoided, if it secures referential and pragmatic equivalence to the original" (Newmark, 1988, p. 68-69). "... further, that the meaning of the SL unit is not affected by its context in such a way that the meaning of the TL unit does not correspond to it" (p.70). The connotative equivalence lost in this translation may be as a result of the literal translation that Menon employed as it does not reflect its intended meaning as 'set out to ruin' that the ST author intended to convey.

Sample 3

| | |
|---------------------|--|
| ST (p.49) | ചക്കിയുടെ ചെറുപ്പത്തിലവളും കടപ്പുറം മുടിച്ചവളാണു പോലും! |
| Transcription of ST | Chakkiyude cheruppathilavallum kadappuram mudichavallannu polum ! |
| ETM | It seems that Chakki too, in her youth, had ruined the seafrost. |
| MT (p.29) | Then it was said that Chakki herself in her youth had been the toast of the seafrost! |
| TT (p.37) | Alors on raconta que Chakki elle-meme dans sa jeunesse était connue sur la côte. |
| BTF | Then it was told that Chakki herself in her youth was known on the coast. |

The women on the shore are involved in a gossip about Karuthamma and her relationship with a Muslim trader. And they claim that Chakki too, in the past has ruined the seacoast. By ruining the seacoast, they mean that Chakki must have had some illicit affairs before marriage. People whose lifestyle are not becoming of the standard of the sea goddess, in terms of marital faithfulness, are considered to be ruining the coast, so believed the people.

The word "**mudichavall**" in Malayalam means '**one who ruined**' or 'one who made the place barren', leaving no hope of a future. The French translation of

this text tells the readers that Chakki was **‘well-known’** on the coast during her youth. This could be explained by the mediating translation that goes as **“Then it was said that Chakki herself in her youth had been the toast of the seafront!”** (p.29) where the technique of adjustment with alteration specifically was chosen. Even if sarcasm was meant that she was known for the ‘wrong reasons’, the idea of someone ruining the place is not conveyed to the readers. The fisherfolk’s fundamental value system that equates marital unfaithfulness with communal poverty does not reach the French reader indicating a lack of connotative equivalence.

The sample in question could be viewed as a cultural-specific issue that gets distorted in the target culture. Newmark defines culture “as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark, 1988, p.94). The cultural focus therefore, could pose a problem in translations as there exists a ‘cultural gap’ between the source and the target language. While culture-specific terms are not difficult to identify, literally translating them could distort the meaning and therefore, the translator must provide a descriptive-functional equivalent of those terms in such instances (p.94).

The translation of culture-specific items is explained by Baker (2011), who, calls a culture-specific item, a source language concept that may be unheard of in the target culture. The concept could “relate to a religious belief, a social custom or even a type of food. Such concepts are often referred to as culture specific” (Baker,2011, p.18). The translation of such concepts may not be able to accurately communicate the meaning as intended by the original author. For instance, the word ‘Speaker’ (of the House of Commons) that is very specific of the English culture gets translated into Russian as ‘Chairman’. ‘Chairman’

would convey an important position to the target readers but it “... does not reflect the role of the Speaker of the House of Commons as an independent person who maintains authority and order in Parliament (p. 18).

Sample 4

| | |
|---------------------|--|
| ST (p.155) | പെഴച്ചവളെ കൊണ്ടന്നിട്ടു നീ കടലി മുങ്ങി ചാക്. അതാ നിന്നെ വിധി. ഞങ്ങൾക്കു കുഞ്ഞുകുട്ടികളുണ്ട്. |
| Transcription of ST | Pezhaachavalle kondannittu nee kadali mungi chaku. Adha ninde vidhi. Njangaakku kunjukuttikallundu. |
| ETM | You have brought home an immoral woman so you drown yourself in the sea and die. That’s your fate. But we have children and families. |
| MT (pp.108-109) | You drown yourself if you want to. You have brought home a bad woman and now you must drown yourself in the sea. That is your fate. But we have families and children |
| TT (p.113) | Tu as amené chez toi une mauvaise femme et maintenant tu dois te noyer en mer. |
| BTF | You have brought home a bad woman and now you must drown in sea. |

Palani steers the boat towards the west, with all his strength with a troubled mind. The other boatmen with him are fear-stricken seeing Palani furiously moving ahead as if to tear through the horizon and go beyond it. Just then, Kumaru, one of the boatmen, shouts at him saying that Palani could drown himself if he chose to, as he has brought home **an immoral woman**. Kumaru clearly informs Palani that his peers need not be subjected to his share of fate.

“**Pezhachavall**” is a crude term for an immoral woman in Malayalam, aimed at Karuthamma in the text. A woman who is not chaste will bring disaster not just to her household but to the community as a whole, according to the belief of the fishermen. Balbir employs the word “**une mauvaise femme**” that means ‘**a bad woman**’ to refer to Karuthamma in this context. The term ‘**bad woman**’ clearly

spells an objectionable character but does not necessarily imply an immoral person. **“You drown yourself if you want to. You have brought home a bad woman and now you must drown yourself in the sea. That is your fate. But we have families and children”** (Menon, pp.108-109) is the English translation that could have led to the choice of **“une mauvaise femme”** in Balbir’s translation, assuming generalization as a translation technique.

Thakazhi employs the notion of ‘immorality’ in the present context and not just any other bad trait as that is the crucial point of the story and hence is of paramount significance. However, this aspect is not communicated to the French reader through the translation. Menon has employed **“a bad woman”** in the place of **‘immoral woman’** in his translation. This attempt has been in line with his objective of glossing over or reducing the crudeness of words. This trend has been witnessed with some of his other choices of words and expressions in the translation that seem to suit the western palate that is associated with a lack of connotative equivalence. About Menon’s choice of words and expressions in the MT, Baker (2011) proposes a strategy that

... involves replacing a culture-specific item or expression with a target language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader, for instance by evoking a similar content in the target culture” (p. 29).

While such a move could benefit the reader to relate to the concept that seems familiar, such a decision of the translator would depend on the licence given to him/her by the people who commission the project, the purpose and the translator’s own judgement whether he/she wishes to expose or obscure the cultural uniqueness involved in the ST. Baker (2011) remarks that such a decision, “... will also reflect, to some extent, the norms of translation prevailing

in a given community” (p.29). UNESCO being the sponsor of *Chemmeen’s* English translation, may have defined its purpose and norms. Following the translation commission’s directives, Menon may have chosen to employ phrases such as ‘bad woman’ that has a similar impact on the western reader, as the phrase ‘immoral woman’ would in the Indian community.

Table 4.1.4 Techniques of translation and equivalence in category 4

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/ not achieved |
|-------|---|--|---|----------------------------------|---------------------------------------|
| 1 | Do you know why this sea gets scorched at times? When the sea goddess gets angry, she would ruin everything. If not, she would give everything to her children. | Do you know why the sea goes dark sometimes? That is when the anger of the goddess of the sea is roused. Then she would destroy everything. At other times, she would give her children everything. | Do you know why the sea gets dark at times? Because the sea goddess is angry. At such times, she would destroy everything. At other times she would give everything to her children. | Adjustment -alteration technique | Connotative equivalence not achieved |
| 2 | Ayyankunju has one more complaint to say. “While that girl is going about to ruin the sea front, Chemban Kunju has gone away to buy a boat and a net”. | Ayyankunju had one more complaint to relate. “While that girl is wandering about single on the seafront, Chemban Kunju has gone away looking for a boat and net for himself” | Ayyankunju had another complaint to make: “While that girl is wandering about all alone on the sea front, Chemban Kunju has gone away looking for a boat and a net to buy.” | Addition | Connotative equivalence not achieved |
| 3 | It seems that Chakki too, in her youth, | Then it was said that Chakki | Then it was told that Chakki | Adjustment -alteration technique | Connotative equivalence not achieved |

| | | | | | |
|---|--|--|---|----------------|--------------------------------------|
| | had ruined the seafront. | herself in her youth had been the toast of the seafront | herself in her youth was known on the coast. | | |
| 4 | You have brought home an immoral woman so you drown yourself in the sea and die. That's your fate. But we have children and families. | You drown yourself if you want to. You have brought home a bad woman and now you must drown in sea. | You have brought home a bad woman and now you must drown in sea. | generalization | Connotative equivalence not achieved |
| 5 | Karuthamma and Chakki had their hands in a bud in blossom position. | Karuthamma and Chakki stood with folded hands, their eyes shut | Karouthamm a and Chakki were standing with their hands folded and their eyes closed. | generalization | Pragmatic equivalence not achieved |
| 6 | Chakki was perplexed and asked: "Did you get yourself in a mess, child?" | Did you get into any trouble, child?" Chakki asked anxiously | "Are you in a tough situation, child?" Chakki asked anxiously. | generalization | Connotative equivalence not achieved |
| 7 | They have a complaint to make and that is about something that would ruin the entire coast and the fisherfolk. | They wanted to place before him a matter that was affecting the whole seafront. | They wanted to submit to him a matter that concerned the entire coast. | economy | Connotative equivalence not achieved |
| 8 | Chakki got angry and said, "Some Muslim boy will seduce your | Chakki bristled. "Some Moslem boy will get your daughter into | Chakki bristled: "Some young Muslim boy will get your | implication | Connotative equivalence not achieved |

| | | | | | |
|--|---|--|--|--|--|
| | daughter. That is what is going to happen”. | trouble. That is what is going to happen”. | daughter into trouble. That is what is going to happen”. | | |
|--|---|--|--|--|--|

Table 4.1.4.1 Percentage of equivalence not achieved in category 4

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|---------------------|---|---|
| Denotative | - | - |
| Connotative | 7 | 7/8 x 100=88% |
| Pragmatic | 1 | 1/8 x 100=13% |
| Text-normative | - | - |
| Formal | - | - |

4.1.5 Category 5 Representation of gender roles

Discussion of samples (3/6)

Sample 1

| | |
|---------------------|---|
| ST (p.243) | വീണ്ടും അവർ ഒന്നായി . ഒരു നിർവൃതിയിൽ എന്തൊക്കെയോ അവൾ അയാളുടെ ചെവികളുള്ളിൽ മന്ദ്രിച്ചുകൊണ്ടിരിക്കുന്നു. ആ ആലിംഗനത്തിൽ നിന്നും വിട്ടുമാറാൻ, പിരിയാൻ അവൾക്കു വയ്യ. |
| Transcription of ST | Veendum avar onnaayi. Oru nirvrithiyil endhokkeyo avall ayaallude chevikkullil mandrichukondirinnu. Aa aalinganathil ninnum vittumaaraan, piriyaan avallkku vayya. |
| ETM | They became one again. In a state of rapture, she was whispering something in his ears. She could not break herself free from that embrace. |
| MT (p.169) | Again they became one. And in that state, he whispered gently in her ears. She could not break herself away from that embrace |
| TT (p.172) | De nouveau ils ne firent plus qu'un. Et il continuait à murmurer doucement à son oreille. Elle ne pouvait se détacher de cette étreinte. |

| | |
|-----|--|
| BTF | They became one again. And he continued to whisper softly into her ears. She could not break herself from that embrace. |
|-----|--|

One night, after Palani went out fishing, Karuthamma lies down and starts thinking of her boyfriend Pareekutty. Strangely enough, Pareekutty comes calling to Karuthamma's home late at night, when her husband is out in the sea and she finds herself in the embrace of her former boyfriend outside her house. In their amorous moments, Karuthamma finds herself whispering sweet nothings into his ears and she could not break herself free from his embrace.

It is Karuthamma who was whispering into Pareekutty's ears some words but the French translation says that "Et **il** continuait à murmurer doucement à son oreille" back translated as "And **he** continued to whisper softly into her ears". While the context is very clear that it was Karuthamma who made a bold move to step out to meet her former boyfriend, the translator has chosen to portray the man in the relationship as the one who assumes the leadership and initiates the moves. This may be as a result of adopting the adjustment technique, alteration to be specific, in translating it into the TT. This could be the need to reinstate the male-dominated society of that period to the western audience. This could be seen in Menon's translation that records as, "**Again they became one. And in that state, he whispered gently in her ears. She could not break herself away from that embrace**" (Menon, p.169).

But Thakazhi chooses not to stereotype his characters or to present them the way they were liked to be perceived by the readers. Karuthamma was a woman, Thakazhi portrays, who fell in love with a Muslim man but had to marry someone else due to family constraints and societal barriers. She was accused of having been the Muslim man's mistress, had to bear the taunts of the fisherfolk,

especially the women, who scandalised and defamed her. Compounded to that was the need to bury her first love and to be accepted as the wife of Palani, to be loved by him. The author shows that under such circumstances, it is a natural response for Karuthamma to verbalise her love for her former boyfriend when she meets him at her home after a long gap.

In an effort to project the male dominancy, the MT has had to change the character for the particular role, the reality compromised for the French reader. With the connotative equivalence lost in the translation, it goes without saying that Thakazhi's representation of his female Protagonist remains unknown to the French audience. The complexity of the Character of Karuthamma who is audacious and challenges the norms and traditions of the era as portrayed by the author has been missed by the western reader.

Sample 2

| | |
|---------------------|--|
| ST (p.190-191) | അങ്ങനെ വ്യക്തമായ ഭാഷയിൽ പളനി ആവശ്യപ്പെട്ടു. എന്നുമെന്നും കാലിൽ കെട്ടിപ്പിടിച്ചും, നെഞ്ചത്ത് ചായ്ച്ചും അവൾ അങ്ങോട്ട് പറഞ്ഞിരുന്നുവെന്നേയുള്ളൂ. ഒരിക്കലും ഇങ്ങോട്ടത് അയാൾ ആവശ്യപ്പെട്ടിട്ടില്ല. |
| Transcription of ST | Angane vyakthamaaya bhashayil palani aavashyappettu. Ennumenum kaalil kettipidichum, nenjathu thala chaaychum avall angottu paranjirunnuvenneyullu. Orikkalum ingottadhu ayall aavashyappettittilla. |
| ETM | Palani demanded this of her in clear terms. Until now it was she who had been asking him this every day by clutching his feet and resting her head on his bosom . Never had he asked her of that. |
| MT (p.132) | Palani demanded this of her in clear terms. Every day she used to talk to him, begging for and demanding things at his feet . But he never demanded anything in return |
| TT (p.135-136) | Palani lui demandait cela en termes clairs. Chaque jour elle avait l'habitude de lui parler, le suppliant |

| | |
|-----|--|
| | et <u>l'implorant en tombant à ses pieds</u> . Mais il ne demandait rien en retour. |
| BTF | Palani asked this of her in clear terms. Every day she had the <u>habit of speaking to him, begging for</u> and by <u>falling at his feet</u> . But he never asked her anything in return. |

Karuthamma has been struggling to receive her husband's love and validation because her former love-life with Pareekutty and the scandals that followed had always been a hindrance to their intimacy. But Palani's demand was just one thing: that she lives a chaste life, keeping up with the morals and traditions of the coast. On hearing her husband's demand, Karuthamma experiences joy inexplicable because that appeal from him made her marriage feel secure and complete. All the while it was she, who used to clutch his feet or lay her head on his chest and ask him to trust her. This was the first time ever Palani demanded this of her and so she cherishes this memorable experience in her married life. The French translation has presented an entirely different situation: a situation where a woman demands and begs for things at the man's feet but the man never demands anything in return. The technique employed by the translator in this case is adjustment, in particular alteration.

Menon's mediating translation is "**Palani demanded this of her in clear terms. Every day she used to talk to him, begging for and demanding things at his feet. But he never demanded anything in return**" (p.132). The translator presents to his readers women as inferior to men, who are at the mercy of their husbands, who keep begging for things. This could be to project the supremacy of men in the Indian communities that existed in Kerala.

But the ST author, Thakazhi's intention is to portray Palani as a non-stereo typical image of a husband of that community in that era, who has a generous

heart to love and accept his wife just as she is. But Menon chose to present a contradictory scenario possibly because the ST author's intended image of a 'Keralite husband' may not be the perceived one by the western audience thereby losing the connotative equivalence of the sample.

Sample 3

| | |
|---------------------|--|
| ST (p.32) | “അയ്യടാടുത്തുന്ന് മേടിക്കാനെക്കൊണ്ട് കൊഴാഞ്ഞാടിയോടി? എന്നതാണ് നിനക്ക് പറയാനൊള്ളൂത് അത്രയ്ക്ക്?” |
| Transcription of ST | “Ayyadaduthoonnu chakram medeekkanekkondu njaan kozhaanjaadiyodi? ennthaanu ninakku parayaanollathu athrakku?” |
| ETM | Did I flirt with him to get the money from him? What have you got to tell me? |
| MT (p.17) | To get the money from him I had to dance around him and run after him |
| TT (p.25) | Pour obtenir de l'argent de lui, il a fallu que je lui fasse des courbettes et que je cours après lui. Et encore tu trouves moyen de lancer des accusations. |
| BTF | “To get the money from him I had to kowtow to him and run after him. And you make accusations after all that.” |

The matter of repaying Pareekutty's debt has been a bone to pick with in Karuthamma's family. She has an argument with her mother, Chakki, on this issue that ended in her questioning her mother's integrity. Chakki reacts asking why she was so concerned about Pareekutty's welfare. Feeling guilty of not repaying his debt and hence getting defensive, Chakki loses her temper and blurts out asking if she had to flirt with Pareekutty to get that much money. It was more of a rhetorical question that Chakki asked to emphasise a fact and not to declare that she actually flirted with him or danced around him to get the money.

Balbir has presented the readers not with a rhetorical question but a declarative statement saying “Pour obtenir de l’argent de lui, il a fallu que **je lui fasse des courbettes et que je cours après lui**” back translated as ‘To get the money from him **I had to kowtow to him and run after him**’. This is based on the MT that Menon made which goes as “**To get the money from him I had to dance around him and run after him**” (Menon, p.17). Menon, by way of adopting alteration technique, seems to have changed the rhetorical question into a declarative statement and hence records that Chakki adopted a menial approach to get money from Pareekutty.

This declarative statement by the translator puts the Character and the story in jeopardy because the French reader may not have had an instance of reading of such an interaction of Chakki with Pareekutty prior to this incident. Placing Chakki and in general, women in bad light presenting them as gold diggers point to undermining women. All of these present themselves as a result of a lack of connotative equivalence of the text in the TT.

The three samples (samples 1-3) discussed above reveal the portrayal of Keralite women in the post-colonial era. They are projected as those who are to assume a minor role even during an intimate moment with their boyfriend or spouse, as those who beg their husbands for things constantly, as those who resort to menial measures to earn money. Even though the original author, Thakazhi has chosen to portray his female protagonist otherwise, the translator chooses to translate in a way that confirms the stereotype of their image by the western readers. A similar trend has been observed in Arab translation too.

Al-Ramadan (2017) studies how women, especially Arab women are portrayed in in Arab literary texts and subsequently in their English translations. Al-Ramadan (2017) quotes Sherry Simon (1996) who believes that “both translation

studies and feminism have been concerned with how social, sexual and historical differences are expressed in language and the ways in which they can be transferred across languages. Thus, it can be argued that language and translation play a significant role in the way women are represented in literature” (Al-Ramadan, 2017, p.2).

Arab women writers have been creating stereotypical images of women as oppressed and victimized in their literature thereby confirming the western audience’s perception of women. These texts in turn, when translated into English, seem to confirm the victimization of women characters as represented in the original text. On studying the factors that are responsible for such representation, it was found out that they included the language used both by narrators or male characters to refer or speak to female characters, the time of writing the text and the country of origin (Al-Ramadan, 2017).

Table 4.1.5 Translation techniques and equivalence in category 5

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/ not achieved |
|-------|--|--|--|--|--|
| 1 | They became one again. In a state of rapture, she was whispering something in his ears. She could not break herself free from that embrace. | Again they became one. And in that state, he whispered gently in her ears. She could not break herself away from that embrace” (Menon, p.169) | They became one again. And he continued to whisper softly into her ears. She could not break herself from that embrace. | Adjustment -alteration technique | Connotative equivalence not achieved |
| 2 | Palani demanded this of her in clear | Palani demanded this of her | Palani asked this of her in clear terms. | Adjustment -alteration technique | Connotative equivalence not achieved |

| | | | | | |
|---|---|---|---|----------------------------------|--------------------------------------|
| | <p>terms. Until now it was she who had been asking him this every day by clutching his feet and resting her head on his bosom. Never had he asked her of that.</p> | <p>in clear terms. Every day she used to talk to him, begging for and demanding things at his feet. But he never demanded anything in return”</p> | <p>Every day she had the habit of speaking to him, begging for and by falling at his feet. But he never asked her anything in return.</p> | | |
| 3 | <p>Did I flirt with him to get the money from him? What have you got to tell me?</p> | <p>To get the money from him I had to dance around him and run after him”</p> | <p>“To get the money from him I had to kowtow to him and run after him. And you make accusations after all that.”</p> | Adjustment -alteration | Connotative equivalence not achieved |
| 4 | <p>Achakunju reprimanded her authoritatively : “Don’t be arrogant.” “Arrogant? Your playmate has his own boat and a net. But in your house, there is nothing for dinner. Is this arrogance?”</p> | <p>Don’t be cheeky.” / “Cheeky? Your old playmate and friend has his own boat and net, and in your own home there isn’t a morsel of food. Is this anything to be conceited about?”</p> | <p>But Achakounjo u raised his voice and said with a haughty air: Not so cheeky, I beg you: Cheeky? Your old playmate and friend has a boat and a net of his own and in your own house you don’t have a piece of bread. Is that something to brag about?</p> | Adjustment -alteration technique | Connotative equivalence not achieved |

| | | | | | |
|---|---|--|--|----------------------------------|--------------------------------------|
| 5 | “You must live according to morals and tradition”-this demand is an integral part of a husband’s love. | You must live according to custom and tradition”, that demand was an integral part of a wife’s duty to her husband” | You must live according to the customs and traditions". This requirement is an integral part of a wife's duty to her husband. | Adjustment -alteration technique | Connotative equivalence not achieved |
| 6 | Pappikunju did not expect Chemban Kunju to suffer like this. She would not attempt to devastate him. He was her protector. | Papikunju hadn’t thought Chembank unju would be so destroyed. She hadn’t meant to devastate him. He was her protector, after all. | Above all, there was the mental state of Chemban Kunju. She would not add to his suffering but will protect him instead. | Adjustment -alteration technique | Connotative equivalence not achieved |

Table 4.1.5.1 Percentage of equivalence not achieved in category 5

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|-----------------------|---|---|
| Denotative | - | - |
| Connotative | 6 | 6/6 x100=100% |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.1.6 Category 6 Figures of speech

Discussion of samples (3/5)

Sample1

| | |
|---------------------|--|
| ST (p.75) | അതിന്റെ വിശേഷം പറയണം. ആ മേത്തചെറുക്കൻ കൂടമടച്ചിട്ടിരിക്കുവാ, <u>പെണ്ണ് പെരോ മുറീം നറാഞ്ഞു നിക്കുവാ.</u> |
| Transcription of ST | “Adhinde vishesham parayanda. Aa methacherukkan koodamadachittirikkuva. <u>Pennu perem mureem naranju nikkuva</u> ”. |
| ETM (LITERAL) | “No need to mention about your money now, that Muslim boy has closed down his shed. Our daughter has <u>grown big to fill the room and even the entire house.</u> |
| ETM (INTENDED) | “No need to mention about your money now, that Muslim boy has closed down his shed. <u>The grown-up girl remains at home unmarried.</u> |
| MT (p.49) | That Pareekutty boy has had to shut down his curing yard. <u>And the girl is hanging about unmarried, in the full bloom of her youth.</u> |
| TT (p.58) | Ne me raconte pas cela, dit Chakki. Parikoutti a été obligé de fermer son hangar et <u>la petite, dans la fleur de la jeunesse, traîne sans être mariée.</u> |
| BTF | Don't talk about that to me, said Chakki. Pareekutty has had to close down his shed and <u>the little one, in the bloom of her youth, goes about unmarried.</u> |

Chakki warns her husband who is busy making money, about his responsibility of getting their daughter married off. It was a kind of ‘crime’ that the parents were accused of, in that era, to have a girl of marriageable age to remain unmarried at home and consequently the family would be the victim of social abuse. The magnitude of the situation is very well explained by the phrase in Malayalam which literally means that the girl has grown herself big enough to occupy the room and the house itself. Albeit a crude form, the phrase carries the weight of the parents’ responsibility towards the child and hence to the society at large.

The French translator has used a kinder expression to state that the girl is yet to be given in marriage. The expression used portrays the girl in the full bloom of her youth enjoying the spinsterhood. Descriptions such as “**la petite**” (‘**The little**

one’) and “**dans la fleur de la jeunesse**” (‘**in the full bloom of her youth**’) have no resemblance of any kind to echo the negative and crude connotation the original Malayalam language would like to make. The result is an inaccurate cultural image of the Keralite fisherman village that the author, Thakazhi would aim to present to the Malayalam readers. Menon translates the above text as “**That Pareekutty boy has had to shut down his curing yard. And the girl is hanging about unmarried, in the full bloom of her youth**” (Menon, p. 49). The mediating translator’s technique of alteration leading to expressions such as “**hanging about unmarried**” and “**full bloom of her youth**” seem to have influenced the French translation to use kinder forms of descriptions such as ‘**la petite**’ and ‘**dans la fleur de la jeunesse**’.

The idiomatic expression in Malayalam did not meet its match in the French translation and hence the absence of the relevant impact. The expression “Pennu perem mureem naranju nikkuva” is very specific to the situation of a girl of marriageable age who still remains unmarried and is not used to denote any other situation. A powerful idiom, packed with crudity at its best, aimed not so much at the girl but at the parents who have failed in their responsibility of finding a suitable bridegroom for her, was merely glossed over in the French translation.

With the pragmatic equivalence lost, an inaccurate cultural image and the loss of idiom not only rob the reader of his/her understanding and reading pleasure but distorts the story itself as the events that follow have a solid bearing on those.

Baker (2011) says that “Idioms and fixed expressions which contain culture-specific items are not necessarily untranslatable. It is not the specific items an expression contains but rather the meaning it conveys and its association with culture-specific contexts which can make it untranslatable or difficult to translate” (p.71). Baker (2011) illustrates this with an example: The expression

To carry coals to Newcastle is certainly culture-specific as it has reference to Newcastle coal and uses it to convey an abundance of the matter. The same could be conveyed in French by *Porter de l'eau à la rivière* that means “to carry water to the river” (pp.71-72). Both the expressions mean the same thing i.e., supplying something to someone who has it in abundance already. In the case of the idiomatic expression ***Pennu perem mureem naranju nikkuva***, the meaning of its individual words which is ‘The girl fills the room and the house’ is not untranslatable. It is its figurative meaning and its association with the culture-specific context that may be difficult to translate into English.

As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons. (Baker, 2011, p.85). Baker (2011) illustrates this with a text from *A Hero from Zero* and its Arabic translation.

A Hero from Zero (p.vi)

It was bitter, but funny, to see that Professor Smith had doubled his own salary before recommending the offer from Fayed and added a pre-dated bonus for good measure.

Back translation of the Arabic text (p.12)

It was regrettable, even funny, that Professor Smith had been able to double his salary twice before offering his recommendation to accept Fayed’s offer, and that he added to this a bonus, the date of which had been previously decided on. (Baker,2011, p.85).

The Malayalam idiom ***Pennu perem mureem naranju nikkuva*** does not have an equivalent in English as this is a culture-specific one. This crude-sounding

idiom is usually not spoken by the elite but by people of lower socio-economic standards. Given such a heavily cultural-based idiom in Malayalam, Menon who has attempted to present a ‘polished scenario’ to his target readers, as was evident from other samples, may have omitted this idiom as it does not have an equivalent in English or as its meaning cannot be easily paraphrased.

Translation of the above-mentioned expression could be viewed in line of Baker’s (2011) study. Baker (2011) explains that an idiom or fixed expression may be used in the source text in its literal form as well as in its idiomatic form but unless the expression in the target language corresponds to it both in form and meaning, its figurative meaning cannot be fully realized. Baker (2011) explains this with an example from Arab Political Humour by Kishtainy (1985). A part of the poem that has been translated from Arabic to English is given below:

“Why are you doing this?
Lest I should forget them
But why tattooed? What will you do if we get them back?
If we get them back, **I’ll cut off my right arm**”

(Kishtainy 1985:157-158; cited by Baker (2011, p.73) emphasis by Baker (2011)

Only an Arab speaker would be able to appreciate the humour of the above text as it manipulates both the literal and idiomatic meanings. To cut off one’s right arm is similar in meaning to “Pigs might fly” in English to mean that something is unlikely to happen. “The literal translation that the author gives above is just as ineffective since the non-Arab reader has no access to its idiomatic meaning” (Baker, 2011, p.73).

Sample 2

| | |
|---------------------|--|
| ST (p.123) | പെണ്ണിനെ കയ്യോടെ കൊണ്ടുപോണമെന്ന അത്ര പിടിവാതത്തിനും നിങ്ങൾക്കു മര്യാദയില്ല. |
| Transcription of ST | Pennine kayyode konduponamennu athra pidivaadhathinum ningallkku mariyaadhayilla. |
| ETM | It is not fair that you insist on taking the girl with you now . |
| MT (p.85) | In a way it is not fair that you should lead the girl away by the hand ” |
| TT (p.92) | D'une certaine manière, il n'est pas bien que tu emmènes la jeune fille par la main . |
| BTF | In a way, it is not good that you take the young girl by the hand . |

These words were spoken by the village headman on the day of wedding of Karuthamma and Palani. As Karuthamma's mother suddenly fainted on hearing a scandal about her daughter that was spread by one of the groom's guests, there was a request made for Karuthamma to stay back with her mother for a while before she joins Palani. But Palani's people were of the idea that the bride should leave with the groom together to their new home. The headman was annoyed that they were too inconsiderate in insisting that Karuthamma should be taken with them seeing her mother lying sick and helpless.

Thakazhi uses the phrase “**kayyode konduponamennu**” to mean ‘**taking her at that very moment**’ and ‘**not later**’ in this particular situation. The first part of the expression “**kayyode**” means ‘immediately’ although literally it is ‘by the hand’. The second part of it is “**konduponamennu**” means ‘taking someone away’. It is a common colloquial expression used by Keralite people in general, not just fishermen, to refer to things to be done immediately without waiting. In the literal sense the whole expression would of course mean ‘**taking by the**

hand’ and that is what the French translator has communicated by the expression “**par la main**” back translated as ‘**by the hand**’.

The common expression would be misconstrued by the French reader because of its literal translation. Menon has translated it literally as “**In a way it is not fair that you should lead the girl away by the hand**” (p.85). Taking a person ‘**by the hand**’ would in no way be equivalent to taking the person along immediately without waiting. Translating the sentence using the literal technique, could also cause a great deal of a confusion as the reader, who is not aware of the Keralite culture, might conjure up some sort of a tradition that is being broken when he hears the village head saying, “D’une certaine manière, il n’est pas bien que tu emmènes la jeune fille **par la main**” back translated as “In a way, it is not good that you take the young girl **by the hand**”. The connotative equivalence of the common, Malayalam everyday expression has not been achieved in the TT.

Sample 3

| | |
|---------------------|---|
| ST (p.37) | “വല്ലോനും വള്ളോം വലേം മേടിക്കേണത്തിനു ഞാനെന്നാ വേണമെടി? എന്നാ പ്രായശ്ചിത്തം വേണം ? |
| Transcription of ST | “vallonum vallom valem medikkenathinu njaanenna venamedidi? Enna praayachitham venam? ” |
| ETM | What should I do if someone is buying a boat and net? Why must I be made to pay for it? |
| MT (p.21) | If someone is getting a boat and a net, why should I worry? Must I do penance for that? |
| TT (p.29) | Si quelqu’un achète un bateau et un filet, est-ce une raison pour me tourmenter ? Est-ce que je dois faire pénitence pour cela ? |
| BTF | If someone buys a boat and a net, is that a reason to torture me? Do I have to do a penance for it? |

Achakunju, a childhood friend of Chembankunju, faces a lot of teasing among the fisherfolk when Chembankunju bought a new boat and nets. Feeling very distressed, he comes home after work only to face his wife's criticism especially because he brought home no money. She went on accusing him by comparing him to his childhood friend who has tried to raise his standard of living while they were left with no money even for supper. Unable to contain himself anymore, Achakunju unleashed his fury and asked her as to why is everyone is taking it out on him if someone bought a boat and net. It seemed illogical to him when people made fun of him or criticized him because his friend was getting prosperous.

The colloquial phrase, "**Enna praayachitham venam**" in Malayalam means 'What must I do?' or 'why am I being made to pay for it?'. The English translation of the text reads as: "**If someone is getting a boat and a net, why should I worry? Must I do penance for that?**" (p.21).

The mediating translation has chosen the literal technique that provides a (literal) translation in English by saying, "Must I do penance for that?" and that has been translated into French as "Est-ce que je dois faire pénitence pour cela?" back translated as 'Must I do penance for that?'. 'Enna prayachitham venam?' is a Malayalam colloquial phrase that means 'What must I do?' Or 'Why do I have to suffer for it?' Or 'Why do you take it out on me?'. It is not to be translated literally because it would amount to asking, 'Must I do penance for that?' that may be misleading. This would leave the French reader wondering what penance a man has to do when his friend prospers while his lifestyle remains status quo.

A common colloquial expression "Enna praayachitham venam" has not met its pragmatic as well as connotative translation equivalent in the TT. The usage of

colloquial expressions in a spoken language is an integral part of the culture. By not representing the expression adequately, the cultural depiction suffers a compromise in the minds of the readers.

Al-Azzam (2018) discusses the difficulties in translating proverbs from Jordanian colloquial Arabic into English due to cultural differences. Al-Azzam (2018) quotes Norrick (1985, p.78) who defines proverbs as “traditional, conversational, didactic genre with general meaning, a potential free conversational turn, preferably with figurative meaning” (p.56). The most frequent lexical issues in cross-cultural translation arise from the fact that Arabic proverbs can contain collocations, metaphors, and idioms. The main reason for the challenges in translation that exist between Arabic and English could be because they come from two different cultural backgrounds and belong to two separate cultures (the Oriental and the Western). Geographical, religious, social, and linguistic issues may arise due to culture. For instance, it would be a good idea to translate "summer's day" from Shakespeare's sonnet "Shall I compare thee to a summer's day" into Arabic as "spring's day" to communicate the same concept (Al-Azzam, 2018).

Besides, Al-Azzam (2018) believes,

“Colloquialism adds to the difficulty of translation as proverbs are folkloric and are used frequently between common people. Translators, thus, should be considerate of all the values of such proverbs when rendering them into a different culture, like that of English. They should also uncover their real story and etymology as this clarifies them better and makes their applications clearer” (p.63).

To illustrate the disadvantages of literal translation of a proverb, Al-Azzam (2018) gives an example:

‘Halima has returned to her old behaviour’ is the literal translation of a common proverb in Arabic to convey that someone has stopped doing what they are accustomed to, especially if they have been doing it for a long period. Hatim Al-Ta'ei is remembered throughout Arab history as a generous person because he sacrificed his only female horse for his visitor. However, he found his wife to be far too frugal, which greatly upset him. He made up the lie that if too much ghee is added to food, one's hair will never go grey in an effort to influence her conduct. She temporarily changed her mind as a result of this, but her hair has since turned grey, contrary to what she was informed. She then made the decision to treat the food like she had in the past by adding too little ghee on it. The guests commented, ‘Halima has returned to her old behaviour’, after noticing this.

The phrase has developed enough notoriety over time to be used on a variety of occasions, events, and circumstances. Although the proverb was initially used to describe a female, new uses have expanded to encompass men as well. The proverb would lose many of its social, cultural and historical meanings if it were translated literally into English. Besides, in the target language, where people are pragmatic and every dollar counts, historical concepts like the Arabs' charity cannot be conveyed and perpetuated.

Azizollah Dabaghi, Elham Pishbin and Leila Niknasab (2010), on the translation of figurative language such as proverbs, state that the translator should be familiar with both the linguistic and non-linguistic aspects of both languages while translating proverbs. Beyond what words can communicate, what is considered crucial in this context is culture. Each proverb offers a distinct

meaning in a distinct situational context. As a result, a proverb should be reproduced carefully to maintain the cultural references from the original adage.

Proverbs sometimes lack natural metaphorical parallels in TL and cannot be translated literally (word-for-word), according to Mollanazar (2001, p.54, cited in Dabaghi, 2010). He thus suggested two methods for interpreting proverbs:

a) Some similar proverbs can be found in the two languages with more or less similar form, vocabulary and meaning.

b) Many proverbs may be found in the two languages which have similar meanings and can be applied in the same contexts, but they have different form and vocabulary. (Dabaghi et al, 2010, p.813).

Vinay and Darbelnet (1995, p.342, cited in Dabaghi et al, 2010, p.813) believe that the TL equivalents should "replicate the same situation as in the original, whilst using completely different wording." This method may help to preserve the SL text's stylistic impact in the TL version. They claim that when a translator must deal with proverbs, idioms, clichés, nominal or adjectival phrases, or the onomatopoeia of animal sounds, an equivalent is the best strategy.

Table 4.1.6 Translation techniques and equivalence in category 6

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/not achieved |
|-------|---|--|---|----------------------------------|------------------------------------|
| 1 | “No need to mention about your money now, that Muslim boy has closed down his shed. The grown-up girl remains at | That Pareekutty boy has had to shut down his curing yard. And the girl is hanging about unmarried, in | Don't talk about that to me, said Chakki. Pareekutty has had to close down his shed and the little one, in the bloom | Adjustment -alteration technique | Pragmatic equivalence not achieved |

| | | | | | |
|---|--|--|--|-----------------------------|--|
| | home unmarried. | the full bloom of her youth | of her youth, goes about unmarried. | | |
| 2 | It seems that Pareekutty was keeping her as his mistress. Only that Muslim guy can take care of that war horse. | They said that it would take someone like Pareekutty to feed her and keep her ” | They were saying that she was Pareekutty’s mistress and that it would take someone like Pareekutty to feed her and keep her. | Reduction | Pragmatic equivalence not achieved |
| 3 | It is not fair that you insist on taking the girl with you now. | In a way it is not fair that you should lead the girl away by the hand ” | In a way, it is not good that you take the young girl by the hand. | literal | Connotative equivalence not achieved |
| 4 | But Chakki has a doubt. “Will that devil do it?” | Will that father of yours do that, I wonder | ...but she had a doubt. -Will your father do it? I wonder, she said. | Explicitation and reduction | Pragmatic equivalence and connotative equivalence not achieved |
| 5 | What should I do if someone is buying a boat and net? Why must I be made to pay for it (penance)? | If someone is getting a boat and a net, why should I worry? Must I do penance for that? ” | If someone buys a boat and a net, is that a reason to torture me? Do I have to do a penance for it? | literal | Pragmatic equivalence and connotative equivalence not achieved |

Table 4.1.6.1 Percentage of equivalence not achieved in category 6

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|---------------------|---|---|
| Denotative | - | - |
| Connotative | 3 | 3/5 x 100=60% |

| | | |
|-----------------------|----------|----------------------|
| Pragmatic | 4 | 4/5 x 100=80% |
| Text-normative | - | - |
| Formal | - | - |

4.1.7 Category 7 Non-verbal communications

Discussion of Samples (2/4)

Sample 1

| | |
|---------------------|--|
| ST (p.23) | ചെമ്പൻ കുഞ്ഞ് ഒന്ന് മൂളി ഉറപ്പിച്ചു. |
| Transcription of ST | Chembankunju onnu mooli urappichu. |
| ETM | Chemban Kunju said “hmm” and affirmed it. |
| MT (p.10) | Chembankunju nodded |
| TT (p.18) | Chemban Kounjou acquiesca. |
| BTF | Chembankunju agreed. |

Chembankunju makes it clear to his wife that he would find a groom for their daughter. This makes Chakki wonder how it would be possible as it was the custom to pay a dowry to the groom. So, she asks her husband if he had plans to get one without having to pay any big sum of money. Chembankunju affirms that by way of the typical nasal sound which is described in Malayalam as “mooli urappichu”. “Urappichu” in Malayalam implies affirmation and “mooli” is the grunt or the nasal sound which acts as the vehicle that carries it.

This type of non-verbal communication is typical of Keralite people, the length and frequency of the ‘grunts’ being very specific to situations. In the context above, Chakki prompts the answer from her husband, the answer that she knew he was having in mind. So, instead of openly saying it, Keralites make a nasal sound, a typical one relevant to the situation. That was precisely what Chembankunju did. The French translation means to say that ‘Chembankunju **agreed**’ based on the MT that says, “**Chembankunju nodded**” (p.10) by adopting economy as the translation technique.

‘Nodding’ and ‘agreeing’ have more to do with consenting to what the other person says while *mooli urappichu* or ‘**affirmed with a nasal sound**’ is kind of affirming what the other person prompts one to say. It is not as if Chakki had to say a plan that Chembankunju had to agree or nod. Instead, it is like Chakki, who knows the mind of her husband, almost helps him out to verbalize his plan and he does it by the specific nasal sound.

The word “**acquiesca**” in French, back translated as ‘**agreed**’ changes the meaning of the situation as it makes the reader feel that it was Chakki’s decision to send their daughter away without paying a dowry and Chembankunju merely agreed to her decision. The denotative as well as the connotative equivalences of the non-verbal communication in Malayalam have not been established in the TT. The original author, Thakazhi’s cultural portrayal of a home where issues are deliberated between the adults, usually spouses, where the man is shown to be making decisions and the woman who tries to read his mind and the cultural aspect of using nasal sounds to communicate that are unique to the culture are all missed in the French translation.

Sample 2

| | |
|---------------------|---|
| ST (p.15) | എന്റെ കയ്യിലെവിടനാ രൂപ ? പരീക്കുട്ടി കൈ മലർത്തിക്കാണിച്ചു. |
| Transcription of ST | Ende kayyilevedannaa roopa? Pareekutty kai malarthikkanichu. |
| ETM | Where do I have the money? Pareekutty showed his open palms. |
| MT (p.3) | ‘Where have I the money?’, Pareekutty shrugged his shoulders |
| TT (p.11) | “Et où trouverais-je l’argent ?” dit Parikoutti en haussant les épaules. |
| BTF | “And where would I find the money?” said Pareekutty shrugging his shoulders. |

This is the first meeting of Karuthamma and Pareekutty as recorded by the Malayalam author where he talks about hearing that her father trying to get a new boat and nets. It is then Karuthamma who was caught off guard, just blurted out that they do not have enough money and whether he could give them some. Pareekutty, answers her with his palms spread out, saying “Where do I have the money?”. This open palm gesture accompanies a person when he is trying to be sincere and truthful about his situation that he is trying to explain.

Balbir replaces the gesture in French as “**en haussant les épaules**” back translated as ‘**shrugging his shoulders**’. This could be following the English translation that says, “‘**Where have I the money?**’, **Pareekutty shrugged his shoulders**” (p. 3). Generally, shrugging of one’s shoulder would mean a sort of indifference and certainly not candor as the original author intended. The alteration technique has been used by the translator in this case.

Pareekutty, when asked for money, in a light-hearted manner, declares that he has no money. The objective of the ST author is to present the trader as a very simple person, who believes in trading and living his life doing what he enjoys such as singing. Mercenary and avaricious is not this young Muslim trader. However, the gesture presented as shrugging of the shoulders might indicate that he was being indifferent to her and her situation which, in reality, is the opposite. The subsequent parts of the novel unfurl Pareekutty helping her father out even sacrificially. But the French reader might, right at the beginning of the novel, get a fairly different idea of Pareekutty’s personality which might be conflicting as his character unfolds along the course of the novel. The gestures be it open palms or shrugging of the shoulders communicate voluminously to the readers albeit non-verbally. Hence in trying to domesticate the gesture, there is a loss of

denotative and connotative equivalence and therefore, the outcome is rather a different one, far from the one intended.

Gestures are also culture-specific like verbal communication and therefore, a misinterpretation of a gesture given its context could have some implications. Thawabteh (2012) makes a case study of the translatability of gestures involving English subtitling of an Egyptian film, *Ramadan fawq il-burkān* translated by Arab Radio and Translation (ART) Network into *Ramadan atop the Volcano*. Gestures are “part of most cultures and to understand fully the meaning of an utterance, one must be able to interpret facial expressions, gestures and body language” (Shwartz 2002, Non-verbal signs, cited by Thawabteh (2012, p.149). Thawabteh (2012, p.149) quotes Nord (2005, p.121) as,

“Non-verbal text elements [gestures] are, like verbal elements, culture-specific”. Given the culture-specificity of gestures, it can be concluded that the translator is required to be not just bilingual and bicultural but must have “knowledge of the semiotics of the audiovisual text” (Caimi 2009, p. 237, cited by Thawabteh, 2012, p.157).

In situations where the gestures are culture-specific and there is a possibility that it could be misinterpreted, the translator provides some metatextual elements to explain what the gesture means. Diadori (Poyatos, 1997) makes an analysis of the two translations done in English and German of the novel *I Promessi Sposi* (1840) to explore the techniques used in translating gestures to a foreign audience, who may not be familiar with the culture-specific gestures. It was found that the translators kept to the original with regard to the translation of commonly used gestures especially of the western world such as hugs and handshakes. These greetings did not require any explanation of the movement or its function. However, there were instances where the translators opted to

insert metatextual elements that serve to explain the gestures for fear it may not be rightly understood by the foreign reader if interpreted literally. Diadori (Poyatos, 1997) makes a remark of a gesture of finger-pointing in the novel where the English translator added a metatext as ‘accusingly pointing finger’ (p.137).

Table 4.1.7 Translation techniques and equivalence in category 7

| S.No. | ETM | MT | BTF | Technique | Equivalence achieved/ not achieved |
|-------|--|---|---|----------------------------------|---|
| 1 | Chemban Kunju said “hmm” and affirmed it. | Chembankunju nodded | Chembank unju agreed. | economy | Denotative Equivalence and Connotative equivalence not achieved |
| 2 | Where do I have the money? Pareekutty showed his open palms. | ’Where have I the money?’, Pareekutty shrugged his shoulders | “And where would I find the money?” said Pareekutty shrugging his shoulders. | Adjustment -alteration technique | Denotative Equivalence and Connotative equivalence not achieved |
| 3 | Ayyankunju said “yes” by a specific (nasal) sound. | Ayyankunju nodded assent | Ayyankoun jou made a sign of agreement. | Adjustment | Denotative Equivalence and Connotative equivalence not achieved |
| 4 | Chembankunju said again: “ Here, take it ” Again, he made a (nasal) sound, ‘oom’. | Chemban Kunju said again, “Here it is. Take it”. | Chembank unju repeated: Here it is. Take it. | Adjustment & economy | Connotative equivalence not achieved |

Table 4.1.7.1 Percentage of equivalence not achieved in category 7

| Type of equivalence | Number of samples that do not achieve the equivalence | Percentage of equivalence not achieved in the samples |
|---------------------|---|---|
| Denotative | 3 | 3/4 x 100=75% |
| Connotative | 4 | 4/4 x 100=100% |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.1.8 Category 8 Mistranslations

Discussion of Samples (3/5)

A total number of 3 samples of the 5 in this category will be discussed.

Sample 1

| | |
|---------------------|---|
| ST (p.16) | എന്നോ ഇങ്ങനെ നോക്കാതെ! കറുത്തമ്മ അവളുടെ മാറത്തു കൈകൊണ്ടു ഒരു ഗുണന ചിഹ്നം സൃഷ്ടിച്ചിട്ടു തിരിഞ്ഞു നിന്നു. പെട്ടെന്ന് അവൾ ഒന്നുകൂടി ചുളി. അവൾ ഒറ്റമുണ്ടാണ് ഉടുത്തിരിക്കുന്നത്. |
| Transcription of ST | “ennem ingane nokkathe!”. karuthamma avallude maarathu kaikondu oru gunananchinnam srishttichittu thirinja ninnu. Pettenu avall onnu koodi chooli. Avall ottamundaanu uduthirikkunnathu |
| ETM | “Don’t look at me like that.” Karuthamma crossed her bosom with her hands and turned around. Suddenly, she flinched once again, realizing that she was wearing a thin <i>ottamundu</i> . |
| MT (p.4) | She shrank from him, crossed her hands in front of her bare breasts and turned around. She realized she had only a single piece of loincloth covering her |
| TT (p.12) | “ Ne me regarde pas comme ça.” Elle s’écarta de lui, croisa ses mains devant ses seins nus et se détourna. Elle se rendit compte qu’elle n’avait pour tout vêtement qu’un morceau de tissu autour des reins. |
| BTF | “Don’t look at me like that”. She shrank from him, crossed her hands in front of her bare |

| | |
|--|--|
| | <p>breasts and turned around. She realized that all she had for clothing was only a piece of cloth around her loin.</p> |
|--|--|

The sample above refers to an encounter of Pareekutty and Karuthamma making small talk interjected by laughter and giggles. Whilst enjoying the conversation, Pareekutty throws a look at her which makes her feel uneasy. She immediately crosses her arms across her bosom and stands with her back facing him. She flinches again at the thought that she was wearing just a thin *ottamundu* (a loin cloth around her waist that runs to the feet). Feeling indignant, she tells him not to look at her that way. The everyday attire of the fisherwomen in Kerala is an *ottamundu* and a blouse. On special occasions they would drape a *neriyathu* (a long piece of cloth worn over the blouse) around. They wear a *thorthu* (a thin towel) underneath the *ottamundu* to appear decent. When Pareekutty casts a glance at her, she feels very self-conscious and hence makes her arms as a covering for her bosom and turns around as if to escape his flirtatious looks. It is when she turns around that she realises that she was just wearing a thin *ottamundu* without a *thorthu* underneath. (It is explained in the subsequent lines of the novel). She flushes at this thought as she feels sort of naked standing in front of him.

The French translation has carried the image of a topless Karuthamma to the readers based on the MT that records it as “**She shrank from him, crossed her hands in front of her bare breasts and turned around. She realized she had only a single piece of loincloth covering her**” (Menon, p. 4). The French translation that says, “...crossed her hands **in front of her bare breasts**” (back translation) seems to project a wrong picture of the Keralite culture to the readers. In a conservative society of that era, it is common for a woman to cover

her **bosom** (as she feels self-conscious) when she gets lustful looks from a man. This is particularly when she has not draped her *neriyathu* over her blouse. It is the absence of her *neriyathu* that she feels and substitutes her arms to cover her bosom instead.

To the Keralites who are familiar with the dressing style of women in general, Thakazhi does not necessarily have to inform his readers all the details save specific ones. The reason why she flinched as she was wearing just an *ottamundu*, for instance, does not have to be given to a Keralite reader but a foreign audience has to be educated on the finer details of the attire so as to savour the nuances of the story. By not giving the readers an idea of the attire of Karuthamma, the translator has conveyed a totally opposite image to them. The cultural image of the Keralite fisherwomen that places modesty as of paramount concern would be marred in the eyes of the readers hence.

Sample 2

| | |
|---------------------|--|
| ST (p.17) | നീ ആരെ ഓർത്തിരിക്കുവാടീ? |
| Transcription of ST | Nee aare orthirikkuvaadi? |
| ETM (literal) | Girl, who are you thinking of, sitting there? |
| ETM (intended) | Girl, who are you dreaming of? |
| MT (p.5) | Who are you thinking of? |
| TT (p.13) | A quoi penses-tu assise là ? |
| BTF | What are you thinking of, sitting there? |

Sitting by the stove, Karuthamma is found to be daydreaming. Her mother, Chakki, seeing her seated by the stove, with a vacant gaze, with the embers falling outside the stove, nudges her with her foot awakening her from her reverie. She asks her daughter the most appropriate question that matches the scene, “**Who** are you thinking of?”. Asking ‘**what are you thinking of, sitting there?**’ (p.5), as did the translator, to someone lost in thought is considered a natural response but Chakki goes a step further by asking ‘**who?**’. It is a crude

remark by older women of the Keralite community when they see young girls lost in thoughts as they assume the reason for it as some sort of infatuation. The remark encapsulates not just the annoyance of the mother but her apparent knowledge of the reason behind it and the anxiety that it accompanies. Therefore, the question ‘**who** are you thinking of?’ is not a simple, result-seeking open-ended question but an expression of anxiety and annoyance combined. ‘**What** are you thinking of, sitting there?’ (back translation) may still inform the French reader that the mother is annoyed at the pose of her daughter lost in thoughts but would not echo any of her anxieties. It would not carry the reader to a phase where one would be intrigued at the question, nor does it prepare them to know of its impact even in the later sections that follow.

Thakazhi uses this question in Chakki’s utterance to sow into the minds of the audience right at the start, the mother’s discernment that is able to read her daughter’s mind, emotions and body language as well. In the subsequent portions of the text, this shrewdness of the mother tries to unearth the secret romantic feelings of her daughter and tries to dissuade her from having them. Therefore, Chakki’s question has a longer and greater impact on Karuthamma’s feelings and is not limited to just the context.

Sample 3

| | |
|---------------------|---|
| ST (p.168) | കൊച്ചുനാഥൻ അത് വിശ്വസിച്ചോ എന്തോ! അയാൾ പഠനിയുടെ വീടെവിടെന്നു പറഞ്ഞു കൊടുത്തു. |
| Transcription of ST | <u>Kochunaathan adhu vishwasicho endho!</u> Ayall palaniyude veeddevide ennu paranjukoduthu. |
| ETM | <u>Wonder if Kochunathan believed it or not!</u> He told him where Palani’s house was. |
| MT (p.117) | <u>Kochunathan, agreeing,</u> told him where Palani lived |
| TT (p.121) | <u>Kochounathan, acquiescant,</u> lui dit où habitait Palani. |

| | |
|-----|---|
| BTF | <u>Kochunathan agreed</u> and told him where Palani lived. |
|-----|---|

Karuthamma's mother Chakki is dead but no one goes to her place to inform her the news. Pareekutty takes it upon himself to go over to Trikunnappuzha to inform Karuthamma of her mother's demise and meets Kochunathan there. Kochunathan is puzzled by Pareekutty's arrival on that shore and so asks him questions on why he was looking for Palani's place, why was he sent to inform the death of Chakki and why was he there at a late-night hour to deliver the news. He tried explaining that he could not bear to see such heartlessness in Karuthamma's home and therefore, he decided to come over and inform them. He wonders if Kochunathan believed him but he told him Palani's house nevertheless. It is very unlikely that Kochunathan believed the explanation that Pareekutty gave and his scepticism is clearly expressed to the readers by the source author.

For the French audience, the scenario changes from scepticism to agreeing, which allows the audience to feel that Kochunathan agreed with Pareekutty. This is based on the MT that goes as "**Kochunathan, agreeing, told him where Palani lived**" (p.117). This leads the reader to think that he believed what Pareekutty said and showed him where Palani lived. The unbelief brewing earlier in the minds of the readers while Kochunathan was interrogating Pareekutty gets all dissipated when he reads "he agreed". The Malayalam text uses the word "endho" at the end of the sentence as in "Kochunaathan adhu vishwasicho **endho!**" and it does not mean anything by itself but is very specific to the language to express scepticism. It is used in colloquial language when someone has a doubt or thinks aloud about a situation. Having an important

function in the expression of language and missing it all in translation would mean that it also amounts to a cultural loss.

Al-Ali (2007) writes in his article, "Misreading and Mistranslation" that translation essentially being an interpretive act, a misinterpretation by the translator will cause distortion to the source text and this could possibly lead to a breakdown in communication between the writer and the readers. A translator's presuppositions that are usually culture-driven have a tendency to influence his/her misreadings in translation. Presuppositions may be defined as the "underlying assumptions, beliefs, and ideas that are culturally rooted, widespread, but rarely if ever described or defined because they seem so basic and obvious as not to require verbal formulation" (p.4).

Al-Ali (2007) quotes Ping (1999) who says that there are two possible reasons for cultural presuppositions to occur among translators. The first reason could be that the preconceived ideas about the source culture could have been influenced by the realities of his/her own culture. This being the state, with the source and target culture that may vary substantially, there is a possibility of the message being conveyed wrongly in the target language. The second reason could be that the communicative errors that occur due to cultural presuppositions generally tend to be more covert than the grammatical errors. They are harder to recognize and could result in misinterpretation in the target language.

Menon's understanding of the life of Keralite women of the era portrayed in the novel and the culture that should fit into the perception of the western audience or the translation commission could be the driving force that influences his writing that ends up as mistranslations. Communicative errors leading to mistranslations are harder to recognize is shown in Chakki's question when she

asks her daughter “Who are you thinking of” as recorded in the MT. These errors though hard to recognize have a heavy bearing on the story’s understanding.

Mistranslations could also occur as a result of ‘cultural baggage’ that a translator may be carrying that in turn, influences his writing style. Gholi (2016) writes about Arminius Vambery’s *Travels in Central Aparksia* (1864) stating that travel writing can be regarded as cultural translation where the travel writer, as he encounters signs in the new context that he/she is in, endeavors to deliver them to his target audience. But in his attempts of deforeignizing the radically different signs that he/she comes across, the cultural baggage of the writer tends to influence the interpretations thereby causing cultural mistranslations of the same. Gholi (2016) cites Bassnett (2004) who categorises in her article, *Travelling and Translating* two sorts of translations where in the first type the translators try to foreignize the original text conveying to the audience the difference that exist between the source and target text while the second type translate

...on the basis of “domestication” and “acculturation”, that is to say, they gloss over the difference between the source texts and target ones. Additionally, these translators’ main concern is catering for their readers’ needs for excitement and exoticism. This method of translation was favoured by English translators; nevertheless, it was severely criticized on the grounds of “appropriating the foreign, of erasing difference and effectively colonizing text”. (Bassnett, 2004, p.72, cited in Gholi (2016), p.421-422).

Describing Karuthamma in sample 1 in the present category as not properly attired could be just to present it as some ‘exotic’ ideas to the colonizers, Malayalam being ‘inferior’ in comparison to the ‘dominating’ English language.

Another instance of mistranslation that occurred as a result of passing through a MT is *Please Look after Mom* (2008), a Korean novel that was translated into Thai indirectly using English as the vehicular language. Park et al's (2015) study explores the instances of mistranslation that occurred in the Thai version of the novel with a focus on mistranslation of culturemes. "Cultureme, cultural elements, or culture-bound vocabulary refers to words and phrases with culturally specific connotations" (p.3). In this case, the distortions in the cultural-specific elements' translation resulted in the reader receiving ambiguous expressions and unable to understand and appreciate the cultural values of the source culture.

Mona Baker (2011) says that it is essential to be able to understand the implied meaning in any communication as "...any mistranslation of words and structures in the source text may well affect the calculability of implicatures in the target text" (p.240). She explains the same using an example from *A Hero from Zero*.

All this represents only a part of all that Forbes Magazine reported on Fayed in the March issue mentioned before. In 1983, he had approached the industrialist Robert O. Anderson under the cover of a commission agent. The industrialist had been struck by his appearance as someone with modest means. Mr. Anderson was therefore astonished by his sudden acquisition of a considerable fortune (Baker, 2011, p.240).

The Arabic translation of the text ended up in conveying Fayed's appearance as that which suggests "modesty and simplicity" (Baker, 2011, p.240). With the background knowledge of the text and the context, the reader of the source text would get the idea that Fayed has acquired riches all of a sudden possibly by dishonest means. However, this implicature is incalculable in the Arabic text the mistranslation of *modest means* being the reason. The Arab reader would not be

in a position to interpret the personality or the description of Fayed anything more than just a ‘nice person’ (Baker, 2011).

4.1.9 Category 9 Omitted texts

Discussion of Samples (2/4)

A total number of 2 samples of the 4 in this category will be discussed.

Sample 1

| | |
|---------------------|---|
| ST (p.105) | ചക്കി ചോദിച്ചു: “എന്നാലും ആ മേത്തകൊച്ചൻടെ കാശ് കൊടുത്തില്ലല്ലോ?”. അതൊരു ശല്യം പോലെ ചെമ്പൻകുഞ്ഞു പറഞ്ഞു: “കറുത്തമ്മേൻടെ കല്യാണം പറയുമ്പോൾ ആ കാര്യമെടുത്തിടുക ഒരു പതിവാണല്ലോ?” ചക്കി നടുങ്ങിപ്പോയി. |
| Transcription of ST | Chakki chodhichu. “Ennaalum aa methakochaande kashu koduthillallo?”. Athoru shallyam pole chembankunju paranju: “karuthammende kalyaanam parayoombam aa kaariyameduthiduka oru pathivaanallo?” Chakki nadungippoyi. |
| ETM | Chakki asked: “We haven’t yet given back that Muslim boy’s money?”. Treating it like an annoying thought, Chembankunju said, “You seem to be bringing this up everytime we talk about Karuthamma’s marriage”. Chakki shuddered. |
| MT | TEXT NOT AVAILABLE |
| TT | TEXT NOT AVAILABLE |

Chembankunju is not aware that Pareekutty was willing to help him with cash and kind only because he liked his daughter. He was focused only on developing his business that he even ignored some statements that his wife Chakki used to make such as ‘Some Muslim man will seduce your daughter’ (back translated from the Malayalam text). Little was he aware that his daughter was struggling with the issues of repaying Pareekutty’s money and the guilt feelings of having ruined his life much less that she even loved him.

Chakki could have known the motive behind Pareekutty's help when she confronted him on the occasion where he said that he does not want the money back and the numerous times Karuthamma had arguments with her mother insisting on repaying Pareekutty's debt. But Chakki was careful not to disclose any of these to her husband for fear of his emotional outburst.

The omission of this part of the text in the translation misses out significant information for the reader. The target reader would have had instances of Chembankunju dismissing off the idea or promising to repay the debt every time his wife reminded him but the portion that makes him/her wonder if Chembankunju really knew something about Pareekutty's and Karuthamma's love and was just pretending not to be knowing it is absent. In addition, Chakki's response (she shudders) to her husband's remark that confirms that what she knew, she did not want her husband to know, is missed by the reader.

Sample 2

| | |
|---------------------|---|
| ST (p.80) | ഏകാന്തമായിരിക്കുമ്പോൾ കരുതമ്മയുടെ മനസ്സ് പിടി വിട്ടുപോകും. അവൾ പരീക്കുട്ടിയെ സ്നേഹിക്കുന്നുണ്ട്. മറ്റൊരാൾക്ക് അവളുടെ ഹൃദയത്തിൽ സ്ഥാനമില്ല. |
| Transcription of ST | Ekandhamaayirikkumboll karuthammayude manassu pidi vittu pokum. Avall pareekuttie snehikkunnundu. Mattoraallkku avallude hrudhayathil sthaanamilla. |
| ETM | In solitary moments, Karuthamma's mind loses its grip. She loves Pareekutty. There is no room for another person in her heart. |
| MT | TEXT NOT AVAILABLE |
| TT | TEXT NOT AVAILABLE |

Karuthamma sees Pareekutty depressed as he has had huge losses in his business, but she is not able to share with her parents and therefore struggles within her,

torn between her guilt of ruining him and the inability to reveal her love for him. On the outside, she is seen arguing with her mother that Pareekutty's debt has to be paid back, holding back her emotions. But in her private moments, when the rein on her mind is released, she finds herself saying how much she loves Pareekutty and that there is no place for another man in her life.

These feelings in the closet of her mind do not reach the reader due to the omission of the text. This inner revealing of emotions remains unknown to the reader who only sees her outward expressions such as anger and disappointment over ruining Pareekutty's business and being indifferent to him. The ST author's placing of this emotional confessions in Karuthamma's heart that loves Pareekutty and that can receive no one else serves as a lead for the reader in the subsequent portions of the novel. Incidents such as saying in her sleep that she loves her former boyfriend and finally found joined with him in death are stemmed from her emotional attachment with her first love, Pareekutty.

Thomas' (2002) thesis, "Modern Malayalam fiction and English: An inquiry into the cultural and linguistic problems of translation" states that studying the omissions in the English translation of *Chemmeen* done by Menon (1962), one is led to believe that they were not an oversight but more of an editor's intervention to suit the target language sensibilities.

"The translator has consistently deleted details of lyrical romantic narration that appear in the novel like the branches and boughs spreading out an intrinsically and minutely woven canopy of foliage." (p.68) The portions that were omitted have a lot to do with the culture-specific narrative style of the original author, Thakazhi. "Editing out the romantic and lyrical elements in the narrative language of the original is clearly with a view to conform to the sensibilities of a Western readership that appreciates a terse narrative style" (p.69). Whether

Menon (1962) omitted several parts of the text in the English for fear of it not appreciated by the Western readers or to make it more marketable, still remains a question.

Omissions of text were reported in the Arabic translation of *Harry Potter* novel with the difference that it had an obvious intention for doing so. Al-Daragi's (2016) study on the Arabic translations of the famous *Harry Potter* novel series in English in the context of translation of children's literature revealed the impact of the "deletions, (actual textual or linguistic units that are deleted) and omissions (of meaning or semantic load)" (p.130) that were made in the Arabic translations had on the child readers. As didacticism was the main objective in the Arabic translations of the well-known fantasy series *Harry Potter*, trends such as simplification, beside others, were achieved through deletions and omissions. This meant simplification in the early novels in areas such as "characters, plot, theme, language and structure" (p.290). Deletions were opted by the Arabic translators to make it simplified for child readers presuming their cognitive ability and the level of comprehension.

But the omissions and deletions in the translations had negative impact recorded too. On the omission and deletion of some important source text elements such as plot points, characters and culture specific items in the target text, Al-Daragi (2016) also observes that "the Arabic translations not only diminish the multifaceted narrative perspective of the *Harry Potter* series overall, but they also reduce the learning and involvement of the Arab child audience" (p. 304). Further, "...the Arabic translations flatten the complexity of J.K. Rowling's literary qualities of the *Harry Potter* novels and reduce the Arab child's learning, involvement and engagements overall when compared to the knowledge and involvements of the ST child reader" (p.307).

Al-Daragi (2016) adds that continuity is another aspect that is affected as a result of deletions and omissions in the translation of *Harry Potter* series novels when the descriptive narrative in terms of characters and plot points is avoided. This, in the early book, would affect the coherence and cohesion of the subsequent novels and would hinder the comprehension of events and facts leading to plots etc. continuity lost being the reason.

Sharma (2015) advocates the technique of omission to avoid redundancy and awkwardness. Omission is referred to as the dropping of a word or words from the source text and this could arise out of cultural clashes between the source and target cultures. Omission per se does not distort the meaning of the text, hence it is advisable to adopt omission but only in instances where the expression or the text does not help in enhancing the text but only distracts the target reader with extra-long explanations. (Baker 1999 p.40, cited in Sharma, 2015).

The technique of deletion of information is based on external factors such as size constraints or unverifiable controversial matters and internal factors such as norms and values. “While implementing the concept of deletion, a translator should ensure the originality of the original texts and must not assume the role of censor and surreptitiously delete or bowdlerize passages merely to please a political or moral interest” (Billiani, Francesca 2001, cited by Sharma, 2015, p.8). Baker (1992, p.40) justifies deletion as “omission of a lexical item due to grammatical or semantic patterns of the receptor language”. Sharma (2015) explains Baker’s principle as deletion is not considered wrong in certain contexts if the situation so warrants.

The drawbacks of deletions of texts in a translated text could be viewed from the publication of the English translation of the Chinese novel, *Wolf Totem*, by Jiang Rong, in 2008. A comparative analysis of the original Chinese version and the

target English version revealed that a considerable portion of the text had been left untranslated in the target language. Xiaoli (2019), on omission, quotes Dimitriu as “a strategy by means of which professional translators delete words, phrases, sentences, sometimes even more consistent parts of the source texts in order to adjust – linguistically, pragmatically, culturally, or ideologically – the translated text for their target audiences” (Dimitriu, 2004, p. 165, cited by Xiaoli, 2019, p.191). To the Prescriptivists, omission is not welcome but for the scholars of descriptive translation, it is considered a strategy even. Xiaoli (2019) quotes Baker (2000) that “omission is one of the translation strategies that can be adopted to deal with non- equivalence problems at word level and above” (p.191).

Xiaoli, 2019 write of the novel *Wolf Totem* that features a young student by the name, Chen Zhen, who was sent out to live with the nomadic people in one of the most primitive regions of China, Inner Mongolia. Living there makes Chen Zhen come across the wolf, the totem of the nomadic people. His interest in the new-found animal even drives him to raise a wolf club himself. Having been raised as a Han Chinese who believe that wolves are generally cunning and hence disliked totally in their culture, Chen Zhen too regarded wolves as ruthless characters until he lived in the company of the herdsmen whose love and reverence for the wolves impressed him and changed his ideas of them. But the entire process, that includes doubts and mixed emotions contained many descriptive texts that were left untranslated. The emotional trauma that the character experienced were omitted and hence the complexity of the character of Chen Zhen battling his thoughts was not conveyed to the target audience (Xiaoli, 2019).

Another part that was deleted from the Chinese original text was the description that narrated Chen Zhen's interest in the research of wolves that made him come into contact with "Chinese historical figures, Chinese idioms and Chinese culture" (Xiaoli, 2019, p.196) that certainly were foreign to the English readers. The characterization of Chen Zhen was missing in the target text. Such deletion "...leads to a shift in the remodelling of characterization in the translated text and turns the main character into a person who is less knowledgeable and has a less experimental spirit, which does not quite comply with how Chen is characterized in other parts of the novel as an intellectual, a thinker, a book lover and one who loves searching for answers to his questions" (p.197)

Another prominent portion that was omitted from the source text had to do with Chen Zhen's insights that were shaping his thinking while he was raising a wolf cub in the grassland. Xiaoli (2019) explains the reasons for deletions in the translated text from the perspective of editorial intervention and the translator's translation principles. He explains that literary translation is more of an economic activity, besides the textual and creative aspects.

While the editor bears in mind the marketability by requiring some cuts to make the target text more accessible to the Western readers, the translator, sticking to the principle of "translating for the target text readers", omits information which may potentially harm the readability and acceptability of the target text (pp.203-204).

It can therefore be concluded that the deletions and omissions seem justified when viewed through the lens of socio-cultural constraints and certainly help to gain acceptability in the target language but the downside could be running the risk of a shift in characterization as seen in the novel in question (Xiaoli,2019).

This holds resemblance to the omissions in the English translation of *Chemmeen*

in terms of the characterization of the protagonist Karuthamma and the acceptance of the novel in the eyes of the western readers. Baker advocates the technique of omission in translation in certain contexts. She says,

If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question (Baker, 2018, p.43).

In *Chemmeen's* (1959) translation, Menon's editing has not just disadvantaged the western reader of the cultural narrative of the original author but has not been able to project the complexity of the character of the female protagonist, Karuthamma. It could have been omitted to prove to the western readership that in the Indian community, a girl is expected to forget her love and experiences once she is made to marry someone of her father's choice. She used to be portrayed only as a 'faithful' wife of the man who has buried all her past and moves on. But Thakazhi's portrayal of Karuthamma was far from it. To him, Karuthamma was an individual who has a free will. In an era where intercaste/interreligious marriages were frowned upon, Thakazhi empowers his female protagonist who falls in love with a Muslim, stands her ground amidst the scandalous remarks and dares to make a move that is unthinkable by the fisher women then; she chooses to be joined with her former boyfriend even after her marriage with Palani. The text where she declares that regardless of the circumstances, there is no place for anyone else in her heart does not quite comply with the personality and character of the Indian woman that Menon wished to portray to the western audience. That could be a possible reason for its deletion. An instance where Karuthamma is overwhelmed and therefore, sighs, that she is not the only woman who has had an issue with a love affair but

even the other women on the shore, both young and old. She calls them liars as they have been quiet about it. This text has been omitted as well. The subtle emotions and feelings of the characters, like Pareekutty's feelings as narrated by the author, that he is not solely responsible for the trouble that Karuthamma's family had gone through, dating back to the time when Karuthamma and Pareekutty as children were attracted to each other are omitted too (sample # 4 (category 8) in Appendix- O). Menon, in his efforts of appealing to the western palate, has at times resorted to a gist translation and, also glossed over details that he felt were not befitting or unnecessary in the story he wished to present to a foreign audience.

According to Baker (2018), we are bound to have a loss of meaning in instances when words or expressions have been omitted while translating texts. She advises that this technique of omission must be adhered to judiciously. "It is therefore advisable to use this strategy only as a last resort, when the advantages of producing a smooth, readable translation clearly outweigh the value of rendering a particular meaning accurately in a given context" (Baker, 2018.p.45).

4.2 Qualitative analysis to determine the percentage of the French TT that have been influenced by the MT in their translation from Malayalam

This section takes into account all of the 66 samples that have been grouped under 9 categories. The samples' corresponding texts from Menon's text (MT) are checked one by one against the corresponding back translation of the French text (BTF) to see if the target translation has been entirely influenced by the MT. If so, then it is counted in. Those that are not influenced by the MT are not counted in. This is repeated for all the samples in the category. The total number

of samples that are counted in are then divided by the total number of samples in the category and multiplied by 100 to get a percentage. This is repeated for all the categories of data and an average of the data would give a final percentage of the French TT that have been influenced by the MT.

Table 4.2.1 Category 1: Descriptions in the narrative

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|---|---|-----------|
| 1 | Even if Palani believed all Karuthamma told him, the story was still a <u>blot on their married life.</u> (p.123) | Even if Palani believed all that Karuthamma had told him, the story left <u>a blot on their married life.</u> | √ |
| 2 | And so, they <u>parted.</u> (p.79) | They <u>parted.</u> | √ |
| 3 | Then he asked Pareekutti an <u>uncomfortable</u> question. (p.117) | But Kochunathan asked Pareekutti an <u>awkward</u> question. | X |
| 4 | You won't get an anna from that miser. Remember that. <u>And she is some girl.</u> (p.25) | You would not get a penny from that miser. Remember that. And it is <u>a girl who sits there.</u> | X |
| 5 | Karuthamma suddenly <u>had a new awareness of life.</u> All her values changed with a new indefinable logic. (p.164) | Karuthamma suddenly <u>saw life from another angle.</u> Her sense of values changed according to an indefinable logic. | √ |
| 6 | Everyone who came to see her looked at her searchingly. She felt acutely <u>embarrassed.</u> (p.93) | Everyone who came to see her was scrutinising her. She felt deeply <u>embarrassed.</u> | √ |
| 7 | Chemban Kunju thought for a while and said, "He is bound to like it. He is a <u>poor chap.</u> " (p.72) | Chemban Kunju remained thoughtful for a moment and said, "I am sure he will like it. He is a <u>poor chap</u> ". | √ |

| | | | |
|----|---|---|---|
| 8 | She <u>spoke a lie.</u> (p. 108) | She <u>lied.</u> | √ |
| 9 | Could he <u>join forces with</u> Pappu? (p.123) | Could he <u>agree with</u> Pappu? | X |
| 10 | There was also the <u>smell of raw shrimp.</u> (p.63) | There was also the <u>smell of raw shrimps</u> | √ |
| 11 | Pareekutti's money <u>disintegrated like the shrimp</u> in his curing yard. In another day he would have to bury all the shrimp. (p.63) | Pareekutti's money <u>disintegrated like the shrimps</u> in his shed. In twenty-four hours', time he would have to bury all the shrimp. | √ |
| 12 | This made Chakki <u>uneasy.</u> (p.60) | This made Chakki <u>uneasy.</u> | √ |
| 13 | Karuthamma <u>blushed.</u> (p.5) | Karuthamma <u>blushed</u> | √ |
| 14 | Chakki did not understand. Karuthamma understood, and she <u>blushed.</u> (p.38) | Chakki did not understand. Karuthamma understood it and <u>blushed.</u> | √ |
| 15 | Chemban Kunju ran around in circles like a mad man. He thought his wife was dying. The wedding had an <u>inauspicious beginning.</u> | Chemban Kunju was running around in circles like a madman. He thought his wife was going to die. The wedding <u>began with some bad omens.</u> | √ |
| 16 | Then, <u>his face lighting up with the memory,</u> he said... (p.141) | <u>His face lit up at this memory</u> and he said... | √ |
| 17 | Then Pareekutti could <u>stare at her by right.</u> (p.30) | Pareekutti <u>would have the right to look at her.</u> | √ |
| 18 | Then his eyes were <u>fixed on her shapely back.</u> (p.103) | His eyes were <u>fixed on her elegant back.</u> | √ |
| 19 | When the boats approached the shore, he would go | When the boats arrived on the shore, he would go there <u>in</u> | √ |

| | | | |
|----|---|--|---|
| | there <u>in his fine clothes.</u> He would sell the fish. That was how Kandankoran Valakkaran had lived. (p.141) | <u>his fine clothes</u> and he would sell the fish. That was how Kandankoran Valakkaran lived. | |
| 20 | Everybody was in need of money. The fishermen agreed to any terms. The traders who owned the curing yards made friends with the big fish merchants of Alleppey and Quilon and Cochin, and their agents. The sea front soon reflected the <u>abundance of borrowed money.</u> (p.52) | Everybody was in need of money. The fishermen agreed to any terms. The traders who owned the curing yards made friends with the big fish merchants of Alleppey and Quilon and Cochin and their agents. The <u>abundance of borrowed money</u> was soon reflected in the entire village. | √ |
| 21 | There was a semblance of elegance in their new style of living, but Chemban Kunju <u>felt uneasy</u> about it. (p.141) | There was a semblance of elegance in their new style of life but Chemban Kunju was <u>feeling uneasy.</u> | √ |

18 samples that show the influence of MT on TT

$$18/21 \times 100 = 86\%$$

Table 4.2.2 Category 2: Names of creatures

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|---|---|-----------|
| 1 | In a sea infested with <u>sharks and other dangerous fish.</u> (p.60) | In a sea infested with <u>sharks and other dangerous fish.</u> | √ |
| 2 | <u>An owl</u> rose from a coconut tree and flew away into the moonlight, perhaps just to let them know that it had seen this drama of love. A little | <u>An owl</u> rose from a coconut tree and flew away into the moonlight, perhaps just to let them know that it had witnessed this drama of love. A | X |

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|---|---|--|---|
| | farther away, a pie dog stood watching them. (p.78) | little farther away, a dog was watching them. | |
| 3 | A group of sea monsters appeared and disappeared around the boat. (p.166) | A group of sea monsters appeared and disappeared around the boat. | √ |

2 samples that show the influence of MT on TT

$2/3 \times 100 = 67\%$

Table 4.2.3 Category 3: Address forms /Reference forms

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|---|---|-----------|
| 1 | Wasn't he a Moslem who hawked dried fish from door to door on the seafront? (p.29) | Wasn't he a Muslim guy who used to sell dried fish from door to door on the sea front? | √ |
| 2 | You say you want to see Panchami. Or do you still hanker to see Pareekutti ? (p.137) | Is it Panchami that you wish to see or are you dying to see Pareekutty ? | √ |
| 3 | "Was that boy sent here by your father?" Palani asked. (p. 119) | "Was that boy sent by your father?", asked Palani. | √ |
| 4 | Mummy, Karuthamma was standing behind the boat on the seashore laughing away with our Kochumothalali. (p.5) | Mummy, Karuthamma was behind the boat on the shore laughing with our Kochumuthalali | √ |
| 5 | "Is Karuthamma angry with me?" Pareekutti asked. (p.35) | "Is Karuthamma angry with me?" Pareekutty asked. | √ |
| 6 | "Was Palani annoyed with you?" Panchami asked. (p.165) | "Is Palani angry with you?", asked Panchami. | √ |
| 7 | "What is it, Ayyankunju ? Are the | "Well Ayyankunju , are the signs | √ |

| | | | |
|----|---|--|---|
| | signs auspicious?", she asked. (p.37) | auspicious?", she asked. | |
| 8 | "It has a style of its own," said Chakki scanning the sea. "Need you be surprised at that, Chakki ?", Ayyankunju said. "You have just taken over the boat, but you know where it came from...That is your good fortune Chakki , your good fortune." (p.37) | "It has a style of its own", said Chakki scanning the sea. "Is there anything for you to be surprised at Chakki ?", said Ayyankunju. You have just taken over the boat, but do you know where it comes from? ...You are lucky Chakki , truly lucky." | √ |
| 9 | "You dog , just because you have no one...", Kumaru said nervously. (p.108) | " Dog , simply because you have no one...", Kumaru said nervously | √ |
| 10 | "What kind of bridegroom have you got? No home, no kith and kin...good", she said. Chemban Kunju swore at her . "What do you understand?". (p.71) | What kind of husband did you find? No home, no relatives, no family ... that's wonderful, she says. Chemban Kounjou began to swear against her : "You do not understand anything". | √ |

10 samples that show the influence of MT on TT

$$10/10 \times 100 = 100\%$$

Table 4.2.4 Category 4: Traditions and beliefs of the fisherfolk

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|---|---|-----------|
| 1 | Do you know why the sea goes dark sometimes? That is when the anger of the goddess of the sea is roused. Then she would destroy everything. At other times she would | Do you know why the sea gets dark at times? Because the sea goddess is angry. At such times, she would destroy everything. At other times she would give | √ |

| | | | |
|---|--|---|---|
| | give her children everything. (p.7) | everything to her children. (p.15) | |
| 2 | Karuthamma and Chakki stood with <u>folded hands, their eyes shut.</u> (p. 37) | Karuthamma and Chakki were standing with their <u>hands joined and eyes closed.</u> | √ |
| 3 | Ayyankunju had one more complaint to relate. “While that <u>girl is wandering about single on the sea front,</u> Chembankunju has gone away looking for a boat and net for himself”, he said. (p.27) | Ayyankunju had another complaint to make: “While that <u>girl is wandering about all alone on the sea front,</u> Chemban Kunju has gone away looking for a boat and a net to buy.” | √ |
| 4 | They wanted to place before him a matter that was affecting the whole sea front. (p.27) | They wanted to submit to him a <u>matter that concerned the entire coast.</u> | √ |
| 5 | Chakki bristled. “Some Moslem boy will <u>get your daughter into trouble.</u> That is what is going to happen.” (p.9) | Chakki bristled: “Some young Muslim man will <u>cause trouble to your daughter.</u> That is what is going to happen”. | √ |
| 6 | Then it was said that Chakki herself in her youth had been the <u>toast of the seafront!</u> (p.29) | It was said that Chakki too, in her youth, <u>was known on the coast.</u> | √ |
| 7 | <u>Did you get into any trouble,</u> child?”, Chakki asked anxiously. (p. 74) | “ <u>Are you in a rocky situation,</u> my child?”, Chakki asked anxiously. | √ |
| 8 | You have brought home <u>a bad woman</u> and now you must drown yourself in the sea. That is your fate. But we have families and children. (p.108-109) | You have brought home <u>a bad woman</u> and now you must drown yourself in the sea. That’s your fate. But we have families and children. | √ |

8 samples that show the influence of MT on TT

Table 4.2.5 Category 5: Representation of gender roles

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|--|--|-----------|
| 1 | Palani demanded this of her in clear terms. Every day she used to talk to him, <u>begging</u> for and <u>demanding things at his feet</u> . But he never <u>demanding anything in return</u> . (p.132) | Palani asked this of her in clear terms. Every day she had the habit of speaking to him, <u>begging</u> for and by <u>falling at his feet</u> . But he never <u>asked her anything in return</u> . | √ |
| 2 | “You must live according to custom and tradition,” that demand was an integral part of a <u>wife’s duty to her husband</u> . (p.132) | “You must live according to the custom and tradition”-that demand was an integral part of a <u>wife’s duty toward her husband</u> . | √ |
| 3 | But Achakunju <u>raised his voice haughtily</u> . “Don’t be cheeky.” “ <u>Cheeky?</u> Your old playmate and friend has his own boat and net, and in your own home there isn’t a morsel of food. Is this anything to be conceited about?” (p.21) | Achakunju <u>raised his voice haughtily</u> : “Don’t be cheeky.” “ <u>Cheeky?</u> Your old playmate and friend has his own boat and net, and in your own home there isn’t a morsel of food. Is this anything to be conceited about?” | √ |
| 4 | Again they became one. And in that state <u>he</u> whispered gently in her ears. She could not break herself away from that embrace. (p.169) | They became one again. And <u>he</u> continued to whisper softly into her ears. She could not break herself from that embrace. | √ |
| 5 | “To get the money from him <u>I had to dance round him and run after him</u> . And you make accusations after all that.” | “To get the money from him <u>I had to kowtow to him and run after him</u> . And you make | √ |

| | | | |
|---|---|--|---|
| | (p.17) | accusations after all that.” | |
| 6 | Above all, there was the state of Chembankunju’s mind. <u>She</u> did not want to add to his suffering. <u>She was his protector.</u> (p.147) | Above all, there was the mental state of Chemban Kunju. She would not add to his suffering but will protect him instead. | √ |

6 samples that show the influence of MT on TT

$$6/6 \times 100 = 100\%$$

Table 4.2.6 Category 6: Figures of speech

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|---|--|-----------|
| 1 | “Don’t tell me that,” Chakki said. “That Pareekutti boy has had to shut down his curing yard. And the girl is hanging about unmarried, <u>in the full bloom of her youth.</u> ” (p.49) | Don’t talk about that to me, said Chakki. Pareekutti has had to close down his shed and the little one, in the bloom of her youth , goes about unmarried. | √ |
| 2 | They said she was Pareekutti’s mistress. They said that it would take someone like Pareekutti to feed her and keep her . (p.29) | They were saying that she was Pareekutti’s mistress and that it would take someone like Pareekutti to feed her and keep her . | √ |
| 3 | “Will that father of yours do that, I wonder,” she said. (p. 39) | But she had a doubt. “Will your father do that, I wonder!” | √ |
| 4 | “In a way it is not fair that you should lead the girl away by the hand ,” the Headman said. (p.85) | “In a way, it is not good that you take the young girl by the hand ,” said the Headman. | √ |
| 5 | “If someone is getting a boat and a net, why should I | “If someone is getting a boat and a net, why should I worry? Must I do penance for that?” | √ |

| | | | |
|--|---|--|--|
| | worry? Must I <u>do penance</u> for that?" (p.21) | | |
|--|---|--|--|

5 samples that show the influence of MT on TT

$$5/5 \times 100 = 100\%$$

Table 4.2.7 Category 7 : Non-verbal communication

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|--|--|-----------|
| 1 | Ayyankunju <u>nodded assent.</u> (p. 28) | Ayyankunju made a sign of assent. | √ |
| 2 | "Where do I have the money?" Pareekutti <u>shrugged his shoulders.</u> (p.3) | "And where would I find the money?" said Pareekutti <u>shrugging his shoulders.</u> | √ |
| 3 | Chemban Kunju <u>nodded.</u> (p.10) | Chembankunju <u>agreed.</u> | √ |
| 4 | Chembankunju said again," <u>Here it is. Take it</u> ". (p.159) | Chembankunju repeated: " <u>Here, take it</u> " | √ |

4 samples that show the influence of MT on TT

$$4/4 \times 100 = 100\%$$

Table 4.2.8 Category 8: Mistranslations

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|----------|--|--|-----------|
| 1 | <u>What</u> are you thinking of, sitting there? (p.5) | <u>What</u> are you thinking of, sitting there? | √ |
| 2 | "Don't look at me like that." She shrank from him, crossed her hands in front of her | "Don't look at me like that". She shrank from him, crossed her hands in front of her | √ |

| | | | |
|---|--|--|---|
| | <u>bare breasts</u> and turned around. She realized that <u>she had only a single piece of loincloth covering her.</u> (p.4) | <u>bare breasts</u> and turned around. She realized that <u>all she had for clothing was only a piece of cloth around her loin.</u> | |
| 3 | The Headman looked with contempt at Pappikunju, <u>who had cut herself off from her own family</u> and had now <u>brought disgrace even to him.</u> (p.153) | The headman looked with contempt that woman who <u>had cut herself from her own family</u> and now <u>brought shame even to him.</u> | √ |
| 4 | She, too, was agreeable. They <u>informed the village Headman.</u> (p. 139) | She, too, was agreeable. They <u>informed the village Headman.</u> | √ |
| 5 | Kochunathan, <u>agreeing</u> , told him where Palani lived. (p.117) | Kochunathan <u>agreed</u> and told him where Palani lived. | √ |

5 samples that show the influence of MT on TT

$$5/5 \times 100 = 100\%$$

Table 4.2.9 Category 9: Omitted texts

| SAMPLE # | MT (MENON) | BTF | INFLUENCE |
|-----------------|--------------------|------------|------------------|
| | TEXT NOT AVAILABLE | | |
| | TEXT NOT AVAILABLE | | |
| | TEXT NOT AVAILABLE | | |
| | TEXT NOT AVAILABLE | | |

Table 4.2.10 Qualitative analysis to determine the percentage of the French TT that have been influenced by the MT in their translation from Malayalam

| Category | Percentage of influence of MT on TT |
|--|--|
| 1.Descriptions in the Narrative | 86% |
| 2. Names of creatures | 67% |
| 3.Address Forms/Reference Forms | 100% |
| 4.Traditions and Beliefs of the Fisherfolk | 100% |
| 5. Representation of Gender Roles | 100% |
| 6. Figures of Speech | 100% |
| 7.Non-verbal Communication | 100% |
| 8. Mistranslations | 100% |
| 9. Omitted Texts | NOT APPLICABLE |

The average of the percentage of MT on TT based on the percentage from the eight categories is found to be **94%**.

Table 4.2.11 Percentage of equivalence predominantly not achieved

| S.No. | Category | Percentage of equivalence predominantly not achieved |
|--------------|--|---|
| 1 | Descriptions in the Narrative | Connotative equivalence 62% Denotative equivalence 43% |
| 2 | Names of creatures | Denotative equivalence 100% Connotative equivalence 67% |
| 3 | Address Forms/Reference Forms | Connotative equivalence 90% |
| 4 | Traditions and Beliefs of the Fisherfolk | Connotative equivalence 88% |
| 5 | Representation of Gender Roles | Connotative equivalence 100% |
| 6 | Figures of Speech | Pragmatic equivalence 80% Connotative equivalence 60% |
| 7 | Non-verbal Communication | Connotative equivalence 100% Denotative equivalence 75% |
| 8 | Mistranslations | NOT APPLICABLE |
| 9 | Omitted Texts | NOT APPLICABLE |

The results of the table 4.2.10 is a strong indication that the MT has influenced the TT to a great extent (94%) and this is further supported by the figures of percentage of equivalence that is lost in the translation of the samples. Table 4.2.11 demonstrates that to a large extent, the connotative, denotative and pragmatic equivalences were strongly lacking in the translation.

4.3 RQ 2 To what extent would a faithful English mediating translation of *Chemmeen* be able to produce subsequent translations that are closely reflective of the original?

The analysis of the data that help in answering RQ 2 are represented in nine categories. About half of the number of the samples for each category are discussed in this chapter. The entire list of samples in their respective categories is in Appendix O.

4.3.1 Category 1: Descriptions in the narrative

Discussion of Samples (11/21)

A total number of 11 samples of the 21 in this category will be discussed.

SAMPLE 1

| | |
|---------------------------|--|
| ST (p.167) | പക്ഷെ അപകടകരമായ മറ്റൊരു ചോദ്യം കൊച്ചുനാഥൻ എറിഞ്ഞു. |
| Transcription of the text | Pakshe apakadakaramaaya matoru chodyam kochunaathan erinju. |
| ETM | But Kochunathan threw another <u>dangerous</u> question. |
| MT (p.160) | Then he posed a dangerous question. |
| TT-AZOR | Puis, il dégaina une question pernicieuse BT: Then he shot out a <u>pernicious</u> question. |
| TT-PIERRE | Puis il posa une question dangereuse . BT: Then he asked a <u>dangerous</u> question. |

Karuthamma's mother, Chakki is dead but Pareekutty, Karuthamma's secret lover who is neither family nor a relative comes to pass the news of her mother's demise. When he reaches the place, he asks a fisherman, Kochunathan, where Palani lives. At this point, the narrator says that Kochunathan asks a dangerous question. The question is why, of all people, Pareekutty was sent to inform Chakki's death to her own daughter.

The translators' choice of words to translate the same text differ. TT-AZOR has used the French verb "dégainer" instead of "poser" (to ask). Azor's explanation for his choice is given below:

I used « dégainer » for imagery. I think *poser* is somehow too soft and is a direct translation of "ask a question." Perhaps, the author did not use "ask" on purpose either. "Posed" suggests intrigue/investigation with a "dangerous" aspect. Therefore, in French I emphasised on the lethality of the question. ***In French you have the expression "dégainer son arme" as in "a gangster pulling his gun..." with the intention to hurt (dangerous).***

With such question, Kochunathan is throwing a curveball at Pareekutty. ***Therefore, to a French reader "dégainer" also adds the element of "unexpected/sudden/out of nowhere" question.*** (Emphasis is added)

On the choice of the term "pernicieuse" over "dangereuse" (to mean "dangerous") Azor says:

We don't often associate « dangereuse » with the word 'question' in French.

The English author did not purposely use the combination "a tricky question" because this combination of words would have a different connotation to the English reader.

But in French "Pernicieuse" conveys the vicious nature of the question because Kochunathan while asking that question is going through investigating thoughts in his mind: why, of all people, Pareekutty was sent to inform the death of Karuthamma's mother? (Emphasis is added)

The translators' choice of words employed and their way of presenting the scenario to the readers shows that translation is affected by individual styles and preferences. Azor employs the naturalization technique as he intends to evoke a vivid imagery of a gangster pulling out his gun by using the word “dégainer” to convey to the readers the lethality of the question involved. Besides, his choice of “pernicieuse” that would inform the reader the vicious nature of the question as intended by the ST author. TT-AZOR, therefore, conveys to the readers the effect of what the ST author intends thus achieving denotative as well as the connotative equivalence.

TT-PIERRE's translation uses literal technique for the word “dangereuse” to mean “dangerous” that does inform the reader about the lethality of the question. It is evident that the MT has been followed closely by the French translators and that both the denotative and connotative equivalences have been achieved. The readers have been conveyed the ‘dangerous’ aspect of the question as intended by the ST author, Thakazhi.

SAMPLE 2

| | |
|---------------------------|---|
| ST (p.51) | അപ്പോൾ പരീക്കുട്ടിക്ക് അവളുടെ നെഞ്ചത്ത് ദൃഷ്ടി ഉറപ്പിക്കാം. പിന്നിൽ നോക്കാം. |
| Transcription of the text | Appol pareekuttikku avallude <u>nenjathu drishti urappikkam. Pinnil nokkaam.</u> |
| ETM | Then Pareekutty could fix his gaze on her bust and he could look at her buttocks. |
| MT (p.40) | And then he could <u>gaze at her bosom as much as he wanted. Look at her bum.</u> |
| TT-AZOR | Ainsi, il pourrait <u>lorgner sa poitrine autant qu'il le voudrait. Regarder son derrière.</u> BT: And so he could look at her chest as much as he would like. Look at her buttocks. |
| TT-PIERRE | Et puis il pouvait <u>contempler sa poitrine autant qu'il le voulait. Regarder son postérieur.</u> BT: And then he could gaze at her bust as much as he wanted. Look at her buttocks. |

Chakki retaliates against the women who accused her of allowing her daughter to flirt with Pareekutty for monetary benefits. They even threatened her that the village headman would penalize them for this sort of act. Unable to contain her fury, Chakki blurted out that if that were the case, she would convert to Islam. That part of the conversation was so soothing to Karuthamma's ears that she forgot herself and imagined herself to be dressed and adorned like a Muslim bride approaching Pareekutty. She also feels that once he is her husband, he could fix his gaze on her bust or look at her buttocks rightfully.

The ST author wishes to make the point that within the institution of marriage, a man could look at his wife as he would without feeling any qualms. He uses particularly the expressions such as "fixing his gaze on her bust" and "look at her buttocks" because these were precisely why Karuthamma used to be displeased with Pareekutty during their time of courtship. So Thakazhi aims to show the readers that Karuthamma, who previously blamed him for looking at her that way, is happy to allow him to gaze at her once she becomes his bride.

This notion that is prevalent in a conservative fishing community in Kerala has been communicated in French in the right perspective. TT-AZOR employs "lorgner sa poitrine" while TT-PIERRE says "contempler sa poitrine" both adopting the literal technique of translation, to convey the same idea. *Lorgner* is 'Regarder quelqu'un avec insistance et dans une intention particulière' (Online Dictionnaire de français Larousse) that is translated as 'To look at someone insistently and with a particular intention'. *Contempler* is 'Regarder quelque chose avec admiration' (Online Dictionnaire de français Larousse) that is translated as 'To look at something with admiration'. Likewise, TT-AZOR's *Regarder son derrière* and TT-PIERRE's *Regarder son postérieur* both of which mean *Look at her buttocks* have been translated using the literal technique. Both

denotative and connotative equivalence have been achieved in this translation as the objective meaning of the text as well as its emotional impact and cultural implications are communicated.

The two samples above demonstrate the individual style of the translator that is evident in their translation. Hatim and Mason (1990, p.10) define style as “the result of motivated choices made by text producers” that is different from “idiolect, the unconscious linguistic habits of an individual language user” (Cited in Saldanha, 2014). The choice of terms employed by the native speakers demonstrate a certain subjectivity in their translation. Saldanha (2014) quotes Malmkjær (2003, 2004) who distinguishes “stylistic analysis” from the “study of style.” The latter is about the “consistent and statistically significant regularity of occurrence in text of certain items and structures, or types of items and structures, among those offered by the language as a whole” (p.1). To Malmkjær (2003, p. 39) the term translation stylistics concerns “why, *given the source text*, the translation has been shaped in such a way that it comes to mean what it does”. “Malmkjær (2003), like Boase-Beier (2006), is concerned with style as reflection of a subjective interpretation of the world that explains the choices made by the writer and translator” (p.4).

SAMPLE 3

| | |
|---------------------------|---|
| ST (p.43) | ആ തുപ്പലുകുടിയാന്റെ അടുത്തുന്ന് അരക്കാശു കിട്ടാത്തില്ല. ഓർത്തോ പെണ്ണും കുറെ ഒശാത്തിയാ. |
| Transcription of the text | Aa thuppalukudiyaandaduoothoonnu arakkashu kittaatheella. Ortho. Pennum kure oshaathiyaa. |
| ETM | You would not get a single penny from that <u>miser</u> . Remember that. And <u>the girl is no ordinary lass.</u> |
| MT (p.31) | “You are not going to get anything from that skinflint . Remember that...and as for the girl, she is not what you think she is. ” |

| | |
|-----------|--|
| TT-AZOR | <p>« Vous n’allez rien en tirer de cette <u>espèce de pingre</u>. Retenez bien ça... et quant à cette fille, <u>elle n’est pas du tout ce que vous croyez</u> ».</p> <p>BT: You’re not going to get anything out of this <u>niggard</u>. Remember that... and as for this girl, <u>she’s not at all what you think</u>.”</p> |
| TT-PIERRE | <p>« Tu n’obtiendras rien de ce <u>radin</u>. Souviens-toi de ça... et cette fille, <u>elle n’est pas ce que tu crois</u>. »</p> <p>BT: “You will not get anything out of that <u>cheap guy</u>. Remember that...and that girl, <u>she’s not what you think</u>”.</p> |

Velayudhan, one of the young fishermen, in a company of elders and peers, expresses his desire of marrying Karuthamma, Chembankunju’s daughter. But Ayyankunju, who had a bone to pick with Chembankunju’s attitude and behaviour warns Velayudhan that the girl’s father was a miser and that he would not give him anything (wealth) if he married her. To further discourage him he adds saying that the girl is not who he thinks she is. Karuthamma was not talked about with great respect as everyone knew of her secret love with a Muslim trader. The miserly nature of the father and the bad reputation of the daughter were good enough to support his case, Ayyankunju thought.

As the MT is close to the original text, the French reader is given to understand what Ayyankunju’s warning is about, Chembankunju’s miserly nature and to be wary of Karuthamma. The phrase “she’s not what you think” (BTF-PIERRE) insinuates a load of negativity.

On the usage of the expression “retenir dans la tête” instead of “se souvenir” (to remember), Azor explains:

In this context “retenir” (like “retenir une leçon” = something important that one must never forget) is stronger than “se souvenir.” “Retiens bien ça” also add an element of command, an order that one must follow carefully, whether they like it or not!

Ayankunju turned to Velayudhan with a piece of advice. The tone and the moralistic nature of his remark fit more with “retenez bien ça” (if he also meant for all present to heed on this!) or “retiens bien ça” (if this command only applies to Velayudhan). (Emphasis is added)

TT-AZOR has used the imperative form in the 2nd person pronoun plural, ‘Vous’ instead of the 2nd person singular, ‘tu’ in the translation with the intention that Ayyankunju could not only be warning Velayudhan but to the others present as well. This is true of situations at that time where men in groups could be sharing a gossip or just airing opinions. In this instance, TT-AZOR goes a step further to emphasize the nature of the situation, a step beyond what the mediating translator informed.

Besides, “espèce de pingre” suggests a greedy person who is obsessed with amassing wealth. A sort of meanness is associated with this term while “radin” that TT-Pierre used refers to a miser. Both the terms have been translated by way of literal technique that mean “skinflint”. The translations have achieved denotative as well as connotative equivalence as they convey accurately the miserly nature of Chembankunju as implied by the ST author and expressed by Nair in the MT.

SAMPLE 4

| | |
|---------------------------|---|
| ST (p.106) | ചെമ്പൻകുഞ്ഞു ഒന്ന് ആലോചിച്ചിട്ട് പറഞ്ഞു : “അതൊക്കെ അവാനിഷ്ടമാരിക്കും അവനൊരു പാവമാടി, പാവം. ” |
| Transcription of the text | Chembankunju onnu aalojichittu paranju: “adhokke avaanishttamaarikkum. Avanoru paavamaadi, paavam. ” |
| ETM | Chemban Kunju thought for a while and said: “he will surely like it. He is <u>simple</u> , a simple fellow.” |
| MT (p.99) | Chembankunju thought a while and replied, “I am sure he will be happy to do this. He is a <u>gullible chap, a rather simple boy!</u> ” |
| TT-AZOR | Chembankounjou eut un moment de réflexion le temps d’un instant et répondit. « Je suis sûr qu’il sera trop content de faire ça. C’est <u>un nigaud, un gars plutôt simplet.</u> » BT: Chembankunju thought a while and replied, « I am sure he will be too happy to do it. <u>He is bit wet behind the ears, a rather simple guy.</u> ” |
| TT-PIERRE | Chembankunju réfléchit un certain temps et répondit : « Je suis sûr qu’il sera heureux de le faire. C’est <u>un type crédule, un garçon assez simple!</u> » BT: Chembankunju thought for a while and replied: “I am sure he will be happy to do it. <u>He is a gullible one, a simple chap.</u> ” |

As Palani is an orphan, Chembankunju plans to make his future son-in-law live with them. He suggests his plan to his wife, Chakki, convincing her that Palani would be like a son to them and that he could work with him as he had two fishing boats. Chakki has her own doubts if Palani would accept to living with his in-laws as men of that era considered it less prestigious. Chembankunju reassures her saying, ‘he will surely like it. He is simple, a simple fellow’. (back translated from the original Malayalam text).

The word used in the Malayalam original text is “paavam”. One of the meanings of this Malayalam word “paavam” is “poor, one who is not rich”. It also means to refer to someone as a “**simple-minded person**” or a “simpleton” (Malayalam-English dictionary, 2017). The writer of the Malayalam original text had intended the meaning of a simple-minded person, an easy-going man who would

not mind living with his wife’s family. Living with their in-laws was a blow to their pride, so believed the Keralite men in general.

This idea has been communicated well by the native speakers’ translations, both TT-AZOR and TT-PIERRE. While Pierre has employed the word “Crédule” following the literal technique, that accurately conveys the intended meaning, Azor has employed the term ‘Nigaud’ adopting the technique of equivalence. On the question of choosing “Nigaud” over “Crédule” Azor explains:

“Crédule” is also good. I hesitated between the two but chose “Nigaud” which is a more old fashion slang so a more working-class level of language, matching Chembankounjou’s expected speech level as he is an unlearned person. (Emphasis is added)

Azor takes into account more contextual aspects of the text like working-class level and attempts to bring this forth in his choice of word. By his choice of the term “Nigaud” over “Crédule” to mean ‘a gullible person’ so as to correspond with Chembankunju’s background, TT-AZOR achieves pragmatic equivalence.

Pierre employs the word “Crédule” to refer to Palani being gullible. This is staying close to Nair’s MT (“a gullible chap) achieving denotative as well as connotative levels of equivalence.

SAMPLE 5

| | |
|---------------------------|--|
| ST (p.202) | <p>ആ പുതിയ ജീവിതത്തിനു ഒരു മേനിയുണ്ട്. അതോടൊപ്പം ഒരു നീറ്റലും ചെമ്പൻകുഞ്ഞിനു അനുഭവപ്പെടുന്നുണ്ടായിരുന്നു. അജ്ഞാതമായ അനിർവചനീയമായ ഒരുൾകണ്ട എപ്പോഴും അയാളെ നീറ്റിക്കൊണ്ടിരിന്നു.</p> |
| Transcription of the text | <p>Aa puthiya jeevithathinu oru meniyundu. Athodoppam oru neettalum chembankunjinnu</p> |

| | |
|------------|---|
| | <u>anubhavappedunnundaayirinnu.</u> Anjaathamaaya anirvajaneeyamaaya orulkanda eppozhum ayalle neettikkondirinnu. |
| ETM | This new life has an elegance. But along with it <u>Chembankunju experienced a smouldering feeling.</u> He seemed to suffer some unknown undefined anxiety all the time. |
| MT (p.194) | This new life had a form. But with it <u>Chembankunju also sensed a smouldering within.</u> An unknown undefined anxiety raged in him. |
| TT-AZOR | Cette nouvelle vie avait de l'allure. Pourtant avec ça, <u>Chembankounjou sentait également quelque chose de bizarre en lui.</u> Une étrange angoisse indescriptible faisait rage en lui. BT : This new life had some elegance. Yet with it, <u>Chembankunju also felt a strange feeling within him.</u> A strange indescribable anguish raged in him. |
| TT-PIERRE | Cette nouvelle vie prenait forme. Mais avec elle <u>Chembankunju se sentit bruler lentement à l'intérieur.</u> Une anxiété inconnue mal définie qui rageait en lui. BT: This new life took shape. But with it <u>Chembankunju felt some smouldering within.</u> An unknown undefined anxiety was raging within him. |

Chembankunju is no longer a fisherman who works for others but is the owner of a boat and has workers. He has a second wife after the death of his wife, Chakki. With everything done to enjoy the new life, reality had its way. He could not bring himself even to hug his new wife heartily nor could she do so with Chembankunju. The couple tried to be happy, to smile and to have fun but there was no mirth in them. While he tried to enjoy his new life, Chembankunju was experiencing a smouldering feeling within him all the time. The main reason for that is the absence of his wife, who was practically a part of himself.

Chembankunju's emotional state has been verbalised by the French translators based on what Nair's MT has recorded. TT-PIERRE chooses literal technique to arrive at "...bruler lentement à l'intérieur" that literally means 'burning slowly in the inside, that creates in the reader's mind a picture of something smouldering that aptly reflects Chembankunju's emotional predicament. TT-

AZOR says, "...sentait également quelque chose de bizarre" that means to say that Chembankunju felt some strange feeling within himself. Azor, who uses modulation technique, does not retain metaphor of something "smouldering" (a dying fire with smoke) unlike Pierre who retains the image of 'burning'. Azor's translation provides the general sense of the discomfort felt by Chembankunju although the lack of the metaphor, "smouldering" used by Nair, seems to make Azor's translation at this point less vivid. However, Azor explains that his choice of words in the first part is complemented by the following line which he has translated as 'a strange indescribable anguish raged in him. This Azor believes sufficiently captures Chembankunju's internal struggle. This can be seen below:

« Cette nouvelle vie avait de l'allure. Pourtant avec ça, Chembankounjou sentait également **quelque chose de bizarre en lui** [felt a strange feeling within him.] » echoes well with the next sentence "**Une étrange angoisse** indescriptible faisait rage en lui [A strange indescribable anguish raged in him.] » further elaborating on this.

Both TT-AZOR and TT-PIERRE have been successful in creating the mental picture of Chembankunju to the foreign audience thereby achieving both denotative and connotative equivalences.

The choice of terms used by the native speakers in Samples 3, 4 and 5 may be illustrated from Hatim and Munday (2004) who explain that

"...the translator's own socio-cognitive system (the translator's culture and system of values, beliefs, etc.) ... plays an important role in informing translation decisions and thus confirming the hierarchical-iterative and relative nature of equivalence relations" (p.53).

Below is an example of a translation of a news item where a group of translator trainees who were not sure of the concept of 'working for the government'.

Mismanaged Algeria [. . .]

These strengths are being wasted. Some 180,000 well-schooled Algerians enter the job market every year. Yet a hobbled economy adds only 100,000 new jobs a year, and **some 45% of these involve working for the government.** (The Economist 10 December 1988 [emphasis added])

The ST intended to show that ‘working for the government was abysmal but the trainee translators who were from an oil-rich Gulf state, did not socio-cognitively know the same and therefore, gave the text a positive connotation that eventually had to be restructured to read as:

. . . and although 45% of those who do find jobs actually end up working for the government, this is still an abysmal record. (Hatim and Munday, 2004, pp.53-54).

The creative translation of Azor could be viewed in the light of Huang’s (2019) article in which Zha Mingjian and Tian Yu argue that,

...the essential characteristics of the translator’s subjectivity refer to the translator’s ‘active cultural consciousness’, ‘human character’ and ‘aesthetic creativeness’. It is reflected not only by the translator’s understanding and rendering of the source text, but also by his choice of translation strategy and method (Huang, 2019, p.99).

Huang (2019) uses the English translation of *Bian Cheng* by Gladys Yang that was entitled *The Border Town*. Among the four English translations, Yang’s one stands out as she demonstrates her subjectivity in exhibiting her literary aesthetics in the translation by adopting various translation techniques. One of them is the adding of information by the translator in the instance where, due to cultural differences, some hidden elements between lines could only be grasped

by a native speaker. The translator, therefore, adds some information to ensure that the message is understood by the target reader. Below is an example:

Did you give it all back?

He purses his lips and shakes his head with a knowing wink, then extracts from his girdle the ten-cent coin he kept and gives it to her, saying:

“It’s not the gift but the thought that counts! I kept one coin. He got my tobacco, enough to smoke all the way to Zhengan Town.” (p. 105)

In this passage, Yang’s necessary addition technique helps to emphasize the sincerity of the old boatman. The added statement, “it’s not the gift but the thought that counts”, to explain the reason for keeping one coin, is in line with the typical Chinese value system where good intentions are valued (Huang, 2019, p.105).

SAMPLE 6

| | |
|---------------------------|---|
| ST (p.120) | ചെമ്പൻ കുഞ്ഞു ഭ്രാന്തു പിടിച്ചവനെപ്പോലെ പരക്കം പായുന്നു. ഭാര്യ മരിക്കുകയാണെന്നാണ് തോന്നുന്നത്. കല്യാണവും അലസിപ്പിരിയുന്നു. |
| Transcription of the text | Chemban kunju braandhu pidichavanep pole parakkam paayunnu. Bhaarya marikkukayaanennaannu thonunnadhu. Kalyaanavum alasippiriyunnu. |
| ETM | Chemban Kunju is scampering about like a mad person. It seems to him that his wife is dying. The wedding is <u>collapsing</u> too. |
| MT (p.114) | Chembankunju ran around like a mad man. Was his wife about to die? The marriage party was <u>breaking up.</u> |
| TT-AZOR | Chembankounjou courrait partout comme un fou. Sa femme allait-elle mourir ? Le mariage était <u>en train d’être rompu.</u> |

| | |
|-----------|---|
| | BT : Chembankounjou ran around like a madman. Was his wife going to die? The marriage was <u>breaking up</u> . |
| TT-PIERRE | Chembankunju courra comme un fou. Sa femme était-elle sur le point de mourir ? La fête du mariage était en train de disperser . BT : Chembankunju ran like a madman. Was his wife about to die? The wedding party was <u>scattering</u> . |

The scene takes place at Karuthamma's house on the day of her wedding with Palani. Someone from the groom's party made a statement that Karuthamma was a person of questionable character and that she was sent away to another fishing coast to save her native coast from being destroyed. It fell as a bombshell to everyone gathered there particularly to her parents. Chakki, her mother fainted, and her father began running about not knowing what to do. That is the last thing a bride groom and his people would expect to hear and as a result, the whole wedding seemed to be disintegrating.

This translated text in French following the translation of Nair is close to the original text as it presents the wedding scenario to the readers, helping to create a mental picture of the event that seemed to be falling apart as the disturbing report of the bride was announced in public and the chaos that followed among all those gathered. Both Azor and Pierre have employed the literal technique that translate the key word 'breaking up' as 'en train d'être rompu' and 'en train de disperser' respectively.

The translations have gained both denotative and connotative equivalences as it is clear that the French reader will get to see that the fisherman community that holds marital faithfulness in high regard would not tolerate infidelity and hence would not go ahead with a wedding when an unpalatable news of the bride's character was made public. Thakazhi has been developing the novel around this

central theme and the same has been conveyed accurately to the French audience to whom this may be foreign.

SAMPLE 7

| | |
|---------------------------|---|
| ST (p.18) | കറുത്തമ്മ <u>നടുങ്ങിപ്പോയി.</u> |
| Transcription of the text | Karuthamma <u>nadungippoyi.</u> |
| ETM | Karuthamma <u>shuddered.</u> |
| MT (p.6) | Karuthamma <u>quivered.</u> |
| TT-AZOR | Karouthamma <u>frissonna.</u> BT: Karuthamma <u>shuddered.</u> |
| TT-PIERRE | Karuthamma <u>frémit.</u> BT: Karuthamma <u>shuddered.</u> |

Karuthamma and her childhood friend, a young man now, have been having secret rendez-vous behind the boats put on the shore and has been daydreaming since. Her sister gives away the reason for Karuthamma's daydreaming to their mother saying that her elder sister was found to be laughing with Pareekutty, the Muslim trader whom they call *Kochumuthalali*. Karuthamma shuddered on hearing that because she had guarded them as secrets. They were 'criminal secrets' (as the source author terms it in Malayalam) as their relationship was regarded sacrilegious because of the social and religious barriers that existed between the two of them.

"Shuddered" (back translation of "nadungippoyi" in Malayalam) is the expected emotional response as Karuthamma was keeping her love affair with Pareekutty a secret. Falling in love with a person of another caste or religion was nearly a crime in that community. Therefore, Karuthamma's reaction is she shudders when her sister and mother come to know of her secret outings. Azor and Pierre capture this easily in French by translating them literally and both TT-AZOR and TT-PIERRE have achieved denotative as well as connotative equivalences in this case.

On achieving equivalence between ST and TT, Christiane Nord (1997) quotes Werner Koller:

“The *requirement of equivalence thus has the following form: quality (qualities) X in the SL text must be preserved*. This means that the source-language content, form, style, function, etc. must be preserved, or at least that the translation must seek to preserve them as far as possible”. (1979: 187; translation 1989:100, emphasis in the original, cited in Nord, 1997, p. 7).

Venuti (1995) writes in *The Translator's Invisibility* of Eugene Nida's concept of dynamic equivalence:

A translation of dynamic equivalence aims at complete naturalness of expression... and tries to relate the receptor to modes of behavior relevant within the context of his own culture” (Nida 1964, p.159, cited in Venuti, 1995, p.21).

Venuti (1995) states that for Nida, the notion of dynamic equivalence is closely tied with accuracy and by accuracy, he means that the translation is able to generate the same effect in the target culture as it did in the source culture. He says:

The dynamically equivalent translation does not indiscriminately use “anything which might have special impact and appeal for receptors”; it rather “means thoroughly understanding not only the meaning of the source text but also the manner in which the intended receptors of a text are likely to understand it in the receptor language” (Nida and de Waard 1986: vii–viii, 9, cited in Venuti, 1995, p.21-22).

SAMPLE 8

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| ST (p.203) | ആ വെറും സത്യം പറയുമ്പോഴും ചെമ്പൻകുത്തിന്നു ഒരു ജാള്യത മുഖത്തുണ്ട്. |
| Transcription of the text | Aa verum sathyam parayumbozhum chembankunjinnu oru jaallyadha mukathundu. |
| ETM | Even when he was stating the simple truth, there was <u>embarrassment</u> on his face. |
| MT (p.195) | Despite stating a fact, Chembankunju’s face wore a glimmer of embarrassment. |
| TT-AZOR | Bien qu’il soulignât un fait, l’ombre d’un embarras s’abattit sur le visage de Chembankounjou. BT: Although he pointed out a fact, <u>shadow of an</u> <u>embarrassment</u> fell upon Chembankounjou’s face. |
| TT-PIERRE | Bien qu’il ait affirmé un fait établi, le visage de Chembankunju exhiba une lueur d’embarras. BT: Although he stated an established fact, Chembankunju’s face showed a <u>glimmer of embarrassment.</u> |

After the death of Chakki, Chembankunju started declining, both health wise and business wise, the absence of Chakki who was his heartbeat possibly being the reason. He tries to explain to Pappikunju, his second wife how his boat used to always fetch double the income than his peers’ and that his earnings these days are significantly less than what they used to be. He feels somewhat embarrassed to say all that to Pappikunju, as he had placed her and Kandankoran, her former late husband on a pedestal as they belong to a higher socio-economic tier than he was. The readers are well acquainted with his feelings of inferiority that he had when he went to Pappikunju’s house when her husband Kandankoran was alive.

While TT-PIERRE that speaks of “lueur d’embarras” corresponds closely to the mediating translation, “glimmer of embarrassment”, TT-AZOR justifies using “l’ombre d’un embarras” (meaning “shadow of embarrassment”) by saying:

Sometimes French use the opposite to what one would use in English to convey the same intent/meaning. *In addition, “lueur” [glimmer] is commonly used with something positive, as in “une lueur d’espoir”* (Emphasis is added)

Azor believes that “lueur” is used with positive situations such as “une lueur d’espoir” that means “a glimmer of hope” and hence chooses to employ “ombre” that means ‘shadow’. To him, ‘shadow’ obviously collocates better with ‘embarrassment’ as it is a negative feeling. It is obvious that the techniques adopted by them are different in this translation as Azor has adopted modulation and Pierre, literal technique.

All the same, both TT-AZOR and TT-PIERRE have successfully communicated the ‘embarrassment’ that Chembankunju felt as described by the ST author and translated by the mediating translator, achieving denotative and connotative equivalences.

Hatim and Munday (2004) believe that translation involves making a lot of complex decisions while striving towards achieving equivalence. Translating therefore, involves making choices at every stage which would affect the subsequent choices made too.

By far the most concrete set of criteria for effective decision-making seems to be grounded in text type. Linguist and translation theorist Robert de Beaugrande sees equivalence relations in terms of the translation generally being ‘a valid representative of the original in the communicative act in question’ (1978, p.88, cited in Hatim and Munday, 2004). The decision-making involved would thus be partly subject to system criteria such as grammar and diction, and partly to contextual factors surrounding the use of language in a given text. (Hatim and Munday,2004, p.55).

A short text from an interview is given as an example.

It is a bid [sic] odd, isn't it, that a journalist who was held captive by the Taliban would, several months later, be converting to Islam?

RIDLEY: I know, you couldn't make it up. It is strange. (Newsweek 26 August 2002 [italics added])

(Hatim and Munday, 2004, p.55).

In this example, *isn't it?* suggests *surely*. While *surely* is the pragmatic equivalent, to translate it into Arabic, the translator needs to gloss it up as *I am sure you will agree*. Likewise, the phrase *You couldn't make it up* needs to be made up as *even if you wanted to*. These are “pragmatic glosses” that are essential to render the utterances in Arabic. (Beaugrande 1978, p.91, cited in Hatim and Munday, 2004, p.55).

SAMPLE 9

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|---------------------------|--|
| ST (p.147) | അവൾ തിരിഞ്ഞുനിന്നു. അപ്പോൾ ഒറ്റമുണ്ടു മാത്രം ഉടുത്ത അവളുടെ നിരംബത്തിലാണ് ആ നോട്ടം തറയ്ക്കുന്നത്. |
| Transcription of the text | Avall thirinjuninnu. Appol ottamundu maathram udutha avallude nithambathillannu aa nottam tharaykkunnadhu |
| ETM | She turned around. Then his gaze was fixed on her buttocks that were covered by <u>just an ottamundu.</u> |
| MT (p.140) | She turned. Now that glance fell on her buttocks that were covered by just a sheer mundu. |
| TT-AZOR | Elle se tourna. Dès lors, ce regard tomba sur ses fesses qui n'étaient couvertes que d'un simple mundu. BT: She turned around. Straight away his gaze fell on her buttocks that were covered by just a mere <u>thin mundu.</u> |
| TT-PIERRE | Elle se retourna. Maintenant ce regard tomba sur ses fesses, couvertes seulement par un mundu fin. BT: She turned around. Now this look fell on her buttocks, covered only by a <u>thin mundu.</u> |

Palani returns home after an unusual big catch of fish. As a mark of celebration, he buys a *neriyathu* for his wife Karuthamma and asks her to drape it on her. While she is at it, she stands with her back facing him. Palani is immediately

drawn to her buttocks that were covered by a mundu. An amorous moment between the newly wedded couple is dramatically portrayed by the author. The Malayalam original text states that Karuthamma was wearing a *mundu* by adding the word “mathram” meaning “only” implying that it could be a sheer one causing the shape of the buttocks to be highlighted.

This translation matches the source text as the reader is made aware of the attire of Karuthamma besides the content of the text as the description of the clothing has a considerable significance on the story. Both TT-AZOR and TT-PIERRE have chosen the techniques of literal and borrowing as they have retained the Malayalam word *mundu* as a way of preserving the local colour and significant cultural symbol for the Keralites.

Pierre, says about retaining terms such as *mundu*:

It was clear to me as soon as I read the text that terms of attire shouldn't be changed to an equivalent. If I did so, let's say if I used the word “robe” or “bas de vêtement”, it would have given a wrong image of the clothing to the reader. You do not want to “franciser” terms which are specific to a certain culture. Again, this is a modern way of thinking in terms of translation, to avoid cultural appropriations, like in the past. The right way is to use the original word, if it has no historical translation, then, in a footnote, to describe the clothing. (Emphasis is added)

Azor on the usage of the French term “simple” (to mean “thin” in English) for “sheer” instead of “fin” (to mean “thin” in English) says:

I believe the author purposely chose “sheer” rather than “thin”. This nuance would be lost if you use only “fin.” With “d’un **simple mundu**” the French reader understands that this the only thing she is wearing matching the whole sentence “Now that glance fell on her buttocks...”

I found “d’un simple mundu fin” too redundant or strange rhythm in French so I omitted the word “fin” for better French language rhythmic. It also makes the French reader more curious about what a “*mundu*” looks like. (Emphasis is added)

The denotative equivalence of the text has been achieved in this translation.

SAMPLE 10

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| ST (p.78) | എല്ലാവർക്കും പണം ആവശ്യമുണ്ട് . ഏതു വ്യവസ്ഥയും സമ്മതിക്കും. കൂടമുടമസ്ഥന്മാർ ആലപ്പുഴയും കൊല്ലത്തും കൊച്ചിയിലിമുള്ള ചെമ്മീൻ കച്ചവടക്കാരായ സേട്ടുമാരുടെ കാര്യസ്ഥന്മാരെ സേവപിടിച്ചു. അങ്ങനെ <u>കടം വാങ്ങിയ പണത്തിന്റെ ചെളിപ്പു കടപ്പുറത്തുണ്ടായി.</u> |
| Transcription of the text | Ellavarkkum panam aavashyamundu. Ethu vevasthayum sammathikkum. Koodamudamasthanmaar aalappuzhayum kollathum kochiyilimulla chemmeen kachavadakkaaraaya settumaarude kaaryasthanmaare sevapidichu. Angane <u>kadam vaangiya panathinde chelippu kadappurathundaayi.</u> |
| ETM | Everyone was in need of money. They would agree to any terms. The shack owners made friends with the managers of seafood merchants at Alapuzha, Kochi and Kollam. And <u>so</u> was present the awkwardness of borrowed money on the <u>seafont.</u> |
| MT (p.71) | Everyone was in need of money. And would agree to any terms and conditions. Shack owners sucked up to the managers of big shrimp exporters in Alapuzha, Kollam and Kochi. Thus, <u>the seashore was muddied with borrowed monies.</u> |
| TT-AZOR | Tout le monde avait besoin d'argent. Et accepterait n'importe quels termes et conditions. Les propriétaires des petites poissonneries locales étaient rentrés en contact avec les grands exportateurs de crevettes d'Alapouzha, de Kollam et de Kochi. Ainsi, <u>tout le bord de mer était englué de sommes empruntées.</u> BT: Everyone needed money. And would accept any terms and conditions. The owners of the small local fish shops came into contact with the major shrimp exporters from Alapuzha, |

| | |
|-----------|---|
| | Kollam and Kochi. Thus, <u>the whole seaside was sunk in with borrowed money.</u> |
| TT-PIERRE | <p>Tout le monde avait besoin d'argent. Et serait d'accord avec toutes les conditions. Les propriétaires de cabanes avaient soudoyé tous les chefs des grandes entreprises exportatrices de crevettes à Alapuzha, Kollam et Kochi. Ainsi, <u>le littoral devint boueux avec de l'argent emprunté.</u></p> <p>BT : Everyone needed money. And would agree to all the conditions. The hut owners had bribed all the heads of the big shrimp exporting companies in Alapuzha, Kollam and Kochi. Thus, <u>the seafront became muddy with borrowed money.</u></p> |

It is a dry season for the fishermen. Everyone is anticipating hopefully the arrival of *Chakara*, the season of abundance when the sea would practically be teeming with fish and shrimps. As such, everyone on the shore seems to be in need of money and so borrowing is prevalent in all strata of that community. The borrowing of money being not a lofty deal, the author of the original text rightly terms it as “chelippu” meaning ‘an awkwardness’. He says that the awkwardness of borrowed money was almost tangible on the shore.

The native speakers’ French translation presents a clear picture of the seaside to the readers. The dry season and the need for money posing a problem not just to the fishermen but even to the traders are conveyed accurately. TT-AZOR by way of modulation technique, speaks of the seaside “sunk in with borrowed monies” that relates to the French reader as « ... **était englué de sommes empruntées** » does evoke an intense form of ‘drowning’ to suggest that everyone was deeply involved in debts due to the dire need for money. However, and Azor’s usage of “sunk in” by way of modulation technique, evokes an intense form of ‘drowning’ to suggest that everyone was deeply involved in debts due to the dire need for money. While the denotative equivalence has been established successfully, the connotative equivalence that equates the awkwardness that was almost tangible on the seaside due to borrowed monies was lost. The phrase “sunk in” does not

match “muddied” because “muddied” represents a messy situation as the ST author had originally intended it to be. TT-PIERRE’s usage of the phrase « ...**devint boueux avec de l’argent emprunté** » meaning “... **muddy with borrowed money**” closely reflect Nair’s mediating text, “**the seashore was muddied with borrowed monies**”. Following the transposition technique, TT-PIERRE has been able to create an imagery of a messed-up scenario of a desperate situation of the fishermen and the poor state of affairs of the entire seacoast in general in the minds of the French readers, thus achieving denotative as well as connotative equivalences.

SAMPLE 11

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|---------------------------|---|
| ST (p.91) | ചക്കിയുടെ ജിജ്ഞാസ ഒന്നറച്ചു . എത്ര വയസ്സായെന്ന് അറിഞ്ഞു കൂടാത്തത് അറപ്പിക്കുന്ന ഒരുവസ്തുതയാണ് |
| Transcription of the text | Chakkiyude jjinjaasa onnarachu . Ethra vayassaayennu arinju koodaathathu arappikkunna our vasthuthayaanu. |
| ETM | Chakki’s enthusiasm stifled a little . Not knowing one’s age is a something disgusting. |
| MT (p.85) | Chakki’s enthusiasm quelled . How could he not know how old he was. |
| TT-AZOR | L’enthousiasme de Chakki s’était estompé . Comment pouvait-il ne pas savoir quel âge il avait ? BT: Chakki’s enthusiasm had faded . How could he not know how old he was. |
| TT-PIERRE | L’enthousiasme de Chakki s’attenua . Comment pouvait-il ne pas savoir quel âge il avait. BT: Chakki’s enthusiasm waned . How could he not know how old he was. |

Chembankunju invites Palani, a young, brave fisherman to his home for lunch. He and his wife know that Palani is an orphan and that he lives alone. While serving lunch Chakki asks Palani his age to which he responds saying, “I don’t know”. Chakki felt that it was rather disgusting not knowing how old one is and hence she must be careful on how she would word her subsequent questions. Not knowing one’s age could be a serious flaw as this would question the legitimacy

of his birth. This is particularly significant because the parents are considering him as their daughter's bridegroom. TT-PIERRE translates the phrase as "L'enthousiasme de Chakki s'attenua"/ 'Chakki's enthusiasm waned'. TT-AZOR's translation was "L'enthousiasme de Chakki s'était estompé" that is back translated as 'Chakki's enthusiasm faded. When Azor was queried on, "Isn't **estomper** ... more to talk about feelings that fade?" he clarified:

Yes, I only used "**estompé**" for metaphoric effect. You could also use "avait disparu" but that is too direct, I think. However, "reprimé" is also good and would keep to the chosen word "**quelled.**" Both words are not really commonly used in their respective language either.

Although the **author** is telling the story of a poor working-class fishermen village (world of unlearned people, full of slang and colloquial jargons), **during narrative sequences he shows his writing "prouesse" and style with specific words.** (Emphasis is added)

The translators have employed different phrases but their usage of literal technique has been successful in presenting the awkward moment that Chakki experienced, leading to both denotative and connotative equivalences of the translation being met.

The above samples' translation is reflective of the subjectivity of the individual translators that is at work in a literary translation. Pei (2010, p.30) quotes Wang (1995, p.36) regarding subjectivity.

Subjectivity, in its philosophical sense, refers to the essential quality of the subject, the distinctive feature in his definite activities. Specifically speaking, subjectivity is the externalization of the subject's innate capacity in his definite activities, the distinctive feature that the subject possesses to change, influence and control his objects actively and to enable the objects to serve the subject.

Pei (2010) says that Toury (1980) makes use of the concept of norms, that are social and cultural constraints, to explain the regularities and preferences translators show in their actual translating performance. As norms tend to impose constraints on the translator, in a social-cultural context, the translator's decision-making tends to be certainly constrained by these norms. Therefore, the term translator's subjectivity, based on its philosophical sense and in terms of Toury's (1980) norms, can be defined as "the translator's subjective activity manifested in the translation process on the prerequisite of being adequately aware of the socio-cultural norms to achieve the purpose of translation" (p. 30).

"Inevitably, a translated text reflects the translator's reading and this is yet another factor which defines the translator as non-ordinary reader: whereas the ordinary reader can involve his or her own beliefs and values in the creative reading process, the translator has to be more guarded. Ideological nuances, cultural predispositions and so on in the source text have to be relayed untainted by the translator's own vision of reality." (Hatim & Mason, 1990, p.224).

To explain how the translator works as a mediator between the producer of the ST and its target readers, Hatim and Mason, 1990 provides a text in French from *Emile* (1769) by Rousseau and its English translation by Barbara Foxley. A portion of a text from *Emile* in French and its English translation are shown below:

The French text (*Emile*)

Elle y serait comme un abrisseau que le hazard fait naitre au milieu d'un chemin, et que les passants font bientôt périr en le heurtant de toutes parts et le pliant dans tous les sens.

English translation of the French text (*Emile*)

She would be like a sapling chance sown in the midst of the highway,
bent hither and tither and soon crushed by the passers-by.

(Hatim and Mason, 1990, pp.225-226).

Rousseau's writing could be written to address an aristocratic community within the context of 18th century Europe. The translator who would be translating it for a 20th century readership, would assume that s/he would be writing to motivated, well-educated individuals who would prefer to read a text as *Emile* from the 18th century. But the 20th century reader would actually prefer to read how the text appears in the 18th century even if the translation is a modern one. The translator therefore, employs terms such as *highway*, *hither*, *thither* in the translation that shows how the translator responds to the reader's expectation.

Table 4.3.1a Translation techniques and equivalence achieved in category 1

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|--|---|----------------|--|
| 1 | Everything that Karuthamma had told him was the truth as she knew it. Even though he believed her, it had lessened his fervour for her. (p.169) | All that Karuthamma had told him was the truth as it was. Even though he believed her, it had lessened his ardour towards her. | literal | Denotative equivalence and Connotative equivalence |
| 2 | So they parted . (p.109) | So they parted . | literal | Formal equivalence |
| 3 | Then he posed a dangerous question. (p.160) | Then he shot out a pernicious question. | Naturalisation | Denotative equivalence and Connotative equivalence |
| 4 | "You are not going to get anything from that skinflint. Remember that...and as for the girl, she is not what you think she is. " (p.31) | "You are not going to get anything from that stingy man. Remember that...and as for that girl, she is not at all what | Literal | Denotative equivalence and Connotative equivalence |

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| | | you think she is.” | | |
| 5 | Karuthamma discovered a courage like she had never known before. A purpose. A hazy but definite plan began to formulate in her. (p.227) | Karuthamma discovered within her a courage that she had never known before. A purpose. A vague but a definite goal began to see light of day in her. | literal | Denotative equivalence and Connotative equivalence |
| 6 | Everyone scrutinized her carefully. Karuthamma flinched. (p.125) | All eyes were dissecting her thoroughly. Karuthamma flinched. | literal | Denotative equivalence and Connotative equivalence |
| 7 | Chembankunju thought a while and replied, “I am sure he will be happy to do this. He is a gullible chap, a rather simple boy! ” (p.99) | Chembankunju thought a while and replied, “I am sure he will be too happy to do it. He is bit wet behind the ears, a rather simple guy. ” | equivalence | Pragmatic equivalence |
| 8 | She spoke a bare-faced lie. (p.146) | She retorted with a gross blatant lie. | literal | Denotative equivalence |
| 9 | How could he confront Pappu face to face? (p.169) | How could he confront Pappu straight eye-to-eye? | equivalence | Denotative equivalence |
| 10 | And rotting heaps of fresh shrimp. (p.87) | And piles of fresh shrimp rotting. | literal | Denotative equivalence |
| 11 | Pareekutty’s investment began to rot and stink. In a day’s time, all that was left to do was to bury it in the sand. (p.88) | Pareekutty’s investment began to rot and to smell bad. At the end of a day, all that remained was to bury it in the sand. | literal | Denotative equivalence |
| 12 | Chakki’s enthusiasm quelled. How could he not know | Chakki’s enthusiasm had faded. How could he not | literal | Denotative equivalence and Connotative equivalence |

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| | how old he was. (p.85) | know how old he was. | | |
| 13 | Karuthamma quivered. (p.6) | Karuthamma shuddered. | literal | Denotative equivalence and Connotative equivalence |
| 14 | Chakki couldn't understand this. Not that Karuthamma understood it either. But she felt suffused by a heat. (pp.51-52) | Chakki could not understand this. Karouthamma did not understand it either. But she felt a sense of heat rush within her. | modulation | Denotative equivalence and Connotative equivalence |
| 15 | Chembankunju ran around like a mad man. Was his wife about to die? The marriage party was breaking up. (p.114) | Chembankounjo u ran around like a madman. Was his wife going to die? The marriage was breaking up. | literal | Denotative equivalence |
| 16 | Despite stating a fact, Chembankunju's face wore a glimmer of embarrassment. (p.195) | Although he pointed out a fact, a shadow of an embarrassment fell upon Chembankounjo u's face. | modulation | Denotative equivalence and Connotative equivalence |
| 17 | And then he could gaze at her bosom as much as he wanted. Look at her bum. (p.40) | And so he could look at her chest as much as he would like. Look at her buttocks. | literal | Denotative equivalence |
| 18 | She turned. Now that glance fell on her buttocks that were covered by just a sheer mundu. (p.140) | She turned around. Straight away his gaze fell on her buttocks that were covered by just a thin mundu. | Literal + borrowing | Denotative equivalence |
| 19 | Dressed in mulmul mundu and draping a fine cloth with a narrow-lined border on his shoulder, he | Dressed in a mulmul mundu and his shoulder draped in a narrow embroidered | borrowing | Denotative equivalence |

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| | would go to the shore as the boats returned. He would trade the catch. That was how Kandankoran Valakkaran had been. (p.194) | fabric , he used to go to the shore when the boats returned. He would sell the catch. That was how Kandankoran Valakkaran had been. | | |
| 20 | Everyone was in need of money. And would agree to any terms and conditions. Shack owners sucked up to the managers of big shrimp exporters in Alapuzha, Kollam and Kochi. Thus the seashore was muddied with borrowed monies. (p.71) | Everyone needed money. And would accept any terms and conditions. The owners of the small local fish shops came into contact with the major shrimp exporters from Alapuzha, Kollam and Kochi. Thus, the whole seaside was sunk in with borrowed money. | modulation | Denotative equivalence Loss of connotative equivalence - 'muddied' is lost in 'sunken' |
| 21 | This new life had a form. But with it Chembankunju also sensed a smouldering within. An unknown undefined anxiety raged in him. (p.194) | This new life had some elegance. Yet with it, Chembankunju also felt a strange feeling within him. A strange indescribable anguish raged in him. | modulation | Denotative equivalence and Connotative equivalence |

Table 4.3.1b: Translation techniques and equivalence achieved in category 1

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|--|--|-----------|--|
| 1 | Everything that Karuthamma had told him was the truth as she knew it. Even though he believed her, it had lessened his fervour for her. (p.169) | All that Karuthamma had told her was the truth as she knew it. Even if he believed her, this had lessened his passion for her. | literal | Denotative equivalence and Connotative equivalence |
| 2 | So they parted . (p.109) | So they parted . | literal | Formal equivalence |
| 3 | Then he posed a dangerous question. (p.160) | Then he asked a dangerous question. | literal | Denotative equivalence and Connotative equivalence |
| 4 | “You are not going to get anything from that skinflint. Remember that...and as for the girl, she is not what you think she is. ” (p.31) | « You will not get anything from this miser. Remember that... and that girl is not someone you think her to be ». | literal | Denotative equivalence and Connotative equivalence |
| 5 | Karuthamma discovered a courage like she had never known before. A purpose. A hazy but definite plan began to formulate in her. (p.227) | Karuthamma discovered a courage within her that she had not known. A purpose. A vague but definite plan formulated in her head. | literal | Denotative equivalence and Connotative equivalence |
| 6 | Everyone scrutinized her carefully. Karuthamma flinched . (p.125) | Everyone observed her carefully. Karuthamma recoiled . | literal | Denotative equivalence and Connotative equivalence |
| 7 | Chembankunju thought a while and replied, “I am sure he will be happy to do this. He is a gullible chap, a rather simple boy! ” (p.99) | Chembankunju thought for a while and replied: « I am sure he will be happy to do it. He is a gullible one, a simple chap ». | literal | Denotative equivalence and Connotative equivalence |

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|----|--|---|---------------|--|
| 8 | She spoke a bare-faced lie. (p.146) | She lied shamelessly. | modulation | Denotative equivalence |
| 9 | How could he confront Pappu face to face? (p.169) | How could he confront Pappu in person? | literal | Denotative equivalence |
| 10 | And rotting heaps of fresh shrimp. (p.87) | And piles of fresh shrimp that were rotting. | transposition | Denotative equivalence |
| 11 | Pareekutty's investment began to rot and stink. In a day's time, all that was left to do was to bury it in the sand. (p.88) | Pareekutty's investment began to rot and stink. In one day, all that remained was to bury it in the sand. | literal | Denotative equivalence |
| 12 | Chakki's enthusiasm quelled. How could he not know how old he was. (p.85) | Chakki's enthusiasm waned. How could he not know how old he was. | literal | Denotative equivalence and Connotative equivalence |
| 13 | Karuthamma quivered. (p.6) | Karuthamma shuddered. | literal | Denotative equivalence and Connotative equivalence |
| 14 | Chakki couldn't understand this. Not that Karuthamma understood it either. But she felt suffused by a heat. (pp.51-52) | Chakki could not understand that. Not that Karuthamma understood it either. But she felt as though she was suffocated by a heat. | modulation | Denotative equivalence and Connotative equivalence |
| 15 | Chembankunju ran around like a mad man. Was his wife about to die? The marriage party was breaking up. (p.114) | Chembankunju ran like a madman. Was his wife about to die? The wedding party was scattering. | literal | Denotative equivalence and Connotative equivalence |
| 16 | Despite stating a fact, Chembankunju's face wore a glimmer of embarrassment. (p.195) | Although he was affirming an established fact, Chembankunju's face showed a glimmer of embarrassment. | literal | Denotative equivalence and Connotative equivalence |

| | | | | |
|----|---|--|--------------------|--|
| 17 | And then he could gaze at her bosom as much as he wanted. Look at her bum. (p.40) | And then he could gaze at her bust as much as he wanted. Look at her buttocks. | literal | Denotative equivalence and Connotative equivalence |
| 18 | She turned. Now that glance fell on her buttocks that were covered by just a sheer mundu. (p.140) | She turned around. Now this look fell on her buttocks, covered only by a thin mundu | Literal+ borrowing | Denotative equivalence |
| 19 | Dressed in mulmul mundu and draping a fine cloth with a narrow-lined border on his shoulder, he would go to the shore as the boats returned. He would trade the catch. That was how Kandankoran Valakkaran had been. (p.194) | Dressed just in a mulmul mundu, draped in a beautiful cloth with a narrow border his shoulder, he would go to the shore as soon as the boats returned. He would trade the catch. That's how Kandankoran Valakkaran was. | Literal+ borrowing | Denotative equivalence |
| 20 | Everyone was in need of money. And would agree to any terms and conditions. Shack owners sucked up to the managers of big shrimp exporters in Alapuzha, Kollam and Kochi. Thus the seashore was muddied with borrowed monies. (p.71) | Everyone needed money. And would agree to all the conditions. The hut owners had bribed all the heads of the big shrimp exporting companies in Alapuzha, Kollam and Kochi. Thus, the seafront became muddy with borrowed money. | transposition | Denotative equivalence and Connotative equivalence |
| 21 | This new life had a form. But with it Chembankunju also sensed a smouldering within. An unknown undefined anxiety raged in him. (p.194) | This new life took shape. But with it Chembankunju felt some smouldering within. An unknown undefined anxiety was raging within him. | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.1c Percentage of equivalence achieved in category 1

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 90.5% | 95.2% |
| Connotative | 47.6% | 66.7% |
| Pragmatic | 4.8% | - |
| Text-normative | - | - |
| Formal | 4.8% | 4.8% |

4.3.2 Category 2: Names of creatures

Discussion of samples (2/4)

| | |
|---------------------------|---|
| ST (p. 91) | <u>തിരണ്ടിയും കടൽപന്നിയും ഇളകുന്ന കടലിൽ.</u> |
| Transcription of the text | <u>Thirandiyum kadal panniyum</u> illakunna kadaliil. |
| ETM | In a sea where <u>stingray</u> and <u>porpoise</u> are moving about. |
| MT (p. 84) | A sea in which <u>stingray and porpoises</u> gambolled. |
| TT-AZOR | Une mer dans laquelle <u>des raies épineuses et des marsouins gambadaient.</u> BT: A sea in which <u>stingrays</u> and <u>porpoises</u> gambolled. |
| TT-PIERRE | Une mer dans laquelle <u>les raies et les marsouins gambadaient.</u> BT: A sea in which <u>stingray</u> and <u>porpoises</u> gambolled. |

Chembankunju happens to meet Palani and is impressed with his fishing skills and bravery, and he is brought home to have a meal together. In the course of the conversation Palani remembers that as a young boy, he used to be thrown into the sea to hold the string of the net. It was a sea filled with stingrays and porpoises. Thakazhi wants to show the readers how Palani was exposed to fishing very early in life and the reality of the situation on the sea. These fishes are rather big and relatively difficult to catch, according to fishermen. It was not an easy task for a young boy to be left in the sea amidst big fishes to help the

adults in fishing. Nair has retained the names of the fish in her translation and therefore the native speakers too have preserved the names of the fishes for accuracy and true depiction of the culture as well.

| | |
|---------------------------|--|
| ST (p.115) | ഒരു രാപ്പറവ ഒരു തെങ്ങിലിന്നുയർന്നു നിലാവിൽകൂടി പറന്നുപോയി. ആ രംഗം കണ്ടു എന്നറിയിക്കാനായിരിക്കാം. അല്പം അകലെ കടപ്പുറത്തെ ഒരു പട്ടി അവരെ നോക്കി നിന്നു. |
| Transcription of the text | Oru raapparava oru thengillninnuyarnnu nilaavilkoodi parannupoyi. Aa rangam kandu ennariyikkaanaayirikkaam. Alpam agale kadappurathe oru patti avare nokki ninnu. |
| ETM | A night bird rose from a coconut tree and flew across the moon. Perhaps to announce that it witnessed the scene. A little farther, a dog from the fishing coast, stood watching them. |
| MT (p.108) | A night bird rose off a coconut palm and flew across the moon as if to suggest that it had witnessed the scene. A little farther on the sands, a dog stood watching them. (p.108) |
| TT-AZOR | Un oiseau nocturne surgit d'une palme de cocotier et s'envola dans le reflet de la lune, comme pour signaler qu'il avait été témoin de la scène. Un peu plus loin sur le sable, se tenait un chien en train de les regarder. |
| TT-PIERRE | Un oiseau nocturne s'envola d'un cocotier et passa devant la lune comme pour suggérer qu'il avait été témoin de la scène. Un peu plus loin, sur le sable, un chien se dressait pour les regarder. |

In the above scene, it is time for Karuthamma to bid everyone goodbye as she would be leaving the village in a few days' time after her marriage with Palani.

At night while her mother is asleep, Karuthamma hears the usual nocturnal lines of Pareekutty along the beach and she goes out to meet him to say goodbye before marrying Palani. As if being a witness to that farewell scene, a nocturnal bird is seen flying from a coconut tree across the moon as well as a dog watching the two of them. Nair has depicted the fishing village's night scene as the source

author has intended and the French translators have been able to portray it effectively in their translations.

The translators have employed the literal technique for the two samples discussed above and the translations have achieved denotative equivalence.

Table 4.3.2a Translation techniques and equivalence achieved in category 2

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|---|--|-----------|------------------------|
| 1 | A sea in which stingray and porpoises gambolled. (p.84) | A sea in which stingrays and porpoises gambolled. | literal | Denotative equivalence |
| 2 | A night bird rose off a coconut palm and flew across the moon as if to suggest that it had witnessed the scene. A little farther on the sands, a dog stood watching them. (p.108) | A night bird rose from a coconut palm and flew in the reflection of the moonlight as if to suggest that it had witnessed the scene. A little farther on the sands, a dog was standing watching them. | literal | Denotative equivalence |
| 3 | A school of dolphins gathered around the boat. (p.229) | A school of dolphins gathered around the boat. | literal | Denotative equivalence |

Table 4.3.2b Translation techniques and equivalence achieved in category 2

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|---|--|-----------|------------------------|
| 1 | A sea in which stingray and porpoises gambolled. (p.84) | A sea in which stingray and porpoises gambolled. | literal | Denotative equivalence |
| 2 | A night bird rose off a coconut palm and flew across the moon as if to suggest that it had witnessed | A nocturnal bird flew from a coconut tree and passed by the moon as if to suggest that it had witnessed the scene. A little further, on | literal | Denotative equivalence |

| | | | | |
|---|---|---|---------|------------------------|
| | the scene. A little farther on the sands, a dog stood watching them. (p.108) | the sand, a dog was standing watching them. | | |
| 3 | A school of dolphins gathered around the boat. (p.229) | A school of dolphins had gathered around the boat. | literal | Denotative equivalence |

Table 4.3.2c Percentage of equivalence achieved in category 2

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|-----------------------|---|---|
| Denotative | 100% | 100% |
| Connotative | - | - |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.3.3 Category 3 Address or Reference forms

Discussion of samples (5/10)

Sample 1

| | |
|---------------------------|---|
| ST (p.59) | അവൾ ചോദിച്ചു, “എന്താണ് അയ്യൻകുഞ്ഞ് ചെട്ടാ കൊണമാണോ?” |
| Transcription of the text | Avall chodhichu, “endhannu ayyaankunju chetta konamaano?” |
| ETM | She asked, “Will it be good, Ayyankunju chetta? ” |
| MT (p.50) | She asked, “What do you think, Ayyankunju Chetta? Will it be good?” |
| TT-AZOR | Elle demanda, “T’en penses quoi toi, frère Ayyankounjou? Elle sera bonne? BT: She asked, “What do you think Brother Ayyankunju? Will it be good ?” |
| TT-PIERRE | Elle demanda : « Qu’en penses-tu, Ayyankunju Chetta ? Ce sera bon? BT: She asked, “What do you think, Ayyankunju Chetta? Will that be good?” |

Chembankunju’s new boat is being launched that day and a host of friends and family have gathered on the shore to watch the inauguration of the new boat.

Ramanmuppan and Ayyankunju are on the shore studying the prospects of the boat based on its passage. Chakki, full of curiosity to know what the signs meant, asks Ayyankunju if the signs are promising. Chakki addresses him as Ayyankunju Chetta in the original text that has been retained by Nair in the mediating translation. *Chetta* (*Chettan*) in Malayalam refers to an older brother, within the family or without. It is a term used by Keralites to address or refer to any male person older than them. It conveys respect as the culture teaches its people that older people are to be respected. Addressing an older person by his/her name is considered rude and disrespectful. It is practical to add the name to *Chetta* to personalise the address. Chakki adds the name “Ayyankunju” to Chetta and hence calls him Ayyankunju Chetta.

TT-AZOR and TT-PIERRE have been able to keep up with the English text in conveying not just the content but the cultural value of addressing older men in the community as well to the French readers. Azor employs the term “frère”, adopting the calque technique achieving pragmatic equivalence. Pierre retains the Malayalam original word “Chetta” using borrowing technique in his translation, in an effort to preserve the local colour. The usage of the term ‘Chetta’ has enabled denotative and connotative equivalences in the translation. On the choice of his word, Pierre explains:

First, they are specific words to the language which would need perhaps more than one word to express it (nothing wrong in translating to “older brother” though) but *being terms of endearment, they convey a stronger meaning in their original language than in a translation*. This is related to my experience living in Asia, where family bonds are more meaningful than they are in France or Europe. You see, *if I write “grand frère” or “grande sœur”, it just sounds adjectival, it does not evoke the respect that the original words may imply*. (Emphasis is added)

To the question of using “Ce sera bon?” to mean “Will it be good?”, Azor replies:

If “Ce sera bon”, it all depends to what “bon” refers to as it is masculine adjective...I use “elle” to refer to “la pêche” (the catch) ...

Azor says “Elle sera bonne” meaning “It would be good” referring to the catch (la pêche) while Pierre uses the phrase “Ce sera bon” in a general sense that everything would turn out right. Besides, Azor’s usage of the phrase, “**T’en penses quoi toi**” in the text, “ Elle demanda, “T’en penses quoi toi, frère Ayyankounjou ? Elle sera bonne?” in a colloquial form instead of the standard form (Tu en penses quoi? Or Qu’en penses-tu?) is indicative of the familiarity and the close relationship of the speakers involved. On the whole, the native speakers’ translation educates the audience on the culture-specific terms of address besides conveying the content of the text.

SAMPLE 2

| | |
|---------------------------|---|
| ST (p.18) | അമ്മച്ചി ഇച്ചേച്ചി അങ്ങാ കരേ കേറ്റിവെച്ചിരിക്കുന്ന വള്ളത്തിനടുത്തു മാറി നിന്നു കൊച്ചുമുതലാളിമായി ചിരിക്കുവരുന്നു. |
| Transcription of the text | Ammachi, ichechi angaa kare kettivachirikkunna vallathindaduthu, maari ninnu kochumothalaleemaayi chirikkuvarunnu |
| ETM | Mummy, (older) Sister was laughing with Kochumothalali behind the boats on the far side of the shore. |
| MT (p.6) | “Ammachi, ichechi was on the far side of the shore with the Little Boss. They were standing behind a boat and giggling”. |
| TT-AZOR | « M’man, elle était à l’autre bout de la côte avec le « Petit Patron. » Ils étaient debout derrière un bateau an train de rigoler. » BT: Mummy, she was on the other side of the shore with the Little Boss. They were standing behind a boat and were giggling. |

| | |
|-----------|--|
| TT-PIERRE | <p><i>Ammachi</i>, <u>ichechi</u> était de l'autre côté de la rive avec le Petit Patron. Ils se tenaient derrière un bateau et riaient ».</p> <p>BT: <i>Ammachi</i>, <u>ichechi</u> was on the other side of the shore with the Little Boss. They were standing behind a boat and were laughing.</p> |
|-----------|--|

Karuthamma's mother, Chakki, finds her daydreaming seated in front of the stove and is angered by it. At that time, Karuthamma's younger sister Panchami reports to their mother that she had earlier seen her sister laughing with Pareekutty (whom they refer to as Kochumothalali/ a junior trader), behind the boats. It is the custom of the Keralites to address an older sister as *Chechi* within the immediate and extended family. An older female person (young enough to be a sister) in the community would also be addressed as *Chechi*. The term "Chechi" has been modified as "Ichechi" in the fisherman dialect. Addressing them by their name would be considered rude and is totally unacceptable. A good reason for this practice (that includes all relations) could be that it is a mark of respect toward the older person as they are trained to believe that they need to look up to their older siblings as a role model. The Malayalam text therefore, conforms to this practice and hence we find Panchami referring to her older sister as *Ichechi*.

Azor has made use of the technique of transposition in the translation and it has achieved denotative equivalence. However, the cultural impact of using the word 'Ichechi' has been absent leading to a lack of connotative equivalence in this case. It is interesting to note that TT-PIERRE has retained the culture-specific terms such as *Ichechi* and *Ammachi* in the translation, employing the borrowing technique, in an effort to preserve the local setting which provides the opportunity to the French reader to be exposed to one of the aspects of uniqueness in this Asian culture. Therefore, TT-PIERRE has met the

denotative and connotative equivalences. The exoticization (Nord, 1997; 2016) or foreignization (Venuti, 1995) of the address forms here by translators of foreign culture would of course need to be aided with footnotes or glossary for better understanding.

SAMPLE 3

| | |
|---------------------------|---|
| ST (p.59) | ചക്കി നോക്കിനിൽക്കവേ അഭിപ്രായപ്പെട്ടു : “ആ പോക്ക് ഒരു ശേലാ”അയ്യൻകുഞ്ഞ് പറഞ്ഞു :”അതു പിന്നെ ചോദിക്കണോ പെങ്ങളെ ! ഇപ്പം നിങ്ങൾക്കു കിട്ടീന്നുവെച്ചു വള്ളമാരടയാ അതു ...അതൊരു യോഗമാ പെങ്ങളെ !” |
| Transcription of the text | Chakki nokkinilkkave abipraayapettu: “aa pokku oru shela”. Ayyankunju paranju:” adhu pinne chodhikkano pengale! ippam ningaaku kitteennuvechu vallamaaradaya adhu. ...adhoru yogamaa pengale! ” |
| ETM | Chakki opined as she stood watching: “That going has a style of its own”. Ayyankunju said, “need that be mentioned <u>sister</u> ? The boat that you have just got, you know who it belonged to right? <u>You are very fortunate sister</u> ” |
| MT (p.50) | Her eyes followed the boat as she spoke, “And look at the way it moves.” Ayyankunju said, “Do you even have to wonder about it, <u>sister</u> ? It may be yours now. But do you know whom it belonged to once...That’s your good fortune, sister! ” |
| TT-AZOR | En parlant, ses yeux suivirent le bateau : « Et regarde comment il bouge. » Ayyankounjou dit : « Ma sœur , est-ce que t’as vraiment besoin de t’inquiéter ? Il est peut-être à vous maintenant. Mais tu sais à qui il appartenait avant ... Ma sœur, ça c’est ta bonne étoile! ” BT: As he spoke, her eyes followed the boat: "And look how it moves." Ayyankounjou said, <u>Sister</u> , do you really need to worry? It may be yours now. But you know who it belonged to before ... <u>Sister, that’s your luck!</u> " |
| TT-PIERRE | Ses yeux suivaient le bateau pendant qu’elle parlait : « Et regarde la façon dont il se déplace. » Ayyankunju dit : « Te poses-tu même la question, ma sœur ? Cela t’appartient peut-être maintenant. Mais tu sais à qui il appartenait autrefois... Voici ta chance, ma sœur! BT: Her eyes followed the boat as she spoke, "And look at the way it moves." Ayyankunju said: Do you even have to wonder about it <u>sister</u> ? It may belong to you now. But you know who it once belonged to... <u>It’s your luck, sister!</u> |

As Chakki, watches with joy and pride the boat go bobbing on the waters, she remarks that the boat has a style of its own. On hearing that, Ayyankunju, a friend and co-fisherman of Chembankunju, affirms her statement. In the original Malayalam text, he addresses her *Pengale* that the mediating translation records as *Sister*. *Pengale* is a Malayalam term used to address women regardless of their age. (Pengal or Pengale which is the form of calling, is applicable only to men who wish to address women as sisters. This term cannot be applied to women addressing other women as sisters)

The French translations of Ayyankunju using “ma soeur” meaning “(my) sister” to address Chakki who is not his biological sister would present the readers the cultural knowledge that the fishing community views the society as an extension of the family and that such terms of address used with people outside the family help to respect one another and to foster good communal relationships. Both the translators have chosen the literal technique and this has been successful in establishing denotative and connotative equivalences in the translations.

TT-AZOR employs the personal pronoun “Vous” to indicate plurality while addressing Chakki’s remark. « Il est peut-être à **vous** maintenant » that means “It may be yours now”. Azor justifies it:

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|--|
| They are a lot of people at the scene “Raman Moopan and Ayankunju, Karuthamma and Panchami. <i>The interjection is addressed to everyone around her. Ayyankunju even replied to her too.</i> |
|--|

Although TT-AZOR uses “vous” to suggest that Ayyankunju could have spoken not just to Chakki but the others around her as well, makes it clear that he specifically told Chakki that she was lucky to have owned a boat. The usage

of *ta* in the expression “*ta bonne étoile*” (and not *votre*) used in the singular form confirms that it was addressed to Chakki specifically.

Azor on using the expression “***ta bonne étoile***” that literally means “your good star” instead of “*ta chance*” meaning “***you are lucky***” says:

“***La bonne étoile***” is more colloquial and also keeps with the auspicious language the Indians often use and particularly on that day for which these people were present: *the whole scene takes place during the religious rites to put the boat at sea.* (Emphasis is added)

SAMPLE 4

| | |
|---------------------------|--|
| ST (p.155) | കുമാർ പേടിയോടെ പറഞ്ഞു: “എടാ നായിൻറെ മോനെ , നിനക്കാരുമില്ലെന്നു വെച്ചു”. |
| Transcription of the text | Kumaruru pediyode paranju : “Eda navinde mone , ninakkaarumillannu vechu”. |
| ETM | Kumaruru said fearfully: “You, <u>son of a bitch</u> , just because you have no one”. |
| MT (p.147) | Kumaruru quaked with fear. “ You son of a bitch . Just because you have no one...” |
| TT-AZOR | Koumarou trembla de peur. « Espèce de fils de pute . Tout ça parce que t’as personne... » BT: Koumarou trembled with fear. “ <u>You son of a bitch</u> . All because you have no one...” |
| TT-PIERRE | Kumaruru trembla de peur. « Nayinde mone » Tout ça parce que tu n’as personne... » BT: Kumaruru trembled with fear. « <i>Nayinde mone</i> » All because you have no one...» |

Palani, disappointment and anger raging in him, at the stern of the boat steers the boat towards the west as if in a fury. The men with him began to feel uneasy looking at Palani who had turned into a demon. One of them, Kumaruru, gripped with fear, began to scold him calling him ***Nayinde mone*** that means “**son of a bitch**”. This off-colour expression brings out the fury of Kumaruru who was afraid of losing his very life at the hands of someone’s uncontrolled strength and

vigour. The Malayalam expression, ***Nayinde mone*** is one of the highest forms of the expressions of disgust and is commonly used by Malayalam-speaking community.

TT-PIERRE has retained the Malayalam original term ***Nayinde mone***, by way of borrowing technique, despite the English translator using the term ***You, son of a bitch*** thereby taking this to a level of pragmatic equivalence. Pierre justifies his choice saying:

I feel sorry to say that if I wrote “ **fils de pute**” in French, it would really have not got the same impact with the reader. ***Leaving the original word really brings a strength and a sense of taboo that the French equivalent seems to have lost nowadays.*** (Emphasis is added)

TT-AZOR has employed the French equivalent (“**Espèce de fils de pute**”) of the Malayalam term of abuse (“Nayinde mone”). It is interesting to note that Azor has adopted the colloquial form of speech by using phrases such as “... parce que t’as personne...” instead of the standard way “...parce que tu n’as personne” to express their familiarity between each other. The literal technique that Azor has chosen has been able to achieve the denotative as well as the connotative equivalences in this translation.

SAMPLE 5

| | |
|---------------------------|---|
| ST (p.104) | “ആരാ ചെറുക്കൻ? നാടും വീടും ഉറും ഓടയരുമില്ലാത്തൊൻ, കൊള്ളാം.” “ഹാ, ചൂലേ , നിനക്ക് എന്തറിയാം?” |
| Transcription of the text | “Aara cherukkan? Naadum veedum oorum oderumillaathon, kollam. “Fa, choole! Nineekkendhariyaaam?” |
| ETM | Who is the boy? He has no home, no family either. Wonderful. “Shut up you broom! What do you know?” |

| | |
|-----------|---|
| MT (p.98) | “But look at the boy! He has neither home nor family or anything to speak of. Wonderful!” “Shut up, you old broom! What do you know?” |
| TT-AZOR | « Mais t’as vu le gamin ! Il n’a même pas de maison ni de famille, ou rien de bon. Bravo ! » « La ferme, espèce de vieille cruche ! De quoi tu te mêles ? BT: "But you see the boy! He doesn't even have a home or a family, or anything good. Bravo!" "Shut up, you old rag! What are you doing?" |
| TT-PIERRE | « Mais regarde ce garçon ! Il n’a ni maison, ni famille, ni quoi que ce soit. C’est merveilleux ! « Tais-toi, Choole ! Qu’est-ce que tu en sais ? BT: But look at this boy! He has no home, no family, nothing. It’s wonderful! Shut up, Choole! What do you know? |

Chembankunju proudly declares to his wife that he managed to successfully sort out the issue, the issue being finding a bridegroom for Karuthamma. This had been the bone that the society and family were picking with and hence he was beaming with a sense of accomplishment. But his wife retorts that it was not a big deal because the groom that he found for Karuthamma has neither home nor family. Chembankunju flares up on hearing that remark and calls her **Choole**. It is a commonly used abusive word that literally means “a broom” hurled at people to show how worthless they are.

Azor explains his choice of “gamin” instead of “garçon” (boy):

“Boy” here has a pejorative condescending nuance, which is lost if we use “garçon” in French... So, the same double-entendre is best when we use the word “type” ou “mec” “***Mais t’as vu le type!***” is a common lower class rhetorical colloquial expression. (Emphasis is added)

TT-PIERRE has employed the original Malayalam word **Choole** even though Nair states it as **You, old broom**. Pierre’s rationale for the choice is:

If I wrote “vieux balai”, literally, it would have been lost on the French reader, it would not have made sense to modern readers. I could have used an equivalent, but I found that it does bring color, it is folklore, it sounds quite right to keep the original word, that single word, thrown in one flow, a bit like spitting. Like a word that comes to your mind and must be said without delay but that you probably regret saying as soon as it is let out.

Azor’s adaptation technique of saying ‘espèce de vieille cruche’ and Pierre’s borrowing technique of retaining ‘Choole’ have been successful in communicating the offensive remark thereby achieving pragmatic equivalence. Pierre, to the question, “How would you convey the Malayalam terms of abuse such as “**Nayinde mone**” and “**Choole**” to the French audience:

As they are not translated, then perhaps I would just give a translation or an explanation of those words in a footnote, I believe it will give them their strength as terms of abuse, in the sense *that if it has been translated, the term would not sound that strong*. Readers may feel that the meaning was maybe too rude to have been translated (even though it is written there, at the bottom of the page). In the flow of the reading, it would bring a sense of distasteful to the reader.

In this category, ADDRESS OR REFERENCE FORMS, the native speakers’ translation of samples reveals that both the techniques such as foreignization and domestication have been used to translate the terms of address. In sample 1, the term *Chetta* used by TT-PIERRE provides the local color to the translation as it does when Pierre retains the original Malayalam terms such as *Nayinde mone* and *Choole* in the French translation in samples 4 and 5 respectively. Domestication technique has been used too in samples 4 and 5, where TT-AZOR has provided equivalent phrases such as *Espece de fils de pute* and *Espece de*

vieille cruche respectively. In sample 3, both the translators chose to provide the French equivalent of *Pengal* as *(ma) soeur*.

This can be compared with the translation of address terms from Chinese to English. Yang (2010) discusses the translation of address terms from Chinese to English based on cultural background. While China has a very sophisticated system of address terms, it is very simple in the English culture. Domestication and foreignization are two important strategies adopted in the translation of Chinese terms of address into English. Domestication would result in a “transparent, fluent, invisible style in order to minimize the foreignness of the TT”. Foreignization involves “sending the reader abroad” (p. 741). In Chinese language, terms indicative of age and those referring to one’s name are used often. Therefore, foreignization method could be employed to translate them into English terms of address. Besides, foreignization technique could also be employed to explicitly refer to a person when the relation between people is rather complicated. Yang (2010) illustrates this with a text:

As Mrs. Zhou handed over the flower she remarked, —The fourth young lady isn’t here. Is she with the old lady, I wonder? (Yang Xianyi & Gladys Yang, 2003) (Yang, 2010, p.741).

The terms *Mrs Zhou* and *the fourth young lady* were used to indicate clearly the people referred to as the Chinese terms do not have an equivalent in English. Foreignization was adopted in such an instance, Yang (2010) says. Furthermore, honorific terms of address are commonly used in the Chinese language to show respect during the communication. Terms such as those that indicate ranks, identity, gender, profession etc are examples of such terms. “In most occasions, when translating honorific terms of address, it is unlikely the translator will find a semantic equivalent where the cultural content of a term can be entirely

rendered into the target text (Methven, 2006)” (p.742). Therefore, Yang (2010) says that the domestication strategy would be the best option to make these address terms translated into the target language effectively.

Table 4.3.3a Translation techniques and equivalence achieved in category 3

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|--|---|---------------|--|
| 1 | Wasn't it one of those Muslim traders? The one who dealt in dry fish and went from home to home offering an advance for what he would buy. (p.38) | Wasn't it one of those Muslim traders? The one who used to sell dry fish and went around houses to offer an advance for what he would buy? | literal | Denotative equivalence Loss of connotative equivalence- <i>Methan</i> in ST is <i>Muslim</i> in MT and TT |
| 2 | What do you want? To see that Muslim? Are you using Panchami as an excuse to go there? (p.188) | What do you want? To go and see that Muslim? Are you not trying to use Panchami as an excuse to go there? | Literal | Denotative equivalence Loss of connotative equivalence- <i>Methan</i> in ST is <i>Muslim</i> in MT and TT |
| 3 | Palani asked, “Did your father send that Muslim man? ” (p.163) | Palani asked, “Was it your father who sent that Muslim man? ” | literal | Denotative equivalence Loss of connotative equivalence- <i>Methan</i> in ST is <i>Muslim</i> in MT and TT |
| 4 | “Ammachi, ichechi was on the far side of the shore with the Little Boss. They were standing behind a boat and giggling”. (p.6) | Mummy, she was on the other side of the shore with the Little Boss. They were standing behind a boat and were giggling. | transposition | Denotative equivalence Loss of connotative equivalence as the term ‘ichechi |

| | | | | |
|----|--|--|------------|--|
| | | | | was not retained |
| 5 | Pareekutty asked her, "Are you angry with me, Karuthamma? " (p.47) | Pareekutty asked her, " Karuthamma , are you angry with me?" | inversion | Denotative equivalence and Connotative equivalence |
| 6 | Panchami asked, " Is he angry? " (p.228) | Panchami asked. " Is he angry? " | literal | Formal equivalence |
| 7 | She asked, "What do you think, Ayyankunju chetta? Will it be good?" (p.50) | She asked, "What do you think Brother Ayyankounjou? Will it be good?" | calque | Pragmatic equivalence |
| 8 | Her eyes followed the boat as she spoke, "And look at the way it moves." Ayyankunju said, "Do you even have to wonder about it, sister? It may be yours now. But do you know whom it belonged to once...That's your good fortune, sister! " (pp.50-51) | Her eyes followed the boat as she was speaking: "And look how it moves". Ayyankunju said, "Do you really have to worry about it sister? It may be yours now. But you do know who it belonged to before... It is your luck, sister. " | literal | Denotative equivalence and Connotative equivalence |
| 9 | Kumar quaked with fear. "You son of a bitch. Just because you have no one..."(p.147) | Kumar trembled with fear. "You son of a bitch. All because you have no one..." | literal | Denotative equivalence and Connotative equivalence |
| 10 | "But look at the boy! He has neither home nor family or anything to speak of. Wonderful!" "Shut up, you old broom! What do you know?" (p.98) | Did you see the boy! He has neither home nor family or anything good. Wonderful! Shut up, you old rag , what are you talking about? | adaptation | Pragmatic equivalence |

Table 4.3.3b Translation techniques and equivalence achieved in category 3

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|--|--|---------------|--|
| 1 | Wasn't it one of those Muslim traders? The one who dealt in dry fish and went from home to home offering an advance for what he would buy. (p.38) | Was it not one of those Muslim traders? The one who used to trade dried fish home to home, offering an advance for what he would buy? | Literal | Denotative equivalence Loss of connotative equivalence- Methan in ST is Muslim in MT and TT |
| 2 | What do you want? To see that Muslim? Are you using Panchami as an excuse to go there? (p.188) | What do you want? To see that Muslim man? Are you using Panchami as an excuse to go over there? | explicitation | Denotative equivalence Loss of connotative equivalence- Methan in ST is Muslim in MT and TT |
| 3 | Palani asked, "Did your father send that Muslim man? " (p.163) | Palani asked: « Did your father send that Muslim man? » | literal | Denotative equivalence Loss of connotative equivalence- Methan in ST is Muslim in MT and TT |
| 4 | "Ammachi, ichechi was on the far side of the shore with the Little Boss. They were standing behind a boat and giggling". (p.6) | <i>Ammachi, ichechi</i> was on the other side of the shore with the Little Boss. They were standing behind a boat and were laughing. | borrowing | Denotative equivalence and Connotative equivalence |
| 5 | Pareekutty asked her, "Are you angry with me, Karuthamma? " (p.47) | Pareekutty asked her, "Are you angry with me, Karuthamma? " | literal | Denotative equivalence and Connotative equivalence |
| 6 | Panchami asked, " Is he angry? " (p.228) | Panchami asked, " Is he angry? " | literal | Formal equivalence |

| | | | | |
|----|---|--|-----------|--|
| 7 | She asked, "What do you think, Ayyankunju chetta ? Will it be good?" (p.50) | She asked, "What do you think, Ayyankunju chetta ? Will that be good?" | borrowing | Denotative equivalence and Connotative equivalence |
| 8 | Her eyes followed the boat as she spoke, "And look at the way it moves." Ayyankunju said, "Do you even have to wonder about it, sister ? It may be yours now. But do you know whom it belonged to once...That's your good fortune, sister! " (pp.50-51) | Her eyes followed the boat as she spoke, "And look at the way it moves." Ayyankunju said: Do you even have to wonder about it sister ? It may belong to you now. But you know who it once belonged to... That's your luck, sister! | literal | Denotative equivalence and Connotative equivalence |
| 9 | Kumaru quaked with fear. "You son of a bitch . Just because you have no one..."(p.147) | Kumaru trembled with fear. « <i>Nayinde mone</i> , all because you have no one...» | borrowing | Pragmatic equivalence |
| 10 | "But look at the boy! He has neither home nor family or anything to speak of. Wonderful!" "Shut up, you old broom ! What do you know?" (p.98) | But look at this boy! He has no home, no family, nothing. It's wonderful! Shut up, Choole! What do you know? | borrowing | Pragmatic equivalence |

Table 4.3.3c Percentage of equivalence achieved in category 3

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 70% | 70% |
| Connotative | 30% | 40% |
| Pragmatic | 20% | 20% |
| Text-normative | - | - |
| Formal | 10% | 10% |

4.3.4 Category: 4 Traditions and beliefs of the fisherfolk

Discussion of samples 4/8

SAMPLE 1

| | |
|---------------------------|---|
| ST (p.58) | കറുത്തമ്മയും ചക്കിയും മുകളീകൃതപാണികളായി. |
| Transcription of the text | Karuthammayum chakkiyum <u>mukalleekrithapaanigallaayi.</u> |
| ETM (Literal) | Karuthamma and Chakki had their <u>hands in a bud in blossom position.</u> |
| ETM (Intended) | Karuthamma and Chakki had their hands folded in a gesture of prayer. |
| MT (p.50) | Chakki and Karuthamma stood <u>praying</u> , their hands folded like a <u>blossom in bud.</u> |
| TT-AZOR | Chakki et Karouthamma se tenaient debout <u>en priant</u> , leurs deux mains jointes comme <u>des boutons de fleur.</u> BT: Chakki and Karouthamma stood <u>praying</u> , their two hands joined like <u>flower buds</u> |
| TT-PIERRE | Chakki et Karuthamma <u>priaient</u> , leurs mains pliées comme <u>des bourgeons.</u> BT: Chakki and Karuthamma <u>prayed</u> , their hands folded like <u>buds.</u> |

It was an auspicious day for Karuthamma's family because her father's new boat is being inaugurated that day. As the boat is pushed into the waters, Karuthamma and her mother Chakki hold their hands in a bud in blossom position. As it is their practice to pray before any significant undertaking, Karuthamma and her mother join their hands in a gesture of prayer. In the Hindu religious practice, a gesture of prayer is the closing of one's eyes with folded hands. However, the original Malayalam text has not explicitly stated that detail but merely spoke of the bud in blossom position of the hands. The subsequent sentence in the original text says "avar kannu thurannappol..." "back translated as "when they opened their eyes...". The original writing, addressed to the Indian audience, does not need to explain the significance of the hands in bud in blossom position with eyes closed as it is self-explanatory. However, Nair has

explained the significance of the position by adding the word “praying” so as to enable the non-Malayalam speakers identify the cultural connotation of the gesture.

The bud in blossom position of the hand being the typical gesture of prayer of the Hindu community in India is made known to the French reader as the translator unpacks its relevance in the fisherman community. Further a cultural gain of a great measure occurs too as the central point of the story is all about the women remaining chaste and praying for their men out on the sea to arrive home safe and sound. The little gesture that speaks volumes of the beliefs of the fishermen, besides being cultural, has a crucial bearing on the understanding of the novel too. This has been clearly communicated to the French audience as both the native speakers, by employing explicitation technique, have made explicit what the ST author left implicit for his Malayalam-speaking audience. As such, it is obvious that both the denotative as well as the connotative equivalence have been realized in the translation.

SAMPLE 2

| | |
|---------------------------|---|
| ST (p.23) | ചക്കി ചൊടിച്ചു: " മൊക്കാളെ വല്ല നാലാം വേദക്കാരനും പെഴാപ്പിക്കും . അതാ നടക്കാവോന്നെ." |
| ETM | Chakki chodichu: "mogalle valla naalaamvedhakkaaranum pezhaappeekkum . Adhaa nadaakkaambonne". |
| Transcription of the text | Chakki got angry and said, "Some Muslim boy will <u>seduce</u> your daughter. That is what is going to happen". |
| MT (p.11) | Chakki snapped, "A Muslim man will end up seducing your daughter. That's what's going to happen." |
| TT-AZOR | Chakki perdit les pédales : « tu vas voir, un musulman va finir par séduire ta fille. C'est plutôt ça qui va nous arriver! » BT: Chakki lost it: "You'll see, a Muslim will end up <u>seducing</u> your daughter. That's what will happen to us!" |
| TT-PIERRE | Chakki répliqua d'un ton sec : « Un musulman finira par séduire ta fille. C'est ça qui va se passer. » BT: Chakki replied curtly, "A Muslim will eventually <u>seduce</u> your daughter. That's what will happen." |

As a mother, Chakki is sensitive to her daughter's behaviour, her amorous flirtation with Pareekutty, a Muslim trader on the coast. She has enough reasons therefore, to hasten to get her daughter married to someone of their caste but her husband seems oblivious to the happenings and the possible consequences that those may bring forth. Thoroughly annoyed with him, she snaps at him saying "A Muslim man will end up **seducing** your daughter. That's what's going to happen." A traditionalistic and orthodox society will condemn any love relationships before marriage, even more strongly if it is an inter-caste one.

Thakazhi, the ST author lets Chakki use the word "**pezhappikkum**" meaning "**will seduce**" because it brings out the worst nightmare that a mother of a young girl of that period could have. Besides the meaning of the word, it is worth noting that it is known for its crudeness. Such crude expressions are commonplace for the fishermen community and Thakazhi therefore justly uses this sort of expressions as they form the hallmark of their verbal cultural aspect. The mediating translator's choice of "seduce" closely represents what the ST author wishes to convey by "pezhappikkum" to the readers.

Both Azor and Pierre have adopted the technique of implicitation to convey to the readers Chakki's concern about her daughter's life. The translations have been able to achieve denotative as well as connotative equivalences.

While TT-PIERRE has closely followed Nair's text saying "Un musulman finira par **séduire** ta fille, C'est ça qui va se passer" (back translated as "A Muslim will eventually seduce your daughter. That's what will happen") TT-AZOR makes the retort more personal by emphasizing the terrible consequences that the family would face by saying, "C'est plutôt ça qui va **nous** arriver" (back translated as "That's what will happen **to us**").

SAMPLE 3

| | |
|---------------------------|--|
| ST (p.49) | ചക്കിയുടെ ചെറുപ്പത്തിലവളും കടപ്പുറം മുടിച്ചവളാണ് പോലും. |
| Transcription of the text | Chakkiyude cheruppathilavallum <u>kadappuram mudichavallannu</u> polum ! |
| ETM | It seems that Chakki too, in her youth, <u>had ruined the seafront.</u> |
| MT (p.38) | In Chakki's youth, she too had <u>ruined the shore</u> , they claimed. |
| TT-AZOR | Quand Chakki était jeune, elle aussi avait <u>amené le malheur sur la côte</u> , affirmaient-elles. BT: When Chakki was young, she too had <u>brought misfortune to the coast</u> , they said. |
| TT-PIERRE | Dans la jeunesse de Chakki, elle aussi avait <u>ruiné la côte</u> , avaient-elles affirmé. BT: In Chakki's youth, she too had <u>ruined the coast</u> , they claimed. |

The women on the shore are involved in a gossip about Karuthamma and her relationship with a Muslim trader. And they claim that Chakki too, in the past has ruined the seacoast. By ruining the seacoast, they mean that Chakki must have had some illicit affairs before marriage. People whose lifestyle are not becoming of the standard of the sea goddess, in terms of marital faithfulness, are regarded as ruining the coast, so believed the people.

The word “**mudichavall**” in the original Malayalam text means “**one who ruined**”, “one who made the place barren”, leaving with no hope of a future and it means a lot more than just ‘destroy’ and the English translator, Nair, has brought out the closest word in her translation and that is “**ruined**”.

Azor has employed the phrase *amené le malheur sur la côte* instead of *ruiné*. This is reflective of the technique of explicitation that he has used. He explains the significance of the phrase:

Ruiné is implicitly transactional, but I thought *le malheur* is more dramatic and best fitting adding an occult religious connotation to match the superstitious nature and beliefs of the fishing community. (Emphasis is added)

Pierre, on the other hand, has employed the literal technique to say “...ruiné la côte”. Both the translations have retained the semantic content and the cultural implications underlying the expression, thereby meeting the denotative as well as the connotative equivalences.

SAMPLE 4

| | |
|---------------------------|---|
| ST (p.108) | ചക്കി അന്ധാളിച്ചു ചോദിച്ചു : “ വല്ല അപകടോം പറ്റിയോ മൊക്കാളെ?” |
| Transcription of the text | Chakki andhaalichu chodichu: “ valla apakadom pattiyo mokale?” |
| ETM | Chakki was perplexed and asked: “ <u>Did you get yourself in a mess, child?</u> ” |
| MT (p.102) | Chakki asked bewildered, “ Did something happen, daughter? ” |
| TT-AZOR | Perplexe, Chakki demanda, « Est-ce qu’il se serait passé quelque chose , ma fille ? BT: Puzzled, Chakki asked, “ <u>Would something have happened, my daughter?</u> ” |
| TT-PIERRE | Chakki demanda perplexe : « S’est-il passé quelque chose , ma fille ? » BT: Chakki asked puzzled, “ <u>Did something happen, my daughter?</u> ” |

The setting is a conversation of Karuthamma with her mother at the time she was going to get married. She wonders if there existed girls who had fallen in love with someone outside their caste or religion and how they survived their married life with someone else. This brings her to ask her mother specifically if there were any girls like her before on their shore. Chakki was puzzled at first and then possibly seeing her daughter’s state the mother’s response was to know if she got into any serious relationship with anyone (possibly Pareekutty) and if

she had lost her chastity. While Chakki's question ("Did something happen?") does not spell all these explicitly, it implies those as it is the first thought that crosses her mind given her chronic anxiety about her daughter's marriage. Azor uses dissolution technique and Pierre, literal in this case.

Azor, on his choice of conditional past tense of the verb (*il se serait passé*) instead of the simple past, says:

Chakki still somehow gives her daughter the benefit of the doubt. ***There is a lot of unsaid in the conversation.*** "Chakki asked bewildered, '*Did something happen*, daughter?'

Karuthamma didn't understand her mother's query. Chakki continued, 'Girls of a certain age...'

Karuthamma dismissed Chakki's hint with a matter-of-fact, 'Ammachi, no, I am all right!'

The past conditional is used to describe Chakki's emotional state as she asked the question and insinuate things. Whatever may have happened did take place long before their actual conversation. (Emphasis is added)

Pierre uses simple past tense following closely the mediating translation to convey Chakki's anxious question ("Did something happen?") that envelops her anxiety, fear of society, fear of her husband's fury and more to the readers. Azor uses conditional past tense to present the emotional state of the mother who assumes that the worst has happened.

Despite the different tenses and the techniques used, TT-AZOR and TT-PIERRE have been able to achieve denotative and connotative equivalences.

The French readers who have been informed earlier of the conservative society that Karuthamma lives in and the chronic anxiety of her mother to get her

married as it would put an end to her “love” with a Muslim man, would be able to realize the gravity of the mother’s question to her daughter.

In this category, TRADITIONS AND BELIEFS OF THE FISHERFOLK, the samples that involve cultural beliefs and traditional values of the fishermen have been successfully translated into French keeping close to the MT, Nair’s text. Nair’s intervention in sample 1, that is the addition of the word *praying* to state the gesture of prayer to the foreign reader and Azor’s choice of the phrase, *amené le malheur sur la côte* can be viewed in the light of an article by Sharma (2010) on the intervention of the translator to add, omit and delete text in translation.

Sharma (2010) says that translators tend to provide additional words to make the translation more comprehensive to the target readers. He quotes Newmark (1988, p,91) who says that “the information added to the translation is normally cultural (accounting for the differences between SL and TL culture), technical (relating to the topic), or linguistic (explaining wayward use of words)”.

The addition that the translator brings in helps to add clarity to the text that Van Djik (1988b) supports saying, “often additions are used to provide further information about previous events, context, or historical background, and thus have the function of explanation and embedding” (Djik 1988b, p.5, cited in Sharma, 2010, p. 5). Sharma (2010) quotes Nida (1964) on the importance of the intervention of the translator to make things explicit for the reader by way of adding:

“...if ambiguity occurs in the receptor language formation and if the fact that greater specificity may be required so as to avoid misleading reference and the concept of addition gains strength while translating from implicit to explicit that important semantic elements carried implicitly in the source

language may require explicit identification in the receptor language”. (Nida 1964, p.227, cited in Sharma,2010, pp.5-6)

Table 4.3.4a Translation techniques and equivalence achieved in category 4

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|--|---|---------------|--|
| 1 | Do you know why the sea cries at times? The sea knows that if the sea mother gets angry, all will be ruined. But if she is pleased, she will give you everything, my child. (p.9) | Do you know why the sea cries at times? The sea knows that if the mother of the sea is angry, everything will be destroyed. But if she is happy, she would give you everything my child. | literal | Denotative equivalence and Connotative equivalence |
| 2 | Chakki and Karuthamma stood praying, their hands folded like a blossom in bud. (p.50) | Chakki and Karuthamma stood praying, their hands joined like flower buds. | explicitation | Denotative equivalence and Connotative equivalence |
| 3 | “While the girl is determined to ruin our shores, Chembankunju has gone off to buy a boat and nets”. (p.36) | While his daughter is determined to destroy our coasts, Chembankunju has set out to buy a boat and nets. | literal | Denotative equivalence and Connotative equivalence |
| 4 | ... and two other men of the older generation went to meet the Shore Master, taking it upon themselves to represent the interests of the entire fishing community. (p.36) | ...and two other men of the older generation went to meet the Shore Master, taking pains to represent the interests of the entire fishing community. | literal | Denotative equivalence and Connotative equivalence |
| 5 | Chakki snapped, “ A Muslim man will end up seducing your | Chakki lost it: “You’ll see, a Muslim will end up seducing your | implication | Denotative equivalence |

| | | | | |
|---|---|---|-------------|--|
| | daughter. That's what's going to happen." (p.11) | daughter. That's what will happen to us!" | | Loss of connotative equivalence as 'Methan' is given as 'a Muslim' |
| 6 | In Chakki's youth, she too had ruined the shore , they claimed. (p.38) | When Chakki was young, she too had brought misfortune to the coast , they said. | explication | Denotative equivalence and Connotative equivalence |
| 7 | Chakki asked bewildered, " Did something happen , daughter?" (p.102) | Puzzled, Chakki asked, Would something have happened , my daughter? | dissolution | Denotative equivalence and Connotative equivalence |
| 8 | "Go kill yourself! You have a slut for a wife! You'll drown in the sea. That's your destiny. But we have children and a family". (p.147) | "Go kill yourself! You have a bitch for a wife! You will drown in the sea. That is your destiny. But we have children and a family." | modulation | Pragmatic equivalence |

Table 4.3.4b Translation techniques and equivalence achieved in category 4

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|--|---|-------------|--|
| 1 | Do you know why the sea cries at times? The sea knows that if the sea mother gets angry, all will be ruined. But if she is pleased, she will give you everything, my child. (p.9) | Do you know why the sea cries sometimes? The sea knows that if the mother of the sea gets angry, everything will be ruined. But if she is happy, she will give you everything, my child. | literal | Denotative equivalence and Connotative equivalence |
| 2 | Chakki and Karuthamma stood praying, their hands folded like a blossom in bud. (p.50) | Chakki and Karuthamma prayed, their hands folded like buds. | explication | Denotative equivalence and Connotative equivalence |

| | | | | |
|---|---|---|-------------|--|
| 3 | “While the girl is determined to ruin our shores , Chembankunju has gone off to buy a boat and nets”. (p.36) | “While this girl is determined to ruin our coasts , Chembankunju has gone to buy a boat and nets.” | literal | Denotative equivalence and Connotative equivalence |
| 4 | ... and two other men of the older generation went to meet the Shore Master, taking it upon themselves to represent the interests of the entire fishing community . (p.36) | ...and two other men of the old generation went to the coast guard, taking it upon themselves to represent the interests of the entire fishing community . | literal | Denotative equivalence and Connotative equivalence |
| 5 | Chakki snapped, “ A Muslim man will end up seducing your daughter. That’s what’s going to happen.” (p.11) | Chakki replied curtly, “ A Muslim will eventually seduce your daughter. That’s what will happen.” | implication | Denotative equivalence Loss of connotative equivalence as ‘Methan’ is given as ‘a Muslim’ |
| 6 | In Chakki’s youth, she too had ruined the shore , they claimed. (p.38) | In Chakki’s youth, she too had ruined the coast , they asserted. | literal | Denotative equivalence and Connotative equivalence |
| 7 | Chakki asked bewildered, “ Did something happen , daughter?” (p.102) | Chakki asked puzzled, “ Did something happen , daughter?” | literal | Denotative equivalence and Connotative equivalence |
| 8 | “Go kill yourself! You have a slut for a wife! You’ll drown in the sea. That’s your destiny. But we have children and a family”. (p.147) | « Go hang yourself. Your wife is a whore . You will drown in the sea. That’s your destiny. But we have children and a family. | adaptation | Pragmatic equivalence |

Table 4.3.4c Percentage of equivalence achieved in category 4

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 87.5% | 87.5% |
| Connotative | 75% | 75% |
| Pragmatic | 12.5% | 12.5% |
| Text-normative | - | - |
| Formal | - | - |

4.3.5 Category 5: Gender roles

Discussion of samples 3/6

SAMPLE 1

| | |
|---------------------------|---|
| ST (p.191) | “നീ നെറിയും മുറയുമായി ജീവിക്കണം”- ഈ ആവശ്യപ്പെടൽ ഭർതൃസ്നേഹത്തിന്റെ ഒരു അവിഭാജ്യ ഘടകമാണ്. |
| Transcription of the text | “Nee neriyum murayumaayi jeevikkanam”- ee aavashyappedal bharthresnehathinde oru avibajya khadakamaanu. |
| ETM | “You must live according to morals and tradition”-this demand is an <u>integral part of a husband’s love.</u> |
| MT (p.182) | “You musn’t ever stray.” And it was a primary factor in a husband’s love for his wife. |
| TT-AZOR | « Ne fais jamais d’écart. » Et c’était une chose primordiale dans l’amour d’un homme pour sa femme. BT: "Never stray." And that was a <u>paramount thing in a man’s love for his wife.</u> |
| TT-PIERRE | “Tu ne dois jamais t’éloigner“. Et c’était un facteur primaire dans l’amour d’un mari pour sa femme. BT: “You must never stray.” And it was a <u>primary factor in a husband’s love for his wife.</u> |

When Palani was rejected by his fellow fishermen as he was accused of having an “immoral” woman as his wife, he reassures his wife that he would care for her. To him, the sea is their provider and therefore, every fisherman will live off the sea no matter who rejects him. He is a skilled and a brave fisherman, confident of providing for his wife but his only demand to his wife was a simple one i.e., that she mustn’t ever stray. The significance of Palani’s requirement is

that she must live according to the morals and traditions observed by the community. This was the only demand that Palani asks of his wife. Karuthamma senses complete fulfilment on hearing it and feels secure within his strong embrace as this demand stems out of her husband's love for her.

The French translations, TT-PIERRE and TT-AZOR have followed the MT in this text very closely and have expressed the meaning very clearly. By adopting literal technique, both the translators have been able to convey the message of the spouse while preserving the cultural implication. This meets both denotative and connotative equivalences. It is worth noting that TT-AZOR has used the imperative mode when Palani addresses his wife as "Ne fais jamais d'écart", the back translation (BTF-AZOR) being "Never stray." This usage could be to show the kind of unrestrained, everyday conversation that takes place besides the intimacy that exists between the couple. TT-PIERRE's "Tu ne dois jamais t'éloigner", the back translation being (BTF-PIERRE) "You must never stray" serves as an instruction to Palani's wife that closely resembles the MT. Both the translations bring home the point that Thakazhi wishes to make i.e., his male protagonist is a cut above the average men of that era who would either blame or abandon their spouse in such situations. Thakazhi's narrative clearly educates his audience that it is the love factor for the spouse that demands fidelity on her part considering the fact that it is a male-dominated world. It is not out of fear nor is it forced on the spouse contradictory to popular idea. This tall ideal of Thakazhi, through the mediating translation, has been successfully translated to the French audience too by the French translators.

TT-AZOR keeps up the terminology used in weddings held in churches that refer to the couple as "man and wife" ("And that was a paramount thing in a man's love for his wife") in this particular context as a marriage relationship was in

question. The back translation therefore, BTF-AZOR goes as “a man’s love for his wife”, this detail adding familiarity.

SAMPLE 2

| | |
|---------------------------|--|
| ST (p.37) | <p>അച്ചകുഞ്ഞു അധികാരത്തോടെ ശാസിച്ചു : “അഹങ്കാരം പഠയരുത് .” “അഹങ്കാരമാണോ ? കൂടെ കളിച്ചു നടന്നോൻ വള്ളോം വലേമായി. ഇവാടെ അത്താഴമില്ല . ഇതഹങ്കാരമാണോ?”</p> |
| Transcription of the text | <p>Achakunju adhikaarathode shaasichu: “ahangaaram pareruthu.” “ahangaramaanno? Koode kalichu nadaannonu vallonvalemayaayi. Ivaade athaazhamilla. Ithahangaaramaanno ?”</p> |
| ETM | <p>Achakunju reprimanded her authoritatively: “Don’t be arrogant.” “Arrogant? Your play mate has his own boat and a net. But in your house, there is nothing for dinner. Is this arrogance?”</p> |
| MT (p.26) | <p>But Achankunju reprimanded her in a terse voice, “Don’t you dare be arrogant!” “Am I being arrogant? Your playmate is buying a boat and nets and here we don’t even have enough for supper tonight. Am I being arrogant?”</p> |
| TT-AZOR | <p>« Mais Achankounoju l'a réprimandée d'une voix virulente : "J'te permets pas d'être arrogante ! » « C'est moi qui est arrogante ? Ton compère s'achète un bateau et des filets et nous ici on n'a même pas assez pour souper ce soir. C'est moi qui est arrogante ? » BT : "But Achankounoju rebuked her in a virulent voice:" Don't be arrogant!" Am I the arrogant one? Your friend buys a boat and nets and we don't even have enough for supper tonight. Am I being arrogant ?</p> |
| TT-PIERRE | <p>Mais Achankunju la gronda sèchement : « Ne sois pas arrogante ! » « Moi, je suis arrogante ? Ton camarade achète un bateau et des filets et nous n'avons même pas assez pour le souper du soir. Alors, suis-je arrogante ? BT : But Achankunju scolded her, "Don't be arrogant !" I am arrogant? Your playmate buys a boat and nets and we don't even have enough for supper. So, am I arrogant ?</p> |

Seeing Achankunju returning home empty-handed after work, all hell breaks loose at home because they have nothing for dinner. His wife, Nallapennu accuses him of spending his earnings on alcohol and snuff that are his usual

habits. On hearing his wife’s insult, Achankunju reprimands her authoritatively, chiding her **not to be arrogant**. This scolding caused the situation to aggravate further and Nallapennu explains the reason for her fury that it was nothing being arrogant but that his playmate (Chembankunju) has raised his living style by possessing his own boat and net while they do not even have food.

Nair has translated Thakazhi’s portrayal of the rude fashion of speech that is characteristic of the men in that era when they quarrel with their wives. The men do not like to be criticised by their wives even when they are wrong as man is considered superior to woman. This feeling of superiority of men over women has rightly been communicated to the French readers by both the translations, TT-AZOR and TT-PIERRE. Both the translations have employed literal technique and achieved denotative and connotative equivalences.

TT-AZOR’s " J’te permets pas d’être **arrogante** (BTF-AZOR:" Don’t be **arrogant!**") depicts a conversational style of writing as the dialogue takes place between a couple while TT-PIERRE’s (“Ne sois pas arrogante” back translated as “Don’t be **arrogant**”) is more of the standard form, in the imperative mode, resembling the MT.

SAMPLE 3

| | |
|---------------------------|--|
| ST (p.210) | ചെമ്പൻകുഞ്ഞു ഇങ്ങനെ കുഴയുമെന്നു പാപ്പികുഞ്ഞു വിചാരിച്ചില്ല . അയാൾ കുഴയുന്നതിനു അവൾ ശ്രമിക്കുകയുമില്ല . അയാൾ അവളുടെ രക്ഷിതാവാണ് . |
| Transcription of the text | Chembankunju ingane kuzhayumennu pappikunju vijaarichilla. Ayall kuzhayunnathinu avall shramikkukayumilla. Ayaall avallude rakshithaavaanu. |
| ETM | Pappikunju did not expect Chemban Kunju to suffer like this. She would not attempt to devastate him. <u>He was her protector.</u> |
| MT (p.) | Papikunju hadn’t thought Chembankunju would be so destroyed. She hadn’t meant to devastate him. He was her protector, after all. |

| | |
|-----------|--|
| TT-AZOR | <p>Papikounjou n'avait pas imaginé que Chembankunju serait si ruiné. Elle n'avait aucune intention de le nuire. <u>Il était son protecteur, après tout.</u></p> <p>BT: Papikounjou had not thought that Chembankunju would be so ruined. She had no intention of harming him. <u>He was her protector, after all.</u></p> |
| TT-PIERRE | <p>Papikunju n'avait pas imaginé que Chembankunju serait si anéanti. Elle n'avait pas voulu le dévaster. <u>Il était son protecteur, après tout.</u></p> <p>BT: Papikunju had not imagined that Chembankunju would be so destroyed. She had not wanted to devastate him. <u>He was her protector, after all.</u></p> |

Chembankunju is in a mentally disturbed mind as he heard from his second wife that Karuthamma had fallen in love with Pareekutty, the Muslim trader. Pappikunju, Chembankunju's second wife feels burdened with her husband's declining mental faculty, his boats not being in sea as they need fixing and the need to borrow money from a money lender. Added to her misery is her son who was asking for money to be sent away as he does not belong there. She did not expect things would take such a turn in Chembankunju's life. She tells herself that she would not allow him to be devastated because after all, he was her protector.

The MT has clearly portrayed Thakazhi's creation of the fisherwoman who acknowledges the man as her protector. Man is looked up to by the woman because he spells providence and protection for her and for her part, she cares for him all her life as best as she can. She supports him in his crisis and does all she can to alleviate his suffering even if she is his second wife. Thakazhi's depiction of this attribute of women of that era has been effectively carried to the French readers by the native speakers' translations, through literal technique and have attained denotative equivalence.

Nair being a modern writer, has not altered the woman's status to match the modern times or the modern English speaking audience's thoughts but has remained loyal to Thakazhi's writing and has presented the women's status as they were meant to be portrayed. This is in contrast to a translation of *Shuihu Zhuan*, a Chinese classic, by Shapiro, who has reshaped the role of the female characters in the novel and has tried to mitigate the stereotypes against women in a patriarchal society in his translation that was meant for a western readership.

Wang, Yu and Chen (2020) examine in an article based on a Chinese classic *Shuihu Zhuan* how stereotypes against women are presented in the novel that is deeply rooted in the Chinese culture. The article explains through a descriptive comparison of the Chinese misogynist text and one of its English translations, *Outlaws of the Marsh*, how the translator "has a wide range of options at their disposal to negotiate and temper the extreme patriarchal gender stereotypes of feudal China for a foreign readership less inclined to accept ethnic, racial or sexual discrimination" (p.702). The comparison of the text and its translation, done by Shapiro, demonstrate how stereotypes can be negotiated in a translation and how the translation helps to make the female characters of the novel evolve from the ST to TT.

The narrator of the Chinese text does not address the two main female characters by their name i.e., Pan Jinlian and Pan Qiaoyun, instead they are referred to as *This married woman* or *That adulteress*. This conveys "a contemptuous narratorial attitude towards the two female characters, and as such, reflecting the social and ethical norms that the author purports to establish..., that being the neo-Confucianist code of female inferiority" (Wang, Yu and Chen, 2020, p.708).

Shapiro's translation shows that he converted most of the female-derogatory referents that were used into non-female-derogatory referents and even deleted

some of them in the text. Besides Shapiro's response to female-derogatory terms, he has chosen to edit certain narrative categories that involve the two women characters in the novel such as speech, thought patterns and action descriptions. The translation, in effect, changed the strong male chauvinist tone into one that is more respectful of women (Wang, Yu and Chen, 2020).

Table 4.3.5a Translation techniques and equivalence achieved in category 5

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|---|--|-----------|--|
| 1 | Palani spoke his mind. Until then she had always clung to his feet or laid her face to his chest crying her innocence. He had never asked for such an avowal. (p.182) | Palani spoke his mind. Until then, she used to throw herself at his feet crying or placing her head on his chest crying her innocence. He had never asked her for such an allegiance. | literal | Denotative equivalence and Connotative equivalence |
| 2 | "You musn't ever stray." And it was a primary factor in a husband's love for his wife. (p.182) | "Never stray" And it was an essential factor in a man's love for his wife. | literal | Denotative equivalence and Connotative equivalence |
| 3 | But Achankunju reprimanded her in a terse voice, "Don't you dare be arrogant! " "Am I being arrogant? Your playmate is buying a boat and nets and here we don't even have enough for supper tonight. Am I being arrogant?" (p.26) | "But Achankounoju rebuked her in a virulent voice:" Don't be arrogant! " I'm the arrogant one? Your friend buys a boat and nets and here we don't even have enough for supper tonight. Am I being arrogant?" | literal | Denotative equivalence and Connotative equivalence |
| 4 | Once again, they were one. In rapture, she whispered sweet nothings into his | Again they became one. Enamored, she whispered sweet words in his ear. | literal | Denotative equivalence |

| | | | | |
|---|---|--|---------|--|
| | ear. She wasn't able to break or move away from that embrace. (p.234) | She was not able to break or move away from that embrace. | | |
| 5 | "Why, did I flirt with him to get the cash? What's there for you to talk about?" (p.21) | "Why? Did I flirt with him to get that money? What are you talking about?" | literal | Denotative equivalence and Connotative equivalence |
| 6 | Papikunju hadn't thought Chembankunju would be so destroyed. She hadn't meant to devastate him. He was her protector, after all. (p.202) | Papikunju had not thought that Chembankunju would be so ruined. She had no intention of harming him. He was her protector, after all. | literal | Denotative equivalence |

Table 4.3.5b Translation techniques and equivalence achieved in category 5

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|--|--|-----------|--|
| 1 | Palani spoke his mind. Until then she had always clung to his feet or laid her face to his chest crying her innocence. He had never asked for such an avowal. (p.182) | Palani spoke what he thought. Until then, she had always clung to his feet or had put her face on her chest crying her innocence. He had never asked for such a confession. | literal | Denotative equivalence and Connotative equivalence |
| 2 | "You musn't ever stray." And it was a primary factor in a husband's love for his wife. (p.182) | "You must never stray." And it was a primary factor in a husband's love for his wife. | literal | Denotative equivalence and Connotative equivalence |
| 3 | But Achankunju reprimanded her in a terse voice, "Don't you dare be arrogant! " "Am I being arrogant? Your playmate is | But Achankunju scolded her sharply, "Don't be arrogant! " I am arrogant? Your playmate buys a boat and nets and we don't | literal | Denotative equivalence and Connotative equivalence |

| | | | | |
|---|--|--|---------|--|
| | buying a boat and nets and here we don't even have enough for supper tonight. Am I being arrogant?" (p.26) | even have enough for the evening supper. So, am I arrogant? | | |
| 4 | Once again, they were one. In rapture, she whispered sweet nothings into his ear. She wasn't able to break or move away from that embrace. (p.234) | Again, they were one. In ecstasy, she whispered sweet words into his ear. She was not able to break or even move away from that embrace. | literal | Denotative equivalence |
| 5 | "Why, did I flirt with him to get the cash? What's there for you to talk about?" (p.21) | Why, did I flirt with him to get that money? Who are you to tell me about this? | literal | Denotative equivalence and Connotative equivalence |
| 6 | Papikunju hadn't thought Chembankunju would be so destroyed. She hadn't meant to devastate him. He was her protector, after all. (p.202) | Papikunju had not imagined that Chembankunju would be so destroyed. She had not wanted to devastate him. He was her protector, after all. | literal | Denotative equivalence |

Table 4.3.5c Percentage of equivalence achieved in category 5

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 100% | 100% |
| Connotative | 66.7% | 66.7% |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.3.6 Category 6: Figures of speech

Discussion of samples (3/5)

SAMPLE 1

| | |
|---------------------------|--|
| ST (p.62) | പക്ഷെ ചക്കിക്ക് ഒരു സംശയമുണ്ട്. " അ കാലമാടൻ അതു ചെയ്യുമോ എന്തോ?" |
| Transcription of the text | Pakshe chakkikku oru samshayamundu. " Aa kaalamaadan adhu cheyyumo endho!" |
| ETM | But Chakki has a doubt. "Will <u>that brutal man</u> do it?" |
| MT (p.53) | But Chakki had doubts of her own. "I wonder if that greedy father of yours will do it!" |
| TT-AZOR | Mais Chakki avait ses propres doutes. « Je me demande bien si ton avare de père le fera ! » BT: But Chakki had her own doubts. "I wonder if <u>your greedy father</u> will!" |
| TT-PIERRE | Mais Chakki avait des doutes. « Je me demande si ton cupide de père va le faire ! » BT: But Chakki had doubts. "I wonder if <u>your greedy father</u> will do it" |

The setting is on the seashore where Chakki and Karuthamma have arrived very early in the morning to receive Chemban Kunju who went fishing on his new boat. Expecting a big catch that day, Karuthamma expresses her desire that they give a share of the fish to Pareekutty. Her mother Chakki, does not disagree or disapprove of it for she knows that they owe him a lot as he was instrumental in Chemban Kunju purchasing a new boat and net. The mother and daughter are well aware that they need to repay Pareekutty for his timely help but Chakki knows her husband too well, that he has no intentions of reciprocating Pareekutty's kindness towards them.

Both TT-AZOR and TT-PIERRE convey the meaning expressed in the MT achieving denotative and connotative equivalences. The translation techniques employed by Azor and Pierre were modulation and transposition respectively. Chakki's words translated as 'si ton avare de père' and 'ton cupide de père' echo

her feelings of Chemban Kunju's self-seeking and contemptuous nature besides his avaricious trait that she does not approve of. Thakazhi has portrayed Chakki throughout the novel as a go-getter, who speaks her mind and who does not attempt to sugar coat her words. Her personality trait and her resentment over her husband's miserly nature are all depicted well in her statement that has reached the French audience through the translations.

SAMPLE 2

| | |
|---------------------------|---|
| ST (p.49) | <p>പരീക്കുട്ടി അവളെ വെച്ചുകൊണ്ടിരിക്കുകയാണ് പോലും! ആ പടകുതിരയെ പോറ്റാൻ മേത്തനെകൊണ്ടു പറ്റുകയുള്ളൂ.</p> |
| Transcription of the text | <p>Pareekutty avalle vechukondirikkugayaannu polum! Aa padakuthiraye pottaan methane konde pattukayullu.</p> |
| ETM (Literal) | <p>It seems that Pareekutty was keeping her as his mistress. Only that Muslim guy can take care of that <u>war horse</u>.</p> |
| ETM (Intended) | <p>It seems that she was Pareekutty's mistress. It would take someone like that Muslim guy to look after that <u>rowdy</u>.</p> |
| MT (p.39) | <p>She was Pareekutty's mistress! Only someone like him, a brawny Muslim, could control and keep a lusty war horse liker her satiated.</p> |
| TT-AZOR | <p>Elle était la maîtresse de Parikoutti ! Seul quelqu'un comme lui, un musulman aussi bien bâti, pouvait contrôler et satisfaire une jument aussi forcenée qu'elle. BT: She was Parikoutti's mistress! Only someone like him, a well-built Muslim, could control and satisfy a <u>mare</u> as desperate as her.</p> |
| TT-PIERRE | <p>C'était la maîtresse de Pareekutty ! Seul quelqu'un comme lui, un musulman baraqué, pouvait contrôler et garder un cheval de guerre, aussi robuste qu'elle, rassasiée. BT: She was Pareekutty's mistress! Only someone like him, a well-built Muslim, could control and keep a <u>warhorse</u>, as robust as her satisfied.</p> |

The scene is a group of fisherwomen involved in a slanderous conversation and Chakki, Karuthamma's mother happened to overhear the gossip that Pareekutty and Karuthamma are in a relationship and that the parents consider it profitable and so that could be the reason why they are not keen on getting her married. And the hallmark of those caustic remarks was when someone declared rather

openly that Karuthamma was Pareekutty's mistress and only he was capable of taking care of such a strong-willed person who would not submit to anyone easily.

The use of metaphor in the colloquial language, both for complimentary and disparaging situations, is common among Malayalam speakers. In the case of the metaphor in question i.e., *padakuthira*, words would be short of explaining the resentment of the village folks whereas the metaphor encapsulates the severity of their bitterness and animosity besides presenting the tarnished personality of Karuthamma. Thakazhi's usage of the metaphor *padakuthira* that literally means *a war horse* is to equate Karuthamma to an unbridled, untamed horse, someone who would not submit to anyone. It is to be noted that *padakuthira* is used only in Malayalam, its literal translation is seldom used in English. However, the French translators by way of modulation technique replaced *padakuthira* with 'une jument' and 'un cheval de guerre' thus meeting pragmatic equivalence.

On why a literal translation of *war horse* was not preferred in French, Azor says:

Literal translation of “war horse” in French is “un cheval de guerre”. It is translated here as “jument aussi forcenée.” *“Forcenée” refers to what they think of Karuthamma. She is described as unruly/untameable, charging forward as a “war horse”.*

“Forcené” is a common colloquial adjective/noun used in French e.g “travailler comme un forcené”

The whole elaboration originated from Karuthamma being labelled as Perekutty’s “mistress” so there is a lot of hidden innuendo at play in all this, which I try to adhere to by using “satisfaire...jument...forcenée” and “jument” is a double entendre presenting Perekutty as a “stallion” ... To the French reader all these words may help to perceive all the unsaid by the author.

Sometimes the chosen combination of words must carefully map speaker’s culture, way of thinking and processing thoughts and emotions.

The most common examples can be seen in idioms, e.g:

In English: a blessing in disguise. Literal meaning in French: une bénédiction déguisée.

Real French equivalent: un mal pour un bien (literally meaning in English: « a bad for a good”. (Emphasis is added)

Ali (2006), on the translation of metaphor, believes that it is up to the translator who chooses to retain the ST image in a TT particularly in the case of literary texts. As semantic translation would aim to render the contextual meaning of the ST, communicative translation leans towards the TT reader

“who does not anticipate difficulties or obscurities and would expect a general transfer of foreign elements into his own culture as well as his language where necessary” (Newmark 1982: 39, cited in Ali, 2006, p.132).

SAMPLE 3

| | |
|---------------------------|---|
| ST (p.123) | പെണ്ണിനെ കയ്യോടെ കൊണ്ടുപോണമെന്നു അത്ര പിടിവാതത്തിനും നിങ്ങൾക്കു മര്യാദയില്ല. |
| Transcription of the text | Pennine kayyode konduponamennu athra pidivaadhathinum ningallkku mariyaadhayilla. |
| ETM | It is not fair that you insist on taking the girl <u>immediately</u> with you. |
| MT (p.117) | “You really can’t insist on taking the girl with you <u>now.</u> ” |
| TT-AZOR | « Tu ne peux vraiment pas insister pour amener la fille avec toi <u>maintenant.</u> » BT : “You really can’t insist on taking the girl with you <u>now.</u> ” |
| TT-PIERRE | « Tu ne peux vraiment pas insister pour garder cette fille avec toi <u>maintenant.</u> » BT : “You really can’t insist on keeping that girl with you <u>now.</u> ” |

The wedding of Karuthamma and Palani was about to take place. Then suddenly, Karuthamma’s mother faints on hearing a scandal that one of the groom’s guests made about Karuthamma. Despite the condition of the mother, the wedding still has to proceed as planned. Then the most important question arises: Could Karuthamma stay back with her mother for some time until she is normal and then join Palani? But Palani’s people are of the idea that the bride should leave with the groom together to their new home. Chembankunju is distressed and so turns to the village headman to support him in this matter. The headman is annoyed that they are too inconsiderate in insisting that Karuthamma should be taken with them seeing her mother lying sick and helpless.

Thakazhi uses the phrase “kayyode konduponamennu” to mean “taking her at that very moment” and “not later”. It is a common colloquial expression used by people in general, not just fishermen, to refer to things to be done immediately without waiting. Nair has rightly translated the expression which literally means “taking by the hand”, that has led the native French translators to present the

scenario exactly as expressed by the ST author. The literal technique employed by them has met with pragmatic equivalence in the translation.

Table 4.3.6a Translation techniques and equivalence achieved in category 6

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|--|--|------------|--|
| 1 | “Don’t tell me about that! That Muslim boy has had to shut down his shack. And our girl is here getting long in the tooth... ” (p.67) | “You think so! That little Muslim guy had to close his little shop. And our daughter is here getting older... ” | adaptation | Pragmatic equivalence |
| 2 | She was Pareekutty’s mistress! Only someone like him, a brawny Muslim, could control and keep a lusty warhorse like her satiated. (p.39) | She was Pareekutty’s mistress! Only someone like him, a well-built Muslim, could control and satisfy a mare as strong as her. | modulation | Pragmatic equivalence |
| 3 | But Chakki had doubts of her own. “I wonder if that greedy father of yours will do it!” (p.53) | But Chakki had her own doubts. “I wonder if your greedy father will!” | modulation | Denotative equivalence and Connotative equivalence |
| 4 | “ You really can’t insist on taking the girl with you now.” (p.117) | “ You really can’t insist on taking the girl with you now.” | literal | Pragmatic equivalence |
| 5 | “If someone is buying a boat and nets, why are you taking it out on me? Why am I being made to pay for it? ” (p.26) | "If someone is buying a boat and nets, why are you picking on me? Why am I the one who has to suffer? " | modulation | Pragmatic equivalence |

Table 4.3.6b Translation techniques and equivalence achieved in category 6

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|---|--|---------------|--|
| 1 | “Don’t tell me about that! That Muslim boy has had to shut down his shack. And our girl is here getting long in the tooth... ” (p.67) | “Don’t talk to me about that! That Muslim had to close down his shack. And our daughter is here, and she’s not young anymore... ” | adaptation | Pragmatic equivalence |
| 2 | She was Pareekutty’s mistress! Only someone like him, a brawny Muslim, could control and keep a lusty warhorse like her satiated. (p.39) | She was Pareekutty’s mistress! Only someone like him, a hefty Muslim, could control and keep a sturdy warhorse like her, satisfied. | modulation | Pragmatic equivalence |
| 3 | But Chakki had doubts of her own. “I wonder if that greedy father of yours will do it!” (p.53) | But Chakki had doubts. “I wonder if your greedy father will do it!” | Transposition | Denotative equivalence and Connotative equivalence |
| 4 | “ You really can’t insist on taking the girl with you now.” (p.117) | “ You really can’t insist on keeping that girl with you now.” | literal | Pragmatic equivalence |
| 5 | “If someone is buying a boat and nets, why are you taking it out on me? Why am I being made to pay for it? ” (p.26) | If someone buys a boat and nets, why make me pay for it? Why do I have to suffer for it? | adaptation | Pragmatic equivalence |

Table 4.3.6c Percentage of equivalence achieved in category 6

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 20% | 20% |
| Connotative | 20% | 20% |
| Pragmatic | 80% | 80% |
| Text-normative | - | - |
| Formal | - | - |

4.3.7 Category 7: Non-verbal communication

Discussion of samples (2/4)

SAMPLE 1

| | |
|---------------------------|--|
| ST (p.47) | അയ്യൻകുണ്ട് അതെ എന്ന് മുളി. |
| Transcription of the text | Ayyankunju <u>adhe ennu mooli</u> . |
| ETM | Ayyankunju said “yes” by a specific (nasal) sound. |
| MT (p.37) | Ayyankunju <u>grunted ‘Yes’</u> . |
| TT-AZOR | Ayyankounjou <u>grogna « Oui »</u> . BT: Ayyankunju <u>grunted ‘Yes’</u> . |
| TT-PIERRE | Ayyankunju <u>grogna un ‘Oui’</u> . BT: Ayyankunju <u>grunted a ‘Yes’</u> . |

In this scene, the fishermen gathered together to see the village head to remind him of the customary procedure of seeking his permission when someone decides to buy a boat for himself. That made the village head think aloud wondering if people thought that times have changed. Ayyankunju, one of the elders among the fishermen who came to see him agreed with him not with any words but with a sort of grunt, a typical practice of the Keralite people. He was in fact saying “yes” but with a specific nasal sound, the nearest word to explain it being “a grunt” as translated by the mediating translator.

Nair has not showed that the agreement was expressed with a nasal sound but by using 'grunted' which signals a low short guttural sound. This is not a completely

'faithful' representation of the non-verbal Keralite nasal assent but what Nair has achieved is a domestication close enough to a non-verbal sound, that is, a more universal guttural one (a / ā) instead of a nasal (ñ) and that both Azor and Pierre have been faithful in showing (the guttural 'yes') in their French translations. Both the translators have used literal technique for this translation and the equivalence has been achieved at denotative and connotative levels. What Nair has done with 'grunted, Yes' is what Peter Newmark refers to as a cultural equivalent to achieve communicative equivalence and Nida refers to as a dynamic equivalence as it helps comprehensibility for the target audience. The typical nasal sounds that the Keralites make as part of their non-verbal communication that vary in length and frequency convey different meanings.

SAMPLE 2

| | |
|---------------------------|--|
| ST (p.15) | എന്റെ കയ്യിലെവിടന്നാ രൂപ ? പരീക്കുട്ടി കൈ മലർത്തിക്കാണിച്ചു. |
| Transcription of the text | Ende kayyilevedannaa roopa? Pareekutty <u>kai malarthikkanichu.</u> |
| ETM | Where do I have the money? Pareekutty <u>showed his open palms.</u> |
| MT (p.5) | “But where do I have the money?” Pareekutty <u>spread his palms out in front of her.</u> |
| TT-AZOR | « Où est-ce que j’ai de l’argent ? ». Parikoutti lui <u>tendit ses mains ouvertes.</u> BT : “Where do I have money?” Pareekutty <u>held out his open hands</u> to her. |
| TT-PIERRE | « Mais où vais-je trouver cet argent ? » Pareekutty <u>étendit ses paumes vers elle.</u> BT : “But where am I going to get that money?” Pareekutty <u>spread his palms out to her.</u> |

This is the first meeting of Karuthamma and Pareekutty as recorded by the author where he talks about hearing that her father trying to get a new boat and nets. It is then Karuthamma who was caught off guard, just blurted out that they do not have enough money and whether he could give them some. Pareekutty, answers

her with his palms spread out, saying “Where do I have the money?”. This open palm gesture is expressed when a person is trying to be sincere and truthful about the situation that he is trying to explain. Nair has faithfully captured this gesture in her English MT which Azor and Pierre have been able to replicate in French. Both the translations, TT-AZOR and TT-PIERRE have met with denotative as well as connotative equivalences while the techniques used by them were transposition and literal, respectively.

The principles behind translating these non-verbal elements in communication explained by Nord (2018) are looked into.

Nord (2018) quotes Vermeer ([1978]1983, p.49) who “considers translational action (including interpreting) to be a type of transfer in which communicative verbal and non-verbal signs are transferred from one language and culture ... into another”. Translation being a type of human action, Vermeer defines human action “as intentional, purposeful behaviour that takes place in a given situation; it is part of the situation at the same time as it modifies the situation” ([1978]1983, p.49). Besides, “since situations are embedded in cultures, any evaluation of a particular situation, of its verbalized and non-verbalized elements, depends on the status it has in a particular culture system” (Nord, 2018, pp.10-11).

Nord (2018, p.54) believes that conventions are found in all types of behaviours, i.e., verbal, non-verbal that involve gestures and paraverbal that is regarding intonation or prosody. She quotes Poyatos (1988, p.61):

Besides those [non-ambiguous gestures] which become quite universal (e.g., the hitchhiking gesture, the raised middle finger as an insult), each culture possesses a rich repertoire of emblems..., quite often sharing homomorphic emblems that

are actually antonyms (i.e., like cognates, e.g., the raised finger-ring gesture signifying 'Okay' in North America, money in Japan, a sexual insult in Venezuela, an emphatic conversational language marker or attention-getter in Spain).

As the signs and gestures involved in communications are culture-specific, Nord (2018, p.54) says that:

Functional translation does not mean that source-culture conventions must be replaced by target-culture conventions in each and every translation. Depending on the translation purpose and type, the translator may opt for reproduction or adaptation. There are also translation tasks in which some kinds of conventions have to be reproduced, whereas others should be adjusted to target-culture standards.

Haroon (2022) studies how non-verbal behaviour is conveyed in fiction based on the English novel, *A Thousand splendid suns* and its Malay translation, *Seribu Matahari Syurga*. The non-verbal behaviour could be described in the translation just as it was done in the ST. The same can also be presented to the target readers without any explanation in the same way that the behaviour was communicated to the ST readers without description. Two examples have been provided to illustrate the same.

Example 1

ST: That night they went to Chaman, and, **standing behind Rasheed**, Mariam watched fireworks light up the sky, in flashes of green, pink, and yellow. (p. 79)

TT: Malam itu mereka ke Chaman. **Berdiri di belakang Rasheed**, Mariam melihat bunga api menghiasi langit malam dalam percikan warna hijau, merah jambu, dan kuning. (p. 138)

(Haroon, 2022, p.133)

The spatial position described communicates an image of a submissive wife as the author intended. This proxemic behaviour is not described in the Malay translation as the readers are expected to understand its significance of this non-verbal behaviour. The translator has been able to adopt this technique because of the universal recognisability of the non-verbal signal assumed in this case.

Example 2:

ST: When they informed him that he had a new daughter, Nana said, Jalil had **shrugged**, kept brushing his horse's mane, and stayed in Takht-e-Safar another two weeks. (p. 12)

TT: Menurut Nana, sebaik sahaja mereka memberitahu Jalil yang dia telah mendapat bayi perempuan, Jalil hanya **mengangkat bahu tidak peduli**, dan terus memberus bulu kudanya. Malah kata Nana lagi, Jalil juga tidak balik untuk menjenguk keadaannya, sebaliknya terus berada di Takht-e-Safar selama dua minggu lagi. (p. 20) (Haroon, 2022, p.134)

In this example, the translator has retained the non-verbal behaviour in the translation with the difference that the communicative function of the behaviour has also been added. This intervention by the translator is a way of explaining the meaning of the non-verbal sign to the target audience.

The Malay translation retains the same kinesic behaviour, i.e., “mengangkat bahu” (lit. raising the shoulders), but with the addition of its meaning, i.e., “tidak peduli” (lit. unconcerned). ... by describing the kinesic behaviour and

making its intended meaning more explicit in the translation, the translator is able to successfully convey... indifference to the target readers. (Haroon, 2022, pp,133-134)

In the sample 1 of the category, NON-VERBAL COMMUNICATIONS, the MT has added *yes* to *grunt* making the significance of the nasal sound explicit for the foreign readers. In Sample 3, the gesture of open palms is retained adopting a foreignization strategy.

Foreignization method is encouraged when translating non-verbal communications as their original flavour is preserved (Yuan, 2007). This is in the case of well-known non-verbal communication and that which would cause no misunderstanding in any cultural background. An example, a translated text from Chinese is given to illustrate the point:

Kong Yiji was the only long-gowned customer who used to drink his wine standing. (Translated by Yang Xianyi and Gladys Yang) (Yuan, 2007, p.78)

Long gowns are a symbol of high social status in federal Chinese society. Kong Yiji wears the long gown but is not rich enough to have a seat and so he stands while drinking. The translator aims to have the irony effect in his translation and hence keeps the non-verbal communication of the contrast (Yuan, 2007).

Table 4.3.7a Translation techniques and equivalence achieved in category 7

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|--|---|---------------|--|
| 1 | Ayyankunju grunted 'Yes'. (p.37) | Ayyankunju grunted "yes " | literal | Denotative equivalence and Connotative equivalence |
| 2 | "But where do I have the money?" Pareekutty spread his palms out in front of her. (p.5) | "Where do I have money?" Pareekutty held out his | transposition | Denotative equivalence and Connotative equivalence |

| | | | | |
|---|--|---|---------|--|
| | | open hands to her. | | |
| 3 | He grunted reaffirming it. (p.12) | He grunted reaffirming it. | literal | Denotative equivalence and Connotative equivalence |
| 4 | Chembankunju said again, "Here...here take it!" " Hmm ", a grunt . (p.219) | Chembankunju repeated, "Here, there you go take it," " Hmm ," a grunt . | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.7b Translation techniques and equivalence achieved in category 7

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|--|--|-----------|--|
| 1 | Ayyankunju grunted 'Yes' . (p.37) | Ayyankunju grunted a 'Yes' . | literal | Denotative equivalence and Connotative equivalence |
| 2 | "But where do I have the money?" Pareekutty spread his palms out in front of her. (p.5) | "But where am I going to get that money?" Pareekutty spread his palms out to her. | literal | Denotative equivalence and Connotative equivalence |
| 3 | He grunted reaffirming it. (p.12) | He grunted reaffirming it | literal | Denotative equivalence and Connotative equivalence |
| 4 | Chembankunju said again, "Here...here take it!" " Hmm ", a grunt . (p.219) | Chembankunju said again: "Here ... take it!" " Hmm ", a simple grunt . | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.7c Percentage of equivalence achieved in category 7

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 100% | 100% |
| Connotative | 100% | 100% |
| Pragmatic | - | - |

| | | |
|----------------|---|---|
| Text-normative | - | - |
| Formal | - | - |

4.3.8 Category 8: Mistranslations

Discussion of samples (3/5)

SAMPLE 1

| | |
|------------------------------|--|
| ST (p.200) | അവൾക്കും സമ്മതമാണ് . തുറയിലരയനെയും ഒന്നും അറിയിക്കേണ്ടെന്നു അവളും പറഞ്ഞു. |
| Transcription of the text | Avallkkum sammathamaanu. <u>Thuravilarayaneyum onnum ariyikkendennu avallum paranju.</u> |
| ETM | It was agreeable to her also. <u>She too said that there was no need to inform the village headman.</u> |
| MT (p.191) | She too was agreeable. <u>She said there was no need to inform the Shore Master.</u> |
| TT-AZOR | Elle aussi était consentante. <u>Elle disait qu'il n'y avait pas besoin d'informer le Chef de la Côte.</u> BT: She too was willing. <u>She said that there was no need to inform the Chief of the Coast.</u> |
| TT-PIERRE | Elle aussi était consentante. <u>Elle dit qu'il n'était pas nécessaire d'en informer le garde-côte.</u> BT: She was also willing. <u>She said that it was not necessary to inform the coast guard.</u> |

After Chakki died, Chembankunju decides to get a wife for himself as this was Chakki's instruction to him before she breathed her last. He and his friend looked for a suitable bride for him and found Pappikunju, Kandankoran's widow. Under such conditions, both the parties consented to the marriage, and they even decided that there was no need to inform the village head about their marriage. It was customary that before undertaking any ventures or decisions, the village head is consulted with an offering following which he gives the permission to go ahead. Chembankunju was known as a person who would do little to conform to rules and traditions. This has been effectively translated by the native speakers

using literal technique and this has met with denotative and connotative equivalences.

SAMPLE 2

| | |
|---------------------------|--|
| ST (p.168) | കൊച്ചുനാഥൻ അത് വിശ്വസിച്ചോ എന്തോ! അയാൾ പള്ളനിയുടെ വീടെവിടെന്നു പറഞ്ഞു കൊടുത്തു. |
| Transcription of the text | <u>Kochunaathan adhu vishwasicho endho!</u> Ayall palaniyude veeeddevide ennu paranjukoduthu. |
| ETM | <u>Wonder if Kochunathan believed it or not!</u> He told him where Palani's house was. |
| MT (p.160) | <u>Who knows if Kochunathan believed it?</u> He told him where Palani's house was. |
| TT-AZOR | <u>Qui sait si Kochounathan y croyait</u> ? Il lui indiqua où était la maison de Palani. BT: <u>Who knows if Kochunathan believed it?</u> He told him where Palani's house was. |
| TT-PIERRE | <u>Qui sait si Kochunathan y croyait vraiment</u> ? Il lui dit où était la maison de Palani. BT: <u>Who knows if Kochunathan really believed it?</u> He told him where Palani's house was. |

Pareekutty who is neither family nor a relative, takes it upon himself to go over to Trikunnappuzha to inform Karuthamma of her mother's demise and meets Kochunathan there. Kochunathan is puzzled by Pareekutty's arrival on that shore and so asks him questions on why he was looking for Palani's place, why was he sent to inform the death of Chakki and why was he there at a late-night hour to deliver the news. He tries to explain that he could not bear to see such heartlessness in the home of Karuthamma and therefore, he decided to come over and inform her. He wonders if he believed Pareekutty's explanation, but he told him where Palani's house was, nevertheless.

The French translations of the text express the doubt that the ST intended and was translated by Nair's English which serves as the MT here. "Who knows if Kochunathan believed it?" is a question, echoed by all the readers. It is very

unlikely that Kochunathan believed the explanation that Pareekutty gave, and his scepticism is well translated to the readers. The technique employed by both the translators was literal. BTF-PIERRE shows it as “Who knows if Kochunathan really believed it?” with the addition of an adverb “really” to strengthen the readers’ skepticism that the text seeks to convey. BTF-AZOR, nonetheless, carries the element of suspicion by way of “Who knows if Kochunathan believed it?”. Denotative and connotative equivalence have been achieved in this case grace à the literal technique that the translators made use of.

SAMPLE 3

| | |
|---------------------------|--|
| ST (p.17) | നീ ആരെ ഓർത്തിരിക്കുവാടീ? |
| Transcription of the text | Nee aare orthirikkuvaadi? |
| ETM (literal) | Girl, <u>who</u> are you thinking of, sitting there? |
| ETM (intended) | Girl, <u>who</u> are you dreaming of? |
| MT (p.6) | Who are you thinking of? |
| TT-AZOR | De qui tu es en train de rêvasser, toi ? BT: <u>Who</u> are you dreaming of? |
| TT-PIERRE | À qui penses-tu ? BT: <u>Who</u> are you thinking of? |

Sitting by the stove, Karuthamma was found to be daydreaming. Thinking of her childhood times when she knew Pareekutty as a young boy and were friends and how the friendship had blossomed into love over the years, she was lost in her thoughts. Her mother, Chakki, seeing her seated by the stove, with a vacant gaze, with the embers falling outside the stove, nudges her with her foot awakening her from her reverie. She asks her daughter the most appropriate question that matches the scene, “Who are you thinking of?”

Asking “what are you thinking of?” to someone lost in thought is considered a natural response but Chakki goes a step further by asking “who?”. It is a crude remark by older women of the Keralite community when they see young girls lost in thoughts as they assume the reason for it as some sort of infatuation or courtship. The remark encapsulates not just the annoyance of the mother but her apparent knowledge of the reason behind it and the anxiety that it accompanies. Thakazhi uses this question to sow into the hearts of the audience right at the start, the mother’s acute discernment of her daughter’s mind, emotions and body language as well. In the subsequent portions of the text, this shrewdness of the mother leads her to attempts to unearth the secret romantic feelings of her daughter to dissuade her from having them. Therefore, Chakki’s question has a longer and greater impact on Karuthamma’s feelings and is not limited to just the context.

Azor’s and Pierre’s translation based on Nair’s MT is very close to the original text and it does not just convey the content but the practice of the fisherwomen particularly these conservative mothers’ stereotypical language towards their grown-up daughters. They employed modulation and literal techniques respectively and this has seen both denotative and connotative equivalences achieved. The mothers’ concern is often not as much ‘what’ as ‘who’ their daughters are thinking about.

Table 4.3.8a Translation techniques and equivalence achieved in category 8

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|--|---|------------|--|
| 1 | Who are you thinking of? (p.6) | Who are you dreaming of? | modulation | Denotative equivalence and Connotative equivalence |
| 2 | “Don’t look at me like this!” ...Karuthamma | "Don’t look at me like that!" ... Karuthamma | modulation | Denotative equivalence and |

| | | | | |
|---|---|---|---------------|--|
| | crossed her bosom with her hands and turned her back to him. Suddenly she flushed at the thought that she was wearing only a thin mundu. (p.4) | crossed her hands on her chest and turned her back. Suddenly, she blushed at the idea that she only wore a simple thin mundu. | | Connotative equivalence |
| 3 | The Shore Master looked at Papikunju, who had just buried her honour, with the disgust meted out to one who has brought dishonour to her family... (p.212) | The village chief looked at Papikunju, who had just lost all honor, with the same disgust inflicted on anyone who had dishonoured her own family ... | transposition | Denotative equivalence and Connotative equivalence |
| 4 | She too was agreeable. She said there was no need to inform the Shore Master. (p.191) | She too was willing. She said that there was no need to inform the Shore Master. | literal | Denotative equivalence |
| 5 | Who knows if Kochunathan believed it? He told him where Palani's house was. (p.160) | Who knows if Kochunathan believed it? He told him where Palani's house was. | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.8b Translation techniques and equivalence achieved in category 8

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|--|---|------------|--|
| 1 | Who are you thinking of? (p.6) | Who are you thinking of? | literal | Denotative equivalence and Connotative equivalence |
| 2 | "Don't look at me like this!" ...Karuthamma crossed her bosom with her hands and turned her back to him. | "Don't look at me like that!" ... Karuthamma crossed her hands on her bust and turned her back. Suddenly, | modulation | Denotative equivalence and Connotative equivalence |

| | | | | |
|---|---|--|---------------|--|
| | Suddenly she flushed at the thought that she was wearing only a thin mundu. (p.4) | she blushed at the idea that she only wore a thin <i>mundu</i> . | | |
| 3 | The Shore Master looked at Papikunju, who had just buried her honour, with the disgust meted out to one who has brought dishonour to her family... (p.212) | The Coast Guard looked at Papikunju, who had just buried her honor, with this disgust towards a person who has dishonored her family. | transposition | Denotative equivalence and Connotative equivalence |
| 4 | She too was agreeable. She said there was no need to inform the Shore Master. (p.191) | She was also consenting. She said that it was not necessary to inform the coast guard. | literal | Denotative equivalence |
| 5 | Who knows if Kochunathan believed it? He told him where Palani's house was. (p.160) | Who knows if Kochunathan really believed it? He told him where Palani's house was. | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.8c Percentage of equivalence achieved in category 8

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 100% | 100% |
| Connotative | 80% | 80% |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.3.9 Category 9: Omitted texts

Discussion of samples (2/4)

SAMPLE 1

| | |
|---------------------------|--|
| ST (p.227) | <p>പക്ഷെ, അതിലൊന്നും അയാൾ കുറ്റക്കാരനല്ല. മനഃപൂർവ്വമായി ആ കുടുംബത്തിന്റെ ജീവിതത്തിൽ പരീക്കൂട്ടി കടന്നുകൂടിയതല്ല. ആ കുടുംബജീവിതത്തിന്റെ അന്തർനാളത്തിലേക്കു അയാൾ അറിയാതെ തന്നെ വലിഞ്ഞിറങ്ങിപ്പോയതാണ്...</p> |
| Transcription of the text | <p>Pakshe, adhilonnum ayaall kuttakkaaranalla. Manapoorvamaayi aa kudumbathinde jeevithathil pareekutty kadannukoodiyathalla. Aa kudumbajeevithathinde andharnaalathilekku ayaall ariyathethanne valinjirangippovathaanu...</p> |
| ETM | <p>But he is not guilty of any of those things. He did not enter into that family's life wilfully. He had stepped into the inner rhythm of that family unknowingly.</p> |
| MT (p.219) | <p>But he was not responsible for all this. Pareekutty hadn't insinuated himself into the family wanting to do so. He had stepped into the inner rhythm of that family unknowingly.</p> |
| TT-AZOR | <p>Mais tout cela n'était pas de sa faute. Parikoutti ne s'était pas incrusté dans la famille, pourtant désireux de le faire. Il s'était faufile dans l'intimité du quotidien de cette famille sans le savoir. BT: But all this was not his fault. Pareekutty had not become part of the family, was not eager to do so. He had edged his way into the intimacy of this family's without knowing it.</p> |
| TT-PIERRE | <p>Mais il n'était pas responsable de tout ça. Pareekutty ne s'était pas insinué dans la famille pour ça. Il était entré dans le cercle si intime de cette famille sans le savoir. BT: But he was not responsible for all this. Pareekutty had not insinuated himself into the family for this. He had entered the inner circle of this family without knowing it.</p> |

Chembankunju accuses Pareekutty of ruining his daughter's life and the life of the family as a whole. Chembankunju feels that he had been living a carefree, happy life with his family on the fishing coast that he grew up, trusting his Sea Mother to provide for him and that it was Pareekutty who wormed his way into this family and in time to come, devastated it. He is not able to forgive Pareekutty as he feels that it is he who lured his daughter from the day he set his foot on the coast as a young boy. But what remains unknown to Chembankunju is that the little girl Karuthamma, who was picking shells had set her eyes on this young

boy too. She gave him a red shell that she had collected and had given him her heart along with that.

This text is of immense significance as the ST author meant to release all doubts from the readers' minds of Pareekutty's actions. This text makes it clear to the readers that Pareekutty had no intention of ruining Karuthamma and her family but had merely fallen in love with her. Both the translators have selected the literal technique to translate the text and have been able to present the true state of affairs to the French audience thus achieving levels of denotative and connotative equivalences.

SAMPLE 2

| | |
|---------------------------|--|
| ST (p.80) | ഏകാന്തമായിരിക്കുമ്പോൾ കരുത്തമ്മയുടെ മനസ്സ് പിടി വിട്ടുപോകും. അവൾ പരീക്കുട്ടിയെ സ്നേഹിക്കുന്നുണ്ട്. മറ്റൊരാൾക്ക് അവളുടെ ഹൃദയത്തിൽ സ്ഥാനമില്ല |
| Transcription of the text | <u>Ekandhamaayirikkumbol Karuthammayude manassu pidi vittupokum.</u> Avall pareekuttiye snehikkunnundu. Mattoraalkku avallude hridhayathil sthaanamilla. |
| ETM | <u>In moments of solitude, the reins of Karuthamma's mind are lost.</u> She loves Pareekutty. There is no place for another man in her heart. |
| MT (p.73) | <u>In a solitary moment, Karuthamma's mind wandered.</u> She loved Pareekutty. There would be no place for another man in her heart. |
| TT-AZOR | <u>Dans un moment de solitude, l'esprit de Karouthamma s'évada.</u> Elle aimait Parikoutti. Il n'y aurait point de place pour un autre homme dans son cœur. BT: <u>In a solitary moment Karuthamma's mind wandered.</u> She loved Pareekutty. There would be no room for another man in her heart. |
| TT-PIERRE | <u>Dans un moment solitaire, l'esprit de Karuthamma erra.</u> Elle aimait Pareekutty. Il n'y aurait plus de place pour un autre homme dans son cœur. BT: <u>In a lonely moment, the spirit of Karuthamma wandered.</u> She loved Pareekutty. There would be no room for another man in her heart. |

On the outside, she is seen arguing with her mother that Pareekutty's debt has to be paid back, holding back her emotions. But in her private moments, she finds herself saying how much she loves Pareekutty and that there is no place for another man in her life. This piece of text has a huge significance because Karuthamma's true nature is revealed and that is conveyed by the Nair's English MT and hence by Azor's and Pierre's translation as well. The technique adopted by them was literal and denotative and connotative equivalences have been achieved in the translation.

Nair's MT did not show up any mistranslations of the ST; for most part, it has been a close representation of the original Malayalam text. There have not been any instances of omission of texts from the ST either.

Table 4.3.9a Translation techniques and equivalence achieved in category 9

| S.No. | MT (NAIR) | BTF (AZOR) | Technique | Equivalence achieved |
|-------|---|--|-----------|--|
| 1 | <u>In a solitary moment, Karuthamma's mind wandered.</u> She loved Pareekutty. There would be no place for another man in her heart. (p.73) | <u>In a solitary moment Karuthamma's mind wandered.</u> She loved Pareekutty. There would be no room for another man in her heart. | Literal | Denotative equivalence and Connotative equivalence |
| 2 | <u>Chakki responded, "Shouldn't you have paid that Muslim boy's money first?"</u> As if it is an irritating thought, Chembankunju said, why is that you always bring this up when we refer to Karuthamma's marriage? Chakki was shaken. (p.98) | <u>Chakki said, "Shouldn't we have to pay that little Muslim's money first?"</u> As if it were a bad thought, Chembankunju said, why do you always have to bring that up when we're talking about Karuthamma's wedding? Chakki was perturbed. | literal | Denotative equivalence and Connotative equivalence |

| | | | | |
|---|--|--|---------|--|
| 3 | Karuthamma had a query of her own. "Didn't any of their wives ever make a mistake?" "Of course! <u>Liars, they are all just silent about it, keeping it _____ to themselves...</u> "(p.183) | Karuthamma had a question about herself. "Didn't any of their wives ever make a mistake?" "Of course! <u>Liars, they're all just discreet about it, they keep it to themselves...</u> " | literal | Denotative equivalence and Connotative equivalence |
| 4 | But he was not responsible for all this. Pareekutty hadn't insinuated himself into the family wanting to do so. <u>He had stepped into the inner rhythm of that family unknowingly.</u> (p.219) | But all this was not his fault. Pareekutty had not become part of the family, yet eager to do so. <u>He had snuck into the intimacy of this family's daily life unknowingly.</u> | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.9b Translation techniques and equivalence achieved in category 9

| S.No. | MT (NAIR) | BTF (PIERRE) | Technique | Equivalence achieved |
|-------|---|--|-----------|--|
| 1 | <u>In a solitary moment, Karuthamma's mind wandered.</u> She loved Pareekutty. There would be no place for another man in her heart. (p.73) | <u>In a lonely moment, the spirit _____ of Karuthamma wandered.</u> She loved Pareekutty. There would be no room for another man in her heart. | literal | Denotative equivalence and Connotative equivalence |
| 2 | <u>Chakki responded, "Shouldn't you have paid that Muslim boy's money first?"</u> As if it is an irritating thought, Chembankunju said, why is that you always bring this up when we refer to Karuthamma's marriage? Chakki was shaken. (p.98) | <u>Chakki said, "Shouldn't you have paid the money to that Muslim first?"</u> As if it were an annoying thought, Chembankunju says, why do you always | literal | Denotative equivalence and Connotative equivalence |

| | | | | |
|---|--|--|---------|--|
| | | talk to me about this when we talk about Karuthamma's wedding? Chakki was shaken by it. | | |
| 3 | Karuthamma had a query of her own. "Didn't any of their wives ever make a mistake?" "Of course! <u>Liars, they are all just silent about it, keeping it to themselves...</u> "(p.183) | Karuthamma had a question. "Have any of their wives ever made mistakes?" "Of course! <u>All liars, they remain silent on the subject, keeping it to themselves ...</u> " | literal | Denotative equivalence and Connotative equivalence |
| 4 | But he was not responsible for all this. Pareekutty hadn't insinuated himself into the family wanting to do so. <u>He had stepped into the inner rhythm of that family unknowingly.</u> (p.219) | But he wasn't responsible for all this. Pareekutty had not insinuated himself into the family for this. <u>He had entered the inner circle of this family without knowing it.</u> | literal | Denotative equivalence and Connotative equivalence |

Table 4.3.9c Percentage of equivalence achieved in category 9

| Type of equivalence | Percentage of equivalence achieved (AZOR) | Percentage of equivalence achieved (PIERRE) |
|---------------------|---|---|
| Denotative | 100% | 100% |
| Connotative | 100% | 100% |
| Pragmatic | - | - |
| Text-normative | - | - |
| Formal | - | - |

4.4 Qualitative Analysis

This section deals with a quantitative analysis (a frequency count) to determine to what extent the two native speakers' French translations (coming through Nair's more faithful translation of *Chemmeen* which served as the MT for RQ 2) was able to capture the cultural nuances, the force of the emotions and intricacies of the social issues put forth by the source author. This is done by comparing the samples from the eight categories of the MT against the back translations of these samples done by Azor and Pierre. If the back translation of Azor and Pierre are found closely reflective of the MT a '√' is placed in the fifth column for Azor and the sixth column for Pierre for each category. An 'X' will mean the French translation was not able to closely represent the idea, tone, intensity of feeling, cultural nuance in Nair's MT. A percentage of the number of the '√' is calculated for each category and presented as a percentage to answer to what extent Nair's MT has been closely reproduced. The formula for the calculation is:

$$\frac{\text{Number of } \sqrt{\text{ }} \times 100}{\text{Number of samples in the category}} = \%$$

Followed by the above calculation for each category will be a table to summarize the percentages and provide the final average percentage (total percentage of 8 categories divided by 8) individually achieved by the two French translators.

Table 4.4.1 Category 1: descriptions in the narrative

| Sam ple No. | MT (Nair) | BT- AZOR | BT-PIERRE | Azor's French translatio n is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|----------------------------|----------------------|----------------------|----------------------------|--|---|
| 1 | Everythin g that | All that Karutham | All that Karuthamma had | √ | √ |

| | | | | | |
|---|--|---|--|---|---|
| | <p>Karuthamma had told him was the truth as she knew it. Even though he believed her, <u>it had lessened his fervour for her.</u></p> <p>(p.169)</p> | <p>ma had told him was the truth as it was. Even though he believed her, <u>it had lessened his ardour towards her.</u></p> | <p>told her was the truth as she knew it. Even if he believed her, <u>this had lessened his passion for her.</u></p> | | |
| 2 | <p>So they <u>parted.</u></p> <p>(p.109)</p> | <p>So they <u>parted.</u></p> | <p>So they <u>parted.</u></p> | √ | √ |
| 3 | <p>Then he posed a <u>dangerous</u> question.</p> <p>(p.160)</p> | <p>Then he shot out a <u>pernicious</u> question.</p> | <p>Then he asked a <u>dangerous</u> question</p> | √ | √ |
| 4 | <p>“You are not going to get anything from that skinflint. Remember that...and as for the girl, <u>she is not what you think she is.</u>”</p> <p>(p.31)</p> | <p>“You are not going to get anything from that stingy man. Remember that...and as for that girl, <u>she is not at all what you think she is.</u>”</p> | <p>“You will not get anything from this miser. Remember that... and <u>that girl is not someone you think her to be.</u>”</p> | √ | √ |
| 5 | <p>Karuthamma discovered a courage like she had never known before. A purpose. <u>A hazy but definite plan</u> began to formulate</p> | <p>Karuthamma discovered within her a courage that she had never known before. A purpose. <u>A vague but a definite goal</u> began to see light</p> | <p>Karuthamma discovered a courage within her that she had not known. A purpose. <u>A vague but definite plan</u> formulated in her head.</p> | √ | √ |

| | | | | | |
|----|--|---|--|---|---|
| | in her. (p.227) | of day in her. | | | |
| 6 | Everyone scrutinized her carefully. Karuthamma <u>flinched.</u> (p.125) | All eyes were dissecting her thoroughly. Karuthamma <u>flinched.</u> | Everyone observed her carefully. Karuthamma <u>recoiled.</u> | √ | √ |
| 7 | Chembankunju thought a while and replied, “I am sure he will be happy to do this. He is a gullible chap, <u>a rather simple boy!</u> ” (p.99) | Chembankunju thought a while and replied, “I am sure he will be too happy to do it. He is a bit wet behind the ears, <u>a rather simple guy.</u> ” | Chembankunju thought for a while and replied: “I am sure he will be happy to do it. He is a gullible one, <u>a simple chap.</u> ” | √ | √ |
| 8 | She spoke <u>a bare-faced lie.</u> (p.146) | She retorted with <u>a gross blatant lie.</u> | She lied <u>shamelessly.</u> | √ | X 'shamelessly' does not quite reflect the audacious nature of Karuthamma. |
| 9 | How could he confront Pappu <u>face to face?</u> (p.169) | How could he confront Pappu <u>straight eye-to-eye?</u> | How could he confront Pappu <u>in person?</u> | √ | √ |
| 10 | And <u>rotting</u> heaps of fresh shrimp. (p.87) | And piles of fresh shrimp <u>rotting.</u> | And piles of fresh shrimps that were <u>rotting.</u> | √ | √ |
| 11 | Pareekutty's investment | Pareekutty's investment | Pareekutty's investment began to <u>rot and</u> | √ | √ |

| | | | | | |
|----|--|--|--|--|--|
| | began to <u>rot and stink.</u> In a day's time, all that was left to do was to bury it in the sand. (p.88) | began to <u>rot and to smell bad.</u> At the end of a day, all that remained was to bury it in the sand. | <u>stink.</u> In one day, all that remained was to bury it in the sand. | | |
| 12 | Chakki's <u>enthusiasm quelled.</u> How could he not know how old he was. (p.85) | Chakki's <u>enthusiasm had faded.</u> How could he not know how old he was. | Chakki's <u>enthusiasm waned.</u> How could he not know how old he was. | √ | √ |
| 13 | Karuthamma <u>quivered.</u> (p.6) | Karuthamma <u>shuddered.</u> | Karuthamma <u>shuddered.</u> | √ | √ |
| 14 | Chakki couldn't understand this. Not that Karuthamma understood it either. But she <u>felt suffused by a heat.</u> (pp.51-52) | Chakki could not understand this. Karuthamma did not understand it either. But she <u>felt a sense of heat rush within her.</u> | Chakki could not understand that. Not that Karuthamma understood it either. But she <u>felt as though she was suffocated by a heat.</u> | X The feeling of a sensation within Karuthamma in the context does not come across clearly. | X The feeling of a sensation within Karuthamma in the context does not come across clearly. |
| 15 | Chembankunju ran around like a madman. Was his wife about to die? <u>The marriage party was breaking up.</u> (p.114) | Chembankunju ran around like a madman. Was his wife going to die? <u>The marriage was breaking up.</u> | Chembankunju ran like a madman. Was his wife about to die? <u>The wedding party was scattering.</u> | √ | √ |
| 16 | Despite stating a fact, | Although he pointed out a fact, | Although he was affirming an established fact, | √ | √ |

| | | | | | |
|----|---|--|---|---|---|
| | Chembank unju's face wore a <u>glimmer of embarras sment.</u> (p.195) | <u>a shadow of an embarras sment</u> fell upon Chembank unjou's face. | Chembankunju's face showed <u>a glimmer of embarrassment.</u> | | |
| 17 | And then he could gaze at her <u>bosom</u> as much as he wanted. Look at her <u>bum.</u> (p.40) | And so he could look at her <u>chest</u> as much as he would like. Look at her <u>buttocks.</u> | And then he could gaze at her <u>bust</u> as much as he wanted. Look at her <u>buttocks.</u> | √ | √ |
| 18 | She turned. Now that <u>glance fell on her buttocks that were covered by just a sheer mundu.</u> (p.140) | She turned around. Straight away his <u>gaze fell on her buttocks that were covered by just a thin mundu.</u> | She turned around. Now this <u>look fell on her buttocks, covered only by a thin mundu</u> | √ | √ |
| 19 | <u>Dressed in mulmul mundu and draping a fine cloth with a narrow-lined border on his shoulder,</u> he would go to the shore as the boats returned. He would trade the catch. That was how Kandankoran | <u>Dressed in a mulmul mundu and his shoulder draped in a narrow-embroide red fabric,</u> he used to go to the shore when the boats returned. He would sell the catch. That was how Kandankoran Valakkara | <u>Dressed just in a mulmul mundu, draped in a beautiful cloth with a narrow border his shoulder,</u> he would go to the shore as soon as the boats returned. He would trade the catch. That's how Kandankoran Valakkaran was. | √ | √ |

| | | | | | |
|----|---|--|---|---|---|
| | Valakkaran had been. (p.194) | n had been. | | | |
| 20 | Everyone was in need of money. And would agree to any terms and conditions. Shack owners sucked up to the managers of big shrimp exporters in Alapuzha, Kollam and Kochi. Thus, the <u>seashore was muddied with borrowed monies.</u> (p.71) | Everyone needed money. And would accept any terms and conditions. The owners of the small local fish shops came into contact with the major shrimp exporters from Alapuzha, Kollam and Kochi. Thus, <u>the whole seaside was sunk in with borrowed money.</u> | Everyone needed money. And would agree to all the conditions. The hut owners had bribed all the heads of the big shrimp exporting companies in Alapuzha, Kollam and Kochi. Thus, the <u>seafront became muddy with borrowed money.</u> | √ | √ |
| 21 | This new life had a form. But with it Chembank unju also <u>sensed a smouldering within.</u> An unknown undefined anxiety raged in him. (p.194) | This new life had some elegance. Yet with it, Chembank unju also felt <u>a strange feeling within him.</u> A strange indescribable anguish raged in him. | This new life took shape. But with it Chembankunju felt <u>some smouldering within.</u> An unknown undefined anxiety was raging within him. | √ | √ |

Percentage for Azor is $20/21 \times 100 = 95.2$

Percentage for Pierre is $19/21 \times 100 = 90.5$

Table 4.4.2 Category 2: names of creatures

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|---|--|---|--|--|
| 1 | A sea in which <u>stingray</u> and <u>porpoises</u> gambolled. (p.84) | A sea in which <u>stingrays</u> and <u>porpoises</u> gambolled. | A sea in which <u>stingray</u> and <u>porpoises</u> gambolled. | √ | √ |
| 2 | <u>A night bird</u> rose off a coconut palm and flew across the moon as if to suggest that it had witnessed the scene. A little farther on the sands, <u>a dog</u> stood watching them. (p.108) | <u>A night bird</u> rose from a coconut palm and flew in the reflection of the moonlight as if to suggest that it had witnessed the scene. A little farther on the sands, <u>a dog</u> was standing watching them. | <u>A nocturnal bird</u> flew from a coconut tree and passed by the moon as if to suggest that it had witnessed the scene. A little further, on the sand, <u>a dog</u> was standing watching them. | √ | √ |
| 3 | <u>A school of dolphins</u> gathered around the boat. (p.229) | <u>A school of dolphins</u> gathered around the boat. | <u>A school of dolphins</u> had gathered | √ | √ |

| | | | | | |
|--|--|--|------------------|--|--|
| | | | around the boat. | | |
|--|--|--|------------------|--|--|

Percentage for Azor is $3/3 \times 100 = 100$

Percentage for Pierre is $3/3 \times 100 = 100$

Table 4.4.3 Category 3: address forms/reference forms

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|--|---|--|--|--|
| 1 | Wasn't it one of those Muslim traders? The one who dealt in dry fish and went from home to home offering an advance for what he would buy. (p.38) | Wasn't it one of those Muslim traders? The one who used to sell dry fish and went around houses to offer an advance for what he would buy? | Was it not one of those Muslim traders? The one who used to trade dried fish home to home, offering an advance for what he would buy? | √ | √ |
| 2 | What do you want? To see that Muslim? Are you using Panchami as an excuse to go there? (p.188) | What do you want? To go and see that Muslim? Are you not trying to use Panchami as an excuse to go there? | What do you want? To see that Muslim man? Are you using Panchami as an excuse to go over there? | √ | √ |
| 3 | Palani asked, "Did your father send | Palani asked, "Was it your father | Palani asked: "Did your | √ | √ |

| | <u>that Muslim man?</u> " (p.163) | who sent <u>that Muslim man?</u> " | father send <u>that Muslim man?</u> " | | |
|---|--|--|--|---|---|
| 4 | "Ammachi, <u>ichechi</u> was on the far side of the shore with the Little Boss. They were standing behind a boat and giggling". (p.6) | "Mummy, <u>she</u> was on the other side of the shore with the Little Boss. They were standing behind a boat and were giggling". | "Ammachi, <u>ichechi</u> was on the other side of the shore with the Little Boss. They were standing behind a boat and were laughing". | √ | √ |
| 5 | Pareekutty asked her, "Are you angry with me, <u>Karuthamma</u> ?" (p.47) | Pareekutty asked her, " <u>Karuthamma</u> , are you angry with me?" | Pareekutty asked her, "Are you angry with me, <u>Karuthamma</u> ?" | √ | √ |
| 6 | Panchami asked, " <u>Is he angry?</u> " (p.228) | Panchami asked. " <u>Is he angry?</u> " | Panchami asked, " <u>Is he angry?</u> " | √ | √ |
| 7 | She asked, "What do you think, Ayyankunju <u>chetta</u> ? Will it be good?" (p.50) | She asked, "What do you think <u>Brother</u> Ayyankunju? Will it be good?" | She asked, "What do you think, Ayyankunju <u>chetta</u> ? Will that be good?" | √ | √ |
| 8 | Her eyes followed the boat as she spoke, "And look at the way it moves." Ayyankunju said, "Do you even have to wonder about it, <u>sister</u> ? It may be yours now. But do you know whom it belonged to | Her eyes followed the boat as she was speaking: "And look how it moves". Ayyankunju said, "Do you really have to worry about it <u>sister</u> ? It may be yours now. | Her eyes followed the boat as she spoke, "And look at the way it moves." Ayyankunju said: Do you even have to wonder about it <u>sister</u> ? It may belong to | √ | √ |

| | | | | | |
|----|--|--|--|---|---|
| | once...That's your good fortune, sister! " (pp.50-51) | But you do know who it belonged to before... It is your luck, sister. " | you now. But you know who it once belonged to... That's your luck, sister! | | |
| 9 | Kumar quaked with fear. "You son of a bitch. Just because you have no one..." (p.147) | Kumar trembled with fear. "You son of a bitch. All because you have no one..." | Kumar trembled with fear. " Navinde mone, all because you have no one..." | √ | √ |
| 10 | "But look at the boy! He has neither home nor family or anything to speak of. Wonderful!" " Shut up, you old broom! What do you know?" (p.98) | Did you see the boy! He has neither home nor family or anything good. Wonderful! " Shut up, you old rag, what are you talking about?" | But look at this boy! He has no home, no family, nothing. It's wonderful! " Shut up, Choole! What do you know?" | √ | √ |

Percentage for Azor is $10/10 \times 100 = 100$

Percentage for Pierre is $10/10 \times 100 = 100$

Table 4.4.4 Category 4: traditions and beliefs of the fisherfolk

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|--|--|---|--|--|
| 1 | Do you know why the sea cries at times? The | Do you know why the sea cries at times? The | Do you know why the sea cries sometimes? | √ | √ |

| | | | | | |
|---|---|--|---|---|---|
| | sea knows that if the sea mother gets angry, all will be ruined. But if she is pleased, she will give you everything, my child. (p.9) | sea knows that if the mother of the sea is angry, everything will be destroyed. But if she is happy, she would give you everything my child. | The sea knows that if the mother of the sea gets angry, everything will be ruined. But if she is happy, she will give you everything, my child. | | |
| 2 | Chakki and Karuthamma stood praying, their <u>hands folded like a blossom in bud.</u> (p.50) | Chakki and Karuthamma stood praying, their <u>hands joined like flower buds.</u> | Chakki and Karuthamma prayed, their <u>hands folded like buds.</u> | √ | √ |
| 3 | “While the girl is determined to <u>ruin our shores,</u> Chembankun ju has gone off to buy a boat and nets”. (p.36) | “While his daughter is determined to <u>destroy our coasts,</u> Chembankun ju has set out to buy a boat and nets”. | “While this girl is determined to <u>ruin our coasts,</u> Chembankun ju has gone to buy a boat and nets”. | √ | √ |
| 4 | ... and two other men of the older generation went to meet the Shore Master, taking it upon themselves <u>to represent the interests of the entire fishing community.</u> (p.36) | ...and two other men of the older generation went to meet the Shore Master, taking pains <u>to represent the interests of the entire fishing community.</u> | ...and two other men of the old generation went to the coast guard, taking it upon themselves <u>to represent the interests of the entire fishing community.</u> | √ | √ |
| 5 | Chakki snapped, “ <u>A Muslim man</u> will end up | Chakki lost it: "You'll see, <u>a Muslim</u> will | Chakki replied curtly, " <u>A Muslim</u> will | √ | √ |

| | | | | | |
|---|--|--|--|---|---|
| | seducing your daughter. That's what's going to happen." (p.11) | end up seducing your daughter. That's what will happen to us!" | eventually seduce your daughter. That's what will happen." | | |
| 6 | In Chakki's youth, <u>she too had ruined the shore,</u> they claimed. (p.38) | When Chakki was young, <u>she too had brought misfortune to the coast,</u> they said. | In Chakki's youth, <u>she too had ruined the coast,</u> they asserted. | √ | √ |
| 7 | Chakki asked bewildered, " <u>Did something happen,</u> daughter?" (p.102) | Puzzled, Chakki asked, <u>would something have happened,</u> my daughter? | Chakki asked puzzled, " <u>Did something happen,</u> daughter?" | √ | √ |
| 8 | "Go kill yourself! You have <u>a slut</u> for a wife! You'll drown in the sea. That's your destiny. But we have children and a family". (p.147) | "Go kill yourself! You have <u>a bitch</u> for a wife! You will drown in the sea. That is your destiny. But we have children and a family". | "Go hang yourself. Your wife is a <u>whore.</u> You will drown in the sea. That's your destiny. But we have children and a family". | √ | √ |

Percentage for Azor is $8/8 \times 100 = 100$

Percentage for Pierre is $8/8 \times 100 = 100$

Table 4.4.5 Category 5: representation of gender roles

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of | Pierre's French translation is closely reflective of |
|------------|-----------|---------|-----------|--|--|
| | | | | | |

| | | | | Nair's MT | Nair's MT |
|---|---|--|--|--------------|--------------|
| 1 | <p>Palani spoke his mind. Until then she had always clung to his feet or laid her face to his chest crying her innocence. <u>He had never asked for such an avowal.</u> (p.182)</p> | <p>Palani spoke his mind. Until then, she used to throw herself at his feet crying or placing her head on his chest crying her innocence. <u>He had never asked her for such an allegiance.</u></p> | <p>Palani spoke what he thought. Until then, she had always clung to his feet or had put her face on her chest crying her innocence. <u>He had never asked for such a confession.</u></p> | √ | √ |
| 2 | <p>"You musn't ever stray." And it was <u>a primary factor in a husband's love</u> for his wife. (p.182)</p> | <p>"Never stray". And it was <u>an essential factor in a man's love</u> for his wife.</p> | <p>"You must never stray." And it was <u>a primary factor in a husband's love</u> for his wife.</p> | √ | √ |
| 3 | <p>But Achankunju reprimanded her in a terse voice, "Don't you dare be <u>arrogant!</u>" "Am I being arrogant? Your playmate is buying a boat and nets and here we don't even have enough for supper tonight. <u>Am</u></p> | <p>"But Achankoun oju rebuked her in a virulent voice:" Don't be <u>arrogant!</u>" I'm the arrogant one? Your friend buys a boat and nets and here we don't even have enough for supper tonight. <u>Am</u></p> | <p>But Achankunju scolded her sharply, "Don't be <u>arrogant!</u>" I am arrogant? Your playmate buys a boat and nets and we don't even have enough for the evening supper. <u>So, am I arrogant?</u></p> | √ | √ |

| | <u>I being arrogant?"</u> (p.26) | <u>I being arrogant?"</u> | | | |
|---|---|---|---|---|---|
| 4 | Once again, they were one. In rapture, <u>she</u> whispered sweet nothings into his ear. She wasn't able to break or move away from that embrace. (p.234) | Again, they became one. Enamored, <u>she</u> whispered sweet words in his ear. She was not able to break or move away from that embrace. | Again, they were one. In ecstasy, <u>she</u> whispered sweet words into his ear. She was not able to break or even move away from that embrace. | √ | √ |
| 5 | "Why, <u>did I flirt with him</u> to get the cash? What's there for you to talk about?" (p.21) | "Why? <u>Did I flirt with him</u> to get that money? What are you talking about?" | "Why, <u>did I flirt with him</u> to get that money? Who are you to tell me about this?" | √ | √ |
| 6 | Papikunju hadn't thought Chembankunju would be so destroyed. She hadn't meant to devastate him. <u>He was her protector, after all.</u> (p.202) | Papikunju had not thought that Chembankunju would be so ruined. She had no intention of harming him. <u>He was her protector, after all.</u> | Papikunju had not imagined that Chembankunju would be so destroyed. She had not wanted to devastate him. <u>He was her protector, after all.</u> | √ | √ |

Percentage for Azor is $6/6 \times 100 = 100$

Percentage for Pierre is $6/6 \times 100 = 100$

Table 4.4.6 Category 6: figures of speech

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|---|--|--|--|--|
| 1 | “Don't tell me about that! That Muslim boy has had to shut down his shack. And <u>our girl is here getting long in the tooth...</u> ”(p.67) | “You think so! That little Muslim guy had to close his little shop. And <u>our daughter is here getting older...</u> ” | “Don't talk to me about that! That Muslim had to close down his shack. And <u>our daughter is here, and she's not young anymore...</u> ” | √ | √ |
| 2 | She was Pareekutty's mistress! Only someone like him, a brawny Muslim, could control and keep <u>a lusty warhorse</u> like her satiated. (p.39) | She was Pareekutty's mistress! Only someone like him, a well-built Muslim, could control and satisfy <u>a mare</u> as strong as her. | She was Pareekutty's mistress! Only someone like him, a hefty Muslim, could control and keep <u>a sturdy warhorse</u> like her, satisfied. | √ | √ |
| 3 | But Chakki had doubts of her own. “I wonder if that | But Chakki had her own doubts. “I wonder <u>if</u> | But Chakki had doubts. “I wonder <u>if your</u> | √ | √ |

| | | | | | |
|---|--|---|---|---|---|
| | <u>greedy father of yours</u> will do it!" (p.53) | <u>your greedy father</u> will!" | <u>greedy father</u> will do it!" | | |
| 4 | " <u>You really can't insist</u> on taking the girl with you now." (p.117) | " <u>You really can't insist</u> on taking the girl with you now." | " <u>You really can't insist</u> on keeping that girl with you now." | √ | √ |
| 5 | "If someone is buying a boat and nets, why are you taking it out on me? <u>Why am I being made to pay for it?</u> " (p.26) | "If someone is buying a boat and nets, why are you picking on me? <u>Why am I the one who has to suffer ?</u> " | If someone buys a boat and nets, why make me pay for it? <u>Why do I have to suffer for it?</u> | √ | √ |

Percentage for Azor is $5/5 \times 100 = 100$

Percentage for Pierre is $5/5 \times 100 = 100$

Table 4.4.7 Category 7 : Non-verbal communication

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|--|--|--|--|--|
| 1 | Ayyankunju <u>grunted</u> 'Yes'. (p.37) | Ayyankunju <u>grunted</u> 'yes' | Ayyankunju <u>grunted a</u> 'Yes'. | √ | √ |
| 2 | "But where do I have the money?" Pareekutty <u>spread his palms out</u> in front of her. (p.5) | "Where do I have money?" Pareekutty <u>held out his open hands</u> to her. | "But where am I going to get that money?" Pareekutty <u>spread his palms out</u> to her. | √ | √ |

| | | | | | |
|---|--|---|--|---|---|
| 3 | He <u>grunted reaffirming</u> it. (p.12) | He <u>grunted reaffirming</u> it. | He <u>grunted reaffirming</u> it. | √ | √ |
| 4 | Chembankunju said again, "Here...here take it!" " <u>Hmm</u> ", a <u>grunt</u> . (p.219) | Chembankunju repeated, "Here, there you go take it," " <u>Hmm</u> ," a <u>grunt</u> . | Chembankunju said again: "Here ... take it!" " <u>Hmm</u> ", a <u>simple grunt</u> . | √ | √ |

Percentage for Azor is $4/4 \times 100 = 100$

Percentage for Pierre is $4/4 \times 100 = 100$

Table 4.4.8 Category 8: Mistranslations

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|---|---|---|--|--|
| 1 | <u>Who</u> are you thinking of? (p.6) | <u>Who</u> are you dreaming of? | <u>Who</u> are you thinking of? | √ | √ |
| 2 | "Don't look at me like this!" ...Karuthamma crossed her bosom with her hands and turned her back to him. Suddenly she <u>flushed</u> at the thought that she was wearing only a thin mundu. (p.4) | "Don't look at me like that!" ... Karuthamma crossed her hands on her chest and turned her back. Suddenly, she <u>blushed</u> at the idea that she only wore a simple thin mundu. | "Don't look at me like that!" ... Karuthamma crossed her hands on her bust and turned her back. Suddenly, she <u>blushed</u> at the idea that she only wore a thin mundu. | √ | √ |
| 3 | The Shore Master looked at Papikunju, who had just | The village chief looked at Papikunju, who had just lost all | The Coast Guard looked at Papikunju, who had just | √ | √ |

| | | | | | |
|---|---|--|--|---|---|
| | buried her honour, with the disgust meted out to one <u>who has brought dishonour to her family...</u> (p.212) | honor, with the same disgust inflicted <u>on anyone who had dishonoured her own family.</u> | buried her honor, with this disgust <u>towards a person who has dishonored her family.</u> | | |
| 4 | She too was agreeable. <u>She said there was no need to inform the Shore Master.</u> (p.191) | She too was willing. <u>She said that there was no need to inform the Shore Master.</u> | She was also consenting. <u>She said that it was not necessary to inform the coast guard.</u> | √ | √ |
| 5 | <u>Who knows if Kochunathan believed it?</u> He told him where Palani's house was. (p.160) | <u>Who knows if Kochunathan believed it?</u> He told him where Palani's house was. | <u>Who knows if Kochunathan really believed it?</u> He told him where Palani's house was. | √ | √ |

Percentage for Azor is $5/5 \times 100 = 100$

Percentage for Pierre is $5/5 \times 100 = 100$

Table 4.4.9 Category 9: Omitted texts

| Sample No. | MT (Nair) | BT-AZOR | BT-PIERRE | Azor's French translation is closely reflective of Nair's MT | Pierre's French translation is closely reflective of Nair's MT |
|------------|---|--|--|--|--|
| 1 | In a solitary moment, Karuthamma's mind wandered. She | In a solitary moment Karuthamma's mind wandered. | In a lonely moment, the spirit of Karuthamma | √ | √ |

| | | | | | |
|---|--|---|---|---|---|
| | <p>loved Pareekutty. There would be no place__for another man in her heart. (p.73)</p> | <p>She loved Pareekutty. There would be no room for another man in her heart.</p> | <p>wandered. She loved Pareekutty. There would be no room for another man in her heart.</p> | | |
| 2 | <p>Chakki responded, "Shouldn't you have paid that Muslim boy's money first?" As if it is an irritating thought, Chembankunju said, why is that you always bring this up when we refer to Karuthamma's marriage? Chakki was shaken. (p.98)</p> | <p>Chakki said, "Shouldn't we have to pay that little Muslim's money first?" As if it were a bad thought, Chembankunju said, why do you always have to bring that up when we're talking about Karuthamma's wedding? Chakki was perturbed.</p> | <p>Chakki said, "Shouldn't you have paid the money to that Muslim first?" As if it were an annoying thought, Chembankunju says, why do you always talk to me about this when we talk about Karuthamma's wedding? Chakki was shaken by it.</p> | √ | √ |
| 3 | <p>Karuthamma had a query of her own. "Didn't any of their wives ever make a mistake?" "Of course! Liars, they are all just silent about it, keeping it to themselves..." (p.183)</p> | <p>Karuthamma had a question about herself. "Didn't any of their wives ever make a mistake?" "Of course! Liars, they're all just discreet about it, they keep it to</p> | <p>Karuthamma had a question. "Have any of their wives ever made mistakes?" "Of course! All liars, they remain silent on the subject, keeping it</p> | √ | √ |

| | | | | | |
|---|--|--|--|---|---|
| | | themselves... ” | to themselves ...” | | |
| 4 | But he was not responsible for all this. Pareekutty hadn't insinuated himself into the family wanting to do so. He had stepped into the inner rhythm of that family unknowingly. (p.219) | But all this was not his fault. Pareekutty had not become part of the family, yet eager to do so. He had snuck into the intimacy of this family's daily life unknowingly . | But he wasn't responsible for all this. Pareekutty had not insinuated himself into the family for this. He had entered the inner circle of this family without knowing it. | √ | √ |

Percentage for Azor is $4/4 \times 100 = 100$

Percentage for Pierre is $4/4 \times 100 = 100$

The following table shows the results at once glance for all the categories and provides the overall average percentage achieved by Azor and Pierre with regard to what extent each of these native French translators have closely reflected Nair's English MT which is a more faithful translation of the Malayalam *Chemmeen* compared to Menon's first English translation.

Table 4.4.10 Quantitative analysis to determine the percentage of Azor's and Pierre's French translation showing a close representation of Nair's MT

| Category | Percentage of Azor's French translation to show extent of close representation to Nair's English MT | Percentage of Pierre's French translation to show extent of close representation to Nair's English MT |
|---------------------------------|---|---|
| 1.Descriptions in the Narrative | 95.2% | 90.5% |

| | | |
|---|-------|------|
| 2. Names of creatures | 100% | 100% |
| 3. Address Forms/Reference Forms | 100% | 100% |
| 4. Traditions and Beliefs of the Fisherfolk | 100% | 100% |
| 5. Representation of Gender Roles | 100% | 100% |
| 6. Figures of Speech | 100% | 100% |
| 7. Non-verbal Communication | 100% | 100% |
| 8. Mistranslations | 100% | 100% |
| 9. Omitted Texts | 100% | 100% |
| Average percentage of the 9 categories | 99.5% | 99% |

The average of the percentage of the translations that are counted in based on the percentage from the nine categories for Azor is found to be 99.5 %.

The average of the percentage of the translations that are counted in based on the percentage from the nine categories for Pierre is found to be 99 %.

Table 4.4.11a Percentage of equivalence predominantly achieved (AZOR)

| S.No. | Category | Percentage of equivalence predominantly achieved |
|-------|--|--|
| 1 | Descriptions in the Narrative | Denotative 90.5% Connotative 47.6% |
| 2 | Names of creatures | Denotative 100% |
| 3 | Address Forms/Reference Forms | Denotative 70% |
| 4 | Traditions and Beliefs of the Fisherfolk | Denotative 87.5% Connotative 75% |
| 5 | Representation of Gender Roles | Denotative 100% Connotative 66.7% |
| 6 | Figures of Speech | Pragmatic 80% |
| 7 | Non-verbal Communication | Denotative 100% Connotative 100% |

| | | |
|---|-----------------|------------------|
| 8 | Mistranslations | Denotative 100% |
| | | Connotative 80% |
| 9 | Omitted Texts | Denotative 100% |
| | | Connotative 100% |

**Table 4.4.11b Percentage of equivalence predominantly achieved
(PIERRE)**

| S.No. | Category | Percentage of equivalence predominantly achieved |
|--------------|--|---|
| 1 | Descriptions in the Narrative | Denotative 95.2% |
| | | Connotative 66.7% |
| 2 | Names of creatures | Denotative 100% |
| 3 | Address Forms/Reference Forms | Denotative 70% |
| 4 | Traditions and Beliefs of the Fisherfolk | Denotative 87.5% |
| | | Connotative 75% |
| 5 | Representation of Gender Roles | Denotative 100% |
| | | Connotative 66.7% |
| 6 | Figures of Speech | Pragmatic 80% |
| 7 | Non-verbal Communication | Denotative 100% |
| | | Connotative 100% |
| 8 | Mistranslations | Denotative 100% |
| | | Connotative 80% |
| 9 | Omitted Texts | Denotative 100% |
| | | Connotative 100% |

The tables 4.4.11a and 4.4.11b that show the percentage of the equivalence predominant in the translations of the native speakers for the various categories is a clear indication that the native speakers' translation have been closely reflective of the MT. The high values of denotative, connotative and pragmatic equivalences demonstrate that as much as the semantic meaning of the text was faithfully represented, the implied or associated meanings, emotions and cultural connotations of words and expressions were preserved as well.

4.5 Conclusion

This chapter dealt with answering the two research questions both qualitatively and quantitatively and has provided the discussion based on equivalence theories and in the light of strategies such as foreignization, and domestication. The next chapter will summarise the results of the study and its future implications in the literary world.

The next chapter will conclude the results of this study.

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CHAPTER FIVE

CONCLUSION

5.0 Introduction

This chapter begins with a summary of the main findings and implications derived from the analysis of the data samples in the previous chapter. This chapter ends with recommendations and suggestions for future research.

5.1 Research findings

The two research questions that this study focused on are:

1. How far has the mediating English translation influenced the French translation of *Chemmeen*?

2. To what extent would a faithful English mediating translation of *Chemmeen* be able to produce subsequent translations that are closely reflective of the original?

5.1.1 Findings related to RQ 1

5.1.1.1 The influence of MT on the TT

A comparative analysis of the data samples from the Malayalam ST and their counterparts from the French TT to determine how the MT, i.e., the English translation by Menon has influenced the target translation provided the following results that were evident in the French TT.

Category 1:

The emotional responses of the protagonist recorded were found to be different from what the ST author had intended. Words conveying the intensity of sentiments and emotions did not have the thrust as in the original text and dynamic equivalence was not found to be achieved in many of the translation of

the samples. The subtle nuances that were intended were not observed in the French TT and the character portrayal of the characters in the novel did not quite match with the image that the ST author had intended. These resulted in rendering the story incohesive to the target reader at certain points. Unpleasant sights and words were either avoided or glossed over in the TT. Besides the real story being compromised, these elements such as expressions, phrases and beliefs are closely interwoven with the Keralite culture and even the fisherman culture to be specific and therefore it spells a cultural loss in the TT. The cultural elements including their attire were domesticated so as to fit the perceived image of Indian community in the minds of the foreign readers. Zeinab Aslam (2013), who compares the two English translations of *Kafan* in an effort to determine whether the cultural references have been preserved says, “Translation of a literary work is considered successful if the cultural elements which are intrinsic part of the source language are translated to the target language to recreate the same aura for the readers of the translated text” (p.406). Al-Hassan (2013) believes that translation, as it has been known, is woven with the threads of culture that it is impossible to separate culture from the language and hence translation of language essentially is translation of its culture as well. The foreign readership may not appreciate your tendency to lean more heavily toward the source culture. However, domesticating a text too much runs the risk of distorting it, defeating the objective of translation altogether. “No one will approve turning *Hamlet*, through familiarization, from a prince of Denmark to a prince of Arabia” (p.98).

In the name of creating a fluent translation, the English translation has done a rewriting of the text which has been reflected in the French version too. According to Venuti (1995), Anglo-American language values have been

instilled in foreign readers by British and American publishing, which has led to a culture of readers who are accustomed to reading fluent translations that "invisibly inscribe foreign texts with English-language values and give readers the narcissistic experience of recognising their own culture in a cultural other." In order to do this, foreign materials that lend themselves easily to fluent translation are chosen. The illusion of fluent translation has a tendency to conceal the pernicious domestication of literature (pp.15-17).

Besides, the traditional beliefs that the conservative fishing society upheld that was pivotal in the weaving of the story has not been communicated to the foreign audience. All of these and more have a serious bearing on the novel in terms of the content, its flow and significance.

Category 2

The terms of address relating to relationships especially addressing or referring to older people in the community that has culture-specific significance was not made known to the French audience as the MT did not wish to retain terms of address such *Ichechi*, *Chettan*, *Pengal* etc. Likewise, terms of abuse that are commonly used among the people of the community were toned down or avoided. Not having used disrespectful terms like *Methan*, e.g., to refer to a Muslim, resulted in not being able to inform the audience of the religious discrimination that is almost palpable in the fishing village besides not conveying the resentment or anger of the character involved. This is aptly explained in Hamza Ethelb's (2015) paper that says

“...terms of address have very influential cultural characteristics attached to them. Inappropriately conveying these features will result in a mistranslation of cultural elements that have a considerable value in a particular culture”

(p.27).

Newmark (1989) suggests:

“In regional novels and essays, cultural words are often transferred to give local color, to attract the reader, to give a sense of intimacy between the text and the reader” (p.82). He adds “The argument in favor of transference is that it shows respect for the SL country’s culture” (p.82).

Category 3

Terms indicative of fishermen cultural belief and traditions were not given due importance in the target translation. They were either trivialized or played down which as a result, could not convey the traditional beliefs of the fishermen to the French readers. Besides, literal interpretation of colloquial expressions tends to give a totally different idea of the concept to the target readers than what the ST author intended.

Mansoor et al (2016) observe in the translation of Harry Potter and the chamber of Secrets (2000) into Urdu that the translator mostly employed the localization technique for the names of magical items, creatures, potions, and charms while retaining most place names, some magical creature names, and some currencies in the target text the result being

“...localization and transformation strategies used most frequently in Urdu version of Harry Potter novel have distorted and fractured the realness and fantasy world created by J.K. Rowling in her original work.” (p.49).

Mansoor et al (2016) adds that readers of the target text cannot experience the original text's flavour through the terms that have been changed and localised since they do not accurately reflect the author's original work.

Category 4

The portrayal of women in the translation were not as Thakazhi painted in the ST. Instead, they were portrayed as those who were always seeking from their husbands and even as gold diggers. Despite the era being a man's world, Thakazhi did not follow the stereotype of male's personality in the novel in the case of Palani but the translation wished to project the image of the male as preconceived by the target readers and hence was portrayed thus.

Harish Trivedi points out the trends of post-colonial translations in *The introduction to Post-colonial Translation* (2002), he notices a "common translatorial temptation to erase much that is culturally specific" and to sanitise the texts so as to gain for them acceptability in the West (p.7).

Commenting on the translation of Indian works into English, Mukherjee (1972) says, "Judged by the explanatory footnotes and extensive glossaries at the end, one gets the impression that the translator aims his endeavour at a non-Indian, preferably Western, audience" (pp.60-61). It would be worthwhile if the translator instead of domesticating the cultural terms related to kinship, religion, rituals, food etc., and aim to write for an Indian readership that the entire country is familiar with (Mukherjee,1972).

Category 5

The idiomatic expressions in the novel were either given a glossy picture, if they sounded crude, or were given a literal meaning and these resulted in not conveying the actual meaning of the figurative expressions. Metaphors that would communicate significantly to the readers, were omitted in the translation. Metaphors such as *Kaalamadan* to signify the devil or *Padakuthira* to indicate an unruly or untameable person were avoided in the MT and hence were absent

in the French TT too.

Khairuddin (2015) writes about the translation of metaphorical expressions found in *Harry Potter and The Chamber of Secrets* (2000) into Indonesian language. The use of metaphorical language in the novel is essential because it is a work of imaginative literature in which the expressive, emotive, artistic, and creative qualities of language play a prominent role. Therefore, the translator's job is to translate metaphorical expressions into the target text while also maintaining the expressive and aesthetic qualities of the English language.

Category 6

The typical culture-specific nasal sounds of the Keralites and a gesture were domesticated in the MT and the same was represented in the French version as well. Communicating non-verbally by nasal sounds is a significant cultural aspect of the Keralites in general. This cultural element has been missed in the translation. The domestication of the gesture in the mediating and the target text tends to communicate an entirely different idea to the readers.

Gestures are “part of most cultures and to understand fully the meaning of an utterance, one must be able to interpret facial expressions, gestures and body language” (Shwartz 2002, Non-verbal signs, cited by Thawabteh (2012, p.149).

Diadori (Poyatos, 1997) believes that the translator should provide some metatextual components to clarify the gesture's meaning in cases when it is culturally specific and there is a chance that it might be misunderstood.

Category 7

The MT revealed some instances of mistranslation that particularly dealt with the character portrayal of women and even their attire giving a wrong impression of the fisher women of that era to whom modest appearance is of paramount

significance. The misrepresentation by the MT was recorded in the TT as well. Gandin (2009) quotes Mason (1992, p.28) saying that such translations that have suffered mistranslations at the 'individual lexical choice' could affect the overall meaning of the target text that could "...destroy the cohesive network intended in a source text and created through the recurrence of specific terms or lexical constructions throughout the text". Single words or expressions, if they are not accurately represented in translations could deviate the communicative effect that was originally intended by the source author or the translation commissioner (Gandin, 2009, p.82).

Category 8

A good number of texts were omitted in the translation. Among them were texts that provided significant information to the reader that would allow him/her to have a coherent flow of the novel with no ambiguity and to understand and appreciate the story as it unravels itself.

Menon's strategy of omission could be traced back to the *skopos* of the work that he had undertaken. Vermeer (1996) borrows the Greek word *skopos*, which means "purpose, aim, goal, finality, objective; intention" (Alimen and Akdag, 2019, p.175). Each translation process is an act, and each act has an aim. Each text also has a purpose because writing is an act. In translation process, translators make decisions concerning their objectives, and these objectives do not have to be the same as those of the writer of the source text (Alimen and Akdag, 2019).

5.1.1.2 The Quantitative Analysis for RQ1

The quantitative analysis undertaken to determine the percentage of the French TT (in terms of data samples) that was influenced by the English mediating

translation in its translation from Malayalam showed that an average percentage of 97.6 taking in to account the data samples from all the eight categories.

The only study that resembles the current one in relation to Research Question 1 is the study conducted by Haroon (2022). Haroon's focus was also looking at the degree of influence of an English MT on a subsequent Malay translation of a story originally written in French. Her findings are up to an extent similar to the findings in the first query of this study in that the MT does partially affect the TT although unlike in the present study, she also highlights that some of the differences in the TT are not influenced by the English MT but are the translator's choices in his decision-making process. She says:

This study tried to determine whether the use of a mediating text in indirect translation has any effect on the target text. *The comparative analyses carried out show that while there are differences between the target text and the source text due to the use of the mediating text, the discrepancies are also attributable to the translator.* (p.178 emphasis added)

Haroon also adds that the differences in the TT coming through the MT do not always seem less beautiful than the original work which is not seen in the case of the present study. She states:

We have also seen, however, that *the discrepancies do not always lead to translations which are deficient or markedly inferior to the source text.* On the contrary, some of *the adjustments made appear to accommodate the new readership*, for instance, through changes in reference in the translation (p. 178)

5.2.2 Findings related to RQ 2

5.2.2.1 Results from the native speakers' translation

Studying the translation of data samples from the MT, Nair's translation in this

case, with the back translation of samples translated by the two native speakers, Eugene Azor and Julien Pierre, revealed that the translations, beyond achieving equivalence, were dependent on many factors such as the translators' background, aesthetic style and their individual preferences of terms and phrases. The subjectivity of the translators is acknowledged as a result.

Category 1

The creative use of the imagery used, the additional phrases employed to render the idea explicit, choosing a certain term considering the socio-cognitive status of the character involved, choosing to avoid redundancy in sentences, the aesthetic aspect in general were demonstrated in the native speakers' translation of the samples. In addition, contextual factors were looked into by the translators including the usage of the French pronoun *vous* instead of the singular one, *tu*, in situations where neither the MT nor the ST had explicitly stated. Azor spelled the characters' names to match the pronunciation in French. E.g., *Kumar* was spelt as *Koumaru*, *Chembankunju* was written as *Chembankunjou* and *Pareekutty* as *Parikkouti* and so on. Azor says

To ensure the French reader keeps the right pronunciation of [u] sounds in English which sounds [ou] in French.

Category 2

Terms of address were retained in some situations while they were translated in certain other situations as the translator deemed it best. Some commonly used abusive terms too were either given a cultural equivalent or the Malayalam term was retained showing the translators' preference. The technique of foreignization and domestication involved showed a balance. This is explained

by Elnaili (2014) who makes reference to a study by Jianghua (2006) based on two English translations of *Hong Lou Meng*. One of the translators used the literal approach so as to be faithful to the source text and the culture but the other employed both domestication as well as foreignizing strategies that would help to “bridge the cultural gap” between the ST and the TT. Elnaili (2014) quotes Jianghua (2006), “domestication and foreignization are supplemented to each other rather than a pair of conflict. We cannot discard either absolutely.” (Jianghua, p.59, cited in Elnaili, 2014, p.61).

Elnaili (2014) therefore, concludes the study saying that both the strategies in fact are required and that they complement each other in a successful translation. She believes that a translator could strive to domesticate the form while foreignizing the content especially when cultural texts are involved so as to achieve cultural equivalence.

Category 3

The traditions and cultural beliefs of the fisherfolk were portrayed clearly in the translation. The MT had verbalized the sign of folded hands as the gesture of praying in the Hindu religious tradition. This cultural sign made explicit, was followed by the native speakers too. The translator used phrases such as *avait amené le malheur* instead of using *avait ruiné la côte* which is very close to *ruined the shore*, but to match the beliefs of the fisherfolk who associate prosperity with marital faithfulness of the people, particularly women.

Adhikary (2019) says two languages, cultures, settings, etc., are always distinct to some degree and therefore, when we translate, we are in effect, bridging the gap between two cultures and languages. It implies that a text is a synthesis of a language and a culture within a certain environment.

Aslam (2013) states

“The cultural elements are the heart and soul of any original text; they blow a breath of life in any piece of writing. So, the translator has to accomplish the mammoth task of making the translation also thrive with life like the original text, by translating the cultural elements, which in real sense carry the true essence of any literary work” (p.415).

Category 4

The gender representation was done closely following the MT and hence was represented clearly in the TT too. The superiority that men assume over women especially in homes was clearly conveyed. At the same time, there were instances where Thakazhi chose to non-stereotype men of that era and that that facet too was communicated to the readers. Besides, the portrayal of the women protagonist, as Thakazhi intended, although quite different from the perceived impression of the women in the Indian community of that era, was made obvious in the French translation.

Category 5

Colloquial expression was given its equivalent by way of explaining it. The MT's choice of translating the figurative language was well followed by the native speakers too. The idiomatic expressions were translated by idioms with similar idea but in in dissimilar form.

Al-Azzam (2018) examines the challenges posed by cultural variations while attempting to translate proverbs from Jordanian colloquial Arabic into English.

He states that

“Colloquialism adds to the difficulty of translation as proverbs are folkloric and are used frequently between common people. Translators,

thus, should be considerate of all the values of such proverbs when rendering them into a different culture, like that of English. They should also uncover their real story and etymology as this clarifies them better and makes their applications clearer” (p.63).

Category 6

The translation of the non-verbal elements such as the nasal sounds and gestures were kept close to the MT. This was another dimension of the Keralite cultural aspect that was transported to the French readers.

Thawabteh (2012) who studies the translatability of gestures involved in the translation of the Egyptian film, *Ramadan fawq il-burkān* believes that gestures are “part of most cultures and to understand fully the meaning of an utterance, one must be able to interpret facial expressions, gestures and body language” (Shwartz 2002, Non-verbal signs, cited by Thawabteh (2012, p.149).

Category 7

There were no significant mistranslations of the ST in the MT and hence none in the French translation.

In his article "Misreading and Mistranslation," Al-Ali (2007) argues that because translation is ultimately an interpretive act, a misinterpretation by the translator will alter the original text and may even result in a breakdown in the writer-reader interaction. Preconceived notions, which are typically influenced by cultural factors, can cause a translator to misunderstand a text.

Mona Baker (2011) says that it is essential to be able to understand the implied meaning in any communication as “...any mistranslation of words and structures in the source text may well affect the calculability of implicatures in the target text” (p.240).

Category 8

There was no significant omission of texts from the ST in the MT and hence none was in the French translation.

In conclusion, it can be said that this research focused on the part played by the mediating translation in the creation of a target text. To that end, this research made an analysis of Menon's work in the making of *Un amour indien*, the French version of *Chemmeen*. During the course of the process, at several points, it was found that the Menon's work that served as MT was not a very good representation of the original and hence could not facilitate an effective translation into French. However, this research does not run down the MT as it is clear that the translation is hinged upon various factors such as the *skopos*, the audience and even the terms agreed with the commissioning agents. Besides, the style and subjectivity of the translator are crucial when we consider the effectiveness of a translation. Füzéková (2009) who studies the two translations of *The God of Small Things* (1997) with a view of the strategies used particularly with reference to the domesticating and foreignizing techniques that the translators have employed says:

“We would not like to say which translation is better or more precise. Both are completely different, mainly because the two translators took different stances on the source text transferring its singularities to different degrees” (Füzéková, 2009, p.20).

However, it needs to be said that literary translation demands a need to preserve the genius of the original writing if readers are to enjoy all the original in its fullness of glory especially when the original is a classic or a great work of art. The second translation of *Chemmeen* by Nair seemed to fulfill the above and the native translators' translation corresponded very closely with the new MT in

terms of style and content that goes to show that if the mediating translation is a close representation of the original, then the subsequent translations would prove to be like that of the original.

5.2.2.2 The Quantitative Analysis for RQ2

The quantitative analysis undertaken to determine the percentage of the English MT samples translated into French by the native speakers, Eugene Azor and Julien Pierre, that have achieved dynamic equivalence showed that an average percentage of 99.5 and 99 respectively taking in to account the data samples from all the eight categories.

5.3 Contributions of the Study

The study on the influence of a MT in the translation of *Chemmeen* from Malayalam to French through English as a MT is the first of its kind in the domain of indirect translation, particularly with reference to the translation of Malayalam literary work into a European language. The outcome of this study has shown that a MT that is a close reflection of the nuances and stylistic excellence in a ST has a high likelihood of producing an equally good representation of the original work in subsequent translations. This study is therefore believed to bear significance in the field of ITr as its findings confirm that literature across the world can be read and enjoyed in a closely similar way as a native reader would in his/her own language if the MT through which it reaches the foreign audience is done effectively.

In the Indian context, where there are about 22 languages to translate to and from (besides more than 100 spoken languages), translation has gained amazing readership lately. This is largely attributed to the emergence of smart phones and tablets that encourage mobile reading and so publishers are able to even reach

the readers up to the “last mile” reports a leading Indian online business magazine, *Publishing Perspectives* (Jan 2016). Malayalam readers, for one, are open to reading translated works; the numerous translated classics from regional languages, English and even other European languages are a testament to it. Besides “...works of contemporary authors like Orhan Pamuk, Chinua Achebe, J. M. G. Le Clézio, Robin Sharma, Doris Lessing, Philip Pullman, and Ben Okri are now available in Malayalam” (Lost in Translation, *The Hindu*, April 2016). But Indian readers and authors as a whole are known to bemoan that the translations they receive are re-translations of English editions, and lot of it is lost in translation due to multiple translation. Bhawani Cheerath, translator of Bengali stories says, “The best way is obviously translating from the original language, but it’s unfortunate that most of the translated literature available today comes to us via an intermediate language like English, thereby doubly diluting it” (Lost in Translation, *The Hindu*, April 2016). Again, this study’s outcomes clearly show that coming through an intermediate language might not be so unfortunate and there is a way for ‘diluted’ translations to be avoided if publishers can ensure that the TT that serves as a MT is a closely faithful rendition of the source author’s genius.

Moving on to the world at large, Pieta et al (2023) explain that the global and regional lingua francas constantly change with time, place and domain and likewise the intensity with which ITr happens in various contexts. Nothing, however, suggests that ITr will completely vanish or drastically decline. The need for ITr may even increase in a more interconnected world and multilingual societies, especially if the intention is to provide access for everyone, regardless of the language they speak and considering the low number of people who study languages other than English as foreign languages in various regions.

With currently over 7000 languages spoken worldwide, there are over fifty million translation combinations that are possible. Finding translators who are available to deliver translations in all those language pairs and directions is however, challenging. Even though the European Union (EU) only has twenty-four official languages (resulting in 552 language combinations), it has been determined that it may be more effective to translate texts first into English, French, and/or German and then from those languages into the other official EU languages) (Katsarova, 2011, cited in Pieta et al, 2023). This statement stresses that ITr has a crucial function to play in disseminating information of all kinds and as such the loyalty and integrity of the translation of the MT to the original text is unequivocally important. This study's contribution to ITr is that the MT's loyalty to the ST is a key factor in assuring that readers of subsequent translations get the fullest experience of a fictional writing or a comprehensive set of information from non-fictional writings.

5.4 Recommendations

This study proves that in literary translation, if the mediating translation is done faithfully, keeping close to the original, then subsequent translations would also be a close representation of the original source text. This study was not set out to judge or evaluate the quality of Menon's English translation that served as mediating translation for Balbir's French version. The study recognizes that it was written as required by the then commissioning agent, UNESCO. It is also understood that, during the post-colonial days, it was considered prestigious if an Indian fiction written in the vernacular language was translated into English. Besides the *Skopos*, the audience was primarily the English community and hence the writing was more oriented to suit the western palates.

Nevertheless, a few steps may be suggested while attempting a literary translation that may be used as a mediating translation for subsequent translations in future. In order to do a MT that is very close to the original, compilative translation could be adopted. The translator of the MT is required to be well-equipped with the knowledge of the source culture to ensure an effective translation with the result that the reader is taken abroad. Culture-specific terms may be retained to provide local colour in the TT. A discussion with the source author would be helpful to know the subtle nuances that may be found in the work which can then be effectively translated. Omission of texts or mistranslations of the text may be avoided so that the TT readers would have zero ambiguity while reading the work and the contents and ensure a coherent flow of the story or the subject may be presented to the readers. Options of footnotes explaining the idea or element as the case may be, may be helpful to target readers if the languages involved are very remote from each other. For example, while it may be relatively easier for a Hindi-speaking person to read of a Gujarati culture, it would be hard for a Japanese to follow Kenyan culture without the necessary relevant footnotes.

Joseph (2014) believes that the rich cultural heritage of India, the parallels and differences between its literatures, their humane vision and lofty ideals, and their pursuit of truth, beauty, liberty, justice, and happiness can all be revealed to the entire country and the world through the translation of Indian literatures into a universal language like English. Joseph (2014) recognizes that the translator must deal with three main problems when translating native Indian literatures into English. The first step is understanding the original text's content, which calls for a thorough knowledge of its grammatical structure and idiom, as well as a keen awareness of its intricacies in terms of culture and word or phrase

usage. The second concern is how to accurately translate the original text's meaning. The translator may need to keep the original usage in this case, identify an equivalent, or provide clarifications. The final problem is expressing the original text's meaning. In this situation, the translator must adopt a reader-based strategy while showing respect for the grammatical structure and idiom of the source language as well as the location and time of his readers.

More mediating translations need to be encouraged as literary works from different parts of the world can travel continents done using the major universal languages. Simon and Pierre (2000, p.99) refers to it with reference to the translation of the works in the Indian languages. "The English language is already saturated with translation of Indian works; Indian literature might find a more lucrative market in other European languages -German, French, Spanish, for example".

5.4 Suggestions for further research

Due to time constraints, this research was limited to studying *Chemmeen's* translations in English and French. Suggestions for future research are to study translations of *Chemmeen* in other languages to investigate if they would make a suitable mediating translation for any other subsequent target translations.

Suggestions for future research also include efforts to study the challenges faced in the translation of literary works in Indian languages particularly Malayalam, into English. This is especially with reference to the modern views on translation that allows for the subjectivity of the translator to 'rewrite' the text according to various *skopoi*. How these English versions directed to different audiences act as mediating translations in a range of roles would be insightful to the overall study of the role of mediating translations in promoting literary works across borders. The degree of popularity of different MTs and their subsequent

translations would also reveal the set of values determining the work of translation in current times.

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