

## TRANSLATION AND CULTURE: A STUDY OF BAROMAAS

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### Abstract

*The present research paper is an attempt to analyse and explain the process of translation that is to explain the factor of culture in the translation with the help of appropriate examples from a novel Baromaas. This research paper is also an attempt to explain the various theories of translation. This theoretical background to translation helps for the analysis of the translation process of Baromaas as Baromaas Twelve Enduring Months. The source text is Baromaas has written by Sadanand Deshmukh in Marathi. The target text is Baromaas Twelve Enduring Months. The novel Baromaas has translated by Vilas Salunke in English. The present research paper contains three parts. The first part contains information about various theories of translation. For example J. C. Catford in his essay A Linguistic Theory of Translation has explained the cultural untranslatability. The word mangalsutra is present in Marathi language but this word is absent in English because of cultural difference. The second part contains analysis of translation process that is explanation of factor culture in translation with the help of appropriate examples from the selected text. Final part of research paper is conclusion.*

**Keywords:** Translation, Source Text, Target Text, Cultural Untranslatability, Analysis, et cetera.

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**C**atford J. C. in his essay *A Linguistic Theory of Translation* explains the cultural untranslatability:

What appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part. This may lead to what we have called cultural untranslatability. This type of untranslatability is usually less 'absolute' than linguistic untranslatability (99).

In translation process sometimes, the translator does not get the appropriate cultural word in target text because of the difference between the culture of source language and target language. For example the word *dashmi* is present in Marathi language but this word is absent in English language because of cultural difference. When such objects exist in source language culture but are absent in target language culture, there is cultural untranslatability.

Peter Newmark in his book *A Textbook of Translation States*: "A translation is something that has to be discussed" (20). Translation has to be discussed because it is for discussion. Translation is interpreting the meaning of a text into another language like the author intended the text. There is difference between source language culture and target language culture. So translation of a text is really difficult. Religious terms are difficult to translate. Food terms are also difficult to translate. But the translator can explain recipes of food. So the target reader can understand the source language food terms. Sometimes source language food terms (some dishes) are absent in target language.

Nida in his end-note of the *Principles of Correspondence* also tells: "We also encounter certain rare situations in which the languages are related but the cultures are quite disparate" (140). There can be situation in which the source language and target

language are related but the culture of source language and target language is different. Nida provides the example to understand this situation. Hindi and English are Indo-European languages i.e. Hindi and English are from the same language family but the culture of Hindi and English is different.

Rangnath Pathare in his article *Bhashantarachi Sanskruti – Sapekshata (Culture – Relativity of Translation )* says that ‘In one cultural space , language is medium of exchange or interaction of emotions, feelings, imagination and wherever this exchange or interaction begins, translation begins there’(34). Translation is basically cultural translation. So that translation has limits. If in language cultural similarity will be there, there will not be difficulties or obstacles in translation. By doing translation, the translator enriches linguistic and cultural space of language.

#### **The Factor of Culture in the Translation:**

This analysis of the novel *Baromaas* is based on the above translation theory. The novel *Baromaas* has written by Sadanand Deshmukh in Marathi. The novel *Baromaas* has translated by Vilas Salunke in English and entitled as *Baromaas Twelve Enduring Months*. Source language is Marathi and target language is English. The novel *Baromaas* published in 2002. In *Baromaas* Sadanand Deshmukh has depicted the affliction and sufferings of farmers and the sufferings of women who married with farmers. Farmers have to suffer throughout the twelve months that is throughout the year. So the translator has entitled the translation of *Baromaas* as *Baromaas Twelve Enduring Months*.

Sadanand Deshmukh has written in *Baromaas* as: ‘*Male khondichi gavraan jawarichich bhakar lagal*’ (1). Vilas Salunke has translated this sentence in *Baromaas Twelve Enduring Months* as: “I will eat *bhakri* made only from the indigenous *jowar* breed” (6). Vilas Salunke has translated *bhakar* as *bhakri*. He could have translated *bhakar* as *jowar* bread or only bread. There is difference between *bhakri* and bread. *Bhakri* means the substance made of bajara or jowar. *Bhakri* means to mix water with the flour of bajara or jowar and add a pinch of salt in it and make dough of it and then make small round parts of it and

give these parts of round shape like chapatti and bake it over the gas on pan. There is no exact word for *bhakri* in English. So here cultural untranslatability is observed.

Sadanand Deshmukh in his novel *Baromaas* has written as: '*Salbhar Chatni bhakar khalli*' (12). Vilas Salunke has translated this in *Baromaas Twelve Enduring Months* as: "We lived only on *chatni* and *bhakar*" (17). Here, the translator has translated *bhakar* as *bhakar*. He could have translated *bhakar* as bread. Sadanand Deshmukh in his novel *Baromaas* has written as: '*Kay karu tar mag? Chulit kay maze hatpay ghalu ka?*' *Chulijawalun katavlela Alkacha aawaj* (8). Vilas Salunke has translated this sentence in *Baromaas Twelve Enduring Months* as : "What else could I do? Stick my hands and legs into the fire?" came angry voice of Alka (13). Here, Vilas Salunke has translated *chul* as fire. And he has omitted *chulijawalun*. *Chul* word exists in Marathi culture that is in Indian Culture. *Chul* word does not get exact equivalent word in English language. So again cultural untranslatability is observed.

Sadanand Deshmukh has written in *Baromaas* as : '*Vitthalale mait, mya kase por shikavale te*' (12). Vilas Salunke has translated this sentence in *Baromaas Twelve Enduring Months* as: "Only Vitthal knows how I suffered to give education to my sons" (17). Here, Vilas Salunke has used Vitthal for transliteration of Vitthal. Here Vitthal means God Vitthal. So the translator should have mentioned that Vitthal means God Vitthal. Sadanand Deshmukh has written in *Baromaas* as: '*Jeunach ta rahilo. Mi kuthi kai bollo... Pan aata mirug tondavar aala. Lagvadichi chinta paldi Vithalale*' (10). Vilas Salunke has translated this in *Baromaas Twelve Enduring Months* as: "Of course, I'm eating. I've said nothing....But it is time for the sowing season. Vitthal is worried about it," said father (15). Here the translator has used Vitthal for proper noun Vitthal. Here Vitthal means God Vitthal.

Sadanand Deshmukh has written in *Baromaas* as: '*Tin varshaadhich Alka chi sonya chi poth vikli. Zali ajun ghen?*' (11). Vilas Salunke has translated this in *Baromaas Twelve Enduring Months* as: "Three years ago, we sold Alka's necklace. Have we been able to make a new one?" Said Eknath (16). Here the translator has translated *poth* as necklace. *Poth* means Mangalsutra. *Poth* is the symbol of marriage in Maharashtra. Married women

can recognize in Maharashtra because of Poth or Mangalsutra. If woman wears Poth or Mangalsutra , anyone can recognise that she is married woman. The word Poth does not get exact equivalent word in English because of cultural difference. Here, cultural untranslatability is observed.

These are some examples from the novel *Baromaas* to explain the factor of culture in the translation. The translator Vilas Salunke has translated *bhakar* as *bhakar* and sometimes he has translated *bhakar* as *bhakari*. The word *bhakar* does not get exact equivalent word in English because of cultural difference. The translator should give meaning of words which are related to specific culture. The translator should give glossary at the end of translated text and in that glossary the translator should give meaning of words which are related to specific culture. So the foreign reader will get linguistic acquaintance of *bhakar* or *bhakri* or of any word which are related to Indian culture or any culture.

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