Introduction:

The term *Translation* itself has several meanings: it can refer to the subject field, the product (the text that has been translated) or the process (the act of producing the translation). The process of translation between two different languages involves the translator changing the source language text (SL) into a target language text (TL). In this replacement, the form of SL text is changed and the meaning is expected and hoped to be held constant. Translation in this view is a contextual thing; a cross-cultural communication, a communicative act that attempts to render the exact contextual meaning in such a way that both content and language are readily acceptable to the readership.

Translation could be defined as a process through which (using a metaphor) a passenger (ST) by help of a pilot (translator) takes a flight to its destination (TL). There have been different views towards translation processes, its method and quality assessment etc. Despite variety of view points towards translation, we have normally three persons involved in the process: author, translator and reader in case of written translation and speaker, interpreter and listener in case of oral translation. Context can be a written piece or every thing else that helps to understanding of meanings or messages. Concepts of translation such as Roman Jakobson's interlingual, intralingual and intersemiotic, Dryden's metaphrase, paraphrase and imitation, George Steiner's literal, free and faithful, and Cicero's word-for-word translation are usually considered. Holmes (1988: 71) considers twofold objectives: 1. to describe phenomena of translating and translation(s) as they manifest in the world of our experience and 2. to establish general principles by means of which the phenomena can be explained and predicted. It has been observed that there is an understanding among the scholars about the unconscious competence of a translator which is the most significant element and the centre of translation activity; however
in theorizing translation one could keep adding principles of translation, an idea of framework, rules and hints for translating texts or criticizing the translated texts. Translation is no longer a hit-or-miss pursuit; it is a dynamic activity one pursues in every respect.

There are a series of misgivings about translation. Some identify it as a classroom exercise; others find it merely as a tool used to introduce popular literature of an alien language into one’s own; some take it as a means to convert certain legal and government documents into other languages in a more or less routine manner. Very few consider it a serious activity. Translation was, until recently, not considered to be an ideal discipline going along with linguistics and literary studies; perhaps because a translator and translating culture were always placed at a lower end. Robert Frost’s famous epigram, ‘What is left out in translation is poetry’ is a well-known example of such ‘misgivings’

The translation studies started getting grounds from 1960’s onwards. If you are well versed and competent enough in two languages and if you are tempted to go for translation tasks as armature artist, it is one thing and if you look at translation from the point of view of language, its meanings, its structures, its cultural manifestations and translation as an opportunity to examine equivalences between two languages, that is altogether another thing. The translation criticism emerged due to the latter and Ferdinand de Saussure and Roman Jakobson who provided the linguistic framework boosted the translation studies with better pace from 1960’s onwards. George Steiner in his book, After Babel: Aspects of Language and Translation (1975) has raised two fundamental and primitive questions in translation criticism one is that ‘Is translation a possible phenomena?’ and if you answer it negatively then we don’t need to ask the second question but if the answer happens to be affirmative, then the pragmatic question that one can ask is that “What quality translation one could achieve being honest and sincere to the original texts that is SL texts?”.

It would be worthwhile to consider Jakobson’s (1966: 229-31) discussion on translation that centres round certain key questions of linguistics such as the question of signs in language and the notion of translatability, including equivalence between SL and TL texts. Jakobson’s notion of translatability becomes extremely significant in poetry translations. Jakobson borrows the theoretical perceptions of ‘signs’ from Saussure and C. S. Pierce (1839-1914). In order to understand the meanings of ‘signs’ you have to go back to ‘signs’ again; this principle of Pierce is developed by Jakobson. Translation, therefore in a broader sense is a process of semiotics.
Users of language have to understand binary processes of signs in both languages in translation. So understanding languages itself implies that you are in the processes of understanding not sounds, grammar, or meanings expressed in two languages but primarily the ‘signs’ used in them in translation; and the real problems arise in this contexts because these ‘signs’ could take on again numerous cultural overtones. A woman wearing white sari in Indian context means she is a widow whereas black clothes imply in a Christian community that you are mourning somebody’s death. Translation studies have been evolved to such an extent since Jakobson, Steiner, and Holmes’s works that researching in translation has become an interdisciplinary matter, interacting with a host of other fields such as linguistics, philosophy, literary studies, culture studies, language engineering etc.

Translation thus, is a multidimensional activity; it involves linguistic and extra-linguistic factors, so no single method would be sufficient. The modern translation theoreticians therefore seek and derive more ideas not only from linguistics, psycho-linguistics and socio-linguistics but also from culture studies, anthropology and allied disciplines in order to move towards a more flexible theory of translation. Translation studies therefore, have been considered as interdisciplinary studies.

2. Scope of the Subject:

The scope of the subject is very vast; it has been often commented that the history human civilization is the history of translation. The history of translation practice is quite old both in the West and the East. The first theorists Cicero and Horace (Roman and Greeks) were aware of the dilemma and advised not to be a slave to the original text (cf. Bassanett 1991: 43-44). The Bible translations in the early period were used as a weapon against the dogmatic beliefs prevalent in the Church. During the mid-seventeenth century rationalism, inductive reasoning, rules of aesthetic production, notions of ‘imitation’ and ‘decorum’ gained ground. John Dryden distinguished between metaphrase, imitation and paraphrase. ‘Metaphrase’ referred to a word by word and line by line translation of a text whereas ‘imitation’ referred to free translation. Large-scale translations come out in the eighteenth century and they played a pivotal role in shaping the contemporary taste and language of the period. Alexander Tytler’s The Principles of Translation (1791) mentions three basic principles: (a) the translation must retain the complete idea of the original (b) the style and manner of writing should be the same type as the original
(c) the translation should have the ease of the source language text.(the SL Text). He favoured ‘omissions’ and ‘additions’ in the translation to clarify ambiguities.

The Romantics, rejecting rationalism of the eighteenth century dumped these as junk theories and emphasized the crucial role of ‘fancy’ and ‘imagination’ (S.T. Coleridge) leading to powers of creativity. The expression of the remoteness of time and place of the original text (SLText) in translation was the main concern of the Victorian translators which added a new dimension to literary translation i.e. the element of archaism.

Most linguistic theories developed during the twentieth century have had impact on the literary translation. The American structuralism, Chomskyan ‘Transformational theory’, Hallidayan ‘Systematic’ theory made attempts to combine both linguistic and literary theories of translation. There can indeed be a scientific theory of translation for non-literary texts; however the difficulty would arise when it is concerned with the literary texts especially in translation of poetical and literary texts.

3. Research Methodology:

The aim is to describe translation phenomena, and in some cases to establish general principles, however the methods of analysis are more varied and vast and dependent upon the specificity of poetical texts under consideration in the present study where imagery, style, rhythm, distorted use of language, cultural forms and ideological and metaphysical abstractions reflected in SL and TL texts, dialectical variations, standard and non-standard language use and norms etc. have to be taken into account while the SL and TL texts are examined and analyzed. As there is no single method of translation; the SL text types, its wider range and variables would be different and so there would be equally varied methods to be employed in the context of the corresponding TL texts by applying different criteria.

The problems of innovation, lexical choice or word combinations or create an entirely novel concept, a new name or expression where a translator is likely to favour a semantic extension of an existent form, new coinages or promoting an element from sub-language or naturalizing a borrowed expression may bring the target language text (TL text) and SL-text closer to each other in terms of content and form. Assimilation of innovations and the degree of allowance that the society gives the translators are also factors to be considered in these respects as no two languages or cultures would like to be same or tolerate an extreme convergence. Roman Jakobson has rightly asserted that all poetic art is technically untranslatable and only a
creative ‘transposition’ is possible. For 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 in the culture of which the TL is a part. In many cases, at least, what renders 'culturally untranslatable' item 'untranslatable' is the fact that the use in the TL text of any approximate translation equivalent produces an unusual collocation in the TL. What if there is an item which is linguistically translatable into the TL but culturally untranslatable into the target culture (TC)? Or what if a situational feature gives a 'cultural shock' yet no 'collocational shock' in translation (e.g. the situational feature is incongruous or even disagreeing in the TC)? To talk of 'cultural untranslatability' may be just another way of talking about collocation untranslatability: the impossibility of finding an equivalent collocation in the TL, and this would be a type of linguistic untranslatability. Translatability and (un)translatability is vast and fuzzy topic.

This researcher is proposing to study about more than 40 English translations of Marathi poems and a closer examination of both the texts shall be attempted to find out strategies and procedures of translations primarily in interlingual and intercultural transfer that the translators have employed in the TL texts. While exploring the SL and TL texts, a critical inquiry shall be attempted primarily applying the principle of Translation Equivalence (TE); equivalence as a criterion can be both central and controversial.

Equivalence exists at different levels:
Equivalence at word level;
Equivalence above word level:
- It refers to collocations made in terms of what is typical or untypical.
- New collocations are made naturally by analogy or because speakers create unusual collocations purposefully.
- Recurrent collocation: collocation with history of recurrence in language that become a part of our standard linguistic repertoire and we don't stop to think about them while reading a text.
- Non-recurrent collocations: collocation with little or no history of recurrence and catch our attention and strike us as unusual.

Grammatical equivalence:
- Grammar is organized along two main dimensions: morphology (covers word structure) and syntax (covers grammatical structure).
- Grammatical choices are obligatory; they are more resistant to change.
- Grammatical rules are more resistant to manipulation by speakers.

Cohesion:
- Network of lexical, grammatical and other relations that provides links between various parts of a text.
Cohesive devices are: reference, substitution, ellipsis, conjunction and lexical cohesion.

Pragmatic equivalence:

- Coherence is network of conceptual, contextual relations.
- Coherence of a text is result of interaction between knowledge presented in the text, reader's own knowledge and experience of the world.

The equivalence level can be considered as a good criterion for assessing the quality of translation. With primary emphasis on critical examinations and observations on the basis of Translation Equivalence (TE), the other translation strategies such as Borrowing, Literal Translation, Substitution, Lexical Creation, Omission, Addition and strategies of normalizing or estranging of TL texts etc. shall also be dealt with. Critical observations in terms of language use, cultural items leading to untranslatability, literary devices employed in both SL and TL texts shall be examined. The task of translating poetry being extremely riddling and equally mysterious not only due to linguistic subtleties but also due to extra-linguistic factors primarily cultural, the translator is more directed to communicate emotional meaning rather than referential.

So, the methodology employed in the present study would be based on the specificity of the texts under consideration and complexities involved in it; it would vary according to the demands of both ST and TL texts. As no single methodology is exploited in translation, the present study also looks forward to multifaceted analytical approach.

4. Objectives of the Study:
1. To study modern Marathi poems.
2. To analyze English translations of Marathi poems.
3. To examine the phenomena of interlingual and intercultural transfer from Marathi into English.
4. To explore the strategies and procedures of translations from Marathi into English.
5. To determine the place and significance of English translations of Marathi poems.

5. Scheme of Chapterization:

The Plan of Chapterization is as follows:

Chapter: I Theoretical preliminaries in translation studies shall be attempted in this chapter. A detailed study of theoretical considerations and how theory could be of greater use in the study of translations shall be examined in detail considering in this chapter. Translations being chiefly
concerned with transfer of two languages and not just linguistic and cultural transfer, semiotic and pragmatic use of language in the study of texts would enable us to achieve better translations.

Chapter: II In this chapter analysis and examination of select SL and TL texts from *An Anthology of Marathi Poetry* ed. and introduced by Dilip Chitre (1945-1965) and Kusumagraj: Blooms of the Earth by Vilas Salunke (1999) shall be examined. About 10 to 12 selected poems from the anthologies shall be considered for the analysis. The analysis shall concentrate chiefly on the interlingual and intercultural aspects of the texts.

Chapter: III Analyses and examination of select SL and TL texts from *Poisoned Bread: Translations from Modern Marathi Dalit Literature* ed. by Arjun Dangle shall be examined. About 10 to 12 prominent poems from the anthology shall be considered for the analysis. The analysis shall concentrate chiefly on the interlingual and intercultural aspects of the texts.

Chapter: IV Analysis and examination of select SL and TL texts from *Poems of Vinda* translated by Vinda Karandikar himself and Dilip Chitre translating his own poems anthologized in *An Anthology of Marathi Poetry* (1945-1965) shall be attempted. About 10 to 12 prominent poems from the two anthologies shall be considered for the analysis. The analysis shall concentrate chiefly on the interlingual and intercultural aspects of the texts.

Chapter: V A critical analysis and study of Chapters II, III, and IV shall be attempted and inferences shall be drawn based on analysis and critical observations so as to find out the strategies and procedures exploited in translations.

Chapter: VI Conclusions shall be drawn based on the comprehensive analysis and examinations explored in the present.

6. Review of Relevant Literature:

In the present study, the English translations of modern Marathi poems shall be examined, so it is necessary to take a brief review of the work done by scholars and researchers in Marathi in this direction. Ashok Kelkar, Bhalchandra Nemade, Dilip Chitre, Gauri Deshpande, Vilas Sarang, MilindMalase, SudhakarMarathe, ChandrashekharJahagirdar, P. N. Paranjape, D. B. Kulkarni, Kalyan Kale, Maya Pandit-Narkar, Pradeep Deshpande, ShirishChindhade, Anjali Soman, Sunil Sawant, NeetiBadve, Virupaksh Kulkarni, Anil Pharakate have prominently delivered significant contributions in theory and practice of translation in Marathi. Kale’s book, *Bhashantarmimansa* (1997) records various aspects of translations in Marathi such as translations
in poetry, drama, fiction, ancient literature, comparative literature, translation and Marathi criticism, translation and literary history and non-literary translations such as journalistic writings, translations used in law, translations in oral communication etc.

It has been found that much critical contributions are available in periodicals rather than in book form; the exhaustive list is appended. Some of the significant articles have been anthologized in books and these have become well established references in Marathi translation criticism. For instance, MilindMalase and SudhakarMarathe’s articles have been included in Kalyan Kale’s book. Malase has translated Jokobson’s oft-quoted article, “On Linguistic Aspects of Translation” in Marathi which has become an authoritative document in Marathi translation criticism. Nemade’s critical perceptions about Chitre’s translations of Marathi poems published in his anthology have been included in Teeka Swanyanwar (1990). Vilas Sarang, a prominent poet in Marathi and an established translator extensively makes critical inquiries of various questions and issues in the theory and practice of translation; both Nemade and Sarang are very critical about Dilip Chitre’s translations of modern Marathi poems. Similarly, SudhakarMarathe’s article published in Kale’s book (1997) critically examines the problems that a translator encounters while transferring interlingual and intercultural content and form of a text. He makes very bold observations about Vinda Karandikar’s translations by Vinda himself from Poems of Vinda. He does not approve of his translations at a number of places in his AataataeeAbhangas. With such a few exceptions, not much critical and theoretical work has been attempted on poetry translations in Marathi. In a recently published article in Punyabhumi (Sept., 2010), Anil Pharakate makes critical observations on Vilas Salunke’s translations of Kusumagraja’s poem on Columbus and the various devices used by the translator in order to achieve the equivalence, however, the translator in paying more attention to the form of the poem has lost much of the content of the poem according to Pharakate.

Vilas Sarang’s The Stylistics of Literary Translation, Translation is an analytical study in translation practice where Sarang makes a detailed study of stylistic devices which could be used in poetry translations in terms of choice of words, rhymes used, grammar and such other linguistic aspects of language and his contention that the stylistic aspects play a pivotal role in translations of poetical texts.

7. Significance of the Study: Translation has always been of great need in human societies. It has been a significant instrument of international communication in all branches of human
knowledge and experience; however, in the recent times it is receiving serious attention and in the globalization of every aspect of human affairs it is gaining solid grounds, prestige and status. There has been an increased commitment being found in the area of translation theory and practice and the study of translation is emerging as an independent discipline with renewed vigor only recently. The scholars are of the opinion that these attempts are inadequate and they argue that they generally clarify the principles, structures and categories of the process of practical translation. An exploration of problem areas would therefore be the first step towards a systematic and scientific study of translation. Based on the explanation and understanding of the problems identified, a good deal of research is yet to be conducted in respect of language pairs to enumerate, describe and explain the processes and products of translation.

The significance of translation studies need not be categorically underlined as Peter Newmark (2010: 55) asserts that there would not be global communication without translation. The translation studies then undoubtedly are extremely important for human development and progress.

A study of this kind would extend possibilities of understanding of two cultures, aesthetic and poetic exchanges between two languages and it would further help us to trace the linguistic, literary and extra-linguistic-literary spaces such as philosophical, hermeneutical, metaphysical, social, local, religious, political, and cultural universals between two human languages and societies. Besides, for linguists, a study of this kind provides many advantages for several reasons. A theoretical stand and stance can be examined which many linguists take through such studies. Moreover, study of different languages through translations obviously could provide data for linguistics enabling them to form insights in terms of similarities and dissimilarities and language universals. Linguistics and scholars have often expressed confidence that they can throw light on theoretical analysis through such studies and translation procedures and processes could help them to augment translation theory in particular.

It is true that there are parallels in all languages; such a study would definitely make an attempt to find out aesthetic parallels, and at the same time similarities and dissimilarities in terms of emotive, sensitive and aesthetic uses of languages. This would enable us to understand multi and cross-culturalism. The translation study primarily being interdisciplinary and multidisciplinary subject, it could obviously have multiple needs and uses for the human societies.