
“Negotiating between the Cultures: On Translating Narmad’s Selected Poems into English: Cultural Constrains”

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Abstract

Translation cannot be only a pure linguistic exercise but also a cultural act. However, the culture for its expression depends on the language itself. This research paper examines the relationship between the translation and the cultural problems arguing that difficulties arise in translation due to cultural differences more than the lexical gaps. Umberto Eco says, “Translation is the art of negotiating between different cultures” (Eco 2001: 5). Applying major Western and Indian theories, this paper attempts to situate translation as an act of cultural negotiation with insights to the poetry of Vīr Narmad, the stalwart of the 19th century Gujarati literature. It has been observed that the translation of Narmad’s poems is more difficult not due to more linguistic incompatibility but rather due to cultural complexities involved. The research paper argues how the culturally loaded words resist the direct translation. However, these cultural issues do not project the failure of translation but the constitutive elements of poetic translation.

Key Words: Translation Studies, Culture, Narmad, Gujarati Literature, Loss**(1) Introduction:**

Translation was, for a long time, has been accepted as linguistic activity mostly related to the role of fidelity and equivalence. The cultural turn negotiated this shift. Bassnett has, by arguing that, translation is, “not just a matter of language but of cultural transfer” already established the significance of cultural turn in Translation Studies (Bassnett 2002: 23). Edward T. Hall rightly remarks that “Culture is communication and communication is culture” (Hall 1959: 186). This interdependence of culture and communication offers translation an act of crucial communication, and translator as the mediator to bridge between the culture across the boundary and the reader as communication is itself a cultural act.

The very shift of translation towards the cultural turn establishes the fact that issues in translation do not arise mostly due to the lack of equivalences but rather due to culturally embedded lexes. The problem gets severe, not in the translation of prose, but in the translation of poetry. Poetry is, as it is widely believed, somewhat lost in its translation. What is lost may be perhaps the culture, rather than musical elements. This research paper attempts to examine how such cultural problems emerge in translation, while translating the selected poems of Narmad from Gujarati into English focusing on the theoretical and practical issues faced.

In order to examine the relationship between the culture and translation, it is first must to know what the culture is and how it is deeply rooted in the Translation Studies.

(2) What is Culture? The Indispensable Interaction between Culture and Translation:

With the introduction of the cultural turn in Translation Studies, the relationship between the two has been indispensable. The translation involved earlier with the linguistics, now is embedded with culture as a decisive force in translation. Translation is looked at in relation to culture today, especially as an intercultural communication that involves not only the linguistic meaning but also the cultural values, symbolic system, beliefs etc. In such a context, defining culture fundamentally turns to be inevitable as a type of the primary task. Various definitions of the term ‘culture’ have been offered by many culture critics leading towards the different models of translation. This research paper examines the significant definitions of culture exploring their impact and implications on not only the theory but also the praxis of translation, though Raymond Williams has observed that “culture is one of the two or three most complicated words in the English language” to define (Williams 1976: 76). This complexity of culture, according to Williams, threaten the translator resisting the direct translation of the culture bound terms.

Edward Taylor defining culture says, “Culture, or civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor 1871: 1). This definition renders Translation Studies as a very serious business to translate not only the meaning but also inevitable wide range of cultural elements beyond the language. The translation of the Source Language Text projects the culture of the Target Language Text that embodies in itself the “habits acquired by a man as a member of society” as Taylor has noted. Lawrence Venuti emphasizing the cultural politics of translation says, “Translation is a process that involves the inscription of values, beliefs, and representations from the receiving culture” (Venuti 2008: 18). Translation is the transmission of the culture of the Source Language Text while filtering and reframing. The relationship between the translation and culture is not and cannot be neutral. Culture being deeply rooted in the act of speaking the language, renders the language culturally loaded. On such relationship of power and

ideology, Andre Lefevere says, “Translation is rewriting, and rewriting is manipulation undertaken in the service of power” (Lefevere 1992: 2). Thus, translation participates in being idealized by culture to reconstruct the same culture in the Target Language Text.

According to Clifford Geertz, “Man is an animal suspended in webs of significance he himself has spun, and I take culture to be those webs” into which he has been caught (Geertz 1973: 5). Rather than descriptive, but this interpretive approach to culture developed by Geertz makes culture a network / web of various meanings rendering the task of the translator more difficult. This approach studies translation as an interpretive act making translators the decoders of the meanings of the culture deeply rooted in the Source Language Text for the new readers. To A. L. Kroeber and Clyde Kluckhohn, culture is made of, “patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols” (Kroeber and Kluckhohn 1952: 181). This symbolic interpretation of culture makes translation a systematic activity involving symbolic re-encoding. The culturally loaded idioms, phrases, rituals, etc. need to be not only interpreted but also translated meaningfully to articulate the same culture of the Source Language Text into the Target Language Text.

Certain critics like Bassnett and Devy while defining culture establish the relationship between culture and language. While uniting culture to Translation Studies, Bassnett argues that “Language is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy” (Bassnett 2002: 23). Bassnett tries to establish the close relationship between culture and translation as the break between the two will / may risk interpretation in translation. With the help of the linguistic strategies, the translation is here supposed to negotiate cultural differences. The argument made by Nida invariably supports the very view of Bassnett. Nida says, “Differences between cultures may cause more severe complications for the translator than do differences in language structure” (Nida 1993: 130). Nida here indicates towards the cultural gaps which hinder the activity of translation. For example, the kinship terms, various rituals, proverbs etc. resist translation. A. K. Ramanujan truly notes, “Context-sensitive items like kinship terms, rituals, and proverbs resist translation”(Ramanujan 1999: 159). The kinship terms and rituals demonstrate how the culture is bound to govern the meaning and how the translation of the same text is bound to reproduce the same cultural context helplessly. Bholabhai Patel, the Gujarati creative writer and translator also states that “The exact translation of cultural words is impossible” (Patel 2001: 41). The very Indian perspective rendered by Devy to translation argues that translation is “not a transfer between languages alone but a negotiation between cultures” (Devy 1993: 34). This idea of Devy, to integrate various cultures in a multicultural nation like India, makes translation a very deep social and political act. Harish Trivedi throws a light on the culturally entanglement of translation saying, “Translation in India is never innocent; it carries historical and cultural burdens” (Trivedi 1999: 5).

All the definitions of culture discussed above highlight one characteristic commonly that the language alone cannot interpret a text rather the language is an embodiment of the culture in itself. The culture shapes meaning at every level in a literary text. It is therefore underlined for the translator to engage himself with cultural contexts woven into the text to infer and then project the true picture of the culture of the Source Language Text into the Target Language Text. Thus, translation is labelled as, however the losses are inevitable, an act of cultural interpretation. Ignorance of the culture and ignoring the culture while attempting the act of translation may decontextualize the Source Language Text and the rendering of such a text into another language won't produce any shadow of the Source Language Text. Translation thus becomes an act of cultural mediation rather than a purely linguistic exercise.

(3) Negotiating between the Cultures: Issues in Translating Narmad's Selected Poems:

Language being the part of the society is nurtured by the society and its culture. The culture of every nation is considered to be an important aspect of the identity of that nation. It may be claimed that culture has a profound effect on the structure and lexicon of the language of that nation. Language can't exist unless it is "steeped in the context of culture" and culture cannot exist without "the structure of natural language" (Lotman and Uspensky 1978: 212). Thus, language becomes "a country culture carrier" and therefore, an act of translation at least involves two languages and hence two cultures (Malik 2013: 220). Larson notes that different cultures have different focuses and therefore when "cultures are similar, there is less difficulty in translating" because both languages share more or less equivalent terms for various aspects of culture. When cultures are different, Larson further adds, "it is often difficult to find equivalent lexical items" (Larson 1984: 95-96).

A translation project to translate Narmad's poems involves many cultural problems as Gujarātī language renders "the manifestation of the socio-cultural norms of a particular society" (Salehi 2012: 76). This status separates the literature of Gujarāt into a cultural complex. The translator needs to bridge the gap into integrity. This cultural untranslatability creates certain issues that need to be solved through different strategies. Baker opines that "different kinds of non-equivalence require different strategies" (Baker 1992: 20). Borrowing, defining, substituting, omitting or adding are some of the chief strategies very often used. Different cultures wipe out the possibility of searching for equivalents. Therefore, the translator borrows such culturally loaded words as "loan" words. However, the praxis of translation shows that the interaction between the cultures of the Source Language Text and the Target Language Text results into a "hybrid" example. Ginter believes that such hybrid text "can be described as a product of a compromise between two or more cultures" (Ginter 2002: 27).

The following are a few issues encountered while trying to translate Narmad's poems into

English. The discussion given below very humbly tries to show how these issues were solved with the help of theories and praxis of translation.

Out of many cultural issues, one of them to encounter is the idiomatic expressions that produce the beauty of the meaning and the word music in Narmad's poems by his use of a highly figurative language. Opposite to the literal meaning, due to the associative relationship of words, the figurative language creates an imaginative sense beyond the level of words with a special effect. The figurative use of the language includes idioms, similes, metaphors, proverbs, euphemism, hyperbole and personification. These figures of speech often provide freshness of language, emphasis and clarity. In fact, this clarity may suffer from an ambiguity between the literal as well as figurative interpretation.

Translating an idiom is not an idiot's cup of tea. An idiom is, to Langacher "a kind of complex lexical item" (Langasher 1968: 79), to Ball "the use of familiar words in an unfamiliar sense" (Ball 1968: 1), to Larson "special collocations" (Larson 1984: 142), to Baker "frozen patterns of language" (Baker 1992: 63) and to Palmer "semantically like a single word" but "it doesn't function like one" (Palmer 1996: 80). The idiom by not allowing its meaning to be predicted by the morphemes containing it, makes the process of poetry translation more complicated. While translating from Gujarātī into English, the idiom as the most culturally loaded phrase, does not allow a translator to translate literally since it depends on the context for its meaning. There may be an equivalence for the idiom in the Target Language but the situation in which it is used may differ from the Source Language to the Target Language. However, Baker stresses the point that idioms are not "necessarily untranslatable" (Baker 1992: 68). Thus, if a translator from Gujarātī into English uses the right kind of device, s/he will be able to translate certain type of expressions into English because the living language of any nation is idiomatic. Skills are required to translate idioms. The knowledge of the Source Language is important to translate fluently with thoughts well expressed structurally and grammatically. Non-equivalents may be translated by some strategy. Only a literal translation will be elliptical here. To be simply paraphrastic will impair the semantic pattern of Narmad's poems. The same concept may be expressed by another word in English which may be equivalent culturally, though not lexically. An idiom can be substituted with an analog in the Target Language by retaining the same style and meaning of an idiom. The following examples of idiomatic expressions in the poems of Narmad are noteworthy.

The idiom *bairā ne nā jor batāvo* which idiomatically means "don't bully over women" reminds one of a Gujarātī proverb *nablo dhani bairi par shuro* (A bad workman quarrels with his tools). There are many more examples of idioms which show that to try to translate them literally is an attempt to impair their meanings. Certain idioms used by Narmad are not difficult to translate as their equivalents are easily available in English. For

example: *veth unchalvi* (to do drudgery), *padyā upar pātu mārvi* (to add salt to injury), *modhu vilu karvu* (to be pessimistic) and others. However, there are more examples of unavailable equivalents in English. They have been managed by retaining the spirit of idioms without losing the suggested meaning. The idiom like *āngli karvi* cannot be translated as “to show a finger” as it means “to blame someone”. Similarly, idioms like *roj diwāli* (every day is a happy day) or *holi salgāvi* (to create trouble in some one’s life) cannot be translated literally though they include the names of the Hindu festivals like *Diwāli* or *Holi*. When someone is extremely very happy in his / her life, s/he is believed to celebrate *diwāli* every day. Opposite to that, the word *holi* is used when someone is extremely made unhappy in his / her life by someone. Moreover, other examples of the challenging idioms are: *jas nu bidu chāvvu* (to pluck the fruits of fame), *dam rundhvo* (to kill), *sod tānvi* (to rest peacefully), *ābh pado ke pruthvi fāto* (whether the sky falls or the earth cracks), *pag lathadavā* (to lose courage), *jāy kane thi loti* (to lose out everything wholly), *choli nākhvu* (to crush / to kill / to destroy), *arth sarvo* (to be successful), *ānkho māthi hīr khurke* (to have lustrous eyes), *gābhru thavu* (to be perplexed or bewildered), *hāth ghastā rahi javu* (to be unable to do anything), *pet dābi ne rahevu* (to control the desires), *chhandāye chhand nathāro* (to be free from bad habits), *jalo ā jīvtar māru re* (to have wicked and vicious life), *kālo kālo bhut* (to be dark like a ghost), *gāndo abdhut* (to be stupid and crazy), *sāntrā thai* (to be armed) and others.

Further, both simile and metaphor also create challenges for a translator. Both are forms of comparison describing one thing as if it were another. They are the ways of describing what something is by describing what it is like. As a figurative expression, the simile is an explicit comparison of two objects with words like “as” and “like” whereas the metaphor is an implicit comparison. The word “metaphor” originates from the Greek word *metaphora* meaning “to carry over” or “to transfer” (Al-Zoubi 2006: 230). The word metaphor implicitly compares “two thoughts of different things active together and supported by a single word or phrase” (Richards 1936: 93). Basically, simile and metaphor are very close to each other in meaning. Fogelin believes that the simile “is a metaphor” differing only the way it is delivered and “metaphors are similes with the terms of comparison suppressed” (Fogelin 1988: 27 / 357).

The translation of similes and metaphors burdens the translator with tension as how to translate them without disturbing the discourse of the Source Language Text. Similes and metaphors cannot survive exactly as languages in nature never match thoroughly. The absence of exact equivalent in the Target Language produces certain ways of translating metaphors. Newmark suggests that if the direct translation of the metaphor is impossible, the two possible ways can be adopted to translate a metaphor. One way is to reproduce the same image in the Target Language and the other is to replace the image of the Source Language

with a standard Target Language image (Newmark 1981: 88-91).

While translating Narmad's poems into English, the translator has to crack the hard nut in the form of similes and metaphors. The poem *Shiyālāmā* (In Winter) offers the best example of simile when Narmad writes: *Chhodo namelā kan thi bharelā, garbhe pure kashtit jem bālā* which has been translated as "Fully blossomed plants with grains in plenty, as if a woman were in pains of labour" (Dave Vol. III 1994: 18). Here, the simile has been extended through the use of "as if". In order to keep the foot intact in a poetic line, the simile in a poem *Prabhi Kadi Pāesh mā Pritadi* (Oh God! Don't Offer me a Cup of Love) *bag jevo re hun thai rahyo* has been translated as "I have come to be a callous crane" without the use of the markers of simile (Dave Vol. IV 1995: 115). The same poem exemplifies a simile *jalo lohi pea chhe jem* which has been translated as "like the leech sucking blood".

The attempt to translate metaphors, first of all, makes the translated metaphor long in the Target Language Text. For example, the metaphor *chandankhātlo* in a poem *Sakhi Ruthyo Chhe Āj* (*Sakhi*, Loving *Shāmlo* is Displeased Today) has been translated into English as "the bed of sandal" but the English word "bed" does not indicate the concept of the Indian village bed i.e., *khātlo* which is made of sandal wood (Dave Vol. IV 1995: 89). Even if that *khātlo* is not made of "sandal", it is as cool as sandal in the company of the beloved who has been separated now. Thus, the metaphor of one word becomes the same of many in English losing its charm. The metaphor *Vasudevsut* can be translated into English as "the son of Vasudev". In Gujarātī, *Vasudevsut* stands for "Krishnā" whereas translating it into English does not convey the same sense as the non-Indian readers are not aware of the myth of Lord Krishnā. Therefore, it has been translated as "the son of *Vāsudev*, Lord Krishnā" to convey the clear sense of the metaphor.

In a poem *Swatantratā-Khari Himmat* (Freedom: A Genuine Courage), the metaphors *swatantratāmatā* has been translated as "the wealth of freedom", *shatrushashtra* has been translated as a compound "enemy-arms" and *vhembandhan* is translated as "bonds of superstitions" (Dave Vol. I 1995: 17). The metaphor *kalpavruksha* occurs in the poem *Zānsā Shā Khāvā Bhāi* (Why to Suffer Taunts, Man) which cannot be translated into English. It is a cultural word which refers to the myth of *kalpavruksha* itself that grants every human wish desired in front of it. In a poem, *Jāg ni Jivdā* (Awake the Soul), actually *mukhchandra* is a metaphor but in order to render the sense of the moon being cool, it has been converted into a simile and translated as "her moon like cool face" (Dave Vol. III 1994: 51). Some more examples include: *satsukhchandan* (sandal of true joy), *kusampvruksha* (a tree of dissent), *himmat madirā* (the wine of courage), *prapanchran* (worldly battlefield), *gnānadipak* (the lamp of knowledge), *brahmarasa* (the juice divine), *sonā ni murat* (Once thou had golden surface) *sampchawk* (public square of unity), *premshaurya* (the valour of love), *bhutyoni* (the world of ghost), *Vishnuansha* (the essence of Vishnu), *karma kānas* (the

saw

of deeds) and others. Thus, these examples show that the renderings of these metaphors into English increase the number of words which end up in losing the charm of the SL metaphors.

Apart from similes and metaphors, proverbs also perplex the translator. The word “paremiology” refers to the study of proverbs which has come from the Greek word *paroimia* meaning “proverb”. Proverbs “are special, fixed, unchanged phrases which have special, fixed, unchanged meanings” (Ghazala, 1995:142). The proverb displays the shared cultural wisdom. The proverb conveys the specific meaning in the specific context. Therefore, Mollanazar argues that a proverb cannot be translated literally and however sometimes they may not have figurative equivalents in the Target Language (Mollanazar 2001: 54). While translating a proverb, it can be either replaced by an equivalent proverb in the Target Language or its meaning can be stated in simple words or an equivalent proverb with a different form and vocabulary can be used in translation.

While translating the proverbs used in the poems of Narmad, as far as possible, the exact equivalent in the Target Language has been attempted to find out if possible otherwise it has been translated in some cases with reference to its meaning. Gujarātī possesses many dialectal proverbs. Apart from the denotative meaning of the proverb, the connotative meaning is more important. Proverbs also have the local flavour and they can be translated most often by the creative substitute. For example, in a poem *Desh Tanu Hit Chāhvu* (Wish for the Nation’s Welfare), Narmad has used the proverb *Hoi kuvāmā thāi havāde* (Dave Vol. I 1995: 25). Its English equivalent proverb is: “An empty field yields no crops”. The Gujarātī proverb is so culturally loaded that its English version will lose the flavour of the Gujarātī culture and localization as the original proverb refers to “trough”, “well” and “water” whereas the available English version of it refers to “field” and “crops”. Thus, it loses the original metaphors of “trough”, “well” and “water” without having any connection to “field” and “crops”. Therefore, the translator has translated it retaining its sense thus: “A full well makes a full trough” because Newmark says that sometimes the literal translation of a proverb “may be useful as a pathway to comprehension” (Newmark 1991: 61).

The proverb *Pet bale pab gām na bālo* means one who has suffered a loss will try to inflict it on others. It has been used by Narmad to mean differently and therefore it has been translated as “Do not divulge the domestic dispute” in order to suit the sense in the poem (Dave Vol. I 1993: 28). In a poem *Sahu Jan Hak Uthi Māngo* (Rise you All and Ask for the Rights), Narmad uses the poem *van mānge mae na pirse*. Its English is “A closed mouth catches no flies”. This English ready-made proverb cannot function as an equivalent to the one in Gujarātī as, it suggests in the poem that one must fight for one’s right. Therefore, it has been translated into English as “On demand only serves the mother” (Dave Vol. I 1995: 30). In a poem *Bhanvā Vishe* (About Stuying), Narmad uses the proverb *Jahān je jhevu tyān te thevun*. Its English equivalent is “Be Roman in Rome” (Dave Vol. I 1993: 40). It has been

retained the same as it conveys the same sense in English also which the Gujarātī proverb offers.

Culture refers to the set of beliefs which controls the whole nation. Culture includes knowledge, beliefs, customs and habits which are acquired by a human being as a member of the society. Human ideology is led by culture. Ideology is “an action-oriented set of beliefs” (Seliger 1976: 91-92). This can occur at aesthetic, religious, political, cultural and traditional level and its sense establishes the relations of dominance. Human beliefs always change from one culture to another and are obstacles for a translator. Many of Narmad’s poems are set in local background and therefore are tintured with the local colour through customs, traditions, rituals, ways of thinking and feeling and many more peculiarities of lives.

Religion influences the human life. Therefore, many poems composed in Gujarātī by Narmad include the words related to *Bhakti* (devotion) which are impossible to translate, as they have no parallel in English. In a poem *Gopio Khechāi Harini Bhani Te* (*Gopīs* Attracted to Hari), Narmad while describing the love relationship of *Gopīs* and Krishnā, uses the words like *Gopī* (beloved of Krishnā, also known as Rādhā), *Hari* (one of the names of Hindu God), *sharad punam* (full moon night) and *vāsaladi* (flute) which cannot be translated into English (Dave Vol. IV 1995: 140). The word *Gopī* cannot be simply translated as “beloved” because *Gopī* is not simply a beloved but something more. Further, Narmad sings in a poem *Ran to Dhirānu Dhirānu* (The Patient Wins the Battle) about the *trividh tāpo* known as *Ādhi* (Mental pain/ Anxiety), *Vyādhi* (Disease/ Malady) and *Upādhi* (Illusion which appears as reality) which can never be translated into English because according to Bassnett, “the absence in the TL culture of a relevant situational feature for the Source Language text” produces non-equivalents (Bassnett 2002: 39). Therefore, the original Gujarātī words are borrowed from the Source Language into the Target Language to retain their religious significance. They have been glossed at the end of the poem. In a poem *Eshwarstavan* (Prayer to God), Narmad uses the word *līlā* (Dave Vol. VI 1995: 120). This word has its own traditional property with reference to the Lord Krishnā and His *līlā*. It has many connotations like “illusion”, “love play” “attachment” and “actions” which can never be compensated in English by a single word.

Narmad describes, in a poem *Sihaṇ Bhukha thi jo Mare* (Even if the Lioness dies Hungry), the characteristic features of the married woman known in Gujarātī as *pativrata* meaning loyal to husband in sexual relationship (Dave Vol. IV 1995: 60). This word shows the deep-rooted tradition of the Gujarātī woman who would like the lioness die of hunger but would never be disloyal. This word has many layers of meaning as the woman who has only one husband, the woman never has any sexual relationship with any man in the world but only with her husband and the woman who serves her husband whole heartedly. Another

word very closely related to this word is *kulvanti* which is also untranslatable. English lexicon has no single word that includes all these meanings. Gujarātī language is rich in erotic and *srungār* vocabulary. Other *srungār* related words are *chudi*, *chāndlo*, *saubhāgya*, *bindi*, *kumkum* etc. which can never be translated into English.

The use of the word *abhimān* in a poem *Abhimān Mukyun Re (Abhimān is Shun)* is untranslatable. Its rendering into English like “pique” or “pride” or “ego” are not sufficient enough to carry the right meaning of that word which has a lot of associations in Gujarātī context. Even the word *rasikdā* in a poem *Nav Karsho Koi Shoka (Never Mourn at All)* does not have any English equivalent as it is loaded with the feeling of *sahradaya*, one who can understand and enjoy literature thoroughly. Narmad’s another noticeable word *josso* which has been translated into English as “passion” or “enthusiasm” has no equivalent. Even the word *dharma* as “religion” in English does not approve of the traditional culture which the word *dharma* carries with it. Even a word like *kaliyuga* (one of four ages according to Hindu belief) has no English equivalent. Even certain words of superstitions, folk-beliefs and myth affect the role of translation. Certain numbers which are considered to be inauspicious in one culture becomes normal in another and this limits the scope of translation.

There are still some more examples of culturally loaded words which never have their equivalents in English. For example, the word *mard* can be translated as “man” but the English word does not carry the force of the Gujarātī word *mard* as it refers to the family tradition, one’s bravery to the nation, one who does not harm the woman etc. Even the word like *pātāl* does not have one word in English. It is “the last of the seven regions under the earth” or “the infernal region” or “the abode of the *Nāgās* (Mehta 1986: 969). Even the words like *choghadiyun*, *shubh*, *lābh*, *dāvānal*, *tanto*, *kāl*, *prabhāt*, *tamāsho* and others do not have exact equivalents in English. Even if they have, they cannot carry the exact load and meaning of the SL word. Therefore, following Nida’s model of the dynamic equivalence, it is attempted to retain most of the words as loan words by giving footnotes.

The inflectional morphology changes the form of the basic elements like verb, noun and pronoun indicating the gender of a speaker or a listener. The translation problems which are created by English–Gujarātī differences in inflectional morphology are various. It has been observed that in Gujarātī language, a verb or a noun is very often inflected according to the gender of the subject. Even if the subject is the first person *hun* (I), in Gujarātī the verb is always inflected. In case of Gujarātī subjects like *te* (he) and *teni* (she), the verb is always inflected. For example, in case of male in Gujarātī, it would be *hato*, *kevo*, *rado*, *pado* and so on whereas in case of female, it would be *hati*, *kevi*, *radi*, *padi* and so on. Thus, it proves that the pronunciation ending in sound /o/ stands for masculine whereas the sound /i/ stands for feminine gender in Gujarātī. For example, in a poem *Hā Re Pyāri Ek Vinti Mane Āp* (O Beloved! Gift me a Ring), Narmad sings *Hu Narmad tāro tu māri* where *tāro* stands for

Narmad, the male whereas *tāri* and *pyāri* stand for Narmad's beloved, the female (Dave Vol. IV 1995: 155). Further, Narmad even uses the words like *dhiro*, *gayo chhaun* etc. which suggest the masculine category of human beings. Even to determine the gender of certain nouns like "moon" is difficult. Moon has the feminine gender in English but it possesses the masculine gender in Gujarātī. In such cases, the figurative, metaphorical and contextual importance of the noun should be considered.

Narmad's fondness is visible in changing the noun into diminutive form like which at the same time also focuses a light on the excessive fondness for a thing. A noun created from the name of a particular community or caste by adding suffixes like "o", "an" and "i" sounds quite strange to the non-Indian reader. The Western reader cannot be conversant with such forms of address. It has been observed that Narmad has very often inflected the common nouns by adding suffixes like *di*, *do*, *dā*, *li*, *lo*, *lā*, *i*, *o*, *u* which show the vocatives of endearment which cannot be translated into English. For example, Narmad inflects the words like *sāthi* (companion) to *sāthido* or *sāthidā*; *vasant* (spring) to *vasantado* or *vasantadā*; *pūnam* (full moon night) to *pūnemī*; *ānkh* (eye) to *ānkhaldi*; *piū* (lover) to *piūdo*; *rāt* (night) to *rātalādi*; *vhālo* (dear) to *vhālidā*; *rasik* (passionate) to *rasikdā*, *Takārmā* (a village of Olpād Tālikā) to *Takārmu*, *man* (mind) to *mandu*, *priti* (love) to *pritalādi*, *vānsadi* (flute) to *vānsalādi* and others. When they are translated into English, their attraction to ear is lost.

Gujarātī has many modes of interjections used in day to day conversations which are attractive to ears. These friendly modes can never easily be translated into English. The euphonic expressions like *ho*, *re*, *hā re*, *jī re*, *jī*, *hā jī re*, *lo* are difficult to render into English as they cannot have exact equivalents. Most of these typical expressions occurring at the end of the musical phrase are vocal gestures of endearment. In certain poems of Narmad, every line of a stanza begins with *hān re*. They can be retained the same or be dropped as their ejaculations cannot be created in English.

Apart from the common nouns, Narmad has, very often in certain poem, even inflected his own name and made it *Narmadā* which becomes the name of a river of Gujarāt as well as a name of a woman. The translator knows that *Narmadā* refers to the name of Narmad, the poet. But the translator has to be more careful here. In a poem, *Sakhi Ruthyo Chhe Āj* (*Sakhi*, Loving *Shāmlō* is Displeased Today), Narmad uses the proper name *Narmadā* twice. In a line *Sakhi Narmadā ne dukh kem ālto jo* (*Sakhi*, why do you inflict pains on Narmad(ā), your fount of joy? see;), he interprets the name as a beloved but the one who offers her lover the joy. In another line of the same poem, *Kaheje Narmadā muki tu kāhā mahālto jo* (Ask him, where he loiters leaving Narmad(ā) lonely, see;), it is here noteworthy that Narmad interprets the word not only as a beloved but also as his name. In the same poem, Narmad uses the word *sundar* which means "handsome" or "beautiful"

(Dave Vol. IV 1995: 89). Since the word refers to *Shāmlo*, a male God, it is a dilemma for a translator whether to use the word “beautiful” or “handsome” for *Shāmlo* as English doesn’t allow the use of the term “beautiful” for man and “handsome” for a woman.

Narmad has used many morphemes which are the Gujarātī modes of addresses. The phatic function maintains and supports a friendly contact. The term “phatic” is derived from Latin *for, fatus sum, fari* meaning “to talk”. The British ethnographer Bronislaw Malinowski (1935) introduced the term in his book *The Problem of Meaning in Primitive Languages*. This phatic function of language is used in order to have somebody’s attention, greetings, vocatives and other formulas of etiquette. Therefore, the use of these phatic words is normal for social communication.

Narmad uses certain Gujarātī forms of addresses which are difficult to translate. The problem a translator encounters while translating the proper names is related to suffixes. Certain titles of the poems can be given as the examples of those poems in which Narmad uses the general forms of addresses like *bhāi* (brother), *bhāiyo* (brothers), *bhaiyā* (brother), *bheno* (sister), *mitra* (friend), *bhābhi jī* (elder brother’s wife), *Hari* (name of a God), *sardāro* (leaders), *senāni* (soldier), *muj jan* (my people), *Brāhman* (Brahmin), *Kshatri* (Kshatriya), *Gujarāt putra* (son of Gujarāt), *Gujarātī loko* (people of Gujarāt or Gujarātīs), *Ambikā Māt* (Goddess Ambikā) and others. They are included in the poems like *Zānsā Shā Khāvā Bhāi* (Why to Suffer Taunts?), *Vā Vā Bhābhi jī* (Oh! Nice *Bhābhi jī*), *Sajilo Sahu Sardāro Re* (Get Ready, you all Leaders), *Chāloji Chāloji Bhaiyā* (Dear Brothers, Come), *Sun Jo Senāni* (Listen, O Soldier), *Beniyo Sajo Sajo Re* (Women, Get Ready), *Brāhman Kshatri Ho!* (Brāhman Kshatri Ho!), *Utho re Gujarāt Putra* (Rise, you Sons of Gujarāt), *Juo Juo Gujarātī Loko* (See, See the People of Gujarāt), *Arrr Ambikā Māt Māhri* (My Dear Ambikā Mātā) and others.

Words like *bhāi*, *bhāiyo* and *bhaiyā* cannot be translated simply as “brother/s” only whereas the words like *ben*, *bahen* cannot be translated simply as “sister” or “woman” as all of them are basically suffixes used in Gujarātī language to respect the person who is addressed. *Bhāi* is used as a male suffix and *ben* or *bahen* is used as a female suffix. The tradition of Gujarātī society is that even a male stranger is addressed as *bhāi* or *bhaiyā* and the female stranger is addressed as *ben* or *bahen* compared to English “Mr.” or “Mrs” or “Miss” or “Ms”. Thus, they need to be retained as they are because toponyms are normally transcribed or transliterated. Even the use of the word “Mr.” for *bhāi* sounds very strange.

These intimate and friendly addresses in Gujarātī and English are not always common. The English speaking community uses the addresses like “dear”, “my dear”, “darling”, “love”, “my love”, “honey”, “sweet”, “my sweet” and others which are all the associations of politeness and love. As a part of Gujarātī speaking community, Narmad uses certain vocatives like *vhāli* (female dear), *pyāri* (female dear), *pyārā* (male dear), *pyāro*

(male dear), *vhālā* (male dear), *mithi* (beloved who is believed to be sweet), *māshuk* (beloved), *nakharāli* (beloved), *māshuka* (beloved), *priyā* (beloved), *priye* (beloved), *sajani* (beloved), *rasili* (beloved), *sajan* (lover), *piyun* (lover), *āshak* (lover), *rangilā* (lover), *rangilo* (lover), *pū* (lover), *pūdo* (lover), *o prān* (lover), *sāhyabā* (lover), *rasiyā* (lover), *rasilo* (lover), *dildār* (lover / beloved), *yār* (friend / lover), *sakhi* (female friend), *sahiyar* (female friend), *sāheli re* (female friend) and many more. Most of these vocatives are used by Narmad in his various poems on love referring to lovers' relationship. Thus, it is obvious that Gujarātī has more a variety for the word "lover" or "beloved" compared to English. Most of these words are used metaphorically and they fit well semantically as well. Therefore, an attempt to translate them into English shatters the charms of the original.

Certain proper Indian names used by Narmad have so many undercurrents of sentiments and Indian sensibility attached to Indian readers. Many names used by Narmad can be divided into different categories. The religious or the mythical figures include the names like *Arjun*, *Bhīm*, *Krishnā*, *Pāndavās*, *Kauravās*, *Parshurām*, *Ambā Māt*, *Kunteshwar Mahādev*, *Somnāth*, *Dwārakesh*, *Kālī Māt*, *Gabbar*, *Buddha*, *Jain*, *Saraswati*, *Vālmiki*, *Sītā*, *Hanumān*, *Nandkumār*, *Lakshman*, *Indrajīt*, *Jesal*, *Vīr Vīkram* and others. Simply retaining these names into English solves no problem if the footnotes are not given explaining them. The reference to historical figures by Narmad include: *Sikandar*, *Rānā Pratāp*, *Tatyā Tope*, *Gāyekwād*, *Peshwā*, *Mughal*, *Siddhrāj Jaysing*, *Muhammad*, *Mulrāj*, *Karamdevi*, *Zhānshi ni Rāni*, *Chittod ni Rāni* and others. Since these names have historical reference to India, the footnotes solve the problem. In many poems composed by Narmad, the reference to different castes creates problems for the translator as these castes refer to the *varnavyavasthā* of India. They are: *Rājput*, *Hindus*, *Muslims*, *Shikh*, *Kshatriyā*, *Nāgar*, *Baxī*, *Yādav*, *Brāhman*, *Musalmān*, *Bhīl*, *Kolī*, *Marāthā* and others. The reference to historical or religious places like: *Hastināpur*, *Delhi*, *Siddhpur Pātan*, *Punā (Pune)*, *Amdāvād* (Ahmedābād), *Surat*, *Gopī talāv*, *Anhilwād*, *Ayodhyā*, *Pānipat*, *Chittor*, *Bikāner*, *Kabirwad*, *Kailāsh*, *Takārmu* and others occur in many poems of Narmad. Without the footnotes, a foreign reader cannot understand them. Moreover, the names of rivers like *Narmadā*, *Tāpī*, *Mahi* and the names of female horses like *Mānki* and *Chāngi* also describe the history of the culture of India. Therefore, all these names have been glossed in the individual poem they occur. Only three references of the foreign people like *Columbus*, *Napolean* and *Luther* do not require any footnoting.

Thus, it can be concluded that despite many issues that of course threaten the authenticity of translation, the upward movement is possible to translate with fidelity. In spite of all these limitations discussed above, the translation activity has been done in full swing all over the world. This activity of translation is done through every translator's individual attempts with or without the use of theories knowingly. In the most contemporary era,

translation is also done with the help of the machine and the internet. However, they have their own limitations and issues as the human emotions cannot be felt, known and replaced by machines. Keeping in mind all the problems of poetry translation cited above, it has been attempted by the researcher here to translate retaining as much possible of the sense as one can. Thus, relatively even the poetry can be translated, though difficult but never impossible. If the translator follows suitable strategies to translate a poem, even the form of poetry can be maintained successfully.

(4) Conclusion:

From the above discussion, it is very clear that it is the very culture that clearly determines how the words are produced, interpreted and will be translated later on. It is the translation that circulates the culture among the new / unknown readership. The discussion of the very concept of culture from Taylor to Bassnett and Devy concludes that the act of translation and the role of culture in literature are mutually inevitable. Culture has emerged as a medium to understand translation. Translation is a practice of rendering the culturally embedded words, phrases, idioms etc. into the Target Language Text from the Source Language Text by using the linguistic structure. The emergence of culture as a key concept in translation translates the translation from a linguistic operation into a cultural act. The time has now come to wipe out translation only as an act of equivalence at the level of words and sentences while treating culture neutral. Culture is not and cannot be neutral, rather it is embedded in the language itself.

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