

**The Most Efficient Unit of Translation in Works of Spirituality:  
A Case Study of the Works of Indian Intellectual,  
Dr. Jernail Singh Anand**

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**Dr. Jernail Singh Anand**

**Abstract**

The present article aimed to propose the most efficient unit of translation to be considered by the translators in the translation task of mystic works for the reconstruction of the equal effect on the target reader. Since Koller's "framework of equivalence" (as cited in Hatim and Munday, 2004, p.50) defines the concept of "equivalence" in regards with the structure, denotation, connotation, textual norms and pragmatics which are in fact the units of thought,

obsessing the translator's mind in the course of translation, the researcher chose Koller's "equivalence reference" as the framework of the study. The materials of study consist of two mystic books of the Indian writer, poet and intellectual, Dr. Jernail Singh Anand. In accordance with the dichotomy of literal versus free translation, and recommendation of many scholars on the priority of literal translation for the maximum level of style and spirit resemblance to source text and on the other hand, the prominence of textual and extra-textual norms which highlight the necessity of similar impact and effect on readers to be reconstructed through pragmatic equivalence, the researcher seeks to find a solution to the raised issue of the most efficient unit of translation pertinent to works of spirituality. The researcher concludes that every text is unique due to its cultural, social and religious setting and not a particular formula even for a text-type could be prescribed as the translation mission, writer's intention, and the audience level of acceptability varies in every translation task. In conclusion, word and surface structure were the primary translation unit for the translator of "Bliss" and "I Belong to You" to reconstruct the author's tone of speech and style; although paragraph, and even the whole text were the overall unit of translation for provoking the same response in target audience. In other words, the translator shifts to lower and higher levels of Koller "hierarchy of equivalence" to deal with the linguistic and extra linguistic problems of translation. As Newmark (1988) asserts: "all length of language can, at different moments and also simultaneously, be used as units of translation in the course of the translation activity". (pp. 66-7)

**Keywords:** Unit of translation, Literal translation, Translation of works of spirituality, Text-type, Reconstruction of similar effect in translation

## **Introduction**

What distinguishes a translation is the similarity of the effect on target reader, besides the amount of communicativeness, and eloquence. According to Nida (1969): "any message which does not communicate is simply useless. It is only when a translation produces in the audience a response which is essentially the same as that of the original audience that the translation can be said to be dynamically equivalent to its source text"(pp.494-5).

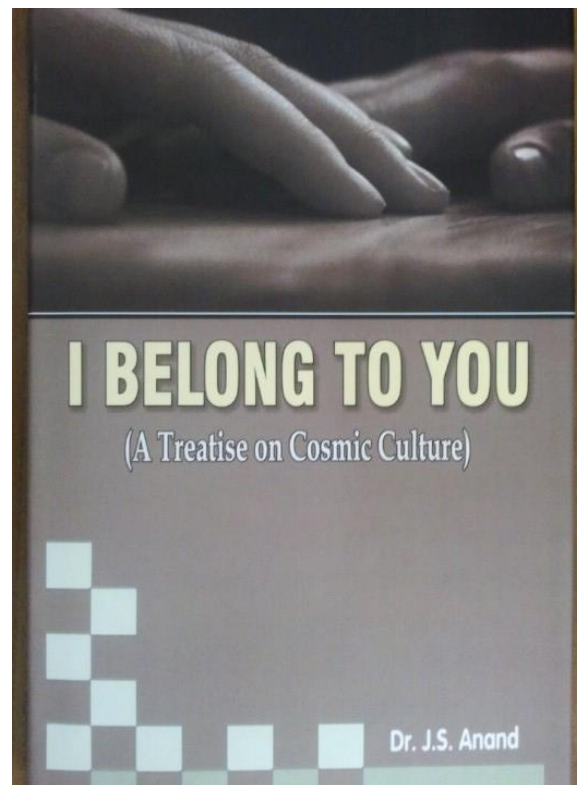
Reconstruction of the same effect and impact is absolutely in line with the text-type distinction and proper determination of the unit of translation via which the translator could

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efficiently transfers the message into the target language. The concern of this article is to study the unit of translation required to be regarded by the translator in translation of works of spirituality as Dr. Jernail Singh Anand's. Dr. Anand's works including poems, stories and multiple books revolve around the main questions of mankind. He raises the forgotten questions which nowadays rarely nests in modern man's mind; the lost values of the age of technology, the humanity's blood which has evaporated from his veins and has left him a trivial corpse to get him indulge in illusion of happiness. The message of all Dr. Anand's works is to recommend the inhabitants of the world of war, politics and power to realize the concept of "knowing themselves, their being, and their soul", a concept which is often thought to be too cliché to even think of. However, the translation mission is to revive the perished values of the humanity in minds of millions through interpretation of the words and thoughts of another narrator of light. The researcher seeks to define "equivalence" for spiritual and mystic works of art in regards with the thorough transfer of connotation, content and the spirit of the source language.



## Literature Review

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The conflict between free and literal translation has been a controversial issue among translation theorists for many years ago and from the time man attempted to transfer the holy scriptures from original language into target language, the dilemma of whether to focus on individual word and surface structure or to regard any single deep structure of the portion of language as the base of transfer has been the concern of dexterous translators. As a result of such polarity, a new concept known as "translation unit" got the attention of translation theorists and as well, translators.

Translation unit could be best defined as: "the linguistic level at which ST is recodified in TL" (Shuttleworth and Cowie, 1997, p. 192). The translation unit is a scale, whether a word, collocation, clause, sentence or the whole text via which the translator chooses to transfer the sense of the source text into other language. Vinay and Darbelnet's (1958/1995) rejection of the word as a unit of translation revolutionized the previous concentrations of translators and theorists on mere surface structure such as word, clause and sentence and highlighted the semantic field to be regarded as the bases of message transfer in molds of formal properties of text. "Lexicological unit" or "unit of thought" is what they refer to, in defining the "the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually"(as cited in Hatim and Munday, 2004, p.18).

While translating the source into target language, the translator faces a number of choices to opt from and numerous decisions to make for providing an efficient translation. As Hatim and Munday (2004) assert, factors such as translator' aesthetics, his/her cognition and knowledge, commission and textual pragmatics obsess the translator' mind and each turn to be influential in decision-making. Arise of text-linguistics brought the role of textual norms into attention of theorists such as Koller (1989) as he emphasizes textual norms to be determinative of translation unit. Defining his "frameworks of equivalence"(as cited in Hatim and Munday, 2004, p. 50-1)), Koller numerates factors such as text-type, author's mood of writing, his certain attitude, the communicative purpose of the ST and the use for which the TT is intended as elements which should be considered vital in providing the most pertinent equivalent.

According to Koller's (1989) hierarchy of reference, based on various text-types, context of language use, original text purpose and target readers' system of social, religious and cultural values, the translator's option of translation unit varies from formal structure, denotation and connotation to textual and extra-textual conventions which ultimately results in formal equivalence, denotative equivalence, connotative equivalence, text-normative equivalence and pragmatic or dynamic equivalence.

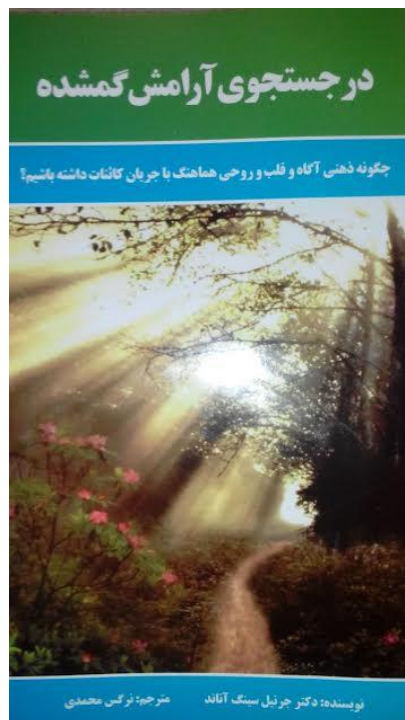
Other translation theorists as well, have allocated different portions of language to translation unit. Mona Baker in his book *in other words* (as cited in Hatim and Munday, 2004, p. 22) refers to various levels of equivalence such as word, collocation, idiom, grammar, thematic and information structure, cohesion and pragmatics. Peter Newmark (1988); however, stresses on the sentence as the "natural" translation unit, while highlighting the function of the whole text and priority of extratextual features in translator's decision-making since he regards translation, a mental activity in which a translator moves away from one unit to higher or lower translation unit, on the basis of text and translation task requirements.

## **Methodology**

Vinay and Darbelnet described the *unit of translation* as follows: "the smallest segment of the utterance whose signs are linked in such a way that they should not be translated individually" (as cited in Hatim and Munday, 2004, p. 18). As far as the researcher of the current study is the translator of the pertinent materials and as well the only participant, and due to the fact that her experience in translation of works of spirituality is what draws her to study the "the most efficient unit of translation in works of spirituality", she observes translation unit not simply in terms of lexical elements of language as word, collocation, idiom, sentence and text, but she accounts for unit of thought. Deep structure which molds the linguistic elements is what will be considered as the different units of translation in this research. Thus, Koller's (1988) "equivalence framework" which consist of a hierarchy of equivalences such as: formal equivalence, denotative equivalence, connotative equivalence, text-normative equivalence, and pragmatic or dynamic equivalence is regarded as the reference to justify any lexicological unit the translator considers transferring the message through in mental process of transferring the kernels. Two works of spirituality "Bliss" and "I belong to You" written by Indian author, poet, and literary criticizer, Dr. Jernail Singh

Anand, are considered as the framework of study. Man and challenges of the modern world, self-reflection, conscience, Peace and harmony are the message of the Indian maestro who has been the inspiration of other literary works following him. Thirty sentences are chosen non-probabilistically of the two spiritual works of Dr. Anand to be compared and contrasted with the published translations in Farsi and the scale of translation to be recognized in works of spirituality. Since the translation of the cultural, social and religious specific words in an Indian mystic work proves to be challenging, and efficiency of translation unit to be considered leading to a communicative translation depends much to the thorough transfer of specific words and expressions of a specific setting, thirty sentences of material are chosen non-probabilistically to include such elements of language. Units limited to lexical and grammatical structure, such as words, collocation, idiom and sentence are extended beyond merely the surface structure to cover mainly the unit of thought and deep structure which molds the surface and structure.

## Discussion



### Bliss –Translation in Persian

As a translator, I have to stress on the necessity of the inspiration and influence which a literary work and the creator of that bestows on the soul of text mediator, to get him/her make

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the commitment of transferring the content, spirit and more significantly the style of writer to target language audience, seekers of the cryptic message.

As asserted by Newmark (1988):" translation is a science, skill, an art and as well, a matter of taste and no art could exist without the amount of intuition, impact and inspiration laid in the heart of creator of it"(p. 3). Translation of a work of spirituality is no less than an art since the reproduction of the content which is absolutely unique in regards with the original author's perspective of the man's world and his less unnoticed internal needs, seems quite challenging. Besides the thematic transfer of the source text, the translator's much effort is directed towards reconstruction of the aesthetics of the original since success of the literary translation rests in the coincident reproduction of both. The rhythm and the melody of the words arrangements, cryptic style of the author and the harmony of the words is such vital an issue in sacred and mystic translations which requires the translator to translate word for word and provide a formal equivalence which is justified for being contextually motivated.

"The human being" itself, has been the concern of ancient and as well contemporary philosophers, intelligentsia and writers since the time man found an instrument to record what he thinks of, contemplated on the complicated system of the world around him and observed the ambitions, ignorance and egotism of his fellow-creatures. There are two perspectives on mankind: one dealing with the nature of human being as he actually is, in regards with all his shortcomings, his achievements, his brute force and passions; the other perspective studies man as he "out to be", the perfect human being and the ideal treatments, and morals which is expected of him. Psychologists study man in accordance with first perspective and the mystics' attention is directed towards the second view. Dr. Anand addresses the distressed and restless people of modern world and points out to the obstacles which hinder them to get indulge in sheer happiness, in "bliss" ...the obstacles which rest within them.

Dr. Anand attempts to awaken the negligent conscience of man and beckons mankind to live consciously, not get lost in illusion of happiness, for amassing wealth, riding luxury cars and owning factories is not the real joy. "Joy comes not from acquiring things. The only source of joy is giving" (Anand, 2007, p.53). The writer of "bliss" flips the dust of ego from the soul of man and points out to the peace and equilibrium which can be achieved if one dares to "give

away", instead of "accumulating"; and that sets a paradox in reader's minds of what he has long years thought of and believed in.

"Bliss" is replete with the amount of deep philosophical content; however popularized by the eloquence and tenderness of the author's style. Rich and yet simple words tantalize the reader to go on reading and the cryptic, as well mysterious sentences and structures make the reader contemplate on every word to realize the covert secret beyond each utterance. The amount of Indian words and expressions and as well spiritual concepts of Hindu religion mesmerizes the reader to get along with the author to be taken to the simple glory of India and get indulge in Indian mysticism.

"I belong to you", in line with bliss, highlights the empty place of "love to cosmos and whatever within it" in man's ego-evacuated being after "bliss" purification. As "bliss", it focuses on man's enmity with the earth on which he steps and progresses; moreover, it complains mankind of their aggressive behavior with the other creatures of God, as mankind is deceived to dream he rules the world and the entire beings are his captives to serve him. Dr. Anand blames human beings for whatever so-called "natural disasters". He believes that man's ego has kept him at a long distance with his salvation which is known as "Mukti" or "Muksha" in Hindu religion.

The efficient message transfer of "bliss" and "I belong to you" has been challenging for the translator for she ought to cater for the "readership", and direct the readers' attention to an unknown narrator who guides them through spirituality through a different loophole, and a great number of Indian culture-specific words and expressions, traditions and beliefs which are totally new to the target audience are to be introduced.

Adjustments technique may come in handy, which is defined as "gradual move away from form-by-form renderings and towards more dynamic kinds of equivalence"(Hatim and Munday, 2004, p. 43). As a result of such adjustment, the medium considered by the translator to work with in translation task, would be pragmatics and textual factors which appear in a clause, sentence or a paragraph. On the other hand, the mysticism and cryptic writing style of the author needs to be reconstructed in target language to transfer the



linguistic effect of the original. Thus, Formal equivalence seems the best choice for the translator to make use of, and employing that could be justified in terms of being contextually-motivated. Then, morpheme, word and in general the formal structure of the source language utterance would be best option as the translation unit for the translator. The dilemma between formal or dynamic equivalence is what might obsess the translator's mind in translation of works of spirituality.

The researcher seeks to recommend the best lexicological unit of thought which can be regarded as the scale of transferring the message through, in regards with reconstruction of the same effect and response in target audience in translation task of works of spirituality from the source to target language on the basis of analysis and evaluation of her former translation of the two works of mysticism, written by Dr. Jernail Singh Anand. Thus, thirty sentences of the two materials "bliss" and "I belong to you" are chosen non-probabilistically in analysis of source and target language portions of text to include unique features of the material of study such as cultural, religious specific words and expressions. The sentence lexical unit is used for the analysis of source and target language to be able to distinguish whether less or more lexical elements might cover the lexicological unit leading to similar effect reconstruction.

Fifteen sentences out of twenty considered as the material of study are chosen from "bliss" and the next fifteen sentences from "I belong to you". The sentences are compared and contrasted with the target equivalents provided in published translations. The aim of the article is to distinguish and identify the unit of thought conceptualized in translator's mind in proper translation of mystic text ornamented with Indian cultural setting. It takes adequate linguistic, semantics and pragmatics knowledge of both source and target language for the translator to be able to find the best equivalent for the "poor" and "scant" in the sentence: "it is a poor estimate of human living, although such thoughts are not scant" (Anand, 2004, p. 3). Of course, the denotative meaning of the English word which is "the opposite of rich", cannot be regarded the scale of translation because the style of the author requires something more than referential option. The connotation unit for the word "poor" would be "weaker or worse than expected". Taking a look at previous sentences and the overall genre of the text, the translator finds out the relation between "such estimate of human living" and a sentence

before which stresses on modern man's extreme attention on worldly passions and lusts; therefore, the translator chose "belittling" equals to

"حقیرانه"

, an equivalent beyond the connotation of an awkward language, which is well in line with textual context that demands a more literary concept. The best provided translation, reflecting the same impression in target audience is as follows:

این برداشت حقیرانه ایست از زندگی انسان، هر چند کم نیستند افرادی که اینگونه می اندیشیند.

Similarly, the word "amalgam" in the sentence "society is an amalgam of checks and balances on human psyche so that there is a semblance of order in the chaotic world of the mind"(Anand, 2004, p. 63) refers to a concept more than the dictionary entry "mixture" and even the connotation "combination" and "contraction" but the intra-textuality of the sentences and paragraphs before and after is what matters and urges the translator to choose an equivalent equals to "electuary" and

"معجون"

In Farsi. Amalgam in the sentence is defined as: "the society is an electuary of balances and imbalances [prescribed for mankind] to bring order and peace [as a medicine] to his mind... [a paradox: society didn't succeed in such task]. It's merely a definition of the discussed word to clarify the textual norms governing the translation of a text. Preserving the same cryptic style and rigid style of the author, the translator provided the following translation for the source language sentence as follows:

"جامعه همچون معجونی است از مواضع و توازن ها برداشته ذهن آدمی تابتواند قالبی از نظم در دنیای پرهیایوی ذهن آدمی به وجود آورد."

Notice the word "enact" in the sentence: "the whole life span is there in which we have to enact our destiny" (Anand, 2004, p. 85). The Oxford dictionary entry for this word is: "to make a law" or to "authorize a rule". The referential option does not match the main idea of the text. The connotation "make the destiny" serves the main purpose of the source text however doesn't account for the literary genre of the source text-type and doesn't match with the literary rhythmic collocation in source language. Thus, the translator is willing to opt for an equivalent which communicates with the target reader as source language utterance does, besides transferring the source text essence, spirit and style. Connotation of an actual utterance does not alone suffice for inter and intra-textuality requirements of a literary,

mystic translation. 'enact our destiny' is therefore translated as 'write our destiny' which in Farsi equals to:

"سرنوشت را از سر بنویسیم"

The translation of cultural-specific words, expressions and words referring to source language religious, local and cultural traditions in target language requires a translator to be equipped with adequate knowledge of source language system of social, cultural and religious values, besides taking his own socio-cognitive system into consideration. The target language audience admittance of new, different and occasionally antithetical perspectives on religion and culture of source language falls under the category of socio-cognitive system of the translator which turns as an influential factor while decision-making and opting for a communicative and yet justified equivalent in target language. "Bliss" and "I belong to You", as well consist of many local and cultural traditions of India and specific names pertaining to Hindu or Sikh religion.

The translation of the word "Samskara" in the following sentence make the translator notice to the correlation among the sentences and paragraphs before and after the main sentence:

"We act in a certain way in a hundred circumstances, never told to act that way by anybody. Our "Samskara" guides us always" (Anand, 2004, p.12). As it's totally a new concept for Persian audience, the translator finds it crucial to be defined for the target reader; however, the phonological and orthographic features of the source language utterance need to be transferred to target language to guaranty the impression and rhetoric effect of Hinduism thoughts and beliefs. Therefore, the most efficient option would be to define the new concept in footnote and choose formal equivalence as defined in Koller's equivalence hierarchy (as cited in Hatim and Munday, 2004, p.50), or borrowing according to Vinay and Darblenet (1958/1995).

"Saucha Sauda" is referred to, in a paragraph of "I belong to you": "We now call that episode 'saucha Sauda'[the bargain true]"(Anand, 2013, p. 57). As it's clear the translator would not be able to make a decision for translation of such term merely in accordance with word or sentence unit, and ought to check the previous and next sentences to get the gist of the matter:

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"In worldly terms, a man who wastes his capital is considered mad. Guru Nanak was pulled up by his father for wasting twenty rupees on saints and 'sadhus'[mendicants]. We now call that episode 'sacha sauda'[the bargain true]. If that is the real bargain, if helping the saints was the right thing, and if money is best used when it is spent on the needy, where the wisdom of the world stands?"(Anand, 2013, p. 57).

Textual norms require the translator to notice to units larger than denotation and connotation in a text for the vital role of provoking the similar response in target reader, based on source text purpose, text-type and target reader's system of values. The terms "sacha sauda" and as well, "Guru" is borrowed from the source text in provided translation as it's contextually-motivated to foreignize the text somehow. This translation technique is eligible in translation as long as target audience socio-cognitive permits. Governmental-policy of target nation and the audience admittance level in accordance with foreign culture and religion via the mediation of translation, as well as the purpose of translation task are the main factors determinative of the decision-making process. However, the translator decides to ellipsis some cultural and religious specific words in translation to impede the succeeding outcomes.

The conflict between literal and free translation arises when the translator of two works of spirituality manages to preserve the spirit and mystic style of the author and at the same time ellipses or mitigates some red-lines in provided translation. Nevertheless, it is of excessive importance to impede any ellipsis and omission which leads to a threat to overall theme of the source text. The following sentence which encompass the word "incarnation" and its co-text refer to a concept "unaccepted" and "rejected" to target audience. Therefore, the translator ellipses the sentences due to the readership orientation of the translation which demands some kind of adjustment to be employed on behalf of the translator:

"We too don't go for ever. We return in different 'incarnations'. On different assignments; although the mission remains the same" (Anand, 2007, p.10)

## **Conclusion**

Comparing and contrasting the source language sentences with provided translations in target language for the identification of the most efficient translation unit in works of spirituality in

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case study of two works of the Indian poet and writer "Dr. Jernail Singh Anand", the researcher took notice of the uniqueness of every text even within a specific text-type. Even works of spirituality differ from each other in their setting, background and author's tone of speech. Theoretically, it is suggested to translate the works of spirituality word by word to reflect the rhetoric and aesthetic aspects of the original in translation. However, readership is what proves to be fundamental in analyzing the success of a translation. The amount of Indian religious, social and cultural specific items and expressions needs to be transferred authentically in target language to account for the art of translation. Nevertheless, the art of translation manifests when the translator presents the author's style and structure in addition to content, as some poems in last chapter of "Bliss" are translated rhythmically, representing original melody, content and spirit.

In conclusion, the evaluated translation unit for the specific Indian work of spirituality was units larger than sentence as paragraph, due to the intra-textuality feature of the text. Intertextuality of "I belong to You" with previous published book "Bliss" as well, requires the translator to extend every single word to larger deep structures. As specified in materials of study, scarcely the semantic and sense of a sentence can be realized without reference to previous and succeeding sentences in a paragraph. In the succeeding sentence; however, the previous chapters needs to be studied to get the covert spirit, implicated by the author. In accordance with Koller's "hierarchy of equivalence"(as cited in Hatim and Munday, 2004, pp. 50-1), text-normative equivalence could best account for such occasions because author's purpose, audience preferences, source language setting, and peculiarity of the text-type requires the translator to go beyond the conventions of denotation and connotation.

\*" Some consciousness which flows even when I have exit the stage"(Anand, 2007, p. 13)

On the other hand, The translator is faced with a number of extremely specific words and expressions pertaining to Indian culture and mysticism which could be best transferred by providing the formal equivalence as suggested in koller "framework of equivalence" or borrowing as mentioned by Vinay and Darbelnet's (1958/1995) methods of translation. In the following example, "kitty parties" is borrowed into target language with the same phonological and orthographic features of the source item.

\*"They are rejects, navies in the crangle of kitty parties"(Anand, 2007, p. 61).

Similarly, "Guru Granth Sahib" and "Muksha" and "Ganga Jal" in below examples are borrowed into target language to reflect the Hindu and Sikh setting of the text; Any elaboration and explication in translation is rejected to safeguard the original sense and spirit. Definition of ambiguous words and expressions are given in footnote. In presenting the most impressive equivalent for the below examples, the translator ought to opt for word unit of translation:

\*That is why people are seen rubbing their horrible nose in front of guru Granth Sahib.

\*It is possible. If you call it 'Moksha', yes, it is 'Moksha'. It is 'Mukti'. It is absolute freedom.

\*"Ganga Jal" was poured into their mouth forcibly.

The following example challenges the translator's knowledge of both languages, her art of translation, to provide equivalent rhymes in the target language for the words: "un-mindly", "kindly", "mindly" and "spiritual":

\*"There are four estates of god: The vegetation [un-mindly] empire; The animals [kindly] empire; the humans [mindly] empire; the birds [spiritual] empire"(Anand, 2004, p. 69). There are three rhymes in source text which are substituted by three rhythmic equivalent rhymes in target language plus "spiritual" translation. Thus, the translator provided four rhymes in Farsi to cater for the harmony, rhetoric, parallel structures as well as content resemblance:

\*خدا در چهار قلمرو نمود پیدا میکند: قلمرو گیاهی (معصومیت)؛ قلمرو حیوانی (مرحمت)؛ قلمرو انسانی (عقلانیت)؛  
قلمرو پرندگان (معنویت) "

However, idiomatic expressions and collocations such as "rubbing their nose in front of somebody", "catch the thread at the wrong end", "keep track of" and etc., are translated dynamically with the equivalent expression in target language, presenting similar image. To sum up, the translator confronts various problems in translation task and opt for the best solution and makes the most appropriate decision with respect to the target language socio-cognitive system, the audience level of acceptability of unknown religious and cultural perspectives, the author's intention, the purpose of translation task, his own sense of aesthetic and most importantly, the eloquence and genuineness of translation that is what obsess a



skillful translator's mind. Adjustment technique as stated by Hatim and Munday (2004, p. 43), refers to the gradual move away from word-by-word translation toward a more dynamic translation to deal with the challenge of existed polarity. The researcher identifies adjustment technique employed by translator in most circumstances when she moves from formal equivalence (translation of cultural, social and religious specific words) and denotative equivalence (literal translation of words, collocations, expressions and sentences peculiar of the source language setting to reflect the original style and rhythm) to the higher level of text-normative and dynamic equivalence (translation of idiomatic expressions, idiomatic collocations, and all portions of language, generally) to guaranty the eloquence and coherence of the translation and present a communicative translation. In other words, to be able to communicate and reconstruct the original impact, mysticism and impression, the translator restricts herself to words and surface structure to convey the original rigidity and style and sometimes shifts to larger units of paragraph and text to be able to communicate with the audience.

According to Newmark (1988, pp. 66-7): "all length of language can, at different moments and also simultaneously, be used as units of translation in the course of the translation activity". Hatim and Munday (2004, p. 17) assert: "while it may be that the translator most often works at the sentence level, paying specific attention to problems raised by individual words or groups in that context, it is also important to take into account the function of the whole text and references to extratextual features.

## **Materials of Study**

### **Fifteen sentences of "Bliss", and the provided translations in Farsi.**

1. It is a poor estimate of human living, although such thoughts are not scant.

1. این برداشت حقیرانه ایست از زندگی انسان، هرچند کم نیستند افرادی که این گونه میاندیشند.

2. They are rejects, navies in the crangle of kitty parties

2. همان ها که در جمع مهمانی های کیتی، مطرود و ساده لوح خوانده می شوند.

3. People for whom the world exists in the self and outside it, too.

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3. آن هایی که دنیای شان هم نفسانیت است و هم ورای آن.

4. To lead it with a passion, a positive vision is the hall-mark of a live well-lived.

4. وپیش بردن آن از روی میل و بینشی مثبت، برجسته ترین خصوصیت زندگی انسانیت است که شایسته زیسته است.

5. We return in different incarnations.

No translation provided (omission)

6. There are four estates of god: The vegetation [un-mindly] empire; The animals [kindly] empire; the humans [mindly] empire; the birds[spiritual] empire.

6. خدا در چهار قلمرو نمود پیدا میکند: قلمرو گیاهی (معصومیت)؛ قلمرو حیوانی (مرحمت)؛ قلمرو انسانی (عقلانیت)؛ قلمرو پرندگان (معنویت)

7. Human only in shape, but dumb and driven like the cattle, by clever human fingers which pull their strings and make them dance as the puller desires.

7. انسان هایی در ظاهر انسان، اما کر و لال و افسار برگردن هم چون دام، بازچه دست انسان های حيله گری که افساران هارا به هر طرف که بخواهند، می کشند و آن هارا به هر سازی که خود بخواهند، میرقصانند.

8. For an awakened individual, there is no arrival but has a departure, too.

8. از دید فردی آگاه، هیچ ورودی نیست که در پی اش خروجی نباشد.

9. We can't lay blame on anybody else for our doings and their PUNYA or PAAP must come to us.

9. نمیتوان کسی دیگر را مقصر کرده های خود بدانیم و گمان کنیم که ثواب و یا گناه آن ها متعلق به ماست.

10. It is possible. If you call it 'Moksha', yes, it is 'Moksha'. It is 'Mukti'. it is absolute freedom.

10. و این امکان پذیر است. این همان آزادی مطلق است. همان که در زبان هندی "مکشا" و یا "مکتی" خوانده می شود.

11. Some consciousness which flows even when I have exit the stage.

11. من آن آگاهی ام که حتی با خروج از صحنه، هم چنان جاریست.

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12. Both these worlds have a highly developed sensibility.

12. این هردو عالم از شعوری بسیار پیشرفته برخوردار می باشند.

13. that is why, people are seen rubbing their horrible nose in front of guru Granth Sahib.

13. از همین رو، شاهد مردمانی هستیم که در پیش گاه گورو گرانت، آنچنان بادی به غیغ می اندازند.

14. These are the gods who are suffering a destiny, performing a super-dictated role, unaware though, but suffering in deed.

14. این هاخدایانی اند که رنج تقدیر میکشند؛ هرچند آگاه نیستند، اما به واقع رنج می برند.

15. Birth and death are the two brackets which enclose a small period of time which is repeated endlessly

15. زندگی پدیده ای محصور بین دوکروشه زندگی و مرگ است که در طلب یافتن شکلی خاص، تولا میکند.

### **Fifteen sentences of "I belong to You" and the translation provided in Farsi:**

1. We are the helpless lot, choiceless. But not worthless.

1. ناگزیریم و بی انتخاب، امانه بی ارزش.

2. Relations are measured in the size of the ego.

2. امروزه عمق روابط باکوچکی و بزرگی نفس افراد اندازه گیری میشود.

3. Logic of everything that happens to us is lying embedded in our past existences and incarnations.

3. منطق هر آنچه برای ما به وقوع می پیوندد، به اعمال گذشته مان مربوط است.

4. IN FACT, it is HERE that the ETHICAL CONSIDERATIONS come in.

4. در حقیقت اینجاست که اهمیت تاملات اخلاقی پدیدار می شوند.

5. Soul and God are related in the same sense as 'khud' [self] and 'khuda'.

5. خویشتن و خدا برگرفته از کلمه " خود " می باشند.

6. Should We not think that too much water in a reservoir will lead to burst and cause a flood in our lives?

6. آیا فکر نمیکنیم که ذخیره سازی آب بسیار زیاد در مخازن آب مان، منجر به انفجار و برآه افتادن سیلاب در زندگی مان خواهد شد؟

7. Conjugal joy, a thing of the past. Past, when the marriage meant melting of two personalities into one.

7. لذت ازدواج، توهم امروز، یادگار دیروز؛ دیروزی که ازدواج به معنای درهم گشتن دو هویت بود.

8. Lust for dowry cannot be ruled out.

8. لذت رسیدن به جهیزیه از این قاعده مستثنی نیست.

9. We now call the episode 'Sacha sauda' [the bargain true].

9. که ما امروزه این حرکت او را ساچاسودا یا معامله حقیقی می نامیم.

10. It takes a lot of time, long years really, to realize what brings us to this earth and what it means to be here and what death stands for.

10. زمان و سالیان درازی می طلبد که درک کنیم چه چیز ما را به این زمین خاکی کشانده است و معنای اینجاماندن چیست و مرگ چیست.

11. It always surprises us, shocks us, sends us into delirium, and moves us away from the living scene.

11. معمولا به هنگام مواجهه با آن بهت زده می شویم، شوکه شده، پریشان گشته و صحنه زندگی جلوی چشمان مان تیره و تار می گردد.

12. The concept of an EGALITARIAN SOCIETY has taken wings. We have left the marginalized sectors of society to the care of God.

12. مفهوم مساوات در جامعه به کلی رخت بر بسته است. ماطبقات حاشیه نشین جامعه را به امان خدارها کرده ایم.

13. 'ganga jal' was poured into their mouth forcibly.

13. اما فرزندان به اجبار به دهانشان " گنگ جال" ریختند و دیگر از میان مان رفتند.

14. Even at the age of 80, when we have grown old, if we do not learn the basics of life, that love for the worldly possessions are wrong, that love for children was wrong, that all what man did was wrong, we have not grown up.

14. حتی در سن 80 سالگی که پایه سن می گذاریم، اگر اصول زندگی را فراموش کرده باشیم، که میل و رغبت به تعلقات دنیوی اشتباه است، که عشق به مقام و عنوان اشتباه است، که هر آنچه آدمی انجام داده است اشتباه است، باید گفت که رشد نکرده ایم.

15. The whole clan of Adam is proud, self-seeking, self-centered, conceited, unlistening and unrelenting.

15. همه تبار آدم، انسان های مغرور، خودشیفته، خودپسند، خودبین و نافرمان اند و این همان چیزی است که میوه دانش برای آن هابه ارمغان آورده است.

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