# A study on English to Sinhala translations of *Chinaman* by Shehan Karunatilaka and *Sam's Story* by Elmo Jayawardena

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## Abstract

Translation is the process of rendering the message from the source language to the target language. Translation strategies are methods used by translators to overcome the challenges faced in the process of translation. It is an intricate process that includes effective transference of cultural nuances, idiomatic expressions, linguistic choices, socio-political situations, and pragmatic contexts. This study investigated the translation strategies used by the translators in translating the English novels Chinaman and Sam's Story to Sinhala and to examine how contextual discrepancies are projected through the misuse of translation strategies. Textual analysis was used for qualitative data analysis. The qualitative data was gathered through close reading of the original novels and their translations. Translation strategies of Peter Newmark, Mona Baker, and Vinay and Darbelnet were used as the theoretical framework to analyze the translation strategies. The study identified over 500 discrepancies in the two translations. A subset of 20 randomly selected samples was further analyzed to examine how contextual inconsistencies are forecasted through the misuse of translation strategies. Accordingly, free translation, semantic translation, omission, addition, and cultural translation were identified as major translation strategies. Furthermore, the study identified that the misuse of translation strategies leads to inconsistencies in diverse contexts. In conclusion, the findings highlight that the original meaning is not generated through the translations due to the incorrect use of translation strategies.

## Introduction

Translation is the process of transferring meaning and ideas from a source language into a target language that may belong to diverse historical, social, cultural, and linguistic contexts. Nevertheless, a principal challenge encountered by translators is to produce a contextually and culturally appropriate translation. To overcome this challenge, translators have to follow translation strategies. Translation strategies endow translators with the required aid to navigate the complexities in language shifting by permitting them to interpret the meaning and to adjust to the cultural and linguistic norms of the intended language. Nevertheless, if these strategies are not followed, it leads to inconsistencies. Therefore, through the analysis of the translations of Chinaman and Sam's Story, this research investigates the intricate relationship between translation strategies and contextual discrepancies. Aiming to address the empirical research gap determined by studying the existing body of literature, this research examine what translation strategies are used by the translators and if the contextual nuances depicted in the source text are authentically transmitted or altered in the use of such translation strategies. According to the body of literature, contextual factors such as cultural norms, linguistic differences, historical landscapes and socio-political occurrences have an impact on the translation. Therefore, in the process of translation translators should effectively use translation strategies to convey contextual inferences. Consequently, this study investigates how the overuse or misuse of translation strategies causes disparities and inconsistencies in diverse contexts. Through an in-depth analysis substantiated through scholarly knowledge, this research depicts the impact translation strategies have on projecting contextual discrepancies. Chinaman: The Legend of Pradeep Mathew by the Booker prize winner Shehan Karunatilaka is a primary resource employed in the study. This award-winning book has been translated into Sinhala by Dileepa Abeysekara as Chinaman in 2015. The other primary resource used in the study is Sam's Story, a novel by the Sri Lankan writer Elmo Jayawardena. This Novel has been translated into Sinhala as *Samige Kathawa* by Susil Rodrigo.

Translation involves the process of transmitting the linguistic codes of a source language into the linguistic codes of another language by accurately transferring the intended meaning while adapting to cultural and contextual inferences of that target language. "At the heart of all translation lies the process of interpretation, and at the heart of interpretation lies the problem of meaning" (Bassnett, 2002, p. 3). According to the statement, a translation should authentically and faithfully convey the original meaning to the intended reader. Translation strategy is a technique used by translators to overcome complexities encountered in translation. It can be defined as the deliberate and systematic approaches embraced by translators to traverse through the linguistic, cultural, and communicative challenges posed in the process of translation. Nida, a renowned theorist in translation studies, states that translation strategies are "the various techniques, procedures, and methods used by translators in rendering a text from one language into another" (Nida, 2001, p. 33). There are various translation strategies propounded by various theorists. Accordingly, some major translation strategies include direct translation, faithful translation, addition, omission, word-to-word translation, free translation, cultural substitution, and paraphrasing. Nevertheless, even if translation strategies provide the freedom for the translators to modify the original text, they do not provide the freedom to misinterpret the meaning of the original text. "The principal concern of the translator is to produce in the receptor language the closest natural equivalent of the message contained in the source language, first in

meaning and secondly in style" (Nida, 1964, p. 159). Accordingly, translation strategies are molded not only by translating word by word from the original text but also by appropriately translating to suit the linguistic and cultural context of the target language.

Contexts in translation include a wide range of elements, ranging from linguistic, cultural, physical, historical, social, situational, to emotional, pragmatic, and communication. Scholars such as Baker, Venuti, Vermeer, and Grice, in their theories, such as the Skopos theory, relevance theory. and maxims of conversation state that to produce constructive and meaningful translations, the translators should always consider the diverse contexts depicted in the source texts. Accordingly, contexts affect the interpretation, meaning, and reception of the translated text, navigating translators in their decision-making processes and strategies. In the field of translation studies, specifically in the translation from English to Sinhala, the translators perpetrate contextual discrepancies due to the disparities in language, culture, societal norms, ethics and pragmatics.

A study conducted by Angelina, Riadi, and Metta (2020) has identified translation strategies based on Baker (2018) and Newmark (1988) that are widely used in translating the English novel And then there were none into Indonesian. Accordingly, it states the strategies as (1) translation by a more general word (superordinate), (2) translation by cultural substitution, (3) translation using a loan word, (4) translation by paraphrasing using a related word, (5) translation by omission, (6) literal translation, and (7) naturalisation, which are being extensively used. The research by Fata, Jannah, Daud, Fadhilah Muktabar, and Wahyuni (2022) has examined that Baker's (2011) framework is used as the translational strategy to translate the Indonesian Novel Negeri 5 Menara into English. "There were seven techniques that were employed. Paraphrasing with related phrases appeared to be the most common, whereas paraphrasing with unrelated terms was the least common" (Fata, Jannah, Daud, Muktabar, Wahyuni, 2022, p.87). It further depicted that more general words (11%), more neutral words (14 %), cultural substitution (8%), loan words (5%), and omission (4%) were used in the text. According to the studied literature, it is identified that Newmark's (1988) translation strategies are widely employed by translators. Even though there is considerable literature in the global context, there is minimal research based in the Sri Lankan context. Karunananda and Hansani (2023) pointed out that the three translation strategies by Olga are prominently incorporated in the translation of, The road from Elephant Pass as a film, Alimankada. Accordingly, reduction, reinterpretation, resemblance, transference, and unification are found as prominent strategies (Karunananda and Hansani, 2023). However, this study was conducted as an inter-semiotic analysis. There is minimal research in analysing the contextual differences in translated texts. The research by Idlibi (2018) stated that there is a discrepancy in translating the context of translations in Arabic to English texts. "Many contextual changes are made in translation due to the difference between the source and target languages regarding their linguistic heritages of proverbs, quotidian phrases, collocations and adjacency pairs, as well as regarding usage of linguistic forms and geographical settings" (Idlibi, 2018, p.136). Therefore, there seems to be a scarcity of studies in analysing the translation strategies and the contextual differences of Sri Lankan novels through the existing body of literature. In addition, even though there is a relative amount of research in analysing the translation strategies and context in translation independently, there is a paucity of research that analyses how the discrepancies of contexts are projected through the incorrect use of or not using any translation strategies. This research aimed to fill this empirical gap by studying the translational strategies

used in diverse contexts of translation in the English to Sinhala translations of the English novels "Chinaman" and "Sam's Story".

As stated above, translators employ translation strategies to overcome the structural, linguistic, semantic, and cultural disparities among languages. However, exceeding the limits offered by translation strategies often leads to inconsistencies in diverse contexts. For instance, in a communicative or an emotional context, word-for-word translation is not appropriate since it is unable to capture the essence of the narration. In such circumstances, free translation or faithful translation may be more suitable. Thus, even if translation strategies strive to bridge the linguistic, social, contextual, and cultural disparities, the inherent intricacies and ambivalences result in the misinterpretation of the original text. Therefore, these misinterpretations serve as the windows that display the complex interplay between the languages, cultures, societies, communicative ventures, and contexts. Consequently, this study aimed to explore the projection of contextual discrepancies through translation strategies by comparing the two English novels Chinaman and Sam's Story with their Sinhala translations.

The research objectives of the study were to determine whether the translation process contributed to discrepancies between the translation and the original text, whether the translator reinforced the strategies of translation, and whether the contextual inconsistencies were projected through the utilized translation strategies.

## Results

Analysis of Sam's story

1. They stare at me in a funny way (Sam's story, 11) එතකොට ඒ අය මං දිහා රවා බලනවා

   (*සැමීගේ කතාව*, පි. 3)

   The above extract describes the way people look at Sam. The translation strategies employed in converting "They stare at me in a funny way" into Sinhala as " එතකොට ඒ අය මං දිහා රවා බලනවා" involve a combination of literal translation, cultural substitution, and adaptation to capture the intended meaning in the target language. The translation accurately conveys the sense of being scrutinised or judged, but there are notable contextual discrepancies that impact the nuance of the original statement. Specifically, the choice of words is problematic. "funny way" symbolises a different way or a sarcastic and humorous mood, yet according to the translation, "රවා බලනවා" signifies an annoyed view. Therefore, the translation of "funny way" could be "අමුතු විදිහට". This leads to inconsistencies in the linguistic context, semantic context, and the emotional context. According to translation equivalence and dynamic equivalence theory propounded by Nida's (1964), a translation should focus on expressing the dynamic equivalency, which is the intended meaning of the original text. As suggested by Nida (1964) translation is not merely finding word-for-word equivalency, but finding equivalents which suit the context of the target reader. In this instance, the translation preserves a certain level of dynamic equivalence, but it also loses or changes the nuanced aspects of the source language, which led to contextual inconsistencies. Furthermore, as stated by Newmark (1988) in semantic and communicative translation theories, a successful translation should effectively convey the connotative and the pragmatic implications along with the denotive meaning. Nevertheless, in the above extract, the translator has used the

colloquial term "මං" rather than using "මගේ", which appeals to the local context. Moreover, the translator has added the word, "එතකොට", which is absent in the original extract. Thus, if the Sinhala translation is translated back into English, it would be presented as, "Then they frown at me.". However, this is different to the meaning of the original phrase "They look at me in a funny way". Therefore, if the original phrase is translated accurately, it could be "ඒ අය මං දිහා අමුතු විදියට බලනවා".

2. He was good at getting things done. "My master always called him "Friday man", even though he did things every day of the week" (Sam's story, p. 21) "හැරිසන් ඕන වැඩක් හරියටම කරගෙන එන්න දක්ෂ මිනිහෙක් මහත්තයා නිතරම කතා කළේ වැඩකාරයා කියලයි ඒත් ඒ කිව්වේ මෙහෙකරුවා කියන අදහසම නෙවෙයි දක්ෂයා කියන අදහසයි" (සැමීගේ කතාව, පි. 15)

The above extract depicts the role of Harison in the River house. In the extract, the translator has used free translation and paraphrase as the main translation strategies. Even though these translation strategies do not require strict adherence to the structure of the source text, they do consider the overall meaning. Thus, when considering the above extract, the original meaning was not preserved. Let us understand first the term 'Friday Man' as it is used in English literature, where the term refers to a loyal, capable male servant or assistant, stemming from Daniel Defoe's novel Robinson Crusoe, where Crusoe names a native companion "Friday" because they met on that day, establishing him as a devoted helper. The original author has used the term in a phrase as follows: "My master always called him "Friday man", even though he did things every day of the week". This phrase was erroneously translated as, "මහත්තයා නිතරම එයාට කතා කළේ "වැඩකාරයා" කියලයි. ඒ කිව්වේ මෙහෙකරුවා කියන අදහසම නෙවෙයි, දක්ෂයා කියන අදහසයි". In the source text, the idea is that 'Harrison is a good worker, even if the master calls him Friday man, he works throughout the week. But according to the translated text, it is conveyed that Harrison is a talented man. The master calls him a worker. It meant not only a servant but also a skilled person.' Even though both texts depict the skilled and talented nature of Harrison, the intended meaning of the source text was not accurately represented. Nothing about the 'Friday man' or the 'days of the week' was conveyed in the translation. Therefore, the translator has transcended the liberty provided by the translation strategies, which eventually spawn inconsistencies in the literal context, social context, and pragmatic context. Here, the pragmatic context is violated because the author's intentions were not represented through the translator's delineation. Thus, the communicative goals were not satisfied. Venuti (1995) argues that this can lead to domestication, where the translation conforms to the target language, eroding the source language's distinctiveness. Moreover, in, The translator's invisibility, Venuti (1995) discusses the implications of paraphrasing, emphasising the importance of maintaining the author's intent. In addition, Nida (1964) highlights the importance of dynamic equivalence. Accordingly, if the dynamic equivalence is not maintained, the original implication is being altered. Therefore, exceeding the limits of translation strategies results in contextual inconsistencies affecting accuracy and social appropriateness. Furthermore, the translator has used cultural substitution as a translation strategy. The translator has converted 'Friday man' into 'වැඩකාරයා'. However, the direct translation of 'Friday man' is 'සිකුරදා මිනිහා'. Nevertheless, the translator has used the cultural term 'වැඩකාරයා', of which the accuracy is mismatched. Therefore, the cultural substitution leads to inconsistencies in the cultural context with the semantic shift. To maintain the distinctive cultural characteristics of the

original text, the scholar Berman (1984) underlines how important it is to preserve its foreignness. Accordingly, inappropriate cultural translations present contextual complications as the complexity of metaphors might not be adequately translated, which could result in a distorted perception of the character's attributes. This translation, therefore, highlighted the conflict between cultural adaptation and faithfulness to the original text, illuminating the difficulties involved in cross-cultural language translations.

3. "I hated sharing the room with him" (Sam's story, p. 18) "මම එයාට කැමති නෑ එයාගේ කැල් ක්‍රියාව මට අල්ලන්නේ නෑ. අප්පිරියයි" (සැමීගේ කතාව, පි. 12)

In the above extract the narrator, Sam, displays his dislike of being with his roommate, Leonardo. Even if the surface meaning conveys his dislike, the internal meaning of the translation is quite different from the original interpretation. Here, the translator has used faithful translation, cultural substitution, addition, and free translation as the major translation strategies. However, excessive usage of these strategies had resulted in generating contextual inconsistencies in the emotional context, linguistic context, and the social context. Furthermore, the translator has used additions in terms of cultural expressions to familiarise the text with the readership. The original translation of the source text should be "මම එයා සමග එක කාමරයේ ඉන්නවත් කැමති නෑ". But the meaning of the translation is, "I don't like him. I don't like his behaviour. Disgusting." Here, nothing about sharing the room is mentioned. Therefore, the translator has been unable to capture the essential details. Here, the emotional and situational contexts are violated because, in the original, the author dislikes sharing the room with Leonardo, but according to the translation, the narrator dislikes Leonardo and his behavior. This extension could add a subjective element to the original statement that wasn't there. Moreover, inconsistencies in the linguistic context occur since the translator has mistranslated the syntactic elements of the original interpretation. This situation can be viewed via the theoretical prism of "domestication" vs "foreignization," as noted by Schleiermacher and Venuti (1995). Accordingly, the translator has a tendency toward domestication by modifying the language to better conform to Sinhala cultural and linguistic standards but disregarding the need to preserve the meaning. This captures the inherent difficulty of striking a balance between maintaining the integrity of the original material and ensuring that the translation has resonance in both language and culture. However, cultural translation does not allow the translator to add cultural terms by ignoring the semantic representation. According to Schleiermacher and Venuti (1995), if the translator adds cultural terms by hammering the semantic value, it leads to errors in the cultural context.

4. "I never could get that funny sounding name. After a while she gave up. She stopped trying to correct me whenever I called my friend. I am not sure but I think she knew I was right. Once or twice I heard her ignoring her round mouth, "oos" and stick breaking "tusses" and calling my friend the way I did- Bhurus" (Sam's story, p. 15) "කොච්චර ඉගැන්නුවත් මට ඒ අමුතු නම හරියටම කියන්න බැරුව ගියා. ටික වේලාවකින් ඇය මට ඒ නම ශබ්ද කිරීමට ඉගැන්වීම නැවැත්තුව. ඒත් මං බල්ලට අඩගසන හැම විටම ඇය වහා දිවගෙන ඉදිරියට පැන මා නිවැරදි කිරීමට උත්සාහ කරා. මට ස්ථීරවම කිව නොහැකි වුවත් මා ශබ්ද කළ විදිය හරි කියලයි මට හිතෙන්නෙ මම 'බුරුස්' කියූ විදිහම කොපි කරමින් ඇයද කීප දවසක්ම මගේ ශබ්දයද හුරගා බලන හැටි ඇසුන වාරද තිබුණා" (සැමීගේ කතාව, පි. 8)

Here, on the surface, both texts convey how difficult it is for Sam to pronounce the dog's name. He calls the dog 'Bhurus' even though the dog's correct name is 'Brutus'. It also depicts the involvement of the daughter in correcting Sam. However, at the literal level, the translation is different from the source text. Here, the translator has used addition, omission, free translation, and semantic translation as the main translation strategies. In the original text, it is implied that after failing attempts, the daughter gave up correcting the name of the dog. As before, she did not round her mouth and say 'oos' and 'tusses.' Yet according to the translation, whenever Sam called the dog, the daughter came to the front to correct Sam, which is an addition. Furthermore, "I think she knew I was right" provides a different connotation in relation to "මා ශබ්ද කළ විදිහ හරි කියලයි මට හිතෙන්නෙ". It creates inconsistencies in the linguistic context. As stated by Venuti (1995), maintaining the linguistic and cultural integrity is crucial in effective translation. Moreover, the translator has omitted the sounds ("oos" and stick breaking "tusses") presented in the original text which leads to errors in the emotional, stylistic, and communicative context. As stated by Taber (1982), if a translation loses the stylistic elements and the emotional resonance rendered by the original text, the principle of adequacy is violated. Thus, in the above extract, the Sinhala version lacks the subtleties of the English pronunciation, thereby losing the humour and personal connection depicted in the original. The Sinhala version would be better if presented as ""කොච්චර උත්සාහ කළත්, මට ඒ අමුතු නම එයා කියන විදිය අල්ලගන්න බැරිවුනා. පස්සේ ඇය ඒක අත්හැර දැම්ම. මම මගේ යාලුවාට කතා කරන සෑම වෙලාවකම මැද්ට පැනලා මාව නිවැරදි කරන්න හදන එක ඇය නැවැත්තුවා. ඇය ඇයගේ කටේ රවුම් හැඩයත්, ඒ අනුව පිටවන හඩවලුත් යටපත් කරගෙන මගේ යාලුවට මම කතා කරන විදියටම 'භුරුස්" කියල කතාකරන්න හදන හැටි මට වරක් දෙකක් ඇහුනා." Catford's (1965) perspectives, which emphasize the need of balancing source and target language aspects in translation, are in accordance with these findings. Accordingly, over explication can lead to contextual mistakes.

5. "My mother always said too many mouths to feed and cursed my father. I think my father is dead" (Sam's Story, p.25) "කන්න දෙන්න මේ ගෙදර කටවල් කීයක් තියෙනවද කියල අම්මා නිතරම කොදුරනවා. අපේ තාත්තා ගෙදර නෑ." (සෑමීගේ කතාව, පි. 19)

In the above extract, the narrator describes the pathetic nature of their lives and the struggle the mother undergoes to feed the children. Here, the translator has used free translation, semantic translation, and faithful translation as the prominent translation strategies. Even though these strategies allow a translator to reinterpret the core idea, they do not provide the freedom to misinterpret the idea. Yet, in the above extract, a misinterpretation of the source text is evident, which ultimately leads to errors in the linguistic context, pragmatic context, and the emotional context. The meaning of the original extract is that the mother curses the father, saying that there are too many mouths to feed. However, according to the translation, the mother is murmuring/ whispering that she has too many children to feed, and nothing about the father is mentioned. This leads to errors in the emotional and linguistic context. Moreover, the translator has mistranslated the word 'cursed' as 'කොදුරනවා', of which the Sinhala term should be 'සාපකරනවා', which is a linguistic discrepancy. This leads to a linguistic shift as propounded by Catford (1965). In addition, it is the mother who curses the father. Such information is missing in the translation of the first sentence. Furthermore, the translator has entirely misinterpreted the second sentence of the original extract. According

to the translation, the meaning is 'our father is not at home'. This may imply that the father has either gone somewhere temporary, permanent, or dead. This leads to pragmatic and emotional discrepancies. However, in the source text, the narrator feels that not mentioning the father is so obvious that one would think the father is dead. The translation fails to capture the uncertainty of the original, as stated by Bassent (2002) in the context of translating literary texts.

6. "At such times, nothing was quiet. There was a lot of noise and laughing. Not chicken laughs, but real laughs" (Sam's Story, p. 37) "ඒ දවස්වලට නම් ගහ ළඟ ගෙදර හරිම සද්ද බද්දයි හිනා හඬ කෙළවරක් නෑ" (සැමීගේ කතාව, පි. 32)

In the above extract, the narrator describes the happiness and the busyness in the house when the children of his master arrive. Here, the translator has used free translation, cultural substitution, and faithful translation as major translation strategies. However, when referring to the situational context, when the master and the children are absent, Leonardo and Janet engage in 'chicken laughs. Yet when the master is there, the servants do not behave like that. However, in the translation reference to chicken laughs and real laughs are absent. Accordingly, the two types of laughs specify the situation and convey that 'chicken laughs' and 'fake laughs' are present when the master is absent. Therefore, the translator has been unable to effectively translate the original phrase by preserving the authenticity. In the Sinhala language "කොක් හඬ ලෑම" is like loud, real laugh. Accordingly, the translation should be something like, "ඒ වගේ දවස්වලට නම් ගහ ළඟ ගෙදර හරිම සෝෂාවයි, හිනාවයි. හිනා කිවුවට නිකම් කෙදිරි හිනා නෙවෙයි, කොක් හඬ ලෑම." According to the translation theory (Newmark, 1988) such linguistic inconsistencies occur when idiomatic expressions and cultural nuances are mishandled without considering the context. Moreover, the pragmatic context is violated because the essence of the original idea is partially translated. Therefore, omission as a major translation strategy leads to inconsistencies in the pragmatic, linguistic, situational, and cultural contexts. These inconsistencies project the intricacies of translating cultural expressions across languages, as stated by Baker (2006). In addition, the inconsistencies underpin the importance of concerning the contextual implications of individual lexical items within the broad narrative framework, as demonstrated by Schleiermacher (1813).

7. "Sam, as soon as a glass is finished, you have to come fast, like a bat out of hell and take it and fill another one" (Sam's Story, p. 38) " බෝතලයක්... කෑමක් ඉවර වුණාම විදුලි වේගයෙන් ඇවිල්ලා අලුත් එකක් තියන්න අමතක කරන්න එපා සැමී " (සැමීගේ කතාව, පි. 33)

The above extract shows the situation where Sammy serves drinks to the friends of his master. Sammy is a fast worker and an excellent drink organiser. The master orders Sammy to refill the glasses as soon as they are finished. In the process of translation, the translator has used translation strategies such as addition, semantic translation, cultural translation, and faithful translation to convey the meaning. Nevertheless, the overuse of addition as a translation strategy has led to inconsistencies in the linguistic context. Accordingly, even if the master does not say anything about food in the original phrase, the translator has added the term "කෑමක්" which may not suit the situational context. According to the novel, Sam is only responsible for serving drinks, whereas Lenardo and Jannet are responsible for cooking and serving food. Moreover, cultural translation is used in translating the phrase, "bat out of hell"

into "විදුලි වේගයෙන්". However, the lack of equivalents in target and direct languages highlights the intricateness of translating idiomatic expressions across languages, as stated by Nida and Taber (1969). In addition, the communicative context is altered by the discrepancies of the narration. In the original text, the narrator gives a direct order to refill the glasses. Yet according to the translation, it is a reminder saying Sammy not to forget to keep new bottles and food. This leads to inconsistencies in the pragmatic and communicative context. In linguistic terms, "glass" is translated as to "බෝතලයක්". There is a vast difference between drinking a bottle and glass. Additionally, it is glasses that are refilled not bottles. Thus, variations in linguistic choices cause discrepancies in the linguistic context. The correct translation would be something like, "සැම්, විදුරුවක් ඉවර වෙනකොටම, හරියට වවුලා අපායෙන් එනවා වගේ ටක් ගාලා ඇවිත් ආයෙත් විදුරුවක් පුරවලා දෙන්න ඕනෑ, හොඳට මතක තියාගන්න."

8. "That was life for us at home; at least some of the things that happened. There were many more, but none of them are nice to remember" (Sam's Story, p. 49) "අපේ ගෙදර ජීවිතය ඔන්න ඔහොමයි. ඔයවගේ ඉතින් බොහොම සරල දේවල් විතරක් නෙවෙයි තවත් හුඟක් දේවල් ගෙදර සිද්ධ වෙනවා. දැන් මට ඕවා හරියට මතක නෑ. මතක තියාගන්න තරම් උවමනාවකුත් මට නෑ" ( සැමීගේ කතාව, පි. 45)

The above extract describes the pathetic and miserable nature of Sam's household. In this extract, the translator has used free translation, faithful translation, and semantic translation as major translational strategies to portray emotional context, situational context, and linguistic context. Nevertheless, the overuse of translation strategies has resulted in contextual discrepancies. Even though the first phrase of the sentence conveys a definite interpretation, towards the later part, the semantic value is changed. This discrepancy highlights the challenge of maintaining fidelity to the meaning of the source text and intent, as advocated by Schleiermacher (1813). The translator has translated the phrase, "at least some of the things that happened" as "ඔයවගේ ඉතින් බොහොම සරල දේවල් විතරක් නෙවෙයි" which generates discrepancies in the linguistic and the semantic context. According to the original translation, Sam's family is so poor that they have undergone tremendous troubles filled with unpleasant memories. Since most of his memories are unpleasant, he dislikes remembering them now. On the contrary, according to the translation. Sam has some simple and some massive stories, which he has forgotten by now and he doesn't want to remember them. It is stated as, "දැන් මට ඕවා හරියට මතක නෑ. මතක තියාගන්න තරම් උවමනාවකුත් මට නෑ" which generates a contrasting meaning from the original meaning. Referring to the emotional and situational context, the essence of the statement is lost through the syntactic and linguistic change. According to the original interpretation, the pathetic, miserable, and poor status of Sam's childhood is represented; yet    the translation implies that Sam doesn't care much about his past, so he has forgotten them and he doesn't want to remember them now. This underscores the importance of considering the emotional resonance and nuances of the source text in translation, as discussed by Venuti (1995). Thus, if the original extract is authentically and context specifically translated it could be, "ඔන්න ඔය විදිහටයි අපේ ගෙදර සිදුවීම්, අඩු ගණනේ, සමහර සිදුවීම් සිදු වුණේ. තව ගොඩක් සිදුවීම් සිදු වුණා, නමුත් ඒවා එකක්වත් මතක් කරන්නවත් මම කැමති නෑ."

9. "Why this? And, why that? Lucky went on all on his own, voicing his many 'whys' about what was happening in the country. My master only nodded. The barber had certainly too many whys about the people who were ruling us and what they did to the country. I don't think any of these government 'whys' had any answers" (Sam's Story, p. 62) "ඒ ඇයි? මෙහෙම කරන්න බැරිද? මොකෝ බැරි? රටම පාවල දීලනේ. මිනිස්සුන්ගේ කොන්ද කෝ? උන් බණ කියනවා. ඔක්කොම එකයි. තුන්වෙනි බලවේගයක් නැහැයි කියන්න බැනේ. උන්ට ඉඩ දෙන්නේ නෑ. තුන්වෙනි කට්ටිය ආවනම් මේ දෙගොල්ලම නන්නත්තාරයි. මහත්තයා බොහොම හිමීට හිස වැනුවා පමණයි. දෙගොල්ලොන්ටම බෑ. ප්‍රශ්න වලට උත්තර නෑ. ප්‍රශ්න උඩු දුවනවා. මහත්තයා නැද්ද? මහත්තයා හිස වැනුවා පමණයි" (සැමීගේ කතාව, පි. 60)

In the above extract, the contemporary political situation of Sri Lanka is exposed. In this situation, the barber narrates the political lamentation in front of the master while cutting his hair. Here, the translator has used diverse translation strategies. Amongst the major translation strategies are free translation, paraphrasing, semantic translation, addition, and omission. Nonetheless, the misuse of translation strategies has led to inconsistencies in multiple contexts. According to the original statement, Lucky exposes his dislike of the government. He questions the prevailing system. He is frustrated by what the politicians have done to the country. On the contrary, according to the translation, the barber dislikes the system and blames the people by saying "මිනිස්සුන්ගේ කොන්ද කෝ?" Thus, the omissions of the original statements and additions done in the translation violate the emotional, pragmatic, and social contexts. Moreover, the translator has added the statement, "තුන්වෙනි බලවේගයක් නැහැයි කියන්න බැනේ. උන්ට ඉඩ දෙන්නේ නෑ. තුන්වෙනි කට්ටිය ආවනම් මේ දෙගොල්ලම නන්නත්තාරයි." which is not depicted in the original interpretation. According to the original interpretation, the narrator hates all the politicians for what they have done to the country. Yet, according to the translation the narrator rates a third party. Therefore, the addition serves as a window in infringing the social and the pragmatic contexts. Baker (1992) highlights that the translators should possess a comprehensive understanding of pragmatics, politeness strategies, speech acts and contextual implications to produce an accurate and an effective translation. Furthermore, the addition "දෙගොල්ලොන්ටම බෑ. ප්‍රශ්න වලට උත්තර නෑ. ප්‍රශ්න උඩු දුවනවා. මහත්තයා නැද්ද?" is absent in the original statement. This leads to discrepancies in the social and literal contexts. In addition, the original statement is described by Sam. Yet, in the translation, the voice of the barber is only heard. This leads to disparities in the communicative context. Besides, the opinion of Sam "I don't think any of these government 'whys' had any answers," is absent in the translation. It further leads to widening the disparities among the communicative contexts. According to Baker (1992), translators should consider the broader communicative goals in translation, rather than converting words. Moreover, the translator has equipped free translation and semantic translation in the process. Nevertheless, exceeding the limits offered by translation strategies have led to inconsistencies in social, linguistic, pragmatic, communicative, and emotional contexts. The correct translation would be, "රටේ සිදු වෙන්නේ මොනවාද කියන එක ගැන ලකී එයාගේ මතය මේක මෙහෙම වෙන්නේ ඇයි? අරක එහෙම වෙන්නේ ඇයි? කියමින් කියාගෙන ගියා. මහත්තයා ඒ කතාවලට නිහඬව ඔලුව වැනුවා විතරයි. අපේ රටේ පාලකයෝ ගැන, ඔවුන් අපේ රටට කරලා තියෙන දේවල් ගැන බැලුවාම, එහෙම කෙරෙන්නේ ඇයි කියලා අහන්න ඕනෑ තරම් දේවල් බාබර්ට තිබුණා. ඒ විදියට ඇයි කියලා අහන කිසිම දෙයකට මේ කිසිම ආණ්ඩුවකට උත්තර තිබුණයි කියලා මම නම් හිතන්නේ නෑ."

10. "I think they both had agreed to do the same things before the elections. Gurunnanse and Kade Mudalali continuously smiled, made promises to all of us and walked from house to house the same way the other had done (Sam's story, p. 69) ඉතින් දැන් මේ දෙගොල්ලම කරන්න හදන්නේ එකම දෙයක් නම් දෙගොල්ලක් මහන්සි වෙලා මොකට දහලනවද? දෙගොල්ල කතා කරලා මිනිස්සුන්ගේ පොරොන්දු ඉෂ්ට කරලා දෙන්න එකතු වුණා නම් ඉවරයිනේ. ඒත් එහෙම කරන්න කැමති පාටක් නම් පේන්න නෑ. ගුරුන්නාන්සේ වෙනම හිතාවෙනවා වෙනම පොරොන්දු දෙනවා. කඩේ මුදලාලි වෙනම හිතාවෙනවා වෙනම පොරොන්දු දෙනවා" (සැමීගේ කතාව, පි. 68)

The above extract discusses the situation where Kade Mudalali and Gurunnanse come to Sam's house and leave for Piya's house by giving promises before the election. This extract includes a monologue of what Sam thinks after their departure. In the above extract, the translator has used free translation, semantic translation, omission, and addition as the main translation strategies. At the surface level, both interpretations imply how Kade Mudalali and Gurunnase make promises. Yet, on the literal level, there are notable discrepancies. The phrase, "I think they both had agreed to do the same things before the elections" is translated as "ඉතින් දැන් මේ දෙගොල්ලම කරන්න හදන්නේ එකම දෙයක් නම් දෙගොල්ලක් මහන්සි වෙලා මොකට දහලනවද?" which presents syntactic and semantic disparity. In the original Sam thinks that they both agreed to do the same things before the election. Yet, in the translation, it is incorrectly implied that Sam questions why they are struggling to do the same thing. Here, even if the translator has used free translation and faithful translation, he has exceeded the limits offered by the translation strategies, which has led to the creation of inconsistencies in the linguistic, literal, and communicative context. This portrays the translator's inability to maintain the syntactic and lexical coherence as noted by Baker (2018). Moreover, the original phrase is in affirmative form, while the translation is in the interrogative form. Here, modulation as the translation strategy employed leads to discrepancies in the communicative context. Furthermore, in the original phrase, Sam describes what they did, namely, the actions, smiling, giving promises, and walking away to another house. Sam is merely an observer of these events. Yet in the translation, it is incorrectly identified that Sam voices his opinion. However, nothing about jointly fulfilling the promises or their dislike to do that is presented in the original statement. "මම හිතන්නේ ඒ දෙගොල්ලම ඡන්දෙට කලින් මොකක්ද කරන්න ඕනෑ කියන එක කතාවෙලයි හිටියේ. ගුරුන්නාන්සෙයි, කඩේ මුදලාලියි දෙන්නම දිගටම අපිත් එක්ක හිනාවුණා, අපි හැමෝටම පොරොන්දුත් දුන්නා, අනෙක් උදවිය වගේම ගෙයින් ගෙටත් ඇවිද්දා!" should be the correct translation.

Thus, in the above situation, addition leads to discrepancies in the situational and the literal contexts. Moreover, the translator has omitted the phrase, "walked from house to house the same way the other had done," which leads to inconsistencies in the linguistic and situation contexts. According to the translation, the meaning is "So, if both are trying to do the same thing, why are they struggling? It is over if both come together and fulfil the promises given to people. However, it was not what actually happened. Gurunnanse smiles separately, gives promises separately. Kade Mudalali smiles separately, gives promises separately". However, such interpretation is absent in the original statement. Therefore, omitting the interpretation of the original statement and adding different statements, which are absent in the original extract led to inconsistencies in the linguistic, pragmatic, communicative, and literal context.

## Analysis of Chinaman

1. "I don't mind you writing as long as you don't depress people" (Chinaman, p. 5) "ඔයා ලියන ඒවා කියවලා මිනිස්සු කලකිරෙයි." (වයිනමන්, පි. 10)

   The above exact depicts the situation where the wife, Sheila, talks about the writings of the husband, Wije. Here, the translator has used free translation, paraphrase, and faithful translation as translational strategies. Nevertheless, the translator has exceeded the freedom offered by the translation strategies. This has caused a misrepresentation of the original idea of the text. The meaning of "ඔයා ලියන ඒවා කියවලා මිනිස්සු කලකිරෙයි" is different from the meaning generated by "I don't mind you writing as long as you don't depress people." (මිනිස්සු කලකිරෙන ඒවා ලියන්නේ නැතිව ඔයා කොච්චර ලියුවත් මට ප්‍රශ්නයක් නෑ). The original meaning states that 'it is all right to write without depressing the people'. Yet the Sinhala translation conveys that the writing causes depression in people. Therefore, the linguistic context was violated. Moreover, the literal context and the pragmatic context were not maintained because the speaker's implied meaning was not generated through the translated text. According to Schleiermacher (1813), an authentic translation should capture the exact connotations or emotional nuances of the original text.

2. "I would attempt to do a halfway decent documentary on Sri Lankan cricket. There is nothing more inspiring than a solid deadline" (Chinaman, p. 5) "මහා ශ්‍රී ලංකාවේ ක්‍රිකට් වංශකථාව. අපේ රටේ ක්‍රිකට් වලට නියම නිසි ගෞරවය දෙන ඩොකියුමන්ට්‍රියක් මං කොහොම හරි කරලා දානවා. අන්තිම බින්දුව දක්වා මං කෙළින්" (වයිනමන්, පි. 10)

   The above extract describes the narrators attempt to do a documentary on Sri Lankan cricket. Even though the surface meaning is alike, the literal meaning has certain disparities. The translator has omitted certain crucial facts and has added some ideas of his own. Therefore, expansion (addition) and omission can be stated as the major translational strategies. Even if Newmark (1988) states that omission and expansion / addition as translation strategies, the original meaning should be preserved accordingly. The original meaning may be conveyed in Sinhala as follows: "අපේ රටේ ක්‍රිකට් ක්‍රීඩාවට අඩු ගණනේ බාගයක්වත් ගෞරවය ලැබෙන විදිහේ වාර්තා වැඩසටහනක් කරන්න හිතේ තියෙනවා. ඒක ඉවර කරන්න නිශ්චිත දිනයක් නියම කෙරෙනවා නම්, වැඩේ හරියට කෙරෙන්න ඊට වඩා උදව්වක් වෙන නෑ." The translator has the right to expand the idea or to omit unnecessary facts without harming the original idea. Nevertheless, when examining the above extract, we can identify that neither the omission nor the addition has preserved the original meaning. "A halfway decent documentary on Sri Lankan cricket" does not suggest "මහා ශ්‍රී ලංකාවේ ක්‍රිකට් වංශ කථාව" and "a solid deadline" does not suggest "අන්තිම බින්දුව දක්වා මං කෙළින්". Moreover, the translator has added some facts which alter the meaning of the text; "අපේ රටේ ක්‍රිකට් වලට නියම නිසි ගෞරවය දෙන ඩොකියුමන්ට්‍රියක් මං කොහොම හරි කරලා දානවා". Therefore, it could be identified that the linguistic context is not maintained since the intended meaning of the original idea is different from the represented meaning of the translated text. The translator has failed to maintain the semantic relationship between the two texts.

3. "Shelia is cutting onions and not crying" (Chinaman, *p. 5*) "ශීලා ලූණු කපන ගමන් කඳුළු පිහඳා ගත්තා" (*වයිනමන්, පි. 10*)

4. "She adds the red chilli to the dry fish" (Chinaman, *p 5*) "ශීලා ලූනු වලට මිරිස් ඉසිනවා" (*වයිනමන්, පි. 10*)

Through the above examples the actions of Sheila, the wife of the narrator, are misinterpreted. In the first example, the translator has used paraphrasing and transportation as the prominent translation strategies. Even though the translator has not used the exact sentence structure, he has tried to maintain the meaning and coherence. Yet, he has only been successful in the first phrase. Even though "Sheila is cutting onions" suggests "ශීලා ලූණු කපන ගමන්", "not crying" contrasts to "කඳුළු පිහඳා ගත්තා". Apparently, the English author wanted to say that the tears are rolling down from Sheila's eyes were just due to the eye-irritants coming from onions, not real tears of sorrow. A Sinhala reader is used to this expression and therefore able to understand the meaning. "ශීලා ඇණු කපනව මීසක් අඩනව නෙවෙයි" should be the correct translation. Therefore, the linguistic context and the situational context in which the character is involved has been distorted. Moreover, misinterpreting the intended meaning of a speech act, such as a request, narration, or a suggestion, can lead to pragmatic errors. Grice's (1975) Maxims of Conversation and Austin's (1962) Speech Act Theory offer frameworks for comprehending how the speaker/ original interpreter's intentions play a role in language communication beyond mere literal meaning. Accordingly, if the original intentions are misrepresented, it leads to errors in the pragmatic context. Therefore, in the above extract, the pragmatic context is misconceived since the semantic representation is not perpetuated through syntactic signifiers. In the second sentence, the main idea is not even partially preserved, which would be translated as "ශීලා කරවල වලට මිරිස් දානවා". Nevertheless, the translator has used modulation, free translation, and faithful translation as the main translation strategies. Here, the translator has exceeded the limits provided by the translation strategies to reinterpret the idea, which has ultimately caused inconsistencies in the translation. The sentence "She adds the red chilli to the dry fish." was interpreted as Shelia is adding chili to onions. Therefore, the situational context, linguistic context, and pragmatic context was violated. According to Noam Chomsky's (1957) theory of syntactic structures, linguistic context and the grammatical structure are essential, and any divergence from it may lead to misunderstandings.

5. "Today Newton looks like a hippo, those days he was more like a rhino" (Chinaman, *p.* 11) "දැන් නිව්ටන් පූස් ඌරෙක් වගේ වුණාට ඒ කාලෙ වල් ඌරෙක් වගේ" (*වයිනමන්, පි. 13*)

In the above extract, the translator has used cultural translation as the main translation strategy. Apart from that, he has used literal translation, addition, and modulation. According to cultural terms, hippo and rhino are not familiar animals in the Sri Lankan context. Therefore, the translator has resorted to use the term, "ඌරා" cleverly. Both "වල් ඌරා" and "පූස් ඌරා" are familiar terms among Sinhala speaking people. The term පූස් ඌරා is often used to mean an impotent, fat, and lethargic animal, while the term වල් ඌරා is used to mean a strong and sexually active animal. The terms were used appropriately by the translator to convey the meaning to Sinhala readers.   The significance of the cultural context in communication is emphasised by Edward T. Hall's (1976) idea of high-context and low-context civilizations in

his book Beyond cultures. Accordingly, errors can occur when cultural context is misinterpreted and when inappropriate elements are used as cultural terms in a subsequent text. However, through the above extract, it could be identified that the appropriate translation of culture leads to no errors in the cultural context.

6. "The Pakistani shakes his head and says he had nothing to do with it" (Chinaman, *p. 16*) "පාකිස්ථාන කාරයා පිළාත් නඩුකාරයා වගේ ඒ තීරණය තමුන්ගේ නෙවෙයි කියලා අත හෝදා ගත්තා" (චයිනමන්, පි. 16)

In this extract the translator has specifically used the translation of culture as the prominent translation strategy. Apart from this, he has used omission, expansion (addition), and semantic translation as translational strategies. Nevertheless, the original meaning is not depicted in the translation. However, the translator has the story of Pilate's prosecutor as a cultural indication, which is Biblical. Thus, even when the author who writes in English has not used that story, the question arises as to how appropriate it is for the translator to bring in the story. Hofstede (2011) in his book Culture bumps explores cultural dimensions, emphasising the significance of understanding cultural contexts to avoid misinterpretations in communication. According to him, a translator should always be aware of the cultural aspects of the target readers. Further, he states that if the cultural terms used in the text are far away from the reader's heart, it cannot be termed as a successful attempt. Accordingly, errors in translation result from the non-equivalence between the source and target languages. Therefore, the translation of culture as a translation strategy leads to confusion about the cultural context of the text. Without deviating from the original author's message, the translator could have used the phrase, "පාකිස්ථාන් කාරයා ඔළුව වනලා, මම ඔය තීරණයට සම්බන්ධයක් නෑ කියලා කියුවා."

7. "Inspired by napkins and wedding punch-ups, I decided to write short articles on the ten greatest cricketers of all time" (Chinaman, *p. 18*) "මහත් ආන්දෝලනයකට හා මා මංගලෝත්සවයකට අදුරු හොඳි පැල්ලමක් තැබීමට හේතු වූ අපතයාගේ තේරීම් කමිටුව විසින් ඉදිරිපත් කරන ලද ලොව ජ්‍යෙෂ්ඨතම ක්‍රිකට් කණ්ඩායම ඇසුරෙන් මම ලිපි පෙළක් ලියන්නට පටන් ගතිමි." (*චයිනමන්, පි.* 19)

The above extract is uttered by Gamini, the narrator, after attending a wedding. In the wedding, there were two major incidents: a fight and a cricket journalist writing about cricketers and their performance on napkins. Therefore, the narrator, Gamini, decides to write articles about the greatest cricketers of all time.' Gamini's decision may be correctly translated into Sinhala as "අත් පිස්නා සටහන් කතා සහ මංගලෝත්සවයේ ගුටි ඇන ගැනීම් වලින් දිරිමත් වූ මම ලොව දක්ෂතම ක්‍රිකට් ක්‍රීඩකයන් දස දෙනා පිළිබඳ කෙටි ලිපි පෙළක් ලිවීමට තීරණය කළෙමි" Instead, the translator has used literal translation, transportation, and free translation as the major translation strategies to forward the meaning of the original extract. Even though the translator has not strictly followed the exact grammatical structure, he has tried to maintain the accuracy of the original interpretation. Yet even if the last phrase equals the original, the first phrase is misinterpreted. "මහත් ආන්දෝලනයකට හා මා මංගලෝත්සවයකට අදුරු හොඳිපැල්ලමක් තැබීමට හේතු වූ අපතයාගේ තේරීම් කමිටුව" is not the meaning of "Inspired by napkins and wedding punch-ups". Here the translator has omitted the key facts provided by the author and has added a lot of imaginary stories of his own. Therefore, omission of the fundamental meaning and addition of other details have violated the linguistic and the

semantic contexts. Moreover, he has used colloquial terms such as "අදුරු හොඳ පැල්ලමක්" and "අපතයාගේ තේරීම් කමිටුව" to familiarise the text with the local context. This leads to grave errors in the linguistic context and the social context since such depictions are absent in the original text. According to the theory of syntactic structures by Noam Chomsky (1957), structural equivalence is crucial to maintain the accuracy of a sentence. Accordingly, any deviation, addition of unnecessary details, and omission of necessary details can result in misinterpretation. In addition, according to Hans Vermeer's (1982) Skopos theory, the translator should be guided by the intended meaning of the translation. Contextual lapses may result from omissions that fail to consider the communicative intent into consideration. The extract provides a good example of how a translator would deviate from the original idea.

8. "To our right, a troubled city of lights and silence" (Chinaman, *p. 24)* "දකුණු පැත්තෙන් ප්‍රශ්න තියෙන මිනිහෙක් වගේ නිහඩව ඇස් දල්වාගෙන ඉන්න කොළඹ" (වයිනමන්, පි. 22)

In the above extract, the original writer describes the city of Colombo from the top of the presidential suite. In this extract, the translator has metaphorically described the city with trouble and silence. However, the translator has compared the city to a man with problems. Thus, the translator has used addition, paraphrasing, and free translation as translation strategies. Through this, he has portrayed the social context and pragmatic context. The literal translation of "to our right" as "දකුණු පැත්තෙන්" maintains spatial accuracy, aligning with the Skopos theory by Hans Vermeer (1982), which emphasises serving the intended purpose of the translation. The translation of "a troubled city of lights and silence to "ප්‍රශ්න තියෙන මිනිහෙක් වගේ නිහඩව ඇස් දල්වාගෙන" involves linguistic and cultural mediation. This aligns with Venuti's (1995) concept of domestication and foreignization, where the translator chooses expressions that resonate with the target culture. However, potential contextual errors arise in the addition of "වගේ" (of lights) and "වගේ" (of silence), as this introduces aspects specifically not present in the original, which implies that "අපගේ දකුණු පැත්තෙන් වූයේ, ආලෝකයත් නිහඩ බවත් කැටි කොටගත්, කරදර පොදි බැඳගත් නගරයකි." Nida's dynamic equivalence theory (1964) suggests that such additions should aim for equivalent effects, but they may unintentionally alter the original tone. Additionally, the choice of "ප්‍රශ්න" (problematic) for "troubled" may introduce a shift in emotional nuance.

9. "How much time?' I keep my tone even and my eyes fixed, hoping the pup won't see that the old dog is ruffled" (Chinaman, p. 4) "කොච්චර කල් තියෙනවද? ඒක මං දොස්තරගේ මූණටම ඇහුවේ එයාගේ පරම්පරාවට වඩා වැඩිහිටි පරම්පරාවේ මිනිස්සු නිර්භීතය කියලා පෙන්නන්නත් එක්ක" (වයිනමන්, පි.9)

Gamini is a journalistic who is interested in cricket. He cannot write without alcohol. The above extract discusses the situation where Gamini meets the doctor at the Nawaloka hospital. According to the situational context, the doctor has said that the liver of Gamini is being destroyed. Therefore, even if Gamini becomes disturbed by the news, he does not want to show it to the doctor. Therefore, he questions, 'How much time' he has left to live. The above extract represents Gamini's thoughts. Accordingly, he keeps his 'tone even' and 'eyes fixed' while questioning to show that he is not upset by the news of the doctor. "මට තව කොච්චර කාලයක් තියෙනවද? මම ස්ථීර ස්වරයෙන් සහ බැල්මෙන් යුතුව ඇසුවේ, නාකි බල්ලා කලබල වූ බව බලු පැටියාට නොහැඟෙතැයි යන විදිහේ බලාපොරොත්තුවකිනි." However, according to the

translation, Gamini asks 'කොච්චර කල් තියෙනවද?' to show that he is mature. Here, the translator has employed free translation and faithful translation, yet misuse of the translation strategies has resulted in discrepancies in the linguistic, semantic, and situational contexts. In addition, the translation demonstrates a shift in the linguistic, emotional, and cultural contexts. The translation prioritises maintaining the formality of speech in the use of polite Sinhala expressions. Nevertheless, this leads to a deviation from the emotional context present in the original statement. The original statement includes idiomatic expressions that convey a sense of disturbance and agitation. The translation fails to capture the subtlety, which results in losing the depth of the emotional context. According to the dynamic equivalence theory propounded by Nida (1964), maintaining dynamic equivalence is crucial in translation. According to the dynamic equivalence theory, the translated text should render the original meaning in the natural and the closest language of the target reader. However, the essence of the original interpretation could not be altered in the translation. Moreover, the narrator uses a metaphor, where he equalises himself to an 'old dog' and refers the doctor to a 'pup'. Nevertheless, such interpretation is missing in the translation. Therefore, omission of the details in the original extract causes discrepancies in the linguistic and the semantic contexts. Therefore, the translation strategies equipped do not accurately capture the emotional, pragmatic, linguistic and the cultural contexts.

10. 'They need good A-level marks. They don't care what subjects. So, will you get good marks? Garfield looks at me for the first time and nods'" (Chinaman, *P. 53)* "'ඒ ලෙවල් වලට ලකුණු තිබුනම ඇති'. ගාර්ෆිල්ඩ් පළවෙනි වතාවට මං දිහා බැලුවා" (වයිනමන්, පි. 40)

In the above extract, Garfield (ගාර්ෆිල්ඩ්) asks his father permission and money to study sound engineering in Japan. Here, the translator has used free translation, omission, faithful translation and semantic translation as the major translation strategies. However, due to the overuse of translation strategies the translator has committed inconsistencies in the communicative, linguistic and situational contexts. According to the original text, the phrase "They need good A-level marks. They don't care what subjects" is said by the son where the father questions "So will you get good marks?" However, omission of the dialogue format in the translation causes inconsistencies in the communicative context. Specifically in the phrase "ඒ ලෙවල් වලට ලකුණු තිබුනම ඇති" the communicative context is violated. The phrase lacks information such as 'who says 'to whom'. In addition, the omission of the phrases "They don't care what subjects. 'So will you get good marks?" leads to inconsistencies in the situational context since the translation does not signify the situation and the communication that occur between the family members. As stated by Venuti (1995) a translation should strive to maintain a balance in contexts to ensure the accuracy and the coherence. Moreover, "They need good A-level marks" is translated to as 'ඒ ලෙවල් වලට ලකුණු තිබුනම ඇති". Yet, having a 'good' A/L mark is different from 'just' having a mark. This violates the linguistic context of the original interpretation. Furthermore, "Garfield looks at me for the first time and nods" is translated as "ගාර්ෆිල්ඩ් පළවෙනි වතාවට මං දිහා බැලුවා Here, even if the first phrase is authentically translated the latter part is omitted. 'nodding' is a vertical movement of the head which conveys the acceptance or saying 'yes'. Therefore, according to the original interpretation, they require good A/L marks to study sound engineering, regardless of the subjects done. Thus, when the father questions the son whether he will get good marks, the son's nods his head to say yes. In contrast, the translation does not signify the original meaning. Thus, if the original extract is authentically translated it could be "ඒගොල්ලන්ට ඕනෑ ඒ ලෙවල්

වලට හොඳ ලකුණු, විෂයයන් මොනවා වුනත් එයාලට කමක් නෑ. ඉතින්, ඔයා හොඳට ලකුණු ගන්නවා නේද? ගාර්ෆීල්ඩ් පළමු වරට මා දිහා බලලා හිස වැනුවා."

## Discussion

The translators have used free translation, cultural substitution, omission, addition, paraphrasing and modulation as the major translation strategies. In translating the novels Chinaman and Sam's story the translators have used multiple translation strategies. Amongst them, free translation was a major strategy. The translators have tried to familiarise the translation to the target audience by adopting to the Sinhala context. In doing so, they have recreated the lexical and grammatical structure of the narratives. Moreover, they have used cultural substitutions. It creates cultural relevance and authentic representation of the local language, dialect, idiomatic nuances, and emotional expressions. Omission and addition are the prominently identified translation strategies. The translators have added context-specific nuances by omitting additional details or irrelevant details. Furthermore, the translators have recreated the meaning using paraphrasing and equivalence. Finally, modulation is equipped by changing the point of view or the narrative structure of the original text. By adhering to those strategies, the translators often deviated from the message of the original authors.

The translators have misused the translation strategies. As mentioned above, even if the translation strategies provide the freedom for the translators to interpret the text differently, they cannot alter the core idea. However, as evidenced by examples, the translators have violated the freedom offered by translation strategies. The meaning was either omitted or mistranslated due to the misuse of translation strategies. Therefore, exceeding the limits offered by translation strategies ultimately led to disparities in the meaning.

Inconsistencies in the linguistic, social, emotional, communicative, semantic, and pragmatic contexts are projected through the misuse of translation strategies. Misinterpreting the meaning leads to inconsistencies in diverse contexts. The researcher has identified that the misuse of addition, omission, and free translation have led to inconsistencies in the linguistic context. Moreover, in a communicative context, if the translation has used modulation, it leads to errors in the communicative context. Moreover, by altering the contextual meaning of a statement, the pragmatic context was often violated. Using inappropriate cultural substitutions, the cultural and social contexts were violated by the translators.

The meaning of the original text was often violated. Due to the disparity of linguistic choices, cultural nuances, and socio-political representations used through translation strategies. discrepancies of diverse contexts occur. It created a mismatch between the original text and the translation. This significantly affected the quality, accuracy, and integrity of the translation.

## Conclusions

The first objective of the research was to determine whether there are discrepancies in the translations of Chinaman and Sam's story in relation to their original texts. The second and third objectives were to identify the translation strategies used in the process of translation and to explore how diverse contextual inconsistencies are projected through the misuse or incorrect use

of translation strategies. It was evident that there are erroneous contextual representations due to the misuse of translation strategies. Through the study, it was evident that translation strategies play a pivotal role in either preserving or altering the intended meaning and the integrity of a text. The study of the two novels illustrated the impact translation strategies could cause in portraying the cultural, linguistic, pragmatic, literal, and communicative contexts. The research underscores the innate challenges the translators have encountered in conveying cultural nuances, linguistic choices, and socio- political circumstances in translating Chinaman and Sam's story. Accordingly, the narrative choices made by translators signify that diverse contexts significantly affect the reader's interpretation of the text. Nevertheless, if translators employ appropriate translation mechanisms, the writer's intended interpretation will be effectively transmitted across societies, languages, and cultures. Through this research, it was evident that the original intent was often mistranslated due to the inappropriate or incorrect use of translation strategies. A Lack of awareness of translation strategies and a lack of awareness of linguistic and cultural contexts appears be the underlying reasons for this issue. This analysis of the translations of Chinaman and Sam's story highlights the importance of employing translation strategies, which authentically translate the culture and linguistic elements from the source language to the target language. As stated by Hatim and Mason (1997), translation strategies such as cultural substitutions, literal translations, and paraphrasing bridge the gap between languages and cultures. However, the analysis proved that distortions of the original meaning occur due to the indiscriminate application of these strategies. Ultimately, this study explored the significance of translation as a dynamic and multifaceted process that requires careful consideration of translation strategies and contexts depicted in translations. The study suggests that translators should possess a thorough understanding of the culture and language of the target reader. The translators must identify the core meaning of each occurrence to authentically transmit the idea. Furthermore, the translators should possess an awareness about the diverse contexts represented in the source text. They need to authentically transmit the meaning by adapting to diverse contexts. Finally, a criterion should be implemented to assess the quality of translations at the national level.

This research contributes to the existing literature and helps to fill the empirical research gap in the field of translation in the local context. In addition, the research assists the sphere of translations by identifying the frequent translations strategies used in the local context and indicating their effectiveness and appropriateness. Furthermore, the study presents diverse contexts, their significance, and how contextual discrepancies occur due to incorrect translation strategies in interlingual translation. The study provides an in-depth investigation on the importance of considering cultural nuances, linguistic equivalents, and the target audience in the process of translation. Moreover, the research supplements cross-cultural understanding by explaining how linguistic elements, intended meaning and cultural elements can be preserved using appropriate translation strategies, thereby increasing the quality and readability of the translated texts. Overall, the study grants global and local scholarly knowledge by providing definitions, theories, and examples in relation to translation studies, translation strategies, and contexts in translation in a comprehensive point of view. Finally, it underscores that contextual discrepancies generated through the incorrect use of translation strategies are not only limited to the local arena, but it is an issue prevailing in the global context. The writers as well as the translators should have an extensive understanding of accurately transferring the meaning in interlingual translation. This research serves as a cornerstone for developing cross- cultural

understanding and rapport, benefiting the writers, translators, stakeholders, students, and researchers in the field of translation.

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