

Translation Today



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D. G. Rao
V. Saratchandran Nair

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Editorial

This issue brings in myriad varieties on the various aspects of Translation. It discusses on history of translation in various Indian languages, on parallel translation corpus, self-translation and the theoretical issues involved in it. We are overwhelmed by the response that the peer reviewed Journal is catching up in the academic world. However, it is not without teething problems. May we request the academic fraternity to popularize it further!

Self-translation is a translation of one's own poem or novel or any literary piece from or into one of the languages that the author is familiar with. Sachin ketkar is critical of this act of translation and characterizes it being of more of an incestuous relation and brings in Lotman's theory of translation for theoretical substantiation, particularly the semiotic theory of culture. Biswanandan Dash, in his paper, "Filching commonality by Translation of Proverb in Indian Languages" discusses the various aspects concerning translation of proverbs across Indian Languages and discusses a typical case study of Marathi v/s Odia in the broader multilingual multicultural context of India as a Linguistic area. There are diversities as well as commonalities. What is most interesting in this paper is the categorization of strategies involved in translation of proverbs into transposition, modulation, equivalence, adaptation, integration or assimilation, paraphrase etc, which are exemplified and discussed. The National Translation Mission has embarked on the Mission of Translating knowledge texts from English to Indian languages and in particular 22 Indian Languages of which Nepali forms one, we have also decided to build up a repository of information on historical aspects of translation on each of these languages and Manger's paper on History of translation in Nepali language would be a feather in the cap. History of translations in Telugu by Vijayakumar draws our

attention to the formation of development of Telugu language. The paper by Niladri Sekhar Dash and Arulmozhi discusses on the various issues involved in building up a parallel translation corpus (PTC) between Indian Languages, which is expected to be multilingual and multidirectional and the major initiative undertaken by the Government of India, as a consortium mode project. The paper highlights on the various aspects of a Parallel Translation Corpus (PTC) between Hindi and Bangla and the innovative aspects of building translation memories, construction of term bank in Indian Languages.

Ritushree Sengupta's paper entitled "The Comic Kaleidoscope: Untying the comic knots of *Bhranti Bilas* and *The Comedy of Errors* beyond cultural and generic boundaries" is an account of the influence of English literature on native language and culture, the socio-political changes in Bengal and the discussion leads to the translation in Bengal, Ishwar Chandra Vidyasagara's *Bhranti Bilas* (1869), the plot is akin to Shakespeare's *The Comedy of Errors*. The study would reveal the cultural attractions that have taken place. One of the serious studies concerning the modern society has been on the literary expressions of women and the contribution made by early writers of Kerala such as Lalithambika Amtharjanam, Saraswati Amma, Madhuvikutty, Sara Joseph, Sugatha Kumari on issues concerning women are worth examining. Saratchandran Nair in his paper on Feminism in Malayalam literature traces the history and development about this post-modern aspect of literature. The Marathi translation of this paper has already been published by Maharashtra Sahitya Academy, Pune. Sreenath's paper illustrates the fallacies in the translation of the well-acclaimed novel of Sara Joseph *Othappu* by Valson Thampu entitled *The Scent of the Otherside*. This study is a critical examination of the suppression of the ideological concerns in the source text and the

exclusion of it. Divya N. draws our attention to another woman writer, Devaki Nilayamgode who also fits into this category. Arati kumari's paper on Translating the Play to be performed in the theatre from German to Hindi draws our attention to both theoretical and practical aspects of translation; particularly it focusses on the semiotic issues involved in it. There was a great tradition followed in India from ancient times onwards when Sanskrit dramas were rendered into regional languages such as Malayalam and temple arts such as *kuTiyaaTTom* and *kathakaLi* developed. Sunetra Solapurkar writes about translation as an aspect of non-verbal communication. P. Matthew's paper proposes some guidelines for the translator of Knowledge Texts. Divya Pradhan's article on cosmopolitanism as has always been very eloquent and profusive on Vikram Seth's "Three Chinese poets and beastly Tales from here and there. Aditya Kumar Panda reviewed Ananta Patnaik's Odia translation of Maxim Gorky's *The Mother*. This issue also contains the English translation of Lalan Fakir's Bangla songs by Mrinmoy Pramanick.

Prof. D.G. Rao
Prof. V. Saratchandran Nair

Self-translation as Auto-Communication: A Cultural Semiotic Approach to Self Translation

Sachin Ketkar

Abstract

The current paper explores the poetics and politics of ambivalent phenomenon of self-translation by the bilingual writers writing in Marathi and English in the light of semiotics of culture, a theoretical framework developed by the Tartu- Moscow School of cultural semiotics under the leadership of Yuri Lotman. The paper argues that while bilingualism and translation in broadest semiotic sense of the terms are intrinsic to any creative phenomenon and any communication according to Lotman, the Anglo-Bhasha self-translations of literary texts are distinctive historical products of the post-colonial 'semiosphere', hence caught up in the politics of identity, cultural asymmetry and cultural change. The Anglo-Bhasha bilingual writers situated on the boundary separating English and the Bhashas were critical agents in generating not only modernity but also providing 'self-description' of who we are culturally. They found themselves embodying this boundary within and without. In a sense, the act of self-translation is an act of what Lotman calls 'auto-communication' where though the addresser and the addressee of the communication is the same person; the act subtly transforms the personality of the subject. Self-translation as cultural phenomenon can be seen as involving not just bilingual individuals but the entire culture generating new information for itself, and restructuring its own personality. In the historical context of colonialism and its aftermath, this generation new information and restructuring of personality describes the phenomenon of modernity. As the bilingual writers were the upper caste elites generating 'self-description' of the semiosphere, this theorization may help us to understand how emergence of modernity and reformulation of identity in the nineteenth century was a

form of self- translation not just by the individuals but by the entire culture. It was by no means derivative, but a creative one involving self-discovery and self reformulation by the culture in conversation with itself. The cultural semiotics perspective would shed further light on the creative or 'incestuous' processes of cultural change and modernity.

Key words: Self-translation, postcolonialism, identity, modernity, cultural semiotics

“.....translating your own poems
Is like making love to your own daughters
It ought to be a cognizable offence
Taboo
Carry a stigma

There ought to be a law against translating your own poems
(Unless the law against incest already covers it)
Since it would be like seducing your own daughter

Arun Kolatkar (Making Love to a Poem,
The Boatride and Other Poems, 2010, 222)

Arun Kolatkar's 'Making Love to a Poem' in the collection *The Boatride and Other Poems* (2010) agonizes over his bilingual creativity, his place in Marathi culture as a bilingual writer and his translation activity. Kolatkar was never very famous for being straightforward 'autobiographical', however this poem, put as his jotting in the appendix of the collection deals probably with the vicious attack on his bilingual creativity from the nativist and nationalist critics.

Though bilingualism and bilingual creativity are social—linguistic facts in the multilingual Indian subcontinent since ages, the Anglo-bhasha bilingualism has a peculiar place in the cultural history of the land. This bilingualism is not just a product of contact between two languages because of geographical or cultural

proximity, or migration, but also a product of the colonial enterprise and colonial modernity. Hence, much of the ambivalence, opposition and even admiration of this sort of bilingualism can be understood in the context of the problematic status of colonial modernity and colonial history.

Major literary figures of the nineteenth century like Bankim Chandra Chatterjee (1838-1894), Michael Madhusudan Dutt (1824-1873), Govardhanram Tripathi (1855-1907), Vishnushastri Chiplunkar (1850- 1882) and Rabindranath Tagore (1861-1941) were accomplished bilingual and at times even polyglots. Apart from major literary forms like the modern novel and the article, they also introduced sub-forms like the sonnet and the blank verse to the bhasha literature. Understanding of the Anglo-bhasha bilingualism is critical for our understanding of the development of Indian modernity which cannot be understood without contextualizing it within the phenomenon of colonialism and the rise of modern idea of nation.

In the past sixty years, the bilingual writers like Arun Kolatkar, Dilip Chitre, Vilas Sarang, Gauri Deshpande and Kiran Nagarkar have played a considerable role in establishing modernism in Marathi literature and in Indian writing in English. Bilingualism also seems to be related to the phenomenon of displacement and migration, which has received great deal of attention in the case of Indian English Diaspora novels, but has not been mapped adequately in the case of *bhasha* writers. There was a vicious attack on bilingual imagination from various quarters like nativism and nationalism, which has lead to subsequent marginalization of certain authors like Sarang and Nagarkar in Marathi literary scenario. Hence the negative perception of the Anglo-bhasha bilingualism is closely connected to the negative perception of Indian writing in English

among many bhasha writers and critics. Even Sujit Mukherjee (1981) accused Tagore of committing ‘perjury’ by translating his own poems in order to please his Anglophone audience.

Vilas Sarang’s essay ‘Self- Translators’ (1981) is a significant one as it departs from this general negative outlook towards self translation. He discusses the world renowned self-translators like Beckett, Tagore and Nabokov. This phenomenon, according to Sarang problematizes the conventional understanding of translation. He notes that self translation is not merely imitation, but also a creation, and stands in its own right, and blurs the distinction between the original and translation. Discussing the idea that self- translator can claim far greater freedom and one can in fact adversely criticize a self- translation for not taking sufficient liberties with the source text. Sarang points out that the motives behind self- translation are more complex than the desire for fame or rewards by reaching out to larger audience. Sarang says that for a bilingual creative writer writing a poem in only one language must seem an incomplete process, and self translation often implies reassuring oneself that the poem exists. To self-translate is to reconcile ‘Self’ and ‘Anti-Self’. He reworks the famous Descartes’s quotation and says “I translate myself, therefore I exist”.

The current paper explores the poetics and politics of ambivalent phenomenon of self-translation in the light of semiotics of culture, a theoretical framework developed by the Tartu- Moscow School of cultural semiotics under the leadership of Yuri Lotman. Drawing upon system thinking, information theory, chaos theory and cybernetics, Yuri Lotman in *The Universe of the Mind: A Semiotic Theory of Culture* (1990) complicates, and critiques the familiar atomistic model provided by Ferdinand de Saussure of how meanings are made and comes up with an alternative holistic and

complex framework for explaining how meanings are generated.

If we look at any communicative situation, like the conversation we are having in this room and explain how meanings are made, Saussure would point out that I am using words (*paroles*) which you are able to understand because we share a common language (*langue*). *Paroles* or words are tangible and can be experienced, i.e. they are empirical while language is a system we have internalized and hence not tangible or empirical. Saussure took the sign as the organizing concept for linguistic structure, using it to express the conventional nature of language in the phrase “l’arbitraire du signe” terms this empirical aspect of meaning-making as signifier or signal and the intelligible and non-tangible aspect as signified. The relation between the two is not cause-effect but arbitrary and conventional. This conventional and arbitrary relation is called ‘code’. Hence in the present communicative situation, I am the addressor who encodes a message and transmit it over the channel (here, the spoken medium or written medium) and you as the addressee decode it and thus understand it. It assumes that the code involved in encoding and decoding are identical and the transmission of message is a linear and predictable process. Saussure took the sign as the organizing concept for linguistic structure, using it to express the conventional nature of language in the phrase “l’arbitraire du signe”. As we are aware, this model of analysis of ‘*langue*’ in a formalistic way became the cornerstone of Saussurean structuralism which used this model for analysis of any cultural phenomenon.

Lotman critiques this model by pointing out that this model not only reflect very limited view of communication as it does not explain how new meanings are made nor how older meanings and cultural memory are stored is involved in communication. He points

out that the code used for encoding by the addressor and the code used to decode by the addressee are hardly identical in real life and hence each communicative act is an unpredictable one involving translation. The generation of new information is made possible because of this intrinsic unpredictability and translationality in the process of communication.

The difference between the two codes arises because of personal and the cultural histories of the addressor and the addressee. He goes on to make a distinction between the code, which is artificially created convention and language which is combination of code and history. He argues that in actual life there is more than one language (semiotic systems) involved in a given communicative situation and for two non-identical languages to come together and be involved in meaning generation what is required the *space* that accommodates multiple languages and a mechanism for translation which may be human consciousness. Hence the mechanism for meaning generation, according to Lotman is far more complex in reality than Saussure assumed. It involves at least two non-identical languages, a translational mechanism and the space which can accommodate these things. Lotman argues that a single semiotic system cannot emerge, exist or function in isolation and has to be immersed in a semiotic space to come into being and work. Using an analogy from biosciences, Lotman terms this space 'the semiosphere'. Hence in Lotman's model, the unit of analysis is not a single langue/parole, but the semiotic space consisting of multiple semi or non identical languages forming a complex system of which other languages are both part of the larger systems as well as systems in their own right. This heterogeneous complex system of semiosphere is characterized by the existence of internal as well as external boundaries. Asymmetry, as between the core nuclear structures of the semiosphere and less structured languages on the

boundaries, is the structural principle of the given semiosphere. Lotman in “On the Semiosphere” (2005) also notes, “All levels of the semiosphere, from human personality to the individual text to the global semiotic unity — are a seemingly inter-connected group of semiospheres, each of them is simultaneously both participant in the dialogue (as part of the semiosphere) and the space of dialogue (the semiosphere as a whole). Lotman also points out the principle of isomorphism inherent to the semiosphere.. This principle creates, “a distinct parallelism between individual consciousness, the text and culture as a whole.”

This ‘cultural semiotics’ framework sees the entire cultural space or ‘the semiosphere’, instead of individual isolated languages, as the generator of meaning. According to this theory, translation (from one semiotic system into another- across boundaries and asymmetries) is the principal mechanism of meaning generation of a given semiosphere. As it demonstrates that the mechanism that produces the image of the past in the present by translating the texts from the past into contemporary language and simultaneously transferring it to the past is also a dialogic –translational mechanism, it becomes possible for us to see that tradition (cultural memory) and modernity (generation of new information) are not oppositional categories but mutually shaping processes generated by the dialogic mechanism of translation inherent in all cultural spaces in every period of history. These two processes are also critical to our understanding of cultural history and cultural identity.

Lotman also provides a model for analysis of the phenomenon of cultural change based on this system thinking, chaos theory and information theory. He notes that cultures and semiotic systems change in two ways: they change gradually, linearly and predictably or they change abruptly, non-linearly and unpredictably

or in his terms ‘explosively’. “Culture, whilst it is a complex whole, is created from elements which develop at different rates, so that any one of its synchronic sections reveals the simultaneous presence of these different stages. Explosions in some layers may be combined with gradual development in others. This, however, does not preclude the interdependence of these layers. Thus, for example, dynamic processes in the sphere of language and politics or of morals and fashion demonstrate the different rates at which these processes move. (2004:12)”

Utility of this framework for analysis of Indian cultural situation which is inherently multi-lingual and translational is evident. You can conceptualize Gujarati semiosphere or Marathi semiosphere as systems in their own right with internal heterogeneity, asymmetry and boundaries or parts of a greater whole – Indian Semiosphere which has its own internal heterogeneity, asymmetries and boundaries which in turn can be seen as a part of greater South Asian Semiosphere, Asian Semiosphere or the planetary semiosphere. Indian literatures can be considered as expression of the Indian ‘semiosphere’. It allows us to analyze dialogic relations, dynamics of translation and texts between languages, Indian languages by viewing them not only as systems in their own right but also viewing as parts of a larger system of the Indian semiosphere, which in turn can be analyzed as being a part of a planetary semiosphere. This may explain differential developments happen in some languages fairly early (e.g. avant-garde modernism in Bengali or Dalit literature in Marathi) while in some languages they happen later.

The Marathi semiosphere developed in dynamic asymmetrical relationship between the colonizers (“them”) and “us”, generating new external boundaries between the colonizing culture,

and colonized on the one hand, and new equations and patterns of *internal* boundaries, heterogeneities and asymmetries as well. Modernity according to the cultural semiotics model is no longer a singular code, a singular secondary modelling system that pervades or would pervade the entire cultural space. Rather it could be seen as a translational phenomenon i.e. a phenomenon produced by the semiotic mechanism of translation, generating new information or explosive changes in some layers, and in ternary structures such as India these explosive changes would hardly penetrate all the layers in the same dramatic way.

In the development of a semiosphere, Lotman notes that “The highest form and final act of a semiotic system’s structural organization is when it describes itself. This is the stage when grammars are written, customs and laws codified. The stage of self-description is a necessary response to the threat of too much diversity within the semiosphere: the system might lose its unity and definition, and disintegrate (1990:128)”. The core of the semiosphere which generates the self description of who ‘we’ are remained in the hands of the traditionally literate Brahmin castes. This core was built on exaltation of what Ramanujan (2004:348) following Singer and Redfield would call ‘great traditions’ or ‘high-textual ‘margiya’ traditions which are pan- Indian. The language of self-definition of the anticolonial nationalist model of Indian culture is largely in terms of the Sanskritized and upper caste elite view of culture. This model was built not only upon the bilingual boundary of the colonizer, the colonized but also the internal boundaries separating the ‘materialistic’ activities from the ‘spiritual’ ones as Partha Chatterjee (2010) has noted.

However, this new asymmetry produced a new figure on the cultural scene: the English educated upper-caste bilingual

intellectual who was simultaneously on the boundary of the colonizing culture and at the core of colonized Marathi semiosphere. This bilingual intellectual was critical agent in creation of translation culture in the nineteenth century as well as generation of modernity. It can be argued that while bilingualism and translation in broadest semiotic sense of the terms are intrinsic to *any* creative phenomenon and *any* communication according to Lotman, the Anglo-Bhasha self-translations of literary texts are distinctive historical products of the post-colonial semiosphere, hence caught up in the politics of identity, cultural asymmetry and cultural change. The Anglo-Bhasha bilingual writers situated on the boundary separating English and the Bhashas were critical agents in generating not only modernity but also providing 'self-description' of who we are culturally superior. They found themselves embodying this boundary within and without. In a sense, the act of self-translation is an act of what Lotman calls 'auto-communication'.

In his analysis of the significance and function of auto-communication, Lotman in fact continues his critique of Saussurean structuralism which he sees is based primarily on the model of 'self-to-other' or 'I—You' communication in which the I is the subject of the communication, the possessor of the information, while the 's/he' is the object, the addressee. In this instance it is assumed that before the act of communication there was a message known to 'me' and not known to 'him/her'.

Lotman notes, "The predominance of communications of this type in the culture we are used to overshadows the other direction in the transmission of information, a direction which we can schematically describe as the 'I-I' direction. The case of a subject transmitting a message to him/herself, i.e. to a person who knows it already, appears paradoxical. Yet it occurs quite frequently

and has an important part to play in the general system of culture....But how does this odd situation come about whereby a message transmitted through the 'I-I' system is not wholly redundant and even acquires some new supplementary information (1990:21).

Lotman goes on to argue, "The 'I-s/he' system allows one merely to transmit a constant quantity of information, whereas the 'I-I' system qualitatively transforms the information, and this leads to a restructuring of the actual I itself. In the first system the addresser transmits a message to another person, the addressee, but remains the same in the course of the act. In the second system, while communicating with him/herself, the addresser inwardly reconstructs his/her essence, since the essence of a personality may be thought of as an individual set of socially significant codes, and this set changes during the act of communication (1990:22)".

Lotman notes, "Human communication can be constructed along two models. In the first instance we are dealing with already given information which is transmitted from one person to another with a code which remains constant for the duration of the act of communication. In the second instance we are dealing with an increase in information, its transformation, and reformulation and with the introduction not of new messages but of new codes, and in this case the addresser and addressee are contained in the same person. In the process of this autocommunication the actual person is reformed and this process is connected with a very wide range of cultural functions, ranging from the sense of individual existence which in some types of culture is essential, to self-discovery and auto-psychotherapy (1990:29)".

Auto-communication, in short, plays a significant role in reconstruction of essence of self and cultural identity. If self-

translation by the Anglo-bhasha writers is seen as an instance of auto-communication wherein the authors transmit the message which they already know, to themselves in another language, we can explain how they are in fact *creating new information which is often unpredictable to themselves*. At the same time they are 'restructuring the essence of their personalities, their 'I'. Self-translation thus, become a creative mode of negotiating with the self divided by the boundaries of English and Bhashas within and without for the bilingual writer. It is simultaneously an act of quest for self identity and act of self-fashioning in the colonial and postcolonial semiosphere. Besides, as this upper-caste Anglo-Bhasha bilinguals also occupied the core of Marathi semiosphere by generating 'self-description' for Marathi culture, this self restructuring through self translation can be seen as playing a vital role in modernizing Marathi literary language, Marathi culture and indigenizing English in India.

Lotman goes on to argue that culture itself can be treated both as the sum of the messages circulated by various addressers (for each of them the addressee is 'another', 's/he'), and as one message transmitted by the collective 'I' of humanity to itself. From this point of view human culture is a vast example of autocommunication. Basing his theory of culture on his semiotically bilingual model of communication, Lotman says, 'for culture to exist as a mechanism organizing the collective personality with a common memory and a collective consciousness, there must be present a pair of semiotic systems with the consequent possibility of text translation. The 'I-s/he' and 'I-I' communicative systems form just such a pair' (1990: 33-34).

If culture is visualized as autocommunication involving translation between 'I- s/he' system and 'I-I' systems of

communication, we can understand self-translation as a larger cultural phenomenon encompassing the entire culture. Besides, these individual acts of self-translations can also be seen as reflecting the principle of 'isomorphism' intrinsic to the semiosphere which creates "a distinct parallelism between individual consciousness, the text and culture as a whole." Thus, individual acts of self-translations, self-translated texts and the culture, in this case, the Marathi culture, can be seen as isomorphic.

Thus self-translation as cultural phenomenon can be seen as involving not just bilingual individuals but the entire culture generating new information for itself, and restructuring its own personality. In the historical context of colonialism and its aftermath, this generation new information and restructuring of personality describes the phenomenon of modernity. As the bilingual writers were the upper caste elites generating 'self-description' of the semiosphere, this theorization may help us to understand how emergence of modernity and reformulation of identity in the nineteenth century was a form of self-translation not just by the individuals but by the entire culture. It was by no means derivative, but a creative one involving self-discovery and self reformulation by the culture in conversation with itself. The cultural semiotics perspective would shed further light on the creative or 'incestuous' processes of cultural change and modernity. In this light, Sarang's proposition, "I translate myself, therefore I exist" may be read as the utterance of the entire Marathi culture.

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Filching Commonality by Translation of Proverb in Indian Linguistic Scene*

Biswanandan Dash

Abstract

An analogy between learned expertise and knowledge dissemination through translation is a pervasive and enduring feature of modern culture. The aim set to this paper is to replace the translation within the broader perspective of a macro-level dynamics, so as to exhibit its common relationships in Indian multilingualism scene. We start by recalling that translation does not seem in a vacuum, however, emerges in the long juggling affair at micro-level. Hence, the demand for translation must not be over-ruled. At the same time, translation contributes to the maintenance and development of linguistic diversity. Instinctively, this study makes a reticent attempt to tackle and observe how commonality of proverbial expressions can occur in the process of translation between Marathi and Odia. For this, we have randomly chosen a few proverbs to counter affinity on a think-aloud protocol. Finally, the results say that there is a tremendous amount of commonality between the languages and its culture.

Key words: Proverb; Text-typology; Commonality, Equivalence; Word-for-word translation; Sense-for-sense translation; lingua-culture translation; parallel translation

Introduction

Culture continuously transmits and imputes through the language. Recognizing the primary importance that the individuals place their own language fosters in true participation for the language development. Culture and language are therefore rooted in

each other. It is not easy to separate the two as each language born out of its cultural context.

Naturally, diversity of languages creates potential in thinking, expressing and thus opening a whole vista of ways to others. In Linguistic hegemony of translation, we tend to study the categories of things and causative processes from the angle of an individual, who uses the language as a product of specific cultural milieu (Ives, 2004: 16-23 & 85). We tend to argue that we are not only dealing with linguistic hegemony but also with discursive hegemony (attempt to transform utterances from one discursive context to another or reasoning, rather than by intuition) of proverb translation.

In this way, afterwards, a translation study was “clearly defined as a sub-discipline of applied linguistics” (Snell-Hornby, 1988: 15). It was centred on then with the concept of “equivalence” and later become a key concept of Translation Studies. Drawing upon the correspondences between two linguistic systems was one of the central tasks during this time (Snell-Hornby, 1988: 15; Hartmann, 1994; see e.g. Halliday, 1964 & 1978). However, due to the incommensurability of linguistic structures, the actual translation always involved a shift, which “result from attempts to deal with systemic differences” (Baker, 1992), so many theories of translation at that time included in order to the systematization of translation shifts.

The Problem

While dealing with the proverb and its meaning, there have been issues for a long time in paremiological research (Mieder, 2004: 1-3). Proverbs are collective phenomena and building blocks

of orality. They exist within a cultural context and convey the values and beliefs that shared in a community (White 1987: 152). The use of proverbs requires cognitive operations and their full meanings depend on the interactional context (Krikmann, 1974/1984). In comparison with its counterpart in the nominal sphere, this phenomenon has its crucial importance to any language possessing under the verb category and received a little attention in modern translation research. In a world bombarded by frivolous clichés, trivial multiword and godless sound bites, the expression of true wisdom is in supply today. For some truthful readers, as one can confess, “Proverbs seem banal or wrong”. Obviously, “a truthful witness gives open testimony”. For the logical mind the proverb seems to be a hodgepodge assemblage, having no rhyme or reason in a group of sayings used instantly as effective rhetoric in oral or written communication. Malevolently, proverbs admonish parents not to spare the rod, but state the welfare workers want to jail who obey or don’t.

Indian proverbs may have been separated in many languages as per their forms and uses, nonetheless, in commonality they describe about some problems that are persisting through India. Translation in the Indian context becomes perplexing phenomenon since it is a multilingual area. In fact, the way that the local language milieu managed is provided, the translation tends to the promotion of local values and thoughts. It often directly contributes to a marginalization of language with its speakers (*emphasized* upon Pattanayak, 2014a: 437 & 2014b: 441). Proverbs are folkish, the frozen expressions the way those formed and used as formulaic language, are rooted to decolonize the mind. They play an important role in creation of fictional realism within the communicative-pragmatics. Hence, they pose challenges to translation as there are ample theoretical approaches to establish in the realm of translation and proverbs in

proper between Indian languages that too across cultures.

Proverbs translation relates to cultural diversity and delineates a national culture in India

Translation is an influential factor in intercultural communication because it transcends not only our cultural beliefs but also the values and manners for contextualization (Campbell, 2005: 29). For a translator, proverbs defy translation. A proverb depends on the sound and sense (Norrick, 1985: 78). It is so because for its fixed or fossilized form and gives them one of their defining characteristics, refers to sound (alliteration) or phone-aesthetic effect (rhythm). This cryptic importance has to be rendered, or at least recompensed. Sense coincides with inherent literal meaning. The following English proverb can be taken as an example: “Like father, like son (*Oxford Dictionary of Proverbs*, 2004: 106)”, suggests the facet of heritability, i.e. it denotes that a son is similar to his father in appearance, manner or in any other way. In Odia, “*āpanā hāta jagannāth*” works because of its alliteration as well as for its good sense. The very proverb sounds and puns may not be caught in translation mostly to other than Indian languages. But “trust”, the commonality in the word likes, “*īshwar*” or “*bhagwān*” with all your heart and do not lean upon your own understanding is not a truism to many. As such, the discipline in Proverbs is both doctrine and training. For those who either espouse linguistic relativity, what we call ‘language’ and ‘culture’, ‘consciousness’ and ‘behaviour’. This develops and operates together though individually or as group experience. Since those do not function in complete isolation from each other or they can be considered separately. This interpretation is built upon triangulation as “*lingua-culture*”, a joint phenomenon of language-culture.

Do the “Lingua-Culture” factors work together?

It is of course true that each language is contextual. “Transmission of culture, like the transmission of language abilities, poses a knotty problem” (Pattanayak, 2014b: 444). Thus, we cannot eliminate perfectly formed expressions plus whatever other societal trends become involved within them. As Norrick (1985) and Mieder (2004: 4-5) shed light on the proverbs need attention because (i) they are there: a significant part of language; (ii) they have a special status as “both form-meaning units and analyzable complexes of independently occurring units”; and (iii) they “unite properties of the sentence and the text.” Generally, these determine how people say such moral wisdom with each other. Subjectively, we can’t sound them the same meaningfully to other languages. Arising from fact, there is always a top priority for choosing the appropriate equivalence within the texts that can directly be understood. Hence, we argue that cultural approximation strategies, such as functional equivalence or what we term “*lingua-culture translation*” can be the best choice in translating culture specific terms i.e. proverbs and proverbial expressions.

Rationale and Purpose

It is very axiomatic to infer that the translatability of proverbs, proverbial idioms, idiomatic expressions, is quite problematic and challenging due to their strangeness and complexities. Most of these proverbs comprehend with difficulty and sound unintelligible even for the people in the same culture (Baker, 1992: 68). Other factors include, for example, the significance of the specific lexical items which constitute the proverb, i.e. whether they are manipulated elsewhere in isolation or in the source text of using idiomatic language in a given register in the target language.

Until 1991s, the work of Peter Newmark (1981: 107) has been prominent in the scholarship of translation theory for several years. His transfer postulates a fussy theorization about the strategies to be adopted for translating, i.e. the translation of proverbs in non-literary texts is straightforward if the TL has a recognised equivalent. Otherwise, the translator has the option either of translating the foreign proverb and showing its reference to the text, or of absorbing the proverb in the text which “usually... proceeded largely in an empirical vacuum” (*emphasised* in Dash, 1992: 58). Hopefully, Newmark refers to the “non-literary texts” as in isolation, but the irony is that his remarks not distinctively substantiate with any examples by “absorbing the proverb in the text”, especially, with reference to Indian languages. An obscure literary proverb should not be translated into a very familiar proverb, if available in the target language. Similarly, Pattanayak (2014a: 439) stresses on the proverb translation is that if the translator is fully conversant with the structural make up of both the languages then s/he must make an effort to recreate the style of original in translation. Otherwise unavailable, it must consider the inner voice of the original and express by suitably adapting. However, Prof. Pattanayak’s proposition outruns the nicety without exemplifying more from proverb translation as to how it can be among Indian languages (Pattanayak, 2014a: 437-440). It is best to prefigure the equivalence between the proverbs standing within the context of the source culture and the target. The wise ways to follow other strategies as it fit to the best are,

“**Transposition**” is a change of word class that does not affect the overall meaning of the message what theoretically suggested by Darbelnet (1995: 97, see Hatim & Munday, 2004).

“**Modulation**”, is opposed to meaning-preserving transposition, Vinay and Darbelnet (1958: 51, see Hatim & Munday, 2004) and can be compared to rhetorical values.

“**Equivalence**” is the procedure of modulation that leaves upon semantically to link between the source and the target items, a replacement of the entire message by completely different lexical, stylistic, and structural means. This use of the term “equivalence” is quite different from the way it is normally understood in translation studies (see Hartmann, 1994: 292).

“**Adaptation**” tries to consider the limit of extreme reduction when the entire situation described in the source message that does not exist in target culture, what might lead the translator to adapt the situation so that the translation retains a similar event as the original (Gopalakrishnan, 2005: 1).

“**Diction Alteration**” is a kind of residual category of shifts that are neither additions nor subtractions. Among these are for instance adjustments at the level of diction, which should be made straightforward transliteration.

“**Integration or Assimilation**” is to host the cultural terms as it is.

“**Paraphrase by footnote**” is a (sum up) strategy by footnoting the unavoidable fictional text to nonfictional glossing in your own words while translating to target language in your own best explaining words (Sanchez Ortiz, 2015: 112). Here one should be careful about infringement if they alter a text’s wording to avoid a claim of copyright.

Mostly, culture-specific terms lack a corresponding point in the target language then paraphrase strategy can be adopted. Here, the words should be explained by unpacking their meanings using unrelated words.

Methods, Procedures and Analysis

There are different names to “proverb” used by the people of India in their own language. They have been collected and studied for centuries as informative and useful linguistic attributes of cultural values and thoughts. However, as we have restricted here only to Marathi and Odia so we give the equivalent terms used by both the languages. In Marathi the proverb is spoken as “*mhaN*, *mhaNī*, *āNā*, *āhaNā*, *vākprachār*, *māhāvarā* and *phurDuks*” (Date, 1977; Narwane, 1978; Apte, 1990), whereas in Odia it is told as “*prabāda*, *prabachan*, *vachana*, *Dhaga-DhmāLi*, *lokobāNī* and *kathā*” (Dash, 1971; Dash, 1985; Praharaj, 1990 cited in Dash, 1992: 47-57).

The corpus for this study has been extracted from a number of proverb compilation books, both in Marathi (Date, 1977; Narwane, 1978; Apte, 1990; Manwaring, 1991) and Odia (Dash, 1971; Dash, 1985; Praharaj, 1990 cf. Dash, 1992: 47-57). Out of all these, the present paper has taken to delimit a show-case with the illustrations in a descriptive perspective.

Pointing out pitfalls and opening up new perspectives, let us, therefore, turn our attention to the translation of proverbs in proper. For this reason, in what follows, we will try to translate some randomly chosen Marathi proverbs into Odia, considering its form and content. Side by side, we discuss the commonality and parallelism arising out of the process of translation in the comments

by giving a four points ratings. 1 refers to “Best”; 2 given to “Better”, 3 given as “Average” and 4 marked to “Poor”. Their commonalty can be analyzed in the contexts of translation of production as a creative variation (see Langlotz, 2007) between Marathi and Odia.

Since, any proverbs deal directly with societal customs that might not translate directly to certain other societies or else the translated proverbs may be rejected by the target audiences (Dash, 1992: 97-98). In these cases, it might be helpful to find a proverbial saying that approximates the intended message of the diction so as to use that.

SL	Marāthi Proverb	TL	Odia Translation	Commonalty Rating
#1	<i>āpaNa mele āNi jaga buDāle</i> (self death and world drowned)	≥	<i>nije male juga buDe</i> (self death and world drowned)	2

Comments:

The literal meaning of Marathi and Odia proverbs are same in sense. Both means, ‘after my death, the world is drowned (How does it affect me?)’. This Odia translation shows the communicative commonness as in sense of Marathi. To preserve the inherent meaning we ignored the Marathi word “*āNi*” means ‘and’. However, there are a few Odia parallel proverbs used, such as:

Odia Parallel #1: “*ākhi bujile duniā andhāra*”
(Eyes if-closed world dark)
[Literal sense: When the eyes closed, the world became dark.]

Odia Parallel #2: “*āpe male juga buDe, para male pāni buDe*”
 (Self if-die, era drowns others if-die water drown)
 [Literal sense: If one dies the era closes, when another dies, one mourns for ever after.]

SL	Marāthi Proverb	TL	Odia Translation	Rating
#2	<i>sārā gāva māmācā āNi eka nāhi kāmācā</i> (whole village maternal uncle-of but one not help-of)	≥	<i>gāMTā sārā māmū mora, kintu goTie nuhaMnti kāmara</i> (village-of whole maternal uncle mine but one not help-of)	2

Comments:

The original Marathi proverb means, ‘the whole village is full of uncles but no one is helpful at the time of need’. The intended meaning of the proverb is, ‘though there are many relatives but no one is useful at the time of need’. To retain the sense of the original, the translation has made to keep the pragmatic effect of the TL people’s orality. Owing to this, there is a need to change the word order and added one word, “*mora*” in translating the proverb. However, for the above Marathi proverb, Odia does have a parallel proverb in use, such as:

Odia Parallel #1: “*gāMTā sārā buli āili, kehi na kahile basa bolī*”
 (village-of whole round gave who not
telling seat-to)
 [Literal sense: The whole village (I) gave
around but nobody told (me) to seat.]

SL	Marāthi Proverb	TL	Odia Translation	Rating
#3	<i>āpalā jagannāth</i> (own hand Lord Jagannath)	≥	<i>āpaNā jagannātha</i> (own hand Lord Jagannath)	1

Comments:

The above Marathi proverb literally means, ‘Own hands are our God’ and the societal sense behind the use in their culture, refers to two in practice. The first one is that ‘if any body goes to the Lord Jagannath Temple at Puri in Odisha, he would not find any sort of troubles in getting food to eat’, whereas the second points to ‘Self reliance’. This further means, if one does not do one’s own work can not find the God (in result). In this, there is no translation attempt rather transposing the available Odia proverb to fit in. This shows a typical case as both the languages shared the communicative commonalty. However, if such proverbs are used within any literary text then the translator has to make an attempt to paraphrase it as per the sense hidden in the context.

SL	Marāthi Proverb	TL	Odia Translation	Rating
#4	<i>uthaLa paNyaālā</i> <i>khaLkhaLāT phār</i> (shallow water-to sound great)	≥	<i>aLpa gabhira</i> <i>pāNira śabda beśi</i> (shallow water-of sound more)	3

Comments:

This Marathi proverb literally means, ‘Shallow water carries more noise’. The sense refers to ‘a person who knows little but poses more intelligent’. The Odia translation is a pragmatic attempt where there is no loss of meanings or sense to the original. However, a

translator can also make use of the available parallel proverb in Odia, like:

Odiā Parallel: “*phampā māThiāra śabda beśi*”
(Empty vessel-of sound much)
[Literal means: Empty vessel sounds much.]

SL	Marāthi Proverb	TL	Odia Translation	Rating
#5	<i>usābarobara erMDālā pāNi</i> (sugarcane-with castor-oil plant-to water)	≥	<i>ākhupāiM gabagacha pāNi pāe</i> (sugarcane-for castor- oil plant water get)	3

Comments:

The ‘Castor-Oil plant gets water with the sugarcane plants’ is the literal meaning of this Marathi proverb. The sense is that the neglected person always gets an advantage gratuitously at the time when the important persons get any benefit. The translation has carried out to retain the overall meaning in Odia of Marathi. Correspondingly to the sense an Odia proverb communicates, like:

Odiā Parallel: “*dāLua lāgi kanaśiri pāNi pāe*”
([a kind of-paddy] for Spinach-herb water
get)
[Literal means: Spinach-herb gets water for
paddy.]

SL	Marāthi Proverb	TL	Odia Translation	Rating
#6	<i>kāpa gele bhoke rāhili</i> (ear-ring gone hole remains)	≥	<i>Kānaphula sinā jāichi, bindha rahichi</i> (ear-ring though gone hole remains)	4

Comments:

Literal meaning of this proverb is ‘the ear rings are gone but the hole remains’. In other words, this denotes though the prosperity has gone but the sign still exists. The verbosity is the ratio of words used in translation as compared to the number of words in its source. The translation is a “transposition” of an extra word, “*sinā*”, in order to retain the phone-aesthetic tune of Marathi proverbial sentence structure. Odia too has a parallel proverb that communicates the same.

Odiā Parallel:

“*karpura uDijāichi sinā kanā paDichi.*”

(camphor smell gone but cloth laying)

[Literal means: The camphor smell evaporated but the cloth is lying.]

SL	Marāthi Proverb	TL	Odia Translation	Rating
#7	<i>barāti māgun ghoDe, vyāhyā māgun piDhe.</i> (marriage procession after horse, bridegroom’s after wooden seat)		<i>barajātri jibāpare āNucha ghoDā, samudhi jibāpare deucha piDhā.</i> (marriage procession gone-after getting horse, bridegroom’s gone-after giving seat)	3

Comments:

Literal meaning of this proverb is ‘what is the use of a horse after the marriage procession, like getting a seat after bridegroom father [honourable guest]’s departure?’ The proverb denotes that it is termed as mockery if the things are not done in proper time. The translation is achieved to keep the phone-aesthetic diction besides retaining the figurative pun. The effort has been to bring the

rhythmic tone to Odia translation by inducting few words, i.e. “*jibāpare*” (after going), “*āNucha*” (bringing) and “*deucha*” (giving). Apart from that there is another peculiar problem of cultural mismatch with the use of “*ghoDā*” (horse) in Marathi which does not fit in the target culture as Odia people use “*pāāliNki*” (palanquin) instead of horse for their marriage procession or motor vehicle. It is an integration and assimilation of source customs with target culture. If we consider the sense of this Marathi proverb, then Odia people have few parallel proverbs, viz.

Odiā Parallel: “*chora paLāilāru budhi diśe.*”
(thief gone-after knowledge show)
[Literal means: Sense comes when thief theft and left.]

Conclusion:

Beginning from the premise, the structural characteristics of proverbial expressions are unavoidable to any translator. This paper made an attempt to specify and retain the general nature of proverb. Structures, here what has been argued is constitute a mutual sustaining the cultural schemas that empowered with a communicative action and thus tried to reproduce them? Structure is dynamic, not static. It is continually a way evolving outcome and matrix of social interaction. Structures, which suggested here, are not reified as categories and invoked to explain the inevitable considerations of socio-cultural uses.

It’s not a blatant lie, proverbial expressions are notoriously untranslatable between languages in India but one can be successful due to its lingua-culture. Baker (1992) proposed that if there is not an appropriate equivalent in target language, the translator should not force it into the translation. Hartmann (1994: 293), Baker (1998)

and Newmark (1981: 107) believed that the target language equivalents should “replicate the same situation as in the original, whilst using completely different wording”. This approach can be used to maintain the stylistic impact of the source text in the target text. According to them, the ideal method for the translator may be to approximate to target equivalents. These can be listed as follows: 1. Literal translation, 2. Original word in inverted commas, 3. Close equivalents and 4. Non-idiomatic translation. Contrary to some isolated opinions, there is obviously no simple answer to this, and it would be extremely obfuscation to make any grand claims when the proverb in proper is chosen for a particular situation, it is bound to fit perfectly to implicate an effective strategy for translation.

In the interim, indeed, we could not agree more and hope in my own ‘embryonic’ passion with the most challenging processes within languages that of translation. All may also agree to a great extent that it is up to the researcher and the translator how faithfully to mediate between expressed experience and expression among languages and cultures. It may be concluded that the transference of certain features are possible between source and target cultures. In this way, a complete equivalence is, more often communicative by neutralising the commonality when translating the proverbs is concerned.

Colophon: The most fervent thanks must go to my mentor, Professor Debi Prasanna Pattanayak, who has brought up me, a model of patience and encouragement for several years. In many ways he has gone above and beyond the role of my adjudicator and it is no exaggeration to say that without his support, this paper would have never taken this shape. Thanks must also go to Professor Omkar Nath Mohanty, former Vice-Chancellor of BPUT, Odisha for his inspiration in building my cognitive blocks in different ways

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History of English Translations and its Influence on Nepali Literature

Sudesh Manger

Abstract:

Translation has been one of the instrumental factors in enriching the Nepali Polysystem from its inception. The translation of the Adhyatma Ramayana by Bhanu Bhakta Acharya helped to establish the literary culture in Nepali language. Since then Nepali literary culture has been borrowing various other genres, themes and aspects from English language. Regardless of these, translation has been looked down as a secondary process; hence the paper would explore the variegated translations from English into Nepali which has enriched the target culture. Therefore, the paper would provide the lists of translations which have been done in Nepali from English. The range of translation is limited to few genres: Poetry, Novels, Short Stories and Drama.

Key Words: Translation, Nepali Literature and History of Translation

The growing interest in documenting the history of translation shown by several scholars in the recent years motivated me to document the history of translation' in Nepali literature. By documenting the history of translation, the ground is prepared for retrospective and reflective engagement with the development of discourses in Nepali translation. A vivid picture of the past can act as a foundation for the present; producing a sort of "touchstone method"¹ to analyze the translations of the present generation. Therefore, the aim of this chapter is to reflect on the views and the achievements of the translators of the past and their influences on Nepali writers. The chapter contains my personal translation of two

Nepali texts *Anuvad Bimrsh* (2010) by Raj kumari Dhal and *Sahitya ko Itihas: Sidhanta ra Sandarva* (2002) by Dayaram Shrestha. The Nepali texts provide the entire list of English translations into Nepali as per decades; however, the present research has categorized the list as per genre to deal with the influences that English translation brought in a particular genre.

To consider the overall influence of the English translations on Nepali literature, different genres are discussed separately. The Nepali poetry being one of the earliest forms of literature has been influenced by various western poets or schools of poetry like Romanticism, Heroic poetry, Modernism etc. Consequently, Nepali poets embellished their writings better than earlier. The revolutionary ideas of Romanticism against the Industrialization were used to write against the ruling government of Nepal. Lekhnath Paudel's *Pinjara ko Suga* (*A parrot in a Cage*, 1962) is notable among such attempts. Lakshmi Prasad Devkota (1909-59) and Lekhnath Paudel show the romantic elements in their poems. *Muna Madan* (1943) of Devkot depicts the hardship of life in the industrial world through Madan's struggle in Lassa (Tibet). Ishwar Balav's prose poem *Avaj Kaham Cha?* (*Where Is the Voice?*)(1962), depicts the hippocratic contemporary society similar to the modernists like T.S Elliot. Drama and play, the neglected genres in Nepali, also saw the pinnacle of success thorough the influence of Brecht, Henrik Ibsen, Anton Chekov, William Shakespeare etc. Balkrishna Sama wrote several dramas based on the model of Shakespearean plays like *Muto Ko Byatha* (*Heart Ache*, 1965). Novels and short stories, the two genres which are the adaptations from the western model of writing completely changed the face of Nepali literature and they started to occupy the central position in Nepali literature.

Apart from the adaptations, the borrowed themes like Existentialism, Modernism, Feminism, etc, also started to occupy the central position in the Nepali literature. This is evident in the writings of the famous Nepali novelists like Parijat (e.g., *Sirsha ko Phul* (*Blue Memosa*, 1965) and *Boni* (1991)) and Bishweshwar Prasad Koirala (e.g., *Sipahi* (*A Soldier*, 1935)). Highlighting the influential aspect of translation Dayaram Shrestha in *Sahitya ko Itihas* (*History Of Nepali Literature*) says:

“Bivinna Bhasaharu bata Nepali ma Anuvad gareya ka kritiharule ekatira itahas nirman ma sayog purayo bhane arko tiro moulik lekhanaka nimti pratibha harulai abhiprerit are..... yas ko sathye ti anuvadakarule samaj ko sanskritik ra lokpriyata ko pani paripurit garediya. Yashari adhunikal purva ko nepali anuvadak sahitya sandesh mulak raheko paincha. (Shrestha, 2008, 117)”

“The translation from different languages helped to develop the national literature; at the same time it encouraged the writers with new ideas. To draw a conclusion about the translational activity till 1937, we can say that the scholars from both Nepal and India studied different languages and literatures, while reading whatever classics they found in other literature, they translated them into Nepali. By doing so they filled the literary vacuum of Nepali literature. The thought of bringing the classics from other literatures to enrich their own literature is one of the best aspects of translation in Nepali literature. (Translation is mine)”

The act of historicizing the translational project is not a new phenomenon, it has been done by several scholars in the world like, Paul Horguelin at the Universite de Montreal in the early 1970's, and Jean Delisle and Louis Kelly have been teaching history since the mid-1970s at the University of Ottawa, School of Translators and Interpreters. Samuel Johnson's *The Idler* (1759) traces the history of translation from Ancient Greece to the seventeenth-

century England, to illustrate the triumph of non-literal translation. However, the role of translation in Nepali literature from English as per my investigation has not been fully explored. And most of the scholars who worked in this area have focused on either Nepali literature of Nepal or Nepali literature of India. The present chapter, therefore, will try to present conglomerate efforts of various scholars to develop the unified Nepali literature. The process of writing the history of translation has been appreciated by various translation scholars, and Antonio Berman believes “the construction of a history of translation is the most pressing task of a truly modern theory of translation” (Berman, 1984, 12) and he states “It’s time to give the history of translation the place it deserves.” (Berman, 1984, 12)

Berman talks about the attention that translation deserves which has not been given in most of the academia. He is aware of the undeniable contribution of translation as a building block of a literature in a given culture. It was one of the major sources used to enrich the literature during the formative period, as no culture or literature could be self-sufficient in itself; it had to rely on the material from the foreign sources. In terms of Nepali literature, the traces of translation in the ancient time are very few and can be found in slokas, tamrapatra, stones and pillars engravings. During the early 19th century, scholars like Motiram Bhatta started to document the evidences found in written form. As such, the written evidences could be found mostly after the publication of an edited version of Bhanu Bhakta’s translation of *The Ramayana* from Sanskrit in 1816. This shows that the written form in Nepali literature is not a very old phenomenon; it was mostly dominated by the Dantya Khata or Oral literature.

The History of Translational Activity from English into Nepali

The influence of colonialism has changed the face of the earth not only geographically and economically but also socially, religiously, politically and linguistically. Though politically colonialism did not take place in Nepal, nevertheless it had a colonial influence on its language, literature and religion. The introduction of various English medium schools and colleges helped produce scholars, who started to write in English. The emphasis in English education led to the proliferation of English speaking people among the Nepali community which helped embellish the Nepali language by borrowing from English.

While the language and literature brought a shift in academics, the religion changed the socio-cultural aspect of Nepali community. Several Hindu communities proselytized themselves into Christianity and started spreading Christianity through the translation of the Bible into the regional language. Therefore, the influence of English language and education can be seen through the proliferation of translations from English into Nepali.

The advent of modern literature in Nepal began in the 1920s and 30s with the work of Balkrishna Sama, who wrote lyrical poetry, plays based on Sanskrit and English models, and also some short stories. Sama and his contemporary, the poet Lakshmi Prasad Devkota, discarded the earlier Sanskrit-dominated literary tradition and adopted some literary forms of the West, notably prose poetry, tragic drama, and the short story. In their poetry, these writers dealt with such themes as love and patriotism as well as the problems of injustice, tyranny and poverty faced by Nepal in the 20th century. Modern Nepali drama, of which Sama was the chief practitioner, was influenced in its depiction of contemporary social problems by

Western playwrights, notably Henrik Ibsen. In the hands of such writers as Bisweswar Prasad Koirala and Bhavani Bhiksu, the Nepali short story also centered on social problems of modern-day Nepal and the need for reformation. The selected texts for case study are not dealt in detail here as the purpose is only to highlight their influence on the major writings in Nepali.

Translation of Poetry

Poetry is one of the oldest and important genres of Nepali literature from time immemorial; it is looked upon as a national treasure by most of the scholars. The focus on the influence of translations on Nepali poetry is not an attempt to undermine the potentialities of the Nepali poets, but to look at how they have incorporated the novel thoughts and ideas that they were introduced through translations in their regular pattern of writings. When someone is trying to deal with poetry, the influence of romanticism, Shakespearean sonnets, Modernist poets cannot be ignored; similarly these schools have also influenced the way of writing in Nepali poetries. The influence of Sanskrit, Hindi and Bengali is apparent in the poets like Bhanu Bhakta, Moti Ram Bhatta, Suvananda Das, Gumani Panta, Yadunath Pokhrel, Pahalmansingh Swanr, Sikharnath Subedi and Rajiblochan Joshi. These were the poets who were enmeshed in writing religious and war poetries. The trend of Bhakti Dhara and Veerdhara continued till the early 20th Century.

The herculean task of moving out of the clutches of the Bhakti and Veerdhara pattern was initiated by the poets like Lakshmi Prasad Devkota, Lekhnath Paudel, Bhim Nidhi Tiwari, Bairaqi Kainla, Balkrishna Sama, Ishwar Balav and Gopal Prasad Rimal. The effect of English Modernist writings, especially prose poems can be seen in Gopal Prasad Rimal's collection of poems called

Gumne Mechmathi Andho Manche (A Blind Man on a Revolving Chair: 1962) which is one of the most important contributions in Nepali literature. Bairaqi Kaila and Ishwar Balav through Tesro Ayam or the third dimension movement wrote on a journey into their own psyches, about what they felt was lacking in the usage of the Nepali language. A third dimension is where one writes without inhibitions, spontaneously portraying one's innermost feelings through a psychological, cultural, and socio-archetypal process. This movement changed the conventional way in which Nepalese literature was seen and gave the readers new insights into the minds of the poets and writers. The poems of Bhim Nidhi Tiwari which deal with the social issues like smoking, drinking, and gambling were highlighted for the first time through his poems like *Dagbatti (Funeral Lamp: 1957)*.

Though most of the poets played a major role in shaping the Nepali literature, the focus of the present research is on the poetry of Bairaqi Kaila and the influence of Modernism and Emily Dickinson in his prose poems. Bairaqi Kaila is one of the most influential writers of the time and his poems read like the poetries of T.S. Elliot's *The Waste Land* (1922) which is written in the form of prose poetry. Both the poets belong to the modernist group. Elliot deals with the aftermath of the World War I and the catastrophe that ravaged the human lives.

Kaila deals with the contemporary hopeless society. Like Eliot he feels that a drunken man is better than a sane man, at least he does not harm anyone other than himself. *Mateko Mancheko Bhashan: Madhyaratpachiko Sadaksita (A Drunk Man's Speech to the Street after Midnight 1979)* shows the hopelessness of the conscious people who act like deaf and dumb to the present deteriorating society which is in the hands of a few political leaders.

The lines below show his frustration with the contemporary society which is similar to what Eliot expressed in his poems.

All my steps are earthquakes today,
Volcanoes erupt in each sensation;
How have I lived to such an age
in these cramped and crumbling houses,
Too small for a single stride?
I am saddened:
Even now they sleep, self-defeated men,
Tangled together like worms
In the pestilent houses of the earth,
And do they sleep so late? (Hutt, 1991, 104)
What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. (Eliot, 1934, 29)

The influence of Eliot is evident in the above lines; the theme and the style are quite similar. While dealing with the influence of Modernism on Nepali literature, one cannot ignore Emily Dickinson. The theme of death and immortality of Emily Dickinson is well incorporated by Baraqui Kailan in his poem, *Sapna ko Las (The Corpse of a Dream 1965)* which reverberates the poems of Dickinson. The lines below clearly show the similarity between the two poems:

My love,
A dream should last the whole night long.
My breast is where I sleep at nights,
Covered by vest and blouse,
Like an old man's cave inside a village
Where only the jackal and the fox
Call out their evil omens.

Ruthlessly it is beaten
By bundles of office files
Which must be revealed to others,
By crises of convention,
The absence of choice. (Hutt, 1991, 102)

We slowly drove, he knew no haste,
And I had put away
My labour, and my leisure too,
For his civility. (Selected poems of Emily
Dickenson)

The influence of Modernism on Nepali literature gave a new dimension to the poets of *Tesro Ayam* who experimented with various themes and styles. These changes and influences were not only revolutionary but also most contributive towards the development of Nepali literature. The socio-cultural, historical and political situations do have their own influences in bringing shifts in the trend of poetry writing, but the translation of English poetry which complies with their need also played a major role in shaping their writings. Therefore to show the influence a list of English poetries which have been translated into Nepali are given below. Though the number of poetries translated from English is small, their influence has been vast. The classical poetry of the world literature translated from English to Nepali also played a major role in shaping the Nepali poetry. Given below is the list of poems translated from English into Nepali:

Translation of English poems					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>Rubayat</i>	Omar Khayyam	Okima Gwyn	<i>Omar Khayyam</i>	1951
2	<i>Rubayat</i>	Omar Khayyam	Navinprashad Bantwa	<i>Omar Khayyam's Rubaya</i>	1958
3	<i>Rubayat</i>	Omar Khayyam	Kedar Ruchal	<i>Omar Khayyam ka Rubya haru</i>	1975
4	<i>Rubayat</i>	Omar Khayyam	Buddha kOmar Moktan	<i>Omar Khayyam ka Rubya haru</i>	1964
5	<i>Rubayat</i>	Omar Khayyam	Fanindra Prasad Acharya	<i>Omar Khayyam ka Rubya haru</i>	1970
6	<i>Divine Comedy</i>	Dante	Binodprasad Dhital	<i>Divine Comedy</i>	1983
7	<i>Yesterday and today</i>	Gate	Abhi Subedhi	<i>Hijo ra Aja</i>	1983
8	<i>Collected Poems</i>	Tu Fu	Tirtharaj Panth	<i>Collected Poems</i>	1986
9	<i>Collected Poems</i>	Alexandra Pushkin	Tikaram Upadhyay	<i>Collected Poems</i>	1986
10	<i>Collected Poems</i>	Emily Dickenson	Narbhadrue Gurung and S. Chilkota	<i>Collected Poems</i>	1987
11	<i>Iqbal's Shayeri</i>	Iqbal	Gokul Sinah	<i>Iqbal ko Shayeri</i>	1987
12	<i>Lyrical Ballads</i>	William Wordsworth	Bharat Raj Manthaliya	<i>Lyrical Ballads</i>	1986
13	<i>The Function of Criticism</i>	T. S Eliot	Lela Prasad Sharma	<i>The Function of Criticism</i>	1986
14	<i>Iliad</i>	Homer	Omcharan Amatya	<i>Iliad</i>	1998

Though the number of poems translated from English is very few in number but the roles these translations played are immense. *The Rubayat* of Omar Khayyam has been translated by five different translators at different time frame. The Collected poems of Emily Dickinson is still considered as one of the best translations in Nepali literature as a recognition, the University of Tribhuvan (Katmandu) included in their university curriculum. The purpose of translating classical texts like Dante's *Divine Comedy* and Homer's *Iliad* was to collect the canonical texts from the European literature.

Translation of Novels and Short Stories

Nepali literature was dominated by poetry and dramas, until the advent of the two new genres, novel and short story, and these two have changed the literary scenario completely, as they started occupying the central position pushing the poetry and dramas to the periphery. Apart from the new genres, the writers also borrowed the themes like, Modernism, Existentialism, and Feminism. The modernist thought of inner consciousness influenced the writings of Indra Bhadur Rai who published a philosophical text, *Leela Lekhan*² which was considered to be one of the first philosophical texts in Nepali literature during *Tesro Ayam* movement in Darjeeling. Modernists' thought brought the philosophical writings into Nepali literature. Influence of translation can also be seen through the proliferation of feminist writers like Parijat, Bindya Subba, Manjushree Thapa and Dev Kumari Thapa.

The influence of Realism through translation of some of the Russian writers can be seen in the writings of Bishweswar Prasad Koirala. Several of his stories bear a striking resemblance to those of Chekhov, who draws attention to the very simple things of life and

the joys and sorrows in the lives of common people. For instance, his *Doshi Chashma (Defective Glasses: 1949)*, in some respects, is closer to the story line of Chekhov's *Death of a Clerk* (1883). Bishweswar Prasad was influenced by the realist Indian writers and also by the Russian authors such as Turgenev, Dostoyevsky, Tolstoy, and the French realists Maupassant and Anatole France. But the strongest influence on him was by the twentieth-century psychologists, especially Freud. Bishweswar Prasad wrote psychological stories relating to the problems of women, sex and the sadness of life. This style of story writing was new in Nepali literature, and for this reason he became very popular. Psychological aspects related to social problems such as marriages between child-brides and middle-aged grooms, untouchability, caste and class conflicts, and exploitation of the poor and the have-nots by the feudal class are brilliantly depicted by Koirala, along with a touch of satire.

The literature which has been highly dominated by male writers saw the emergence of women writers who depicted the various aspects of their situation in Nepali society. Komara Thapa deals with the social injustices through children literature and her most influential book *Vara Parabata (Brave Mountain: 1976)* shows the harsh reality of Darjeeling. Manjushree through her novels in English caters to the larger audience and gives the global exposure to Nepali literature. Parijat is one of the most influential women writers who changed the entire shape of Nepali writings by making women as her central character in her novels like *Sirsha ko Phul (Blue Memosa)* and *Boni*. The influence of the existentialist writers is very much evident in her novels.

Blue Memosa is based on the story of a young girl, Bari who is suffering from cancer but does not care much about death and

continues smoking. The existentialist character of Parijat has been highly influenced by Fyodor Dostoyevsky and Franz Kafka. Free will and individual freedom are important to Bari which is evident in the lines below:

If a flower buds for itself and opens for itself and, as if accepting some complication, falls whether it fights the black bee or not, then why should it fall suffering the sting of the black bee? It falls only for itself. It falls by its own will. (Parijat, 2010, 14)

In *Blue Mimosa*, Bari doesn't believe in such predetermined essence. She even challenges rationality that defines God, good or bad, and the condition of being. For her, religion and the idea of god are arbitrary. Regarding God's existence she says "Don't say 'god', say 'the idea of god'. It's only a concept" and "washing away one's sins before the idea of god is completely meaningless" (Parijat, 2010, 37). A central proposition of existentialism is that existence precedes essence, which means that the actual life of the individual is what constitutes what could be called his or her 'essence' instead of there being a predetermined essence that defines what it is to be a human. The new way of dealing with the characters has given a new dimension, which has been an influential factor for Bindya Subba who modeled her novel *Athah (Unfathomable: 2010)* with various characters engrossed in their own lives. So, the translated novels have been able to influence the contemporary writings of the novels. The list of novels and short stories translated from English is given below:

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>The Nightingale</i>	Agnes Sleight Turnbull	Ganga Prasad Pradhan	<i>The Nightingale</i>	1909
2	<i>Aesop's Fable</i>	Aesop	Ganga Prasad Pradhan	<i>Sadh Bhane Manche ko Rashmi Bunai ko Kamko Bisley</i>	1909
3	<i>Aesop's Fable</i>	Aesop	Ganga Prasad Pradhan	<i>Arhath Metho Geet Gaune Chara ko Bisley</i>	1912
4	<i>She</i>	Hiren Ryder Haggard	Pushkar Shamsher	<i>She</i>	1940
5	<i>Silly Hen</i>	-	Parasmani Pradhan	<i>Hansu Kukheri</i>	1942
6	<i>Greedy Fire</i>	-	Parasmani Pradhan	<i>Gachero Ago</i>	1942
7	<i>Ted dipole</i>	-	Parasmani Pradhan	<i>Chepegeda</i>	1942
8	<i>Collected Short Stories</i>	-	Lensingh Wangdel	<i>Bishwa khata Sangra</i>	1945
9	<i>Short Stories</i>	Leo Tolstoy	Indra Sundas	<i>Tolstoy ka Khata haru</i>	1948
10	<i>Collected Short Stories</i>	-	Karna Nidhi Pritam	<i>Sansar ka Shanvashresta Prem Khata haru</i>	1964
11	<i>War and Peace</i>	Leo Tolstoy	Hari Prasad Sharma	<i>Yudha ra Shanti</i>	1966
12	<i>Thaya</i>	Anthon Chekov's	Mukundnath Sharma	<i>Thaya</i>	1966
13	<i>Treasure Island</i>	R.L Stevenson	Prakash Kobid	<i>Gardhan ko Khogi</i>	1966

Translation of English Novels and Short Stories				
Sr #	Source Title	Original Author	Translator	Year of Publication
14	<i>Gulliver's Travel</i>	Jonathan Swift	Prakash Kobid	1966
15	<i>Collected Short Stories</i>	-	Tek Bhadur Khatri	1968
16	<i>The Wanderer</i>	Khalil Gibran	Lokesh Chandra Pradhan	1966
17	<i>The Old Man and the Sea</i>	Ernest Hemmingway	Okima Gwyn	1969
18	<i>The Secret at Pheasant Cottage</i>	Patricia Mary St. John	Kamal Thapa	1971
19	<i>Chinese folk stories</i>	-	Purna Bhadur	1971
20	<i>Ancient stories of China</i>	-	Chandra Sharma	1971
21	<i>Song of a Falcon</i>	Maxim Gorky	Nilambar Achary	1972
22	<i>Don Quixote</i>	Miguel de Cervantes Saavedra	Dayaram Sambhav	1972
23	<i>Notre-Dame de Paris</i>	Victor Hugo	Hrishibhadur Malla	1972
24	<i>The Apple Tree</i>	John Galsworthy	Lainsingh Wangdel	1972
25	<i>Gypsy</i>	Alexandra Pushkin	Krishna Prakash Shrestha	1972

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
26	<i>Kingdom of the Imagination</i>	Khalil Gibran	Khagendra Sangralla	<i>Ajambari Gaon</i>	1975
27	<i>Confessions of Jean-Jacques Rousseau</i>	Jean-Jacques Rousseau	Gopal Das Shrestha	<i>Confessions of Jean-Jacques Rousseau</i>	1976
28	<i>Émile</i>	Jean-Jacques Rousseau	Gopal Das Shrestha	<i>Émile</i>	1976
29	<i>Mother</i>	Maxim Gorky	Badrinarayan Pradhan	<i>Amma</i>	1976
30	<i>Foust</i>	Goethe	Damanraj Tuladhar	<i>Goethe's Foust</i>	1979
31	<i>My Country Mine</i>	Kahlil Gibran's	Okima Gwyn	<i>Mero Deshwasi</i>	1982
32	<i>Collected Short Stories of Anton Chekov</i>	Anton Chekov	Rajendra Maske	<i>Chekov ko Khatha haru</i>	1986
33	<i>The Grapes of Wrath</i>	John Ernst Steinbeck, Jr.	Tankabilas Barya	<i>The Grapes of Wrath</i>	1986
34	<i>A Hero of Our Time</i>	Mikhail Lermontov	Krishna Prakash Shrestha	<i>A Hero of Our Time</i>	1987
35	<i>Treasure Island</i>	Robert Louis Stevenson	Rajendra Babu Subedhi	<i>Treasure Island</i>	1989
36	<i>Japanese Folk Stories</i>	-	Mohan Himansu Thapa and Chatyna Krishna Upadhyaya	<i>Japani Lagu Khata Haru</i>	1989
37	<i>Taras Bulba</i>	Nikolai Vasilievich Gogol	Khagendra Sangerlla	<i>Taras Bulba</i>	1989

Translation of English Novels and Short Stories				
Sr #	Source Title	Original Author	Translator	Year of Publication
38	<i>Travels with a Donkey in the Cévennes</i>	Robert Luis Stevenson	Rajendra Babu Subedhi	1991
39	<i>Dubrovsky</i>	Alexander Pushkin	Krishna Prakash Shrestha	1991
40	<i>Siddhartha</i>	Herman Hesse	Kumud Devkota	1991
41	<i>Good Earth</i>	Paul. S Buck	Tika Ram Sharma	1991
42	<i>Alice Adventures and the Wonderland</i>	Louise Carole	Churamani Bidhu	1992
43	<i>Alice Adventures and the Wonderland</i>	Louise Carole	Bijay Chalise	1993
44	<i>Alice Adventures and the Wonderland</i>	Louise Carole	P.B Sewal	1996
45	<i>My Universities</i>	Maxim Gorky	Sudarsan Devkot	1993
46	<i>My Childhood</i>	Maxim Gorky	Sudarsan Devkot	1993
47	<i>The oral tradition of Greek and Rome</i>	-	Khandagaman Singh	1995
48	<i>The Guide</i>	R.K Narayan	Dhurba and Khagendra Madhikarmi	1996
49	<i>Jane Eyre</i>	Charlotte Bronte	Sairu Rai	1997

Translation of English Novels and Short Stories					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
50	<i>Lajja</i>	Taslima Nasrin	Hemraj Sharma	<i>Lajja</i>	1998
51	<i>Lajja</i>	Taslima Nasrin	Bishnu Saniwal and Arjana Sharma	<i>Lajja</i>	2005
52	<i>In favor of women</i>	Taslima Nasrin	Baburam Bhattachar	<i>Aymey ko Hakma</i>	1998
53	<i>Parikrama</i>	Taslima Nasrin	Navnidhi Panth	<i>Parikrama</i>	1999
54	<i>Return</i>	Taslima Nasrin	Bashant KOMar Sharma	<i>Phera</i>	2000
55	<i>Martin Bikram Singe</i>	Taslima Nasrin	Bhuan Lal Pradhan	<i>Martin Bikram Singe</i>	2001
56	<i>The Sorrow of Young Werther</i>	Goethe	Nutan Singh	<i>The Sorrow of Young Werther</i>	2003
57	<i>The sea wolf</i>	Jack London	Ramesh Bikal	<i>Samudra Hudrar</i>	2006
58	<i>The Old Man and the Sea</i>	Ernest Hemingway	Khagenrda Mani Pradhan	<i>Budho ra Samudra</i>	2010
59	<i>The Old Man and the Sea</i>	Ernest Hemingway	Sanjiv Upadhay	<i>Budho ra Sagar</i>	2010
60	<i>My Autobiography</i>	Helen Keller	Geeta Sharma	<i>Mero Jiwani Khata</i>	2010
61	<i>The Count of Monte Cristo</i>	Alexandra Dumas	Sanjiv Upadhay	<i>Montecristo ko Adhapati</i>	2011

Most of the short story writers and novelists write in different languages like Russian, French, German, Bengali etc but the source language for the Nepali translations was English. To look at the lists of English translations, we can clearly observe the Russian writers like Anton Chekov, Maxim Gorky, Leo Tolstoy etc are translated in maximum number. The reason for translating their novels and short stories was the various themes like, Realism, Modernism, and Existentialism which captivated the minds of the Nepali translators. Apart from these Russian writers, most of the novels of Taslima Nasrin have been translated in Nepali to enrich the women writings in Nepali literature.

These writings would not have existed in Nepali without the help of the translators like Parasmani Pradhan, Krishna Prakash Shrestha, Okima Gwyn etc. It was mainly their effort to introduce the best of the English writings to the Nepali readers and writers, as a result the Nepali literature experienced the new methods, genres and themes. Among the translators, Okima Gwyn is the writer of Nepali novel *Sunakhari* (Orchid, 1980) which was awarded by Sahitya Akadami in 1980.

Translation of Dramas

The drama in Nepali has been one of the neglected genres, but with the emergence of the dramatists like Lakshmi Prasad Devkota, Gopal Prasad Rimal, Balkrishna Sama, Madhab Bhandari, Basu Shashi and Man Bahadur Mukhiya, Nepali drama saw the best of the dramas and there were several tragedies, comedies and others related to the social issues. In terms of development, drama as a genre in Nepali literature owes a great deal to the translation which helped it to reach the pinnacle of success in the hands of the above dramatists. Most of these dramatists borrowed the methods from the

translations of English dramas of Ibsen, Beckett, Brecht, Homer, Shakespeare etc. The contribution of Gopal Prasad Rimal and Balkrishna Sama towards the development of drama by using the methods of Ibsen and Shakespeare is noteworthy. Balkrishna Sama, who wrote 17 plays in Shakespearean style, breathed life into Nepali drama. He lifted Nepali drama to new heights in terms of its social background, philosophical depth, logicity and poetic dialogues. Let us now examine Balkrishna Sama's *Mutuko Vyatha*, one of the first tragedies of Nepali literature, which is based on Shakespearean tragedy. The language of the drama was based on a common speech; the audience was able to relate the play with their personal life. He has adopted Marlow's blank verse in his tragedies.

Mutuko Vyatha is a social tragedy which deals with the autocratic rule of the Ranas in Nepal³. This tragedy takes the theme of unrequited love between separated lovers and sets in a recognizably Nepali idiom. Apart from being a first tragedy, it is written in a language which can be easily understood by the common people and in fact this was one of the purposes of his writings. The influence of Shakespearean play *Macbeth* (1623) can be seen in the following lines:

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (Shakespeare, 2007, Act V, Scene 5)

Shakespeare uses blank verse in the above lines and the similar style is used by Sama in the following lines drawn from *Mutuko Vyatha* which is also written in the blank verse,

We rely upon tomorrow in this world,
Without realizing that we do so,
We consign yesterday to oblivion, and without pause
Today we say tomorrow: each and every tomorrow
Passes into yesterday. (Sama, 1903, Act iii, Scene 3)

The above lines show the resemblance in terms of matter and meter of Shakespearean play and the entire drama is modeled on the lines of the English tragedy. The entire drama is divided into 5 acts and 13 scenes which is typical of Renaissance dramas. The story of two lovers who suffer from the separation is very much related to Shakespeare's *Romeo and Juliet*. The influence and success of *Mutuko Vyatha* in Nepali theater led to the proliferation of tragedies in Nepali literature. The credit for this proliferation goes to the dramas that have been translated from English into Nepali which is given in the following pages:

Translation of Shakespeare's dramas					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>Othello</i>	William Shakespeare	Puskar Shamsar	<i>Othello</i>	1961
2	<i>Julius Caesar</i>	William Shakespeare	Okima Gwyn	<i>Julius Caesar</i>	1974
3	<i>The Twelfth Night</i>	William Shakespeare	Uddipsingh Thapa	<i>Barawa Rath</i>	1970
4	<i>Macbeth</i>	William Shakespeare	Lakshmi Prasad Devkota	<i>Macbeth</i>	1979
5	<i>The Merchant of Venice</i>	William Shakespeare	Surya Prasad	<i>Venice ko Mahajan</i>	1956
6	<i>The Merchant of Venice</i>	William Shakespeare	Ram Chandra Giri	<i>Venice ko Mahajan</i>	1976
7	<i>The Merchant of Venice</i>	William Shakespeare	Pushpalal Shivakoti	<i>Venice ko Byapari</i>	1965
8	<i>The Merchant of Venice</i>	William Shakespeare	Tankanath Uppadhya	<i>Venice ko Bayapari</i>	1992
9	<i>king Lear</i>	William Shakespeare	Upendra Singh Thapa	<i>Raja Lear</i>	1976

Shakespeare being the most influential dramatists, the present research has given a separate table for the translations of his plays alone. Apart from that, the tragedies of Shakespeare were adopted by the Nepali dramatists like Balkrishna Sama and Lakshman Sirmal. In fact, most of the dramas of Sama were modeled on the Shakespearean tragedy. Lakshman Sirmal's tragedy *Cerfew* (2007) received Sahitya Akademi Award in 2007 and he is the only dramatists to win this prestigious award. *The Merchant of Venice* was translated four times by different translator, to introduce the new form of drama that is tragic comedy. Because of these reasons and considering Shakespeare as the best dramatist of all the time, the present research has provided his dramas in the separate table.

However, the research does not deny the contribution of the other dramatists and their influence on Nepali literature. The table in the following page is the list of other English dramas which were translated from English into Nepali

Translation of Other English dramas					
Sr #	Source Title	Original Author	Translator	Target Title	Year of Publication
1	<i>Antigone</i>	Sophocles	Devraj Arya	Sophocles	1960
2	<i>Oedipus</i>	Sophocles	Devraj Arya	<i>Oedipus</i>	1963
3	<i>Chuya</i>	Komo Joe	Okima Gwyn	<i>Chuya</i>	1961
4	<i>The Doll House</i>	Henrik Ibsen	Anand Dev Bhatta	<i>Katputli ko Ghar</i>	1963
5	<i>An Enemy of the People</i>	Henrik Ibsen	Anand Dev Bhatta	<i>Janta ko Satru</i>	1963
6	<i>Agnomen</i>	Achilles	Devraj Acharya	Achilles	1965
7	Red Lamp	Chinese Opera	Kamal Prasad Sharma	<i>Rato Latrine</i>	1969
8	<i>Waiting for Godot</i>	Samuel Beckett	Okima Gwyn	<i>Ishwar ko Apeksha</i>	1965
9	<i>Cleopatra</i>	Hiren Ryder Hedding	Gokul Singh Chettri	<i>Cleopatra</i>	1975
10	<i>The Good Person of Szechwan</i>	Bertolt Brecht	Kamal Chitrakar	<i>Szechwan ko Asal Manche</i>	1983
11	<i>The Doll House</i>	Henrik Ibsen	Nirmala Joshi	<i>Katputli ko Ghar</i>	1987
12	<i>Vassa Zheleznova and Enemies</i>	Maxim Gorky	Khagendra Sangrellia	<i>Vassa Zheleznova ra Satru haru</i>	1987
13	<i>All my Sons</i>	Arthur Miller	Basushashi	<i>Sara Mera Santan</i>	1989
14	<i>No Exit</i>	Jean Paul Sartre	Nirmala Joshi	<i>Bina Chyan ko Mrityu</i>	1991
15	<i>Yegor Bulychov and Others</i>	Maxim Gorky	Khagendra Sangrellia	<i>Yegor Bulychov and Others</i>	1991
16	<i>The Purple Cart</i>	George Bernard Shaw	Hrishikesh Upadhyay	<i>Prajantra ko Khel</i>	1998

Similar to the translations of English novels and short stories, the Russian dramas were translated the most in Nepali literature. The translation of Ibsen's *The Doll House* has been included in the curriculum of North Bengal University. The translation of Samuel Beckett's *Waiting for Godot* is held as the best translation in Nepali literature for translating such a complex theme like 'Theatre of Absurd'.

The idea of charting various translated genres in Nepali literature is to highlight the influential aspect of translation in building a national literature which is in the emerging phase. The major influences in Nepali have been the tragedies and comedies of William Shakespeare, which can be seen in the writings of Balkrishna Sama's *Mutuko Byatha*. The influence of modernist writers in shaping or giving a new format of writing prose poetry is another aspect which has enriched the entire school of Nepali poetry. The novel writing gave impetus to the writers to try with various western philosophical modes, especially Existentialism and Realism. Apart from philosophical aspect, the development of feministic writings is another major area of focus which is yet to be explored.

Notes :

1. Arnold's touchstone method is a comparative method of criticism. According to this method, in order to judge a poet's work properly, a critic should compare it to passages taken from works of great masters of poetry, and that these passages should be applied as touchstones to other poetry. Even a single line or selected quotation will serve the purpose. If the other work moves us in the same way as these lines and expressions do, then it is really a great work, otherwise not.
2. Leela lekhan, a phrase that stems from the Hindu understanding of leela as 'all of reality'. Leela Lekhan is based on the view that subjectivity dominates the human landscape from rationality to

morality. While this can inevitably lead to a deceptive life, it does not negate the existence of an objective reality.

3. The period between 1846 to 1962, is ruled by Ranas in Nepal who established a dictatorial rule. The worst phase in the history of Nepal.

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Translation as Negotiation: The Making of Telugu Language and Literature

T. Vijay Kumar

Abstract

In terms of the number of native speakers, Telugu (the official language of Andhra Pradesh and Telangana in the southern part of India) ranks third among Indian languages after Hindi and Bengali. This study of the literary trajectory of Telugu notes how translation was inscribed in the emergence of the Telugu language, created as it was out of a mixture of Sanskrit, tribal and Dravidian tongues. It examines the various stages of translation through which the Telugu language passed and the responses of its literary culture to translation not only from the Ramayana and the Mahabharata, but also from English canonical texts in the nineteenth and twentieth centuries.

Keywords: Translation, Telugu literary history, canon formation, historical analysis, literary culture.

Telugu language

Translation in Telugu, as perhaps in most Indian languages, is more practised than theorised. In a multilingual country like India where almost everyone is at least bilingual, translation—both in letter and spirit—is bound to have connotations quite different from those in the West. Sujit Mukherjee points out that “*Rupantar* (meaning ‘change in form’) and *anuvad* (‘speaking after’ or ‘following’) are the commonly understood senses of translation in India, and neither term demands fidelity to the original” (80). He

further observes, “The notion that every literary translation is a faithful rendering of the original came to us from the West, perhaps in the wake of the Bible and the need felt by Christian missionaries to have it translated into different Indian languages” (80). Contrasting the “very relaxed” attitude in India towards translation with the Western attitude, G. N. Devy writes in a similar vein: “The implicit idea of translation as a fall from the origin and the ethical and aesthetic stigma attached to it are foreign to Indian literary culture” (XIII).

Taking translation not as an act of ‘carrying across’—a text from one fixed language and culture into another—but as a process of negotiation of power, this essay argues that Telugu language as well as Telugu literature have been ‘formed’ through processes of linguistic, cultural, and political negotiations. The first part of the paper offers a brief overview of Telugu language to show how it has evolved by accommodating the influences of dominant languages without losing links with its linguistic siblings. The second part outlines the various phases of Telugu literature and focuses on two of them—the Age of Puranas and the Modern Period—to illustrate the contribution of translations to the growth of original literature.

Telugu is a Dravidian language spoken by about 74 million people (according to the 2001 Census; excluding second-language speakers, and the diaspora) in the southern Indian states of Andhra Pradesh, Telangana, and neighbouring states, as well as in countries outside India such as Bahrain, Fiji, Malaysia, Mauritius, Singapore and the United Arab Emirates as well as in USA, UK, Australia. In terms of the number of native speakers, Telugu¹ ranks third among the Indian languages. The Telugu alphabet is a descendant of the Brahmi script of ancient India, and Telugu often exhibits a clear dichotomy between the written and spoken styles, in addition to a number of

sharply distinct local and regional dialects and divisions between Brahmin, non-Brahmin, and Dalit speech and, more recently, writing.

Ethnologists extend various explanations for the etymology of the word ‘Telugu’. While some suppose it to be a corruption of the Sanskrit ‘Trilinga’ (‘the country of the three lingas’), others trace its roots to the Proto-Dravidian ‘Tenungu’ (‘ten’ = south; ‘tenungu’ = Southerners). Still others insist that the word ‘Telugu’ owes its origin to tribal languages such as Gondi (**telu** = **white** + **unga** (**Gondi**) = **plural form: “Telunga”**= people of fair complexion).² While it might be impossible, and even unnecessary, to decide in favour of any one of these explanations, the diversity of possible sources of the name does provide a clue to the plural heritage of the language and its composite character.

While the earliest Western account of the Telugu language was given by Frederic Bolling (1640?–1685) in *Friderici Bollingii* ... (1678; the full title runs into a paragraph!), the first European to make a systematic study of the language was the German Lutheran missionary Benjamin Schultze (1689–1760). To Schultze goes the credit of publishing the first book on Telugu grammar, *Grammatica Telugica* (Buddi kaligina vANDla lopala vokadokadiki punyapudova cUpincce nUru jnAna va;anAla ciMnna pustakaM (Mores Vitamque Christano digmam delineanles, 1747, 1728), and the first printed book in Telugu, *Mokshaniki Konchu Poyye Dova* (*Via sive Ordo Salvit*) (1746). Besides being the earliest translator of the Bible into Telugu (the New Testament by 1727, and the Old Testament by 1732), Schultze also published several Telugu books—*Catechismus telugicus minor* (1746), *Colloquium religiosum telugice* (1747) and so on.³

The history of the Telugu language is a history of survival and self-enrichment through negotiation with the other and often dominant languages, as we shall see below. It is possible to identify four broad stages in the history of the Telugu language:

1. 200 B.C.E.–500 C.E.
2. 500–1100 C.E.
3. 1100–1400 C.E., and
4. 1400–1900 C.E.

During the first phase (200 B.C.E.–500 C.E.) we only come across Telugu place names and personal names in Prakrit and Sanskrit inscriptions found in the Telugu country. Telugu was exposed to the influence of Prakrit as early as the third century B.C.E. The language of the people was Telugu, but the language of the rulers was Prakrit. Battles between the Guptas of North India and the Pallavas of South India during 400–500 C.E., however, quite effectively killed the royal language. For the next 500 years, Telugu was influenced by Sanskrit, and it is from Sanskrit that Telugu absorbed the *tatsamas* (Sanskrit equivalents).

For the next nearly four and a half centuries during the Satavahana rule (230 B.C.E.–207/210 C.E.), Prakrit was the royal language in Andhra. *Tadbhavas* (Sanskrit derivatives) from Prakrit infiltrated the Telugu language, but Telugu did not die. It incorporated the words it needed from Prakrit and discarded the rest.

In the second phase (500–1100 C.E.) the literary languages were confined to poetic works, flourishing in the courts of kings and among scholars. Phonetic changes that occurred in the popular language are reflected in the literary language, although the two streams remained apart in grammar and vocabulary. Telugu came

under the direct influence of Sanskrit about this period. It appears that literature also existed in Telugu during this time, because we find literary style in the inscriptions some three centuries *before* what is regarded as the first literary work in Telugu—Nannaya Bhattu's *Mahabharatam*. However, it was during 1000–1100 C.E.—with Nannaya's *Mahabharatam*, and with Telugu being used extensively in inscriptions and poetry—that Telugu re-established its roots and dominated over the royal language, Sanskrit. During the time of Nannaya, the popular language diverged considerably from the literary language.

During the third phase (1100–1400 C.E.) the literary language became stylized and rigid, closing itself off from the influence of contemporary spoken language.⁴ During the fourth period (1400–1900) many changes took place, culminating in today's form of Telugu. The prose language of the nineteenth century shows educated speech as the basis, with occasional influences from the literary language. Also evident is the influence of the Urdu language on Telugu before the spread of English education.

What emerges from the foregoing overview of the history of the Telugu language is the fact that what is regarded today as canonical Telugu—the modern, standard Telugu—had its beginnings in the *desi*, spoken dialect, and the language was formed and progressively enriched through its continuous transactions on the one hand with other languages of its family—tribal languages such as Gondi, Konda, Kui, Kuvi, Pengo, and Manda⁵—and on the other with languages which, for political and historical reasons, were the dominant languages—Sanskrit, Prakrit, Urdu, and English. No wonder that many Telugu words are 'synthetic'—formed through a combination of units from different languages (Dravidian words

with non-Dravidian prefixes and suffixes, for example). Telugu vocabulary is therefore classified by linguists into four groups: *tatsamamulu* (Sanskrit equivalents), *tadbhavamulu* (Sanskrit derivatives), *desiyamulu* (indigenous words), and *anyamulu* (others or foreign words).

The composite nature of Telugu has led some critics to conclude that, perhaps, the language lacks an independent identity: “Telugu contains very few original words of its own” (Chenchiah and Bhujanga Rao 16). Others, however, are not surprised that a large number of words from Prakrit and Sanskrit, and to a lesser extent from Urdu and English, should find their way into the colloquial and literary forms of Telugu. They point out that Telugu has had centuries-long relationships with Prakrit and Sanskrit in the ancient past, while Urdu and English were the languages of the rulers in more recent times. Yet, they argue, “borrowing words from another language and making them our own does not make ours the daughter of that language. ... Therefore, we can proudly claim that Telugu too is an independent language” (Arudra 13–14). Nearly two centuries ago, A. D. Campbell (1798–1857), whom C. P. Brown recognized as the “first [who] rendered Telugu literature accessible to the English reader” (dedication page), had expressed a similar view. In his introduction to *Grammar of the Teloogoo Language* (1816), Campbell contended that extensive borrowing from Sanskrit and writing Telugu grammars following Sanskrit tradition “can not be used in proof of any radical connexion between Teloogoo and Sanskrit” (xvi). On the contrary, Campbell held that the very classification of the words in Telugu as *tatsamamulu* (Sanskrit equivalents), *tadbhavamulu* (Sanskrit derivatives), and *desiyamulu* (indigenous words) by native grammarians clearly indicates that the language of the land had a source different from Sanskrit.

Just as borrowing did not mean the lack of independence in Telugu language, translation, as we shall see below, did not signal the death of original writing in Telugu literature. Translation, in fact, inaugurated an era of creativity in Telugu literature. It is pertinent to remember here that the dichotomy between translation and original writing is, in any case, alien to Indian literary ethos, and as Sujit Mukherjee says, “Until the advent of western culture in India, we had always regarded translation as new writing” (77).

Telugu literature

Telugu literature is generally divided into five periods:

- (1) Early Beginnings: the pre-Nannaya period (up to 1020 C.E.)
- (2) The Age of the Puranas or the Age of Translation (1020–1509)
- (3) The Age of the Prabandhas⁶ (1509–1618)
- (4) The Period of Stagnation (1630–1850), and
- (5) The Modern Period (after 1850).

Telugu language has been in existence at least from the time of the Satavahana rule (230 B.C.E–207/210 C.E.), and in the early stages songs and folk ballads were composed in Telugu using indigenous metre. These songs have remained unrecorded, however, and the first instance of written Telugu is to be found in an inscription dating from 575 C.E. Since this inscription was written in verse form using *desi* metre, it can be surmised that by the sixth century Telugu had reached a stage of development at which it could evolve its own metrical forms. Significantly, the first treatise on poetics in Telugu, *Kavi Janasrayam*, was written around 940 C.E. by Malliya Rechana—a non-Brahmin poet and patron, and a staunch follower of Jainism. It is not unreasonable to assume that a theoretical text on prosody such as that by Rechana would not have

been possible without a substantial body of literature in verse already in circulation. Besides, recent research into Telugu literature of the pre-Nannaya period indicates the existence of a Jain text in Telugu, *Adi Purana*, attributed to a tenth-century poet Ponnamayya (also known as Sarva Deva) (see Arudra 112–118).

However, since no literary texts in Telugu pre-dating 1020 C.E. have so far actually been discovered, the existence of any pre-Nannaya literature remains a matter of speculation and debate. In the absence of more concrete and complete evidence, Nannaya's *Mahabharatam* continues to be the '*adi kavyam*' or the first literary text of Telugu literature, even if Nannaya himself may or may not be recognised as the '*adi kavi*' or the first poet. What can, therefore, be safely said about the literature of the pre-Nannaya period is that there was originally a *desi* (of the *desa* or province/country/ nation) literature, indigenous and with closer affinity with Dravidian rather than Aryan literature, authored mostly by Buddhist and Jain writers who perhaps used Prakrit, one form of which is considered to be the immediate literary ancestor of Telugu. This literature was either completely destroyed during the Hindu religious revivalism of the succeeding period, or it was found inadequate, and too *desi*, for the requirements of the revivalist movement of the eleventh century.

Nannaya was one of the earliest representatives, if not the founder, of *margi* (of the *marga* or mainstream) Telugu-Sanskrit literature, which dates from the eleventh century. His translation of the Sanskrit *Mahabharatam* into Telugu in 1020 C.E. is the first piece of Telugu literature as yet discovered. This initial stage in the development of Telugu literature—a period covering five centuries—was marked by the introduction and extension of Sanskrit culture, mainly through translations. The impulse for translation had its origins in the revival of Brahminism and the zeal to spread Vedic

culture contained in the Sanskrit texts. This religious revivalist movement, known as the Vaidiki movement, was a Brahminical reaction to Jainism, and its first effort was to guard against the possibility of future internecine quarrels between the followers of Siva and Vishnu by creating a composite deity, Hariharanatha.

The other feature of the Vaidiki movement was its flooding of the country with Aryan culture, and it was in pursuance of this object that extensive translations from Sanskrit into Telugu were undertaken. C. R. Reddy argues that “the real motive underlying the translation of the *Mahābhārata* into Telugu, with all its pro-Brahminical interpolations, was propaganda through the vernaculars, as a counterblast to the Buddhist and Jain propaganda, which all through was carried through Māgadhī and other vernaculars of India” (6).

The reforms of the ninth-century monk Sankara dealt a fatal blow to the power of Jainism, and by the time of Raja Raja Narendra (1019–1061), the patron of Nannaya, the long-drawn battle between Jainism and Hinduism had ended in the decisive victory of Hinduism. This victory had to be consolidated and the hearts of the people rendered immune to a possible renewal of assaults by the vanquished faiths. The opening of the flood-gates of Sanskrit culture was the final act of insurance against a relapse in the future. This explains why in Telugu literature translations mark the initial, and not as in other Dravidian languages, the later stages. The opening verses of the *Mahabharatam*, for instance, reveal an aggressive Hinduism in the act of consolidating its victories and taking precautions against possible attacks by enemies in the future.

The Hindu religion in its popular and non-philosophical form is embodied in the three classics: the *Mahabharata* (known as

the ‘fifth Veda’); the *Ramayana*, the story of Rama; and the *Bhagavata Purana*, the story of Krishna. The significant achievement of the second period of Telugu literature was the translation of all these epics into Telugu.

The colossal undertaking of translating the *Mahabharata* into Telugu was begun by Nannaya in the eleventh century, continued by Tikkana in the thirteenth, and completed by Errapragada (Errana, 1280–1350) in the fourteenth century. Nannaya composed the *Adi* and the *Sabha parvas* (cantos) and a part of the *Aranya parva*. Tikkana (1220–1300) did not begin from where Nannaya had left off; instead, he began with the *Virata parva* and finished the remaining fifteen *parvas*. It was the third poet of the *Kavitraya* (poet-trio), Errana, who completed the *Aranya parva* nearly two and a half centuries after Nannaya had left it unfinished.

In the prologue to his *Mahabharata*, Nannaya relates how he began the translation at the request of his royal patron, who desired to perpetuate in the language of his own kingdom this epic that celebrates the heroism of the Pandavas, of whom the king claimed to be a descendant. Nannaya’s translation, however, served two other unstated purposes: by making Vedic culture accessible to common people it served a religious purpose, and as the translation of a canonical text into Telugu, it served a linguistic purpose. In other words, as a Hindu text in Telugu, it challenged the Jain-Prakrit and Buddhist-Magadhi texts.

Although Nannaya followed the basic story of Vyasa’s Sanskrit *Mahabharata*, he drew liberally on the retellings of the original available to him in Tamil and Kannada and in the adaptations in Sanskrit drama. He freely altered the original according to his own criteria of *auchitya* (propriety) and his

imagined readers. He left out parts he thought were inappropriate, enlarged sections that appealed to him, contemporized the text by introducing customs and cultural habits of his own time, and included adulatory passages on the supremacy of the Brahmin in line with the efforts of the time to secure the hegemony of the Brahmin within the caste system. The result of all this is that Nannaya created a text that is hardly a translation: “the Telugu *Bharata* is really an independent work of art, superior to the original in many respects” (Chenchiah and Bhujanga Rao 43). This is not, however, surprising because neither the king nor the poet ever visualized the task as carrying a text from one language into another. Raja Raja Narendra requested Nannaya to “[re-] create in Telugu” with “greater skill” the “essential meaning” of Vyasa’s *Mahabharata*. The poet responded by saying that he would “create/write” to the best of his ability. Note that both use the word ‘create/write’ (*rachana*) and not ‘translation’ (*anuvadamu*, but perhaps the word did not even exist then!) and the aim was not to merely follow or approximate the original, but to better it.

The Telugu *Mahabharatam* had to wait for nearly two centuries before it was resumed by Tikkana. Besides opposition from a section of obscurantists who regarded the translation of the ‘fifth Veda’ as sinful, as well as the superstition⁷ surrounding the Aranya *parva*, it was the difficulty of finding a worthy successor to Nannaya that delayed the translation. There is an interesting, though historically and chronologically untenable, story about how Tikkana came to be chosen. With a view to discovering a poet to match Nannaya’s eminence, Raja Raja Narendra circulated a stanza, considered to be Nannaya’s best, throughout his realm, inviting other poets to compose a similar stanza embodying the same idea. After many attempts were rejected as unworthy, the council of pundits received a submission from a poet who simply copied the

original stanza and coloured it red. The council interpreted this act as an announcement by the poet that he could not only compose like Nannaya, but even excel him by adding lustre to his composition. That self-confident poet was Tikkana.

Tikkana showed marked originality not only in his prologue—in which he condemned his incompetent contemporaries who sought recognition without paying attention to technique and composition—but also in his method of translation. It is said that he undertook to dictate his verses in open court, without referring to the Sanskrit original, and that he made a vow that if ever he hesitated for a word he would cut off his tongue. Tikkana composed so quickly that pundits found it difficult to take down what he delivered, till at last they found, at the poet's own suggestion, an amanuensis who could match Tikkana's speed.

Fifty years after Tikkana, Errana relates how Tikkana appeared to him in a dream and encouraged him to finish the *Mahabharatam*. He completed the portion of Aranya *parva* left unfinished by Nannaya, but so potent was the belief that the poet who attempted the *parva* would come to grief that Errana made it appear that it was Nannaya who completed it, by dedicating it to Raja Raja Narendra, the royal patron of Nannaya. Errana's skill as a poet is manifest in the fact that he begins his translation in the style of Nannaya and, imperceptibly, passes into that of Tikkana. He was able to simulate them so well that the reader does not, till s/he is told, realize that between Nannaya and Tikkana a third poet had intervened.

The second major text of Vedic religion translated into Telugu during the Age of Translation was Valmiki's *Ramayana*. Although Tikkana continued the translation of the *Mahabharata* in

the thirteenth century, this period was predominantly a century of *Ramayana* translators. In its popular and literary appeal the story of Rama seems to far excel the other epic, the *Mahabharata*. This is evident from the fact that while there is only one translation in Telugu literature of the *Mahabharata* and it took three centuries to complete, there is a surfeit of renderings of the *Ramayana*. From the time of Nannaya to the twentieth century, there was hardly a century that did not witness several attempts at translation of this epic. Although Valmiki's Sanskrit classic, embodying the values of Aryan culture, is considered to be the basis of these translations, the translations themselves did not always abide by the original. On the contrary, they sometimes diverged so much from the original that they were in fact independent texts in the vernacular language or were "symbolic translations"⁸ of the Sanskrit pre-text. For instance, Gona Buddha Reddi, who wrote perhaps the earliest *Ramayana* in Telugu,⁹ was "able to Dravidianise the *Rāmāyaṇa* itself" by "deftly and with ... consummate art" incorporating "South Indian legends into that Aryan poem" (Reddy 7). Translations of the *Ramayana* have been attempted in various verse forms, in literal prose, by a woman in all-Telugu,¹⁰ in stage version, and set to music. No epic has been so frequently or so variously translated as the *Ramayana*, and though Valmiki's account is usually regarded as the earliest and the most authentic, it is but one of the 'many *Ramayan*s' that are in circulation (see Richman).

The poet who occupies a position equal to that of the *Kavitraya* is Srinatha (1365–1440), who is regarded by many critics as the supreme poet of Telugu literature. He introduced several new forms into Telugu literature and initiated the evolution of the 'Prabandha' form that was to dominate Telugu literary writing for the next five centuries. Srinatha's translation into Telugu of Sriharsha's *Naishada Vidvat Aushada*, considered to be one of the

most difficult *kavyas*¹¹ in Sanskrit (it was called ‘the medicine for the pundit’ on account of its difficult style), marks the next phase of translations. Srinatha’s primary objective was to tell a gripping tale (this later became the major criterion of the Prabandha form), and he freely moved between translation and transliteration to achieve this objective. In the ‘Preface’ he described his translation thus: “observing the nuances of the sound patterns of the original, securing the views expressed in the source text, reproducing the connotations of the original meaning, recreating the *rasa* (or emotion) of the original, retaining the figures of speech, preserving the *auchitya* [propriety], shedding the *anauchitya* [impropriety], this Telugu *Naishadam* is attempted in accordance with the original”. As is apparent, Srinatha kept close to the original and took care not to lose any idea, emotion, or cadence of the original.

The closing century of the Age of Translation (i.e., the fifteenth century) saw the rendering of the Puranas into Telugu, with the most important being the *Srimad Bhagavatam*. The *Bhagavatam* is considered to be the main sacred text of the Bhakti school of Vaishnavism, and its translation can be seen as the first literary manifestation of the growing influence of the Bhakti cult and Vaishnavism in the second stage of development of Telugu literature in the reign of Sri Krishnadeva Raya (1509–1530). The *Bhagavatam* was translated into Telugu by Srinatha’s brother-in-law, Bammara Potana (1400–1475), the outstanding poet of the fifteenth century and a staunch follower of Saivism. Potana’s life was devoted to the translation of the *Bhagavatam*, which he dedicated to Sri Rama in spite of being persecuted by the chieftain of the Dominion. Unlike the Telugu *Ramayana* and *Mahabharatam*, the Telugu *Bhagavatam* is much bigger than the original; and again unlike them, parts of it (such as ‘Gajendra Moksham’ and ‘Rukmini Kalyanam’) are very popular even among the unlettered.

Telugu literature up to 1500 may be characterized as belonging to the Age of Translation, during which the poet borrowed his theme both in substance and detail from the Sanskrit original, but the reign of Krishnadeva Raya marked the beginning of a new era of independent writing. Paradoxically, however, the Age of Translation in Telugu literature was really an age of freedom, and the so-called age of freedom (the *kavya yuga*) ushered in a period of bondage. When the poet borrowed the substance from Sanskrit, he retained freedom of art and expression, but when he borrowed the art from Sanskrit, he lost freedom of thought.

Contact with the West through translations

A similar paradox between bondage and freedom, originality and imitation, marks Telugu literature of the modern period (1850 onwards). A craving for translation is a congenital impulse in Telugu literature, whose history was inaugurated by an era of translations, and there is active re-emergence of the phenomenon in the nineteenth century under the influence of contact with the West. Though in both eras translations gave rise to new ways of thinking and new forms of writing, the modern era, unlike the earlier period, is witness to both endotropic and exotropic translation practices.

The earliest contact between Telugu and the West can be traced to the times of the Vijayanagara Empire and the Portuguese settlements in the sixteenth century. The first literary sign of contact with the West was the translation or adaptation of the Bible. The earliest publication in Telugu of any part of the Bible was in 1812, but long before that the Scriptures had been translated, but perhaps never published, and *kavyas* were written on Christian themes, sometimes by poets who were not “formal members of the Christian Church but were followers of Christ from within the Hindu

community” (Chenchiah and Bhujanga Rao 105). Pingali Ellanaryudu was the author of *Tobhya Charitra* (1602), otherwise known as *Sarvesvara Mahatya*, which was based on an account of the life of Saint Thomas. In 1750 Mangalagiri Anandakavi wrote *Vedanta Rasayanam* (‘Essence of Scriptures’) which gives a clear and succinct account of the life of Christ, and the author shows intimate acquaintance with the scriptures and the rites of the Christian Church. Interestingly, in both the texts the Bible material is domesticated and is relocated within the structures of Telugu culture, language and thought.

Telugu culture came into closer contact with Western thought, language and literature in the second half of the nineteenth century. As the British consolidated their power, translations became the site for the mutual interpretation of cultures. While other European missionaries, merchants, and civil servants such as William Carey, William Brown and A. D. Campbell compiled grammar books, dictionaries and glossaries, the legendary Indologist C. P. Brown (1798–1884) set up in his own home and at his own expense what came to be known as “Brown’s college”. During his nearly 40-year career in India (1817–1855), Brown produced not only a Telugu grammar (1840; 2nd edn. 1857), a Telugu-English dictionary (1852), and an English-Telugu dictionary (1852), but also critical editions of most of the canonical works of Telugu literature. Brown’s contributions to Telugu language and literature are far too numerous to be listed here. Suffice it to say that be it language or literature, popular or classical, sacred or secular, there is hardly anything of importance in Telugu that he did not compile, codify, comment on, edit, translate, or print.¹²

Just as multi-faceted as Brown was Kandukuri Veeresalingam (1848–1919), the cultural and literary icon of

Telugus in the second half of the nineteenth and the early twentieth centuries. Often hailed as the creator of modern Andhra, Kandukuri exemplifies the ambivalences, tensions and, above all, the two contradictory impulses for change and conservation that characterised the era of transition. He translated simultaneously from both Sanskrit and English with a view to enriching Telugu and empowering it to face the challenges of a transitional society. Kandukuri championed the movement to modernise and de-Sanskritize, and he used translations from English to revive Telugu literature by introducing new forms of expression.

Kandukuri's translation of William Cowper's comic poem *The Diverting History of John Gilpin* (1782) was the first English verse text to be translated into Telugu. In 1800, after a five-year struggle with dramatic form, Kandukuri also successfully brought out two plays: a translation from Sanskrit of Sri Harsha's *Ratnavali*, and a translation from English of Shakespeare's *Comedy of Errors* (this became the first Shakespeare play to be staged in Andhra). With both texts Kandukuri employed what became a model for later translators: 'Telugizing' the original, which meant recreating its spirit in an idiom accessible to Telugu readers and recontextualizing the original in the ethos of the target culture. In his autobiography, *Sweeya Chartira*, Kandukuri explained his translation method thus: "While translating plays, I substitute the original names with our regional names, change places into Indian locations, alter those parts of the story which are contrary to our customs and conventions to make them more acceptable to our people" (140–141).

Kandukuri's translations of English short stories and particularly of Aesop's fables mark an important moment in the pre-history of the Telugu short story, the first of which appeared in 1910 (Gurajada Appa Rao's "Diddubatu"). Kandukuri translated as many

as 150 fables and published them with illustrations in two volumes. With the fables, he did not try to appropriate the originals; instead he made a special effort to retain the cultural differences—the illustrations show men and women dressed in Western costumes. At the end of each story, however, Kandukuri added an explicit four-line statement in verse, with the first three lines summing up the story and the last line highlighting the moral. In making this structural change, Kandukuri was obviously drawing on the fabular tradition of the Sanskrit classic, the *Panchatantra* (c 200 B.C.E.) and implying that the morals and values contained in the stories are universal.

Kandukuri's *Rajasekhara Charitra* (1878) is generally regarded as the first modern novel in Telugu, though there are at least two other earlier works which could lay claim to that distinction: *Mahasweta* (1867) by Kokkonda Venkata Ratnam, and *Sonabai Parinayam* or *Rangaraja Charitra* (1872) by Narahari Gopala Krishnamma Shetty. Kandukuri acknowledges that his inspiration was Goldsmith's *The Vicar of Wakefield* (1766); in fact, he began to translate the novel in order to familiarise himself with the new genre, but abandoned the project after translating three chapters, as he felt a dissonance between this alien tale and the local culture. Although *Rajasekhara Charitra* does retain some parallels with Goldsmith's novel, it is more or less an independent and original work that advocates social reform of a kind familiar in colonial discourse, but often cites Hindu scriptures in support of such a program. Barely nine years after its publication, this Goldsmith-inspired novel was translated back into English by an American missionary, Rev. J. Robert Hutchinson, under the title *Fortune's Wheel: A Tale of Hindu Domestic Life* (1887). The trajectory and reception of this novel through its translation tells an interesting story about the appropriation, re-appropriation and expropriation of discourses as part of a larger

power struggle between cultures, races and nations. Kandukuri's work in general, and his novel in particular, thus becomes an extremely interesting example of not only the endotropic and exotropic translations that marked the beginnings of the modern period in Telugu literature, but also of the asymmetry that characterises the two practices now.

Translation in Telugu has always involved negotiating not only the authority of the original text, but also the asymmetrical power marking the relationship between the source and the target languages. Be it Sanskrit in the past, or English and Bangla during the colonial and the nationalist periods, mainstream Telugu literature has had to contend with a 'superior' literary culture. Yet, Telugu survived, indeed flourished, by domesticating the dominant other and making the other a part of itself. "[The Telugu writers] are excellent moulders. The moulds and the materials are borrowed; but the art of melting and the cunning of casting is all their own.... [They] have grafted the wild Sanskrit onto the crude Dravidian Telugu stock, and have evolved a luscious literary Telugu, which, like the mango, is unmatched for taste and colour" (Chenchiah and Bhujanga Rao 121).

Asymmetry between borrowing and lending is thus characteristic of Telugu literature. As a translator and critic says, "translation is not alien to Telugu, though it is *into* Telugu rather than *from* Telugu that translations were done" (Kesava Rao 57). Such an inheritance notwithstanding, it is only in the more recent past that "translations into Telugu came to be looked upon with aversion" and the "process of translation came to be regarded with distaste" (Kesava Rao 57). Translations are now seen as being antithetical to and stifling the growth of original writing in Telugu. The reason for such a drastic change in attitude is that while in the

past translation was a creative engagement and gave rise to new modes of writing and new forms of expression, in the contemporary period translation became borrowing, slavish imitation and a substitute for independent work. Explaining “why there are not many translations from Telugu”, Kesava Rao says, “some of the works which are considered great in Telugu are themselves translations” (57).

The consolidation of the status of English both locally and globally as the language of power has further accentuated the asymmetry between source and target languages and between endotropic and exotropic translations. There are today more translations into Telugu of a wide variety of texts, but most of them are from one single language, English. Arguably, translation in Telugu has ceased to be a process of negotiation and has become merely a product of total surrender.

Notes

1. Telugu, Tenugu and Andhra are used synonymously to refer to this language. Of the three, Telugu is the earliest and the most widely used, according to the writer, critic, and literary historian Arudra (1–3, 74). Ethnologue.com lists the other names of the language: Telegu, Gentoo, Tailangi, Telangire, Telgi, Tengu, Terangi, and Tolangan.
2. See Arudra (20–22) and Sastry (10–17).
3. For a useful outline of the early history of European study of Telugu, see Vol. IV of George Grierson’s 11-volume work *Linguistic Survey of India* (1906).
4. Ketana (thirteenth century C.E.), a disciple of Tikkana (who had taken over from Nannaya in translating the *Mahabharata* into Telugu), expressly prohibited the use of spoken words in poetic works.

5. Since these languages do not have a tradition of written literature, Telugu's transactions with them have been non-textual and through the rich archive of their oral literatures.
6. A literary genre of Telugu literature characterized by elaborate descriptions and ornamental reworking of a narrative contained in *itihasa* (ancient story, legend) or *purana* (Hindu sacred text). See Narayana Rao (137).
7. Various stories were in circulation to account for Nannaya's non-completion of the *parva*. One of them was that Nannaya had destroyed a rival poet's translation of the *Bharata*, for which act of jealousy he was cursed and became mad. Nannaya's alleged madness gave rise to the belief that a similar fate would befall anyone who tried to complete the *parva* and thereby sought to equal the perfection of the divine text.
8. A K Ramanujan defines symbolic translation thus: "Now and then ... Text 2 uses the plot and characters and names of Text 1 minimally and uses them to say entirely new things, often in an effort to subvert the predecessor by producing a countertext. We may call such a translation *symbolic*" (45).
9. It is, however, attributed to a mythical poet, Ranganatha, and is generally known as the *Ranganatha Ramayana* (1230–40).
10. Atkuri Molla (1440?–1530?), born to a potter couple who were great devotees of god Siva, wrote what is known as *Molla Ramayanam* in clear, simple and colloquial Telugu without using Sanskrit words. She refused to dedicate it to the emperor Krishnadeva Raya (reign 1509–1530), himself a well-known poet, saying that it did not belong to her but to Sri Rama.
11. C. P. Brown's *Dictionary Telugu-English* (1903) defines *Kāvya(m)* as "Poetry; a piece of composition, whether in verse or ornamental prose".
12. For an extensive list of Brown's publications—critical writings, edited volumes, translations from and into Telugu—and an excellent estimate of his contribution to the formation of modern Telugu cultural identity, see Schmitthenner.

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Generating Parallel Translation Corpora in Indian Languages: Cultivating Bilingual Texts for Cross Lingual Fertilization

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Abstract

We address in this paper some theoretical and practical issues relating to generation, processing, and management of Parallel Translation Corpus (PTC) in Indian languages, which is under development in a consortium-mode project (ILCI-II)¹ under the aegis of DeitY, Govt. of India. These issues are discussed here for the first time keeping in mind the ready application of PTC in various domains of linguistics including computational linguistics, Natural Language Processing, applied linguistics, lexicography, translation, language description, etc. In a normative manner, we define what is a PTC; describe the process of its construction; identify its features; exemplify the processes of text alignment in PTC; discuss the methods of text analysis; propose for restructuring of translational units; define the process of extraction of translational equivalents; propose for generation of bilingual lexical database and Term Bank from a structured PTC; and finally identify the areas where a PTC and information extracted from it may be utilized. Since construction of PTC in Indian languages is full of hurdles, we try to construct a roadmap with a focus on techniques and methodologies that may be applied for achieving the task. The issues are brought under focus to justify the present work that is trying to construct PTC for some Indian languages for future reference and application.

1. What is a Parallel Translation Corpus?

The term Parallel Translation Corpus (PTC) in principle suggests that it contains texts in one language and their translations in other languages. It is entitled to include bilingual (and multilingual) texts as well as texts that fit under translation. A PTC, by virtue of its character and composition, is made of two parts: a text from a source language (SL) and its translation from target languages (TL) (Hunston 2002, Kohn 1996, Zanettin 2000). Although a PTC is normally bilingual and bidirectional (Oakes and McEnergy 2000), it can be multilingual and multi-directional as well (Ulrych 1997), as it actually happens in case of the ILCI-I and ILCI-II projects for the Indian languages. In these two projects a new strategy is adopted where Hindi is treated as the only SL and several other Indian languages are treated as TLs (Fig. 1).

Assamese	↔		↔	Bangla
Kashmiri	↔		↔	Odia
Punjabi	↔		↔	Konkani
Urdu	↔	H	↔	Telugu
Gujarati	↔	I	↔	Tamil
Marathi	↔	N	↔	Kannada
Bodo	↔	D	↔	Malayalam
English	↔	I	↔	Nepali

Fig. 1: Hindi as SL and other Indian Languages as TLs

The issue of multi-directionality can be understood if all the target languages of the group are able to establish linguistic links with one another as they have linked up with the SL. Since the ILCI-PTC has not yet tried to venture into this direction, it is sensible to confine the present discussion within a scheme of bilingualism and bi-directionality, with, for example, Hindi as SL and Bangla as TL to understand theoretical and practical issues involved in its structure, composition, construction, processing, and utilization of PTC. Hence forth, our discussion will sail in this direction only.

Theoretically, a PTC is supposed to keep meaning and function of words and phrases constant across the languages (Kenny 1998), although alternation in structure (i.e., sequential order of words and phrases) is a permissible deviation. A PTC offers an ideal resource for comparing realisation of meanings (and structures) in two different languages under identical situations (Baker 1993). Also, it makes possible to discover the cross-linguistic variants, i.e., alternative renderings of meanings and concepts in TL (Baker 1995). Thus a PTC becomes highly useful for cross-language analysis and formulation of comparable lexical databases necessary for translation (Altenberg and Aijmer 2000, Kenny 2000, Mauranen 2000)

Since a PTC contains texts from one language and its translations in another language, it may be viewed as a sub-type of a parallel corpus, which, in principle, requires its elements to be maximally comparable to each other (Oakes and McEnery 2000). Therefore, it is wiser to consider a PTC as a special corpus, which is identical in genre, similar in text type, uniform in format, parallel in composition, identical in text content, comparable to each other, and specific in utility (Stewart 2000, Ulrych 1997).

2. Construction of a Parallel Translation Corpus

The construction of a PTC is a highly complicated task. It requires careful manipulation of both SL and TL texts (Kenny 1997, Kenny 1998). Theoretically, a PTC should be made in such a way that it is suitable to combine advantages of both comparable and parallel corpora (Atkins, Clear and Ostler 1992). Text samples from both the languages should be matched as far as possible in terms of text type, subject matter, purpose, and register (Altenberg and Aijmer 2000). The structure of a PTC within any two languages may be envisaged in the following manner keeping in mind the basic aim of the task and the components to be integrated within a PTC (Fig. 2).

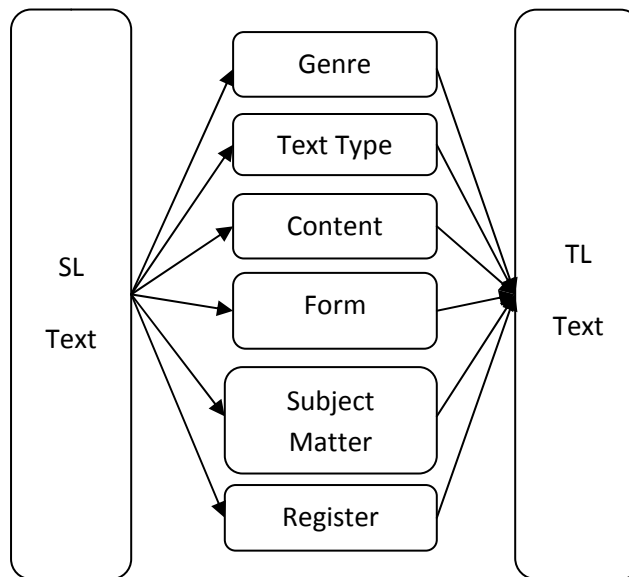


Fig. 2: Construction and composition of a PTC

The diagram (Fig. 2) given above shows that a PTC is designed in such a way that it can be used as a comparable as well as a parallel corpus. The reverse argument is not however true. That means a comparable or a parallel corpus cannot be used as a PTC until and unless it follows the conditions of its construction stated above. Therefore, selection of text samples for constructing a PTC needs to be guided by the following principles (Summers 1991):

- [1] Written texts are included in a PTC. Texts obtained from speech are ignored, since the present state of PTC targets written texts only.
- [2] Texts should reflect on the contemporary language use although texts of earlier era may have relevance in case generating PTC for historical texts.
- [3] Texts should be restricted to specific subject. It should include texts from specific domains of language use.
- [4] Texts from both the SL and the TL should be maximally comparable. They should be well matched in genre (e.g. news), type (e.g. political), content (e.g. election), and form (e.g. report). They should also match in subject matter, register varieties, purpose, and type of user, etc.
- [5] Texts must consist of fairly large and coherent extracts obtained from the beginning to end of a breaking point (e.g. chapter, section, paragraph, etc.)
- [6] Texts should faithfully represent regular and special linguistic forms and elements of the SL and the TL. They should be large in size to encompass maximum varieties in content. Lexical varieties should be high in a PTC.
- [7] Texts should faithfully preserve domain-specific words, terms, idioms, phrases, and other lexical elements. The text samples used in PTC should be authentic and referential for future verification and validation.
- [8] Texts should be available in machine-readable form for ready access and reference by all end users. The end users should use

language data in multiple tasks for statistical sampling, text alignment, lexical database generation, text processing and translation, etc.

- [9] Text samples should be preserved either in annotated or non-annotated version. A POS tagged PTC is a better resource than a non-POS tagged one.
- [10] Linguistic and extralinguistic information should be captured in a systematic way so that the end users can access information easily for future reference and validation.

Given below (Fig. 3) is a sample of Hind-Bangla parallel translation corpus taken from the ILCI-I project.

Hindi Text
हृदय रोगी को नमक, मिर्च तथा तले-भुने भोजन का प्रयोग कम से कम करना चाहिए या हो सके तो नहीं करना चाहिए । हरी पत्तेदार सब्जियों तथा फल का सेवन अधिक मात्रा में करना चाहिए । यदि हृदय रोगी धूमपान, शराब या अन्य किसी नशीली वस्तु का सेवन करता है तो उसे शीघ्र ही इन पदार्थों का सेवन बंद कर देना चाहिए । हृदय रोगी को घी, मक्खन इत्यादि का सेवन कम से कम करना चाहिए । हृदय रोगी को आँवला तथा लहसुन का सेवन प्रतिदिन करना चाहिए । सेब के मुरब्बे का सेवन हृदय रोगियों को विशेषकर करना चाहिए ।
Bangla Translation
হৃদরোগীদের নুন, ঝাল ও আজেবাজে খাবার খাওয়া খুব কমিয়ে দেওয়া উচিত বা সম্ভব হলে বন্ধ করে দেওয়া উচিত । টাটকা সবজী ও ফল অধিক মাত্রায় ভোজন করা উচিত । যদি হৃদরোগী ধূমপান, মদ বা অন্য কোনো নেশা করেন তবে তাঁকে শীঘ্রই এই সব খাওয়া বন্ধ করে দিতে হবে । হৃদরোগীর ঘি, মাখন ইত্যাদি কম করে খাওয়া উচিত । হৃদরোগীকে প্রতিদিন আমলকী ও রসুন খাওয়ানো উচিত । আপেলের মোরোব্বা খাওয়া হৃদরোগীদের বিশেষ প্রয়োজন ।

Fig. 3: A sample of Hind-Bangla parallel translation corpus

3. Features of a Parallel Translation Corpus

A PTC is assumed to have certain default features, which might vary for other types of corpus (Stewart 2000). That means, a PTC which does not possess these default features may be put outside its scope due to deviation from the norm. By all means, a PTC, if it is not defined otherwise, should possess the following features:

3.1 Quantity of Data

A PTC should be big enough with large collection of texts from the SL and the TL. Larger amount of text data facilitates accessibility and reliability of translation. The number of sentences included in a PTC will determine its quantity. Since the primary goal of a PTC is to include texts for translation, it should not be restricted with fixed number of sentences. In general, the issue of size of a PTC is related to the amount of text samples included in it. In actuality, it is the total number of sentences that actually determines its size of a PTC (Sinclair 1991: 20). A PTC that includes more number of sentences is considered more suitable, since size is an important issue in PTC based linguistic works.

Making a PTC large is linked with number of ‘tokens’ and ‘types’ included in a PTC as well as with the decision of how many texts would be in a PTC; how many sentences would be in each text; and how many words would be in each sentence (Baker 1996). A small PTC, due to its limited number of texts, fails to provide some advantages, which a large PTC can easily provide. We observe that a large PTC generally presents the following advantages:

- [1] A large PTC presents better scope for variation of texts.

- [2] It provides better spectrum of the patterns of lexical and syntactic usages in SL and TL.
- [3] It confirms increment in number of textual citations that provide scopes for systematic classification of linguistic items in terms of their usage and meaning.
- [4] It assures better opportunity for obtaining all kinds of statistical results far more faithfully for making various correct observations.
- [5] It gives wider spectrum for studying patterns of use of individual words and sentences. This helps to make generalization about syntactic structures of SL and TL.
- [6] It helps to understand the patterns of use of multiword units like compounds, collocations, phrases, idioms and proverbs, etc. in SL and TL.
- [7] It helps to identify coinage of new words and terms, locate their fields of use, find variations of sense of terms, and track patterns of their usage in texts, etc.
- [8] It gives scope for faithful analysis of usage of technical and scientific terms – a real challenge in translation.

A large PTC is not only large in amount of data but also multidimensional in its composition, multidirectional in its form, and multifunctional in its utility. Thus quantity of data has a direct effect on validity and reliability of a PTC. Also, it ensures diversity of SL and TL from which it is made. Since a PTC is nothing more than a minuscule sample of SL and TL varieties, in case of qualitative authentication of SL and TL properties, it may become useless if it is not large enough in respect of the amount of data (Stewart 2000).

3.2 Quality of Text

Quality relates to authenticity. That means texts should be collected from genuine communications of people from their normal

discourse. The primary role of a PTC generator is to acquire data for the purpose of PTC generation in which (s)he has no liberty to alter, modify or distort the actual image of the SL text (s)he is collecting. Also, (s)he has no right to add information from her/his personal observation on the ground that the data is not large and suitable enough to represent the language for which it is made. The basic point is that a PTC developer will collect data faithfully following some predefined principles proposed for the task. If (s)he tries to interpolate in any way within the body of the text, (s)he will not only damage the actual picture of the text, but also will damage heavily the subsequent analysis of the data. This will affect the overall projection of the language, or worse, may yield wrong observations about the language in question. Therefore, at the time of constructing a PTC, a PTC developer should strictly observe the following conditions:

- Repetition of texts or sentences should be avoided.
- Ungrammatical constructions should be removed.
- Broken constructions should be ignored.
- Incomplete constructions should be separated.
- Mixed sentences should be avoided.
- Texts from single field or domain should be considered.
- Both synchronic and diachronic texts can be considered.
- Standard forms of regular usage should be considered.
- Text representation should be balanced, non-skewed, and maximally wide.
- Text should be in homogeneous form without distortion of language data.

3.3 Text Representation

A PTC should include samples from a wide range of texts to attain proper representation. It should be balanced to all disciplines and subjects to represent maximum number of linguistic features found in a language. Besides, it should be authentic in representation of a text wherefore it is developed, since future analysis and investigation of PTC may ask for verification and authentication of information from a PTC representing the language. For example, if we want to develop a Hindi-Bangla PTC, which is meant to be adequately representative of a domain of the languages, it should be kept in mind that data should be collected in equal proportion so that the PTC is a true replica of the languages. This is the first condition of text representation.

Text samples should not be collected only from one or two texts. These should be maximally representative with regard to domains. A PTC should contain samples not only from imaginative texts like fictions, novels, and stories but also from all informative texts like natural science, social science, earth science, medical science, engineering, technology, commerce, banking, advertisements, posters, newspapers, government notices and similar sources. To be truly representative, text samples should be collected in equal proportion from all sources irrespective to text types, genres, and time variations. Although the appropriate size of sample of a PTC is not finalised, we have collected 50,000 sentences from each domain where the number of sentences is divided equally among the sub-domains.

3.4 Simplicity

A TC should contain text samples in simple and plain form so

that texts are easily used by translators without being trapped into additional linguistic information marked-up within texts. In fact, simplicity in texts puts the TC users in a better position to deal with the content of texts. However, it is not altogether a hurdle if TC texts are marked-up at word, phrase, and sentence level with grammatical, lexical, and syntactic information. The basic role of a mark-up process is to preserve some additional information, which will be useful for various linguistic works. Although these are helpful, these should be easily separable so that the original TC text is easily retrievable. There are some advantages in using mark-ups on a TC. In information retrieval, machine learning, lexical database generation, termbank compilation, and machine translation, a TC built with marked-up texts is more useful for searching and data extraction from the texts, which results in development of systems and tools. Marked-up TCs are also quite useful for sociolinguistic researches, dictionary compilation, grammar writing, and language teaching.

3.5 Equality

Each text sample should have equal number of sentences in the PTC. For instance, if a SL text contains 1000 sentences, each TL text should also contain the same number of sentences. We propose this norm because we argue that sentences used in PTC should be of equal number so that translation mechanism can work elegantly. However, there may be some constraints, which may not be avoided at the time of PTC generation:

- Number of texts available in the SL may be more than that of the TL.
- Collection of equal number of sentences both from the SL and the TL may not be an easy task.

- Parity in number of sentences is deceptive, because sentences never occur in equal number in the SL and the TL.
- A sentence in the SL may be broken into two or more sentences in the TL. Reversely, several sentences in the SL may be merged into one sentence in the TL.
- Equal number of sentences cannot be collected from the SL and the TL in a uniform manner, since size of text varies.

3.6 Retrievalability

The work of PTC generation does not end with compilation of texts. It also involves formatting the text in a suitable format so that the data becomes easily retrievable by the end users. That means data stored in a PTC should be made easily retrievable for end users. Anybody interested in a PTC should be able to extract relevant information from it. This directs our attention towards the techniques and tools used for preserving PTC in digital format. The present technology has made it possible for us to generate a PTC in PCs and preserve it in such a way that we are capable to retrieve and access the texts. The advantage, however, goes directly to those people who are trained to handle language databases in computer.

This, however, does not serve the goals of all PTC users, since the utility of a PTC is not confined to computer-trained people only. A PTC is made for one and all (e.g. computer experts, linguists, social scientists, language experts, teachers, students, researchers, historians, advertisers, technologists, and general people). Its goal is accomplished when people coming from all walks of life can access it according to their needs. In reality, there are many people who are not trained for handling computer or digital PTC, but need a PTC to address their needs. Therefore, PTC must be stored in an easy and simple format so that common people can use it.

3.7 Verifiability

Texts collected in a PTC should be open for all empirical verifications. It should be reliable and verifiable in the context of representing a language under study. Until and unless a PTC is fit for all kinds of empirical analysis and verification, its importance is reduced to nothing. Text samples, which are collected and compiled in a PTC to represent the SL and the TL should honestly register and reflect on the actual patterns of language use. To address this need, a PTC should be made in such a way that it easily qualifies to win the trust of users who after verifying texts, agree that what is stored in a PTC is actually a faithful reflection of the SL and the TL. For instance, when we develop a PTC for Hindi and Bangla we are careful that texts stored in the PTC qualify to reflect properly on the respective languages. A PTC thus attests its authenticity and validity.

3.8 Augmentation

A PTC should grow with time with new texts to capture the changes in content and form. Also it should grow to register variations in texts. Although most of the present PTCs are synchronic, we should take effort to make diachronic PTCs so that we find a better picture of the languages involved in the game. A synchronic PTC, by addition of texts, may become diachronic in composition. This can have direct effects on size, quantity, coverage, and diversity of a PTC. *Augmentation* thus becomes an important feature of a PTC.

3.9 Documentation

It is necessary to preserve detail information of the sources wherefrom texts are collected in PTC. It is a practical requirement

on the part of PTC designer to deal with problems related to verification and validation of the SL and the TL texts and dissolving copyright issues. It is also needed to dissolve linguistic and extralinguistic issues relating to sociolinguistic investigations, stylistic analyses, and legal enquiries, etc. which ask for verification of information of the SL and the TL texts. As PTC maker we document meticulously all extralinguistic information relating to types of text, source of text, etc. These are directly linked with referential information of physical texts (e.g., name of book, name of topics, newspaper, year of first publication, year of second edition, numbers of pages, type of text, sex, profession, age, social status of author(s), etc.).

Documentation of information of a PTC should be separated from the texts itself in the form of Metadata. We need to keep all information in a Header File that contains all references relating to texts. For easy future access, management, and processing of PTC this allows us to separate texts from the tagset quickly. We follow the TEI format (*Text Encoding Initiative*), which has a simple minimal header containing reference to texts. For management of a PTC, this allows effective separation of plain texts from annotation with easy application of Header File separation.

4. Alignment of Texts in Translation Corpus

Aligning texts in a PTC means making each Translation Unit (TU) of the SL to correspond to an equivalent unit in the TL (McEnery and Oakes 1996). The TU covers small units like words, phrases, and sentences (Dagan, Church and Gale 1993) as well as large units like paragraphs and chapters (Simard et al. 2000) (Fig. 4).

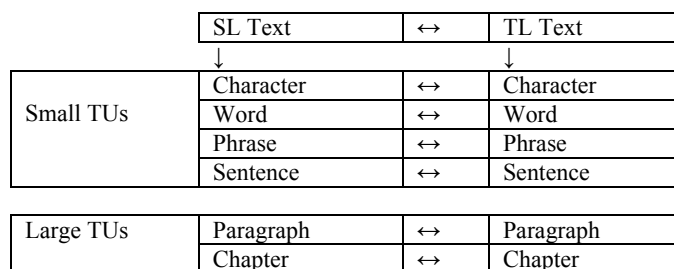


Fig. 4: Layers of translation unit alignment in a PTC

However, selection of TU depends largely on the point of view selected for linguistic analysis and the type of corpus used. If a PTC asks for a high level of faithfulness to original, as it happens in legal and technical texts, close alignment between sentences, phrases or even words is mandatory. In case of non-technical texts (e.g., novels or fiction), alignment at larger units at paragraph or chapter level will suffice (Véronis 2000). Thus, operation of alignment may be refined based on the type of corpus used in the work. The faithfulness and linearity of human translations may guide to align a PTC, although this is predominantly true for the technical corpora. Literary PTC, on the other hand, lends itself to reliable alignment of units beyond sentence level if translational equivalency observed in PTC is previously formalised (Chen and Chen 1995).

Since the so-called ‘free translations’ present a serious processing problem due to missing sequences, changes in word order, modification of content, etc. it is sensible to generate sets of ‘corresponding texts’ having mutual conceptual parallelism. The main goal is not to show structural equivalences found between the two languages, but pragmatically, to search the TL text units, which appear to be closest to the SL text units. Such rough alignment yields satisfactory results at sentence level (Kay and Röscheisen 1993) especially when supported by various statistical methods

(Brown and Alii 1990) with minimal formalisation of major syntactic phenomena of texts (Brown and Alii 1993).

Sentence level alignment is an important part of PTC alignment. It shows correspondences down to the level of sentence, and not beyond that (Brown, Lai and Mercer 1991). For this work, a weak translation model serves the purpose, since this is one of the primary tools required at the initial stage of PTC analysis (Simard, Foster and Isabelle 1992). We have given below is a sample of Hind-Bangla PTC where sentences are largely aligned (Fig. 5).

Sentence ID	Hindi-Bangla Aligned Sentences
HNHL_293	हृदय रोगी को नमक, मिर्च तथा तले-भुने भोजन का प्रयोग कम से कम करना चाहिए या हो सके तो नहीं करना चाहिए ।
BNHL_293	হৃদরোগীদের নুন, খাল ও আজোজো খাবার খাওয়া খুব কমিয়ে দেওয়া উচিত বা সম্ভব হলে বন্ধ করে দেওয়া উচিত ।
HNHL_294	हरी पत्तेदार सब्जियाँ तथा फल का सेवन अधिक मात्रा में करना चाहिए ।
BNHL_294	টটকা সবজী ও ফল অধিক মাত্রায় ভোজন করা উচিত ।
HNHL_295	यदि हृदय रोगी धूमपान, शराब या अन्य किसी नशीली वस्तु का सेवन करता है तो उसे शीघ्र ही इन पदार्थों का सेवन बंद कर देना चाहिए ।
BNHL_295	যদি হৃদরোগী ধূমপান, মদ বা অন্য কোনো নেশা করেন তবে তাঁকে শীঘ্রই এই সব খাওয়া বন্ধ করে দিতে হবে ।
HNHL_296	हृदय रोगी को घी, मक्खन इत्यादि का सेवन कम से कम करना चाहिए ।
BNHL_296	হৃদরোগীর ঘি, মাখন ইত্যাদি কম করে খাওয়া উচিত ।
HNHL_297	हृदय रोगी को आंवला तथा लहसुन का सेवन प्रतिदिन करना चाहिए ।
BNHL_297	হৃদরোগীকে প্রতিদিন আমলকী ও রসুন খাওয়ানো উচিত ।
HNHL_298	सेब के मुरब्बे का सेवन हृदय रोगियों को विशेषकर करना चाहिए ।
BNHL_297	আপেলের মোরোব্বা খাওয়া হৃদরোগীদের বিশেষ প্রয়োজন ।

Fig. 5: Sentences aligned in Hind-Bangla PTC

Alignment of PTC helps to optimize mapping between two equivalent units in order to obtain better translation output. Usually, it involves associating equivalent units (e.g. words, multiword units, idioms, phrases, clauses, and sentences, etc.) endowed with typical

formal structures. However, the basic purpose of this process of alignment is to allow pairing mechanism to be broken into following three parts in a systematic way:

- Identification of potential linguistic units, which may be grammatically associated in PTC.
- Formalisation of structures of associable units by way of using sets of morpho-syntactic tags.
- Determination of probability of proposed structures comparing the forms with effective texts collected from manually translated corpora.

By subdividing the process into three parts a relatively simple system module may be developed to identify the units likely to correlate with analysis of PTC (Kohn 1996). It is not, however, necessary to analyse all sentences used in a PTC to find out all matches. Analysis of type constructions, rather than the full set of tokens, serves the initial purpose, because:

- (a) In a language there are units, which are identical in form and sense. That means a NP in the SL may correspond structurally to other NPs within a text. This is true to both the SL and the TL.
- (b) Sequence and interrelation between the units in the TL text may be same with those in the SL text if PTC is developed from two sister languages.
- (c) There are certain fixed reference points in texts (e.g., numbers, dates, proper names, titles, paragraphs, sections, etc.), which mark out texts and allow rapid identification of translation units.

It is always necessary to fine-tune alignment process of a PTC to enhance the tasks of text processing and information retrieval. However, it requires identification and formalisation of ‘translation units’ and utilisation of bilingual dictionaries. So, there is no need for exhaustive morpho-syntactic tagging of each text, since machine

can do it with a statistical support to find out equivalent forms just by comparing PTC that exhibit translational relations. However, to ensure quality performance of a system the following things should be taken care of:

- (a) The standard of a PTC should be high. Aligned bilingual texts may pose problem if the quality of a PTC is poor or if texts are not put under strict vigilance of linguists.
- (b) The quality and size of bilingual dictionary should be high. Dictionary is a basic resource in terms of providing adequate lexical information. Moreover, it should have provision to integrate unknown words found in PTC.
- (c) The robustness of the system and the quality of translation will depend on the volume of training data available.
- (d) The level of accuracy in a PTC will rely heavily on the levels of synchronisation between the texts used in a PTC.

Alignment of a PTC is a highly complicated task. Impetus for progress must come from linguistic and extralinguistic sources. It is a highly specialised work, which unlike most others, is a worthy test bed for various theories and applications of linguistics and language technology. It verifies if theories of syntax, semantics, and discourse are at all compatible to it; if lexicon and grammar of the SL and the TL are fruitfully utilised; if algorithms for parsing, word sense analysis and pragmatic interpretations are applicable; and if knowledge representation and linguistic cognition have any relevance in it. Alignment of text is greatly successful in domain-specific PTC with supervised training where all the syntactic, lexical, and idiomatic differences are adequately addressed (Teubert 2000). This usually narrows down the gulf of mutual intelligibility to enhance translatability between the two languages.

5. Parallel Translation Corpus Analysis

Analysis of a PTC has three goals. First, it helps us to structure translations in such a way that these are usable in production of new translations. By using *TransSearch System* (Isabelle *et al.* 1993) we can mark out the bilingual correspondences between the SL and the TL texts. Second, it guides us to draft translations to detect translation error, if any, in the PTC. It is possible to certify that a translation is complete, in the sense that larger units (i.e., pages, paragraphs, sections, etc.) of the SL texts are properly translated in the TL text. Third, it guides us to verify if any translation is free from interference errors resulted from ‘deceptive cognates’ in the TL texts. For instance, the Hindi word *sandes* ‘news’ and the Bangla word *sandes* ‘sweet’ cannot be accepted as cognates for mutual translation, although they appear to be similar in form and structure in the two languages. Similarly, Hindi word *khun* and Bangla word *khun* should not be treated as translational equivalents, because while the Hindi word means ‘blood’, the Bangla word means ‘murder’ although both the forms appear to be distantly related to the core concept of ‘death’.

A PTC, once it is aligned, may be available for deep linguistic analysis. In general, it involves the following four basic tasks:

- (a) **Morphological Analysis:** Identify form and function of constituting morphemes.
- (b) **Syntactic Analysis:** Identify form and function of syntagms in respective corpus.
- (c) **Morphosyntactic Analysis:** Identify interface involved within surface forms of lexical items used in a PTC.
- (d) **Semantic Analysis:** Identify meaning of linguistic units (i.e., words, idioms, phrases, etc.) as well as ambiguities involved therein.

For effective linguistic analysis, we are free to use descriptive morphosyntactic approach along with some statistical approaches for probability measurement. We take support from standard descriptive grammars and morphosyntactic rules of the SL and the TL, as and when required. At this stage, part-of-speech tagging is done mostly manually by comparing texts of the SL and the TL. It is found that our traditional grammatical categories of words have good referential value on the quality of part-of-speech tagging of a text, since a MT system with few POS tags shows greater success than a system made with exhaustive POS tags (Chanod and Tapanainen 1995). Based on the analysis of translational equivalent forms obtained from the PTC, we find three types of matching:

- **Strong match:** Here the number of words, their order, and their meaning are same.
- **Approximate match:** Here the number of words and their meanings are same, but not the order in which they appear in texts.
- **Weak match:** Here the order and number of words are different, but their dictionary meanings are same.

In case of translating texts from Hindi to Bangla, most of the grammatical mappings are ‘strong matches’, as the languages belong to same typology. In such a situation, alignment of texts in the PTC can rely on syntactic structure of respective texts although greater emphasis should be on semantic match. We argue that if 70% words in a sentence of a Hindi text semantically correspond to 70% words in a sentence in a Bangla text, we can claim that sentences have semantic equivalency to have a translational relationship.

We are still doing some amount of research to develop PTC analyser, which can account for the translation equivalence between

words, idioms, and phrases in PTC. Some statistical algorithms may also be used to find keywords to retrieve equivalent units from the PTC. Once these are found, these are verified and formalised by human translators as model inputs and stored in the bilingual lexical database (Gale and Church 1993, Oakes and McEnery 2000).

6. Restructuring Translation Units

Restructuring a Hindi sentence into Bangla is an attempt to maximize all the linguistic resources, strategies and methods deployed in manual translation, as Hindi and Bangla exhibit close typological, grammatical, and semantic similarities due to their genealogical linkage. Since both the languages belong to the same language family, it has been, to a large extent, an easy task for us to restructure most of the Hindi phrases in Bangla with utilization of lexico-grammatical stock of both the languages. The linguistic knowledgebase and information obtained from this kind of experiment can help to design system for Machine Aided Translation between the two languages.

(a) Hindi : Hindu dharm mein tIrtha kA baRA mahattva hyay.

(b) Bangla : Hindu dharme tirther bishes mahattva ache.

Input	Hindu (a) dharm (b) mein (c) tIrtha (d) kA (e) baRA (f) mahattva (g) hyay (h)
Literal Output	Hindu (1) dharma (2) -e (3) tirtha (4) -er (5) bishes (6) guruttva (7) ache (8)
Restructuring	Hindu (1) dharme (2+3) tirther (4+5) bishes (6) mahattva (7) ache (8)
Actual Output	(1) (2+3) (4+5) (6) (7) (8)

Table 1: Restructuring of Hindi and Bangla sentences

The type of restructuring referred to in the table above (Table 1) is called ‘grammatical mapping’ in a PTC. Here, the words of the SL text are ‘mapped’ with the words of the TL text to obtain meaningful translation. Although there are various useful schemes for mapping (e.g., lexical, morphological, grammatical, phrasal, clausal, etc.), the most common form of grammatical mapping is the phrase mapping within the two languages considered in a PTC.

In the above examples (‘a’ and b) we show how we need to map the case markers with nouns to get appropriate outputs in Bangla translation. In Bangla, the case markers are often tagged with nouns and pronouns, while in Hindi, they remain separate from nouns and pronouns and appear as independent lexical items in a sentence. That means at the time of translation from Hindi to Bangla, the multi-word units (particularly of verb class) of Hindi have to be represented as a single-word unit in Bangla.

Grammatical mapping is highly relevant in the context of MT between the two languages, which are different in word order in sentence formation. In the present context, while we talk about a MT system from Hindi to Bangla, this becomes relevant, as many Hindi phrases need to be restructured in the framework. Therefore, grammatical mapping and reordering of words is needed for producing truly acceptable outputs in Bangla.

At the lexical level, on the other hand, to achieve good output in Bangla, words used in Hindi sentence need to be mapped with words used in Bangla in the following manner (Fig. 6). However, it is found that mere lexical mapping is not enough for proper translation. A Hindi sentence may contain an idiomatic expression, which requires pragmatic knowledge to find a similar idiomatic expression in Bangla to achieve accuracy in translation. Therefore,

we need to employ pragmatic knowledgebase to select the appropriate equivalent idiomatic expression from the TL.

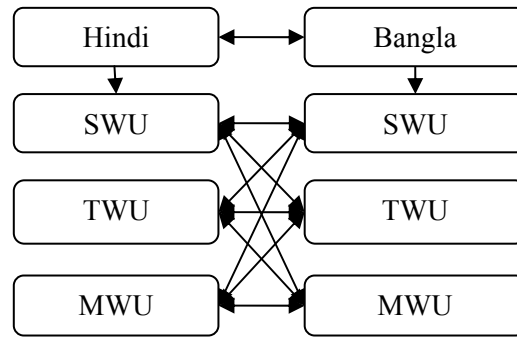


Fig. 6: Lexical Mapping between Hindi and Bangla

[SWU = Single Word Unit; TWU = Two Word Unit, MWU = Multi Word Unit]

7. Extraction of Translational Equivalent Units from PTC

Search for the Translation Equivalent Units (TEU) in a PTC begins with particular forms that express similar sense in both the languages. Once these are identified in a PTC, these are stored in a separate lexical database. Normally, a PTC yields large amount of TEU, which are linguistically fit to be used as alternative forms. The issues that determine the choice of appropriate equivalent form are measured on the basis of recurrent patterns of use of the forms in texts. Furthermore, the TEUs are verified with monolingual text corpora of the respective two languages from which a PTC is developed. It follows a scheme (Fig. 7) through which we generate a list of possible TEUs from the PTC.

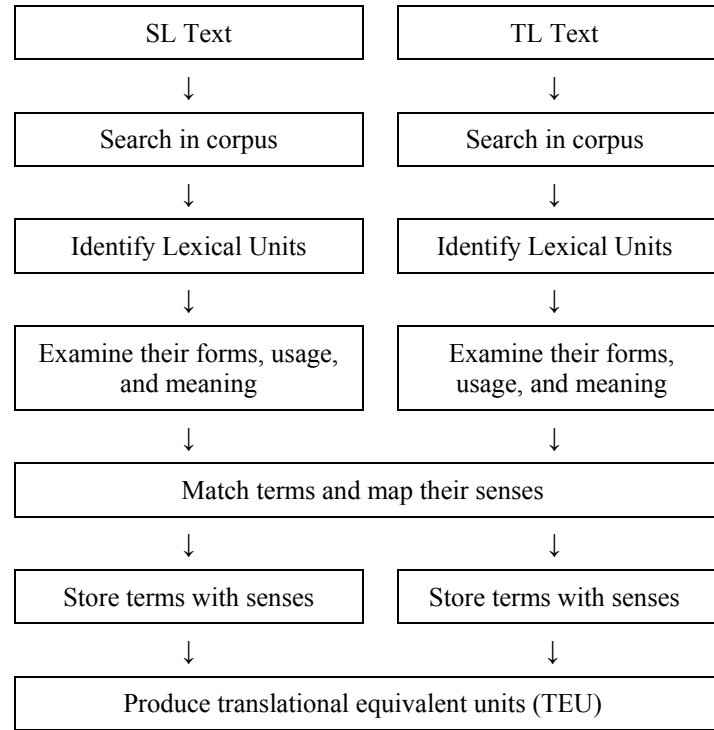


Fig. 7: Extraction of TEU from a Parallel Translation Corpus

We find that even within two closely related languages, TEUs seldom mean the same thing in all the contexts, since these are seldom used in the same types of syntactic and grammatical construction (Dagan, Church and Gale 1993). Moreover, their semantic connotations and degrees of formality may differ depending on language-specific contexts. Sometimes a lemma in the TL is hardly found as a true TEU to a lemma of the SL, even though both the words appear conceptually equivalent. Two-way translation is possible with proper names and scientific and technical terms, but hardly with ordinary lexical units (Landau 2001: 149). This signifies that ordinary texts will create more problems due to differences in

sense of words. It requires a high degree of linguistic sophistication to yield better outputs. In general, we extract the following types of TEUs from a PTC to build up useful resource for multiple applications:

- Extract good TEU including words, idioms, compounds, collocations, and phrases.
- Learn how a PTC helps in producing translated texts that display ‘naturalness’ of the TL.
- Create new translation databases that will enable us to translate correctly into the languages on which we have only limited command.
- Generate Bilingual Lexical Database (BLD) for man and machine translation.
- Generate Bilingual Terminology Database (BTB) as it is neither standardised nor developed for Indian languages.

Process of extracting TEUs from a PTC and their subsequent verification for authentication with monolingual corpora is schematized below (Fig. 8). To find out TEU from a PTC we use various searching methods to trace comparable units (i.e., words and larger units than words) which are similar in sense. The findings are further schematized with the bilingual lexical dictionary and term databases to enrich the MT knowledgebase for the battles ahead.

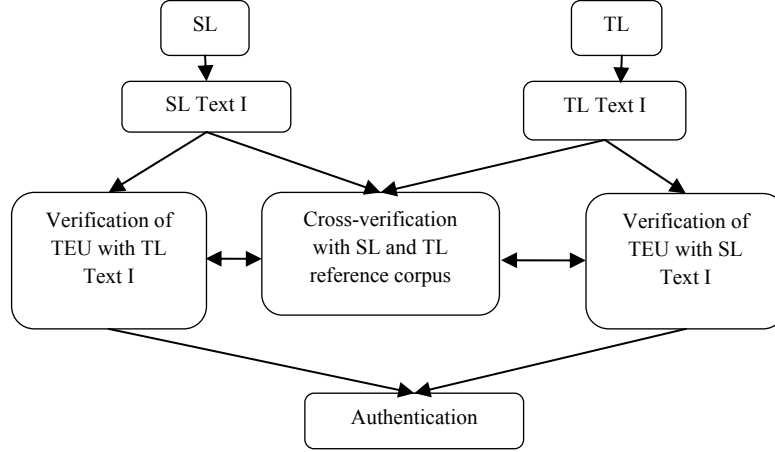


Fig. 8: Verification of TEUs with monolingual corpus

8. Bilingual Lexical Database

Development of a Bilingual Lexical Database (BLD) from a PTC is an essential task the lack of which is one of the bottlenecks of present Computer Aided Translation (CAT) works in Indian languages. Traditional dictionaries cannot compensate this deficiency, as they do not contain information about lexical sub-categorisation, lexical selection restriction, and domains of application of lexical items (Geyken 1997). Using a POS-tagged PTC we can extract semantically equivalent words for the BLD (Brown 1999). A BLD may be developed from the untagged corpora when a POS-tagged PTC is not available for the purpose.

Formation of a BLD is best possible within those cognate languages that are typologically or genealogically related to each other (e.g. Bangla-Odia, Hindi-Urdu, Tamil-Malayalam, etc.) because cognate languages usually share many common properties

(both linguistic and non-linguistic) that are hardly found in non-related languages (Kenny 2000). Moreover, there are large numbers of regular vocabularies similar to each other not only in phonetic/orthographic and representations but also in sense, content (meaning), and connotation.

Lexical Items	Bangla : Odia
Relational terms	bAbA : bapA, mA : mA, mAsi : mAusi, didi : apA, dAdA : bhAinA, boudi : bhAuja, bhAi : bhAi, chele : pilA, meye : jhia,
Pronouns	Ami : mu, tumi : tume, Apni : Apana, tui : tu, se : se
Nouns	lok : loka, ghar : ghara, hAt : hAta, mAthA : munda, puku r : pukhuri, kalA : kadali, am : ama,
Adjectives	bhAla : bhala, bhejA : adA, satya : satya, mithyA : michA
Verbs	yAchhi : yAuchi, khAba : khAiba, balechila : kauthilA, balbe : kAhibe, Asun : Asantu, basun : basantu, bhAlabAse : bhalapAy
Postpositions	kAche : pAkhare, mAjhe : majhire, tale : talare
Indeclinable	ebang : madhya, kintu : kintu

Table 2: Similar vocabulary of Bengali and Oriya

For instance, the list above (Table 2) shows examples where regular vocabularies are similar in sense in Bangla and Odia – two sister Indo-Aryan languages. To generate a BLD from a POS tagged PTC, we use the following strategies:

- Retrieve comparable syntactic blocks (e.g. clauses and phrases, etc.) from a PTC.
- Extract content words from syntactic blocks (e.g. nouns, adjectives, and verbs).

- Extract function words from syntactic blocks (e.g. pronouns, postpositions, adverbs, etc.).
- Select those lexical items that show similarity in form, meaning, and usage.
- Store those lexical items as translation equivalent units (TEU) in BDL.

Since we do not expect total similarities at morphological, lexical, syntactic, semantic and conceptual level within the two languages (even though the languages are closely related), similarities in form, meaning, and usage are enough for selection of TEU from a PTC.

9. Bilingual Terminology Databank

The act of collecting of Scientific and Technical Terms (STTs) from a PTC asks for introspective analysis of a PTC. The work is to search through a PTC to find out the STTs which are equivalent or semi-equivalent in the SL and the TL. While doing this, we need to keep various factors in mind regarding the appropriateness, grammaticality, acceptance, and usability of STTs in the TL. But the most crucial factor is the feature of 'lexical generativity' of the STTs so that many new forms are possible to generate by using various linguistic repertoires and mechanisms available in the TL.

A PTC has another crucial role in choice of appropriate STTs from a list of multiple synonymous STTs that try to represent a particular idea, event, item, and concept. It is observed that the recurrent practice of forming new STTs often goes to such an extreme level that we are at loss to decide which STT is to be selected over other suitable and competent candidates. Debate may

also arise whether we should generate new STTs or accept the STTs of the SL already absorbed in the TL by regular use and reference. It is noted that some STTs are so largely naturalised that it becomes almost impossible to trace their actual origin. In this case, we have no problem, because these STTs are ‘universally accepted’ in the TL. For instance, the Bangla people face no problem in understanding terms like *computer, mobile, calculator, telephone, tram, bus, cycle, taxi, rickshaw, train, machine, pen, pencil, pant, road, station, platform*, etc. because these are accepted in Bangla along with respective items. Their high frequency of use in various text types makes them a part of the Bangla vocabulary. There is no need for replacement of these STTs in the TL texts.

A PTC is a good resource for selection of appropriate STTs presenting new ideas and concepts. As a PTC is made with varieties of texts full of new terms and expressions, it provides valuable resource of context-based example to draw sensible conclusions. Here a PTC contributes in two ways:

- (a) It helps to assemble STTs from the SL and the TL along with information of dates and domains of their entry and usage, and
- (b) It supplies all possible native coinage of STTs along with full information of domains and frequency of use in the SL and the TL.

These factors help us to determine on relative acceptance or rejection of STTs. Examination of some instances derived from the Hindi-Bangla ILCI-I corpus shows that a PTC is highly useful in collection of appropriate STTs – an essential element in translation - by both man and machine.

10. Conclusion: Value of a Translation Corpus

The question that arises at the time of a PTC development is: who is going to use it and for what purposes? That means the issue of determining the target users is to be dissolved before the work of a PTC development (Tymoczko 1998). But why it is necessary to identify the target users? There are some of the reasons:

- The event of PTC generation entails the question of its possible application in various research activities.
- Utility of a PTC is not confined within MT. It has equal relevance in general, descriptive and applied linguistics.
- Each research and application in MT requires specific empirical databases of the SL and the TL.
- People working in different fields of LT require PTC for research and application.
- Form and content of a PTC are bound to vary based on users both in linguistics and language technology.
- In language teaching, teachers and instructors require a PTC for teaching translation courses.
- People studying language variation in the SL and the TL need a PTC to initiate their research and investigation,
- Lexicographers and terminologists need PTC to extract linguistic and extralinguistic data and information necessary for their works.

These application-specific needs can be easily fulfilled by a PTC. Hence, question of selecting target users becomes pertinent in PTC construction. However, although prior identification of target users is a prerequisite in PTC generation, it does not imply that there is no overlap among the target users with regard to utilisation of a PTC. In fact, our past experience shows that multi-functionality is an

inherent feature of a PTC due to which a PTC attracts multitudes of users across various fields (Hunston 2002).

This signifies that a PTC designed and developed for specific purpose may equally be useful for other works. For example, although a PTC is maximally suitable for lexicographers, it is equally useful for lexicologists, semanticists, grammarians and social scientists. Also it is useful for media persons to cater their needs relating to language and society. A PTC can be used as a resource for the works of language technology as well as an empirical database for mainstream linguistics (Tymoczko 1998). In essence, it has high applicational relevance for people interested in the SL and the TL texts full of exciting features both in content and texture. For the Indian languages, a PTC is a primary resource, which we need for all works of linguistics and language technology.

Notes:

1. Indian Languages Corpora Initiative-Phase II

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The Comic Kaleidoscope: Untying the Comic Knots of *Bhranti Bilas* and *the Comedy of Errors* beyond Cultural and Generic Boundaries

Ritushree Sengupta

Abstract

*Macaulay's Education act of 1835 was contrived to create a section of Brown Sahibs to assist the British Empire born out of a culture in which Shakespeare was invincible. Since the foundation of the Calcutta Theatre in 1775, Bengal saw the rise of "bhadraloks" appreciating Shakespearean works and giving them their share of recognition. It further resulted into a creation of a number of indigenous texts which quite powerfully posited the Shakespearean texts into totally different socio-cultural contexts, at times remaining faithful to the plot while at times craftily diverting from it. One of such texts is Ishwar Chandra Vidyasagar's *Bhranti Bilas* (1869), which has a plot very close to that of Shakespeare's *The Comedy of Errors* and one might accurately consider it to be the first "translation" of Shakespeare into Bengali. Vidyasagar's text finely deals with the plot keeping it almost the same but transforms its dramatic form into a story. Interestingly, this text is further adapted into a play in 1888 and into a commercial film in 1963 directed by Manu Sen.*

The politics involved not only in the translation but also in the transformation of the genre has to be located within and beyond the two different literary texts and the film adaptation as well. This paper shall attempt to look into the factors that contributed into the celebration of such cross cultural and cross generic endeavours.

Bengal Renaissance was a complex outcome of colonialism and the western education it brought along with it which not only transformed the consciousness of the social subjects but also created a rapid socio-political upheaval. The champions of Bengal renaissance had carefully sought a proper unification of the east and the west to consciously accomplish a complete regeneration of the contemporary society which was deeply immersed into stagnation, degradation and corruption. The death of Rammohun Roy, the renaissance champion in the year of 1833 in Bristol gave birth to a critical crisis in the face of the newly awakened Bengali intelligentsia. The immediate succession of his socio-cultural position should have fallen upon his Brahmo Samaj associates and the Young Bengal group, the dedicated followers of Derozio. However none of them could pertinently fill up the void created by his death. Despite several other prominent Brahmo leaders nobody could really live up to the level of expectation Roy had created. And unfortunately Derozio's early death in December 1831 had shaken the Young brigade to a great extent which had limited their further ambitions towards socio-political transformation and they were satisfied with repeating their past ways of radicalism in order to re-confirm their novelty in the face of the rigid social order censored by religion. The unavoidable void in due course of time gave birth to a series of socio-political disputes between the orthodox and the radicals but it was only in 1856, that Widow Remarriage became legal and the man who worked behind it was Ishwar Chandra Vidyasagar. The abolition of Sati in 1829 had stirred severe criticism and this too did not escape grave attacks from multiple social classes. Nevertheless Vidyasagar has been arduously identified as a vigorous social reformer and also as a great literary figure.

In the beginning of the 19th century, there was a considerable shift in the Bengal intellectual circles. The rising

middle class felt a need for acquiring a certain degree of English knowledge not just for working purposes but also because it provided them with a hefty sense of cultural upliftment. The foundation of the Fort William College in 1800 for the education of the British officials made it possible for the pundits to come in association with literary works of the masters and thus realize the possible existence of a different literature other than the ones they were versed in. An apparent synthesis of the east and the west must not undermine the colonial politics as seen in Macaulay's Education act of 1835 which was craftily presented to create a section of Brown Sahibs or assisting clerks to assist the British Empire in its functioning. To ensure such a development amongst the natives they had to be provided with an apparently thorough knowledge of the master's culture of which Shakespeare was an intrinsic part. It can be assumed as R.K Dasgupta proposes in his essay *Shakespeare in Bengali Literature* that, between the period of the establishment of the Hindu College in 1817 and 1835 when Bentinck approved Macaulay's Minute on English Education a considerable section of Bengali readers had already taken an initial interest in Shakespeare. Henry Louis Vivian Derozio who was appointed as a teacher in the Hindu College had contributed towards the radical fondness generated among the students about everything western. Captain D.L Richardson in this respect had been the most influential figure in the course of Shakespearean scholarship in Bengal. The appreciation of Shakespeare burgeoned after its initial welcoming on the stage. Since the foundation of the Calcutta Theatre in 1775, Bengal witnessed the rising section of "bhadraloks" accepting Shakespearean texts and recognizing their literary and cultural merit. Their identification soon gave way to multiple imitations or adaptations for the contemporary political scenario had psychologically moulded the Bengalis to project their local selves

within the narratives of the Empire. Apparently it could be taken as an urge to portray characters with which the local people could identify themselves or relate to more easily and in the course have an idea about its Western writer for the benchmark of being a part of the intelligentsia was still the ones set by the boundaries of Western education. It resulted into the creation of a great number of indigenous literary works which quite potentially situated the Shakespearean texts into absolutely different socio-cultural contexts, at times remaining faithful to the main plot while at times going the other way.

One of such texts is Ishwar Chandra Vidyasagar's *Bhranti Bilas* (1869), which has a plot very close to that of Shakespeare's *The Comedy of Errors* and one might accurately consider it to be the first "translation" of Shakespeare into Bengali in the form of prose narrative. The second adaptation of the same text was created by Benimadhab Ghosh who named it as *BhramaBilash* (1873) was successfully staged. Vidyasagar's text finely deals with the plot keeping it almost the same but transforms its dramatic form into a story. Interestingly, this text was further adapted into a commercial film in 1963 directed by Manu Sen thus justifying the Bengali fascination for Shakespeare over the centuries. The plot of *The Comedy of Errors* had been craftily adapted by Shakespeare himself from the Latin comic master Plautus. Although Plautus had restricted the range of his plot between a single brethren of twins but the bard poet in order to increase the comic complexity had brought into the plot a second pair of twins. Ishwarchandra had however followed the plot composed by Shakespeare and other than the generic, dialogic and socio-cultural transformations did not make any serious alterations. As a direct result of such a complex characterization and plot, the play gives rise to a series of confusions thoroughly contributing to its comic essence. Ishwarchandra's selection of this

particular Shakespearean text was probably due to the same reason. The comic essence had appealed to his literary sense strongly enough to provoke him to make a cross generic adaptation of it. Translation ventures gives in to the claim that a lot is lost in the process of translating but Ishwarchandra does by no means attempt to go for a direct translation but advances towards a new venture of positing the text in a different cultural range altogether. But in the advertisement that precedes the narrative of *Bhrantibilash* clearly addresses Shakespeare as the real master of literature recognized worldwide. He writes,

“A few days back I read Shakespeare’s *The Comedy of Errors* after which I felt that it would be great to collect it in Bengali in order to cater to the taste of many people...”

His broadness and honesty lies in his prompt recognition of Shakespeare and his text as the original work of art and eventually justifying the further necessary adaptation of the text into the vernacular language. The comic tone of the play had appealed to the Bengali writer above all as he openly acknowledges the presence of real humour in the original text that should be widely spread to further appeal to the platters of the rising Bengali readers. It can therefore be deduced that unlike his other works such as *Shankuntala* or *Sitar Banabas*, *Bhrantibilash* had no social and moral educational or philosophical thoughts juxtaposed with literary crafts. Here it must be taken into account that this particular work of Vidyasagar very swiftly flits from any serious reflections at all compared to his other works. Even the reference to Shakespeare and his literary genius has been completed in a considerably short paragraph.

More than a work of translation *Bhrantibilash* is a free adaptation of *The Comedy of Errors*. While the former is a prose

narrative, the latter is well recognized as a comic play. A thorough reading of both the texts instantly reveals that although the amount of addition to the original plot is negligible, there has taken place considerable amount of visible editing. Therefore the readers often come across additional elaborations giving in to the generic differences. Nevertheless, Vidyasagar has kept the descriptive passages short and simple only with minor exceptions. Rejections are a part of translation process and despite intensive efforts it is quite difficult to avoid them. The cultural alterations have also been done magnificently. Ishwarchandra never gives his readers the slightest opportunity to look back and compare his work with that of the original Shakespearean text. But the logic that he puts forward to justify his venture is not the final take on it. He stated that,

“In Bengali books, European names do not sound well.”

What he does not reveal is his sincere intention to avoid the exposure of the fact that in his attempt of indianisation he had very smoothly rejected the English essence other than the structure and genre he spoke about. While the twin brothers Antipholus of Ephesus and Antipholus of Syracuse, sons of Egeon and Emilia becomes Chiranjib of Hemkuta and Chiranjib of Jayasthala, sons of Somdatta and the the priestess Labanyamoyee, Dromio of Syracus and Dromio of Ephesus becomes Kinkar of Jayasthala and Kinkar of Hemkuta serving their respective masters, Adriana and Luciana is transformed into Chandraprabha and Bilashini. Other than the geographical setting and indigenous construction of characters, certain other minor differences can also be located. However, if those differences are intentional or accidental is of course debatable. For instance, on entering the forbidden land of Ephesus, Solinus, the Duke of Ephesus penalizes Egeon to pay one thousand marks, where

as all he can barely afford is a hundred marks,

“A thousand marks be levied,
To quit the penalty and to ransom him.
Thy substance, valued at the highest rate,
Cannot amount unto a hundred marks”

On the other hand in *Bhrantibilash*, Somdatta is asked to pay five thousand rupees and two hundred is all that he had. The value of the amounts clearly shows disparity hinting at the economic differences that probably existed between the two countries. A far sighted intellectual as he was, Ishwarchandra had a thorough knowledge of the socio-economic condition which prevailed in the society of nineteenth century Bengal. And probably this difference was intentionally reflected to throw light upon the existing reality in a harmless and witty manner. Similarly, Shakespeare had been satisfied with a single mast, accidentally separating the twins, as the text suggests,

“My wife, more careful for the latter-born,
Had fasten’d him unto a small spare mast,
Such as seafaring men provide for storms;
To him one of the other twins was bound,
Whilst I had been like heedful of the other:
The children thus disposed, my wife and I,
Fixing our eyes on whom our care was fix’d,
Fasten’d ourselves at either end the mast.”

But the Bengali narrative had presented two masts contributing to the fatal separation caused by the natural calamity.

It was due to the factor of cross generic adaptation that Ishwarchandra had to change the language of the comic play into a language fulfilling the criteria of the colloquial Bengali language

including idioms and curse. For instance, the conversation between Antipholus of Ephesus and Adriana and that of Chiranjib of Jayasthala and Chandraprabha bears almost no resemblance,

Antipholus of Ephesus: Are you there wife? You might have come before.

Adriana: Your wife, sir knave! go get you from the door.

In Bhrantibilash it has been written as,

“Hearing Chandraprabha’s voice, Chiranjib of Jayasthala said, hey wife! What is the matter today? Listening to this, Chandraprabha fumed in rage and said, who the hell are you? Get lost from the door without disturbing, look at his audacity that he stands outside the door and calls me as his wife!”

Here the exaggeration must be excused for Ishwarchandra despite his free incorporation within the text by no means tampered with its essence. His intention had probably been to keep the literary essence of the Shakespearean text above anything else.

At one point there is a serious diversion from Shakespeare and that can be located in the characterisation of Chandraprabha aka Adriana and Bilashini aka Luciana. While Shakespeare had created a fiery tempered Adriana and sensitive and poetic Luciana, Ishwarchandra had portrayed Chandraprabha as over emotional and sensitive and Luciana as swift and smart although a certain degree of local colours has been put into their characterisations. At the time when Shakespeare had created such female characters, he was on his phase of creating type characters. It can be observed in *The Taming of the Shrew* how he creates Katherina Minola as the ‘shrew’ who is primarily indomitable in nature and then with the course of the play

transforms into a docile creature. But in her former self she is quite a quarrelsome character whose temper is beyond any sort of control. Her sister Bianca on the other hand is much unlike her and there can almost be no comparison between the sisters in nature in the early half of the play. A conversation between Katherine and Petruchio reflects the tonal quality of Katherine much aptly where she powerfully shoves off Petruchio's claims of gentleness.

Petruchio: Come, come, you wasp; i' faith, you are too angry.
Katherine: If I be waspish, best beware my sting.
Petruchio: My remedy is then, to pluck it out.
Katherine: Ay, if the fool could find where it lies.
Petruchio: Who knows not where a wasp does wear his sting?
In his tail.
Katherine: In his tongue.
Petruchio: Whose tongue?
Katherine: Yours, if you talk of tails: and so farewell.
Petruchio: What, with my tongue in your tail? Nay, come again,
Good Kate; I am a gentleman."

However, in *The Comedy of Errors*, Adriana if not as virulent as Katherine is also portrayed as a woman of high temper often giving in to domestic bickering is well known not only to her husband Antipholus, but also to his servant Dromio as we can see in the play,

Adriana: Go back again, thou slave, and fetch him home.
Dromio of Ephesus: Go back again, and be new beaten home?
For God's sake, send some other messenger.
Adriana: Back, slave, or I will break thy pate across.

But Ishwarchandra changes Adriana's heavy handed temper into an over sensitive and domestic house wife in *Chandraprabha* who is more anxious over losing her husband's affection above

anything else and thus constantly needs Bilashini aka Luciana's emotional support.

However there are several other minor changes which can be located on further comparative analysis of the two plays. One must locate the literary position of Ishwarchandra amidst his socio-cultural background. In *The Wretched of the Earth*, Franz Fanon articulates three phases through which an educated intellectual nationalist writer attains his consciousness. In the first phase, he adopts, that is he blindly imitates the master's texts. The second phase is to adapt, where he makes certain transformations or variations within the master's texts. And the third is adept, that is in this phase the gusto of his literary output emancipated from any other influence comes into being. Ishwarchandra's *Bhrantibilash* oscillates between the first and second phases for it takes a text intensely a part of a colonial culture and secondly he translates and transforms it freely with little inhibition on his authorial part. The social reformer and the ultimate renaissance icon Ishwarchandra should by no means be limited within any strict categorization of criticism but the possibility of acknowledging his venture of Shakespearean translation as advancement towards a new consciousness cannot be negated altogether.

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Feminist Writing in Malayalam Literature- A Historical Perspective

V. Saratchandran Nair

Abstract

The paper deals with a historical account of “Feminism in Malayalam literature”, a subject which has become highly relevant and was motivated to write after the aftermath of the “Nirbhaya case”, which has caught the attention not only in India, but the world over and has become still more relevant in the present context. A review of the literary studies and translation studies are discussed in this paper. Particularly when we discuss about Kamala Surayya/Kamala Das/Madhavikkutty’s works. In a limited paper like this, I had to bring in an overview of the situation of Feminism, the socio-cultural, historical accounts, apart from the literary aspects and also keeping the translation aspects to bear minimum.

Introduction

Feminist writing has to be seen as a classic case of a section of the society, which are deprived, oppressed and suppressed and suffering from gross inequalities. Any study of literatures of any language bring to the fore, the gross agonies that women have undergone over the ages or/are undergoing. Not a single day passes, without such atrocities committed on women unabatedly and unabashedly that humanity has to hang its head in shame. This article chronicles the happenings in Malayalam literature on this aspect and the development of Malayalam literature by critically analyzing certain prominent writers of Malayalam literature and

their writings. It may not have covered all the writers, but certain prominent ones, who have changed the course of history and brought in awareness about the rights of women and immensely contributed to the development of the society.

1. Historical and sociological background:

It is told in the early part of the Christian era, i. e. the first Chera Empire, roughly estimated to be between 2nd century B. C and 5th century A. D, that women enjoyed equal rights as men and the contribution made by the great poetess of Sangam Classics, *auvayyar*, is remembered, whereas when one sees history, it is seen during the second Chera Empire, believed to be between 8th century A. D and 11th century A. D, the situation has changed dramatically and the hundred years of war between Cheras and Cholas, brought a lot of social and political upheaval that when men went out for war, women had to be left with the brother, who became the head of the family, the *kaaranavar* (the great Uncle) and the dictums of the uncle reined, where one could see the evolution of the *marumakkattayam* (matrilineal system). *manusmriti* was glorified during the second Chera Empire, which speaks volumes of the suppression of women. More than *manusmriti*, the Brahmins of Kerala adopted *Saankarasmriti*, which have put women of the Brahmin clan in a more backward position. According to *Saankarasmriti*, women of Namputiri ‘*illam*’ or ‘*mana*’ were forced to follow certain rules such as:

- a. The women of Kerala Brahmin should not have *thiirthasnaanaM*
- b. they should not have high education
- c. they should not hear *veedoochaaraNam* (recitation of Vedas)
- d. other than husband, they should not see any other men

- e. when they travel outside, they should have *marakkuTa* (an umbrella made of leaves of arecanut sheath) and should have a maid accompanying them.
- f. they should not sing song and play
- g. do not walk through streets during night times
- h. during festive seasons, do not visit temples
- i. do not wear dresses other than white coloured dress
- j. do not have nose boring done

This clearly demonstrates the agonies of the womenfolk, against which the great writer, Smt. Lalithambika Antharjanam, herself a Brahmin woman, had written several stories depicting the agonies and sufferings they underwent and the shackles that they have to shed. One of the logics that the men folk brought forth in Kerala was ‘the family property should not be divided’.

However, unlike other parts of India, women occupied an important position due to matrilineal system, as they were well protected (particularly the Nair women of Kerala as opposed to the Nampuutiri women known as Antharjanam, the eldest son of the Nampuutiri marries the Antharjanam and other brothers used to have only *sambandam*(visiting husband relation in Anthropological terms) and not allowed to marry Nampuutiri woman, these issues would be further elaborated in ‘Lalithambika Antharjanam’s writings’. It is also seen historically during 12th, 13th, 14th century, after the downfall of the greatest and prosperous kingdom of South India, the second Chera empire, several small petty kingdoms took birth in Kerala and there have been often feuds between local chieftains and even women took up the study of martial arts, the famous *kalari payattu*, and the heroic valour of the famous Unniyarcha, the heroic damsel is well described in the folk songs of ‘North Malabar’, known as *vatakkann pattukal*. It is also during this period that one could see women being portrayed as an object of sex

in several literary works known as *devadasi varnanas* or erotic poems and also ‘messenger poems’ or *sandeesa kavyas*. So we have the famous *sandesa kavyas* known as *unnuniili sandeesam*, *unnichiiruteevicharitam* etc. in an amoral mixed poetic style. A new dawn arises in the form of devotional poems by Tunchattu Ramanujan Ezuthacchan, who wrote Ramayanam and Mahabharatam, in his classic *kiLippaattu* style. Of course his devotional songs had been preceded by poets like Cherusseri Namputri, who wrote Krishna Gatha. Lot of Socio political changes happened with the arrival of Portuguese in 1498 and thereafter. They were followed by the Dutch, the French and the English, who fought battles among themselves and or the locals for regaining supremacy, which culminated in the establishment of the East India Company by the English and the present state of Kerala, came to be ruled by three petty Kingdoms, Travancore, Kochi and Malabar. Travancore and Kochi were ruled by the respective kings and there were representatives called as residents of the British East India Company, whereas Malabar came under the rule of the Madras province. On 1st Nov, 1956 the state of Kerala was formed, after independence and the states reorganization took place on the basis of linguistic principles. Prior to this certain important events would be worth mentioning. In 1859, one of the kings of Travancore declares that all children would have a right to education without bringing disparity between boys and girls and a girl’s school would be started. Women’s education was a turning point in the history of Kerala. Another epoch making event, happened on 26th July, 1859, the first nationwide struggle for women liberation movement, got a feather in the cap, by the official declaration granting women belonging to lower caste, Nadar/Channar were not permitted to cover their breasts and enforcing that all would have a right to cover their bosoms. The victory of the Channar lahala or the upper cloth mutiny (*maaru*

marakkal samaram), after half a century of struggle is widely seen as transformative movement that triggered a wave of renaissance movements that shaped modern Kerala. The introduction of English education by Lord Macauley was yet another event. The right for property division was yet another historic event, which transformed the Kerala society. Political events, such as the two world wars, the Russian revolution, the communist movement, the independence movements etc., had also rumblings in the Kerala society and had its undertones in the feminist writings. Colonisation and post colonization, Fukuyama's (1989) the end of the world theory, globalization, the need for protection of environment, development and sustainability, would be discussed in consonance with women's writing. Despite all these struggles and movements women continued to occupy a subaltern position, which is reflected in their writings and struggle of women to be on equal footing with men is still a dream. The analysis of their literary works is a pointer to this grim reality.

2. Social transformations during the early part of the twentieth century.

Several social transformations, which have happened in the early part of the twentieth century cannot be forgotten, when one thinks of the feminist movement in Kerala and many male writers and poets were also involved. These have brought in modernization. In a nut shell, if one can recall the movements, the following would have to be accounted for. These were days of processions and protests. It was the uprising of the oppressed classes, who were suppressed for several centuries by the landlords and feudal set up built up by the Brahmins and upper castes based on caste, class divisions. The domineering social movement led by Sri. Narayana Guru and the great poet Kumaran Asan, through his various

illuminating poems, for upliftment of their community, the Ezhavas, was also an eye opener to other communities, who have been suffering for several centuries. Sri. Narayana Guru, not only preached for the emancipation of his community, but has given a call for equality of the entire humanity through his great words, “one caste, one religion and one god for all”. He established a social organization by the name Sree Narayana Dharma Paripalana Trust in 1903. Another social reformer Sri. Ayyankali, established for the upliftment of dalits, the *pulayamahajana*, *saadhu jana paripalana sabha* in 1905. The Christians formed *katholikka congress* (1905), Nairs formed the *keraliyya naayar samaajam*(1907) and the Namputhiris formed *namputiri yogaksheema sabha* (1909). All these associations had created social transformations and for certain classes, it was the assertion for their rights. The khilafat movements took roots among the Muslims. Kumaran Asan, was a poet of par excellence that he saw women being oppressed, from not taking into account only the upper caste women, but from the point of view of the backward and downtrodden women, advocating for their education for better lives and emancipation. That was the reason he brought forth the view points as the centre stage in the poems such as *chandaalabhikshuki* and *duravastha* as quoted in Sarah Joseph (2000:272). Yet another great poet Sri. Ulloor Parameswara Iyer advocated for women’s education in his poem *vidyayute mahaatmyam*, that by educating a girl, she not only brings light in her house but the house, she goes after marriage and also through her progenies to several houses.

Not only the movements by the downtrodden people, but there were Namputiri Brahmins such as V. T. Bhattatirippad, Premji M.R.B, E.M.S, the famous communist leader, who pioneered for the liberation of Nampuutiri women among the Nampuutiri youths. Among them were Nampuutiri women such as Parvati

Nenminimangalam, Arya Pallam, Lalithambika Antharjanam, who took lead in ostracizing the old conventions that Namputiri women had to endure. The notable dramas regarding liberation of Namputiri women are *atukkalayil ninnu arangatteeykku* (1929) (From Kitchen to centre stage), *tozilkeendrattileeykku* (1948) (towards workplace). The former was an antidote for the domineering priestly caste, whereas the latter was for subjugating the male dominance. It also underlines the point that not only that woman comes to the forefront from the drudgeries of the kitchen to the outside world, but also take up a career for themselves and have to be economically independent.

Some of the other movements that have taken place and transformed the society to a larger extent are *maaRu maRaykkal samaram* (asserting the rights to cover breasts), *ghosha bahishkaranam*¹ by the Namputiri women, the communist movement, Temple entry movement(1924) etc. and all these have taken place in the late 19th Century and the early part of 20th Century. The Cochin king, Rama Verma (1895-1914), declared that ‘all modernity can be kept outside the temple’ and asserted that women come to the temple by covering their breasts. Sri. C. V. Kunjiraman’s mother-in-law scolded her daughter-in-law for wearing upper garments, when she went out and said she need not dress like *ummaacikaL*(muslim women). Even another famous social worker of Kerala, Sri.Mannathu Padmanabhan caustically told the women folk of Kerala and remarked “is there a god sitting in the temple to see Nair women, without covering their breasts, then it is better that they boycott the temples, for protection of their dignity”(1931). It is the land where women had to pay taxes for covering their breasts and one woman, belonging to the then downtrodden community, who was staying in an European colony had to face the wrath of the Queen of Attingal, for having covered her breasts, that the queen ordered that her breasts be chopped off

(Elankulam, Kunjan Pillai:1953). Such was the feudal set up in Kerala that women had to fight tougher battles to get their rights restored.

3. Women writings in Kerala

If one analyses the development of Malayalam literature, one could see the women writings in Malayalam have happened only towards the end of the 19th century or early 20th Century. The developments in the 20th Century and the 21st century have been phenomenal.

Ulloor S. Parameswara Iyer, the great poet and historian of Malayalam Literature accounts for 12 women writers of Malayalam from 1760 to 1947. During this phase women writers were confined to be satisfied with devotional songs, *tiruvatira* songs, *kaikoTTikkaLi* songs and historical themes, particularly the heavily sanskritised based ideas and forms. Consequent to the English education, an awareness was created among the common people about the literary developments of the west and this impact was felt in our regional languages and new genres were created coupled with Russian revolution. Towards the end of the 19th Century and beginning of the 20th century a flurry of the literary activities started. Different genres of literature generated. Social dramas emanated other than the usual historical and puranic dramas. Short stories, novels, journalism, travelogues etc. took birth. A new thinking took fold among the people for freedom and the clarion call given by Gandhiji made an impetus in the writings of several writers and poets such as Kumaran Asan, Vallathol Narayana Menon and Ulloor Parameswara Iyer, who extolled the virtues of educating girl child and strongly campaigned for emancipation of women. It is during this phase, the women writers and poetesses, such as Mary Jhon

Thottam (1901-85), Kuttukulam Mary Jhon (1904-78), Kadatunattu Madhaviyamma (1909-2000), Balamaniyamma (1909-2004), Lalithambika Antharjanam (1909-1987), Ms.K.Saraswathiyamma (1909-1976) emerged. Balamaniyamma's poems are a true incarnation of mother's love and its sensibilities, whereas Saraswathiyamma was a staunch feminist, whose writings have stirred the male dominated society and she had to endure several difficulties not only in writings but also in her personal life and she almost lead a lonely life, which is a poignant reminder of a mundane society. On the other hand Lalithambika Antharjanam, in her writings focused on the tyrannical attitude of the Namputiri men, which includes the suppression of women. She was also equally vociferous in stating that even poets saw "women as an object of charm, beauty, an instrument of 'bhogam' and never understood that they have hearts filled with agonies and sufferings".

In a recent Ph.D thesis submitted to Calicut University, Sujathabhai (2009) analyses the lady characters of Lalithambika Antharjanam's stories and novel. As already stated her crusade was not only for liberating the Namputiri women folk from the yokes of suppression and oppression, but also, she utilised her pen strongly for several liberal ideas. She was influenced by Tagore's literature, religious ideology of Swami Vivekananda and also the nationalist awakening of Mahatma Ganhiji. More than that her works were kindled by the liberation movement of Namputiri women lead by V. T. Bhattathiripad, M. R. B, Arya pallam and E. M. S. Namputhiripad. Fortunately for her, her parents had a liberal attitude and educated her. She was under the tutelage of N. S. Pandala (whom she calls as 'pandala sir', whom she considered as her 'guru'. But she could find around her, the agonies and suffering of young Namputiri women forced to marry very old men, who might have married this young woman as the fourth wife and might become a widow, which is

reflected in the story *muuTupaTam*. She thought that if the Namputiri community has to progress, the only way was to bring out the Namputiri women out of their slumber and extricate them from the dark hallows of the Namputiri house known as the *illam* or *mana*. This was the staunch feeling of her elders and contemporaries like V. T. Bhattathiripad, M. R. B, Arya Pallam, E. M. S and several others of the *yoga kshema sabha*, who supported their social cause. But at the same time they had to face a stiff resistance from their very conservative community set up. All their literary contributions have been remarkable in different genres of Malayalam literature such as poems, dramas, short stories and novels. The most remarkable thing is that not only women like Arya Pallam and Lalithambika Antharjanam, but men like V. T. Bhattathiripad, E. M. S and M. R. B also fought for women's liberation and emancipation. V. T. was particular that all men and women needed equal education and freedom. V. T. realized that intercaste marriages or widow remarriages are necessities for a society and there was nothing taboo or sacrosanct about it. In the history of the Namputiri community, he initiated the conduct of marriage of his wife's sister *nanneema* with M. R. Bhattathiripad and in 1940's in V. T.'s house in the presence of other social reformers like Sri. K. Kelappan and Sri. M. C. Joseph, conducted the first inter caste marriage of his sister, Ittippatti and Sri. P. K. Raghava panicker and this was the first intercaste marriage in the Namputiri community. Reformation with in the Namputiri community and particularly that just being born as a woman, they had to endure a sinful and dreadful life and all these were reflected in the writing of writers such as V. T's *rajaniirangam*, *poomvazi*, (short stories) *aTukkaLayilninnu arannatteeykku* (drama) (from kitchen to the arena) etc., M. R. B's *vaalkannadi*, Muuthiringode's *puunkula* are all collections, which are depictions of the agonies and suffering of the women of Namputiri community.

maRakkuTaykkuLLile mahaanarakam (the real hell inside the *maRakkuTa* (an umbrella used by Namputiri women, when they go outside their homes), *aphante makaL* (the daughter of *aphan* (younger brother of the eldest Namputiri). These are remarkable creations, which represent the trials and tribulations of the Namputiri ladies and their children born outside their community through *sambandam* (Namputiri children born out of Nair woman or other subcastes cf: visiting husband relationship quite often referred in Cultural Anthropology), whereas Muthiringode's main themes were 'dowry issues' and *smartha vicaaram*².

Around the 8th cent. A. D., particularly during the second Chera Empire (825. A. D- 1090A. D.), the Brahmins became a dominant force in the socio-political set up of the Kerala society, temple became an important social institution and the Namputiri Brahmins were only allowed to enter the sanctum sanctorum of all the temples. They created a social situation and class/caste division, based on *chatur varNyam*, in which the inner most sanctum sanctorum, where the deity is situated is their prerogative and not other community was permitted to do *puuja*. The nearest communities such as Variar, Maraar, Chakiyaar etc., were treated as *ambala vasis*, who depended on the work done around the temple and the Nairs were permitted to visit the temple for worshipping and also were predominantly agriculturists, who used to contribute the produce for the welfare of the temple or were protectors of the temple. They were protectors of the Kings and other ruling class also. Some were given lands belonging to the Temple for cultivation and had rights over certain duties pertaining to the temple during temple procession. The other communities were totally barred from entering the temple and this situation prevailed until 1924, when Mahatma Gandhiji, with his followers entered forcibly the Vaikkom temple with all communities, known as the Temple entry movement.

So the Brahmins believed that since they were performing the rituals based on the Vedic traditions and were the learned community, they were superior and nearer to God and also other communities should pay obeisance to them and made other communities to accept this dogma. The *suudras*, were relegated to the background. They had no say in matters relating to social, political or economic matters relating to the society and they sacrificed their lives for the welfare of the upper caste people. They had to suffer all indignities and the clear cut division on the basis of caste and class was prevalent. So, when the Brahmins became a dominant community, only the men folk of that community enjoyed all the privileges and the life of womenfolk was wretched and suffered all indignities. The Namputiri men became dominant, they made rules palatable to them and modified *manusmriti* and created *saankara smriti*. They created a society where men were the masters and the women were the slaves. They indoctrinated the famous lines of *manusmriti* in the following words:

pitaa rakshati kaumaaree
bhaRttaarakshati yauvanee
putRoo rakshati vaaRdhyakye
naa: stRii svaatantRyamaRhati

Apart from this, they also distorted the Dravidian culture, where women were given equal importance as men, which is reflected in the writings during the first Chera empire from 2nd Cent. B. C to the 5th Cent. A. D. The Namputiri men totally ignored the statements of protecting the women in the *manusmriti* by father, husband and son at the appropriate time and instead they were suppressed intellectually and morally and confined them to the inner quadrangles of the *illam* and kitchen and were made to believe in superstitions. Though, economically, the Namputiris were in a better position, their womenfolk lived a life of hell. They created certain

institutions of marriage such as *veeLi*, *adhiveedanam*, *pariveedanam*, *maaRRukalyaanam*, etc³

In order that the property did not get further divided, they created a system in which the eldest Namputiri could only marry a Namputiri woman known as *veeLi* and other brothers had to marry women from other communities, which was known as *sambandham*, particularly the Nairs, who considered it as something prestigious. Thus Namputiris also had marital relationship with other Kshatriya communities, who were known as *neetyaramma* and the children born out of such wedlocks had no entry in their father's house and so most of the Nair ladies were confined to their ancestral home known as *taravaaTu* and their responsibility was to bring up the children and please the bodily pleasures of the Namputiri husband, who would be visiting them occasionally. Please refer to the character Thankam in 'Agnisaakshi' in the novel of Lalithambika Antharjanam, which is portrayed so poignantly regarding the sufferings and social stigma endured by children of Namputiri's born out of marital relationship out of their community. It was at the time of her father's death that Thankam reached her home and could get a touch of her father, while he was gasping for the last breath. But because she touched at the time his soul was ebbing out of him and her father became polluted, the other Namputiris assembled there did certain purification functions and only after she and her mother were driven out of the house and did *puNyaaham*, did they do the remaining obsequies.. This clearly depicts the hard hearted traditions of the Namputiris and how it would inflict wounds on the two souls, the mother and the daughter and how women have been treated. Age was no bar in marriage. The eldest Namputiri could marry as many times as possible and their fourth or fifth wives would be young girls as old as ten or fifteen and the men used to be in their fifties or sixties or seventies. All Namputiri houses were not

well-off and this created a situation in which young girls and older women could not extricate themselves and there were quite often *saa patni* rivalries and people were forced to marry off young girls due to dowry problems to older men. In order to avoid dowry, there was a system known as *maaRRattinu kalyaaNam*. Originally the brothers used to exchange and marry, but later it deteriorated to the state the fathers used the daughters in exchange. In order to marry off the daughter, a father would marry a young girl from the other side. The opinions of the girls were never considered, of course when a muussampuuri (the eldest Namputiri) brings another girl, he has to get the consent of the existing elder wife, but quite often, it was obtained under threat or coercion. Due to poverty or due to rivalry among wives of Namputiri, they endured all sufferings and their only function was to honestly carry out the duties of a wife or family woman, without grumbling, cursing her fate. In case, the parents were not able to get a proper alliance, they were forced to marry off to distant places such as Sirsi, Mangalore or Coimbatore and sometimes have ended up as prostitutes as depicted in the short story of V. T. Bhattathiripad entitled *uttaram kiTTaatta coodyam*. Even women with puritanical and conservative ideas were opposed to the sweeping changes that were taking place in the Namputiri community, which is reflected in the novel Agnisakshi, the central character Teeti, transforms into four stages and becomes a *tapaswini*, the wife of Unni Namputiri, who was always clinging on to old and puritanical ideas. Teeti was always under the tutelage of her brother Mr. P. K. P. Namputiri and got to know about the developments taking place around, from the letters written by him. Her channel of communication was through Thankam and the old people of the Namputiri house had always frowned upon on these matters. She came from a more enlightened house, where women were permitted to read, though economically not to that extent of her

husband. But she had to suffer all taunts and comments from the elders of her husband's house as stated by her in the following words
“*eeTTanu aareem sneehalyaannu toonnunnu okke peeTiyaa ...aphane.... amme.... aacarannaLe..... daivatteppoolum peeTiyaaNeeTTanu.. itinakattu kazhinnaal njaanum peeTiccu pRaantupiTiccu pookumennu toonnunnu.* “ (my husband is not having love to anybody, being afraid of everybody.. afraid of aphan, mother,.. traditions...even god, he is afraid of, if I live here, one day, I will also become mad). Unni, a staunch representative of the conservative set up also states that, in this house we cannot live according to our likings, we have to consider other's likes and dislikes, *manampalli illam* does not have these kinds of customs and traditions, here it is not our liking, which is very important but *dharmam* is pertinent and here *bhoogam* is not significant but family life is a *tyaagam* and life is a *yajnam*. From this we understand the central character *teeti/deevaki/devaki behan* and others are poles apart. She is a symbolism of womanhood, rights of women and fierce independence and representative of nationalism as always Lalithambika Antharjanam lived at a time of National awakening by Gandhiji and his ideals have been woven into her novel. When any woman goes out of the dictums of any community, always character assassination of a woman is the easiest weapon and similarly the Namputiri community has adopted a system known as *smaartha vicaaram* in order to control and subjugate women. So they adopted the same method, when Teeti walks out of the marriage and she became a leader advocating social change, the *maanampalli illam* was planning to impose *smaartha vicaaram* against her by outcasting her and ostracing her and they were planning to get Unni married for the second time, but the family people could not succeed and Unni had decided not to marry for the second time, which was a blow to their plans. When Teeti returns to her house, on hearing

from somebody she wears modern blouse, the women folk of the house breaks open her trunk box and see whether she has blouses stitched, which clearly shows that they were opposed to the dramatic changes taking place in their society. It is sometimes seen that women are the enemies of women in the developmental process. The characters like *eeTTante amma* and the women folk of Teeti's house etc. etc are representative samples. It is also to be seen how *bRaanticeRiyamma* (the mad woman in 'Agnisaakshi'), literally becomes mad because the Namputiri (*muttaphan*) was always enamoured by an illegitimate relationship, he had with another woman *varasyaar* (a subcaste woman), who was very pretty to look at and every day when he will be visiting the *varasyar*, the lady will create a furore in front of her house and one day he thrashed her, despite that she used to create a havoc and slowly she turns to be a mad woman and in the words of the Neetiyyamma, the real agony of an *antharjanam* can be revealed and she poses the question, "who would not become mad, if she could not sleep at least one night with the man she wed"?. Of course there were also several Namputiris, who lived up to the ideals and lived a life of dignity and grandeur and extensively contributed to knowledge. Lalithambika Antharjanam has penned several genre of literature such as poetry, short stories, autobiography, novel etc, but her forte had been undoubtedly short stories, which she herself mentions in her autobiography.

Ms. K. Saraswathiyamma (1909-1976)

It is necessary to understand and define what is exactly feminism or feminist writing. The best example would be to concentrate on the writings of Ms. K. Saraswathiyamma, who doggedly pursued and portrayed the strong feminine characters in her short stories and through her only novel 'premabhajanam'. It is

stated in Chandrika (2000:30) that in reality Sarawathiyamma was a writer, who wrote for women and for their freedom. She was the one who added a chapter for the women writers of Kerala in Malayalam literature. It is the realization of any woman writer, who would be rereading with a feminist outlook. She has been considered as a turning point in Malayalam literature. Probably, it is the social situation, which prompted her to come to a realization on this aspect. At the age of seventeen, she lost her father and she had to face the world outside without the shadow of her father. It was at that time without the support of a male progeny, she had to face the outside world, a world of men, and she realized the limitations of a woman. Those days, it was a world of men. Men can do anything. Women can do nothing. It was a state, if only they could succumb to the dictums of men that women can live. Women have to stand in a low pedestal. In her own words she has stated “I was not ready to accept this fact, not only to oppose it, but was ready to attack it. “She had campaigned very strongly and she had sown seeds of women’s liberalism far ahead for the women folk of Kerala and she came to be known as a “male antagonist”. She was never a “male hater” but through her writings, she was treading a lonely path, which alienated her from others.

T. P. Rajalakshmi (1930-1965)

The prolific period of Rajalakshmi’s writings can be considered as from 1945-1965 and was the torch bearer of the feminist movement, even before such a movement’s different rays have taken roots in the Malayalam fiction world. Her lady characters could not be suppressed and confined to the inner chambers of a house and her characters have lived at their own will and wish and she had protested all forms of oppression and suppression. Before the thoughts of feminism had established as a thought process, she

had given a clarion call about the indignities women underwent and all virtuous qualities have been personified through her characters. It is through her stories, such as *makaL*, *oru adhyaapika jiivikkunnu*, *deevaalayattil*, she narrates the severities and agonies and sufferings women underwent/undergo and how women long for love and protection. In the story *naanenna bhaavam*, the character 'Ammini' enters life out of her own will and with self dignity, which has been smudged and tarnished by the male chauvinistic view of men. The male protagonist, Krishnankutty, sees her as a personification of pride, arrogance etc. instead of her true nature of motherhood, affection, compassion, and above all, and a lady of fellow feeling. Here, Rajalakshmi proves that due to the arrogant male domination even personal relations within the family have been mutilated. Instead of the natural and expected healthy man and woman relationship with in a family, it appears a Lord and slave relation comes into force and Rajalakshmi establishes that men presumes to think that they have a superordinate relation and women, a subordinate relation instead of an equitable relation with in a family. In case, if a girl protests against this set up, she is almost treated as an outcaste.

Rajalakshmi's stories and novels have been objective, introspective and imaginative with staunch feminist underpinnings and her soul-searching agonies and the sufferings of her sister and other women folk around her have been truly narrated and depicted in her writings. It attracted lot of criticisms from some of her relatives stating that she is actually selling their stories and making money and she had discontinued writing for some time, but later she had commenced again, but she was a soul, who took on herself, which drew herself to committing suicide. She noted in her suicide note that she should put an end to her writings, so she would not be a botheration to others. Because, if she lives, she would continue to

write and thus Malayalam lost one of the finest creative writers. In, 1956, through a long story *makaL*, she came to be established as a noted writer, which was published by 'Mathrubhumi'. In 1958, she penned *oru vaziyum kuRe nizlukaLum* which was followed by *uccaveyilum iLam nilaavum* (1960) and *ñaanenna bhaavaM* (1965). On 18-1-1965 she committed suicide. Recently, Sarala Bhai(2009) has elaborately studied in her Ph. D thesis on the awareness of death and philosophy of life in the works of Rajalakshmi.

Madhavikkutty/Kamala Das/Kamala Suraiya (1934-2009)

Madhavikkutty, popularly known to Malayalam readers with this name and for her poems in English readers, she was known as Kamala Das and when she converted herself to a Muslim in 1999, she adopted the name Kamala Suraiya and she died as a Muslim. She was born on 31st March, 1934 in Malabar in Kerala. She is the daughter of V. M. Nair and the famous Malayalam poetess, Smt. Balamaniyyamma. Belonging to an illustrious family of Nalappat, well known for their literary contribution, she was married to k. Madhava Das at the tender of age fifteen. She was well known for her poems in English, to Non-Malayalees as well a Malayalees. But she is well known in Kerala for her short stories and her autobiographical sketch, *ente katha*(1973) and later translated into English with the title “**My story**” by the writer herself in 1988, the epoch making and path breaking writer she was and stood for the values, she held until her death.. It got the attention of the world and was translated into 15 languages. Her poems, autobiographical sketches, short stories have all enriched Malayalam literature in content and form and exposition of several issues concerning women and no writer has had the courage of conviction to bring forth in depth the mind of women and their life with such intricate details.

She was forthright in picturing female sexuality in relation with male sexuality or in isolation, even speaking for hermaphrodites, homosexuality, lesbianism in its naked form without any inhibition or hypocrisy. It appears that there was no writer before her or after her, who could pen such issues with great concern and so succinctly and at times poignantly. Her stories are also truly women centric and also account marital or extra marital relations and different facets of attraction or discontent or discordance of male-female relation and sometimes psychological that one can get several readings of her writings and really is enigmatic and unique in her representation as in the short story *pakshiyuTe maNam* (the smell of a bird).

In an interview given by Smt. Madhavikkutti to Sri. P. P. Ramachandran, when asked to comment on her concerns of feminism that can be read through her poems and stories and when it was remarked to her that her statements are critical of feminism. She told as follows:

“I’ll tell you something. Feminism, as the westerners see it, is different from the feminism I sense within myself. Western feminism is an anti-male stance, I can never hate the male because, I have loved my husband and I still love my children, my sons. And I think from masculine company, I have derived a lot of happiness. So I will never be able to hate them. Most of the feminists, I met outside the country were lesbians-out and out lesbians. I do not think, I am a lesbian. I tried to find out. I experiment with everything. I tried to find out, if I were lesbian, if I could respond to a woman. I failed, I must speak the truth. I believe that we must abandon a thing, if it has no moral foundation, whether it is belief, a political system or a religious system” (Indian literature, 1993:145-161, as quoted in Latha.T.R,283). The views of Madhavikkutti on feminism are clearly outlined in the above words and one may read her story

chandana marangaL, along with this statement, whether it was an experiment.

Recently in a book entitled *madhavikkuttiyuTe kathakaL* (Madhavikkutty's stories- a feminist reading)- a study by Mini Prasad(2011), reveals an inner-depth of more than fifty stories of hers and each story has been analyzed by the women from various professions and each story has been analysed in their own perspective and the general editor was very particular that only women should evaluate which gave real credence to the real substance and Malayalam literature has been enriched by this account. But the moot question arises as to why Kerala society is crippled with so many cases of torture and torment of women and even small babies are not spared, see the infamous "suuryanelli rape case" and several others. A society with such high rate of literacy and all the social indices are high in comparison with other states, how could such unholy incidents happen. These issues are much reflected in the stories of Smt. Sarah Joseph (another feminist writer of repute, discussed below) that in the novel *aalahayuTe peN makkaL*, how the red lips of a baby is also a titillating feast for an elderly man with lust".

In several of Madhavikkutty's stories, it is noticed that there are intricacies and brown areas, which men can never digest and it is true as Mini Prasad(ibid) has succinctly put it, there are several areas, which could be treated as feminine views, feminine looks, feminine reading. Let us examine one story for exemplification. Though the theme is subtle, but it has deep ramification as Madhavikkutty sees it. The views of Prema Jayakumar (ibid:79) are extremely pertinent that many of Madhavikkutty's stories are feminist. It is not that they are antagonistic to men, that it is part of humanism and uphold humanity to its highest order. Among human

beings, one could not see the half side of humanity. They become intolerant to the views of the women folk that Madhavikkutty gets highly perturbed on the plight of women. In the story *kaaliccanta* (Cattle market), a representative sample of two women, a grandmother and granddaughter meeting a stranger, a young man, with looks and features enters the house and informs that he is in search of a good 'cow', for purchasing. The grand mother tried to convince the young man, the virtuous qualities of her young Granddaughter, thinking the man is a bachelor and he is also interested to marry, though he has come to purchase cattle. On surveying the situation, he was not impressed and at the end of the story, informs them that he is already married and has children. But the young woman was disturbed by his looks and enquiries regarding the cow, whether it has sufficient number of teeth and whether its tail is sufficiently long. Madhavikkutty uses this *dvantvaartha pRayoogam*. Through this story, she brings to the fore, the agonies of parents and girls to find a proper match and the mental agonies the girls have to surmount, when it comes to the question of marriage. Quite often the parents and elders of a family in an Indian set up are a worried lot that their girl child is not in a position to get married to a suitable person of her choice or wish, but have to succumb to the pressures of the parents or to their dislike. Here the independence of the girl is put to acid test and quite often ends in marriages not true to expectations of the girl. Indirectly the young man is at liberty to choose from a variety of choices, as if in a cattle market, which are displayed in front of him. Truly in this story, the young man was not married and he bluffs to the ladies that he was married. He was in search of a young woman true to his dispensation, but he could not find. It underlines the point that very often, men who are in search of a bride, actually goes out with such carefree attitude, as if going to a cattle market and the helplessness

of a young girl, agonizingly waiting to get married and most cruel, if her looks are not up to the mark, for no fault of hers, she has to suffer the ignominy and nobody bothers about the look of a man, his education or his other virtues. Even if, it is of low levels, they are not serious issues worth considering. So, Madhavikkutty analyses such issues in various angles. For her concerns of feminism are such issues.

Smt. Sarah Joseph (1946)

In the context of a subjective analysis of post-modernism, it can be said to a certain extent that the matters dealing with Feminism, form one of the important matter and the crux of the issues related to it, as quoted by Maya (2005:35), referring to one of the great poets of Malayalam Literature, Sachidanandan's study of, PapattaRa, 1990, a short story by Sarah Joseph. Further Maya (ibid) states as quoted by Sachidanandan that from a historical perspective of classifying short stories in Malayalam literature, Sarah Joseph's stories, could be categorized, based on the structure of the story, content and language, she has traversed a new path. As time passed, the content exposed the tresses of women, breasts, thighs, delivery of a baby and compassion of mother hood, reaching the zenith of sexuality in its naked form and the contemporaneous issues concerning women. At times she traversed on paths not tread by other women writers and which was unpalatable to a majority of people, who have never heard or familiar with such issues and made literature as a means to achieve and a weapon, which was used effectively. Those sections of society, which were critical of it, were only the dominant males, who were satisfied with appreciation of the elite class and not bothered of the stark reality and social concerns and they stated that these are only mere slogans of the female elk. But Sarah Joseph, through her novels, like *aalahayuTe peNmakkal*,

maaRRatti, *oTappu*, *aati* and several other short stories of prime importance like *paapattaRa*, *nilaavaRiyunnu*, *kanyakayute pullingam*, *kooNiyum reviyum* etc, and several other stories, could through her unstinted efforts, topple the domineering male clan in the Malayalam literature. Through her female characters, she was able to paint a new picture, which Kerala women were unfamiliar.

The new generation writers on feminism:

In a vast literature and in a brief paper of this sort, it is very difficult to write on all writers and so I have highlighted only the most significant of them. This may have limitations, which would be taken up later.

There are several others, who deal with feminism from a modern perspective such as Gracy, Ashita, Gita Hiranyan, Chandramati etc. of which Sitara. S and Indu Menon stand out.

Maya (ibid) concludes in her article, if women writers sincerely make efforts in bringing out the female characters, the issues on sexuality could be dealt with properly. But, of course, while dealing with such issues, it has to be dealt with a proper sense of responsibility and the need is to muster courage in executing it.

Another genre of literature is poetic renditions on feminism and as a representative sample, I would like to discuss the poem by Vijayalakshmi, “mRugaSikshakan”(1991).

The poem is in Malayalam script as I do not feel like transcribing in any other language, as the feel of the poem would be lost.

മൃഗശിക്ഷകൻ

ഭയമാണങ്ങയെ,
പുളയുന്ന ചാട്ടമിഴികളിൽ, വിരൽ-
മുനകളിൽ ശിക്ഷാമുദ്രകൾ, ആർദ്രമോ
ഹൃദയ? മെങ്കിലുമിതേറ്റു ചൊല്ലുന്നേൻ-
ഭയമാണങ്ങയെ.

വനത്തിലേയ്ക്കെന്റെ വപുസ്സു പായുവാൻ
വിറയ്ക്കുന്നു, പക്ഷേ നിറകൺമുന്നിലി-
ച്ചുവന്ന തീച്ചക്രം, വലയത്തിനക-
ത്തിടം വലം നോക്കാതെടുത്തു ചാടണം!
ഇതത്രെ കാലമായ്, പഠിച്ചു ഞാൻ, പക്ഷേ
ഇടയ്ക്കെൻ തൃഷ്ണകൾ കുതറിച്ചാടുന്നു.....

.....
അതിനും വയ്യല്ലോ! ഭയം, ഭയം മാത്ര-
മടിമ ഞാൻ, തോറ്റു, കുനിഞ്ഞിരിക്കുന്നു,
മുതുകിൽ നിൻ ചാട്ടയുലച്ചുകൊള്ളുക,
വലയത്തിൽ ചാടാനുണർന്നിരിപ്പൂ ഞാൻ.

വിജയലക്ഷ്മി

മാതൃഭൂമി ആഴ്ചപ്പതിപ്പ്, 1991

Mrigasikshakan

*bhayamaaNangaye,
puLayunna chaaTTamizhikaLil, viral-
munakaLil sikshamuRakaL, aardramoo
hridayamenkilumitheettu chollunneen-
bhayamaanangaye*

*vanatthileeykkente vapussu paayuvaan
virakkunnu, pakshe niRakaNmunnilii-
cchuvanna thiicchakRam, valayatthinnaka-
tthiTam valam nookkaatheTutthu, chaaTaNam!
itetRa kaalamaay, paDhicchu njaan, pakshe
iTaykken thrishnakaL kuthaRicchaaTunnu.....*

.....
*athinum vayyallo! bhayam, bhayam maathra-
maTima njaan, toottu, kuninjirikkunnu.
mutukil nin chaaTTayulacchukoLLuka,
valayatthilcchaaTaanuNarnnirippuu njaan*

VijayaLakshmi

Mathrubhumi Weekly, 1991

Tradition is one which cannot be devoid of literature. In Vijayalakshmi's poem "mRugaSikshakan", when tradition becomes an inseparable entity, ideas and experiences have been brought with a unique perception and reflected in this poem.

The poem deals with the dual entities *mRugam* (animal) and *Sikshakan* (trainer) and has different connotations in different contexts. In an explicit denotation "the mRugam" is obeying the "sikshakan", even though in the mind, it has an implicit desire to protest, due to the overpowering and domineering personality of the *sikshakan*, it surrenders to it meekly and helplessly and having had to jump into the net, is the meekness of the animal, and its pathetic end.

The animal and the master are two contradictory dvandams. In the poem, the individual - society, the oppressor - oppressed, man - woman etc form the opposing imageries and all of these have to be read together to understand the cascading effect the poem *mRugaSikshakan* gives.

In the above said opposing imageries, it is rare to observe a non-volatile state in the present day society. Even though there is an innate desire to reject the traditions and customs, rules and regulations, which have been followed for centuries in an individual, the individual succumbs to the pressures of the society and meekly surrenders. See the lines *idaykku en tRushnakaL kutaRiccaTunnu* just like an animal, the individual mind is jumping for protest but doesn't do it, due to the fear of society. In the imagery of Woman – Man, in a normal traditional family set up, the woman is expected to live in an amicable way, may be by sacrificing all her individual potentialities, whereas a "man" can explore any activities according to his whims and fancies and nobody questions it. Even though

tradition bound society has been philosophizing that the woman should be confined to home, the woman is urging to become liberal, finding her confidence and her natural potentialities, trying to liberate from the yolks of suppression and oppression of man and getting an innate urge to liberate herself from man's net. But all her urges to become liberal becomes insignificant in front of the muscle power of man and succumbs to the net of the man mechanically as fate has dictated and submission and surrender is her only choice.

The oppressed is standing in front of the oppressor, witnessing of all his atrocities and torments, without challenging, even though at times, her animal instincts of the cave dweller arises, in front of the oppressor, she is forced to submit to the dictums helplessly. See the lines

kuniyunnu kaNNukaL avante nooTTattil (the eyes are drooping from his looks)

taLarunnu deeham avante haasattil (the body is trembling/weakening on his demonic laughter)

The *sikshakan* is standing with a whip in front of the *mRugaM*, to make it jump in to the net, but it's mind is thinking of the forest, it's pair, it's children, of the rocks and the cluster of bamboos and it's beautiful figure appearing in the clear water flowing down below, on a moony night, its urge to jump out of the net, but the word "fear", torments its mind and finally it succumbs and surrenders to the dictums of the oppressor. Several meanings could be read out of the poem and the dual imageries of *mRugam* and *sikshakan*, a reflection of the marginalized subaltern sections of society, of which woman forms one.

In the post-modern literature, feminism forms one of the issues and may be the pertinent issue in a globalised world and other issues such as protection of environment, deforestation; dalit issues etc are equally significant. Feminism in a globalised world is equally the concern of the younger generation of women writers. As a consequence of globalization, family structure is getting transformed; the work culture and work ethics are all getting transformed to a large extent. In this context, morality as a serious issue is cropping up. Among the feminist oriented writers, Sitara. S, K. R. Meera, Priya. A. S, thinks how “human body”, a post modern concept, becomes a commodity in art. There are no concealment of sex and open writings on homosexuality, lesbianism in their stories. The moot question is whether literature, per se, has also become a commodity, as literature can be written according to the needs of the society.

Conclusion

In conclusion, one could say that Malayalam literature has made an impact in the lives of women in Kerala to a larger extent, but lot needs to be done due to the double pronged approach of the Malayalees. Though one professes for anti dowry system, but the maximum dowry is given and taken in Kerala and the proliferation of the jewellery shops and the demand for gold have been highest in Kerala. Though we dream of casteless, religionless, egalitarian society, the reality is on the contrary and the moot question is where are we heading for? The incidence of atrocities against women and girl children are on the rise. How safe are our women and children? Kerala, inspite of being highest literate state, how all these atrocities are happening?

In the Mathrubhumi Sunday supplement (23rd Dec, 2012), the questions asked by Sarah Joseph, while narrating about the drama *tozilkeendrattileeykku*, which was cast and appearing as a docu film and played on 23rd Dec, 2012 at Thrissur, though the *antharjanams* (Namputiri women) have questioned the male dominance and narrow strictures imposed by the Brahminical class and have started to work and live on an equal footing in all walks of life, but in reality, internally are they on an equal footing and fully liberated? In truth, in reality, it is a clear NO, after a lapse of 64 years after first enactment of this drama.

Notes:

1. “ghoosha bahishkaraNam”. ghoosha is an upper garment, a piece of cloth worn by women of Namputiri women (antharjanam) without covering their breasts with a blouse, but covers with a ‘ghoosha’ and then go out with an umbrella known as ‘maRakkuTa’ (made of palm leaves). They have decided to boycott this custom and started wearing blouse, which was considered as affront to their community.
2. “smaaRtha vicaaraM”: In case, if chastity of a Namputiri woman is suspected, then they are ostracized and publically, she would be cross examined. In “saankara smriti”, in chapter 8 details are provided in 36 slokas, how it has to be conducted.
3. These terms refer to the marriage systems followed by the Namputiri. The eldest son of a Namputiri could only marry an ‘antharjanaM’ and it is known by the term ‘veeLi’ and all other sons can have ‘sambandhaM’, with other communities such as ambalavasis and Nairs. (visiting husband relationship, known in Anthropology). These systems would have prevailed so that family property would have to be protected and before “aaLoohari division”, came into existence.” “adhiveedanam” is when a legally wedded wife is alive, marrying another lady. “maaRRattinu kalyaaNaM”, is if a sister has to be married off, marriage by the brother to the sister of the would be husband.

(exchange marriage). In certain situations, it went to the extent of Fathers taking advantage of the situation, in order to marry off one's daughter marry a young girl from the opposite side, particularly from far off places such as Sirsi, kundapur, Mangalore, Coimbatore etc., which has resulted in prostitution. The girl, being illiterate and being far from home have been driven to become a prostitute. "pariveedanaM" is when the elder brother does not get married and when younger brother marries(ref. Sreedevi, k. p, 1999 for further details)

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Othappu in Two Tongues

Sreenath V.S

Abstract

According to Venuti, symptomatic reading is a strategy in Translation Studies to understand how a translation consciously or unconsciously suppresses the ideological concerns in the source text. This method emerged as a reaction against the humanistic analysis of translation that dealt only with the semantic unity at the heart of the text to the point of exclusion of the ideological positions in the source text. Employing Venuti's concept of symptomatic reading, this paper examines how Valson Thampu's translation of Sarah Joseph's Othappu turns out to be a violent rewriting of the source text.

In 2008, Oxford University Press brought out the English translation of Sara Joseph's Malayalam novel *Othappu*ⁱ by Valson Thampu under the title *The Scent of the Other Side*. The translation won the Crossword Translation Award for the year 2009, and was highly praised for being faithful to the rhetoric of the source language Malayalam and to the cultural milieu of its setting, the catholic community of Trichur. The review which came out in the *Indian Literature* (Sahitya Akademi journal) admired the translator for emerging "victorious in delicately guarding against the trespasses of language or nuance" (Antony: 251). D Babu Paul, in a review that he wrote in *The Indian Express*, appreciated that "Valson Thampu has succeeded in... ensuring that the beauty of Malayalam used by one of its best story tellers... is not lost in translation" (Paul, 2009). Yet it is surprising how the translation has escaped the charges of being inattentive to the ideological concerns of the source text. This

paper is a symptomatic reading of Thampu's translation of Sarah Joseph's *Othappu* to study how the discontinuities in the translation hijack the politics of the source text.

Proposed by the French Marxist Louis Althusser in his *Reading Capital*, symptomatic reading is originally a mode of reading literary and historical works to "determine what the work is unable to say, or what it represses because of its ideological conventions" (Buchanan:462). Lawrence Venuti borrowed this concept to translation studies to examine the ideological implications brought about by the translator's infidelity to the source text at the level of diction, syntax or discourse. The symptomatic analysis was fundamentally a resistance to the humanistic analysis of translation that located only "a semantic unity adequate to the foreign text, stressing intelligibility, transparent communication, the use value of the translation in the receiving culture" (Venuti: 24). In the *Translator's Invisibility*, Venuti gives an example of symptomatic analysis by looking at the translations of Sigmund Freud's text for the standard edition. Venuti notes that while Freud's texts were often simple and colloquial, their translation was highly jargonized. When Freud had used the simple German word *Fehlleistung* meaning something like "faulty function", the translator employed the term "parapraxis" to mean the same idea. According to Venuti, the translation of Freud into a scientific discourse from a colloquial language is symptomatic of the cultural forces of the translator's time which wanted to get Freud accepted within the standard medical discourse. By reading such stylistic inconsistencies symptomatically, Venuti demystified the notion of transparency concerning translation. Through the theoretical framework of symptomatic reading, this paper studies how Valson Thampu's translation of Sarah Joseph's *Othappu* hijacks the source text.

The first discontinuity that I would like to point out is the translation of the title *Othappu* into *The Scent of the Other Side*. ‘Othappu’ is the colloquial variation of the Malayalam word ‘uthappu’ meaning ‘falter’ or ‘stumble’. The term ‘othappu’ is used in the Malayalam Catholic Bible to mean the act of instigating a believer to lose his/her faith in or go against the teachings of the church. This process of encouraging somebody to deviate from the path of the church need not be in the form of a direct exhortation to do so. It can also be in the form of publicly committing an act that the church despises thereby setting a model for others to do the same thing. So, before doing any action a believer is supposed to think whether this will cause ‘othappu’ to others. As far as the church is concerned, ‘othappu’ is a mechanism of control. By invoking the idea that committing ‘othappu’ involves moral degradation and incurs God’s wrath, the church effectively prevents its members from going against its teachings. Malayalam catholic Bible reads, “If anyone should cause ‘othappu’ to those little ones, it would be better for that person to have a large milestone tied around his neck and be thrown into the sea” (Mark 42-3). In short, the idea of ‘othappu’ is an ideological tool employed by the church to prevent any attack on its system. So ‘othappu’ is a moral constraint and a mechanism of control.

It should be noted that ‘othappu’ is a double edged sword that can turn out to be both a mechanism of control and a tool of resistance or subversion, as in the case of Bhabha’s mimicry. The act of ‘othappu’ has two important aspects. First of all, it involves the enactment of an action that the church forbids, and secondly it turns out to be an instigation or temptation for others to emulate that forbidden act thereby deviating from the teachings of the Church. If the enactment of a forbidden act needs to be a temptation for others to emulate it, it must be committed publicly. For example,

prostitution, according to the teachings of the church, is a sin. However prostitution turns out to be an act of 'othappu', only when it is committed openly. The person who commits 'othappu' instigates a believer to subvert the authority of the church by doing an act that the church despises. In other words, it not only challenges the teaching of the church but also spurs others to do the same act. An action turns out to be 'othappu' only when it causes a believer to lose his belief in the teachings of the church.

In *Othappu*, Joseph employs the concept of 'othappu' as a tool of resistance to subvert the authority of the church over its laity to liberate them from the constraints that the church imposes upon them. Margalitha's decision to defrock herself is a resistance to the church's norm that a priest or nun is not supposed to renounce their vocation. Paul Zacharia notes that "We tend to view the person who renounces the chosen path of celibacy as tainted..." (250). By defrocking herself Margalitha not only subverts this common belief regarding holy vocation but also shows her fellow members that it is all a matter of choice, and they can also do the same thing, if they feel like. Her offering of holy sacrament is an open flouting of the custom that the nuns are not allowed to offer holy sacrament. According to the teachings of the church, sexuality and priesthood are mutually exclusive ideas. By developing a romantic relationship with Father Karikkan, Margalitha who is a nun openly defies this notion. Being a nun, Margalitha is a public figure in the church and she is supposed to be a role model for the believers. The believers, the church hopes, will learn from a priest or a nun as to how to live their life the right way. When a nun who is supposed to uphold the teachings of the church in public commits a prohibited act, it turns out to be a temptation for her followers to do the same act. By openly committing all the acts that the church sees as anathema, Margalitha causes 'othappu' not only to the common believers but to

her fellow members of the church as well. Margalitha turns othappu into a powerful tool of subversion and resistance.

The same is the case with Brother Manikyan and Father Augustine who have severed their ties with the kind of Christianity that Catholic Church professes. Father Augustine subverts the accepted structure of celebrating the sacrament of Holy Mass. He does it publicly thereby showing that anybody has the authority to perform it in whatever ways one wants. In the eyes of the church it is an act of 'othappu', but it functions here as a way of resisting the authority of the church. In the eyes of the church, Brother Manikyan's attempt to set up a 'black seminary' where people, especially the lower casts, can search for God through nature is an act of 'othappu' because the ideas of Manikyan's black seminary is at logger heads with the teachings of the church. It causes others to lose their faith in the framework of the church. Rebecca is another character in the novel who employs 'othappu' as mechanism of resistance against the church. She publicly rebels against the conventional faith practices of the church by claiming that she has direct link with Christ and can heal people. She cures the sick and consoles hundreds of people who ignore the church and flock to her prayer sessions. Her parallel religious practices that draw people away from the teachings of the church are obviously an act of 'othappu'. But this 'othappu' is not a means of control rather it is an empowering position. In short, the entire novel functions as an 'othappu', an attempt to challenge the authoritarian teachings of the church.

But in the translation, Thampu does not see 'othappu' as a form of resistance. Although he agrees to the view that 'othappu' is a mechanism of control, he treats it as evocative of a strong desire for the forbidden and the dilemma resulting from it. Thampu notes

“Not to conform is to cause ‘othappu’. But to conform is to court unfulfillment. How can we sing the songs of our hearts without disturbing the stability of the status quo? It is this archetypal dilemma that Sarah Joseph encapsulates in the title ‘othappu’ (Thampu: xii).

Thampu says that the title *The Scent of the Other Side* is “imaginative and thematic” (Thampu: xii). According to him, the naming of the text as *The Scent of the Other Side* is the “result of engaging with the text as a whole from the perspective of a translator” (xii). The title *The Scent of the Other Side* expresses the idea of passion for the forbidden wishes. *The Oxford Advanced Learners’ Dictionary* defines the term ‘scent’ as “the pleasant smell that something has” (Wehmeier: 2005). Though the idea of what a pleasant smell is highly debatable, everybody will agree to the point that the pleasant smell is something that everyone loves to experience. Now let’s see what the other part of the title—the other side—indicates. If we juxtapose the term ‘the other side’ against its binary opposite ‘this side’, we will see that the position of the ‘other side’ is always on the right side of the pair of binary opposites (this side/the other side). It is obvious that the usual practice is to valorise the left side of the binary pair over the right side. For example, hero/villain, right/wrong. The positioning of the ‘other side’ on the left implies its unacceptability in society. Hence the title *The Scent of the Other Side* means a tantalizing experience that is unacceptable. The title does not treat the term ‘othappu’ as a tool of resistance which Sarah Joseph does in the source text. So the change of the title from ‘Othappu’ to ‘*The Scent of the Other Side*’ marks a complete shift from the intention of the source text.

Another case of discontinuity in point is the translation of the term ‘kavu’ into ‘woods’ and ‘forest’. For Hindus in Kerala,

‘Kavu’ is an ecological haven where the serpents are worshipped. In the source text, Sarah Joseph employs the term ‘kavu’ to refer to the place where the Dalit Christian Brother Manikyan performs his Black Liturgy. The dalit Christians are the lower-caste Hindus who converted to Christianity to escape the oppressive caste system in Hinduism. Though they left their Hindu identity, the Dalit Christians could not wriggle out of the clutches of their identity as lower caste in Christianity either. Their identity as lower caste in Hinduism got carried over to Christianity thereby making them recipients of similar caste oppressions that they wanted to escape through conversion. Being a Dalit Christian, Brother Manikyan also faces similar oppressions. Although Brother Manikyan is an aspirant priest, he is not allowed to join seminary and to become a priest because of his dalit identity. Neither in Hinduism where he was born into, nor in Christianity where he converted to, Brother Manikyan is valued. By performing liturgy which is a Christian ritual in a place like ‘Kavu’ which is sacred to Hinduism, Brother Manikyan portrays a hybridization of Hinduism and Christianity. This idea of hybridity is literally embedded in the expression ‘liturgy in Kavu’ (*Kavile Kurbana*). By performing a ritual which is a mixture of Christianity and Hinduism, Brother Manikyan, who is alienated from these institutionalized religions, is in fact creating a third space for himself.

According to Bhabha, hybridity is also a challenge to the notion of purity upheld by the dominant structures. The reason why Manikyan is not allowed to become a Christian priest is that he is a converted Christian. In other words, he is not a ‘pure’ Christian or a Christian by birth. By reserving the right to become a priest only to those who are Christians by birth and by not allowing laymen and nuns to perform liturgy, the Church subscribes to the notion of purity. The same is the case with Hinduism where the lower-castes

are not allowed to be part of the mainstream Hindu society as well as the temples. In this scenario, hybridity becomes a means of resisting the idea of purity to uphold multiplicity and plural identities. Bhabha notes, “It[hybridity] displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power (Bhabha: 159-160). Brother Manikyan who is alienated from both Hinduism and Christianity not only creates a third space for himself by mixing these two religious structures, but also subverts their notion of purity by contaminating them. Valson Thampu’s translation of ‘liturgy in Kavuv’ into ‘liturgy in forest’ takes away this concept of hybridity in religious practice and the resultant resistance to the claim of purity attributed to the institutionalized religions. According to Thampu’s translation, Manikyan is only performing the Christian religious practice of liturgy in a ‘forest’. The term forest fails to evoke the idea of subversive hybridity that the term ‘kavuv’ can generate in conjunction with the word ‘liturgy’. So the kind of cultural symbiosis inherent in the expression ‘the liturgy in the kavuv’ is lost in translation.

Another discontinuity in point is the translator’s expurgation of the character Yohannaan Kasseesa’s take on Charismatic meetings. In the source text charismatic meetings are dubbed ‘spiritual masturbation’ (*atmiya swayambhogam*). But in the translation, Thampu readily translates the expression ‘spiritual masturbation’ into a euphemistic theological expression ‘spiritual self-indulgence’. Quoting Yohannaan Kasseesa, Father Karikkan says, “The so called deadly diseases are all, in point of fact, mental. Also the Syrian Christian Bishop says that charismatic meetings are spiritual self-indulgence” (Thampu: 15). Charismatic meetings are

the prayer meetings conducted by the church where the participants can supposedly feel the presence of the Holy Spirit and rejuvenate their faith. It is believed that the attendees often receive spiritual gifts from the Holy Spirit in the form of deliverance from their personal afflictions. The criticism that is often directed against the charismatic meeting is that the practitioners of charismatic meeting often focuses on the personal gains that people get through the holy spirit such as redemption from sickness, and lose the sight of its ultimate aim, that is the rejuvenation of spiritual life.

To reveal the damage that Thampu's translation inflicts on the text, we need to understand what spiritual self-indulgence is and why Thampu replaces the term spiritual-masturbation with 'spiritual self-indulgence'. According to Martin G Collins, "Self-indulgence is excessive satisfaction of our sensual appetites and desires for the specific purpose of pleasing the self" (Collins 14). Self-indulgences are of various sorts like the desire for sexual-gratification; the desire for wealth; the desire for one's own way. Even prayer can become self-indulgence if it is for the fulfilment of selfish motives. Christianity teaches that all our actions should be for the welfare and wellbeing of the society, as opposed to parochial personal interests. Charismatic meeting is called self-indulgence primarily because of its preoccupation with the gifts that Holy Spirit confers on the attendees. More than focusing on the good of the society, charismatic meetings often get reduced to the personal benefits of the participants. In *Othappu*, we can see believers flocking to charismatic meetings for the fulfilment of their personal needs. In Christian theology, masturbation is self-indulgence because it aims only at the pleasure of the self. Unlike the sexual-intercourse in marriage, masturbation does not involve the production of progeny which is a contribution to the society. Since masturbation is an activity oriented towards the pleasure of the self, Thampu supplants

the word masturbation with the umbrella term ‘self-indulgence’ which covers all the activities for the pleasure of the self.

Even though the replacing of the term ‘masturbation’ with ‘self-indulgence’ does makes sense from a theological point of view, it is at logger heads with the ideology of Yohannaan Kasseesa who makes this comment. Kasseesa does not see the church as a divine mechanism. For him church is just an institution like any other institutions in the society like a bank, school or college, and Christ is only a leader, rather than a metaphysical agent who controls everything. Quoting Yohannaan Kasseesa, Father Daniel says “He held that church was only an institution” (Thampu 15). By employing the term masturbation, what Yohannaan Kasseesa means is that charismatic meetings do not involve the presence of God who is believed to magically offer the attendees deliverance during the charismatic meeting. To understand how the term spiritual masturbation conveys this idea, we need to look at the implication of the term ‘masturbation’. Unlike sexual intercourse, masturbation is a way of deriving sexual gratification without the active assistance of an external agent. When he calls charismatic meetings ‘spiritual masturbation’, it is this idea of the absence of an external agency inherent in term masturbation that Kasseesa aims to invoke.

The major claim of the practitioners of charismatic meeting is that it involves the presence of the external agency God who bestows upon the attendees gifts in the form of deliverance from their afflictions. In the novel, Father Daniel, Rebecca and Doctor Chandy are the charismatic leaders who propagate this notion. Rebecca and Chandy claim that in their charismatic meetings, they have brought deliverance to the afflicted. Father Daniel, as staunch believer of charismatic meetings, flares up with Father Karikkan, when the latter says that ailments like mental disorders, cancer, and

blindness cannot be healed through charismatic meetings. Through the term spiritual masturbation, Yohannaan Kasseesa covertly informs us that the so called spiritual activities which are supposedly characterized by the intervention of the metaphysical elements are actually devoid of the mediation of any divine force. The phrase spiritual self-indulgence can only denote that it is a spiritual activity that is oriented towards the pleasure of the individual self. The adjectival phrase ‘spiritual masturbation’ is consciously employed to sever the metaphysical intervention attributed to charismatic meeting.

The discontinuities that incur ideological problem in the translation cannot be limited to syntactical variations alone. It is very much present in the formalistic aspects of the translation as well. An important stylistic feature of the source text is its unnamed chapters. In translation, all these unnamed chapters are titled. Thampu says about his decision to name the chapters of the novel, “ Her [editor Mini Krishnan’s] suggestion that the chapters of this novel be given specific titles—as against their sequential numbering in the original—is a creative suggestion that has enhanced the flavour of the text” (xiv). The decision to title the chapters, I would say, is not a creative move at all. To use a Deleuzian phrase, an untitled text is nomadic in nature. Borrowing from the nomadic lifestyle, Deleuze uses the term nomadic to denote a free distribution, rather than the structured organization of elements. For nomads, every site they reach is only a temporary centre to be left behind. Just as there is no fixed station for a nomad who moves across the space in sharp contrast to the static boundaries of State, so also an unnamed text is open to umpteen numbers of interpretations. In an unnamed text, there is no authoritative force to define what the text is. By not naming the chapters, Sarah Joseph releases the text to its infinite possibilities of interpretation, and frees the text from the potential

threat of ontological certitude. In translation, all these unnamed chapters in the source text are properly titled, thereby ascribing a particular essence to the discourse. By naming these chapters, Thampu defines what the text is all about, and arrests the nomadic movement of the unnamed chapters. To put it differently, naming is a process of privileging a particular reading and silencing the other potential meanings. A case in point is chapter two which is titled 'A Corpse in the Colony'. By naming the chapter 'A Corpse in the Colony', Valson Thampu declares that the focal point of this chapter would be the corpse found in the municipality colony. In this way, Thampu silences the possibility of dialogism in the text.

The naming arrests not only the movement of the text, but that of the reader also. The names ascribed to the text define what the text is and prevent the reader from having a creative space to 'experiment' with the text. Here the term experiment means the act of interpreting the text from different ideological standpoints. A nomadic text invites the reader to experiment with it. Since the chapters in the source text are not defined through any specific titles, the text is open for the reader to define them in whatever way s/he wants. In other words, as Deleuze puts it, the text was originally open for experimentation. To experiment is to try new actions, methods, techniques and combinations 'without aim or end' (Deleuze and Guattari: 373). Experimentation is an open –ended process that constantly probes into what is new and what is coming into being rather than being already experienced and known. When the author leaves the chapters unnamed, thereby not imposing any specific meaning to the text, Thampu, the translator, essentializes the chapters by titling them.

The source text is also noted for the incorporation of a whole lot of decontextualized Biblical passages. For example, in

chapter twelve, Rebekka says about Margalitha, “The stone that the builders reject has to become the cornerstone” (Joseph: 124). This passage is taken from Isaiah 8:13-14 in the Bible. In the Bible, the stone that the builders have rejected refers to Jesus Christ. In the context of the Scripture, this passage means that even though Christ was crucified and rejected by the rulers of the period, later on he would become central to the church and humanity. Here Margalitha, who was denounced by the authorities of the church, stands for Jesus Christ, and Rebecca proclaims that she will soon become a support to humanity, as it happened in the case of messiah. In chapter twelve, to cite another example, father Karikkan asks, “Can an authority set the people free?” (156). This passage is taken from St. Luke 4:18 in the Bible. Karikkan employs these words from the Bible when he reads the appointment letter from the church that ‘authorizes’ him to ‘administer’ the people in the parish. Upon reading the letter, he thinks: “Can he who administers be a friend to offenders and sinners? The way of authority will be in perpetual conflict with the way of forgiveness” (156). Through the Biblical passage ‘Can an administrator set the people’ free, Karikkan is challenging the authoritarian disposition of the church.

While Joseph employs these Biblical passages without informing the readers that they are taken from the Scripture, Thampu cites the source of these passages through foot-notes. Before analysing what discontinuity is generated by these footnotes, it is necessary to think why Sarah Joseph does not cite these Biblical passages. The primary intention of Joseph is to liberate these passages from the authority of the church. Charles W Hedrick says, “To recognize a citation is to conceive of a piece of writing as a rewriting, or an inscription: the evocation of another pre-existing (even if unapparent) text. In a more general way, the citation also works to defer its authority for utterance elsewhere” (141). The

transposition of a passage into a new context makes it undergo an incorporeal transformation in the sense that although the passage does not have any physical change, they undergo a transformation in terms of the message that they convey.

Joseph views that since the same passage can mean differently in different contexts, they are 'new articulations' in each new context. In short, the transposition of these passages into a new context makes them new and original thereby releasing these set of signifiers from the grip of an authority. This inter-textuality, Kristeva says, does not confer the title 'source' upon the text from where a passage is transposed. She considers the transposed text as a 'new articulation' because it conveys a new order of signification. Kristeva writes, "The term intertextuality denotes this transposition of one (or several) sign system (s) into another, but since the term has been understood in the banal sense of 'the study of sources', we prefer the term transposition because it... demands a new articulation of thethetic...." (Kristeva: 59-60). Joseph proves that nobody can claim to have authority over a text because as the text gets transposed to a new context the meaning also changes, thereby becoming a new articulation. It should be noted that Joseph's employment of these passages is in the line of liberation theology of which the elemental concern is to interpret the teachings of Jesus Christ for the redemption of the marginalized from the socio, political and economic injustice. Liberation theologians understand the bible against the backdrop of a specific agenda and questions the wisdom of enquiring the 'true', 'original' or 'definitive' meaning of the Bible, as opposed to the Church's claim that the truth concerning the scripture is monolithic in nature.

For the church, liberation theology which interprets the scripture against the backdrop of contemporary issues is a cultural

challenge to the Biblical truth. They hold that the Bible can be interpreted only in the ways that the prophets who have written these passages have intended. This shows that the authority of these passages rests with these prophets. In his opening speech at the Puebla Conference, Pope John Paul II criticized the liberation theology saying that, “this conception of Christ, as a political figure, a revolutionary, as the subversive of Nazareth, does not tally with the Church’s catechisms” (Pope John Paul II 46). Central to John Paul’s response to liberation theology is his determination to reclaim for the traditional Church many of the words that liberationists have tried to redefine. By transposing the Biblical passages into a new context and creating a new order of signification for them, Sarah Joseph liberates the Biblical passages from the onus of monolithic meaning. This is the reason why she does not invoke the authority of these prophets through citation. By citing the names of the prophets who have uttered these passages in the Bible as the creators of these passages, Thampu reinstates the Biblical authority over these passages. When Sarah Joseph attempts to subvert the Biblical authority over these passages, Thampu hijacks that move by citing the names of the prophets as the authority of the passage.

A symptomatic reading always necessitates the importance of being faithful to the source text, and shows that the ideology of the text is as important as its semantic content. It places on the translator a heavy task of being truthful not only to the source text but also to the target reader because translator is the only agent of representing the source text for the readers in the target language. The symptomatic reading of *The Scent of the Other Side* shows that it is a rewriting of the source text which is a resistance to various kinds of authorities in the society. The ideological problems that have sneaked into the translation *The Scent of the Other Side* shows that the translator has ceased to establish what Spivak calls an

‘intimacy’ with the source text. To quote Spivak, a translator must “surrender to the [source] text” (205). A translator can surrender to the source text only by paying equal attention to the logic and the rhetoric of the source text. Logic is that process of moving from one word to another by making connections. Rhetoric is that quality of the language to convey an ideology without stating it explicitly. A translator’s engagement with the logic of translation should not be at the cost of the rhetoric of the source text. The symptomatic reading of *The Scent of the Other Side* very clearly shows that Thampu has failed to analyse the rhetoric of the source text thereby making translation a pale shadow of it.

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Deciphering the “elite subaltern”: An Analysis of the Translated Life Writings of Malayali Brahmin Women

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Abstract

Translation has always embarked upon the task of conveying and communicating to a larger audience transcending the spatial and global dynamics of a particular language. My paper titled “Deciphering the “elite subaltern”: An Analysis of the Translated Life-Writings of Malayali Brahmin Women” explores the translated memoirs of Devaki Nilayamgode and Lalithambika Antherjanam. The proposed study intends to analyse the multiple linguistic and cultural nuances associated with the translation endeavour. It endeavours to examine the role of translation as a feminist empowerment tool in conveying the life histories of the women across culture.

Key words: Culture, Gender, Language, Society, Translation.

Woman must write herself; must write about women and bring women to writing, from which they have been driven away as violently as from their bodies ... Woman must put herself into the text ... by her own movement (Cixous 1976: 875).

This study purports to analyse the inscribing and translating of feminine consciousness by women themselves and others, inducing an introspecting spectatorship in the form of readers into her individuality. It explores the documentation of women’s lives specifically in the context of the early twentieth century Kerala culture and society.

The paucity in the composition of the early twentieth century feminist autobiographies in Kerala went up to the late mid

1970’s and 1980’s posterior to which, Malayali women commenced to articulate and textualise their early lives in a deterministic and affirmative mode. One of the selected texts titled *Atmakathakkoru Amukham* (Preface for an Autobiography) by Lalithambika Antherjanam appeared in 1979. “In a brief foreword to the memoir, Lalithambika writes that on her seventieth birthday she decided to publish a few essays that touched on her past and on issues that deeply concerned her” (Krishnankutty1998: xxvii). Analogous to Lalithambika Antherjanam’s rendition Devaki Nilaymgode elucidates that “In 2003, just after my seventy-fifth birthday, I published a slim book of my memoirs (*Nashtabodhangalillathe*) which literally means ‘with no sense of loss or regret’” (Nilayamgode 2011: vii).

However even after production, most of these self-residues that were inter-texted into the logo-centric framework, took considerable time to get into the print light. This study addresses the perception of the “elite subaltern,” referring to the inferior position imposed on the Namboodiri women, due to gender discrimination practices. It examines the plight of the Namboodiri women in Kerala, analysing their lives during the early twentieth century in the backdrop of the social, religious and cultural history. It purports to examine this concept of the “elite subaltern” with reference to the translated memoirs of Lalitambika Antherjanam and Devaki Nilayamgode, locating their life writings in the broader framework of the regional social history of Kerala in translation.

Foregrounding the memory and the self

Translations of women’s writing have always embraced the vision of the oppressed and the downtrodden in the act of bilingual documentation. The biographical recording and re-rendering of

feminist lives has been perpetually varied in its assertion and approach. The early twentieth century feminist biographies and autobiographies enunciated the escalated desire for women's self articulation, transcending the established frameworks of biographical rendering. They represented a new self-oriented dynamics of emancipation and method of embodying women. Every text of feminist self-writing indulges in the exercise of conscious or unconscious encapsulation of the female body and mind within the critical frames of self-encryption. They underline and recognise the common denominators of subjectivity in these diverse recreations of feminist individuality.

The translated memoirs of Lalithambika Antherjanam and Devaki Nilayamgode befit the category of self-documented life-writings transforming the subjective and experiential individual memory. They subtly and explicitly constitute and improvise an intersection between the word and the feminine self consciousness. The authorial choice of these women stems from her specific and broader interest in analysing the ubiquitous elements of feminine subjectivity illustrated in these translated retellings of women's life-stories.

Analogous to other feminist autobiographies, the selected texts cannot be compartmentalised or classified as simple, linear narratives of women's lives. They are complex and complicated in their construction, comprising both conscious and unconscious politics of discourse. These textualised reflections and recollections are endowed with an inherent experimentation. They rationalise the perception that the "way in which the life-histories of individual women can provide insight into the general situation of women is made quite explicit in many recent biographies written by feminist history" (Caine 1994: 251). These memoirs of Brahmin women,

based on the early twentieth century Kerala history juxtapose their personal lives with the social, political and cultural history.

It has been observed that “The very choice of texts to work with, then, poses an initial dilemma for the feminist translator” (Chamberlain 2000:326). “Women translators [had always] wondered why they were working on texts which suddenly seemed alien to them, texts whose premises they could not share. At the same time, women were discovering feminist writing with which they felt intense affinities” (Simon 1996: ix). The chosen translated memoirs forms an answer to the intense affinity and universal bonding shared by women transcending age, caste and distance.

The translator’s notes in the chosen memoirs explicitly and precisely state their specific and sincere affinity to the memoirs and the authors. They had evinced and enunciated their interest in the life stories of these Brahmin women who have experienced contemptuous and condescending treatment inside their upper caste society and family, in sharp contrast to the dignified status adorned by their male counterparts.

The translators acknowledge the fact that “‘*Antharjanams*’ have always been a source of great fascination in popular imagination in Kerala. To an outsider’s eyes they were living exotica” (R. Menon 2011: xii). Their endeavours in fact stem from the ironical awareness of the simultaneous significance and restrictions ascribed to Malayali Brahmin women in the early twentieth century Kerala society. Their life-writings emerge as a spontaneous counter flow to their suppressed plight, despite the prevalence of radical social movements of that time as “namboodiri girls remained largely untouched by those impulses; they continued to live very restricted lives” (Krishnankutty 1998: xiii).

Translation and the History of “Elite” Oppression:

Writing and translating any autobiography involves resistance facilitated through a perpetual process of self recasting. Devaki Nilayamgode’s *Antharjanam: Memoirs of a Namboodiri* woman and Lalithambika Antherjanam’s memoirs are no exceptions. Articulation of the recognition of a prevalent historical undesirability based on gender characterises the narratives. The biographical recounting erases the temporal boundaries of the past through an effective mnemonic reconstruction of the feminine experiences in the social and cultural context.

At the onset itself the memoirs delineate the societal disapprobation of womanhood. Lalithambika Antherjanam reminiscences that “her society considered it a curse to be born a girl” while Devaki Nilayamgode recounts that “In those days, the birth of a girl in illams was not considered auspicious” (Antherjanam 1998:133; Nilayamgode 2011:8). The translated memoirs outline the commencement of the cultural contempt and accusation of inauspiciousness heaped upon women, right from their birth. They acknowledge the history of oppression and assume the responsibility of conveying the deplorable plight of the “elite subaltern” across the cultures. “The stories and autobiographical essays chosen for translation here represent ... the plight of anterjanams who, more often than not, stand in for women as a whole” (Krishnankutty 1998:xxix). They emerge as cross-fertilized bilingual endeavours informing the deplorable plight of namboodiri women, transcending the geographical barriers. To accentuate the purpose of the translated text, “A reader might well trace through these texts a history of the women’s movement, an ongoing feminist engagement with the aesthetic, a dream of the nation,” despite their regional and societal specificities (Krishnankutty 1998: xxix)

Girl to Woman

In this section I wish to examine and explore the inherent nuances and subtleties in the translated memoirs specifically relational to the portrayal of the feminine maturing phase including the puberty and the menarche. I would prefer to critically observe and analyse the role of translation in recreating these gender specificities in the context of regional history.

The translated memoirs function as bildungsroman through temporal delineations of the physical and psychological growth of a woman. They adumbrate the social and cultural intricacies associated with the Brahmin girl’s evolution to womanhood. According to the life writings, the convention of “Uduthu Thudangal” signifying the discarding of loin cloths made of leaf and starting of wearing cotton undergarments “was the first step towards womanhood.”(Nilayamgode 2011:31)

The translated memoirs elaborate on the practices and customs, during the transition phase from puberty to womanhood. They explicate the conventions like child marriage before puberty.

The memoirs discuss the discrimination heaped upon the women during post-puberty. “A girl who had come of age was not supposed to step out of the *illam* or even see the portico” (Nilayamgode 2011:110). Analogous to Devaki Nilayamgode’s critique Lalithambika Antherjanam explicates the trauma she faced on attaining puberty. The memoirs elucidate the societal dread and anxiety associated with menstruation.

Lalithambika Antherjanam recounts that when “she reached puberty, the house looked and felt as if someone had died. Her

mother wept, so did the rest of the family, and the servant women, and seeing them, she too could not help crying” (Antherjanam 1998:138). Analogous to her experience Devaki Nilayamgode’s memoirs explicate that on attaining puberty she retreated into her “illam like a bird with clipped wings” (Nilayamgode 2011:46).

In fact the translated memoirs expound the escalating enforcements of cultural and social norms upon women during the post puberty phase reducing her to the status of a corpse.

They explicate the laborious rituals associated with menarche and the amplified seclusion post puberty retaining the original glossary.

Akin to Susie Tharu’s observation the translators of Devaki Nilayamgode’s memoir also faced the same dilemma of whether to retain the cultural terms or substitute them with their linguistic equivalent counterparts despite the full fledged resonance in cultural correspondence. They cite the example of the word ‘*irikkanammaamar*’ and how the initial translations had converted the word into its meaning woman attendants. However according to the translator “the subsequent series of revisions ... [retained] the native term in order to preserve its rich meaning as well as local flavour. The same logic decided the use of the ‘*amma*’ and ‘*achan*’ in preference to ‘mother’ and ‘father’ “ (R.Menon 2013: xv)

Domestic Space, Institutions and Namboodiri Women

Devaki Nilayamgode enumerates her domestic restrictions during her early childhood and puberty while Antherjanam explicates her domestic situation of having to exist in a society that regarded girls as curse. Compared to Nilayamgode’s rendering of the

lack of domestic support in the context of active feminist emancipation during her early childhood, Antherjanam explicates her reception of paternal and maternal support as “her father took great care not to let her realise that she had been born into a society that did not believe in bringing up girls as human beings” (Antherjanam 1998:134).

The memoirs demonstrate the Brahmin households or *illam* as a domestic space of ostracised and secluded feminine subjectivity. They effectively depict the “grim unsentimental iron-rule of hierarchy within the traditional domestic space of the Malayala Brahmin homestead” through the lens of the memory of protagonist (Devika 2011: xviii).

The translated narratives expatiate upon the marital and conjugal aspects of Brahmin women. They trans-create the domesticated women in the socially appropriated universe of marriage. Both Devaki Nilayamgode and Lalithambika Antherjanam explores the custom of “*sambandham*” or the practice of the younger brothers marrying from the Nair community as the tradition permits only the elder brother in a Kerala Brahmin household to marry from his own community. The memoirs portray the subsequent sufferings inflicted upon the Namboodiri women as a result of this *sambandham* including younger Brahmin girls marrying older Brahmin men, sometimes even more aged than their father. The narratives also depict the fact that the institution of “*Sambandham*” which meant that “only the eldest son could marry from his own caste” lead to polygamy resulting in older Brahmins marrying younger girls” (Devika 2011: xx).

While explicating the domestic and family life of Namboodiri women, the translated memoirs explicitly outline the

deplorable plight of widows. They accentuate the fact that “In the Namboodiri community, nothing was considered a greater sign of misfortune than the sight of a widow” (Nilayamgode 2011:78). Both the translated versions echo the emotional anguish and laceration experienced by widowed Namboodiri women.

Mothers and Daughters

The translated memoirs discuss the deep attachment and the profound relationship of the protagonists to their mothers and their perspective on the role of the women as mothers. The narratives simultaneously juxtapose motherhood as “an eternal truth, and also an ordinary occurrence” (Antherjanam 1998: 173). Both the protagonists expound their conflict with their mothers on traditional matters. Devaki Nilayamgode expositis the seemingly ambivalent attitude of her mother who in spite of her belief that women should possess psychological and physical security in her societal and domestic environment was reluctant to endow her daughters with freedom due to fear of transgression. She recounts that her mother “did not give us, her daughters, any freedom because she believed that girls should not be encouraged to think and act independently” (Nilayamgode 2011:11). Analogous to Devaki Nilayamgode’s portrayal Lalithambika Antherjanam explicates her conflicts with her mother who feared her daughter’s rebellious attitude. According to Antherjanam “tradition dominated” her mother who was “terrified of calumny” (Antherjanam 1998: 175).

The translated memoirs effectively recreate the writers’ demonstration of the complex relationship they shared with their mothers. Antherjanam reminiscences her mother’s shock, anguish and protest when she came back home after attending the Nair meeting, discarding her “marakuda” and “ghosha.” She explicates

that when she “abandoned the system of seclusion” personified by “marakkuda,” the traditional umbrella used for the purpose of hiding the body and face of Namboodiri women, her mother “lamented as if” she had died, or been cast out” (Antherjanam 1998:177). The translated memoirs in fact effectively recounts the prevalent cultural and societal assumptions nourished in the upper caste household of early twentieth century Kerala regarding the maternal duties and obligations of women.

Women as Writers and Translators

In this section I wish to elaborate and explicate the ambiguity and complexity associated with the role of women as translators and writers contextualising them in the backdrop of the selected autobiographies. The chosen memoirs with women as translators and authors become pertinent in the present context of an assumed and sustained independence initially self-cultivated by the writers. In this juncture it becomes important to acknowledge and realise that the two writers Lalithambika Antherjanam and Devaki Nilayamgode chose to self –document their lives only after becoming confident of their ability to endure any kind of conflict that emerge out of these life-writings.

The translators explicate the qualities and characteristics of the writings. In their perspective Nilayamgode’s memoir “honestly sketches some of the beliefs, practices, and rituals of the Namboodiris that made life within their closed system insufferable for women” (Radhika 2011: xii). Similarly Antherjanam’s writings are “startling and insightful documents of a moment in which the struggle against the repression and incarceration of women from the namboodiri Brahmin community came together in quite an exceptional conjuncture with protests against caste discrimination ...

and challenges to colonial rule” (Tharu 1998:viii). In short the translation endeavours sprang up from the significant realisation of the social, cultural and historical inter-textuality embedded in the texts. They refused to attenuate the autobiographies merely to the literary realm.

The same gender of translators and authors become pertinent in reducing the linguistic and logo-centric complexities associated with the chosen texts. However the translators acknowledge the fact that “Working within the conventional hierarchies ... the female translator of a female author’s text and the male translator of a male author’s text will be bound by the same power relations: what must be subverted is the process by which translation complies with gender constructs” (Chamberlain 2000:327).

The translators of the selected memoirs endeavour to conform and transform the gendered nuances and implied subtleties implied in the words through a bilingual re-appropriation of the texts. They have acknowledged and expressed their emotional affinities with the chosen texts and the authors. They have articulated their concern and respect for the authorial endeavour. In relation to Devaki Nilayamgode’s memoir, one of the translators remarks that “Even though she chronicles a life of deprivation, lived with great hardship, Nilayamgode has chosen not to be judgemental about the people and events in her life. There is no discernible anger at the unfairness of the treatment of women, and of herself in particular” (I.Menon 2011: ix). A distinguished tone of empathy and sympathy characterises the translators’ reaffirmation with the authors. They acknowledge the reality that “the antharjanams’ awe-inspiring exclusivity concealed the cruellest form of patriarchal oppression that robbed them not only of independence and education but even the simplest and most innocent of joys” (R.Menon 2011: xii).

While exploring the role of translators in these trans-created autobiographies we realise that “the woman translator in this case is not simply subordinated, she is not the author’s secretary ... Translation is writing; that is, it is not translation only in the sense of transcription. It is a productive writing called forth by the original text” (Derrida 1985: 153).

The translators of the chosen life writings have undertaken the struggles, pain and effort to transform the self-consciousness in the text through the interface of an alien language. According to them translating emotions proved to be the biggest hindrance despite their persisting feelings of sympathy and empathy. During the process of translation they realised that “The different ways in which various people react to emotional turbulence create a hurdle in transcreating anger, pain, joy or love in a foreign language. This was the major problem I faced while translating the text” (I.Menon 2011: x).

The chief task of the translator pertaining to Devaki Nilayamcode’s book in her perspective was to expose “the steely quality behind the apparent pliancy” and calmness of her words. The translators in both the endeavours were entrusted with the task of bringing forth before the readers across the globe “a thinking, probing, questioning, intelligent mind which rejects the false values of society” (I.Menon 2011: *ibid*).

Parallel to the semantic task of cultural and global transmission associated with translation, the narratives focussed on the semiotic section. Teasing “out the nuances of the words and their contexts” figured as “an uphill task” for the translators in the context of the autobiographies (I.Menon 2011: *ibid*). Analogous to other translation endeavours, trans-creating the implied semiotics and

semantics of the textual language formed a challenge for the translators. Indira Menon's "difficulty stemmed from Nilayamgode's language, itself, which is simple, unadorned, and stark to the point of being bare" (I.Menon 2011: *ibid*).

According to her "bringing emotional upheavals to the surface without making them obtrusive" proved to be a challenge as "the text does not allow you to speak openly about the struggles" (I Menon 2011: xi). The narrative acknowledges the fact that "The semiotics of one language and culture differs from another, rendering some signs not easily comprehensible in the target language" (I.Menon 2011: *ibid*).

Transgressing these differences and discrepancies through a universal language proved intricate for the translator. The knowledge that "The translator, thus has to walk the thin line between close adherence and transcreation, which may leave her open to the criticism of having departed from the text" permeated the endeavour to adhere as much as to the text (I.Menon 2011: *ibid*). Howsoever Radhika Menon, the other translator of the same text primarily accentuates on the subjective affinity and empathy between the translator and the author. She attributes the chief impulse of her translation endeavour to the fact that "when a text strikes a chord in a reader's heart, the natural impulse is to share it with a larger community that may derive equal pressure out of it"(R.Menon 2011:xi-xii). She shares Indira Menon's perspective that the memoir "reveals the inner beauty of the person who authored it. Despite serious setbacks (being deprived of formal education being the most crucial among them) Nilayamgode betrays no sense of bitterness or righteous indignation. This tonal balance informs the entire narrative" (R.Menon 2011: xiii). Attuning to Indira Menon's observation she too perceives that the "quality of

dignified restraint ... posed the greatest challenge in translation” (R.Menon 2011: xiv).

The translators’ note discusses the cultural difference between the host and the target language. According to their perspective ensuring linguistic and cultural equivalency proved to be the greatest challenges in the process of translation. The knowledge that a translation can “nevertheless be a stumbling block to the readers of its English version and deny them a peek into the subtle historical or cultural nuances of certain seemingly mundane observations that Malayalis, conversant with the social movements of the state, can access without any difficulty” permeated the adhering endeavour to the host text (R.Menon 2011: xiv). Hence the translator exclaims that she preferred a more “emphatic version” than a loyal one in her translation when the translator “runs the risk of muffling the potency of the detail” due to her adherence to the text (R.Menon 2011: *ibid*).

Both the translations have endeavoured to erase the possibilities of cultural anonymity and gender alienation through strategic linguistic tools for cultural assimilation including glossary and foot notes. The employed Sanskrit and Malayalam religious glossary accentuates and exposit the vulnerability of the “aristocratic” women who has to succumb to the orthodoxy, that restricts even their physical mobility and rights. Terms like “uduthu thudangal”, “antahpuram” meaning the inside of home and names of Malayalam months like “Dhanu” are retained as the same in the narratives, for cultural specificity. A critical exploration of Gita Krishnankutty’s translation endeavour by the concerned translation network itself opines that “we have often retained a Malayalam word even when we provide a near equivalent in parentheses to mark the dissonance and to suggest that the reader should strain beyond the

restful English and reach towards what more might be at stake in the formulation” (Tharu 1998: ix). Glossary forms the soul and the window of the translated memoirs facilitating cultural equivalence through the linguistic retaining of the native words in the global language.

However the translators admit and acknowledge the role and limitation of glossary in translation. According to them “certain other native words would not permit deferment of their explanatory notes to the glossary. In such cases, though very rarely in this text, I had to take a bit of liberty and bring the meaning into the text” (R.Menon 2011: xv). She cites the “appending of the phrase ‘literally meaning “object” as the erring antharjanam was called’ to the word ‘saadhanam’ was necessary lest the non-Malayali reader should overlook the heavy patriarchal bias embedded in the trial of Kuriyedathu Thaatri”(R.Menon 2011:ibid). Akin to the assertion of Radhika Menon and Indira Menon, the translation initiators of Lalithambika Antherjanam’s memoirs delineate that they “have tried to develop a practice of translation and provide introductory material, notes, and glosses that retain the historical and regional specificity of the struggles Lalithambika depicts,” for the purpose of cultural familiarity with the alien readers (Tharu 1998: ix). In short the translators have profusely endeavoured and struggled to retain and convey the cultural nuances effectively.

Unlike Devaki Nilayamgode’s memoir, Lalithambika Antherjanam in her autobiography addresses herself in the third person, as she recounts her persistence “in her chosen way of action with extraordinary self-confidence, even at the risk of being considered insolent” (Antherjanam 1998: 142). The authorial third person narration intended for a detached articulation is trans-created in the translation with the simultaneous reclaiming of the third

person subjectivity by the author and the translator. The distinguishing and sporadic exploration of the translators’ note, constantly exclaiming and examining the multiple aspects of the memoirs in fact proved insightful

A selective ambivalence of articulation constitutes the urge for self documentation in the life writing of these dominant women. The explicit and implicit referential paradigms inherent in the selected texts exercise a feminist perception of life. Both the memoirs emphasise the conflict encountered by women in the multifaceted role of writers and translators. While Lalithambika Antherjanam explicates “the conflict between the individual as an artist and the individual as a member of the family,” Devaki Nilayamgode expounds the truth that “I had never thought I could write at all” (Antherjanam 1998:160; Nilayamgode 2011: vii).

The narratives also explore Namboodiri women as authors. Lalithambika Antherjanam’s memoir expounds the role of women in literature. She discourses on the hurdles encountered by Namboodiri women and women of Kerala in the field of creativity as “hardly any women of the last generation in Kerala, or indeed in the whole world, dedicated themselves to the creation of literature ... not because we lack talent or power of expression, but because the way in which we were crushed by circumstances.” She explicates that “women of highborn families may not allow their voices to be heard outside the home” (Antherjanam 1998:158). Her views echo Devaki Nilayamgode’s perspective regarding the suppression of creative faculties and critical reasoning of women by restricting their opportunities for education. The narratives in fact assume the proportion of meta-creative texts explicating and locating the process of feminine creative faculty in pertinence to their domestic situations.

In short the chosen translated autobiographies primarily emerge as gendered narratives accentuating on the role of women as translators and writers. They construe a selective form of literary self –assertion, transgressing the patriarchal hideousness where a new mode of resistance writing and transference replaces the early constricted articulations of the feminine self.

Namboodiri Women and Reform Movements

The translated memoirs of Devaki Nilayamgode and Lalithambika Antherjanam explicate the significance of reform movements in the lives of Namboodiri women. The translators note and the introduction to the memoirs expound the thrust laid upon by the various reform movements in rectifying the lives of Namboodiri women in accordance with their self-perception and awareness. “In self –knowledge, the images of the ineffectual Nambutiri and the passive and suffering Antharjanam take shape as the objects to be transformed through reform, and the subjects of Malayali Brahmin reformism are invited to identify themselves with these images and finally overcome them” (Devika 2007:119).The narratives in fact hints upon the patriarchal ideological manipulation in the feminist reform movements.

The translated works delineate the attempts of reform by the Yogakshema Sabha, the community formed to help Brahmins in relation to the upliftment of Namboodiri women. The memoirs echo the critical observation that “Community building efforts among the Nambutiris began early in the twentieth century with the formation of the Nambutiri Yogakshema Sabha (henceforth,YKS) in 1908” (Devika 2007:124).They treat Yogakshema Sabha as a key force in the feminist emancipation urge and acknowledge the significance of “a period of activism that succeeded in bringing mere homemakers

like me to the forefront of public life” (Nilayamgode 2011:154).

Parallel to the explication of reform movements, the memoirs of Devaki Nilayamgode and Lalithambika Antherjanam elucidate the simultaneous prevalence of untouchability and casteism with gender discrimination. Devaki Nilayamgode’s narrative explicates that “if someone who had not had a bath, or a lower-caste Shudra who was washing clothes, happened to splash some water on them, the antharjanams were required to go for another dip in the tank” (Nilayamgode 2011:20). In fact the memoirs consciously or unconsciously equate the subaltern status and inferiority imposed by the caste system with that of the prejudiced maltreatment of women.

Family, Gender and Societal Reform

The memoir acknowledges the role of the early twentieth century Brahmin reforms on the alteration and transformation of persisting family structure. Domesticity occurs as a self exhausting force, redefining and restraining the contours of the women inside the boundaries of the familial space. Both the memoirs significantly explore the societal plight and the impulse associated with the reform movements pertaining to women. According to Antherjanam, the male reformers accentuated on the plight of women when they “realized that true social progress could not be achieved unless women were granted freedom, and efforts were initiated in this direction” (Antherjanam 1998:145).

The “Elite” Subaltern Women

Reflecting the feminine self has always been a Herculean task for namboodiri women whose desire and individuality was often hidden under the cloak of respectability. Common under

currents of subjugation and resistance characterise the selected autobiography of the “dominant” women. Autobiography had persistently figured as a means and medium of critical self evaluation for women. They portray the oppressed women’s capability of significant critical reflections, even during the phase of anguish and suppression.

Even while using these translated life-writings as evaluative tools of the life standards of a particular section of women, I agree with the fact that examining these self-writings does not guarantee a unified interpretation of the lives of the women belonging to the particular community, though it renders a general awareness about their communal wise suffering and subaltern status. In this regard as the author of the paper I would like to point out that I became perfectly aware of the persisting differential gender equations existing within the same community.

However in the due course of the paper what attracted my attention was the fact that despite the emotional and physical anguish inflected by the patriarchal aggrandisement of power, the authors and translators critique the structure of the society as wholly responsible rather than exclusively accusing the male section of the family or the society. A tone of societal pity and condemnation characterises the translated writings.

The translated memoirs in fact transform the feminine self into a global written referent in relation to the Kerala society and the culture. Howsoever this transference also facilitates the transcendence of the limitations imposed by gender binaries through the open assertion of the feminist authors and translators. As rightly pointed out when “women write their own metaphors of cultural production, it may be possible to consider the acts of authoring,

creating, or legitimizing a text outside of the gender binaries” (Chamberlain 2000:327).

Transgressing the binaries, the feminine self in the translated narratives emerge as a literary and social construct. The protagonists explicate the possibility of self discovery as self- narration becomes self explication. Self –scripting and translation of the lives of the Namboodiri women thus becomes an act of transgression facilitating the revolt of the cloistered subaltern namboodiri women and entailing her satisfaction against the established moral rules and codes.

So far the paper has explored the multiple dimensions and nuances associated with the depiction of the Namboodiri women in the selected life writings. It had endeavoured to portray the subaltern status and enforced inferiority on the Brahmin women in the early Kerala society and their subsequent resistance, globally recreated through the linguistic tool of translated life-writings. In short, the paper has endeavoured to explore the portrayal of Kerala history, society and culture in the translations and the struggles encountered by the translators in conveying the gendered cultural nuances across the globe through the medium of English language.

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**An Engagement with the Theatre Translation of Heiner
Mueller's play *Verkommenes Ufer Medeamaterial Landschaft Mit
Argonauten* into Hindi**

Arati Kumari

Abstract

*This paper looks at the performance of Mueller's play *Verkommenes Ufer*, through the prism of its Hindi Translation to engage with the pertaining issues related to the field of theatre translation. It is interesting to go about the process of production of his play into Hindi within the context of current debates that are emerging in relation to the translation in the field of theatre. This is particularly relevant as the debates in the field of Theater Translation makes differentiation between the literary translation and the theatre translation on the pretext that a theatre translation is undertaken keeping in mind the hypothetical performance.*

Introduction

There is a general view that in the field of the theatre translation there are two key stages in the emergence of the text in the target language and culture; first, as a drama text is created linguistically; and second as the text gets mediated to the larger number of people collectively through the performance and finds its temporary meaning, each time it is performed, in the target culture. Erika Fischer – Lichte, who works primarily in the field of Performance and Aesthetics, also acknowledges these two forms of the existence of a text in the target language and culture: first, as a drama translation for reading and second as a draft for the performance. In her own words, "On the one hand, the drama

translation - like all the other translations also - acts as a career of the mediation, if they are received in the reading; but on the other hand they can be used as a template/draft for a performance that will in turn act as a real bearer of mediation.”¹ As a reading text, the drama translation becomes the direct career of the mediation, however according to Fischer – Lichte, as a draft for the performance, it is not a career of the mediation by itself, the mediation happens through the performance. My hypothesis is that Heiner Mueller’s “poetic dramaturgy” challenges this view; that the drama translation mediates directly as it is accessed as a reading text and it serves as mere draft for a performance and let the performance act as a real bearer of mediation in the theatre. In Mueller’s plays, in fact, the performance makes inroad in the drama text and the performance has to give way to the drama text in the theatre. A reading of the emergence of the play *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten*² (Water Front Wasteland Medea Material Landscape with Argonauts) into Hindi as a drama text as well as a theatre text could be viewed as an example to show how the drama text refuses to act just as a template when it is used for the performance and how it seeks to find a way for the direct mediation during the performance also.

Discussion:

This article is divided into three parts:

- 1 An Engagement with the theoretical debates on the theatre translation
- 2 Reading the process of the emergence of the Hindi Translation of Heiner Mueller’s *Verkommenes Ufer*³
- 3 Seeing the Hindi Translation as an art in itself

1. An Engagement with the theoretical debates on the theatre translation: Theatre translation strives to be treated as an independent field and not as a part of field of literary translation; because a text, translated for the theatrical production has different role to play and hence goes through a different kind of process of translation.

It was way back in the 1930s that the semioticians of the Prague School focused on the interrelationship between the written text and the performance, that challenged the old notion of written text being the dominating aspect of the theater as gradually the theatre became more and more performance oriented. This shift in the theatre practice also led some theoreticians of the translation studies to reexamine their theoretical positions towards translating theatre texts.

Susan Bassnett on theatre translation: In the 1980s, Susan Bassnett while engaging herself with the theatre translation drew on the work of the Italian semiotician Marcello Pagnini who advocated the idea of a 'grammar of performance' embedded in the text. According to this position of Bassnett, the translator's job was to decode the gestic text which is concealed in the Source Language (SL) text as undertext and then to translate it into the Target Language (TL), which also has a concealed gestic text. In the second phase Bassnett's position changed drastically. She argued that it is not possible for a translator to draw the 'gestural understructure' from the source text, on the grounds that there cannot be one single 'grammar of performance' embedded in a text when there are as many potential translations of the text as there are different readings. In 1990s in her articles "Translating for the Theatre – Textual Complexities" (1990) and "Translating for the Theatre: The Case

Against Performability” (1991), she opposed the idea of including the ‘extra dimension’ in translating for the theatre and focused on the linguistic structure of existing theatre texts. In that case, the task of integrating the written with the other sign systems that constitute the theatrical event is not the translator’s but the director’s and the playwright’s⁴

Whereas Susan Bassnett in the later phase suggested the theatre translators to focus on the linguistic translation of the text on the pretext that it is impossible to find one single ‘grammar of performance’ embedded in a text and she linked the director and the playwright to the performance aspect of the text; the subsequent debates in the field of translation studies, keep the performance aspect in the centre of the theatre translation process and therefore seeks for a deeper understanding of dramaturgy and a more active participation in the theatre production, by the translator and that makes the translator’s artistic input for the performance as valuable as that of the playwright and the director.

Patrice Pavis on the theatre translation: Patrice Pavis saw the theatre translation as more than interlingual translation of the dramatic text. According to him, the purpose of the theatre translation is to pull the Source Text (ST) towards the TL (Target Language) and TC (Target Culture) and it is done in many stages. The text of written translation (T) depends on the initial virtual situation of enunciation T0 and also on the future audience. Both situations are not seen, the first one is related to the ST, the second one is about the situation of enunciation in the target culture. But in the stages that follow, T1 and T2, which are the next situations of enunciation, the translator, as the reader and the dramaturge, uses his skill to translate in the written text, what might have been uttered in the given time and space in the Source Culture and that might be

uttered in the future situation of enunciation. T3 is stage concretization. The audience receives the text in T3 and T4 stages. Patrice Pavis is of the opinion that the translator knows that the translation cannot preserve the original situation because it is intended for a future situation of enunciation, a situation; the translator may not be familiar with at all. It is only when the translated text is staged for the target audience and culture that the text is surrounded by a situation of enunciation belonging exclusively to the TC. Thus, the translation to various degrees occurs at the intersection of the situations of enunciation.⁵ The confrontation of the situations of enunciation, be it virtual (related to ST) or actual (related to TC), tells Pavis, proposes a *performance text*, by suggesting the examination of all possible relationships between textual and theatrical signs.⁶ In other words, while translating there is a confrontation of the situations of enunciation and the performance text emerges out of this confrontation, which seeks for the exploration of all possible relationships between the textual and theatrical signs.

On the contrary to Bassnett, Pavis suggests that the theatre translator must take into account the gestic code of the ST, and must engage him/herself in the dramaturgical analysis of the ST while translating the written text. He/she goes through the situations of enunciation (T0, T1, T2, T3, T4) that involves understanding the virtual situation of enunciation, the dramaturgical analysis, a *mise en scène*, and the delivery of a message to the audience in the process of the translation, although these stages are not aware of each other.

The subsequent debates in the field of Theatre Translation: The discussions that have emerged in recent years show that gradually the theatre translation is paving a different path for itself in the field

of Translation Studies. As a theatre text is meant to be performed, Andrea Peghinelli in his article, "Theatre Translation as Collaboration: A Case in Point in British Contemporary Drama" (2012) suggests that the theatre translator must be equipped with dramaturgical skills. He argues that since a theater translation has to function within the immediate context of performance – without annotations or editorial commentary, the translator must have a good understanding of the theater as a medium of performance.⁷ Besides, there are untranslatable or unspeakable parts in a drama, that need to be retained in the target language. For this Peghinelli suggests a combination of processes of adaptation, interpretation, paraphrasing, contemporization, and most importantly understanding and collaborating. According to him, the translator, as re-creator of the text, should be acknowledged as a key figure within the collaborative process of production comparable to the role of the playwright, of the dramaturg and of the director."⁸ The re-creation of the text requires a level of dramaturgical skill and creative vision. Alinne Fernandes in her article "Between Words and Silences: Translating for the Stage and the Enlightenment of Paradigms" (2010) suggests to take theatrical sign systems into consideration because, according to her, when one translates for the stage, many questions have to be dealt with arising from the materiality of the theatre. Hence, the translator is required to have the knowledge of and skills for creating a text as a dramatist.⁹ According to Fernandes, translating the performability in a play text means keeping in mind the speakability of the translated play text by the actors. Translating the performability also means shaping language in a way that entices its audience into the here and now of the performance. Alinne Fernandes concludes, "The method that informs the development of this stage language necessarily involves the participation of actors and director, which makes it, therefore, co-operative."¹⁰ In order to

translate a text into stage language, Fernandes proposes, the translator can and should actively engage with making theatre as well. Sirkku Aaltonen in her book "Time-sharing on Stage: Drama Translation in Theatre and Society" which got published in 2000, views theatre texts as apartments, spaces to be occupied and manipulated for periods of time by different tenants. According to her, playwrights, translators, stage directors, dress and set designers, sound and light technicians as well as actors, they all contribute to the creation of theatre texts when they move into them and make them their own.¹¹ Thus, the theatre translation is a collaborative and ongoing process as each time it is performed it changes itself in different ways.

The theoreticians in the field of theatre translation see theatre translation as a creative activity in itself and the translator as re-creator of the text because the translation is done thinking of the performance. Patrice Pavis argues that the text of the written translation (T) depends on the initial virtual situation of enunciation T0 and also on the future audience. He proposes different logical stages that the text of the written translation (T) goes through in its emergence, i.e. T0, T1, T2, T3, T4. Other theoreticians contribute also substantially to the translation strategies and the methodologies in the field of theatre translation. As translation for theatre has in view its performance, the collaboration with other agents of theater making, like playwright, director, musician, actors, dramaturge etc come naturally along in the process of the theatre translation. In individual capacity, as Peghinelli suggests, the translator because he/she translates a text for the performance, where there is no scope for any editorial commentary, he/she must use his dramaturgical analysis to come up to a language that conveys best what all a text in the ST has in it

in terms of the language, culture and the performance, contained in it.

In the light of all the theoretical arguments if we would like to analyse and understand a piece of translation done for the theater performance, we must engage ourselves with its process in the entirety, right from the time of inception of the idea of performing a drama text until its performance.

2. Reading the process of the emergence of the Hindi Translation

of Heiner Mueller's *Verkommenes Ufer*: The theoreticians in the field of theatre translation have emphasized time and again that theater translation is distinct from the literary translation because a theater translation is done for a hypothetical performance. If we view performance to be the key factor in differentiating the theater translation from other translations, also from literary translation, which is predominantly about the linguistic translation, one needs to take into account the debates woven around the concept of the performance and its role in theatre. Erika Fischer – Lichte in her work “Aesthetik des Performativen”¹² says that the theater is today no more dictated by the literary text. According to her, the performance in the theatre happens out of the meeting between the actor and the audience, out of their confrontation, out of their interaction, which emerge out of the directorial strategies for a performance. Similar mechanism is at work, as a theatre translator approaches a drama text for the translation. There is meeting, confrontation, interaction of the two creators (the playwright, the translator), of the two languages (Source and the Target), and of the two cultures (Source and the Target). This section while viewing the playwright (Heiner Müller) and the translator (Ram Gopal Bajaj) as co-creators of the theatre text, performed in Delhi, attempts to understand their distinct view on theatre in relation to

each other; discusses the process of the emergence of Hindi translation; and analyses the linguistic and the cultural aspects of the Source and the Target texts against the backdrop of the theoretical discussions in the field of theatre translation.

a) The stance of Playwright and the Translator in the world of Theatre: Peter Hacks, Volker Braun and Heiner Müller were three important playwrights after Brecht, in the erstwhile East Germany, whose plays were a critic on the system. Müller was a dramatist, poet, writer, essayist and theatre director. In his work he rejected the linear dramatic narrative and in general he was against the concept of periodization. In a conversation with Eva Brenner he said, "I could write a play similar to *Hamletmaschine* tomorrow and then the next day write one like *Lohndrucker*. The notion of periodization is completely nonsense."¹³ He intended to write something that >>must be as permanent as possible, regardless of the fact that in East Germany his plays were always produced fifteen years after they were written."¹⁴ His writing surpasses the concept of periodization also in the context of this paper as I feel it is vital to engage with the theatre performance of his play *Verkommenes Ufer* in Hindi an example of the theatre translation, which is creating its own distinct place in the field of translation studies.

Ram Gopal Bajaj, a noted theatre director, academician, actor (in theatre as well as in Films), and translator in India, is well versed in all the areas of theatre including make-up, production design and stage lighting. He has a unique style of presentation and recitation of poetry and is an esteemed elocutionist. His attempts to run the theatre movement devoid of western influences have won him accolades. In his view, "Theatre movement in India has been colonised by multiple forces. Western domination has left a scar on

the Asian identity of the movement. The artistes are compelled to carry the flag of a particular thinking.”¹⁵ Though he has concentrated on working on the plays by Indian playwrights, however, he has not been against a meaningful exchange between the cultures. His interest in bringing a Heiner Mueller’s play to Hindi theatre as the director of the National School of Drama, in which he also collaborated as a translator, is to be seen as a meaningful and creative cultural experience, as Nemi Chand Jain sums up, while talking about the new look at the western theatre in the Hindi theatre in India.¹⁶

If we take into account the view of the playwright, who also happens to be the theatre director and dramaturge, and the view of the translator, who is also a theatre director, actor and dramaturge, we can find some meeting points between the two. Mueller, who does not write his dramas in linear time, and Bajaj’s conscious attempt to work with traditional Indian theatre, where time is not seen in linear fashion, brings them together in relation to the concept of ‘time’. Another interesting point of meeting between the two of them is their anti-colonial stand, though their anti-colonial views are situated in different contexts. Moreover, Mueller’s plays are written in very dense poetic form. Bajaj with his unique style of presentation and recitation of poetry is considered an excellent elocutionist and this poetic understanding makes him equipped to take on Mueller’s *Verkommenes Ufer* for the translation.

The Process of Verkommenes Ufer’s Hindi Translation: It is really interesting to talk about the process that the Hindi translation of *Verkommenes Ufer* went through as it was in the beginning the translation of the translation because Ram Gopal Bajaj had originally translated the play from its English translation into Hindi. In the words of the director, Stephan Suschke, there was ambiguity

in the English translation, which was, according to Suschke, not adequate translation of Mueller's images in the play. Sometimes the misunderstood formulations were even more cryptic, more unclear.¹⁷ At this juncture the translator together with the director, who belonged to the language and theatrical and cultural tradition of the ST, became a collaborator in the translation of the text in TL. To go to the core of the Mueller's drama text, an interpreter (Sumit Mahendru) was involved, who knew all three languages English, Hindi and German. Keeping the interpreter in between, Bajaj and Suschke compared the texts word by word, sentence by sentence. This is the closest that the translator could go to the original composition of the text. Thereby the interpreter played a crucial role, who, according to Suschke, worked as the mediator between the cultures, because he knew all the three languages. On a question that I posed to the director, if he views the Hindi Translation as a collaborative work, Stephan Suschke said that between the director and the translator Sumeet Mahendru was important for the work as he knew all the three languages and so he was a mediator between the cultures. To that extent it was a collaboration work, however in the artistic translation of the text, Bajaj had his own share.

This process of the translation makes distinction between mediating the meaning of words, imagery, and the context through the knowledge of source and target language from recreating the ST in another language. The discussion about the text with Suschke, who is a German language speaker as well as an expert in Heiner Mueller's dramaturgy and also the director of the play to be performed in Delhi, is to be seen as a key stage of the translation, that helped Bajaj in pulling the source text towards the target text, as Suschke tells, artistically. This supports the view point of the theoreticians in the field of theatre translation that the translators

should be seen as re-creator of the play. The re-creation of the text in the source language requires the knowledge and skill for recreating the text as a dramatist. While supporting this view, the following

section reads the Source and the Target texts individually.

c) The Reading of the Source and the Target texts:

The Source Text: The play begins with a view of the sea at Strausburg, which is followed by the astronaut's story, and then there is the description of the modern water front wasteland, then come the women of Kolchis in picture, which merges in the Medea's story in the second part. Medeamaterial is no story of a past; rather it is a very contemporary scene of the present society. He interprets the Medea story in the present context, as he relates Medea to the socio-economic questions. The third part of the play is a journey through the world with Argonauts and relates us to the memory of the destroyed world. This part of the play has no facts, no society, no system, no history, no world, what it has is landscape, which according to Mueller, resists capitalism.

The play is abstract. A few words, i.e. Bomben, Eastman Colour, No parking, Polyphem present the picture of a technological world. Rom, Nero, Fritz Lang Boris, der Jugoslawische Traum are a few references from the European context. The use of English words in the last part put the play in the global context. Mueller shows that the women's question, the question of guest workers, the question of asylum is the result of the effort of colonizing people in the world and the root of it can be traced back in the mythological stories as well. The play is open in structure; the language is poetic, hence it is open for interpretations. The play has a 'mythic structure' and 'mythical space'. Hence the translator Bajaj encounters a text which

has references and stories from mythology and history, and it creates a very experimental theatre through its mythical structure and mythical space.

The Target Text: O. F. Babler says in his text in the book *The Nature of Translation*, "The translator should be enough of a linguist and a literary critic to be able to judge all basic devices and semasiological patterns of the original poem, and it goes without saying that he should be enough of a poet to make a new poem in his own language in place of the original one. To repeat, the translator ought to be a poet as well as an interpreter, and his interpretation ought to be an act of poetry. Or, to put it otherwise, the translation of a poem, in spite of all its firm relations to the original, should constitute a poem in its own right."¹⁸ (p. 195) The play in discussion here, which has a universal theme and which, according to the director of the play, Stephan Suschke, required no specific translation, however to retain what the text stands for in terms of content and form, the translator required to be as much of word weaver as the playwright is.

In terms of structure the Hindi translation of *Verommenes Ufer* follows the original text and retains the montage technique and the three parts of the play text appear as three scenes. At the level of the content also it follows the content of the original one and in the first part it tells the story of the women of Kolchis, second part is the story of the Medea and the third part takes the reader to the world of the Argonauts. The language of the first and third part is sanskritised Hindi, whereas the second part is in Hindustani. The language of the Hindi translation is very poetic. Both the texts (source and target) follow certain rhythm. Certain lines which were highlighted in the ST, are also highlighted in the TT.

However there are enough references in the Hindi text to reflect on the cultural meeting point of the two texts, as in order to give the essence of the ST, which he envisions in its virtual situation of enunciation (T0) for a future situation of enunciation (T3, T4) as indicated by Patrice Pavis, he tries to find a parallel expression in the TL and TC. We can get a feel of this through few examples:

For example, for “Monatsbinden” the translator uses, “carefree” which is the commonly used sanitary napkin in the target culture and works as a common noun for sanitary napkin. In this sense, it makes it the description of the mass of the people.

“sigri par paka rahi hai bhojan bhat” captures a very local essence of the target language for the source text expression: “Aufplatzt Ihre Weiber stellen das Essen warm”

In the third part, some extra sound is added, like in the second line,

“kiski baat hoti hai-
jab meri baat hoti hai – main kaun – **aai**
ye kaun hai?”¹⁹

This is translation for:

“Soll ich von mir reden Ich wer
Von wem ist die Rede wenn
Von mir die Rede geht Ich Wer ist das”²⁰

here “aai” (underlined and made bold by me) this sound is not there in the ST.

“MEIN GROSSVATER WAR
IDIOT IN BÖOTIEN”²¹

All is written in capital letter, but in translation: “mere lakkaddada boatia ke idiot” is not highlighted.

To translate next few lines, some parallel concepts from the TC has been taken. For example,

“Gang durch die Vorstadt Ich Mein Tod”²²

“Die Vorstadt” has been translated as Basti, which could mean the settlements for the poor people, as you enter in a big city, just before it. “Mein Tod” has been translated as “Jamdoot” which symbolizes death in Hinduism, so it corresponds to one particular culture of Indian society.

In the ST, “SEEMANNSBRAUT IST DIE SEE”²³ is all capital, but in TT “Mallahan ki dulhin hai – sagar” is not highlighted.

In the next lines, the translator gives an alternative for one expression, which stands in the brackets.

“So stand Nero über Rom im Hochgefühl
Bis der Wagen vorfuhr Sand im Getriebe”²⁴

These lines stand in the TT as following:

“Niro. Aise hi Nero Rom ke upar
rama khada tha mahawinash mein
ki jab tak yaan aaye – nahin rang mein bhang. (lila mein vyaghat nahi)”²⁵

“Ein Wolf stand auf der Straße als er auseinanderbrach”²⁶ is translated as following in the TT:

“Gadud dev sa ada raha sadak par

Jab tak sab dhwast hua nahi”²⁷ ‘Gadud dev’²⁸ for wolf again seems to be translator’s choice to use an expression which according to him can best relate to an imagery in the ST.

The couple of examples that I show here, through them I am not trying to analyse the translation of the ST in Hindi, but to support the argument that the translator stands next to the playwright as the re-creator of the text in the TC. As the reading of the TT shows that there are choices made in highlighting the lines, in the choice of the words, even the choice of the language (use of sanskritized Hindi or Urdu or using the English words now and then), using the imagery from the TC, interpreting the lines sometimes etc. There are translation strategies at work here, which can be a further area of investigation; however, here this paper is primarily concerned about seeing the nature and process of the translation in the light of the theoretical arguments taking place in the field of theatre translation.

Translated Text as an art in itself: In drama translation, “the focus is no longer on old linguistic concerns of prescriptive trends of Translation Studies, but on finding creative strategies to produce a translated play text that is a work of art in its own right,” explains Alinne Fernandes.²⁹ The creative strategies may be born out of the theatre aesthetic, as understanding the mechanisms of the theatre is fundamental for working on the theatre translation, at the same time, a theater translation, as an art, can evoke new ways of doing theatre. As Fernandes says, the translated text does not bring one world into another one in the process of translation; rather it creates a new world in the fusion of the cultural elements. She believes that thereby the materiality of the theatre, where the play will be staged, plays an important role in the recreation of the text in the target language. The materiality of the theatre consists of the space, time, light design, costume, music, and actor and the text, which all make together part of the theatre process of the target culture. These elements together create a performance, which also includes the audience. According to Erika Fischer – Lichte, “The performance

translates from a foreign language in its own translated drama, from foreign culture in its own culture, so that the performance produces the drama on the stage under the conditions, which the target culture forsee for the theatrical process. These conditions present the frames, which realize themselves out of theatrical as well as social conventions. Within this frame the performance of the translated text works as cultural transformation.”³⁰

It is interesting to note here that when it comes to the theatre production of a translated text, it is not just about translating a text from a foreign language in its own, but also the culture is translated from foreign in its own. There are certain conditions, emerging out of language, culture and theatrical conventions of the target culture, that as Fischer – Lichte mentions, works as a frame, within which the performance of the translation of the text, situated in another linguistic and cultural convention, takes place and hence it has the transformative quality.

The performance of Mueller's *Verkommenes Ufer* was well thought production which was a translation of not only Mueller's drama text but also of his dramaturgy in the context of the NSD, which has a strong theatre convention of its own. This part takes into account of the NSD's theatre convention, Mueller's dramaturgy, and staging of *Verkommenes Ufer* against this background.

Theatre Conventions at the NSD: Before we engage ourselves with the performance of Mueller's play into Hindi at the NSD, it is important to have a look at the theatre conventions of the NSD, to take into view the theatre culture, which works as a frame for this performance.

The NSD Repertory that began functioning as a full – fledged performing ensemble in 1975 after the NSD got autonomy from Sangeet Natak Akademi, has impacted decisively the quality and standards of artistic and creative play production all over the country. The Repertory played a crucial role in all areas of theatre, staging spaces, visuals elements, costume, in the use of materials and acting and influenced the theatre practice in other parts of the country. Throughout, it has been a place of experimentation, inventiveness and aesthetic exploration. The language of performance is Hindi, but the Repertory is rich in terms of human resources as it is a place of theatrical exchanges amongst people from diverse cultural and linguistic backgrounds. Nemichandra Jain’s remark on the actors coming from diverse cultural background is interesting. He says, “...the theatre cannot become the cultural expression of people without a living relationship with their language which is not merely a superficial or smart use of words or sentences. Besides an awareness of the literary, cultural or social echoes and nuances, it is the rhythm, lilt, tonal structure, pauses, stresses and, of course, proper pronunciation, which together conjure up the magical world of a language with multiple layers of meaning on stage. Since quite a large number of NSD Repertory productions, have been directed by persons who do not know or speak Hindi or any of its dialects well, delving deep into the real resources of the language could not naturally be possible.”³¹ It is interesting to note here that unlike normal theatrical practices, where the theater is seen as a representation of the local language and as a part of the making of the local culture at the same time, because the theater is done in the local language; the NSD Repertory seems to work more as a laboratory for different experimentations as it chooses for its production a language (Hindi) which is not the language of all the actors, directors, and other people involved in the theater making.

Besides, the actors' training, says Jain, has been, overwhelmingly westernized³² and they have been given no exposure to the practices and methods of expression or modes of behavior³³ in their own performing arts. Hence the Repertory is not the place to give a glimpse on cultural life of one people, speaking one language, rather as I have mentioned above, it is a place for experimentation, it is a laboratory. That leads us to Heiner Mueller's concept on theatre practice, who looks at theater as a laboratory of fantasy.

Heiner Mueller on Theatre: Heiner Müller writes in his autobiography: "This specialization does not interest me, this division of the work, rather the theater as a complete organism".³⁴ That is apparent also from the plays that he wrote, which are very experimental in nature and through their content as well as form, they thrive for a complete approach towards them. He looked at theater in totality, and his theater is a synthesis of recitation, liturgy, mask game, dramatic poems, lyric, folksong etc. According to Müller, "Theater will not discover its function as long as it is constituted on the basis of separation of actor and spectator. Theater lives in the tension between stage and audience, from the provocation of texts".³⁵ And what will be the function of theater, once the difference between the stage and the spectators is abolished? Müller elaborates, "Then the theater has its very own function: namely that people can play through their own lives, and variations on situations. People who beforehand and afterward do something quite different, then the theater have its own function as a laboratory".³⁶ He imagines the spectators as co-creator in the theatre. According to Müller, for the desired participation of the spectators in theater, the theater must bring some change in its function. And to change the function of the theater, Müller, while writing a theatrical text, does not write a new story. In his plays he uses the already

given stories to talk about the current issues and he draws some parallel from the common history. One can find some resonance between Müller's idea of theatre and the traditional Indian theater, where, as Nemichandra Jain, states, "The Indian audiences do not need such heavy inducements for participation, they spontaneously discover what they actually share".³⁷ This spontaneous discovery of what the actors and the spectators share, can make the spectators co-creators as well. Müller suggests that the actor must not treat the text as a personal property. In a talk with Ruth Berghaus Müller criticizes the actors for such tendencies heavily: "How you describe it, in the case of actors and also in the case of singers, it has to do with the social situation with the actor and the singer. In such cases, they find themselves in a very privileged situation...From there emerges an attitude of private property".³⁸ In other words, the spectator's participation in theater is possible, only if the actors don't possess the text. By not possessing it, they can let the spectators have the access to the text.

Stephan Suschke's Performance of the Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten: The play was performed in 2001. The stagecraft was done by the director, Stephan Suschke³⁹ himself, which didn't change during the entire performance. There were newspapers, all over on the stage, on the floor, on the wall. The stage design showed the domination of the new media over the masses. The costume was also one and the same throughout the performance. The man actors were wearing grey kurta and black pyjamas and were carrying a red towel; the woman actors were wearing green sari with orange border and that is where the play gets locally rooted. There were seven Jasons and seven Medeas in the performance of the play, and two actors were in the role of the sons. The music composer Bhaskar Chandravarkar interprets the play as a rejection of life in the context of Europe. To

evoke this rejection of life, he used contemporary European music, Manipuri laments, Bengali lullabies and Japanese Cheng music.

The play begins with a piece of music and a song, than the title of the first part of the play, *Sahil aur Ujad*, is announced. The stage light is blue. There are newspapers everywhere. The actors are hidden under them. One can only see parts of hands and feet. This scene consists of description of a sea beach, a modern city, poverty, modern women, and refers the Argonauts, the women of Kolchis and Medea. The actors describe the scene in a flat tone. The lines, which are given in the text in block letter, and which can be read as a directorial instruction by the playwright, are emphasized during the performance, by repetitively spoken. For example:

Yah vriksh nahi badhega mujhse upar⁴⁰
Sambhog karo aaja pritam pyare⁴¹

Though the text is read in flat tone, however the director's perspective comes through the laughter, which man actors produce, while delivering these lines:

Aur thal par – samudra tal par –
Medea – bahun me simta uska
Nanha bhai –
Wo gahan visho ki gyata – vidushi⁴²

And the woman actors come on the front portion of the stage. One hears a bang, and the next part, *Silsila – e – Medea* is announced by the actors. The German title is “Medeamaterial”, the Hindi title indicates towards the continuation of the story of Medea in the modern world (*Silsila – e – Medea*)

The stage design is same. The four woman actors, out of seven, stand in the front, and they are 'Medea', the three, stand behind, and are 'kaniz'. In this scene, there is addition of only one property that is mirrors, which are in different shapes, and hanging to the stage walls. Then the man actors appear on the right side of the stage, and the woman actors on the left side. All the seven women's voices are collective voice of Medea and the men's voices, collective voice of Jason. They confront each other, their voice build a tension on the stage, than the men characters go in the dark area of the stage. There is no exit/entry on the stage. This scene is not presented in traditional dramatic form. There is not one Medea and one Jason on the stage, there is no dialogue as such, there is war of words, delivered in flat tone. The women are wearing red colour on the palm of their hands, which they show very prominently on the stage. The men are wearing red piece of clothes or towels. On one side, this part shows the violence existing in the society, on the other side, it also shows, how men use women for their aggressive violent goals. This part of the play is like a musical text, where the words, the way, they are uttered in a sentence, have a rhythm. The sentences have ups and downs like a musical piece. This scene depicts all the emotions of an individual: love, hatred, revenge, fear, guilt, innocence, helplessness etc in the form of a musical piece in its utterance.

The last part is written in the first person. This part is, however, no objective description of the world, as is done in the first part, rather, as David Barnett states, in this part: "the lyrics 'I' takes over from the impersonal first section. The 'I' creates both a link between the describer and the described as well as giving the scene more cohesion than the collage effects found in the first scene. The category of time is reintroduced and the monologue assumes a more narrative, consecutive tone".⁴³ This part is a journey through a

modern landscape. From a society the audience makes an exit and enters in a landscape. The 'I' travels through the landscape. He goes in the suburb and then in the city. At the end of this part, the 'I' sees the theater of his/her own death. The seaman's adventure ends with the theater of death in the modern time. The stage remains unchanged. The women are sitting quietly; their head is covered with their saris. The men are hiding under the newspapers, as in the first scene. They get up one after another, read one part of the text and die, all in different tones, different ways and different positions. All the man actors in the play are narrators, they are dead, they come out of death, read the lines and are dead again, while the woman actors are sitting silently and are witnessing the destruction.

In Müller's theater, according to Bernhard Greiner, important is: "Vorgang (events on stage), not the doubling of Beschreibung (the text). The two should remain discrete yet simultaneously on stage".⁴⁴ In Suschke's production of the *Verkommenes Ufer* also, the stage enactment and the text exist side by side. The idea of the co-existence of the text and the performance emerges out of a situation where neither the text tries to codify the performance, nor do the actors try to possess the text. In a talk with Ruth Berghaus Müller criticizes the actors for such tendencies heavily: "How you describe it, in the case of actors and also in the case of singers, it has to do with the social situation with the actor and the singer. In such cases, they find themselves in a very privileged situation, are the product of social compulsions. From there emerges an attitude of private property."⁴⁵ Bajaj's translation of Mueller's drama text refuses to be possessed by the actors in Suschke's production. Moreover, the brochure of the play has comments and opinions of all the people involved in the production of the play, along with the Hindi translation of the play, that way, the

audience has an easy access to the written, spoken, and performed texts of the play. In this sense, the NSD production of Mueller's play is about all three: readability, speakability and performability.

Conclusion:

Stephan Suschke, the director of the NSD production of the play, read *Verkommenes Ufer* as a universal text. The text uses the linguistic expressions that describe the modern, industrialized society and can work as a medium to talk about the poverty caused through the mindless process of modernization just anywhere and everywhere in the world. The use of mythological story of Medea in the play is also to be seen as a strategy to make the play more universal and not local, because, Mueller, who has used mythology heavily in his work, defines myth as an international language, thus with the incorporation of mythology, he aims to give a broader connotation to his texts. If viewed in this light, the theatre translation of the *Verkommenes Ufer* can be seen as an occasion to engage with the poverty, women question and the negative aspect of the modernization, and many other problems of the today's society. The NSD performance, that uses Bajaj's translation of Mueller's text word to word, does not project the German reality through the play, but the Indian reality. In other words, one can say that what differentiates the German reality from Indian one is just the language that is used (Hindi) and the costume that is worn (sari and salwar kurta) or else it is same reality, which Mueller has processed in his text. The word to word delivery of the text in flat tone during the performance presents both the performance text and the linguistic text before the audience. The linguistic text has its own body and the performance text has its own structure, which incorporates the text, light, music, actor, set, costume, and the audience. In that sense, particularly the kind of dramaturgy that Mueller's work demands,

the translation for his drama texts asks for an engagement with the drama text in a manner that is a strong linguistic as well as a performative engagement with the text and even while the text goes through the performance, it stands out, it exists in the language besides creating a space to do performance around the issues that has provoked the playwright to write a play.

Notes :

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The original Quote: “Einerseits kann die Dramenübersetzung – wie alle anderen Übersetzungen auch – als Träger der Vermittlung fungieren, wenn sie in der Lektüre rezipiert wird; andererseits aber läßt sie sich als Vorlage für eine Inszenierung verwenden, die dann ihrerseits als eigentlicher Träger der Vermittlung fungieren wird.” (p. 129) (Translation mine)
2. Mueller, Heiner.2006. *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten*, Henschel Schauspiel Theaterverlag Berlin GmbH.
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18. From an email interview conducted by me with Stephan Suschke.
19. Babler, O. F.: *Poe's "Raven" and the Translation of Poetry*, in: "The Nature of Translation" (ed. by James S Holmes), Publishing House of the Slovak Academy of Sciences, Bratislava, p. 192-200.

20. The brochure, *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, NSD, New Delhi, 2001.
21. Müller, Heiner: *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, Henschel Schauspiel Theater Verlag, Berlin GmbH, 2006.
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23. Müller, Heiner: *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, Henschel Schauspiel Theater Verlag, Berlin GmbH, 2006.
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25. Müller, Heiner: *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, Henschel Schauspiel Theater Verlag, Berlin GmbH, 2006.
26. The brochure, *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, NSD, New Delhi, 2001.
27. Müller, Heiner: *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, Henschel Schauspiel Theater Verlag, Berlin GmbH, 2006.
28. The brochure, *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, NSD, New Delhi, 2001.
29. It is a culturally loaded word in the TT.
30. Ibid. p. 125.
31. Fischer – Lichte, Erika: Die Inszenierung der Übersetzung als kulturelle Transformation, in: Fischer – Lichte, Erika, Paul, Fritz, Schultze, Brigitte and Turk, Horst (ed.): *Soziale und theatralische Konvention als Problem der Dramenübersetzung*, Gunter Narr Verlag, Tübingen. p. 129- 144.
32. The original Quote: “Die Inszenierung “übersetzt” daher das aus einer fremden Sprache in die eigene übersetzte Drama aus einer

fremden (der Ausgangskultur) in die eigene Kultur, indem sie es auf der Bühne unter den Bedingungen produziert, welche ihre Kultur (die Zielkultur) für theatralische Prozesse vorsieht. Diese Bedingungen realisieren sich als eine bestimmte Menge einerseits von theatralischen, andererseits von sozialen Konventionen, die in ihrer Gesamtheit den Rahmen darstellen, innerhalb dessen die Inszenierung der Übersetzung als Prozeß einer kulturellen Transformation vollzogen wird.” (translation mine)

33. Jain, Nemichandra: *ASIDES, Themes in Contemporary Indian Theatre*, National School of Drama, 2003, p. 35.
34. Ibid. p. 35.
35. Ibid. p. 35.
36. Müller, Heiner: *Krieg ohne Schlacht*, Kiepenheuer & Witsch, 1992, p. 98. “Mich interessierte natürlich nicht diese Spezialisierung, diese Arbeitsteilung, sondern das Theater als ganzer Organismus.” (Translation mine)
37. Lotringer/Sylvere (Hg.), Schütze/Bernhard & Catherine (Übersetzer): *HEINER MÜLLER. Germania. Semiotext (e)*, Foreign Agent Series, 1990, S. 138.
38. Calandra/Devis: *New German Theater*, Macmillan Press Ltd., London and Basingstoke, 1983, S. 121.
39. Jain/Nemichandra: *ASIDES*, National School of Drama, New Delhi, 2003, S. 70.
40. Neef/Sigfried: *Ruth Berghaus und Heiner Müller im Gespräch*. In: “Sinn und Form”, 41. Jahr, 1989, 1. Heft, S. 114-131. (My own translation)
41. In the late eighties and in nineties Suschke was a close associate of Heiner Mueller in the productions at the German Theater, Berlin. He played an important role during the production of *Der Lohndruecker*, *Hamletmaschine*, *Der aufhaltsame Aufstieg des Arturo Ui*” and was the assistant director during the production of *Tristone und Isolde*, which Mueller directed for the Bayreuth Festival in 1993. In the year 2003, he wrote the book, “Mueller macht Theater”, in which he talks about his experience of working together with Heiner Mueller. He chose *Medeamaterial* for the

NSD Production with the students because according to him it is a universal text and it could be related to the role of women in Indian society and with the poverty that is described in the first part of the play. Besides it also offered the possibility for very different experiences with a European play, the possibility of chores, and also individual acting experiences.
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42. The brochure, *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, NSD, New Delhi, 2001.
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Translation of German and Hindi Texts / Quotes in English:

1. "Einerseits kann die Dramenübersetzung – wie alle anderen Übersetzungen auch – als Träger der Vermittlung fungieren, wenn sie in der Lektüre rezipiert wird; andererseits aber läßt sie sich als Vorlage für eine Inszenierung verwenden, die dann ihrerseits als eigentlicher Träger der Vermittlung fungieren wird." (German).
"On the one hand, the drama translation - like all the other translations also - acts as a carrier of the mediation, if they are received in the reading; but on the other hand they can be used as a template/draft for a performance that will in turn act as a real bearer of mediation." (Translation mine)

(Fischer – Lichte, Erika: Die Inszenierung der Übersetzung als kulturelle Transformation, in: Fischer – Lichte, Erika, Paul, Fritz, Schultze, Brigitte and Turk, Horst (ed.): Soziale und theatralische Konvention als Problem der Dramenübersetzung, Gunter Narr Verlag, Tübingen. p. 129- 144.)

2. German Text: Mueller, Heiner: *Verkommenes Ufer Medeamaterial Landschaft mit Argonauten*, Henschel Schauspiel Theaterverlag Berlin GmbH, 2006.

Hindi Text: The brochure, *Verkommenes Ufer, Medeamaterial, Landschaft mit Argonauten*, NSD, New Delhi, 2001.

English Text: *Despoiled Shore Medea-material Landscape with Argonauts*, By Heiner Mueller

Translation © Dennis Redmond 2002.

1. "Aufplatzt Ihre Weiber stellen das Essen warm" (German)
"sigri par paka rahi hai bhojan bhat" (Hindi)
"Their women serve the food warm" (English)
2. "Soll ich von mir reden Ich wer
Von wem ist die Rede wenn
Von mir die Rede geht Ich Wer ist das" (German)
"kiski baat hoti hai-
jab meri baat hoti hai – main kaun – aai
ye kaun hai?" (Hindi)
"Am I supposed to talk about myself I who
Of whom are we speaking if
The talk is of me I Who is that" (English)
3. "MEIN GROSSVATER WAR
IDIOT IN BÖOTIEN" (German)

- “mere lakkaddada boatia ke idiot” (Hindi)
 “MY GRANDFATHER WAS
 AN IDIOT IN BOATIA” (English)
4. “Gang durch die Vorstadt Ich Mein Tod” (German)
 “Walk through the suburbs I My death” (English)
5. “SEEMANNSBRAUT IST DIE SEE” (German)
 “Mallahan ki dulhin hai – sagar” (Hindi)
 “THE SEA IS THE SAILOR’S BRIDE” (English)
6. “So stand Nero über Rom im Hochgefühl
 Bis der Wagen vorfuhr Sand im Getriebe” (German)
 “Nero. Aise hi Nero Rom ke upar
 rama khada tha mahawinash mein
 ki jab tak yaan aaye – nahin rang mein bhang. (lila mein vyaghat nahi)”
 (Hindi)
 “Thus stood Nero over Rome in euphoria
 Until the wagon rolls up Sand in the gears (English)
7. “Ein Wolf stand auf der Straße als er auseinanderbrach” (German)
 “Gadud dev sa ada raha sadak par
 jab tak sab dhwaast hua nahi” (Hindi)
 “A wolf stood on the street when it broke into pieces” (English)

3. “Die Inszenierung “übersetzt” daher das aus einer fremden Sprache in die eigene übersetzte Drama aus einer fremden (der Ausgangskultur) in die eigene Kultur, indem sie es auf der Bühne unter den Bedingungen produziert, welche ihre Kultur

(die Zielkultur) für theatralische Prozesse vorsieht. Diese Bedingungen realisieren sich als eine bestimmte Menge einerseits von theatralischen, andererseits von sozialen Konventionen, die in ihrer Gesamtheit den Rahmen darstellen, innerhalb dessen die Inszenierung der Übersetzung als Prozeß einer kulturellen Transformation vollzogen wird.” (German)

“The performance translates from a foreign language in its own translated drama, from foreign culture in its own culture, so that the performance produces the drama on the stage under the conditions, which the target culture forsee for the theatrical process. These conditions present the frames, which realize themselves out of theatrical as well as social conventions. Within this frame the performance of the translated text works as cultural transformation.” (English) (translation mine)

(Fischer – Lichte, Erika: Die Inszenierung der Übersetzung als kulturelle Transformation, in:

Fischer – Liche, Erika, Paul, Fritz, Schultze, Brigitte and Turk, Horst (ed.):
Soziale und theatralische Konvention als Problem der Dramenübersetzung, Gunter
Narr Verlag, Tübingen. p. 129- 144.)

4. "This specialization does not interest me, this division of the work, rather the
theater as a complete organism" (Translation mine)

"Mich interessierte natürlich nicht diese Spezialisierung, diese Arbeitsteilung,
sondern das Theater als ganzer Organismus." (German)

(Müller, Heiner: *Krieg ohne Schlacht*, Kiepenheuer & Witsch, 1992, S. 98.)

5. **German Text:** Mueller, Heiner: *Verkommenes Ufer Medeamaterial Landschaft
mit Argonauten*, Henschel Schauspiel Theaterverlag Berlin GmbH, 2006.

Hindi Text: The brochure, *Verkommenes Ufer, Medeamaterial, Landschaft mit
Argonauten*, NSD, New Delhi, 2001.

English Text: *Despoiled Shore Medea-material Landscape with Argonauts*, By
Heiner Mueller

Translation © Dennis Redmond 2002.

1. "Yah vriksh nahi badhega mujhse upar" (Hindi)
"DIESER BAUM WIRD MICH NICHT ÜBERWACHSEN Fischleichen"
(German)
"THIS TREE SHALL NOT GROW OVER ME Fish-corpses" (English)
2. "Sambhog karo aaja pritam pyare" (Hindi)
"STOSS MICH KOMM SÜSSER" (German)
"SLAM IT TO ME COME SWEETIE" (English)
3. "Aur thal par – samudra tal par –
Medea – bahon me simta uska
Nanha bhai –
Wo gahan visho ki gyata – vidushi" (Hindi)
"Auf dem Grund aber Medea den zerstückten
Bruder im Arm Die Kennerin
Der Gifte" (German)
"On the ground however Medea the hacked-apart
Brother in her arms She who is skilled
In poisons" (English)

Translation and Nonverbal Communication

Sunetra Sholapurkar

Abstract

Human communication is taken as an extension of self and culture. So does translation. Usually both are done through verbal medium – language; as it is comparatively easy to understand. But problem arises where the nonverbal or non-linguistic channels of communication are involved. The primary aim of this paper is to expand the notion of translation accommodating the nonverbal channels of communication not involving language in the traditional sense. Without diminishing the importance of spoken or written words I would like to contribute to a wider understanding of translation which would stand out clearly in the background of translation in its totality.

The paper will explore the communicative aspect in visual art with a special focus on the Warli tribal paintings. In the process it also seeks to link language to art and culture unfolding art as a creative communication.

Key words: nonverbal, communication, language, art, painting

Translation complementing communication

The word translation has a versatile entity and involves a chain of process with difficult entities involved in it. Traditionally, translation studies has almost exclusively dealt *text* that are seen as verbal only, whether written or spoken, to be interpreted. However, intersemiotic translation of Roman Jakobson's typology broadens this scope by the inclusion of non-linguistic media either as a source or the target code where the modalities proposed are 'transmutation

of signs' – 'an interpretation of verbal signs by means of signs of non verbal sign systems' and vice versa.

This makes Intersemiotic translation the most complex translation of all as it turns the meaning of one specific expression code to an entirely different one, opening multi manipulations and interpretations which should be studied within their broader sociocultural contexts, as well as their spatio-temporal location. This is so because intersemiotic translation represents a special domain of creative interpretation which involves a radical change of habits of interpretation and new forms of sign manipulation. The reason being communication here opens multiplicity of meaningfulness leading to multi-interpretations. This is where the heart of non verbal communication lies.

The extra-linguistic horizon

To understand the sort of communication that takes place in art and how it takes place, a cultural approach is needed to study as communication in art happens through the artist's creation which is an extension of his self and his surrounding environment where he lives and works and which provides him the channels through which he can communicate his visualization. His biography, his childhood experiences, adulthood, gender, class positions in society etc. which have affected his world view, what he knows and understands about the world surrounding him are all part of the process of his creative activity and influence his creation.

Translation of such text requires a certain degree of understanding. It requires nuanced understanding of the various elements which form the language of art. The translator thus has to be equipped with adequate preparation and must possess creativity

sensitivity along with linguistic skills to be able to transcreate a text. By relating semiotics to translation three fundamental issues; the meaning of the message, the relation of the art to the creator and the viewer makes this three dimensional spiral relationship an interesting study.

In the traditional sense language forms the main component of translation, however, in the present context the art itself becomes the *text* for the study. The different forms of art such as music, dance, painting, literature and even architecture which are very primitive to very sophisticated models of expression and communication may appear to differ on surface level but they all have similar structure. Principle will be same but the subjects differ. To benefit from its many functions and to participate fruitfully skills and sensibilities are needed to be cultivated.

The communication which takes place here is of highly complex kind where the symbols and the symbolized are closely related to one another which is peculiar to art. The symbols here bring out the distinction between ordinary communication and aesthetic communication where the symbols are intermingled with expressive and evocative effects. All these sign and symbols together form a language for that work of art. They have an autonomous character and serve as an intermediary among the members of any one community.

Adopting the basic Saussure model (Saussure 1974) in visual art (paintings) each motif takes the form a *signifier* and the *signified*. The work of art is therefore a sign which is supposed to mediate some suprapersonal meaning. This is different from the best known and the most common known signs-the word. There is the difference between the artistic sign and the linguistic sign. The word

in its normal usage serves communication with an external aim to depict to some event, to describe things etc. whereas an artistic sign exist as an aesthetic object which is located in the consciousness of the whole community. Since, communication in arts is broadly the communication of feelings and emotions difficulty arises here, precisely in understanding this as these feelings which the artist leaves upon others may also be of various kinds and degrees. They may be very strong or very weak, very important or very insignificant, very bad or very good. And only if these feelings which the artist has felt match up to the level of the viewer the artist, his creation can be called successful in real sense of art. On the other hand feeling which is always considered to be private and subjective cannot be publicly verified.

Warli paintings

Warli paintings which forms the case study of this paper takes its name from an aboriginal tribe called Warli, residing in the hinterland of Maharashtra and parts of Gujarat on the fringes of the forest of the Western ghats on the Sahyadari hills.

Warlis have chosen paintings as a medium to express themselves; their knowledge. They are very subtle yet so communicative; aesthetic and different; unique and powerful- above all universal. It is not only a means of their expression but also forms their cultural identity. These paintings sharing close resemblance to the pre historic cave paintings are not just paintings in the usual sense but are very closely connected with the lives and culture of the Warli people. Their paintings act as their language of expression and communication. The paintings give an identity to the Warlis.

With no formal education in drawing the Warlis show a remarkable expertise in using the two main principles of form and content and design. Preference of simple typically representational lines, repetition of lines, dots, circles for intensive or rhythmical purposes and usage of minimum, basic and easily available colours with no shading in the drawings and stylization of motifs to create decorative elements is the main attraction of their drawings. Apart from these the usage of space and texture adds to beauty to the drawings. The simple motifs infuse life in their drawings.

So deeply embedded is the symbol within its cultural context that mere translation of the term or explanation of its meaning is not enough to understand the true significance of the symbol to that culture. The symbols are part of an acute mode of thought that may be available only to those of that particular culture. Their paintings, simplistic in style and nature, depict life's varying emotions and thus contribute their communicative need. In their paintings they include life around them and express everything they feel and believe in. This means that it is not only the language composed of words which have the power to communicate but there are several other means also through which communication can take place. Thus, it can be said vocal language is thus only one among many possible languages or orders of languages.

The Conceptual Typology

The traditional categories of the Warlis genius presented a two-way basic conceptual typology but with the entry of commercial forces, a third category, namely, commercial paintings and has thus pushed the native conceptual typology for an expansion. The three-way typological scheme working at present among the people who draw the paintings is the following:

- Lagna chauk (drawing on the occasion of marriage) – marriage paintings that are drawn by the women folk during marriage ceremony as a part of the ritual.
- Muthi (arrival of new rice at home) – harvest paintings drawn by the lady of the house to celebrate the arrival of rice – the material and life promoting wealth at home.
- Vyapaar – (commercial paintings) – not restricted to women, the paintings do not depict any traditional idea or ritual; rather, they show everyday activities, life scenes and the like that are included in the paintings of the above two categories.

Closely related to the Warli marriage is their art. Murals or the wall paintings are drawn within a ritual context on the occasion of a Warli marriage are called Warli paintings. These marriage murals are drawn at the brides and the bridegroom's home, the night before the actual wedding take



Lagna Chauk
(Courtesy: Hervé Perdriolle 1998)

place. The paintings are drawn on the dark wall of their inner part of their houses by the savasinis (women whose husbands are alive) and the act of painting is seen as '*writing*' the chauk – (चौक लिहिणे). Therefore *readings* as the title in the analysis reflects tentativeness of views expressed.

The painting 'Lagna Chauk' reproduced below for the purpose of analysis is selected with an eye on the fact that a given painting should help in capturing at least one salient feature though it could afford multiple interpretations - readings.

Readings

The immediate impression that one makes of the Warli paintings may be termed as *innocence*, especially as one is introduced to the images that make the paintings. As the analysis unfolds and the gaze grows more careful, along with innocence, brilliance of the forms also starts gripping. The point attains good force in the analysis that comes up to present some of the individual elements that are kept separate from the paintings. When viewed together their shapes make sense and present them as the micro forms that constitute the paintings.

A typical mind of the people that is very much rooted in the beauty of nature and celebrates every bit of it comes to the fore. In other words, it is the devoted innocence equaled with brilliance of the Warli mind that is at play in the paintings. The creative principle may be formulated as: the Warlis take an art act as a part of their act of *celebration*.

In the murals, that is, the wall paintings the principal area in any of these ceremonial structures, like in the one placed here, is occupied by a large square called 'chauk' or chaukat made of a series of parallel lines. The lines get extended up to larger outer square forming loops at the four corners. One of the functions, may be primary one, of the extensions is to make the joints secure.

With the discovery a flood gate to the Warli painting gets open, where all the constituting elements now stand as the makers of Warli conceptual system. The Paalghat, or call it goddess of vegetation, turns out to be the centre of the painted universe and that too with power to create, as well as, to govern the same.

Paalghat, call it now the Mother Nature itself, at the centre of the power structure is just one dimension of it. The issue opens up into a much larger universe if it is corroborated with some of the real life discoveries among the Warlis.

For instance, once a marriage painting is painted it will have to die its natural death with the completion of an individual marriage. At the surface of it, the transitory appearance of the painting with the Paalghat at centre may be taken to mean and refer to the ephemeral side of life. But, when focused restrictedly on marriage, the painting reads as a happening and a message.

That is, as the painting surfaces on a wall, other than the decoration and the power, the Paalghat also brings along power of the plants and trees to continue through procreation and fertility of the vegetation. As if the Mother Nature is on its visit to the family and returns having blessed the family, especially the newly weds, with power to procreate.

The arrival of the Mother on the wall, sitting in the centre of the whole act, and then, vanishing like any presence turns out to be a kindest gesture into fertile continuity. After all it is life as such that invites the divine. Therefore, the family deserves the divine blessings.

The discovery should suggest that the wall paintings of the Warlis form the canvas that expresses life in its full bloom, on the one end, and the life full of celebration walks into painting, on the other.

Into the Painted Universe

When placed within the framework of Warli cosmology, as

indicated above, the painted form of Paalghat stands out as the sign and source of fertility with cosmic power invested in it. This explains as to why the Warlis personify nature in the form of Paalghat without whom a marriage cannot take place.

Another dimension of the centrality of the Paalghat in the wall paintings in particular is linked with the Warli belief that life and death are contained within the womb of the Mother Nature, and a womb is best represented by a pot, the boundless container of life.

Thus, the Warli marriage paintings have invented a form of Paalghat goddess and make it stand for the pot overflowing with vegetation, the brimming of life. This helps the painted form to acquire symbolic significance. Fertility in the foregoing statements is a function of this symbolic power.

The Mother Painted

In its painted form Paalghat goddess is a headless figure without any physical features. This flows from the fact that anthropologically the figures are always designated. Put differently, when it comes to designation even two parallel lines with some dots on them may stand to represent a form of the divine.

It is discovered that the form goes on changing from area to area, but the fact remains that the traditional painting does not invent properly drawn head for the deity. The area differences are seen in terms of the variation in designative items.

In most of the depictions hands and legs of the Mother are spread out. To the Warlis this is just a limit of the drawn look that the form may exhibit. The form for them actually stands for a cross legged position, where the deity is in deep meditation.



Chauk with goddess Paalghat
(Courtesy K Prakash 2004)
Drawing 9.5

Put differently, the Mother in its painted presence on the wall does not only guide and govern the marriage that happens as she is in deep meditative self. It is even more significant in the ceremonious solemnizing of a marriage that the painting is covered so as to get the blessings of the Mother in its most

sacred presence. It is not incidental that the cover is sacred among the Warlis.

The sense of the sacred governs the whole act of Warli marriage almost as a governing principle. The bride and the bridegroom are made to sit in the front of a covered painting on a wall. With the completion of marriage the painting is uncovered and the bride and the bridegroom continue to by its side.

The faith goes that the cosmic powers of the Mother present in the painting get transmitted into the being of the couple. The presence of the Mother hence comes up as the fountain source of creativity that fertilizes the living bodies.

The Painted Lagna Chauk

Lagna Chauk (marriage-chauk) is a rectangular square. It is the most striking aspect of the marriage painting. It is of paramount importance both in position it occupies with its visually striking motifs and by the fact that the entire painting is named after it.

Other than the ornamentation that it brings in with its painted form, this square also has a cosmic function in relation to the

deity inside it, on the one hand, and to the surrounding landscape, on the other.

To the wisdom of the Warlis an act of painting is seen as 'writing' the chauk. If the idea of writing is explored to its full potential, a marriage painting among the Warlis may be seen comparable to writing of a marriage certificate in any written culture.

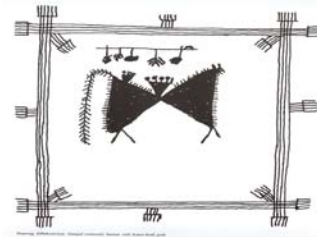
Originally the 'lagna chauk' consisted of twelve parallel lines. Due to elaborate ornamentation on wall, and space constraints on paper, the lines now are normally restricted to four or any even number. The count, however, has not disturbed the relationship of the lines with the Warli cosmology.

That is, even now each of the lines represents a god, who guards the universe. In each case the designated god concretizes the ancient belief that the gods preside over the four quarters of the earth and guard the universe.

From the architectural point of view, a square or a rectangle represents a house. For the Warlis the chauk represents their hut -a sense of security in the midst of the unreliable and fearful forest environment. For them, a house is not mere a place of shelter, but is as scared as their mother earth. The lagna chauk in this sense is a written document of protection or should it be said a powerful symbol of protection.

The parallel lines of the chauk consist of many designs like the circular ones called the pophalas. These are half appearing concentric circles. They are present in multiples in the painting that is placed parallel to these statements. On the level of representation

the 'pophalas' stand for three part-spheres: (1) sphere of agricultural activity, where things as seeds will have to grow into crops, produce yield and be over; (2) the sphere of life where people are born, they grow and die having lived their lives; and (3) as already stated above, the sphere of painting, where a painting is painted on wall, it performs its function and is supposed to die its 'natural' death. Drawn at the time of birth and death, therefore, the painted circle symbolizes the concept of a cyclic development.



Dev Chauk
(Courtesy Yashodhar Dalmia: 1988)
Drawing 9.9

The triangles that are interpreted as temple above are used elsewhere in the Warli painting to create different designs. In some of the cases the designs, especially through form, express sexuality.

But in the triangular geometry the Warlis are unique, as they do not express sexuality in a physical sense of the term. A triangle signifies particularly the creative yoni of the Mother goddess which gives birth to life. Even in the case of intersecting triangles, called *baashinga* in Warli, a reading of couple in a sexual union makes sense to the Warlis only in the care of the Mother *Paalghat*. This turns a physical sexual act into a cosmic union in the Warli painting.

The wedding clothes and ornament designs, that are *baashinga*, *Saakhali* (series of ridges and diagonals) *Paasodi* (hatched parallel crosses that look more of a triangle, especially at the point of intersection) through their design and significance in a painting seems to stand as a formal translate of the actual act in Warli life. In the same way the Warli genius explores musical

instruments also to create materials for its painting. Out of a small range of instruments Dhaak and Gangali (instruments played during marriage ceremony) are the ones that are very commonly used as the material base to create the forms in the paintings.

The Chauk as a Composition

The Warlis claim that the chauk is a vanity box of the goddess. That is why it has jewellery, a comb, an oil-bottle, a lamp, a ladder, a tarpa and the rest – all that she may need for a wedding. The sun and the moon are also seen together on the either sides of the goddess. In other words, the whole and possibly the best of the cosmos is at the call of the Mother goddess.

The space below the image of the goddess in a chauk is often seen decorated. It is normally a row of five cattles (bulls) called 'taangad' with the two shepherds, 'bombyaa' in front and 'hakyaa' at the back that form a straight line at the bottom in most of the paintings. Various trees are also there to provide shade to the goddess.

Seen from the point of view of the Warli cosmology, the small 'dev chauk' is drawn for the five-headed male god called Panchashiriya, who is shown riding the horse and whose duty is to guard and protect the mother goddess.

As in life, similarly in the painting various trees and the animals found in the vicinity of the dwellings of the warlis with which the Warlis share the space form an integral part of the painting. Apart from the trees and animals with which the Warlis share the space, a varied range of human activity like groups of men climbing the toddy plant to extract toddy, the surawallas (toddy

carriers), turewallas (the playing band), the karavali (water carriers), the gorkya and all humble people of the community, whose services are recognized and given definite place in the Warli paintings. Day-to-day activities are also drawn to articulate celebration of marriage in these paintings. There are, for instance, men and women dancing in various formations. It is life as such that celebrates.

The Colours – the materials and the codes

The basic colour of the surface on which a Warli painting is drawn comes either from cow dung, or from red soil. That is why the two colours act as the base. This also makes the Warli painting as a coded extension of the nature.

Since the Warli paintings are done with the minimal colours that too that are locally made with the materials found in nature, the colours have deep association with the emotions of the people.

Traditionally the colours that are made at home include white, yellow and red. White is made of pounded rice; red is made from red flowers; and yellow is drawn from turmeric. Among the three colours, white is the prime colour and is used to draw the whole painting – yellow and red are mainly used to create dots.

Understood in terms of associations, the rice colour, that is white, stands in the honour of the rice goddess, Kansari. This makes the rice colour represent divine purity in these paintings. Put in terms of the Warli cosmology, the rice colour has a basic protective function. The Mother goddess, Paalghat, the sacred circles and the chauk is drawn with it protects the marriage couple from the evil spirits.

Traditionally the dots drawn with turmeric yellow were restricted to animal drawings. May be this was due to their understanding of the white surface. In recent painting distribution of the turmeric yellow is more open and covers almost every possible figure including goddesses. This could be attributed to the broadening of the colour vision of the Warlis.

The turmeric yellow has alchemic side also. That is it has powerful antiseptic qualities. In this sense the Warlis encode their alchemic wisdom through the yellow dots, where the dots act as weapons of fighting against evil. Should it be said that there is nothing innocent about the Warli paintings? The turmeric yellow also resembles the colour of ripe corn fields. In that it is the colour of brimming fullness and ripeness.

The red kumkum or sindur which is put along with turmeric is the colour of blood. This blood is believed to be the hymeneal blood which leads to recreation. The colour can be thus associated with sexuality which could be life generative.

The Warli painting in general has developed a good inventory of forms and figures that make a painting to begin with. This helps the painting to represent reality expressed in any of the three types mentioned in the beginning of the chapter. These forms may be further classified into general types, namely, (1) humans, (2) animals, (3) birds, and (4) trees and flowers. The four types are exemplified below though with very limited details.

The Enlivenment of the Painted

The act of drawing the painting for the Warlis is just a material part of the whole process of painting. An even more

important aspect of it is what may be called enlivenment of it. That is, once the painting is done, it is made to go through a simple though ritualistic covering.

The painting is supposed to attain magical powers in the process and is thought to be fully potent to serve and bless a marriage. The enlivenment grows into a cycle after the ritual of marriage, as the painting is left to die its natural death. To the vision of Dalmia (1988: 143) the painting does “animating the Warlis with life” during its cycle of enlivenment.

That is, the art forms that make the Warli paintings are integral part of all that they use to celebrate important occasions. These mini forms together with the paintings, the mega objects that they constitute, therefore, may be termed as a ‘celebrative(s)’. The creative principle offered above is confirmed as an observer participates in any of the celebrations of the Warlis.

The Life-Painting Link

Over and above the stated discoveries, the discovered code may also explain as to why Warli paintings express the rites, rituals, beliefs and now commercial interests of the Warli people. After all it is not just the mind that expresses, rather, it is the life as such that earns and celebrates.

The link between the life and the painting surfaces more of in absolute terms as it is realized that ‘chauk’ on the real life wall also acts as canvas. That now Warlis have started drawing chauk even on paper is an extension of the traditional form. The skill is grown so much that change in the surface does not make any big difference to the Warli hand. The link should suggest that the

paintings may be studied as the manifest forms of all that Warlis do, draw and believe. It is the same creative mind that speaks, acts and draws in their total life. Even though the ritual paintings are still restricted to women, the commercial type of the paintings has opened up the field for the skills of everyone. The suggested link among life, mind and painting is evidently on the rise. It seems reasonable to claim that Warli paintings make a unique art form that is directly rooted through the life and culture of the Warlis. Since culture stands for the ways of life, it makes sense to see the roots of the painting in the Warli life itself.

Discussion

The above analysis suggests that communication in art cannot be based on *The Information Theory* or *The Mathematical Theory of Communication* developed by Claude Shannon et.al (1948) and other related theories which may have been very influential in communication studies and in the usual transmission of messages which are mechanical in nature where, what is sought to be communicated is clearly visualized and formulated before the process of communication is set afoot. As this notion fails in the case of art.

Human beings communicate for practical requirements, moral purposes and aesthetic experiences. One of the limitations of these theories is being unable to incorporate the creative dimension of art, at both ends - that of message creation and that of message reception.

One possible way to use its skeleton is to go to something called *art as creative communication* which was proposed by a Russian scholar named P.B. Ivanov who talks instead of *elliptic*

communication, in which culture plays an important role in the encoding or decoding process. He makes the important point that a work of art is not conveying already existing meaning. In the communication of art there need not be and often is not such a prior understanding as a base. Hence, there need not be an expectation, in fact cannot be an expectation that the viewer will perceive the work in anyway similar to what the artist intended.

What Ivanov does not address is the fact that the artist himself in the act of creation of the painting is discovering something that may have been hidden from him before and does not really come to know until after the painting is done. Thus, the process is in short quite unpredictable because in the act of creation he is not really creating or transmitting a message for someone else. He transmits a message only in the act of putting it out for others to see and this is indeed why it consummates in the artist's delight of discovering himself in his work.

The other terrain of the paper lies in showing that communication as a process started much before words came into existence. It is argued, for instance, that among the various art forms of tribal wall paintings like Warli Painting are worth considering as the oldest medium of communication that has played a vital role in the progress of man in many ways. The timelessness of this art form, the universal language they speak through their drawings, and the unbroken continuity of their dynamic tradition reflect the lifelong struggle, genius and unparalleled vision of the people who draw these paintings.

Conclusion

Art communication has usually been seen from the artist's

end suggesting what he intended to convey. Any work of art cannot be understood totally in its first confrontation as the viewer may not become aware of all the formal implications. However, subsequent and deeper viewing may provide clues for a fuller meaning.

But one has to take into the account the difficulties arising at the receiving end. For the meaning of a work of art or its communication potential is never exhausted as it retains its openness to ever new and fresh ways of responding to it. Communication in art is based on window opening into multiplicity of meaningfulness leading to multi-interpretations. This is where the heart of art communication lies, because the element of multi-interpretation is very delicately connected with the experience of beauty. The timelessness of art and the universal language they speak gives a multi dimensional aspect to art which distinguishes it from an ordinary communication.

So, every work of art is an autonomous sign composed of:

- A perceivable signifier; created by the artist (language).
- An aesthetic object which is registered in the collective consciousness and which functions as significance (culture).
- A relationship which refers to the total context of social phenomena (context).

This holds for the Warlis and their uniqueness as well. One may just add in all humility that the present study is just an innocent step towards the care. Hopefully, the analysis should help to conclude that Warli paintings communicate collective joy and happiness, passion and mystery, their relation, dedication and reverence to nature, their deep seeded traditions – in short their existence.

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Guidelines for Translators of Knowledge Text

Matthew Prattipati

Abstract

Each piece of translation is potential enough to convey the message of source text to its audience whether it is critical or creative. Translation transformed the lives of people in many nations. The history of translation declares that inscriptional inspirations to palm leaf practices, interpretations to interpretative communities, machine –human learning to soft talkie toddlers translation became an essential organ of human community. Historically speaking, the priorities and authorities catered labels of texts translations and translators. This paper focuses on the practicing translators and their specific needs.

Key words: Translation, translator, role of translator, practical needs and essential steps

Introduction

Knowledge text translation is different in its nature as any other texts which deal with the content or form. The translator of knowledge text should have some special characteristics along with acquaintance of that particular domain and preparation of translator for translating domain specific text is a must. There are some pre-requisites for translator such as subject knowledge, writing ability in TL and good method of presenting the text. Translation as an activity has taken centre stage, particularly after globalization and there is need for localization or we could better term as “Glocal*”. The Industry requirements for the present context would be:

- i) The specific discipline knowledge with some translating experience
- ii) Competency in both the source language and the target language.
- iii) A good comprehension of the source text.
- iv) Critical and creative ability to search and select equivalents.
- v) Critical and Creative ability to put the elements of a text together.
- vi) Ability to access translation resources and also search online materials such as e-Dictionaries, thesauri etc.

It is a well-known fact that there is no substitute for practical experience of translation. To become a translator, there is no other option except doing practically the translation work. Translator should convey the original message of SL in TL without adding or deleting anything in the original message. The liberty of the translator depends upon assigning agency's guidelines given to the translator. It is also important to the translator to produce a reliable translation to the target readers. In the early days of translation it was believed that the translation is only the change of the language but not the message. Alexander Fraser Tytler (1791), Eugene A. Nida (1947) and others described in their writings, the characteristics of a good translator, here is the presentation of some of those for today's necessities. These are all not prescriptions but expectations. They are given below:

- 1. Excellent Knowledge of both the languages.
- 2. Excellent knowledge about two cultures
- 3. A good understanding and command over the subject matter which is being translated
- 4. Sensitive towards details of each aspect of the source text.
- 5. Readiness to read the available literature

6. Support materials like dictionary, subject glossary, thesauri etc. to be available.
7. The specialized monolingual, bilingual and multi-lingual glossaries on the concerned subjects (such as legal, science, social and technical)
8. Linguistic ability to present thoughts in a convincing manner
9. Conceptual clarity and comprehensibility in the translated text.
10. Presenting natural, straightforward easy expression for a good readability
11. Providing acceptable and standard terms (literacy or non literary) for proper understanding of the subject
12. Willingness to learn and refer any dictionary or encyclopedia or concerned subject experts for the purpose.
13. The quality and uniformity should be maintained in the entire text.
14. Avoid under translation or over translation

Besides the above characteristics, it is indispensable to note that to accomplish good work of translation. Mukherjee as cited in Kalyani (2001) suggested that “two more requirements for translator: first, the translator must be an avid reader and meaning-maker. By this statement he means that the translator must be a teacher, critic or editor so that the task undertaken could be done more satisfactorily. Second, the translator should be one who habitually writes in the TL. These are not rules prescribed for an ideal translator but are only suggestions to make a translator better in his work”

What is the role of translator?

Translation of any discipline whether it is Science, Computer Science, Engineering, Social Science and Humanities, it is

very much significant that the translator has a vital role to play in the entire process of translating. There could be incalculable challenges while translating a text even for the expertise or professional translator. Every text is unique in its subject matter and in its own way, likewise translating each text is an exceptional experience for a translator and it defers from text to text, genre to genre and from discipline to discipline. It is important to know the role and responsibility bestowed upon the translator: (1) A translator is a meaning maker to the target language reader (2) The translator needs to encounter variety of issues not only to communicate a text from the source language to the target language, but also to do justice with uniformity of the expression, integrity in the subject matter.

Preparation of the Translator

Preparation is a must for translators besides his/her professionalism in their own domain. There is no doubt that the translators of any agency or publishing house are well established in the field of translation in their respective languages and subjects as well. This approach is quite different from the regular way of doing or translating a text. On many occasions, while translating a text from one language to the other, the confidence and competence of the translator in both languages comes into picture in mind than the intricacies involved in subject matter. Keeping in mind the users or target readers, the gravity of subject matter and researches on the knowledge text translation, prescribing this potential and systematic approach to avoid the untidiness in the translated texts and also to facilitate the translator in the best possible way. It is easy to implement and also makes the translator's task trouble-free, would be able to come up with substantial work. In the scientific and technical subjects or in any translation, the reliability and readability of the translation depends upon the understanding of the source text

subject matter translating the target text with a natural flow of the language. The following concerns may give a vivid picture on the need for a different approach:

1. A good teacher of technical subject in both the languages (Source and Target language) may find difficulty in translating his/her own subject in a better communicative way.
2. The students with lack of English knowledge but having a desire to get into the scientific and technical education, to make their professional dream come true.
3. Bringing out the reader friendly translated texts of the Scientific or technical text in the academic environment.
4. Establishing relationship with the translated text, building the confidence among teachers, students on the subject.
5. Equipping the student-teacher community with a strong foundation and understanding of the subject.
6. The ultimate goal to build the nation as “Knowledge Power” from grass root to the higher stratum of the country.

In this regard, the following opinions on Scientific and Technical Translators and translation process are worth understanding.

On technical translation, Jody Byrne (2006) suggests that it is worth stating some of the important areas that need to be considered when translating technical texts:

1. ***We need to concentrate on the needs of the target audience for whom the translation is produced for and these are the judges of the translation work.***
2. ***We need to understand what does the target audience expects.***
3. ***We need to understand how technical communication works in the target language if we are to produce independent,***

autonomous texts that can compete with other texts produced in that language;

4. *We need to remember that it is necessary to add, change or remove information as part of the translation process in order to achieve effective communication via a technical text (JODY BYRNE, 2006).*

Apart from 1, 2, 3 point where it is a decision making area, the translators will have to consult experts to solve such issues as to add, change and remove any portion of the source text or for any untranslatability of the source text. And also, when a translator is not sure of any term or phrase, it is very much important on the part of the translator's to communicate with the assigned agency or authority.

Another perception of this issue was as follows: "*Both Savory (1957) and Riess (1971) have written that a technical translator is concerned with content, the literary translator with form. Other writers have stated that a technical translation must be a literal, literary translation must be free*"

(Newmark, P 1981). Looking at Mossop's categorization of the process of translating a technical subject is worthy in this present context. Mossop expresses the process of translation consisting of **five tasks** performed under **three phases** of translation production. The three phases are:

Phase 1: Pre-drafting

Phase 2: Drafting

Phase 3: Post-drafting

Task 1: Interpret the source text.

Task 2: Compose the translation.

Task 3: Conduct the research needed for tasks 1 and 2.

Task 4: Check the draft translation for errors and correct if necessary.

Task 5: Decide the implications of the commission. (Jody Byrne 2006).

Keeping the earlier experiences, translating knowledge texts and assessing the translated works in various Indian Languages, discussing on this issue with the eminent scholars, prescribed the *essential steps* for the given task as given below for the practical needs:

Step 1: Reading the Source Text fully in its right sense.

Step 2: Write down the notes on where the flow of readability is breaking from the source text.

Step 3: Identifying the panic basket or real problems, which reduces the speed of the readability of source text.

Step 4: Collecting the available relevant resource material and studying it.

Step 5: Consulting the subject experts on this ground.

Step 6: Consulting experts (if necessary).

Step 7: Understanding the real problems.

Step 8: Second reading of the source text with good understanding.

Step 9: Taking down the details of words and phrases or even entire sentences which hamper the flow of writing.

Step 10: Classify the problems - what kinds of problems are occurring.

Step 11: Solve the problematic issues (Some issues, translator can solve, some problems Author can solve (if Alive), Subject experts can solve, some problems.

Step 12: Translators need to keep essential tools on hand for any translation work to give the best performance:

- a) Unabridged Monolingual Dictionary of Source Language is a must
- b) Advanced Dictionary (of the Source Language)
- c) Bilingual Dictionary (Source Language and Target Language)
- d) A Comprehensive Encyclopedia of Source Language (Visual pictures if needed)
- e) Reference Books, Electronic or Printed Dictionaries (in Source Language and if available, also in the Target Language)
- f) Internet resources (online Dictionaries)
- g) Discipline specific glossaries
- h) A Good English language Thesaurus (if translator is dealing with English into any other language)

The translator must have update knowledge of the concerned subject's technical terminology. Translator is considered as the best reader of source text (so as to create readership for its knowledge text translation).

In recent times, online translation works has more in demand. If you are a translator of online assignments, you may not have much time to refer various online or offline resources and the above said steps may not have much importance due to time constrain. However, the translator may be equipped with essential available essential resources required for translating a text.

What should not be translated?

The following are some of the substance which translators should not translate:

Numbers : Most of the World's languages use Roman or Arabic numerals (1, 2, 3, 4,/ I, II, III, IV, V, VI, VII), so it should not be

translated. But in some languages, there has been a practice of using their own numerical, not the Roman. So the translator is suggested to take his/her own decision after knowing the practice.

Symbols: $\sqrt{}$, \rightarrow , Δ , \neq , Σ ; **Formulas:** $r^2 / DL \setminus n \ 7i \ I / \max f^{-2} \sim 1$
 $\cos\text{-ed}G = -P_{\text{mix}}DL = F$; **Super script:** ^{mn}, TM; **Names of the people:** CV Raman, Benjamin Franklin; **Names of the places etc:** Mysuru, Vijayawada, Chennai, Pune and Kolkata

Acronyms should not be translated UNESCO IISc., IIM ect. and *Names of the News Papers:* The Hindu, Andhra Jyothi, Vijaya Karnataka and Praja Vani.

If the translators find any doubt or difficulty (during the translation activity) on any matter regarding what to translate and what not to translate), they (translators) should not hesitate to consult the senior scholars in that specific field.

Selection of translation equivalents

The Selection of equivalents in the target language is one of the most important factor in **translation**. The preference or choice of selection is very less for the translator when it is compared to Simultaneous/Oral translation. On many occasions, the translators run after **transliteration** which is not preferred. In this situation, translators are really in a quandary. It (transliteration) should be last option for them. The transliteration may be used if the translator is not able to find an equivalent term in the case of names of plants and animals, where genus and species are classified (for example: /chembaratti/in Malayalam and its scientific name is Hibiscus rosa-sinensis and Ginger**. Use of transliteration or translation equivalents depends upon the assigned agency or target readers. There may be a variety of equivalents on

hand, but it is the responsibility of translator to provide appropriate equivalent in the target language. The translator should not go by postulation in his/her approach towards translation. The following may be just representation of such equivalents that creates a sticky situation to choose as well as to use. The translator must be aware of language nuances (Source or Target language) and the difference between Spoken verity and Written form. For example: స్కూల్ *School*. In Telugu language, irrespective of urban or sub-urban areas of Telangana and Andhra Pradesh, people use స్కూల్ *School* and in the rural areas బడి /baDi/ is in use and where as the Government records projects పాఠశాల /paaThaśaala/ for the same source concept *School*. Sometimes, for one term there may be many translation equivalents which need to be carefully opted for. The following examples gives clear picture

English to Telugu

Source term	Transliteration	Translation equivalent/s
School	స్కూల్ / స్కూల్	పాఠశాల /paaThaśaala/ బడి /baDi/
College	కాలేజీ,	కళాశాల /KaLaāśaala/
University	యూనివర్సిటీ	విశ్వవిద్యాలయం /Viśvavidyālayam/
Computer	కంప్యూటర్/కంప్యూటరు	సంగణకయంత్రం /sangaNakayantram/
System	సిస్టమ్	వ్యవస్థ /vyavastha/
Data	డేటా	సమాచారం /samaacaaram/ కార్యాలయం /kaaryaalayam/
Office	ఆఫీసు	పని /pani/, పదవి /padavi/, బాధ్యత /baadhyata/

Culture and Ideology

While translating a text, a translator may go through many experiences which may vary from time to time, context to context and translator to translator. It again depends upon the translator's competence, ideology, attitude etc. The following may give some insights into issues related to complexity of the subject matter of the text: A. Translating Knowledge Texts, especially, science, social science and humanities has its own way of expressing and organizing the content in a specific manner. It is a very common notion that in a translated text, there will always be some amount of loss in target text when it is compared with its Source Text. The authority over the subject and well acquainted with pragmatic nuances of the both languages is the real issue. It (the subject matter) may be complex and difficult to a translator who handles general article or books, but for a translator, having above characteristics may not find much difficulty to translate any subject. The subject matter should not be sacrificed for the sake of the other elements. Authors, translators and readers must treat both the translation and its source text equally.

While translating a text of social sciences, the translator may undergo the ethno-deviant pressures to produce on source text values into the target text. The translator tries to bring the likeliness in terms of linguistic and cultural difference. The translator should maintain a "creative balance" to bridge the gaps between the texts (source and target). The translator must understand the source text thoroughly and also read the available reference materials on that particular text. Translator is expected to maintain a creative balance between faithfulness of ST and naturalness of TL. For example, the concepts like 'untouchable =

అంటరాని /anTaraani/, హరిజన /harijana/ and Lower castes =నిమ్మకులాలు /nimnakulaalu/, దిగువకులాలు /diguvakulaalu/ were overlapping each other (equivalents in target language -Telugu) in most of the cases. But, historically speaking, above three concepts occurred in different times and the context also defer. In this situation the translator need to take a decision and decide on the target language equivalents as mentioned above. This (harijana) concept was transliterated and the modern form was DALIT***, because of its semantic expansion in the present Indian context, the concept DALIT was used in a much broader sense and using the concept harijana considered as an offensive term. So the translator must have knowledge about historical developments and social changes which crop up in the society over a period of time. This kind of ethno-deviant pressures may hamper the rapidity of translation process. The translator must be much vigilant towards his/her endeavor to present an appropriate translation equivalent.

The concept and Context, if both are clear to the translator then it is very easy to process the text or to provide translation equivalents. For example: the term “Reception”. There are four equivalents found suitable in different situations. The following are the equivalents: వివాహవిందు /vivaahavindu/ (*marriagefeast*), స్వాగత సభ /swaagata sabha/ (welcome-meeting), ఆహ్వానస్థలి /aahvaanasthali/ (inviting-place), రిసెప్షన్ /risepshan/ (transliteration form of the source concept). The translator must understand in a given context, which particular translation equivalent is healthy.

Translator should maintain the ideology of the source text; he/she should not put his/her own ideology in the translation. This is another critical issue to be addressed by the translator. The

‘ideology’ of the source text may be retained. If the translator is not fit in the source text’s ideology or the author’s ideology better not venture into it. This is where the translator has to read and understand the source text in its right sense. And above all, target readers, assigned agency’s guide lines determines the translation.

Re-visiting the translation

After completion of the translation task, it is very essential to study translation and check every detail of the source text whether properly communicated in the translated text or not. This will show the way to produce an authentic and good quality translation. Re-visiting of the translated text helps the translator a) to detect the problems in the translated text, b) and to provide appropriate text or word. This process may appear to be odd to a professional translator because of her/his competence and experience in the field of translation. And also, due to monotonous and tedious exercise upon the source and target texts as well. The translated text should not hamper the temper of readability of target text, because of translator’s hastiness and over confidence. Re-visiting of the complete text is another very important factor to be addressed. In re-visiting, the translator can also check: a) the basic concepts of the subject, b) style, c) consistency, d) central theme of the text. These are some of the important issues which has to be rethought after the first draft is ready. Therefore, the translators must understand the seriousness of the above said issues and take steps to correct these. The full text or the portion of the text translated by a single translator or two translators need to have a complete picture of the target text which facilitates the consistency in many respects. For example: If one word appears in more than one chapter and including the list of words in index, there is a possibility of giving various equivalents for one word by the same translator or different

translators. It is necessary to have consistency in the text; to maintain the consistency or translator has to go through the text and correct such mistakes. While re-visiting, the translators can also find out, the translated text sounds “natural” to the target readers or not? If they come across any portion of the translated text or paragraph, they can re-write or translate those portions or paragraphs to be more natural to target readers or in target language.

Re-visiting brings the conformity of equivalence between the source text and target text by examining agreement of the source word meaning and target word in various levels. Such as word, phrase and beyond word level.

The Style of the translator also matters much when he/she presents the final version. In Telugu there are different varieties, which may be taken care of according to the situation.

1. Granthika (Classical variety)
2. Vyavahaarika (Modern variety)
3. Granthika to Vyavahaarika (Classical to Modern)
4. Vyavahaarika to Granthika (Modern to Classical)

It once again depends upon need, readers and text, time and assigned agency's demand.

**One can analyze the passage of source text and its translations
(English to Telugu) Source text:**

There is also a danger, unhappily, that prospective students may ask advice from someone who knows about Linguistics, but who has at some time or other been offended by the subject. These people are quite numerous, in fact. The history of Linguistics, as of many new sciences, has been filled with clashes between

disciplines, while the subject extended its field of study. A lot of this was due to exaggerated claims on behalf of Linguistics—claiming, for example, that one could not study the Classics without linguistic training, or that literary criticism was all wrong unless a thorough linguistic study of a text had first been made. But much was due to uncritical conservatism in people who worked in more well-established fields of study, and who did not like the critical examination which Linguistics was making of many cherished ideas. Nowadays, people pride themselves on being more enlightened and ecumenical in their views on the relationship of Linguistics to other subjects, but feelings can still be aroused. Moral: if one finds a person who reacts violently when asked what Linguistics is about, one should nod politely and ask someone else (David Crystal, 1969 pages4-5).

Target text/Translation 1

అలాగే మరొక ప్రమాదం ఉంది. ఆధునిక భాషాశాస్త్రాన్ని అధ్యయనం చేయాలనుకునే విద్యార్థులు దాని గురించి తెలిసిన వ్యక్తిని సలహా కోసం అడగవచ్చు. ఆ వ్యక్తి ఒకప్పుడు ఈ సబ్జెక్టు వలన కించపడిన వ్యక్తి అయి ఉండవచ్చు. నిజానికి ఇటువంటి వాళ్ళు చాలామందే ఉన్నారు. అనేక ఆధునిక శాస్త్రాల వలే ఆధునిక భాషాశాస్త్ర చరిత్ర కూడా disciplines మధ్య అంతర్యుద్ధాలతో నిండి ఉంది. ఇందుకు ప్రధానకారణం ఆధునిక భాషాశాస్త్రం చేసిన ఇతిశయోక్తి ప్రకటనలు. ఉదాహరణకు శాస్త్రీయ సాహిత్య గ్రంథాలు ఆధునిక భాషాశాస్త్రంలో శిక్షణ లేకుండా చదవలేరనీ లేక, ముందుగా సాహిత్య గ్రంథాన్ని ఆధునిక భాషాశాస్త్ర పరంగా క్షుణ్ణంగా అధ్యయనం చేయకుండా చేసిన సాహిత్య విమర్శ అంతా తప్పు అనే వాదించటం. అయితే దీనినంతటికీ ముఖ్యకారణం ముందే పూర్తిగా స్థిరపడిపోయిన క్షేత్రాలలో పనిచేసిన వారి uncritical conservatism. వారికి ఆధునిక భాషాశాస్త్రం తమకు ప్రియమైన అనేక సిద్ధాంతాలను (ideas)విమర్శనాత్మక పరీక్షలు చేయటం ఇష్టం

లేదు. ఈనాడు, చాలామంది ఆధునిక భాషాశాస్త్రానికి ఇతర subjects కూ గల సంబంధం పట్ల తమకు నిష్పక్షపాత, విశ్వజనీన అభిప్రాయాలు ఉన్నాయని గర్వపడుతుంటారు. అయినా ఉద్దేశాలు చెలరేగవచ్చు. నీతి: మీరు ఎవరికైనా ఆధునిక భాషాశాస్త్రం అంటే ఏమిటి అని అడిగితే ఆ వ్యక్తి చాలా ఉద్దేశంగా ప్రతిస్పందిస్తే, మీరు మర్యాద పూర్వకంగా సరేనని చెప్పి ఇవతలకు వచ్చి మరొక వ్యక్తిని అడగాలి.

Target text/Translation 2

ఇక్కడొక ప్రమాదం కూడా ఉంది. భాషాశాస్త్రాన్ని అధ్యయనం చేయాలనుకునే విద్యార్థులు దాని గురించి తెలిసిన వ్యక్తిని సలహా కోరవచ్చు. ఆ వ్యక్తి ఒకప్పుడు ఈ సబ్జెక్టు వలన కించపడిన వ్యక్తి అయి ఉండవచ్చు. నిజానికి ఇటువంటి వాళ్ళు చాలామందే ఉన్నారు. అనేక ఆధునిక శాస్త్రాల వలనే భాషాశాస్త్ర చరిత్ర కూడా అధ్యయన శాఖల (disciplines) మధ్య ఘర్షణలతో నిండి ఉంది. ఇందుకు ప్రధానకారణం భాషాశాస్త్రం చేసిన ఇతిశయోక్తి ప్రకటనలు. ఉదాహరణకు ప్రాచీన సాహిత్య గ్రంథాలు భాషాశాస్త్రంలో శిక్షణ లేకుండా చదవలేరనీ, ఒక సాహిత్య గ్రంథాన్ని భాషాశాస్త్ర పరమైన సమగ్ర అధ్యయనం చేయకుండా చేసిన సాహిత్య విమర్శ అంతా తప్పు అనీ వాదించటం. అయితే దీనినంతటికీ ముఖ్యకారణం అప్పటికే బాగా పనిచేసిన వారి (uncritical conservatism.) సంప్రదాయవాదం. భాషాశాస్త్రం తమకు ప్రియమైన అనేక సిద్ధాంతాలపై (ideas) విమర్శనాత్మక పరీక్షలు చేయటం వారికి ఇష్టం లేదు. ఈనాడు, చాలామంది భాషాశాస్త్రానికి ఇతర subjects కూ గల సంబంధం పట్ల తమకు వివేకవంతమైన విశ్వజనీన అభిప్రాయాలు ఉన్నాయని గర్వపడుతుంటారు. అయినా ఉద్దేశాలు చెలరేగవచ్చు. నీతి: మీరు ఎవరినైనా భాషాశాస్త్రం అంటే ఏమిటి అని అడిగితే ఆ వ్యక్తి చాలా ఉద్దేశంగా స్పందిస్తే, మీరు మర్యాద పూర్వకంగా సరేనని చెప్పి ఇవతలకు వచ్చి మరొక వ్యక్తిని అడగాలి.

Analysis of translations:

If we see the term ‘Linguistics’, the Translation–1 provides ఆధునిక భాషాశాస్త్రం /aadhunika bhaashaa saastram/ as an equivalent and Translation–2 gives భాషాశాస్త్రం (bhaashaa saastram) for the source term.

The term ‘Linguistics’ in the source text was used in its broader sense, but the Translation1 used ఆధునిక భాషాశాస్త్రం /aadhunika bhaashaa saastram/ as an equivalent. By using the concept “Modern” /aadhunika/as a prefix to ‘bhaashaa saastram’, confines the scope of source term only to the Modern Linguistics. And, where as in Translation 2 used word భాషాశాస్త్రం /bhaashaa saastram/ which fits appropriately to the term ‘Linguistics’ in the target language. The equivalence plays vital role in translation, especially in terms of accuracy in meaning and relevance in the given context. Translators should understand the source word meaning in its given context and produce the same as exactly as possible into target language word (Telugu) A word/term/phrase meaning depends upon not only on its context but also the place and time. When we see the term ‘Subject’ in Translation 1 and 2 both the translators are borrowed the term in its transliterated form and nativized as ‘సబ్జెక్టు’/sabjekTu/. And, the plural form of term ‘Subject’ also appears in the source text as ‘Subjects’, the translators of 1 and 2 hold on to the source word and retained as it is. In other term like ‘Disciplines’, translator of Translation 1 retained the source word as it is ‘disciplines’ and the translator of Translation 2 translated the word as అధ్యయన శాఖలు (disciplines) and also given the source word within the brackets. The word like ‘Clashes’, both the translators (Translation 1 and 2) translated as అంతర్యుద్ధాలు /antaryuddhaalu/ in

Translation 1 and పుష్కలలు /gharshaNalu/ in Translation 2.

The complex word ‘antaryuddhaalu’ literally means ‘internal wars’ or ‘internal clashes’ in the target language, and the translation 2 presents appropriate equivalent ‘gharshaNalu’ for the source word ‘Clashes’. The concept ‘conservatism’ is retained by the translator 1 as ‘conservatism’ and translator 2 translated as సంప్రదాయవాదం /sampradaayavaadam/ and also the source concept ‘conservatism’ given within the brackets.

Syntax level:

a There is also a danger

అలాగే మరొక ప్రమాదం ఉంది. (Translation 1)

/alaagee maroka pramaadam undi/

ఇక్కడొక ప్రమాదం కూడా ఉంది. (Translation 2)

/ikkaDoka pramaadaM kuuDaa undi/

The above sentence translation, the translation1 used the words అలాగే మరొక /alaagee maroka/ which literally means ‘likewise another’ and translation 2 gives ఇక్కడొక /ikkaDoka/ which means ‘here one’. While translating this sentence, Translator1 and 2, deviated a little from the source text. The appropriate translation for the above source sentence would be అక్కడొక ప్రమాదం కూడా ఉంది.

b These people are quite numerous, in fact.

నిజానికి ఇటువంటి వాళ్ళు చాలామందే ఉన్నారు (Translation 1)

/nijaaniki iTuvanTi vaaLLu caalaamandee unnaaaru/

నిజానికి ఇటువంటి వాళ్ళు చాలామందే ఉన్నారు (Translation 2)

/nijaaniki iTuvanTi vaaLLu caalaamandee unnaaaru/

Translator 1 and 2 translated in the same way which conveys the source sentence meaning.

- c Moral: if one finds a person who reacts violently when asked what Linguistics is about, one should nod politely and ask someone else.

నీతి: మీరు ఎవరికైనా ఆధునిక భాషాశాస్త్రం అంటే ఏమిటి అని అడిగితే ఆ వ్యక్తి

చాలా ఉద్రేకంగా ప్రతిస్పందిస్తే, మీరు మర్యాదపూర్వకంగా సరేనని చెప్పి ఇవతలకు

వచ్చి మరొక వ్యక్తిని అడగాలి ((Translation-1)

/niiti: miiru evarikainaa aadhunika bhaashaa Saastram anTee eemiTi ani aDigitee aa vyakti caalaa udreekaMgaa pratispandistee, miiru maryaadapurvakaMgaa sareenani ceppi ivatalku vacci maroka vyaktini aDagaali/

నీతి: మీరు ఎవరినైనా భాషాశాస్త్రం అంటే ఏమిటి అని అడిగితే ఆ వ్యక్తి చాలా

ఉద్రేకంగా స్పందిస్తే, మీరు మర్యాదపూర్వకంగా సరేనని చెప్పి ఇవతలకు వచ్చి

మరొక వ్యక్తిని అడగాలి (Translation 2)

/niiti: miiru evarinainaa bhaashaa saastram anTee eemiTi ani aDigitee aa vyakti caalaa udreekaMgaa spandistee, miiru maryaadapurvakaMgaa sareenani ceppi ivatalku vacci maroka vyaktini aDagaali/

When we compare the complex sentence of the source text with above two of its translations (Translation - 1 and Translation - 2), Translation-1 ఎవరికైనా /evarikainaa/ (which means 'for anybody') not be suitable in this context but Translation – 2 used appropriate equivalent as ఎవరినైనా /evarinainaa/ ('to anyone'). The selection of appropriate equivalence plays major role in translation. The source word 'react' has /pratispandistee/ ప్రతిస్పందిస్తే, in translation1 and /spandistee/ స్పందిస్తే used in translation-2. These two equivalents are not so different but

translation-2 would be better. Translator1 and 2 followed the structure of Telugu syntax. In the above two translations readability and communicative effect are good but Translation-2 is more accurate than Translation-1.

Conclusion:

The basic idea of this entire paper is to promote translation as a regular household activity and to produce quality translation. This also equally aims at the working class to accelerate their proficiency and finally to the business class to understand practical issues involved in this very act of translation.

Notes:

1. *Glocal: Reflecting or characterized by both local and global considerations: in the Web 2.0 era, every public institution has already been transformed into a glocal enterprise.
2. **Ginger (*Zingiber officinale* Rosc.) Zingiber is derived from the Greek “zingiber” which is originated from Prakrit “singabera”, from Sanskrit *srngaveram*, from *srngam* “horn” + *vera-* “body” and meaning is ‘shaped like a horn’. And, its roots were in Malayalam for the spice, *inchi-ver*, from *inchi* “root.”
3. ***Dalit: “The word Dalit is derived from Sanskrit language and, etymologically, it means “ground”, “suppressed”, “crushed” or “broken to pieces”. Hence, by connotation, the term Dalit is used as an adjective or noun to describe the people or communities that have remained down-trodden or at the margins of society throughout India’s long social history (Shivanand, 2014).”

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Literature Without Borders: Mapping Vikram Seth's Cosmopolitan Sensibility

Divya Pradhan

Abstract

This paper will examine Vikram Seth's, Three Chinese Poets and Beastly Tales From Here and There, two works of translation and analyze them as texts which enable us to redefine the idea of translation itself by reflecting on issues of translation and cosmopolitan aesthetics. These two texts show that when translation is undertaken by a creative writer the roles of a creative writer, translator and creator intertwine and produce interesting results. The primary focus will thus be to explore and enunciate the cosmopolitan and globalized aesthetics as reflected in the act of translation.

Key Words: Translation, Cosmopolitan Translation, Indian Writings In English.

Introduction: *"I think it's possible to be multi-rooted, rather like a banyan tree, without being deracinated."*

-Vikram Seth

Translation by definition involves straddling different cultures, bridging diverse worlds and world views, a meeting of the Self and the Other. This paper will examine Vikram Seth's, *Three Chinese Poets* and *Beastly Tales From Here and There*, two works of translation and analyze them as texts which enable us to redefine the idea of translation itself by reflecting on issues of translation and cosmopolitan aesthetics. These two texts show that when translation is undertaken by a creative writer the roles of a creative writer,

translator and creator intertwine and produce interesting results. The primary focus will thus be to explore and enunciate the cosmopolitan and globalized aesthetics as reflected in the act of translation.

Discussion:

Vikram Seth was born in 1952 in Calcutta, studied in America and China and has travelled and lived all over the world. Though he had published some works earlier, he burst into the popular imagination in 1993 when he was given an advance of \$375,000 for *A Suitable Boy* by his British publisher Phoenix House and \$600,000 by Harper Collins in New York. One recalls how Mulk Raj Anand's first novel *Untouchable* was rejected by nineteen British publishers and it was only after E.M. Foster's intervention that Lawrence and Wishart accepted it. Seth is one of the writers who has been instrumental in drawing the world's attention to Indian writings in English. Interestingly though, compared to the response he elicits among the common readers and the press, Seth has been a subject of very few academic studies. The reasons may be many. For one, he radically changes genres and setting with each of his creative enterprise. Though he calls himself a "lapsed poet" and six of his works are in verse, the truth remains that, "Vikram Seth has defied the rule of modern publishing, which demands that an author stick to a single sort of book. American publishers even say of authors who strike out in new directions that they face 'brand disintegration'. Blissfully unaware of such concerns, Seth has progressed from one genre to another". (Beevor, 9) Along with this difficulty of pigeonholing him as an exponent of a particular genre is the difficulty of categorizing him. A polymorphous writer he is as much at home in India as he is in China, America and Europe. He has written among other things an American novel in verse, *The Golden Gate*; a European novel, *An Equal Music*; a travelogue *From*

Heaven's Lake; a biography *Two Lives*. The importance of Vikram Seth lies in the new dimension he has given to Indian English Literature. He has gone far beyond the frontiers of post-colonial writing to develop a cosmopolitan aesthetic. His two works of translation *Three Chinese Poets* and *Beastly Tales From Here And There*, are two striking examples of this very aesthetic.

When does a writer choose to become a translator?

To understand this, the views of U.R. Ananthamurthy becomes important. Ananthamurthy said that he read other poets when he felt that his own writings failed to express himself and the world around him. In the process he translated W.B. Yeats, Bertolt Brecht, Rainer Maria Rilke, Edwin Muir and Lao Tzu to Kannada. These writers provided him with a new paradigm of seeing the world.

Vikram Seth's *Beastly Tales From Here And There (poems)* is a collection of ten fables. As he writes in the Introduction,

"By the time I had finished writing" 'The Crocodile and the Monkey'...all ten of these beastly tales were born- or *re-born* (emphasis mine).

Of the ten tales told here, the first two come from India, the next two from China, the next two from Greece, and the next two from Ukraine. The final two came directly to me from the Land of Gup".

These tales as (re)told by the author is refreshingly new without losing its original flavor. It has none of the exoticizing elements of Richard Francis Burton's *The Book of the Thousand Nights and a Night* (1885). As a cosmopolitan writer Seth translates

fables from around the globe thereby highlighting the universality of not only certain literary genres but also of thematic concerns. These stories come to us composed in rhymes, retold and reinterpreted all in a delightfully witty manner. While maintaining a broad faithfulness to the original, Seth also gives his own clever turn to some tales. In the fable of 'The Hare and the Tortoise' Seth gives it a contemporary flavor when it is not the tortoise who is feted, rather it's the "hot and heady... hare (who is) pampered rotten/ and the (slow and steady) tortoise was forgotten". Animals of all variety from the louse to the hare to the tragopan populate these tales with the humans if at all present are simply there in the background. Stephen O. Murray in a review writes "The protagonists take on human characteristics thus highlighting human failure and emotion... the content generally makes me smile with one clever and/or resourceful animal in each tale, including a monkey (having to manage an ungrateful crocodile), a mouse (doing extended battle with a snake that swallowed its friend), a goat bluffing wolves, a cat outwitting a fox (to save the cat's friend, a not very bright rooster), a beetle (avenging its rabbit friend cruelly decapitated by an eagle), and a frog (avenging itself on a nightingale who produced more beautiful sound). The Tragopan becomes a martyr, though its comrade, the elephant may prevail in the longest of the tales where a confederation of wildlife opposes humans building a dam and flooding their habitat."

(epinions.com/review/Vikram_Seth_Beastly_Tales_from_Here_and_There) All in all these are tales of Love, Greed, Revenge, Ambition meant to entertain and edify albeit with a twist.

Three Chinese Poets contains translations of poems by Wang Wei (701-762), Li Bai (701-761) and Du Fu (712-770) three great literary giants of China. These three were contemporaries and

have been described as a Buddhist, a Taoist and a Confucian respectively. The three Tang dynasty poets lived in the eighth century AD, in an age of great cultural glory interrupted by a disastrous civil war. Seth makes some important observations in the Introduction to the text. He writes, “Works in translation from languages I do not understand have had a deep influence on my own writing as works I can read in the original. In some cases the translations have so moved me that I have tried to learn the original language of the work. In others, the form or the spirit of the writing has served as a template for my own inspiration. Life is short, and I doubt I will ever have the delight of reading Pushkin in Russian, Moliere in French, or Homer in Greek. But to have at hand Charles Johnston’s *Eugene Onegin*, Richard Wilbur’s *Tartuffe* or Robert Fitzgerald’s *Iliad* has allowed me at least some ingress into worlds that would otherwise be unreachable and most likely unimaginable”. He further writes that his work on translation is a “dual offering- as thanks to those three translators of one generation who have meant so much to me, and as thanks to the three Chinese poets of another generation whose original poems have meant even more”. (Seth xviii-xix)

Regarding the similarities among the three poets we see, “Their stance with respect to the court and affairs of state, and the value they placed on friendship in a world of slow transport and great distances, where parting from a friend held the real possibility of never seeing him again”. (Seth xxi) Also common among them is the theme of nostalgia, love of nature and appreciation of music. Yet there are significant differences among them. As Angela Atkins points out, “Wang Wei retreats into nature, Li Bai is full of the intoxication of poetry or music or wine while Du Fu reflects often sadly on society, history, the state and his own disturbed times”. (Atkins 15) Though these three poets are Chinese, the tone and tenor

of their poetry, their thematic concerns are universal and cosmopolitan.

Regarding his method of translation Seth writes that he “admit (s) the primacy of the original and attempt(s) fidelity to it”. He understands the limitations he faces as a translator, “Even in prose the associations of a word or an image in one language do not slip readily into another. The loss is still greater in poetry, where each word or image carries a heavier charge of association, and where exigencies of form leave less scope for choice and manoeuver.” However if the reader feels “the limited access to the worlds of these poems” the job of the translator is accomplished. (Seth xxxii)

It becomes imperative now to work out a definition of the terms- ‘translation’, ‘cosmopolitanism’ and ‘cosmopolitan translation’. In the process I will also see how these terms are intrinsically linked and seeks a redefinition in the curious case of Vikram Seth.

The Oxford dictionary defines translation as, “A written or spoken rendering of the meaning of a word or text in another language”. Translation simply means rendering a text (source) in one language to a text (target) in another language. By definition translation therefore involves two languages. J C Catford defines translation as ‘a process of substituting a text in one language for a text in another language’. His focus is on the difference between the target language and the source language. Translation, as understood in a Western context has been broadly understood as a rewriting of text from one language to another. In Sanskrit the word ‘anuvad’ is understood differently as will be discussed later.

The Cambridge dictionary defines cosmopolitanism as containing or having experience of people and things from many different parts of the world: The idea of cosmopolitanism existed long before the idea of nationalism. It was the Cynics in the 4th century BC who first coined the term cosmopolitan i.e. “citizen of the cosmos”. A citizen – a *polites*- belonged to a particular polis, a city. The cosmos referred to the world implying the universe”. Kwame Anthony Appiah lays down the two basic tenets of cosmopolitanism, “So there are two strands that intertwine in the notion of cosmopolitanism. One is the idea that we have obligations to others, obligations that stretch beyond those to whom we are related by the ties of kith and kind, or even the formal ties of a shared citizenship. The other is that we take seriously the value of not just of human life but of particular human lives, which means taking an interest in the practices and beliefs that lend them significance”. (Seth xiii)

So what is cosmopolitan translation?

In *Post-Colonial Translation: Theory and Practice*, Susan Bassnett and Harish Trivedi writes, “...translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is a part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems”. (Trivedi and Bassnett 3)

The oft used phrase ‘lost in translation’ does not apply in the case of Vikram Seth. His rewriting/ translation infuse these ancient

texts with new vitality. His translation can be better understood as defined by the Brazilian translator Haraldo de Campos “may be likened to a blood transfusion, where the emphasis is on health and nourishment of the translator... (it) is a dialogue, the translator is an all - powerful reader and a free agent as a writer” (Trivedi & Bassnett 5) Seth’s translation can be called in the words of Andre Lefevere ‘rewriting’ or as Sujit Mukherjee calls it ‘new writing’. In his translations Seth also belongs to the Indian tradition of rewriting. “In India with its long history of oral composition and transmission... the distinction between different composers of poetry within the same tradition or between an original writer and a translator was never half as wide as it has been in the West’ (Trivedi & Bassnett 8). For centuries translation has been a one-way exchange with European worldview and literary practices defining the norm. This controlled the texts that were chosen for translation and the manner in which the translation process was carried out. When a writer like Seth translates Chinese poems and fables from different parts of the world it subverts the colonial hegemony and makes us reassess the term ‘translation’. Monier-Williams writes “The word for translation in Sanskrit, which persists unchanged in most of the modern languages, is *anuvad*, which etymologically and primarily means ‘saying after or again, repeating by way of explanation, explanatory repetition or reiteration with collaboration or illustration, explanatory reference to anything already said the underlying metaphor in the word *anuvad* is temporal – to say after, to repeat- rather than spatial as in English/Latin word translation- to carry across.’ (qtd Bassnett and Trivedi 9), Tulsi Das (1523-1635) is regarded as one of the greatest poet ever in Hindi for having (re-) written the Ramayan. “His reformatinal act of the appropriation of the Ramayana ... marked rather, a natural process of organic, ramifying, vegetative growth and renewal, comparable perhaps by a

process by which an ancient banyan tree sends down branches which then in turn take root all around it and comprise an intertwined family of trees : *quot rami tot arbores*” (Bassnett and Trivedi 10)

In the case of Vikram Seth the term ‘translation’ seeks a redefinition because he translates a text written in another language to English. What is significant is that he is not a native speaker of either the source or the target language. His translation of the two texts can be called ‘**cosmopolitan translation**’. It goes beyond the concerns of one or two cultures only. As Maria Tymoczko writes “In the case of many former colonies, there may even be more than one culture or one language that stand behind a writer’s work”. (Trivedi and Bassnett 20)

If Seth is an Indian by birth he translates a Chinese text into English and while doing this is able to effortlessly straddle all cultures because of his cosmopolitan outlook. For a long time translation has been seen as purely an aesthetic act, in Seth’s case the act is both aesthetic and ideological as seen from the texts he translates and the manner in which the translation is carried out. In Vikram Seth’s translation there is no sense that he is writing from a superior and privileged world view. Instead “... in this post-colonial period, when as Salman Rushdie puts it, the Empire has begun to write back, it is unsurprising to find radical concepts of translation emerging from India, from Latin America, from Canada, from Ireland- in short, from former colonies around the world that challenge established European norms about what translation is and what it signifies”(Bassnett and Trivedi 4) Maria Tymoczko writes that there is a fundamental distinction in translation studies in ‘bringing the text to the audience’ and ‘bringing the audience to the text’ and that the greater the prestige of the source text, the easier it is to require that the audience come to the text. However in the case of

Vikram Seth, being an outsider to both the source and the target language/culture there is no privileging of one over the other.

Is it problematic that he chooses to translate the texts into English? Should our concern just be thematic and not linguistic? It is important to recall Raja Rao's Foreward to his magnum opus *Kanthapura* "The telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own... I use the word 'alien', yet English is not really an alien language to us". Though, one must say in the case of Vikram Seth that English is not just the language of his 'intellectual make-up' but also of his 'emotional make-up'. And Seth does and can 'write like the English'. He does not have to resort to the verbal pastiche of a Salman Rushdie to prove his post-colonial credentials.

The history of translation has been a history of unequal power relations. An awareness of this western hegemony has led some post-colonial theorists to promote a rather radical approach which eschews translations to and from western languages. They see the continued use of western languages as perpetuating western dominance. Regarding this issue Susan Bassnett and Harish Trivedi writes, "They have a point, of course. But to restrict translation is to tread perilously close to other forms of censorship. A ban on translation can lead one down the same pathway that ends with the burning of books judged unacceptable by a tyrannous regime." Instead they prefer a more moderate approach like that of Homi Bhabha, "who argue(s) persuasively for a new politics of in-betweeness, for a reassessment of the creative potentialities of liminal space. 'We should remember that it is the 'inter'- the cutting edge of translation and renegotiation, the *in-between* space – that carries the burden of the meaning of culture. It makes it possible to begin envisaging nationalist anti- nationalist histories of the

‘people’. And by exploring the Third Space, we may elude the politics of polarity and emerge as the others of our selves” (Trivedi and Bassnett 5- 6)

We live in an age where identities are fluid, a sense of being an exile is not the privilege or the burden of a few migrants, diaspora rules the roost and in the words of the comedian Russell Peters we are all turning beige. Seth has translated himself into becoming a cosmopolitan. James Joyce spoke of the impossibility of writing freely about the Irish culture in Ireland. It was only as an exile that he could become a true artist. Sherry Simon points out that writers like James Joyce, Samuel Beckett, Salman Rushdie and Derek Walcott, are never ‘at home’ in any language. Culture and language is no longer a unifying force. For Simon an understanding of translation today both as reality and as ideal involves discontinuity, friction and multiplicity. The question of Seth’s location has been an issue of debate among critics. Seth himself in an interview said that he doesn’t feel a complete stranger in California where he lived for nine years or England where he went to university as an undergraduate. He was also in China for two years. In this context GJV Prasad writes, “Seth belonged to the center, which was elsewhere. But it is not that Seth belongs to the Western world (who doesn’t)as much as that he among the Indian writers in English shows the greatest level of negative capability, the capacity to enter into the lives and cultures absolutely; the culture he thus enters including the Indian. It is not so much that the center from which Seth writes is elsewhere, but that he is the center of his writer’s universe”. (Prasad 14) In this very decentering lies the genius of the writer-reader-translator.

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Review

Translating Maxim Gorky's *The Mother* in Odia

The Mother, Maxim Gorky, 1906
Translated into Odia by Ananta Patnaik, Maa, Bidya Prakashan,
Cuttack, 2001

Aditya Kumar Panda

Twentieth century literature has been deeply influenced by Russian Marxism and enriched by both the original writing and by translation. In the 20th century Odia literature, it emerged in the 30s and 40s. During this period, Communist party was formed in Odisha and progressive literary trend started with the writings of Bhagabati Charan Panigrahi, Nabakrushna Choudhury and Ananta Patnaik and by many other writers. This was the period when one could witness the influence of Maxim Gorky on Odia writers and his *The Mother* was translated into Odia in the early seventies by Ananta Patnaik which was published by Friends Publishers. Ananta Patnaik's Odia translation of *The Mother* and his translation strategies implicate the social realities in Russia and prompt the Odia readers to think, to question the established capitalistic class.

Maxim Gorky's *The Mother*, *Foma Gordeyev*, *Three of Them* were translated into Indian languages extensively in the 60s and 70s, although the influence of Marxist thoughts ushered in the early 20th century in India. Such influence could be traced in mid 40s when a new progressive trend was started in Odisha. A group of young Odia writers assembled to discuss about various philosophies in relation to history, society and literature. This assembly was known as the NabaJuga Sahitya Sansad (The New Age Literary Society) which was associated with the All India Progressive Writer's Meeting in Lucknow in 1936. Russian Marxist writers had a great influence on them. The emergence of such progressive

tradition was concretized with the advent of a periodical, the *Adhunika*. Popular progressive figures like Maxim Gorky, Jawaharlal Nehru were given importance in this periodical. It had also published an Odia translation of Nehru's writings. Maxim Gorky came to Odia literature concretely through the *Adhunika*. Nabakrushna Choudhury, Bhagabati Charan Panigrahi and Ananta Patnaik were the forerunners of the progressive literature in Odia. Bhagabati Charan Panigrahi also played a pivotal role in the establishment of Communist Party in Odisha in 1938. From the 40s to 70s was a period when Marxist ideas were getting grounded in Odia literature and Odia life. Anant Patnaik was a revolutionary Odia writer who was an active writer of progressive literature in Odia. Most of his writings depict the picture of downtrodden, struggling lives in Odisha with a voice to question the authority. He translated Maxim Gorky's *The Mother* in Odia in the early seventies. This translation was well-appreciated and popular for which he got the Soviet Land Nehru Award in 1965. As both the original writer and the translator were influenced by the Marxist ideas and wanted change in the society, the reason behind the original, *The Mother* and its Odia translation, *Maa* is same. Ananta Patnaik's translation of Gorky's *The Mother* reads like an original Odia novel. The translator had the same skopus (means purpose in German) as the original author had. Gorky's novel is based on the May Day demonstration of workers in Sormovo in 1902 and the trial of its workers. The question may come to a reader's mind regarding its relevance in Odisha as it got translated and published in Odia. The situation of working class has a universal appeal across the globe. They are exploited not only in Russia but also in other countries. Ananta Patnaik's translation informed the Odia readers about the struggling working class. As we know that, he is not only a translator but also a poet, an activist, he wanted to give confidence to

the downtrodden exploited marginalized class, so that they would raise voice against the exploitation and question its established trends. When a creative writer translates a literary piece, she/he may also apply his/her creative skills at translation. This is why some of the literary translations sound like the original. Anant Patnaik has many creative skills which have been reflected in his translation. One of them is the use of language in this translation.

As far as the language of the translation is concerned, the translator has used many Odia colloquial expressions with a fluent style that gives the reader a smooth reading of the translation and makes it sound like the original. As for examples:

ପାଦତଳେ ପଚ୍ ପଚ୍ କାଦୁଆ, ନିଦୁଆ ନିଦୁଆ, ଶୁଖିଲା ଖାସଖାସୁଆ ରଳାରେ କର୍କଶିଆ ଡକାଡକି,
(pp.3)
Paadatale pach pach kaadua, niduaa niduaa, sukhilaa khaaskaasuaa galaare karkasiaa dakaadaki (3)

ଡେଙ୍ଗା ଡେଙ୍ଗା କାଲିଆ ଚିମିନିଗୁଡାକ ଖାତା ଖାତା ଛିଡ଼ା ହୋଇଥାଏ ବସ୍ତି ଉପରେ.....(pp. 3)
Dengaa dengaa kaaliaa chimnigudaaka khaadaa khaadaa chhidaa hoithaae basti upare.

ପରସ୍ପର ଉପରକୁ କୁଦିପଡ଼ନ୍ତି, ଧରାଧରି, ମରାମରି, ହାତାହାତି କଢ଼େଇରେ ଲହୁଲହୁଆଣ ହୋଇଯାନ୍ତି ସବୁ.....(pp.5)
Paraspara uparaku kudipadanti, dharaadhari, maraamari, haataahaati ladheire lahuluhaan hoijaanti sabu.....

ଚିରିଚାରି ଯାଇ କୁତୁକୂତା ହୋଇଥାଏ ଲୁଗାପଟାଗୁଡ଼ିକ | ନେସି ହୋଇଯାଇଥାଏ କାଦୁଅରେ, ଧୂଳିରେ
|ଆଖିରେ ଆଖିରେ ବାହାରି ପଡ଼ିଥାଏ କଳାଶିରା ସବୁ | (pp.5)
Chirichaari jaai kutukutaa hoithaaye lugaapataagudika| nesi hoijaaithaaye kaaduaare, dhulire | aakhire aakhire baahaari padithaaye kalaashiraa sabu |

ଆଉ ଏମିତିକା, ଠିକ୍ ଏମିତିକା ଜୀବନ ଥିଲା ମିଖାଏଲ ଭ୍ଲାସଭର | ରାଗଗରାଗର ଫାନାଫାନିଆ ମୁହଁ,
ବାଳବାଳୁଆ ଦେହ, କାରଖାନାର ମିଷ୍ଟିଟିଏ ସେ | (pp.7)
Aau emitikaa, thik emitikaa jeebana thilaa Michael Vlasovra | raagagaragara fanafaniaa muhan, baalabaaluaa deha, kaarakhaanaara mistritie se |

ଓଦାଲିଆ ମେନ୍ଚି ମେନ୍ଚି ଅଦୁଆତାଦୁଆ ବାଳଗୁଡ଼ିକୁ ତାର ଆଉଁସି ଆଉଁସି ଅଙ୍କୁଳରେ ଖେଳାଉଥାଏ
ମାଆ | (pp.16)
Odaaliaa menchi menchi aduaataduua baalagudiku taara aaunsi
aaunsi angulire khelaauthaae maa

The translator is creative in his use of Odia adjectives in the translation, for examples: ପଚ୍ ପଚ୍ କାଦୁଆ (pach pach kaadua), ନିଦୁଆ ନିଦୁଆ (niduaa niduaa), ଖାସଖାସୁଆ (khaaskhaasuaa), କର୍କଶିଆ (karkashiaa) etc which have been underlined in the above lines.

The translator has used both domestication and foreignization strategies in the translation. The degree of domestication is more as he has only retained the Russian names and places in Odia. As for examples: Michael Vlasov- ମିଖାଏଲ୍ ଭ୍ଲାସଭ, Pelagueya Nelovna-ପେଲାଗୟା ନିଲୋଭନା, Pavel- ପାଭେଲ, Natasha - ନତାଶା, Andrey-ଆନ୍ଦ୍ରେ. As the novel was set up in a particular sociopolitical situation, and the translator was to make his readers aware of the same with an effective style, he had to retain the names and places in Odia. The Odia translation could be considered as an activist literary piece, as the translator had to prompt an action by the oppressed marginalized class. It was a serious work to show the oppressed class that in Russia it is possible, then why not in Odisha. He could have completely domesticated the work, but by domesticating it completely situates the work somewhere it has not happened, it becomes an abstract metaphor that the translator does not want it to be.

Translating Gorky's The Mother in Odia not only depicts the sociopolitical situation of Russia but also it signals the oppressed voices to voice against the exploitation. It does not lead the readers to an impossible utopia. It makes the marginalized class aware of their real situation. This translation makes Ananta Patnaik a

revolutionary translator who wants a change and who wants to end up the oppression that has been there directly or indirectly by the ruling class and by the system established by them.

Translation

Lalan's Songs

Mrinmoy Pramanick

Baul is a mystic philosophy and a religious sect of Bengal. Baul talks about ideology through their songs. Baul is resistance against the mainstream religious hegemony. It is further resistance against the caste Hinduism and communal politics. It bears the transcultural identity. Baul philosophy is influenced by *Purana*, Sufism and Vaisnavite philosophy. It has its philosophical root in Nath and Sahajiya tradition. Lalan Fakir (1774-1890) of eighteenth - nineteenth century is the pioneer figure of Baul philosophy. He wrote songs and widened Baul philosophy through his songs to his disciples and to the greater audience. The other side he was a thinker and social reformer.

All the songs translated here are written by Lalon Fakir. The songs are collected from 'Lalon Gitika', *Dushprapyo Sahitya Sangroho* (Basu: 2004)¹.

The songs which are translated here represent wide are of Lalon's thinking and his philosophy. He fought against communal violence and caste oppression. He always believed in Humanity, so all the religious division and caste expression he has destroyed with the natural law of human origin and with the reference of gender sensitivity. In the song, 'People ask from which caste Lalon is', shows how religion and caste system has become synonymous with the male gender.

Most of the songs represent complex philosophical understanding of Baul sect which is only accessible if one practices the life of *Sadhana*, according to Baul way. To a common reader,

the songs express an easy meaning but to the *Sadhakas* it has it's deep significance and meaning. And that mystery leads towards the greater understanding of the sect. All the songs except 'People ask from which caste Lalon is', talk about Baul philosophy which is mystic and mysterious.

He envisioned for a new world and he tried to educate his time with that ideology. His songs talk about knowledge about one's self, purity of heart and eternal love, love for human being. And he did all these within the society of religious fundamentalism. One side he talks about the home and on the other side he talks about the world, which are self and society. He advised his people to know about himself/herself and he sang against the social, religious, cultural and political discrimination.

Translation	Transcription of Bengali songs	Original Bengali
1 (amar ghorer chabi parer haate) Someone else has my room-key how can I open the door to see the wealth, room is filled with gold some body is doing the business I am a blind to do work I can't see anything If the guard wishes, he will allow me but I don't know who is he walking towards	Amar ghorer chabi parer haate. Kemone khuliye se dhon dekhbo chokkhete. Apon ghore bojhai sona Pore kore lenadena Ami holam kormo kana Na pai dekhite. Raji hole daroyani Dwar chariye deben tini Tare ba koi chini shuni Berai ku-pothe Ei manushe ache re	আমার ঘরের চাবি পরের হাতে। কেমনে খুলিয়ে সে ধন দেখবো চক্ষেতে।। আপন ঘরে বোঝাই সোনা পরে করে লেনা দেনা আমি হলাম কর্মকান্দা না পাই দেখিতে।। রাজী হলে

<p>wrong way. this man has the real soul which is called human-pearl Lalan says, I got the life but can't know, can't recognize it.</p>	<p>mon Jare bole manush roton Lalon bole, peye se dhon Parilam na go chinite.</p>	<p>দারোয়ারী দ্বার ছাড়িয়ে দেবেন তিনি তারে বা কে চিনি শুনি বেড়াই কুপথে।। এই মানুষে আছে মন যারে বলে মানুষ- রতন লালন বলে, পেয়ে সে ধন পারিলাম না গো চিনিতে।।</p>
<p>2 (amar barir pashe arshinagar) I have never seen him mirror land is near to my home a neighbor stays there endless water after the village no boat to cross the water range I wish to see him how can I reach to dream what should I say about the neighbor he does not have hand-leg-head or</p>	<p>Ami ekdino na dekhilam na tare. Amar barir kache arshinagar (O) ek porshi bosot kore. Gram beriye aghat pani, O tar nai kinara nai tarani pare. Ami bancha kori Dekhbo tari, Ami kemone se gai jay re. Bolbo ki sei porshir katha, O tar Hasto-Pado- Kandho-Matha nai re. O se khanek thake</p>	<p>আমি একদিনও না দেখিলাম না তারে। আমার বাড়ীর কাছে আরশী নগর (ও) এক পড়শী বসত করে।। গ্রাম বেড়িয়ে অগাধ পানি, ও তার নাই কিনারা নাই তরপি পারে। আমি বাস্থা করি দেখবো তারি,</p>

<p>shoulder sometimes he stays on the air if wish then sometimes on water if he just could have touched me I could be free from the sufferings of mortal world Lalan and he are staying in a same place but miles far away from both of them</p>	<p>Shunyer upar, Abar Khanek Bhase Neere. Porshi Jodi Amai chuto, Amar Jama Jatana jeto dure. Abar se ar Lalan ek khane roy, Tobu lokkho jojon faak re.</p>	<p>আমি কেমনে সে গাঁয় যাইরে।। বলবো কি সেই পড়শীর কথা, ও তাঁর হস্ত-পদ- কঙ্ক-মাথা নাইরে। ও সে ক্ষণেক ভাসে নীরে।। পড়শী যদি আমায় ছুঁতো, আমার যম যাতনা যেতো দূরে। আবার, সে আর লালন একখানে রয়, তবু লক্ষ যোজন ফাঁক রে।।</p>
<p>3 (khnachar bhiton achin pakhi kemne ase jay) How the strange bird comes in the cage and how it goes out if I could catch, tie the legs with the chain of my heart eight rooms and nine doors are closed bright designs are</p>	<p>Khnachar Bhiton achin pakhi kemne ase jay. Dharte parle manoberi ditam pakhir pay. Ath kuthuri noy dorja ata, Madhye madhye jhalka kata Tar upar ache sadar kotha ayna mahal tay Mon, tui roili khnachar ashe Khnacha je tor knacha</p>	<p>খাঁচার ভিতর অচিন পাখী কেমনে আসে যায়। ধরতে পারলে মন-বেড়ী দিতাম তাহার পায়।। আট কুঠরী নয় দরজা- আঁটা, মধ্যে মধ্যে ঝলকা কাটা,</p>

<p>there on these there are the main room on the top it is called mirror house oh my mind you are waiting for the cage but the cage is made with weak bamboos you don't know when it will break Lalan says, bird opens the cage and flew where it wants</p>	<p>bashe Kondin khnacha porbe khose Lalon koy khnacha khule Se pakhi konkhane palay.</p>	<p>তাঁর উপরে সদর কোঠা- আয়না মহল ভায়।। মন, তুই রৈলি খাঁচার আশে, খাঁচা যে তোর তৈরী কাঁচা বাঁশে, কোনদিন খাঁচা খুলে সে পাখী কোনখানে পালায়।।</p>
<p>4 (sob loke koy lalan ki jaat sansare) People asks from which caste Lalon is Lalon says I have never seen the caste in these eyes some body wear <i>Mala</i> some people has <i>Tasbi</i> at neck so, the caste is different, so you break where is the caste sign when you born or you are dieing Chunnat makes you Muslim but what is for</p>	<p>Sob loke koy Lalan ki jaat sansare. Lalan bole jaater ki rupdekhlam na ei najare. Keu mala keu tasbi gale Taito re jaat bhinno bole Jaoa kimba asar belay Jater cinho roy kare. Cunnat dile hoy Musalman Narir tabe ki hoy bidhan Baman cini paita praman Bamni cini ki prokare. Jagat bere jaatir katha Loke galpo kore</p>	<p>সব লোকে কয়, লালন কি জাত সংসারে। লালন বলে, জাতির কি রূপ দেখলাম না এই নজরে।। কেউ মালা কেউ তসবী গলে তাইত রে জাত ভিন্ন বলে যাওয়া কিংবা আসার বেলায় জাতের চিনহ রয় কারে।। ছুন্নৎ দিলে হয় মুসলমান</p>

<p>woman Paitya is Brahmin's identity but what is for his wife people always says about caste anywhere of the world Lalan says I throw that, I do not know I lost the caste in the love garden</p>	<p>jothathotha Lalan bole jaatir fatna Dubiyechi sadh bajare.</p>	<p>নারীর তবে কি হয় বিধান বামন চিনি পৈতৈয় প্রমাণ বামনী চিনি কি প্রকারে।। জগত বেড়ে জাতির কথা লোকে গল্প করে যথাতথ্য লালন বলে, জাতির ফাতনা ডুবিয়েছি সাধ – বাজারে।।</p>
<p>5 (Dharo chor haoar ghore fand pete) Make the trap in the air catch the thief there it is not a common thief, how can you get it it stays in the <i>Patal</i> shows itself in the sky news coming with three wire on the land of air where is it's home, what does it want who will get it's address it deals everything in the world of air</p>	<p>Dharo chor haoar ghore fand pete. Se ki samanyo chora dhorbi kona kanchite. Patale chorer bohor Dekhlay ashmaner upor Tin tare hocce khobor, Haoa muladhar tate. Kotha ghor ki basona Ke kore thik thikana Haoai tar lena dena Shubho subho jogmote. Cor dhore rakhbi Jodi, Hrid garod korge khnati Lalan koy natikhnuti Thakte ki ar dey chute.</p>	<p>ধরো চোর হাওয়ার ঘরে ফাঁদ পেতে। সেকি সামান্য চোরা ধরবি কোনা কাঞ্চিতে।। পাতালে চোরের বহর দেখায় আশমানের উপর, তিন তারে হচ্ছে খবর, হাওয়া মূলাধার তাতে।। কোথা ঘর কি বাসনা</p>

<p>in the connection of well moments if you want to catch the thief make your heart controlled and strict Lalan says, if you have mean interest it will not allow you to touch</p>		<p>কে করে ঠিকঠিকানা হাওয়ায় তাঁর লেনা দেনা শুব শুব যোগমতে।। চোর ধ'রে রাখবি যদি, হৃদ-গারদ করগে খাঁটি লালন কয়, নাটিখুটি থাকতে কি আর দেয় ঝুঁতে।।</p>
<p>6 (apan gharer khorbor ne na) know yourself, sink into you easily you can discover the mystery, shelter, what is called blossoming of lotus, where is the palace and where is the way to enter, when bees come to the flower when drinks the honey who has friendship with the <i>Moksho</i> which is the aim of</p>	<p>Apan ghorer khabor ne na. Anayase pdekhte pabi Konkhane kar baramkhana. Kamal fota kare boli Kon mokam tar kotha goli, Kon samay pore fule, Madhu khay se oli jona. Anyo gyan jar sakhyo mokkho, Sadhoker upolokkho, Aporup tar brahma Dekhle cokkher paap thakena. Shuksho nodir sukh</p>	<p>আপন ঘরের খবর নে না। অন্যাসে দেখতে পাবি কোনখানে বারামখানা।। কমল ফোটা কারে বলি কোন মোকাম তার কোথা গলি, কোন সময় প'ড়ে ফুলে, মধু খায় সে অলি জনা।। অন্য গুণান যার সখ্য মোক্ষ,</p>

<p><i>Sadhak</i> his <i>Brahma</i> is beautiful your eye will get pleasure and peace you will find dry river full with peace water slowly you can swim there Lalan says, what a strange land of the almighty of the world</p>	<p>sorobor, Tile tile hoy go snatar, Lalan koy kritikarmar Ki karkhana.</p>	<p>সাধকের উপলক্ষ, অপরূপ তার ব্রহ্ম দেখলে চক্ষের পাপ থাকে না।। শুষ্ক নদীর সুখ সরোবর, তিলে তিলে হয় গো সাঁতার, লালন কয়, কৃতিকস্ফার কি কারখানা।।</p>
<p>7 (apanar aapan khorbor nai) I don't know about myself so, I dream to catch the moon he who made this boat, walks only by bare foot I can't know him and making trouble there is eighteen room world of <i>Maharasa</i> he is there in the <i>rasa</i> O <i>Snai</i> I don't know the way to catch the moon but I am talking always like a fool Lalan says, they are</p>	<p>Aponar apon khobor nai. Gagoner cand dhorbo bole Mone kori tai. Je gothece e prem tori Sei hoyeche corondari, Koler ghore cinte nari, Michhe gol badhai. Atharo mokame jana, Maharoser baramkhana, Sei roser bhitore se-na, Alo kore Snai. Na jene cnad dhorar bidhi, Kathari kot sadhan sadhi, Lalan bole badi bhedi Bibad sodai.</p>	<p>আপনার আপন খবর নাই। গগনের চাঁদ ধরবো বলে মনে করি তাই।। যে গঠেছে এ প্রেম-তরী সেই হয়েছে চড়নদারী, কোলের ঘরে চিনতে নারি, মিছে গোল বাধাই।। আঠার মোকামে জানা, মহারসের বারামখানা, সেই রসের</p>

doing quarrel always he, who believes, and who does not		ভিতরে সে-না, আলো করে সাঁই।। না জেনে চাঁদ ধরার বিধি, কথারি কোট সাধন সাধি, লালন বলে, বাদী, ভেদী
8 (amar hoi na re se moner mato mon) I don't get that mind, I want how will I know the true reason ² with the infatuation of the senses my mind is roaming on the branches if now two mind can meet together I will be free then from these mortal matter <i>Rasik</i> disciples could make their mind one make their <i>Sadhan</i> in three ways they got the truth how the senses will be controlled when will I get the <i>Amrita Rasa</i> my lord Shiraj Snai says, O Lalon	Amar hoy na re se moner moton mon. Ami janbo ki se raager karon. Pore ripu indriyer bhole Mon beray re dale dale Ebar dui mone ekmon hole Erai shomon. Rosik bhokot jara Mone mone mishalo tara, Ebar sadhon kore tinti dhara Pelo boron. Kise hobe nagini bosh, Sadhbo kobe amrito ros, Dorbesh Siraj Snai koy bishete nash Holi Lalan.	আমার হয় না রে সে মনের মতন মন। আমি জানাবো কি সে রাগের কারণ।। পড়ে রিপু ইন্দ্রিয়ের ভোলে মন বেড়ায় রে ডালে ডালে এবার দুই মনে একমন হলে এড়াই শমন।। রসিক ভকত যারা মনে মন মিশাল তারা, এবার সাধন করে তিনটি ধারা পেলো বরণ।। কিসে হবে নাগিনী

you have been lost with the sense- poison		বশ, সাধবো কবে অমৃত রস, দরবেশ সিরাজ সাই কয় বিষেতে নাশ হলি লালন।।
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Notes:

1. The songs are translated from *Dushprapyo Sahitya Sangraha*, Volume 1, edited by Kanchan Basu, Reflect, Kolkata, 2004.
2. Here Lalon wrote *Karan*, what I have translated as ‘reason’, Nyaya philosophy says “*ashadharanang Karanang KAranam*”, (Tarka Samgraha/ Annam Bhatta) means, there is unavoidable *karan* which makes the cause.

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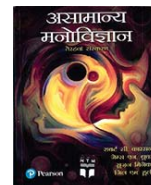
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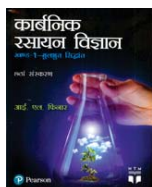
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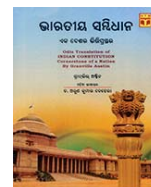
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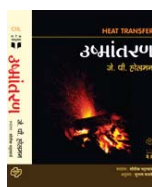
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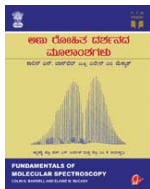
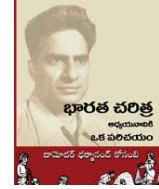
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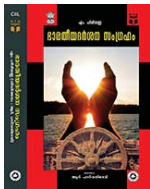


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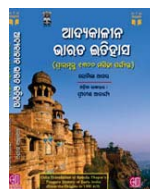
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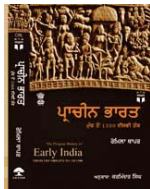
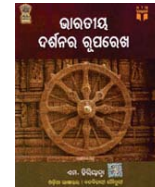
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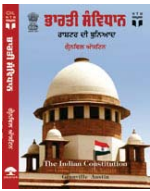
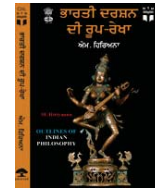
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