



Translation, Nation and Knowledge Society



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TARIQ KHAN

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For submissions and queries, please write to:

Project Director

National Translation Mission

Central Institute of Indian Languages

Hunsur road, Manasagangotri, Mysuru-570006

E-mail: projectdirector.ntm[AT]gmail[DOT]com, cc to:

ntmtranslationtoday[AT]gmail[DOT]com

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Translation Today**

**Editor
Tariq Khan**



National Translation Mission
Central Institute of Indian Languages
Mysuru



Editor

TARIQ KHAN

Officer in Charge, NTM

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CENTRAL INSTITUTE OF INDIAN LANGUAGES
Manasagangotri, Mysuru, Karnataka, India, 570006
www.ciil.org

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Foreword

Though translation plays an important role in the building of nation and knowledge society, neither the discipline nor the process have got their due. However, recent years have seen an enormous change in the positive direction, and the overall scenario seems to be improving with time. At this juncture, there is a need for quick and continuous addition to the academic resources and research initiatives in fields related to Translation Studies. Realizing this pertinent demand, the National Translation Mission organized a conference on **Translation and Knowledge Society** and a seminar on **Translation and Nation** in March 2018 and September 2018 respectively. Both the programmes were successful with a good number of participation deliberations on issues that are pertinent to Translation Studies and its allied disciplines. I am glad to know that the Mission is now bringing out *Translation, Nation and Knowledge Society*, a special issue of its flagship journal, *Translation Today*, with select papers from the two programmes.

On this endeavour, I congratulate the NTM for both organizing the relevant programmes and bringing out the proceedings in a special issue of the journal. I hope *Translation, Nation and Knowledge Society* will serve as a document and resource for students and scholars of Translation Studies on the one hand and the practitioners of translation on the other. As translation is establishing new fields of inquiries and thereby diversifying its vast expanse, the Mission is becoming successful in achieving its national goals which are trans-national in its character. I appreciate the initiative and congratulate the team that has been working hard for the Mission to achieve its goals. Wishing NTM more success ahead quantitatively and qualitatively.

All the best!

Prof. D. G. Rao
Director, CIIL

Introduction

Translation is an exquisite phenomenon that is capable of intellectual creativity as well as social change. In diverse communities, it acts as a unifying bond among and between seemingly distinct cultures and identities. With such characteristics, translation has been bridging the communication gaps, bringing people together, and fostering peace and understanding among them. In its nature, translation has qualities of linking people, helping them to understand different ways of life and provide a base for looking at each other as fellow beings of an endless universe of variations. The connections it creates can end up in the evolution of nationhoods or in the evoking of the emotions that question the nationalities. Many a time, translations bring in transnational identities too. Translation immensely contributes to the growth and integration of a nation. However, its significance emanates from its role in nation-building as well as from its role in creating, sustaining, and transmitting knowledge. The story of a 'globalized national' can also be a case study in the papers here provided that translation has affected the formation of that identity. The recycling of these identities as new connections emerge through translations can also be an area that is probed. The intervention of mass media and the electronic space of exchanges between individuals and groups could also be the subjects of discussions. Forces that subjugate, responses that liberate, mediations that make the two meet can all be part of the presentation under the rubric of translations that helped these equations of 'greater or lesser than', or, 'equal to' emerge. Scholars within and beyond Translation Studies converge on the above views and the idea that translation plays a contributory role in the creation of knowledge society.

A knowledge society is one that engages knowledge as its prime resource to drive all spheres of its everyday life, ranging from economy to education to history to spirituality, and so forth. Translation is a vital instrument in shaping and sustaining such a society. Access to information and knowledge, for instance, becomes education here, recording the interaction with them is its history; they end up as a tool for capacity building and enabling a workforce that strengthens the economy. According to a UNESCO statement, 'knowledge societies can be envisaged on the following pillars: (a) freedom of expression; (b) universal access to information and knowledge; (c) respect for cultural and linguistic diversity; and (d) quality education for all.' The National Translation Mission (NTM) is committed to the development of knowledge society. In the above pillars, universal access and quality education constitute the core objectives of NTM.

The National Translation Mission envisaged achieving the above-stated objectives through translation. In this pursuit, the Mission organized a conference in March 2018 and a seminar in September 2018. These events saw a good turn out with interesting presentations and considerable

deliberations. The proceedings of these events are an important resource for the discourse of translation and the discipline of Translation Studies. Therefore, it was decided to bring out a special issue of *Translation Today* titled *Translation, Nation and Knowledge Society* comprising select papers from the two events mentioned above. The editorial team and the contributing authors are glad to make it available for open access after investing a year's time, formatting, editing, revising the papers. This special issue contains 23 research articles contributed by an equal number of authors from various institutions and disciplinary affiliations. The articles are arranged in such a way that the ones focusing theories do not appear in isolation from the ones concentrating on practice. Here is a bird's eye view of the contents of *Translation, Nation and Knowledge Society*.

In the first paper, *Autochthony and Deracination: Knowledge and Translation* Sushant Kumar Mishra describes the concept of autochthony, and how the knowledge of a particular culture is transmitted to another culture. The next paper titled *Translations, Illustration and Adaptation* by Alain Désoulières analyses the difference between technical and literary translation while differentiating literary translation from adaptation and creative writing. The paper makes a significant effort in tracing late 19th-century French translations of Urdu literary classics, especially, the pioneering works of Garcin de Tassy, first-ever professor of Hindustani (mostly Urdu) in Paris Royal School of Oriental Languages. Miki Nishioka in *Genre Effects of Compound Verbs in Hindi-Urdu: A Comparative Study of Jānā with Japanese Verb Shimau in Translations* studies how certain second verbs (V2) in compound verbs behave in Hindi-Urdu as compared to Japanese while doing a comparative study of the Hindi-Urdu verb *jānā* and Japanese verb *shimau* in Japanese translations of two short stories and a screenplay from Hindi-Urdu. Umesh Kumar in *The Question of Regional Indian Languages in the English Classroom: Towards a Heterographic Pedagogy of Translation* puts forth the classroom experience to argue that the relationship between regional languages and English translation is not completely opposing but also complementing each other. In *Problems and Challenges in Hindi to Bangla Translation: Some Empirical Observation and Workable Solutions* Niladri Sekhar Dash discusses the methods and strategies adopted for translating Hindi texts into Bangla and particularly deals with some translation problems and solutions. This paper examines the issues at lexical and sentential levels and makes some interesting points e.g. how the syntactic divergence (i.e. the difference in conceptual divergence) outweighs the structural proximity at the sentence level. Rajendran Sankaravelayuthan in *Lessons from Translation of a Historical Novel from Tamil to English* writes about the translation strategies followed in the translation of a historical novel *Ponniyin Selvan*. His paper enumerates the basic criteria for such translations and proceeds in a methodical way and provides examples from the text. Deepa V. in *Translating Gender in to the Governmental Discourse: An Analysis of*

'Unarthupattu' (*The song of Awakening*) probes into how gender gets translated into governmental discourses while considering 'Unarthupattu' as a case study, particularly she deals with the politics of identity and representation. The paper titled "You May Say I'm A Dreamer": *Dara Shikoh's Dream of Translating Prince to Philosopher* by Amit Ranjan explores the world of Dara Shikoh's translation and describes the socio-cultural and political contexts of the same. This paper tries to put forth the recent studies on Dara Shikoh's life and works while comparing him with the modern researcher. Alka Vishwakarma's paper titled *Is there a Feminist Way of Studying Translation? Gender, Translation, Language and Identity Politics* discusses translation from the feminist perspectives by giving a brief account of existing literature in the field. Sahdev Luhar in *Reinvigorating Community Literature through Translating Orality and Culture* tries to give a solution to prevent the extinction of languages and communities through documentation and translation. *Rūpāntar as Ropona: Forming a Third Meaning of Rūpāntar by Comparing it with the Biological Metaphor of 'Adaptation'* by Rindon Kundu introduces the concept of Darwinian principle of adaptation and natural selection in the field of Translation Studies and studies the organic metaphor in the term adaptation with *rūpāntar*. Ramesh Malik in *Translation Strategies of the Non-Native Odia Translators (1807-1874)* discusses various translation strategies of the non-native Odia translators like William Carey, Amos Sutton, and others during the colonial times. This paper pointed out that these translation strategies were to preserve the religious and pedagogical fidelity rather than textual fidelity. Sanju Thomas in *The Writer as Translator: Self-Translation in O. V. Vijayan's The Legends of Khasak* explores the process and the politics of self-translation as rewriting with special reference to the first chapter of *The Legends of Khasak*, the English translation of O. V. Vijayan's Malayalam novel *Khasakkinte Ithihasam* by the writer himself. In *Truth or Treachery? Questioning Authenticity and Invisibility in Travel and Translation*, Saswati Saha explains how the narrative becomes a space for the traveller-translator by deploying language while dealing with the issue of authenticity and invisibility. Her paper deals with a translation of *Gulliver's Travels* in Bengali titled *Apūrba Deś Bhraman* to show how a traveller-translator deals with the issue of visibility and language. Shashi Kumar G K in *Translation as Cultural Revitalization: Translation of a Classical Text Pygmalion into Kannada Language and Culture* focuses on the translation strategies by analyzing the translation of *Pygmalion*, the English drama by G B Shaw into Kannada. The study also shows how the ideals of Navodaya movement in Kannada literary history seeps into the translation that even the very selection of the title for translation has social reformation as its primary objective. The paper titled *To Be or Not to be? Dilemmas and their Resolution in Literary Translation of Shanta Kumar's Lajjo* by Suman Sharma discusses the English translation of Shanta Kumar's *Lajjo* and analyzes its problematic aspects and their solutions. Upamanyu Sengupta in *A Sign in Twilight: Semiotic Interpretations of*

Sandhayabhasha Metaphors in Charyapada gives a semiotic interpretation of *sandhayabhasha* metaphors in Charyapada by implying Peircean threefold model of reading their metaphors as iconic, indexical and symbolic. The paper titled *Early 19th Century Translations in Hindustani/Hindi/Urdu and the Question of 'National Language'* by Manoj Kumar Yadav examines the usage of *Bagh-o-Bahar* and *Premasagar* as language proficiency textbooks at the College of Fort William and as consequences of this, the consolidation of two different styles of Hindustani and their roles in the debate of national language. Mrinmoy Pramanick in *Imagining Indian Literature: Towards a Historiography of Translation* tries to address the role of translation in imagining nation and national literature in Indian context from a *bhasha* perspective that proposes a historiography of national literature/Indian literature through translation in a *bhasha*. In *Translation in Maharashtra: An Overview of the Past Two Hundred Years* Prithviraj Singh Thakur describes the history of translation in Maharashtra that took various turns in the last two centuries. Priyada Shridhar Padhye in *Evaluation of Translation Assignments at the Beginner's Level: A Pedagogical View* deals with the evaluation of translation assignments at the beginner's level. She proposes a framework of assessment that identifies not only the errors in the translation but also approves and appreciates the good translation. The paper titled *Who writes and Who Translates: Dalit Epistemology in Writing and Rewriting* by Prameela K. P. questions the concept of original, faithfulness or equivalence in the context of Subaltern. She gives a thorough critique of the contexts, pros and cons of the Dalit text translation in the Indian context by analyzing the factors like caste, linguistic hegemony so on and so forth. Muhamed Ali. EK. in *Cultural Transfer in Film Subtitles: A Translational Study of Adaminte Makan Abu* analyzes the subtitles of the Malayalam film *Adaminta Makan Abu* to understand the cultural transfer. Audiovisual translation is a genre in Translation Studies with specific constraints of the medium, time etc. The paper lists with evidence from the English subtitles of the Malayalam film the many compromises such translations make, in terms of transfer of metaphors, idiomatic expressions, expression of humour etc, to reach their audiences.

As the domains of translation have kept expanding and the stakeholders of Translation Studies have kept diversifying, translation has justifiably claimed a special status not only in the spheres of knowledge management but also in nation-building. Probably, for this reason, the response to our call for participation in the two events surpassed our best expectations. The deliberations that took place during the conference and seminar were engaging and illuminating. It requires no special insight to understand that the outcomes of such deliberations should acquire a recurring form. Therefore, we are pleased to bring out *Translation, Nation and Knowledge Society* as a special issue of *Translation Today* with a hope that the readers will find it absorbing, enriching, and delightful.

Tariq Khan

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Autochthony and Deracination: Knowledge and Translation

SUSHANT KUMAR MISHRA

The paper attempts to explain the concepts of autochthony and rootedness of knowledge in a particular culture and then further explains how the knowledge of one culture may get transmitted to the other cultures. The processes of this 'deracination' of knowledge rooted in one culture are not simply a process of transfer of knowledge. Its travel and then implantation in another culture is rather a complex process in which translation plays an important role. Etymologically, the notion of translation itself may be understood as 'taking (ideas) across'. In history and in contemporary times, this 'translation' of knowledge and cultural narratives and texts has been a complex process. This paper aims at understanding some of the intricacies of this process.

Keywords: autochthony, evolution of knowledge, culture, ideas, transformation, translation

Knowledge is contained in the source texts of a culture. These texts are often not available in written form for all cultures of the world – most of the peoples lack the written sources for their cultural knowledge. Few cultures in the world have achieved such advanced forms of communication that they could retain their cultural knowledge in written forms. Foremost among such cultures with vast amount of knowledge expressed in various cultural forms have been the Greek and Indian cultural forms. These two cultural expressions have contributed largely to the world of today. Greeks contributed through the Latin and the Arabs. Hebraic cultural knowledge also has been communicated to us through Greeks – the Bible has been transformed from Hebrew to Greek giving rise to such a tradition that the New Testament was originally written in Koine Greek, an important dialectal form of old Greek. Arabic culture also retained and maintained the cultural forms received from the Hebraic and later from Greek sources and perhaps the knowledge contributed a lot to the advancement and evolution of the Arabic world for centuries. However, somewhere the scientific spirit did not profoundly touch the Arabic world which yielded to the modern world. The Arabic tradition of knowledge since twelfth century onwards got overshadowed by the European scientific and philosophical enquiries. The Indian tradition has also evolved continuously and a lot of knowledge is still maintained in the folk traditions of India despite a noticeable discontinuity in the knowledge traditions for centuries. Such folk traditions exist in almost all parts of the world which exhibit the culturally accumulated knowledge

parallel to the scientific spirits of contemporary times. It may be worth investigating the processes of creating and maintaining the knowledge traditions of such traditions which are still often maintained along with the scientific knowledge of our times.

Let us first try to understand what we may call the knowledge societies. According to the UNESCO publication *Towards Knowledge Societies*, “a knowledge society is a society that is nurtured by its diversity and its capacities” (Jerome 2005). This diversity and the capacities presume the varieties of cultural forms which contain the knowledge expressed in various ways thus exhibiting the capacities of a particular society to perform the same or the similar functions with varied skills. Though the term ‘knowledge society’ may be recent, the societies with knowledge have existed since times immemorial. The UNESCO document in its opening lines asks, “Does the aim of building knowledge societies make any sense when history and anthropology teach us that since ancient times, all societies have probably been, each in its own way, knowledge societies?” (<http://unesdoc.unesco.org>). In what way, each society since the beginning may be considered a ‘knowledge society’? The obvious answer is that the societies have mostly shared their knowledge systems with various groups and various other societies and hence the societies in general have been knowledge societies almost everywhere in the world. In almost every social system, we find that the shared knowledge belongs often to particular groups. As for example, the knowledge with the groups of artisans is shared mostly among the members of their own groups. Similarly the knowledge of various forms of artistic expressions or philosophical ideas is often confined to particular groups and is shared only on certain occasions. What could be the mode of sharing this knowledge? One possible mode would be obviously translating the knowledge in such linguistic forms that may be accessible to the other group or the other groups. In the context of India, we may find that there have been various movements to discuss, debate and share the knowledge traditions into various linguistic forms. We may cite, for example, the Bhakti tradition which often belongs to some philosophical sects originating in Sanskrit and similar other languages of the past. Even the Pali texts were the older knowledge traditions for the Bhakti tradition. The languages had evolved and similarly the communication of ideas needed to evolve. This evolution has always taken place in the Indian context – however rigidity one may try to find in certain cultural groups, the evolution never ceased to exist. Even the stories of Ram were written for various linguistic groups. Similarly the folk knowledge of each social group was venerated - the people of each area respectfully rendered the tradition of theatrical cultural forms with all possible variations. The variations were understood and sympathetically appreciated. Whenever a new cultural form emerged, the societies did not try to throttle it nor were there very successful attempts to submerge the new cultural form into an existing one. As for example, we may find the dance and theatre forms evolving in Assam since the times of Mahapurush Srimant Sankardeva which

were recognized and respected by people. Similar artistic forms emerged in various parts of India and gradually the practitioners of such cultural forms were accepted as artists and saints who often had high social status.

Similar situation may be found in India during the times of Buddha. There were several contemporaries of Buddha like the Jain Tirthankaras and thinkers of the sect of *Ajivikas* who helped in transforming the existing thought processes and in bringing the existing thought processes closer to people by using the contemporary language forms. The older forms of Sanskrit had evolved so much that the language of ordinary speech had changed a lot and the people had started forgetting the language of the earlier texts. The language scholars had started working on the language forms and various systems of thought had started evolving since around three or four centuries prior to Buddha. As for example, the Mimamsa system of philosophy or several Vedangas evolved to investigate and understand the language of the *Vedas*. As writes Ashit Chakraborty, "...the Vedangas i.e. auxiliary Sciences such as Sikshaa (Phonetics), Chandas (Metre), Vyakarana (Grammar) and Nirukta (Etymology), were developed to fix the pronunciation and metre of the Vedic psalms and to devise elaborate procedure for understanding the Vedic texts. Grammar and etymology acquired an important place in the training of Vedic scholar" (Chakraborty 1976: 10). It is obvious that various branches of language studies, as known today under the umbrella discipline of Linguistics, developed. Even the scholars of Mimamsa system and commentators began to "explain incomprehensible passages of the *Vedas*. In this process all tried to lay down general principles regarding the comprehension of Vedic text. Here, with a surprising sense of realism, they also enunciated the principle that the method of comprehending a Vedic text, a text composed in a divine language, might as well be applied to any man-made, living language, the secular or *Laukika* texts" (Chakraborty 1976:10). Ashit Chakraborty in his book further argues for the sciences of *Vyakarana* and *Nirukta* as disciplines which elaborated in details upon the language studies. All these writings, as has been indicated here, involved the debates in the Translation Studies as they tried to explain, interpret and understand the purports of the selected texts of their own traditions in a language or in a particular variety of language that was comprehensible to the contemporary scholars. The earlier forms of knowledge contained in a language were continuously being preserved and made available to the contemporary generations of scholars as well as to the future generations. This is almost the similar efforts as are being done today in re-producing contemporary editions of Shakespeare and similar other great writers. These are several examples of efforts that may be classified as intra-lingual translational activities if we borrow the terminology from Roman Jakobson (Jakobson 1959). Such attempts to preserve and transfer knowledge through evolution of various linguistic and cultural forms are examples of attempts towards using the translation activities as tools for creating and maintaining a knowledge society in contemporary times.

Indian society may not be an isolated example for employing translation activities for keeping the continuity of knowledge traditions. Societies east to India have exhibited similar tendencies. Japanese have not only translated the texts from various traditions of China and India but they have also further evolved on these traditions. The Buddhist texts as available in Japanese today have been the foundational texts of the knowledge systems of Japanese people. Isolated in various islands, they continued to translate and allowed the knowledge systems of distant lands to grow and in the process the societies themselves evolved not only in terms of cultural and linguistic knowledge forms but also in terms of its scientific temper. It may be just an accident that in late 19th Century, the Japanese society could start evolving so much that it could develop machines and other required infrastructure to start conceptualizing such political formations which could be achieved by Europe after long processes of historical evolution since the times of renaissance. A lot can be said to eulogise the economic and governance patterns evolved in Japan since fifteenth century. Yet we may have to concede to the fact that the high level of literacy or rather education that Japan had since centuries, due to its interactions with distant lands like China and India, made it a fervent ground for positively harnessing the industrial knowledge that came to Japan during its interactions with the European world. As may be cited, “Japan was well positioned to take up the Western challenge. It harnessed its infrastructure, its high level of literacy, and its proto-industrial distribution networks to the task of emulating Western organizational forms and Western techniques in energy production, first and foremost enlisting inorganic energy sources like coal and the other fossil fuels to generate steam power” (<https://eh.net/encyclopedia/japanese-industrialization-and-economic-growth/>). Though the role of high levels of literary and its direct link to the cultural practices related to knowledge percolation to various levels of society is yet to be studied thoroughly, it may not be very odd to conjecture that the rich knowledge and mainly the translation traditions for reception and enrichment of local knowledge traditions may have given the intellectual acumen to the Japanese people to quickly adapt and use the knowledge of the European science and technology to establish a strong military-industrial state. It is not surprising that with such flexible and fertile knowledge tradition deeply grounded in translation activities could think of a slogan like *fukoku kyohei* (wealthy country/strong military). The Japanese society could not only think of it as a slogan but could also actively work towards achieving such goals in the nineteenth century itself, much before the European nations which had actually evolved the philosophy and political structure for military-industrial power based nation states (Obispo 2017).

Such examples, as discussed above, bring us some challenges in understanding the issues of knowledge traditions within autochthonous groups and how other knowledge traditions borrowed from other autochthonous groups help them evolve. A knowledge tradition which travels out of its territory may be irrelevant in a new territory or in new chronological

conditions. Yet, the above examples are indicative of the fact that in spite of the territorial or chronological relocation, the knowledge tradition available to new societies through translatorial enterprises not only gets conditioned to these societies but also helps such societies evolve further in their own pursuit of knowledge. This is indeed apparently a strange fact that the knowledge which is rooted in a tradition can get deracinated and can be found with deep roots later on in other cultural forms in far off lands. Cultural interactions have often happened in this process – yet perhaps not all cultures have really spread with their knowledge base. As for example, the spread of the Arab culture initially led to the creation of strong centres of learning and scholarship and yet these strong centres gradually disappeared without any apparent military or direct economic invasions from other places. Though the cultural knowledge evolved during centuries did contribute in evolution of many other cultures, the basic cultural knowledge in terms of various scientific, technological and other philosophical innovations did not grow. And the autochthonous Arabic speaking societies remained untouched by the technological revolutions and evolution of military-industrial governing power as we notice in the case of Japan. This is a historical fact that the Arabic speaking peoples have strong traditions of translation from various sources, at least during the initial centuries of its expanding military might. However, perhaps the reason for relatively lesser expansion of knowledge base and lesser evolution of science and technology is that a great emphasis was laid upon the expansion of political-military power, along with religion which functioned as an important tool for the this end, and as a consequence, the overall research in the field of science and technology gradually diminished. This was not the case in Japan which continuously engaged itself not only in the research of science and required technology related to the interaction of its people with the high oceans but also continuously engaged itself in the philosophical and evolutionary religious debates and practices. This allowed them perhaps a greater maneuverability in adapting to the challenges coming from European brethrens since approximately sixteenth century. Even though the Europeans arrived with new technology like use of firearms and also with new business and religious models, the Japanese population could adjust itself perhaps because it was accustomed to engaging with several other cultural centres of the world. And the translation had played an important role in it. The Arabic scholars could not perhaps understand how the Europeans gradually evolved on the knowledge which reached Europe through Arabic lands and mainly after the fall of Constantinople. The knowledge base in terms of scientific, religious, philosophical and such other fields of human enquiries arrived in Europe through Arabs and was further evolved by the European intellectual environment. This is also a time when we find a lot of translation into contemporary European languages from various ancient and contemporary languages of the world.

It may be interesting to note here that both the Arabic and the European cultures were by and large guided by the Semitic religious principles and followed very organized religious systems which were very similar in nature. Yet, the Europeans with the influence of various knowledge traditions available to them from the societies of ancient past as well as from other parts of the world started challenging the authority of organized religious systems. In the Arabic societies, we hardly notice this. Both the European powers and the Arabic powers had involved religious expansion principles in their business or military expansionist enterprises and yet the reception of cultural and philosophical knowledge of various geographically and chronologically distant societies created such an environment that the authority of the existing dominant social classes was fruitfully intellectually challenged even in face of mechanisms like strong inquisition by the religious authorities and strong military might of the aristocratic class. The presence of such an intellectual atmosphere owes a lot to the indomitable courage and hard work of those who brought the knowledge from various traditions to the people of Europe and of course the translation would have certainly played an important role in this transfer of knowledge. Once they were fascinated by the knowledge of the ancient Greeks, the early Romans (the older Latin texts also exhibited a lot of Greek and other influences), the European intellectual centres started making efforts to understand the past, dead or alive, of other cultures as well. For example, the Rosetta stone was forgotten by the Egyptians and the Europeans made attempts to understand it (<http://www.britishmuseum.org>). The content of inscription on the Rosetta Stone was studied and it is obvious that such contents studied thoroughly would have provided some political insights for evolving new governance models at the time of its studies (Jason 2017). The decipherment process of such inscriptions which were written in scripts forgotten by the people proves a great amount of intellectual challenge – encountering such challenges while acquiring such tools from all possible sources to stand up to such daunting tasks provide great intellectual advancement to a culture. This process requires a lot of acumen we study today in forms of Translation Studies (<https://www.nsa.gov/news-features>). The fact that the text written in one or many forms of languages of yore has to be understood by those who primarily speak the contemporary languages involves several exercises in translation and translation studies.

An illustrative example from the studies of the Indian history may be illuminating in the context. The decipherment of Ashokan inscriptions, completely forgotten by people, helped re-create several aspects of the ancient Indian culture and civilization. Ashoka himself was perhaps recreated and brought to the knowledge of contemporary India with help of tools acquired by decipherment of the inscriptions left by Ashoka. Even today, such inscriptions are being found and being read (<http://www.ijhssi.org>). When James Prinsep would have first deciphered the inscriptions and read the Brahmi and Kharosthi scripts, lots of documents important for recreation of history would have been available to the colonial powers with which they

could easily create any version of the history they wanted to create. And translation would have been the tool for this. This is just another example how the knowledge with chronologically remote autochthonous groups could be used in completely new and varied contexts for various purposes related to political and social engineering. Social scientists have started accepting the importance of language and translation issues in the sphere of framing such policies which are conducive to the overall development perspectives of a particular society. The very fact that books on social policies have started discussing issues related to translation is a sign of the attempts to understand the implications of transfer of knowledge from one linguistic group to the other linguistic group and the social issues involved in the process. Naomi Lendvai and David Bainton write, "...translation is not just about linguistic practices; it takes us well beyond issues about languages; it is a broader research agenda with sensitivities to culture, context, diversity, inequalities, ethics and politics" (Lendvai & Bainton 2013: 116). Outlining the importance of understanding the processes of translation in transfer of knowledge, policy frameworks and ideas, they write further, "For policy scholars, translation is a capturing metaphor of the immense mobility of the policy process; moving/translating from decisions to practices; from normative to practical expression of policy; from research to policy, or, within the rise of the transnationalization of policy, the issue of policy transfer, the travelling of social policy ideas, discourses, policies and institutions from one context to another" (Lendvai & Bainton 2013: 117). We know that the translator deals with the morphing and re-adjusting of ideas in various social and culture based knowledge environments. This is often the central issue in translation studies. It is perhaps in this sense that the texts written in a linguistically alienated environment are also often considered to be an aspect of 'cultural translation'. And since times immemorial the knowledge has transferred from one social context to the other through this process. This knowledge transfer itself may involve all the intricacies of linguistic and cultural variations central to the issues related to meaning generation. Often the scientific and technical knowledge systems are influenced by the cultural quests and norms for better life and newer means of livelihood. Translation and translation studies in this context offer deeper insights in the process of evolution and transfer of knowledge across societies in the world. In today's situation of globalization, often the knowledge systems travel throughout the world easily and the intricacies of translation processes have become important issues in transfer of knowledge systems. It may not be surprising to see how the technology and business experts of one culture learn to deal with their counterparts in the other culture – the present BPOs (Business Process Outsourcing enterprises) and collaborative technological enterprises provide immense challenges and opportunities for such studies. Institutions across the world tend to provide such courses which teach us how to conduct business in social environments of distant national and social groups. These are only

indicative of how the knowledge systems evolved in one society travel and get implicated into the social processes of other societies of the world.

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Translations, Illustration and Adaptation¹

ALAIN DÉSOULIÈRES

The author would like to pose some basic questions about three basic notions in this paper and discuss elaborately about the different aspects and the contribution of various individuals in this regard. In the first, the author will be dealing with technical/general translation versus literary translation and contrasting training. The second question the author will be delving into is about whether there exists a clear boundary between literary translation, adaptation and creative writing or not. The up and downs of illustration in literary translation: the case of French, English and Urdu and, more specifically, the case of Urdu as a target language in the late 19th century would be the third question to be dealt within the paper.

Keywords: translation, French, English, Urdu, 19th century literary translation, Arabian Nights

From the very beginning I would like to state that the act of translating is both practical and political in which you do fulfil a pressing need for communication between two languages and at the same time you give full autonomous status and recognition to the source language by establishing an equivalence with a recognised official language.

I also would like to quote a famous example of recognition of a language, that is, the creation of the Urdu (and Hindi, actually named Hindustani) chair in my University in 1830 by Garcin de Tassy when the French School of Oriental languages was reluctant to consider the need of studying and teaching Urdu and Hindi literatures and languages. First, the very act of translating a so called non classical and non religious language was considered useless and unworthy and it was said that among languages labelled as ‘Oriental’, languages such as Hebrew, Arabic, Persian, Turkish and modern Northern Indian languages were not to be considered worth of study (Tamil being the language of then French territories in India, its recognition as a ‘useful’ colonial language was immediate but as a literary language it was a later fact and only from the moment Tamil literature was translated into French, the official language).

¹ The present paper is elaborated from a Plenary Lecture that I presented for *Translation and Knowledge Society*, A Conference, Workshop & Translation, 07-09 March 2018, NTM Mysore, but also aggregates some remarks from previous lectures of mine delivered at two training sessions for translators, NTM, CIIL, Mysore.



FIGURE 1. Portrait of Garcin de Tassy, first ever professor of Hindustani (mostly Urdu) in Paris Royal School of Oriental Languages, in his younger days.²

Garcin de Tassy, the author of manuals of *Hindustani Language* (1830-31), neither him nor his successor Deloncle could finish a French Urdu Dictionary while the British scholars did achieve several English Urdu dictionaries. Fortunately, he managed to translate and comment on many Urdu poems and Urdu critical writings, some of which have disappeared in original. Garcin de Tassy continued corresponding in Urdu and translating into French for nearly forty years. He was never allowed to go to India.

Before advocating for the study of Hindustani literature, Garcin de Tassy had learnt some Arabic and Turkish languages, initially to prepare for a commercial career but soon wanted to study and teach literature. He discovered Hindustani through what he first thought was Persian and from some French manuscripts (manuals, glossaries) produced by official interpreters and kept in the French National Library. More precisely, he had seen Aussant's manuscript of manual for interpreters in Hindustani working for the then defunct French East Indies Company and also an anonymous grammar of Hindustani in Portuguese, *Gramatica Indostanica* (sic), published in Rome in 1777 but actually written in Portuguese by a Jesuit missionary around 1730 in Delhi.³ Garcin de Tassy was neither interested by the work of commercial translation and interpreters nor by that of missionary missions. His idea was to give full recognition to Northern modern Indian languages and literature, starting with Urdu and Hindi.

He engaged a campaign through the official government Press (namely *Le Moniteur Universel*) from 1828 to 1830 in favour of the creation of an

² Source : INALCO archives and my own publication within the INALCO Bicentenary volume, 1995

³ My own hypothesis, cf. *Gramatica Indostanica*, translation and historical introduction, Alain Désoulières, doctoral thesis, 1981, Sorbonne Paris III, I also identified the probable Jesuit author and interpreter.

Hindustani Chair at the young School of Oriental Languages (created in 1795).

However, there was then open hostility against Hindi and Urdu among academics. It was felt that those literatures were not genuine as they were supposed to be mere adaptations and translations of Sanskrit and Persian. That hostility was even reflected in the weekly Parisian scientific journals. It was felt that School of Oriental Languages should devote itself to the development of traders, interpreters, and diplomats because modern Asian language and literature was not genuine (actually the study and translation of classical Arabic, biblical Hebrew, old Sanskrit texts, old Persian, classical Chinese was considered as a must to placate local elites while Europeans were conducting an aggressive trade policy). Furthermore, the French secular Republic also wanted it.

 <p>The image shows the title page of 'The Divan of Wali' (1834 ed.). The text is in Urdu script. At the top, it says 'دیوان ولی' (Divan-e Wali). Below that, it says 'حصہ اول' (Volume 1). The author's name is 'غفران دی تلوکی' (Ghaffar-e Taluqi). The publisher's name is 'شہر پاریزک' (Paris). The text 'پاشاں چھاپن خانہ' (Printed at the King's Press) is also visible. At the bottom, there is a circular seal with the text 'BIBLIOTHÈQUE ROYALE' and 'ROYAL LIBRARY'.</p>	<p style="text-align: center;">Text</p> <p style="text-align: center;">Diwān [e] Walī</p> <p style="text-align: center;">chāpā hu’ā ahtamām sī [se] gārsīn dī tāsī [Garcin de Tassy]</p> <p style="text-align: center;">śahar [e] pāri kī pādīśāhī chāpī xānī men [mē] sanā 1834 ‘īṣawī mutābiq sanā 1249 hijrī</p> <p>The Divan of Wali, printed under supervision of Garcin de Tassy, in the City of Paris at the Royal Printing Press, the year 1834 A.D. corresponding to the year 1249 of the Hijri Era. The seal reads : Bibliothèque Royale / Royal Library.</p>
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FIGURE 2. Title page of
The Divan of Wali (1834 ed.)

TABLE 1. Illustration and text from *The Divan of Wali*

But quite unexpectedly Garcin de Tassy won the battle and was installed in the Urdu academic chair at the end of 1830, thanks to his secret weapon, a rather well done translation and bilingual edition of the *Divan* of Wali Dakhani. I say ‘a well done work’ because G. de Tassy, though he was not fluent in Urdu, had managed a well sounding translation and adaptation to the French taste for Oriental fashion and the taste of the day, with a learned introduction and footnotes about Urdu poetry and conventional clichés. That was perhaps the first ever bilingual publication of an Indian poet outside

India. So we had a sudden U turn among the academics and they discovered that translation as well as adaptation could be creative and not only informative, that too, in Urdu as well as in French. They also learnt that a French artist could engrave the beautiful Indian Persian calligraphy (nastaliq) without actually knowing Urdu. Therefore, even without special and inadequate typography, image was already a powerful vector. So from that moment, translating modern Indian languages gained literary and scientific recognition in the French academic world as well as in Europe.

 <p>FIGURE 3. Title page of <i>Bāḡ o Bahār</i></p>	<p style="text-align: center;">Text</p> <p style="text-align: center;"><i>BAG O BAHAR</i></p> <p style="text-align: center;"><i>Le Jardin et le Printemps</i> (sic)</p> <p style="text-align: center;"><i>Poème hindoustani,</i></p> <p style="text-align: center;">traduit en français</p> <p style="text-align: center;">par Garcin de Tassy,</p> <p>The Garden and the Spring, Hindustani poem, translated into French by Garcin de Tassy, Paris, Ernest Leroux 1878¹</p>
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TABLE 2. Illustration and text from the French translation of *Bāḡ o Bahār*

From Technical to Literary Translation

Coming to translation of technical works in Indian language into French, the colonial needs were limited but not negligible. Apart from the tiny French territories in India (mostly Tamil speaking) there was also Indian indentured labour used by the French in Indochina and in some Indian Ocean Islands and even in French Africa (e.g. Gujarati shopkeepers in Madagascar). These people, many of them had a knowledge of what was Hindustani of those days, were also employed in French Army and colonial police. So having manuals and technical literature (even through English) was considered useful.

Later on, particularly after the colonial era, these people became French citizens (Francophones but also creole speakers) but were very much conscious of their origins and again there was a need for translating modern Indian literature into French. Translation for commercial purposes was not needed anymore.

What has been said of Hindustani and Tamil related to French translational needs is much more significant and important if we are to consider Arabic language. Without going into details we may say that now literary translation from Arabic into French is very important, (even from Egypt, which was never a French colony). There is now a lasting link between creative writing in French and Arabic that is broader than adaptation and translation.

The New Washing Machine and the New Translating Machine: A True Story

If I take the example of my brand new washing machine (probably made in China), it has a beautiful technical manual with some pictures and schemes with numbers as explanation keys referring to another part of the booklet with instructions and technical terms in at least twenty seven languages. As a proud European I am flattered, as a non technical French savvy I am puzzled: first the French text is barely understandable (generated by a computer) without clear definition of the latest technical innovations and specific new washing programmes that were so expensive. The English text is somehow better as it is the source language but of no real help as far as those technicalities are concerned, and the situation is worse in Portuguese or Spanish. In addition the tiny pictures and plans and charts are full of enigmatic symbols and numbers that are supposed to be universal.

Of course I could phone to the hot line and after fifteen minutes I would be redirected to the Internet site of the washing machine makers. But suppose my granddaughters are holding my landline phone and playing with my computers ... How I wish I had a plain French booklet nicely translated from technical English by a competent person with some beautiful pictures including simple French explanations. Clearly for technical translation, as well as for literary translation, elegance, that is, aesthetics go hand in hand with lexical precision.

Two Personal Experiments : 1. Translating an Anthology of Urdu Poetry into French

When I set myself on translating an anthology of Urdu poetry into French I had three aims (as an academic):

- (1) First make a literal translation for every poem that could be straight away be compared to the original,
- (2) Then compose a literary translation having some music or rhythm and images that would possibly charm the ear and heart of the French reader,
- (3) Give a short comment about the author and metrics and introduce footnotes whenever necessary e.g. regarding conventional Urdu clichés and similes, metrics, and poetic conventions. Who says that literary translation may not be technical?

Regarding poetry which is a set of techniques and rules apart of being an artistic medium, you may hide the technicalities and stick with your

supposedly beautiful result without footnotes or you may opt for a bilingual text and literal translation plus poetic translation plus footnotes and comments, technicality will always be there. I was even more conscious of that when I started collaborating with a French poet who did not know Urdu but would closely check the literary quality of my rendering.

At the end of the translating task and at the moment of publishing I was not allowed to have a bilingual text except for one poem (so most of my calligraphic efforts were lost, in any case there was no room whatsoever for any kind of illustration within the limits of a pocket size collection, said the publisher quoting the printer). Also maintaining a duality of literal versus literary translation was not possible, according to the publisher's constraints except for one poem in the introduction.

Another point is that translating an anthology implied fourteen different authors. Therefore it was difficult to have coherence in style as I was translating mostly an anthology of Urdu ghazals and the publisher's commercial view was to bank on the fame of Urdu ghazal. He had seen translations into English (selling well) but would not risk a big academic volume, rather opting for a small anthology of Urdu ghazals within his popular and affordable pocket collection of translated poetry across the world. Should we have some archaic forms in the target language while translating the oldest poems? Wouldn't that somehow impede the appreciation by the common reader? So we came to a middle approach: my translation should be literary, that is, adopting French metric and versification but as close as possible to the Urdu ghazal. That would mean trying to have between twelve and fourteen syllable regular verses with a rich rhyme at the end of the lines as much as possible, thus getting close to the French *sonnet* tradition which is still alive and popular, and, on the other hand, writing in 20th Century French anyway.

Two Personal Experiments: 2. Translating Manto's Urdu stories [*afsāne*] into French

I undertook translating fifty four Urdu stories into French in 2007-2008. Although I was dealing with a single author and modern Urdu only, I still faced some difficulties when I tried to have an academic work of literary translation as opposed to the commercial project of my publisher. He had a faulty English translation as a model and a very wrong perception of Manto's literary achievements. His choices were dictated by that (incomplete and censored) translation, and he was not aware of the multiple, and sometimes contradicting editions of Manto's works, neither did he know anything about Manto's works as a cinema critic. Along with Manto's life long commitment as a journalist, I felt that these facts should be properly mentioned and commented in a literary introduction, coupled with historical and socio-cultural footnotes for the benefit of the French speaking reader, and with some original illustrations like a photo of one of Manto's own two Urdu

typewriters (in his times no other Urdu writer would use it, he would not hesitate to do so especially for his cinema and radio drama scripts).

But somehow my scholarly work proved too bulky in term of pages. I could not document my introduction on Manto life and literary carrier although I had secured some original documents and photographs with the permission of the author's family. Further, because I was translating complete and verified stories (confronting different versions of the same story), contrary to the English translator's practice who did not quote his sources and would sometimes abridge some passages, and because my cultural and introductory notes were many, I ended up with a bigger volume than foreseen and calculated by the Editor and the printer. So some of my footnotes were reduced into a glossary and some 26 translated stories, after a difficult choice, were kept for another volume.

However, I had succeeded in some important points: producing a faithful and elegant French translation as much as possible, from verified editorial sources, without any cutting of so called embarrassing passages, with a historical and literary introduction based on my Urdu reading (Manto, his critical views, his article about cinema, Urdu critics and comments by Urdu speaking critiques etc). But I had failed in my attempt to have at least one bilingual story (Urdu original text confronted with its French translation), the modern colour photograph illustrating the cover was the publisher's choice: it might have some aesthetic value but did not convey anything to the French speaking reader about Manto's favourite themes. A portrait of Manto was put in the second page, taken from so many editions of Manto, with his self composed Urdu epitaph, my translation of it being modified by the Publisher, like some other passages of my translations. And the sub-title of the volume said 'stories translated by Alain Désoulières from Urdu (Pakistan)' quite a misleading statement forgetting that Manto entire formative years and life, barring five years after Partition were spent in India.

To sum it up, even today a powerful publisher can arrange and even distort the work of the literary translator.

About Illustration and Translation

When literary translation was established as valuable creative writing and, at the same time, acknowledging the copyrights both from the author and the original publisher, in the late 19th century, as far as European languages were concerned, it became fashionable to illustrate translations of so called classical literature with beautiful sketches and engravings and even with water colours and also with artistic binding and illustrated covers. Printing was becoming a booming industry and readership was growing with small bourgeoisie and middle class having access to secondary education. Reading translations of classical literature like the *Inferno* by Dante Alighieri, *Don Quixote* by Cervantes or *The Arabian Nights* richly illustrated was becoming more and more fashionable and, out of those illustrated translations operas as well as stage dramas with artistic painted decors were often produced. Then

the advent of cinema inspired by literary (first classical) fiction did boost literary (illustrated) translation because there was a growing demand for fiction from outside even *oriental* fiction (rather in a colonial fashion). But especially after the advent of talking cinema and sophisticated coloured films, a time came, in the 1950s when, except for the cover, translated literature was selling in cheap ‘railway station bookshop’ and pocket editions, especially novels translated from English into French.

In India, translation of Oriental and Indian 19th century literature (including Urdu and also Persian literature from India and Iran) into English was sometimes beautifully illustrated. And more so when adapting Indian literature into English for the European taste, with sketches and images often inspired by the Indian 18th century miniature tradition. Unfortunately when Persian or even European literature was translated or adapted into Urdu with a flourishing printing industry based on nastaliq calligraphy by lithography, illustration was totally missing. A notable exception are the Naval Kishore publications and translations with Urdu, Hindi, Sanskrit and Arabic as target languages.

Naval Kishore’s Translations and Illustrated Publications

Munshi Naval Kishore (Lucknow 1836-1895) as a printer and publisher had an enormous production in the above quoted languages, with teams of translators and calligraphers, and a big printing press of his own.⁴ Here we shall confine our comments only to two major Urdu publications of his firm: the *Amīr Hamza* tale and his *Hazār Dāstān (Arabian Nights)*. Indeed, between 1890 and 1896, the learned Indian publisher from Lucknow (erstwhile Lakhnau), Naval Kishore (the administrative, literati *munshi* title, was in his family since two generations) edited in his literary journal the extraordinary wanderings of Amir Hamza Arab/Persian chevalier or noble knight in everlasting fight against his king, wicked magicians and even dragons. Translated and adapted into Urdu, the Persian *Amīr Hamza* tale became *Tarjumā e Dastān e Amīr Hamzā Sāhib Qirān* (Translation of the Story of Amīr Hamzā Lord of the World). In fact it seems that the single Persian volume became twenty volumes, fifty thousand pages of what we would call Urdu Heroic Fantasy by at least four authors. The whole thing being renamed *Tilisam e hosh rubā* or *The Fascinating Magics*, in other words, more than a translation it is an adaptation and a creative work, with illustrations⁵; we know that it was not the first Urdu ‘expanded’ translation of the Persian epic but it was unsurpassed in novelty with the greater ever additions. This fact is probably because the team of translators working for

⁴ A recent and interesting biography of Munshi Naval Kishore was published in the Urdu newspaper ‘Aziz ul Hind’, Delhi special issue, Muhammad Wasi Siddique, January 2014

⁵ My own copy of *Tarjumā e Dastān e Amīr Hamzā* is incomplete and in a fragile condition and in spite of being advertised ‘illustrated’ was deprived of all illustrations when I bought it.

Naval Kishore had a unique Indian printing press that could challenge the work of previous British owned printing presses (including missionary press).

Thus *Tilisam e Hosh Rubā* serials became a forerunner of Naval Kishore's lengthy edition and Urdu translation (partially from Arabic and Persian) of the *Arabian Nights*, a set of tales that the British author Richard Burton was retranslating from Arabic (and Urdu sources) after the French Antoine Galland had translated them from genuine Arabic manuscripts adding also a set of 'orphan tales' of his own (with the help of his Arab informer, Hannah Diyab, from Egypt) whose traditional sources were unavailable, for the Ladies of the royal Court of Versailles in 1705 and later. Naval Kishore's Urdu translation was titled (in Persian) *Hazār Dāstān (A Thousand Tales)*. Here we have to insert the intricate story of the first translation of *The Arabian Nights* into French, modern Arabic and English (also in India).

The Intricate Story of the First Translation of *The Arabian Nights* into French and Arabic

In a 2012 Copenhagen Conference dedicated to the *Arabian Nights*, also called *Alif Laila* ['alf laila'], it was aptly asserted that (quoting Abubakr Chraibi and Peter Madsen, Copenhagen, 2012)⁶:

'There is no doubt that this piece of literature is the outcome of medieval Islamic civilization, the richest and most influential in the literary sphere, in cinema and the arts. It is also in the field of the imaginary a symbol at an international level. It is perhaps first of all a fruitful cooperation between several languages, several cultures and several geographic areas encompassing the Occident as well as the Orient...'

Yet, after long and indeed difficult researches, it was proved beyond any doubt that the rediscovery of the *Arabian Nights* in the West, as a unique original written corpus, was due to the translation (and adaptation) of an 8th century Arab manuscript from Aleppo, that was itself a nice blend of Middle Persian and Arabic oral traditions, thus a new work of adaptation and translation.

A French translation of the 8th century Arabic book was the work of Antoine Galland, an 18th century French translator and adapter working for the King of France at the Court of Versailles, the original Arab book and manuscript was brought to him by his informer the Syrian Hannah Diyab. Antoine Galland started publishing his *Contes Arabes (Arabian Nights)* volumes in 1705.

Then we had another transformation/adaptation of the Arabic tales, termed as *Arabian Nights* and *Alif Laila (One thousand and One Night)*, in French *Contes Arabes* and later *Les Mille et Une Nuits*) when Antoine Galland included and adapted the Arabic book to the French taste of those days, but he soon understood that he had no sufficient material to satisfy the demand of the

⁶ Refer to our bibliography, e. g. Abubakr Chraibi and Peter Madsen, and Désoulières, Copenhagen, 2012

Court of Versailles (mainly the ladies of the nobility who read avidly this *exotic literature*). So he requested the Syrian informer to give him more *Arabian Tales* to translate and adapt, beside the Arabic, and a dozen new tales were told by the learned Syrian, Hannah Diyab, to the French oriental scholar, Antoine Galland, who chose eight of them and added them to his translation of the *Nights*, but naturally he did so in his own way. Some of those so called 'orphan tales' (because their original Arabic source text was never to be found) had a greater impact than the original Arabic tales on later adapters and translators (including Arabic and Urdu writers). Indeed such tales as *Aladdin and the Magic Lamp*, *Ali Baba and the Forty thieves*, *Prince Ahmed and the Flying Horse*, though not being part of the original corpus and greatly arranged by Galland from 18th century Hannah Diyab oral tradition and creative fiction work, were treated as genuine 8th century Arab tales, and included in the French collection. In the 19th century, they were retranslated almost everywhere and also richly illustrated with beautiful engravings by renowned artists.

Galland's work were soon re-translated into Arabic, and *The Thousand and One Nights* (1848) by Edward W. Lane Lane, Edward William (1801-1876), and his famous successor Richard Burton's translation *Arabian Nights*, a richly illustrated edition published in 1885, all included the French Syrian tales from Galland's work and Hannah Diyab's fabricated tales.

Those so called *Orphan Tales* also provided a fantastic source of inspiration for French, American, and Urdu/Hindi and also very early Bengali cinema (more than 26 adaptations by Bombai Studios, c. Désoulières 2012). Especially *Ali Baba*, and also *Aladdin and the Magic Lamp*, sometimes several *fabula* from those *Orphan Tales* were blended together as a single fiction.

But again it must be said that such a formidable success both in illustrated book form and on the silver screen as well as on the TV screen could have never been achieved without the equally great work of hundreds of translators (who would now go back to both original and French/Syrian sources) a work completed by learned script and lyrics writers and adapters.

Munshi Naval Kishore understood the necessary competition with the English Indian readership market and, very aptly, introduced sketches and drawings inserted in the Indian language text, using the same lithographic block both for image and text. And that was a great achievement: the initial cost was quickly absorbed by a subscription and distribution system all over India and even as far as London and Egypt. Indeed a very interesting example being his translation and adaptation of the *Arabian Nights* into Urdu (see illustration below) of the *Ali Baba* tale - by the way, a creation of Antoine Galland and Hannah Diyab, that was never part of the old Persian and Arab Eighth century AD tradition.

Around 1896 and immediately after the *Tilisam e hosh rubā* or the *Fascinating Magics*, Naval Kishore edited in his literary journal the four volumes of Urdu translations of the *Arabian Nights*, but he might have

wanted to counter the British author Richard Burton who was retranslating from Arabic after the French Antoine Galland from manuscripts he had somehow collected (from 1885). Naval Kishore produced then the *Hazār dāstān* or *Alif Laila* that is with the Persian title *One Thousand Tales* and his Arabic title was also *One Thousand Nights (Alif Laila)* and neither ‘One thousand tales and one’ nor ‘One thousand nights and one’ (*Alif laila wa laila*). Several authors participated, but their exact sources are not known. In any case, it was a clear attempt not to be estranged from the Arabic and Persian literature, while he also benefitted from the latest Arabic edition that included the ‘orphan tales’.



FIGURE 4. Ornamented and calligraphed cover of *Hazār dāstān* or *Alif Laila* (One Thousand Tales or One Thousand Nights) in Urdu, published by Naval Kishore, c. 1896 and well illustrated as a response to the colonial cultural alienation through English translations.⁷

A Note on the Illustration of Urdu *Hazār dāstān*

Another important aspect is the novel way of illustrating those early printed Urdu *Hazār dāstān / Alif Laila* tales, introduced as traditional tales for adults. Indeed, printing in Urdu was not a typographic affair, but a simple reproduction by way of lithography of hand written literary works by copyists and calligraphs. That meant no rupture with the illuminated manuscripts tradition. Because of cultural identity reasons typographic printing, with Arabic *naskh* character (font) style, was never popular. Urdu typography was

⁷ Illustration is from my own collection, 19th Cent. printed book, Naval Kishore publication c.1896, Lucknow, fragile and yellowish paper.

far from perfect, and mostly initiated by Christian missionaries and British colonial officers who did not favour the Indo Persian tradition. Lithography, primarily for newspapers, was cheaper than typography and allowed the survival of calligraphy. But unfortunately lithographic reproduction of literary texts would exclude illustration, for a simple economic reason: the copyist had to do a sober and regular work, save space and paper, to compete with typography and industrial printing. The only concession made to the rich Indo Persian illumination tradition would be for the book cover, and first pages where titles would be written in elaborated nastaliq calligraphy with some floral ornamentation (see reproduction above). The professional illustrator and painter (*musawwir*) who use to be richly retributed by the Indo-Persian Nabab or Prince, working hand in hand with a calligrapher for the illumination of a classical Persian novel like *Amir Hamza* had simply vanished with the fall of late Mughal or other Princely States. And the calligrapher was becoming a mere copyist.

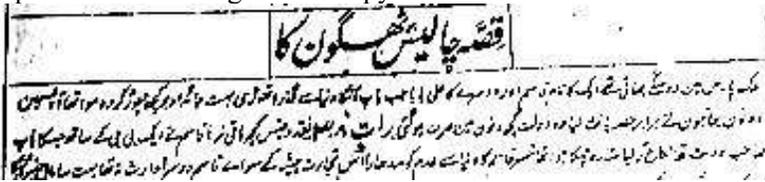


FIGURE 5. Title page of the *Story of the Forty Thugs [thieves]* *Qissā cālīs thagoñ kā* In the second line we have the mentions *rāt 38* (Night number 38, out of the traditional numbering of the *Arabian Nights*)⁸

Perhaps the huge success of late 19th century illustrated editions of the *Arabian Nights* mostly translated from Galland and contemporary Arabic sources by British publishers, as big volumes with a luxury of full page engravings (sometimes clearly inspired from Indian miniatures and Mughal art), perhaps that challenged an astute Indian publisher such as Nawal Kishore to return to storytelling, and illustrated storytelling for that matter. The interesting thing is that it occurred barely a few years after the introduction of cinema fiction on Indian soil. Nawal Kishore had just launched an Urdu translation, and huge adaptation of the Persian medieval novel *Amir Hamza*, but without illustration. This time it was *Hazār Dāstān yanī Aliḡ Laila, ba tasvīr, A thousand stories, that is Aliḡ Laila, [but] illustrated*. And a success story it was from very beginning with a reduced number of stories, contrary to the huge adaptation of *Amīr Hamza*. At the same time English styled stage drama and even western inspired opera, had gained increasing favour among

⁸ Source : my own copy, Vol. IV, pp. 16 and 17, the numbering of the *Nights* in the case of the orphan *Ali Baba* tale (a creation of Galland and Hannah Diyab) is a clear indication that the Naval Kishore team of translators, adaptors and illustrators used at least one recent Arabic version based on the French translation, perhaps in addition to more genuine Persian sources.

the Bombay Indian rich class. And cinema exhibitions were already taking place within the theatres of Bombay owned by the Parsi élite of the town.

The Illustrations of *Ali Baba and the Forty Thieves* in Naval Kishore's Translation



FIGURE 6. First Illustration and Text of the Ali Baba Tale

Taswīr Alī Bābā kī apne gadhoñ par nīche asrafiān aur upar
lakrīyān lād ke sahar ko jāte hu'e

(Image of Ali Baba returning to the town, on his donkeys are
gold coins underneath the loads of fire wood).



FIGURE 7. Second Illustration and Text of the *Ali Baba* Tale or
the Story of the Forty Thugs:

Taswīr Alī Bābā kī, ma' taswīr farzand aur x(w)aja Hasan jālī ke
aur Abdullah gulām tablā bajāne aur Marjinā laundī kī talwār
hāth par rakh kar nācne gāne kī

(Image of Ali Baba with his son and the fake Khwaja Hasan and
the servant Abdullah playing the tablas and the slave girl
Marjina holding a sabre on her hand and dancing and chanting)

Figure 6 calls for a few comments: The wording of the title above the picture sticks to Galland's translation, but don't these *donkeys* look like two beautiful horses walking on a strict parallel pace? And Ali Baba's attires do not suggest a poor Persian wood cutter but rather a noble man from Lucknow. The artist seems to winkle at his (rich) readers.

Figure 7 also calls for similar comments: The wording of the title above the picture again sticks to Galland's translation, but the picture itself has another echo - we are in an Anglo Indian house with high and large windows and small wind panes, the three men sitting are just like the previous portrait of Ali Baba, rather noble men watching a *raqqāsa* (a dancing girl, bare foot with a traditional Lucknavi *gharara* dress, her veil drawn upon shoulders not hiding her chest) dancing and singing to the tune of an Indian musician sitting and playing a pair of *tablas*. The girl is holding a sabre (according to the story she is about to kill the leader of the forty thieves, the fake merchant) but this picture rather evokes a *mujrā* scene. A *mujrā* being a peculiar show with a courtesan dancing and singing with her musician(s), is quite a favourite show among the elite of the town or princely state. No doubt Naval Kishore's illustrator really wished to please the elite readers of those days, adapting the so called *Arabian Nights* to the taste of the day.

About Audiovisual Adaptation of Literary Fiction

Two key points to remember

1. For a long time, whether in India or in Europe, there was no clear boundary between adaptation and translation. In the French classical literary tradition, the notion of author, adapter and translator is rather hazy - the famous actor and playwright Molière translated and adapted freely from the Spanish and the Italian drama and even paid a French author/rhymer for his plays in verse, something his social status as an actor did not allow him to do. Similarly in Urdu, whether it would be fiction writing or historiography in late 18th and late 19th century respectively, often the author/translator would acknowledge his Persian, Arabic or even Sanskrit model, but would not hesitate in making a version of his own and even add creative writing of his own, while still retaining the pretence of the prestigious foreign or classical model. The author/translator would not hesitate in transforming a novel into a drama or vice versa. So adapting a literary text for the silver screen or for television was not really a new process.
2. Adaptation of a literary text for audiovisual translation requires first a careful translation and then specific dialogue writings. Later on, a secondary translation process is the subtitling, that can also be multilingual now (since a few years) with the advent of more sophisticated DVD. And of course the director's storyboard is an attempt to *transpose/translate*, for example, a novel into choices of décor and animated images.

Quoting Two Sets of Literary Tales Adapted to Cinema and Television

- (a) The *Arabian Nights* adapted to cinema and television (France and India)
- (b) Maupassant's *Tales and Stories* adapted to cinema and television (France and India)

Both set of literary texts have been translated in many languages thus belonging to what may be termed as *World Literature*, and, consequently adapted to stage drama, cinema and televisions of so many countries. This relatively new phenomenon is a universal feature of literature, both classical and modern but being first spurred by the literary translation works that knows no boundaries. Conversely, the subsequent diffusion through DVD and now internet diffusion (which is apparently free) also boost the sales of both original and translated texts in the bookshops, but only for a short moment. Fashion in audiovisual production is unstable. However, both the *Arabian Nights* (*Alif Laila* according to the popular Indian TV concept) and Maupassant's *Tales and Stories* seem to have very long parallel careers as cinema and television adaptations both in India, France and Hollywood. Adaptations on the silver screen lasted for over a century and continue to happen for the *Arabian Nights* and over thirty years for television serials. (refer, to the author's own 2012 catalogue of *Alif Laila* inspired films.)⁹

The development of audiovisual adaptations of literary (often translated) texts generated two different literary activities (that are barely recognised as such but are of tremendous importance): the storyboard and decor writing on one side and the dialogue writing, keeping in view some cultural concessions or the director's need for original creative writing.

In addition, the DVD and digital versions markets are increasingly in need of subtitling, voice over and special subtitling for the deaf and hard of hearing, thus, generating another kind of translation and adaptation with a very limited text fitting the projected image and even colour codes for persons hard of hearing and fitting the mood of the characters on the screen.

To give a precise idea of the importance of translation and adaptation of literary tales, we provide an appendix with two lists of films adapted from the *Arabian Nights* (USA and India), and, in appendix 2 as an illustration the first page of *Alif Laila* (Bombay, 1953), a booklet of the film.

⁹ (21 11 2012) DÉSOULIÈRES, Alain, [*From Hollywood to Bollywood One Thousand and One Arabian Nights*, contribution to graphic exhibition and scientific paper in the IMA Exhibition Catalogue) Éd. Hazan Paris), c.14 p. plus illustration, and «*cinéma indien et Mille et Une Nuits*» c. 10 pages etc. format 230 x 310 mm (Extracts from my communication to Mille et Une Nuits Conference (Arabian Nights), Copenhagen University, 30 May 02 juin 2012)

Appendix 1

List of Films as Adaptations of Translations of the *Arabian Nights* Tales

a. Hollywood studios (USA)

- 1924 *The Thief of Bagdad*, by Raoul Walsh with Douglas Fairbanks, silent, B&W.
- 1940 *The Thief of Bagdad*, remake, by Michael Powell, Ludwig Berger and Tim Whelan
- 1943 *Ali Baba and the Forty Thieves*, by Arthur Lubin,
- 1947 *Sindbad the Sailor*, by Richard Wallace, Douglas Fairbanks Jr.
- 1958 *The Seventh Voyage of Sindbad*, by Nathan Juran
- 1960 *Ali Baba et les quarante voleurs/and the Forty Thieves*, by Arthur Lubin (Hollywood), remake franco-italian co-production
- 1963 *Captain Sindbad*, by Byron Askin, Technicolor,
- 1965 *Sword of Ali Baba*, by Virgin Vogel,
- 1973 *The Golden Voyage of Sindbad*, by Gordon Hessler
- 1977 *Sindbad and the Eye of the Tiger*, by Sam Wanamaker
- 1992 *Aladin*, cartoon film (Disney Film) remake in 2012, TV Disney Animation in 1994 (from a French cartoon film, *Aladdin*, 1970, by Jean Image)

b. Bollywood studios (and other studios in India)

- 1896 Projection in Bombay stage drama theatre hall, of Frères Lumière (Lumière Brothers, Lyon, France) films (including a short *Ali Baba film*)¹⁰
- 1899 Hiralal Sen, 1899-1900, *Ali Baba* (théâtre filmé, Calcutta et Bombay)
- 1903 Hiralal Sen *Ali Baba and the Forty Thieves*, silent, B&W.
- 1927 *Ali Baba and fourty thieves*, B.P. Misra, silent, B&W.
- 1927 *Arabian Nights/Alif Laila*, Madan Theatres, silent, B&W.
- 1932 *Ali Baba*, Madan Theatres
- 1930 *Sher-e-Arab (Arabian Nights, The Tiger of Arabia)*, silent
- 1930 *Hatim Tai*, de Prafulla Ghosh et Krishna Films, silent
- 1933 *Aladdin*, Madan Theatres
- 1933 *Arabian Nights (Alif Laila)* par Balwant Bhatt (Bombay Talkies)
- 1940 *Arabian Nights (Alif Laila)* by Niren Lahiri
- 1946 *Sher-e-Baghdad (The Tiger of Baghdad)* by Homi Wadia
- 1953 *Alif Laila*, par Amarnath
- 1955 *Sindbad, Ali Baba Aladin* P. N. Arora
- 1958 *Sim Sim Marjina (Sesame Morgiana, Ali Baba)* by Naren Dave

¹⁰ We cannot afford to insert a list of French and French language films, cartoons and even stage shows adapted from translations of *Arabian Tales (Contes Arabes)* by Antoine Galland, from 1896 to 2017 (with a recent animated cartoon), as it would more than double this annexe.

- 1958 *Sindbad ki beti (The Daughter of Sindbad)* de Ratilal
1967 *Arabian Nights (Alif Laila)* par Nanabhai Bhatt
1980 *Ali Baba Chalis Chor (Ali Baba and the Forty Thieves)* par Umesh Mehra et L. Faiziev (India and URSS)
1992 to 1995 *Alif Laila* TV serials by Ramanand Sagar et al. *Arabian Nights (Alif Laila)* par Balwant Bhatt, en 1933 (Bombay Talkies)
2009 *Aladin* by Sujoy Ghosh, with Amitab Bacchan, Jacqueline Fernandez, Sahil Khan, Riteish Deshmukh, (with recent DVD edition).

Appendix 2

"ALIF LAILA"

The Story of "Alif Laila" takes us back to such remote times that even the flight of fancy is hampered in its revival. There is no incident that is old if one regards it with a deeper perspective: no story that does not reappear in all its wiliness or beauty among the race of man. After his birth a man is only a man but those about him choose to call him by different names and the partition of earth destroys whatever little of sympathy and kindness that exists in him. But human nature has remained steadfast and neither the barriers of religion nor the barriers of land have succeeded in changing it. In every religion in every race, every man has brought darkness through his evil and light through his goodness.

Love raises man to heavens if it is true and love if it is false casts him into the gutter. The story of "Alif Laila" depicts the struggle that takes place between love and lust and how love triumphs over lust.

Alladin a poor woodcutter is deeply in love with the princess Dilaram the praises of whose beauty and grace he sings forever through the streets of Baghdad. Neither his uncle's beatings nor his own friend Rashid's remonstrances succeed in making him abandon the love that he feels for her. A magician called Afrasiab is also bent upon extinguishing the fires of his lust with the cool beauty of the princess's charms and by employing his magical instrument he comes to know that Alladin is the very person through whom he can obtain the gratification of his evil desires. On the one side there is the courage and love of Alladin and on the other the vicious desires of the Magician. The magician is striving to achieve the lamp which will increase his own diabolic powers for the magician knows that the enchanting lamp contains a woman in the form of Geni who has been captured thousands of years before by the Kings of Geni, Baknato-h. The magician also knows that not only a matchless beauty but also a pure heart is enclosed in the wonderful lamp and for this reason he wants to make the princess Dilaram the prey of his evil desires. The effects of the princess's beauty on the heart of Alladin is so good that it has changed it into a sacred place. Time does not in the beginning help the good or rather it puts them on trial and those who emerge successful from these trials are the ones who receive their hearts desires.

Life can be called by another name 'struggle' and it is every man's desire to come out triumphant through this struggle and how Alladin does this is worth seeing on the screen.

Alif Laila Film Booklet, p.1 Bombay studios 1953, source: author's personal collections

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Genre Effects of Compound Verbs in Hindi-Urdu: A Comparative Study of *Jānā* with Japanese Verb *Shimau* in Translations

MIKI NISHIOKA

The purpose of this study is to clarify how similarly certain compound verbs (V1+V2), which are often treated as a complex predicate in the study of South Asian languages, behave in Hindi-Urdu compared to Japanese, a non-cognate language spoken far from the Indian Subcontinent. The first phase of this study involves the investigation, through statistical methods, of second verbs (V2s) in Hindi stories. I use two short stories by Premchand and the screenplay for the famous film *In Custody*. The results objectively, rather than anecdotally, demonstrate to us non-native Hindi-Urdu speakers the fact that the verbs *jānā* ‘go’, *denā* ‘give’, and *lenā* ‘take’ concatenated to V1 in stem form are used quite frequently within such genres. The second phase of the study involves the analysis of illustrative examples of compatibility between *jānā* ‘go’ and the Japanese verb *shimau* ‘put away’, as used in their Japanese translations*

Keywords: Hindi-Urdu, Japanese, comparative study, compound verbs, genres

Introduction

There are two well-known strategies of translation. As Baker and Pérez-González (2011: 40) among others mentioned, one strategy is free translation, which matches ‘sense for sense’, while the other is literal translation, matching ‘word for word’. Both are original and orthodox strategies on which scholars such as Cicero, Horace, and Jerome commented extensively in ancient times. We still find either strategy effective in different ways and circumstances.

However, with progress in computers, machine translation, and the internet, automatic translation has gained a prominent foothold worldwide.¹

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¹ At the present state of artificial intelligence, machine translation currently tends to be useful for direct translation (word for word) rather than free translation (meaning for meaning).

With it, literal translation has grown in popularity, since it is easier for a computer to replace a word in a source language with an equivalent in a target language as a minimum unit. For lexical parts of speech, Hindi-Urdu has nouns, verbs, and adjectives. Adverbs can be added optionally. However, Hindi-Urdu also has postpositions and particles that have lost lexical meaning and operate only as function words. When translating a source language into a target language through automatic literal translation, the output will fall into one of three categories: a) grammatical and understandable, but not natural in the target language; b) grammatical and intelligible, therefore sounding natural to native speakers of the target language; c) neither grammatical nor intelligible to those speakers. Outputs of literal translation tend heavily to fit into category a). As far as trivial day-to-day communication is concerned, a) is sufficient. However, translating essays and stories is a trickier proposition, since transposing thoughts, feelings, and so on to another language is a challenge, even when both languages are from the same language family.

Compound verbs (hereafter termed CVs), as noted by numerous scholars such as Pořizka (1967-69), Hook (1974), Masica (1976), etc., are among the most problematic and controversial topics in Hindi-Urdu research for non-native speakers. Hook and Masica call the V2 a *vector verb* or an *explicator*, respectively. Jagannathan (1981) calls it a *ramjak kriyā* ‘coloring verb’. In providing an overview of the research history of compound verbs in Hindi-Urdu, Machida (1983) has discussed norms of selection among *jānā* ‘go’, *lenā* ‘take’, and *denā* ‘give’, towards creating a descriptive grammar or dictionary in Japanese. Japanese itself is an East Asian language, and has the same device as V2s in Hindi-Urdu to express nuances of (lexical) perfective aspect or modality.²

In light of the above, I’ve decided to make a comparative study of two short stories and a screenplay, investigate the use of CVs in these genres, and look at examples of *jānā* vis-à-vis their Japanese translations.

Investigation of Compound Verbs in Hindi-Urdu Vs. Japanese

It should first be noted that the term CV here broadly includes ‘verb-verb concatenations’ consisting of V1+V2, although the scholars mentioned above prefer to include only concatenations of ‘V1 (stem) +V2’ as shown in Table 1 below.

Types of CV in Hindi-Urdu and Japanese

Following are the types of Hindi-Urdu CVs. Based on forms of V1, CV constructions are divided into four types: (1) stem, (2) infinitive in oblique -ne

² I rely on Endley’s (2010: 264) suggested definition of modality: “the simplest way to explain modality is to say that it has to do with the stance the speaker adopts toward some situation expressed in an utterance. ... So, modality reflects the speaker’s attitude toward the situation being described”.

form, (3) imperfect participle, and (4) perfect participle. Some scholars term the last two present participle and past participle, respectively.

Masica (1976: 141-4) adopted the term ‘conjunctive participle’ (CP), first used by George Grierson, for types 3 and 4, to avoid confusing the grammatical terminology of each language – especially to differentiate them from type 1, as in Table 1 below. In any case, I continue to use the terms numbered above.

	V1 (non-finite)	Verbal form
1	Stem	stem (without <i>-nā</i>)
2	Infinitive	stem- <i>ne</i>
3	Imperfect (present) participle	stem <i>-tā / -tī / -te</i>
4	Perfect (past) participle	stem <i>-ā / -ī / -e</i>

TABLE 1. Types of V1 Verbal Forms in Hindi-Urdu

In view of contrasting with Japanese, I’ve provided the table of Japanese CVs as well. In Japanese, we focus on two types of non-finite verbal forms for CV constructions. In traditional Japanese grammar, the first form is called *ren’yō kei* (literally ‘adverbial form’), while the second is called *-te kei* (literally “-te form”). The *-te* is originally derived from the finite past tense verbal form *-ta*³ In other words, it is an allomorph of the past morpheme of a non-finite form, and is equivalent to a so-called perfect participle (or past participle). In contrast, the *ren’yō kei*, is equal to an imperfect participle (or present participle).

	V1 (non-finite)	Verbal form
1	Imperfect (present) participle	<i>ren’yō kei</i> (conjunctive form)
2	Perfect (past) participle	<i>-te kei</i> (<i>-te</i> form)

TABLE 2. Types of V1 verbal forms in Japanese

This terminological equivalence may be controversial, especially within Japanese linguistics, but defending it is beyond the scope and focus of this paper. For our purposes, I will replace the Japanese terms with *imperfect participle* and *perfect participle*.

The Sources of CV Data

The sources for the CV data in this paper are Munshi Premchand’s stories *Īdgāh* and *Bare Bhāī Sāhab*, and, for natural dialogue data, the film *Muhāfiz*. Premchand was a famous early twentieth century Indian writer of modern

³ The suffix *-te* is considered a conjunctive particle that is added to a verb in traditional Japanese grammar. However, some scholars, such as Teramura (1984: 44-5), have recognized *-te* as a conjugative suffix derived from the past finite form *-ta*. Ex.: *miru* ‘see’ > *mita* ‘saw’.

Hindi-Urdu literature, and *Muhāfiz* is based on Kiran Desai's Booker Prize-nominated novel *In Custody* (1984).

Īdgāh (ईदगाह) and *Bare Bhāi Sāhab* (बड़े भाई साहब)

First, let's look at the short stories *Īdgāh* 'Idgah' and *Bare Bhāi Sāhab* 'The Elder Brother' by Munshi Premchand, each sourced both from the book *Premcamd Kī Sarvasres h Kahāniyāmī* and from the internet.⁴ The word count for *Īdgāh* is 4,925 in the book and 4,857 on the internet; and for *Bare Bhāi Sāhab* 3,561 in the book and 3,550 on the internet. Incidentally, Japanese translations for these two stories are available in a collection called *Genkan no yoru Premchando tampen shū*.

Table 3 and table 4 below show verb-verb-concatenations found in the original for *Īdgāh* and *Bare Bhāi Sāhab* respectively.

V1 (Stem)					V2
ho	ā	lag	ban	baiṭh	jānā
mil	mac	chā	caṛh	badal	
kāṭ	jal	luṛhak	ghus	tūṭ-phūṭ	
khisiyā	kho	par	le	rah	
nikal	pahur̄nc	khul	mar	pī	
de	jhuk	bujh	ghul	baṛh	
baj	chūṭ	leṭ	pakar	sūjh	
kar	de	paṭak	bhar	ḍāl	denā
bikher	batā	lagā	jamā	girā	
jamā	jo	toṛ			
mār	nikāl	jamā	chīn	pīṭ	lenā
badal	rakh	banā	le	pakar	
tulvā	kar	khā	utār	jalā	
semk	(mol)				
ho					uṭhnā
mār	gir	jā	chūṭ		parnā
phār					ḍālnā
nikal					ānā
bacā					rakhnā
V1 (Infinitive)					V2
hone	āne	kahne	khāne	karne	lagna

⁴ *Īdgāh* is available at http://munshi-premchand.blogspot.com/2006/03/blog-post_114186257841658058.html; *Bare Bhāi Sāhab* is available at http://munshi-premchand.blogspot.com/2006/03/blog-post_114186306130306140.html

bolne	kāmpne	lagāne	rone	chīrakne	
jāne	lāne				denā
kamāne	lāne	māngne			jānā
māngne	pakarane				ānā
V1 (Imperfect participle)					V2
paṛhte	detī	girātī			jānā
caltā	jāgte				rahnā
calte					bannā
V1 (Perfect participle)					V2
bharā	bichā	phiroe	laṭke	pakre	huā/hue/huī ⁵ +COP
rakhe	banī	lagī			
daurā/daure	bhāgā	kaṛe	sahā	calā/cale/calī	jānā
ḍūbī	diyā/die/dī	sunī	kiyā	liyā	
rakhā	bichāyā/bichāye				
rakhe	paṛā	banā/banī			rahnā
umṛelā	bolā (hī)				cāhnā

TABLE 3. *Īdgāh*

Regarding stems, we have found *jānā* ‘go’, *denā* ‘give’, *lenā* ‘take’, *uthnā* ‘rise’, *parnā* ‘fall’, *dālnā* ‘throw down’, *ānā* ‘come’ and *rakhnā* ‘put’⁶ as V2s. As for infinitives, *lagnā* ‘attach’, *denā* ‘give’, *jānā* ‘go’, and *ānā* ‘come’ have been found. The *lagnā* and *denā* instances denote inchoative and permissive meanings, respectively. On the other hand, the adverbial part of the infinitive *-ne* with *jānā* ‘go’ or *ānā* ‘come’ is used to express purposes such as ‘in order to’ or ‘so as to’. Regarding imperfect or perfect participles, it is well-known that *jānā* ‘go’ with a perfect participle in Hindi-Urdu is used mainly to express passive meanings. However, this instance of *jānā* renders some continuity as does *rahnā* ‘remain’.⁷ We have seen one example of *bannā* ‘to be made’ with the imperfect participle *calte* ‘moving’, to denote suitability or capacity. This story also contains resultative constructions with perfect participles and *huā/hue/huī*+COP. In addition, a couple of examples of *cāhnā* ‘want’ with perfect participle have been found, which indicate near future as well as just ‘wish’.⁸

⁵ The huā/hue/huī are for M.SG/M.PL/F.SG or F.PL

⁶ I have sourced the English translations for each verb from McGregor’s The Oxford Hindi-English Dictionary.

⁷ The details for this are mentioned in 2.2.2. Also, examples of stem+ *rahā* (a default perfect form from *rahnā*), which renders progressive aspect, are omitted in this paper, since there are numerous examples of it in the stories.

⁸ Examples of Infinitive+ *cāhnā* ‘want’= ‘want + infinitive’ are omitted here for the same reason as in footnote 7.

The following table is that of *Bare Bhāi Sāhab*.

V1 (Stem)					V2
ho	ā	lag	paṛ	baiṭh	jānā
mil	bhūl	rah	paṛh	mar	
ur	kaṭ	phir	ṭuṭ	sūkh	
phaṭ	cāṭ	le	nikal	phūl	
kar	batā	likh	girā	kah	denā
miṭā	thūms	ḍhakeḷ			
mār	khīmc	banā	kar	bhāmp	lenā
paṛh	samajh	le	baṛh	pakaṛ	
lagā					
likh	raṭ	nikāl	kar	banā	ḍālnā
ro	ṭuṭ	jān			paṛnā
rakh					choṛnā
ho					guzarnā
V1 (Infinitive)					V2
hone	socne	banāne	kaṭne	rone	lagna
samajhne	uṭhāne	cuṛāne	khāne		
jāne	karne				denā
karne	dekhne				jānā
paṛhne					baiṭh jānā
māmgne	pakaṛne				ānā
V1 (Imperfect participle)					V2
paṛhtā/paṛhte		kheltā	saṛte		rahnā
V1 (Perfect participle)					V2
banā	bharā	baṛhā			huā/hue/huī+COP
pūchā	banī	dauṛā	diyā	calā/cale	jānā
kahā/kahī	kī				
paṛā	jakaṛā	baiṭhe			rahnā
dauṛī	calā				ānā
banāyā					karnā

TABLE 4. *Bare Bhāi Sāhab*

Again we found examples of *jānā* 'go', *denā* 'give', *lenā* 'take', and *paṛnā* 'fall' with stem. Besides these, a few more examples of *dālnā* 'throw down' observed in *Īdgāh* are found, adding the nuance of 'violence (उग्रता)' to V1. As for *choṛnā* 'release' and *guzarnā* 'pass', their occurrence is unproductive and seems to be a lexicalized compound, since the dictionary gives the phrase *ho*

guzarnā as meaning ‘come to pass’ or ‘be past’. As for infinitives, the V2s shown here are the same as in *Īdgāh*, except for *baiṭhnā* ‘sit’. Regarding imperfect or perfect participles, *ānā* ‘come’ and *karnā* ‘do’ are added to the list. The former works as a lexicalized compound like ‘approach’ or ‘return’, while the latter renders a certain continuity, different from the combination of an imperfective participle and *rahnā*.

Although variations of V1s in the tables above seemingly depend on the stories’ narrative context, it should be noted that for stem, *jānā*, *denā* and *lenā* have been widely used in both stories, as previously noted by the scholars. Next, we will examine a screenplay as a sample of natural dialogue.

Muhāfiz (मुहाफिज़)

Muhāfiz/In Custody (1993) is a film⁹ by Ismail Merchant, with a screenplay by Anita Desai and Shahrukh Husain. The story is based on the 1984 novel *In Custody* by Anita Desai. Unfortunately there is no Japanese translation available for this screenplay. The screenplay has a word count of 9,199 not counting Ghazal poems, and most of the screenplay consists of dialogue. The word total is almost double that of the abovementioned two stories.

V1 (Stem)					V2
ho	ṭhahar	rah	ā	mil	jānā
lag	ban	pahūnc	bigar	paṛ	
bikhar	gir	lād	so	piḡhal	
cal	nikal	bhūl	le	baiṭh	
jal	de	thak	bac	ruk	
uṛ					
de	nikalvā	bhej	hār	khilā	denā
bhar	jhomk	batā	choṛ	kar	
lagā	karvā	kah	rakh	kāṭ	
bhijvā	nikāl	cal	bec		
le	mān	maṅgvā	kar	dekh	lenā
sun	thakā	bacā	utār	ḡhūmrh	
karvā	kah	xarīd			
kho	gamvā	uṭh			baiṭhnā
bhulā	samajh	rok			rakhnā
ḡhūmrh					nikālānā
le	ghūm				ānā
V1 (Infinitive)					V2

⁹ Merchant Ivory Productions, 1993. See details: <http://www.merchantivory.com/film/incustody>.

āne	sunāne				lagna
āne	rahne	pīne	jāne	hone	denā
piāne					jānā
karne	dekhne	satāne	sunāne	milne	ānā
lagāne	lene				
ghūmne					calnā
V1 (Imperfect participle)					V2
hotī					jānā
miltā	detā	maṅḍalāte	karte	jīte	rahnā
caltī					
V1 (Perfect participle)					V2
baiṭhe	likhe	pahacānā	nikalī		huā/hue/huī+COP
parhe	kiyā	calā/cale	jakarā	bahāyā	jānā
banāī	dī	chūṭā	ṭhaharāyā		
baiṭhī					rahnā
lie					ānā
khulī					rakhnā
phāre					denā
rukī					parnā

 TABLE 5. *Muhāfiz*

Regarding stem + V2, *jānā* ‘go’, *denā* ‘give’, *lenā* ‘take’ were found, as in the short stories. Notably, a couple of examples of *baiṭhā* ‘sit’ which expresses ‘brashness (धृष्टता)’ were also found, as was *rakhnā* ‘put’. Guru (1978: 272) states that the number of V1s with *rakhnā* is not large, and that the use of this verb as a V2 is generally identical to that of *lenā*.¹⁰ Thus, *rakhnā* renders a kind of ‘self-interest’, as many Hindi grammarians have pointed out about *lenā*. The other verbs, *nikālā* ‘take out’ and *ānā* ‘come’, seem to function as lexical verbs, not as auxiliaries.¹¹ Looking at infinitive + V2, we found almost the same verbs as in the two stories. Only *calnā* ‘move (go)’, another motional verb, is added to the list. Regarding participles, it should be noted that Guru (ibid. 273) points out that perfect participles of transitive verbs and some V2s indicate ‘continuity (निरंतरता)’ or ‘assurance (निश्चय)’. As I’ve mentioned above, most of perfect participles with *jānā* are

¹⁰ In Japanese, we also use *oku* ‘put’, equivalent to *rakhnā* in Hindi-Urdu, as a V2. This verb expresses some preparation (for one’s sake) in advance. For more, refer to sites for Japanese learning, such as IMABI at <http://www.imabi.net/teoku.htm>

¹¹ The process of semantic ‘bleaching’, as described by Hopper and Traugott (2003), has not happened in ‘come’ or ‘take out’ here.

used for passive constructions, not for continuity. This depends on context. Perfect participles with *rakhnā* ‘put’ and *denā* ‘give’ are used for assurance, and the ones with *ānā* and *parnā* seem to be used for continuity.

Characteristics of CVS within Genres

Following is a summary of the types of verb-verb concatenations and the variations of V1 and V2 found in the two short stories and the screenplay.

Verb Form V2	Stem			Infinitive			Imperfect participle			Perfect participle		
jānā	I	B	M	I		M	I	B	M	I		M
denā	I	B	M	I	B	M						M
lenā	I	B	M									
uṭhnā	I											
parnā	I	B										M
ḍālnā		B										
baiṭhnā			M									
rakhnā			M									
rahnā							I	B	M	I		M
bannā							I					
honā (COP)										I		M
karnā											B	
cāhnā										I	B	
lagnā				I	B	M						
ānā			M	I	B	M		B	M		B	M
choṛnā		B										
guzarnā		B										
nikalnā			M									
calnā						M						

I...*Idgāh*, B...*Baṛe Bhāi Sāhab*, M...*Muhāfiz*

TABLE 6. Distribution of types of verbal forms and V2s

Table 6 shows that three verbs, *jānā*, *denā* and *lenā*, are used with a stem in all three source texts. This means that the three verbs are employed for general use. The verbs *lagnā*, *denā* and *ānā* with infinitive are frequently used to report an inchoative aspect or some mood or modality, such as permission and purpose. *Jānā* and *rahnā* with imperfect or perfect participles express continuity, carrying meanings of grammatical imperfect or perfect aspects, as

indicated by each participial suffix. In other words, the V2s with infinitives or imperfect/perfect participles belong to the range of aspect or mood/modality. However, the V2s with stems are problematic when translating ‘word for word’ into another language, since their use in themselves is not easy to explain. This is why *Jagannāthan* (1981: 263-73) had to give a new name, ‘coloring verb’ (रंजक क्रिया), to such V2 instances. Table 7 below lists the frequency of the top three V2s, *jānā* ‘go’, *denā* ‘give’ and *lenā* ‘take’, with stems.

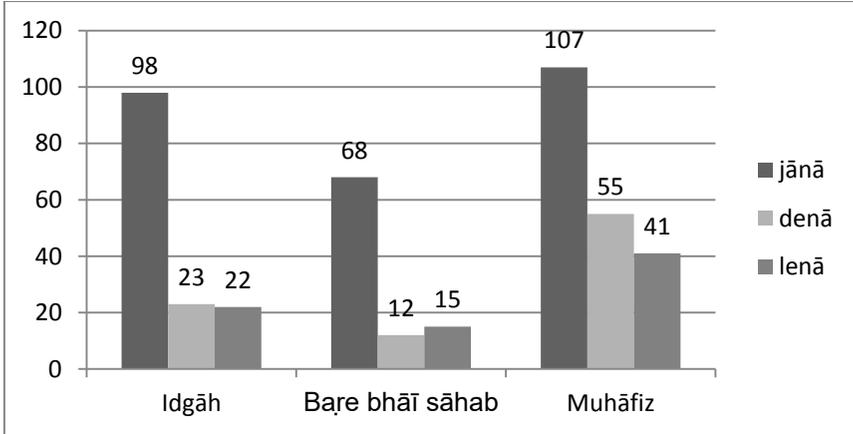


TABLE 7. Frequency of use of stem (V1) + *jānā*, *denā* and *lenā* (V2)

Judging from each text’s word count, it is remarkable that *jānā* is most frequently used of the three verbs. However, in the short stories, the frequency of *denā* and *lenā* is approximately one fourth that of *jānā*, while in *Muhāfiz* the frequency of both verbs is about half that of *jānā* (107). Such difference in frequency between the short stories and the screenplay may be attributed to language registers and writing genres, stories being narrative and descriptive, and screenplays tending to be conversational and dialogue-driven. Neither is expository or argumentative, in the style of, e.g., academic writing. On this point, Liperovskii (1984) correctly stated, in referring to certain uses of limiting forms with negative particles and CVs (i.e., verb-verb concatenations), that “Deviations from this tendency are observed, mainly, in the colloquial speech in such cases when context determines the emotive content of the utterance.”¹² This ‘emotive content’, so common to speaking, is seldom to be found in expository or argumentative writing.

¹² The original citation from Liperovskii (1984: 182) is “Отклонения от этой тенденции наблюдаются главным образом в разговорной речи в тех случаях, когда речевой ситуацией определяется эмоциональное содержание высказываний.”

Some Compatibility between Hindi-Urdu and Japanese CVS: *Jānā* Vs. *Shimau*

We have noted the frequency of CVs in the two short stories and the screenplay. Now we will examine remarkable examples of compatibility between the Hindi-Urdu verb *jānā* and the Japanese verb *shimau*. The latter originally means ‘put something away’, ‘put in order’, or ‘settle’. For example, in Matsuoka’s translation of *Īdgāh*, included in the collection *Genkan no yoru Premchand tanpen shū*, the *jānā* occurs ninety-eight (98) times. Twenty-seven (27) out of these – nearly 27 percent – are translated as *shimau*. This demonstrates the close relationship between *jānā* with *shimau*.

In Sakata’s translation of *Bare Bhāī Sāhab*, *shimau* was used as a V2 only 9 times, 5 of which were used for *jānā* as well. The difference between the two stories stems from the translators’ styles: the first seeming to rely on a word-for-word approach, while the latter uses free translation.

Following are examples from the translations with *jānā* and *shimau*:

- (1) a. pair mē chāle paṛ jāēge.
 foot LOC blisters fall.STEM go.FUT
- b. ashi=ni mizubukure=ga dekite shimau.
 foot=LOC blisters=NOM be made.te-kei put away.NON-PAST

The predicate in example 1a. consists of *paṛ* ‘fall’ and *jānā*, ‘go’, which literally means “fall go”. The meaning of the sentence is “you will get blisters on your foot”. For this original sentence, Matsuoka’s Japanese translation is 1b. The phrase *mizubukure=ga dekiru* means ‘to get blisters’. The *shimau* here is used as a so-called operator, identical to what Masica (1976) terms an ‘explicator’. This is optional with the predication of an event such as ‘to get blisters’. This operator can add not only a measure of completeness, but also an implication to the predication, such as that the event about to happen is undesirable or unexpected to the speaker. That is, it renders a certain attitude for a speaker.

- (2) a. ĩdgāh se lautte-lautte dopahar ho jāegā.
 Idgah ABL return.IPFV-return.IPFV noon be.STEM go.FUT
- b. ĩdogāha=kara kaette kitara hiru=ni natte
 Idgāh=ABL return.te-kei come.SUBJ noon=LOC be.te.kei
 shimau darou kara na.
 put away.NON-PAST COP.FUT because S-PAR¹³

In example 2a., *īdgāh*, is an enclosed Muslim ritual site, which does not exist in Japan, for *Id* and other celebrations. Thus, it is imported (technically

¹³ This is a Japanese sentence-ending particle called *shūjoshi*, which adds some nuance of modality.

borrowed) with some phonological changes. *Shimau* is here again an optional operator to render such an attitude, as seen in 1b. It is not necessary to add it to the main verb when simply stating the fact ‘to be(come) noon’. It is added to the meaning of the main verb *naru* in order to show that the event or proposition ‘becoming noon’ will be complete, eliciting the nuance of ‘finally’, ‘at last’, ‘in the end’; or extending the scope of meaning to ‘unwillingly’, ‘unexpectedly’, etc., to express the speaker’s negative opinion.

- (3) a. tave se rotīyā utārī haī, to hāth jal
pan ABL rotis remove.IPFV COP then hand burn.STEM

jātā hai.
go.IPFV COP

- b. teppan=kara rotī=wo torou to sureba te=wo
pan=ABL roti=ACC take.FUT CP¹⁴ do.SUBJ hand=ACC

yakedo shite shimau.
burn do.IPFV put away.NON-PAST

Example 3 tells the same story as 1 and 2 above. The phrase in 3a. *yakedo suru*, literally ‘burn do’, which consists of a noun *yakedo* ‘burn’ + a light verb *suru* ‘to do’, is used for *jalnā* ‘to burn’ in 3b. The single verb *jalnā* would be enough if one simply wanted to predicate the event in Hindi-Urdu *hāth jaltā hai*. The same happens in 3b. The V2 in the Japanese example can render such meanings as ‘in the end’, ‘surely’, and even ‘unwillingly’ or ‘by mistake’.

- (4) a. unhē kyā xabar ki caudharī āj ākhē badal
them what news that Chaudhari today eyes change

lē, to yah sārī īd muharram ho jāe.
take.SUBJ, then this whole Id forbidden be.STEM go.SUBJ

- b. sono hito=ga kyou soppo=wo muitara, īdo-sai=ga
that person=NOM today turn (face) away.SUBJ Id-festival=NOM

dainashi=ni natte shimau nante, doushite
mess=LOC become.te-kei putaway.NON-PAST like how

kodomotachi=ni wakarū darou ka.
children=DAT know COP.FUT QM¹⁵

¹⁴ CP stands for conjunctive particle. The phrase ‘verb (FUT) –to + suru’ here means ‘to try to do something’.

¹⁵ An abbreviation for a question marker.

In translation, the part underlined in 4b. is paraphrased as an idiom, *soppo=wo muku* ‘to look the other way’, where another V2 *lenā* is used in the Hindi-Urdu original.¹⁶ As for parallelism between *jānā* and *shimau*, *muharram honā* ‘to be forbidden’ is translated as *dainashi=ni naru* ‘to come to nothing’, ‘to be spoiled’ or ‘to be messed’. There seems to be a functional difference between original and translation here. *Shimau* in 4b. can be interpreted optionally as ‘at last’ or ‘eventually’, whereas *jānā* with *muharram ho* seems different. In opting to add such a nuance, it may function as a trigger that changes a static or stative verb into a dynamic or active verb: *muharram honā* ‘to be forbidden’ vs. *muharram ho jānā* ‘to become forbidden’. Incidentally, *Chaudharī* here means ‘the headman of a village’ while the Japanese version simply reads ‘that man’

Conclusion

As a whole, we’ve seen a strong indication that the Japanese *shimau* as a V2 tends to function similarly to *jānā* as a V2 in Hindi-Urdu. Especially, they support what Jagannāthan (1981: 263-73) claims and terms as a *ramjak kriyā* ‘coloring verb’. He states that a *ramjak kriyā* that behaves as a V2 does not have an original lexical meaning but rather a ‘specialty’. Further study is required in order to describe the exact ‘specialty’, probably from viewpoints of semantics, pragmatics, stylistics, and discourse analysis.

Although there have not been enough translated Japanese versions for each story in Hindi-Urdu, which would enable comparison between English and Japanese translations using parallel corpora, I have used this paper as an early parallel corpus study of Hindi-Urdu and Japanese. At the least, the translations currently available can show that *jānā* ‘go’ as a V2 tends to be translated into Japanese V2 *shimau* ‘put away’, and each may color the other with similar nuances in translation.

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¹⁶ As far as the stories are concerned, *lenā* as a V2 tends to be translated as *miru* ‘to look’/‘to see’ as a V2, to add meaning such as ‘to try to do something’ or ‘to do something voluntarily or willingly’.

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The Question of Regional Indian Languages in the English Classroom: Towards a Heterographic Pedagogy of Translation¹

UMESH KUMAR

The focus of my paper is to discuss and search the possible channels of theorising the presupposed ‘enigmatic’ relationship of regional Indian languages with English especially in an undergraduate (B.A.) English classroom. In our present times, the term ‘regional Indian language’ is pitched not only in isolation but also in direct conflict with power languages such as English (in a somewhat similar trend, Sanskrit and Persian in pre-modern times). In fact, regional Indian languages are shown to be ‘valiantly’ fighting the dominance of the cosmopolitan languages such as English with their resistant frames. For instance, a conscious reader of Indian Writing in English will agree that its ‘lacks’ are continuously exposed by the literatures written in regional Indian languages.

However, the present paper wishes to challenge this monolithic notion of conflict and dominance and argues that the relationship between regional Indian language(s) and English (translation) is not only opposing but also beneficiary to each other at the same time. For its material, the paper foregrounds the classroom teaching experience of the researcher with multilingual students and hints towards ‘heterographic’² translation –as (a new) pedagogy of translation.

Keywords: language conflict, translation pedagogy, heterographic translation

¹ A different version of this paper was presented at the international conference on “Translation Studies: New Directions,” organised by Department of English, Savitribai Phule Pune University, Pune, 23-25 January 2018. However, the proposal of heterographic translation as a potential pedagogical tool was discussed elaborately at the National Translation Mission (NTM), Central Institute of Indian Languages (CIIL) Mysore, during its international conference on “Translation and Knowledge Society” held between 7-8 March 2018. I am thankful to the participants at both the places for providing me a constructive feedback. I also wish to acknowledge the anonymous reviewer/s at NTM for offering a detailed review of the paper and suggesting constructive changes.

² I borrow the term ‘heterographic’ translation from Saji Mathew. However, with the difference that Mathew considers such an enterprise to be ‘a new ideological praxis for postcolonial translation whereas in our case ‘heterographic’ translation is foregrounded as an additional tool in translation pedagogy. See Mathew (86-96).

Introduction

Taking a somewhat ‘contentious’ lead from the importance given to personal narratives, of late in our academia,³ I do not see it improper to begin with an anecdote and offer a discussion that incorporates the heavy material of self-reflection.

It so happened that as soon as I completed my PhD research from a metropolitan city of India in 2015, I was offered the job of Assistant Professor in Banaras Hindu University’s (BHU) English Department. For starters, BHU offers itself as the most affordable venue for learning in the *purvanchal*⁴ districts both in terms of quality and quantity. As a result, the majority of its students (more so in undergraduate programmes) come from the Hindi and Urdu speaking purvanchal region of Uttar Pradesh and Bihar. Along with the ‘standard’ Hindi and Urdu, which are reserved for the ‘outsiders’,⁵ people/students predominantly speak Awadhi, Bhojpuri and other regional varieties of Hindi.

As a junior teacher in the Department, almost half of my workload consisted of teaching undergraduate (BA English) classes where I was assigned both the core⁶ and Honours papers. Among the core papers given to me was a paper on *English Essays*, accommodating the mainstream canonical English essayists beginning from Francis Bacon to A G Gardiner. My students reacted sharply to these prescribed essays. Their reactions, I intend to record a little later but before that, it would be interesting to have a cursory look at my prevailing classroom situation.

Social Demography of the B.A. English Class

As suggested above, the social demography of my class was already divided among students who were studying *English Essays* with interest and choice

³ For instance, one can take the examples from the genre of autobiographies and the currency they have received in the contemporary times. As personal narratives, autobiographies/self-narratives have an appeal as they attempt to bridge the gap between the personal narratives and the objective truth. In relating the personal to the political context, the particular life narratives are often attempts to legitimize the self. However, the same attempt becomes ‘contentious’ due to the tendency to ‘valorise’ the self with a monolithic standpoint.

⁴ Purvanchal is a geographic region of northern India, which comprises the eastern end of Uttar Pradesh and western end of Bihar. Purvanchal consists primarily of four divisions: the eastern Awadhi region in the west, the western Bhojpuri region in the east, the Baghelkhand region in the south, and the Nepal region in the north. See www.epurvanchal.com

⁵ Interestingly, the category of outsiders is being applied to both the Hindi and Non-Hindi speakers. It is observed that one’s ignorance of Awadhi or Bhojpuri automatically puts one in the category of outsider.

⁶ As a policy, core papers of English are opted by both kinds of students –those who have English as their Honours subject and those who have other subjects as Honours but have opted/given English as general papers for the sake of combinations. In my classes that year, the ‘English’ and ‘Non-English’ students were equally represented.

(Honours students) and those on whom the subject of *English Essays* was imposed (core students) –as a subsidiary subject and as a combination to their Honours subject. It needs to be mentioned that most of the core students had Hindi literature as their Honours subject. So, the groups, Honours as well as core, were students of literature –a kind of connecting link that as a teacher I could see.

At the same time, there existed another intangible but hard to ignore division in the classroom. One could see, both by language and mannerisms that the Honours students, most of them, had studied in English medium private/convent schools before they entered in the university system. On the other hand, the Hindi Honours students had been students of *sarkari/nagar-palika* (government/municipal) schools. There was a clear class division among students and it was visible even in their seating preferences where the English Honours students would be on one side and the Hindi Honours/other regional Indian language students on the other. Furthermore, the prevailing situation produced different strands of behavioural patterns among students especially with their relation to me as a subject teacher. For example, during the classroom teaching the students will react typically in the following fashion:

Firstly, I would see a group of students extremely vocal in the class – coming with advanced preparation about the essay which is supposed to be taught that day, asking questions, giving clarifications which on occasions also involved having a debate with the teacher. (This group represented the Honours students).

The second group of students will involve those who display themselves as the most attentive listeners to the first group as well as to the teacher. They would always remain curious about what is going on in the class. However, they would hardly speak in the class. Once the class is over, they would follow the teacher and ask their questions and clarifications. On most occasions, they would attempt to ask their questions in English with the intermittent use of Hindi. Their questions and clarification will also highlight the fact that they had come to the class with their homework done. On being asked – why they don't ask the same question(s) and doubts in the class? – The students will pity their ignorance of 'not knowing the English language that well'. Not knowing English that well is the reason for their silence in the class –they would plead. (This group represented the core students).

Conflict of Languages in the Classroom

Notwithstanding the issues proposed by the two groups due to their usage of English, both groups actually spoke vernacular languages (Hindi, Urdu, Bhojpuri, Awadhi etc.) outside the classroom situation. There was a third (minority) group in the class that included the speakers of Bangla, Marathi, Telugu and Nepali, which again belonged to the core group. However, the foregrounding of English as a medium of communication by the Honours group was enough to prove that the core group was 'more-vernacular' than

the former or at least that was what the core group was forced to feel.

The situation mentioned above illustrates that the prevailing ‘language relations’ among students were far from peaceful in the class. One could see clearly that different languages/variants of a single language were struggling to get public space in the classroom. Consequently, those who inhabited these languages (the students) were also struggling to get their space in the classroom. At another theoretical level, the classroom situation can also be explored as a site of translation.⁷ A site that incorporates heavy traffic of multiple languages where the speakers are highly aware of their linguistic positions –both socially and politically.

Further, the plurilingualism of the English classroom actually turns it into –a “translated class.”⁸ Both the Honours as well as the core group students make attempts to translate themselves into English. Here, one can understand the students of the English classroom as “subjects in translation.”⁹ The situation of the students makes it quite clear that translation does not just belong to the intimate space of the translator but it is very much a part of the daily life. According to Sherry Simon: (In such situations) “Translation serves as a flashpoint, an indicator of dissonant claims to public space, showing how the identities of the public space are contested, made and remade, imagined and narrated, imposed and marketed.”¹⁰ The interplay of different languages in the classroom not only created a competing space within in it but also divided the students.

As an instructor, I felt that the situation was both a challenge and opportunity for me. I took it as an opportunity for I too experienced a similar thing when I was a student. In a one to one interaction with the students it was decided that in every class, apart from my (English) lecture and the participation of the students in the same language, last fifteen minutes of the hour be kept for discussion where both the language as well as the reference material can be from the Indian languages similar to the topic discussed in/from the English language. It was a decision taken unanimously by the class. One could see that a new spirit of enthusiasm prevailed among the students of the core group.

⁷ I am thankful to Sherry Simon for drawing my attention to this during the course of a discussion at Pune in 2018.

⁸ This understanding I borrow from the presentation of Siri Nergaard titled *Living in Translation: The Socio-Psychological Condition of Translation* presented at the International Conference on “Translation Studies: New Directions,” organised by Department of English, Savitribai Phule Pune University, Pune, 23-25 January 2018. The paper is unpublished.

⁹ Ibid.

¹⁰ The statement is borrowed from the abstract of Sherry Simon’s unpublished paper titled *Translation Sites, Linguaged Histories and Disputed Public Space* presented at the International Conference on “Translation Studies: New Directions,” organised by Department of English, Savitribai Phule Pune University, Pune, 23-25 January 2018.

Instances of Language Conflicts

Consequently, the next class was on Francis Bacon's *Of Studies*¹¹ and *Of Travel*.¹² The class went on as usual except the last fifteen minutes. The students of Hindi literature in the class; belonging to the core group, managed to bring certain essays from Hindi on themes dealt by Bacon and argued that the indigenous essays from the Indian languages make far more sense than the English essayist. They questioned the sanity of teaching Bacon in the contemporary classroom/times especially with the unabridged archaic English. Further, it was beyond their good sense as to why he always loads his writing with the Latin phrases and vocabulary. One student argued to the extent that Bacon was primarily writing for the aristocratic/princely class where his writing was used as a training material for the future nobility. It would be dangerous to perpetuate such monarchic thoughts for they are against the spirit of democracy and the idea of decentralizing the power structures.

In order to bring home their point that day, the core students put in two Hindi writings in front of the class – *Himmat aur Zindagi*¹³ (Courage and Life) – Ramdhari Singh Dinkar and *Bheday aur Bhediye*¹⁴ (Sheep and Wolves) – Harishankar Parsai, both of them, they argued, can be read as essays though personally I was not too sure about the latter because it read to me like a short story (when once I read it). Nevertheless, the students of the core group were making a strong argument against the teaching material used in the class. What they are taught in the class has no immediate connection whatsoever with their lives outside the classroom, they argued. The prescribed material, according to them, neither improves their English language skills nor is it capable of developing a distinct taste pertaining to the aesthetics of literature. Whereas when they read their own writers they feel as if the ideas are speaking directly to them.

The students belonging to the Honours group felt uneasy with these discussions. They interrupted by saying that if one wants to study Hindi writings ones should actually be in a Hindi department. By the reactions of Honours students, it was not difficult to ascertain that they felt 'duty bound' to defend their (English) material. However, the core group requested them to read the mentioned above Hindi material first and thereafter make their arguments – a proposition readily accepted by the Honours group. Before I provide the details of what happened next, it would help our cause if we could spell out the questions the situation was proposing.

¹¹ See Bacon in Sinha (10)

¹² See Bacon in Sinha (11)

¹³ For an e-version of the story see <http://www.hindikunj.com/2017/08/himmat-aur-zindagi.html>

¹⁴ The e-version of the story is available on <https://www.hindi-literature.com/bheden-aur-bhediye-parsai.html/>

Questions of/on Teaching Material and Pedagogy

Firstly, does the dissatisfaction of regional language students with the English material in hand hints towards the possible ‘crisis’ within the English studies? It needs to be mentioned that the discovery of this crisis is not at all new.¹⁵ Books like *Subject to Change*,¹⁶ *The Lie of the Land*,¹⁷ and *Rethinking English*,¹⁸ *Masks of Conquest*,¹⁹ *Provocations: The Teaching of English Literature*²⁰ in India along with the national level project on *Rethinking the ‘Crisis’ in English Studies*²¹ have amply brought out this problem in the public domain.

But, even almost two decades after the ‘crisis’ is identified, the problem seems to be far from over. One of the chief reasons, as identified by Sundar Rajan in her introduction to *The Lie of the Land* is the complacency of the English departments themselves, which asserts that there is no crisis at all. Most of the English departments in India (sometimes directly and often indirectly) assert that English literature is the repository of the best of global literature. Except, the stray changes here and there, the *numero uno* status of (British) English remains unchanged. In fact, there has been a covert hostility against agents (that include both the teachers and student research scholars) who wish to respond to the ‘crisis’ by improvising on the syllabus, teaching methods and taking on areas and texts for research hitherto ‘unknown’ to English departments. The ‘new’ research in English departments is basically the foregrounding of regional Indian literatures as the material of research. Setting aside the English authors, of late, a small trend has developed where the young researchers are working on *bhasha* (another collective term used regional Indian languages) authors in English departments by employing translation as an important bridge of collaboration between the English and the Indian *bhashas*/vernaculars.

However, we have to be little cautious at this juncture. By my account, it may be assumed that this ‘new trend’ of research is ongoing across all the English departments of the country. But this is not the case. Except for a few universities, the research on indigenous native authors in English is seen with a lot of suspicions. At times, in spite of research scholars having strong interests in *bhasha* literatures, they are discouraged to undertake it in the English departments. Out of the many excuses given, on the top of the list include the non-availability of supervisors who could supervise such dissertations, the practical problem of finding the job after the research is done etc.

¹⁵ Although the crisis always addressed the teachers and never the students.

¹⁶ See Tharu (1994).

¹⁷ See Sundar Rajan (1992).

¹⁸ See Joshi (1991).

¹⁹ See Vishwanathan (1990).

²⁰ See Marathe, Ramanan and Bellarmine (1993).

²¹ This was a national level project coordinated by Tharakeshwar, V. B.

I myself faced a similar situation on two occasions and quite ironically, at places like Delhi and Hyderabad, assumed to be having liberal outlook towards the ‘new research’ in humanities. The first experienced occurred in 2014 during the interview at a Delhi University college. To cut a long story short, for my PhD work, I worked on Gendered Violence and thematically located my study in the ‘Honour Killing’ phenomenon of North India. For a topic like this, there cannot be ready-made textbooks and authors (which we usually have for the ‘traditional’ research conducted in the English departments: The writers and their novels/poems etc.) The committee was literally in ‘shock’ to find that I have no authors and books to study and I am doing a PhD in English! On being answered that a phenomenon like honour killing has to be studied as a cultural text, which also requires fieldwork along with the manual text, I was told that in that case, I should be seeking jobs in social sciences.

On another occasion, I was appearing for a faculty position at a central university in Hyderabad. The selection procedure was divided into different modules. One module asked for the academic vision of the potential teacher. In my presentation, I made a strong case for regional Indian literatures (in English translation) to be taught at the department. That too not as optional papers but at least one compulsory paper every semester. The audience of this module comprised all the teachers of the department. On expected lines, the house was divided on the issue. The chairman in his final remarks told that the department has a mandate to teach English literature. However, he did not clarify if the mandate is to teach literature written/available in English or literature produced by English? No one made that distinction, actually.

My experiences, as well as that of my students, make it quite clear that there is heavy institutional and ideological resistance towards the inclusion of regional Indian literatures in the Indian English classroom. What are the reasons for this? Is it the colonial hangover that resists this inclusion? In personal conversations, on numerous occasions, the detractors of such an inclusion told me that such ideas have polluted the English departments. The analogy of purity-pollution compels us to ask another question: Has English and English departments have become academic-brahmins of academia where the mere touch/entry of regional Indian literatures (*the shudra/atishudras*) pollutes it?

Another thing that comes out quite clearly from our discussion above is that Indian literatures, whether Hindi or other Indian languages are assumed to be possible threats to the legitimacy of English. But, do the Indian languages; really have the capability to threaten English –the lingua franca of the world? In our present times, the term Indian languages are in fact pitched in direct conflict with the power languages such as English. A somewhat similar trend must have been felt in pre-modern times when Sanskrit and Persian were the power languages. The existence of both English and Indian *bhashas* is assumed to exist in isolation to each other.

Before we move further, it is important for us to have some degree of conceptual clarification about certain terms that we are using so far more of for convenience than clarity: What do we mean by Indian Languages? Why do we wish to propose their entry into English classroom? What is the conceptual meaning of politics between English and regional Indian languages? Let us attempt to spell these issues one by one.

Regional Indian Languages: Challenging the Hegemony of English?

One can define the regional –as a language or a dialect spoken by “the ordinary” people of a country or region. A regional language is also an everyday language, spoken language, colloquial speech, native speech, conversational language, common parlance, non-standard language. It also incorporates indigenous jargon, slang, idiom, argot, patois, dialect; regional language, local tongue, regionalism, localism, provincialism; *informal* lingo, local lingo, pattern etc. Furthermore, in that sense –

A regional language is a native language or native dialect of a specific population, especially as distinguished from a literary, national or standard variety of the language, or a lingua franca (vehicular language) used in the region or state inhabited by that population. Some linguists use “vernacular” and “nonstandard dialect” as synonyms for regional language. However, epistemologically, the word vernacular was brought into English from the Latin word called – Vernaculous which means ‘Native’. The word native is again very much near to the word regional. So the regional is supposed to exist in contrast to the Lingua Franca: For example, in the European experience (as English was to Latin) and in Indian Experience (as Indian *bhashas* to Sanskrit).

To simplify further, the regional languages exist as a low variant of the standard language. I propose to call this standard, vehicular or for that matter the lingua franca as a power language. The relation between a standard and a non-standard native/regional language also defies proper analytical standards. Because a regional language has a dormant potential to become a power language and the historical evolution of some languages such as English (and in Indian context Hindi) is a proof of that. Further, the geographical variations of space can also alter the status of a specific regional language.

Thus we can safely say that regional languages have the character to change, the attributes to be assimilated and a certain mechanism of resistance towards institutionalization that the power language dare not afford. Perhaps, these are also the reasons due to which regional languages ‘capitulate’ in front of the power politics of the power language. I do not use the word politics in its narrower sense where it is understood as a grammar of vote bank politics. Rather, I use it in the sense of power equation, assertion and perhaps also in the sense of appropriation in the ongoing continuum of the power struggle in the Indian linguistic scene.

The Indian Linguistic Scene and the Role of Translation: Towards a Heterographic Pedagogy of Translation

The Indian linguistic scene is multilingual. And for the multilingual Indians, language (along with caste) is their social reality. For the post-independent Indian nation-state, the issue of language has been quite crucial (not to forget the linguistic reorganization of states in India, during the early sixties). Having lived for a considerable time in both North and South of India, I can dare say that the divide between the two corners is more linguistic than cultural. However, this divide is kept in check by the proliferation of English language both in the North and the South as well as among the other geographies of the country.

In fact, English works as bridge language between the North and South and at the same time tunes down the ‘dominance’ of Hindi that threatens to dominate the other Indian languages by becoming the *rashtrabasha* (national language). The position of English also gets strengthened because of it being a language of the global market, technology, diplomacy and influence on the global platform. To be precise, it is extremely hard to ignore the existence of English in our country. Along with the regional Indian languages, English would continue to exist in a parallel position. In fact, this position now constitutes the linguistic reality of India.

Lets us move to the final part of my classroom story to which I promised to return. In the next class, the Honours students came with their readings of *Himmat aur Zindagi* (Courage and Life) –Ramdhari Singh Dinkar and *Bheday aur Bhediye* (Sheep and Wolves) –Harishankar Parsai. During the feedback session, these students accepted the fact that the Hindi readings were more enjoyable than their English counterparts.

The Honours students did feel a ‘lack’ in their English material and proposed to me that they would translate the Hindi material into English and the English material into Hindi. The Honours students would do it from Hindi to English whereas the core students would do the reverse of it. As already mentioned, we also had a minority of Bengali, Marathi, Telugu, Nepali students in the class and they decided to translate in their own languages. However, administratively, it was difficult for me to permit –for the examination was to happen only according to the guidelines of the prescribed syllabus. Nevertheless, the students came up with a solution themselves. They reminded me that I was supposed to take an assignment that constituted Thirty-Three percent of their internal marks. By rule also, the teacher is allowed to give an assignment that may be instrumental in enhancing the creative and critical skills of the students. My students decided to undertake translation. For me, it was also a reconciliation that I could witness between the regional and the English along with the translation.

In retrospect, I feel my students were doing something new that semester. I shall explain this newness in a few moments. First of all, they were challenging this notion that the power language and the regional languages

can only exist in conflict and isolation. They were proving it through their translations that a certain harmony is possible among this ‘sour’ relation. Secondly, we all know that predominantly the contemporary translation scene in our country is bilingual though the resources and materials of translation are multilingual. In policy discussions, it is often revealed that the mandate of translation activity in India is to translate Indian languages into world languages or the world languages into regional Indian languages. However, it is mainly done in English. On a routine basis, we see that the *bhasha* texts are translated into English in a voluminous way whereas the vice-versa is done minimally.

Lawrence Venuti also contends that the English language rules the global cultural economy of translation. By giving empirical shreds of evidence, Venuti proves that English remains the most translated language worldwide, but one of the least translated into.²² The students in the discussion were trying to undertake translation both ways. One observed that through their translations they were writing a different – a third language. Their translations were not only subverting the rules of standard Hindi but also that of Standard English. By incorporating a new third language, the young translators were challenging the monolithic style of Hindi/English/other Indian languages translations. Some of the translation projects the students undertook that semester, were as follow. I also contributed a few of them.

Sl. No	Name of the Original Work/ Language/Writer	Translated into/Translated as	Translated by
1.	<i>Of Studies and Of Travel</i> /Eng./F. Bacon	Hindi, Bhojpuri and Nepali	Core Students
2.	<i>Himmat aur Zindagi</i> /Hindi/ R.S. Dinkar and <i>Bheday aur Bhediye</i> /Hindi/H.S.Parsai	English	Hons. Students
3.	<i>Thakur Ka Kuaan</i> /Hindi/Premchand	English/Bengali/ Marathi	Hons. and Core Students
4.	<i>First Translation of the Gita</i> /English/Sunday Magazine Literary Review (Prose)	Hindi, Bengali, Marathi, Telugu, Nepali	Core Students
5.	<i>Sawa Ser Gehun</i> /Hindi/Premchand	English and Marathi	Course Instructor and two Core Marathi Students
6.	<i>Daag Diya Sach</i> /Hindi/Ramnika Gupta	English	Course Instructor

²² See Venuti (327).

7.	<i>El Paraiso Era Un Autobus</i> /Spanish/Juan Jose Millas	Hindi	Abhishek Parashar (on invitation)
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TABLE 1. Details of Translation Projects

For Hindi and English, translation projects were evaluated collaboratively in the classroom itself whereas the translated pieces in other languages were given to those people who have long been teaching/practising translation in that subject. The biggest takeaway from these translation assignments was that the students were able to cover new grounds of self-confidence for themselves, especially –the core students. Through the informal feedback, the students revealed that not only they enjoyed the act of translation but also felt as if they were doing something very important in the process. In a nutshell, the activity of translation created a working harmony not only in the classroom situation but also beyond it.

During the first evaluative discussion, it was seen that most of the core students have done word-to-word literal translation of Bacon’s essays. However, the translation of Bacon’s essays in Bhojpuri created a lot of laughter in the classroom. A collaborative translation of two students, the Bhojpuri version replaced the Latin allusive vocabulary of Bacon by Sanskrit terms. Another interesting thing was how the young translators replaced the representation of nobility with the sons of Uttar Pradesh’s politicians in the translation!

The translation of *Himmat aur Zindagi*/Ramdhari Singh Dinkar and *Bheday aur Bhediye*/Harishankar Parsai by Hons. Students heralded a discussion on the ‘failure’ of translation. The translators were hugely dissatisfied with their own translations for it was difficult for them to incorporate the nuances of the source language into the target language. There was an animated discussion in the classroom regarding the usage of footnote so as to avoid the possible ‘potential failure’ of a translation.

Premchand’s *Thakur ka Kuaan*²³ has been translated a number of times into English. The students could closely see the differences between the existing translations and concluded that every translation is a new translation. At the same time, the student who attempted to translate the story into Marathi informed the class that the rendering into Marathi has not been very difficult. His claim was that he has been able to keep the nuances of the original almost identically intact in the target language because the portrayed social conditions have existed in Maharashtra too. Another interesting debate that generated during the course of this discussion was: Is it ‘easier’ to translate from one regional Indian language to another? Most of the participants, in fact, agreed with this proposition. Almost all the translators of

²³ For the complete story see <http://hindisamay.com/premchand%20samagra/Mansarovar1/Thakur-ka-kuan.htm>

*First Translation of the Gita*²⁴ agreed that the text was comparatively easy as compared to the preceding ones. The (journalistic) nature of the literary report ensured that the students could take a lot of help from the Google Translator – so as to find the equivalent words in the target language.

The twin discussions on Premchand's *Sawa Ser Gehun*²⁵ and Ramnika Gupta's *Daag Diya Sach*²⁶ were rather prolonged one. The students really enjoyed that their course instructor was presenting his translation in the class. I distributed the drafts of my translations of *Sawa Ser Gehun* and *Daag Diya Sach* well in advance, along with the source texts. The students came 'more' prepared' and 'confronted' my translations in a friendly manner.

They started with the very titles of both the short stories. The literal translation of *Sawa Ser Gehun* would be Quarter Ser of Wheat. Picking on my inability to translate *Ser*, the students advised me to keep the title as it is in target text as well. As for Gupta's *Daag Diya Sach* there were many suggestions. Certainly, the students did not agree with 'Burning the Truth' – my original title. After discussing the few proposals, 'The Funeral of Truth' was the one with whom almost everyone agreed. Along with these discussions, the working nature of collaborative translation was also discussed. The concept of collaborative discussion seemed more practical to the students when the local/indigenous words such as *Kurmi*, *Pitambar*, *Chabena*, *Kamandal*, *Jau*, *Ser*, *Mun*, *Punseri*, *Khalihani*, *Chaitra*, *Vipra*, *Maharaj* etc. were discussed in great detail with their possible equivalence in other Indian languages from Premchand's *Sawa Ser Gehun*. The invited translation from Abhishek Parashar was a rendering of Spanish short story into Hindi. During the course of his discussion, he foregrounded how he has 'domesticated' the Spanish source text by the act of 'transcreation' and 'adaptation'.

In spite of the fact that most of our evaluate strategy for these translations depended on the utilitarian mode of translation such as utility, accuracy, readability etc., it was observed that the attempted translations made the students further aware about the existing blindfolded cultural narcissism existing in them especially with respect to their culture and language. In a way, through the resultant self-reflexive mode, they started to question their commonsensical complacency about different regional Indian languages as well.

If one observes closely, the two-way translation exercise discussed above created a space for the instructor to introduce the theoretical terms of translation during the course of practical discussion on the translated texts itself. With such an approach, one can avoid the situation of discussing theory and practice in isolation while teaching translation. A further inference that

²⁴ See the e-version of the article at the following link: <http://www.thehindu.com/books/first-translation-of-the-gita/article20104419.ece>

²⁵ See Premchand (55-61).

²⁶ See Ramnika Gupta in Mudrarakshas (73-85).

we can draw from this exercise contends that in order to have an alternative pedagogy of translation one cannot afford to teach theory and practice of translation separately.

Conclusion

Thus, the students were challenging the normative method of 'homographic translation' where the translations were being attempted only in the dominant –power (English) language and were now moving towards a more accommodative 'heterographic translation.' Certainly, Heterographic translation would not only challenge the monopoly and hegemony of English by speeding up the translation of same text across different Indian languages but shall also pave the way for the development of an alternative pedagogy of translation. These many translations shall not only take the text to a wider public but also boost the pluralistic character of Indian nation-state and that of multilingual exchange among the different regional Indian languages as well.

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Problems and Challenges in Hindi to Bangla Translation: Some Empirical Observation and Workable Solutions

NILADRI SEKHAR DASH

This paper presents in brief the methods and strategies that are adapted for translating Hindi texts into Bangla in the project titled 'Indian Languages Corpora Initiative' (ILCI), funded by the DeitY, MeitY, Govt. of India. The basic task of translation is done manually by a team of translators (including the present author) who have exhibited good linguistic skill both in Hindi and Bangla language with a clear purpose that the eventual output can be utilized as benchmarked translated texts for machine learning works as well as for teaching translation methodology to new generation of translators. With application of some translation support tools and structured knowledge resources available, the team has translated more than 80000 sentences from Hindi to Bangla. This paper presents some of the problems and challenges that the translators have faced as well as the strategies they have applied to overcome the challenges. Due to brevity of space, I have discussed here some of the representative problems and their possible solutions with an expectation that this may be useful for future tasks of manual and machine translation between the two languages.

Keywords: translation, Hindi, Bangla, lexical replacement, pronoun, equivalence, divergence, copula

Introduction

The act of translating Hindi texts into Bangla is not an age-old profession. This has started, at a larger scale, quite recently although some time-tested imaginative and informative texts are translated in a bi-directional way with a high degree of accuracy, which has been possible due to sheer translation skill and excellent linguistic knowledge of the scholars who are engaged in translation. In most cases, translation is done manually and the success of a translation is directly proportional to the knowledge, expertise, and skill of a translator (Dave, Parikh & Bhattacharayya 2001). Surprisingly, not much effort is made to understand the issues and problems involved in translation between the two languages in a scientific manner, although the actual work of translation is, at present, a vibrant practice among the members of both the speech communities.

The present paper is, perhaps, the first of this kind where real corpus-based examples are taken into analysis to identify the problems as well as to suggest

solutions for translation between Hindi and Bangla in both directions. The relevance of this study may be attested in manual and machine translation and in designing courses for teaching translation methods to students and professionals.

In Section 2, I highlight the factors that are vital in translating Hindi texts into Bangla; in Section 3, I report how the process of lexical replacement is invoked to generate acceptable translation in Bangla; in Section 4, I show how proper and common nouns used in Hindi text are transferred into Bangla through transliteration; in Section 5, I discuss how Hindi pronominal forms are translated into Bangla keeping their connotative significance intact; in Section 6, I show how we solve the problems of lexical mismatch; in Section 7, I record some syntactic proximities; in Section 8, I describe the degree of syntactic divergence noted in translation; in Section 9, I highlight the problem of ‘conflict of copula’ which has been a challenge to the translators; in Section 10 (conclusion), I look into the impact and importance of the present study in the process of development of Hindi-Bangla machine translation system which is an elusive dream for the present Indian MT scientists.

Translating Hindi Texts into Bangla

Translation is a text processing and text production task involving two different languages: the source language and the target language. It involves several conscious and careful means and methods for retaining the original sense of the source language, preserving all semantic and stylistic properties of the source language and representing these in an appropriate way in the target language. This marks translation as a complex cognitive process which demands proper comprehension of texts in the source language and incorporation of a production process in the target language (Dorr, Ayan & Habash 2004). The task of translation, on the part of translators, requires a tremendous amount of linguistic competence in both the source and the target language along with acknowledged competence in the domains from where texts are selected for translation. Keeping these arguments as maxims we focus here on the strategies that we adopt for translating health and tourism texts from Hindi to Bangla (Fig. 1).

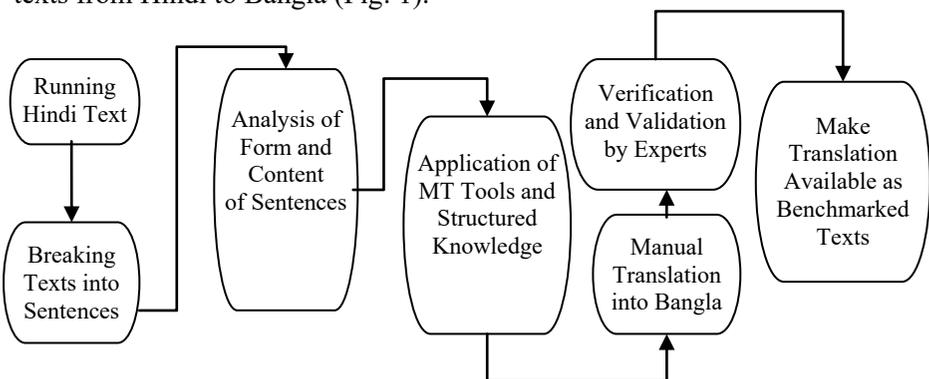


FIGURE 1. Process and strategies used in Hindi to Bangla Translation

It is implied in the selection of domains of the source texts in Hindi that these texts, by their nature, are less ambiguous, because their broad text types are predefined, which incidentally belong to non-literary and non-imaginative text type. That means these are informative text, the translation of which is more challenging because we do not have liberty to deviate from the level of accuracy of information presented in the source texts (Gupta & Chatterjee 2001; Gupta & Chatterjee 2003). Moreover, we have to maintain consistency and balance in the transfer of data and information to Bangla in such a manner that the source information is neither curtailed nor fabricated. Besides, we have to evoke similar kinds of sense and impact in Bangla, as texts of both the domains are directed for specific target audience (i.e., common people). Since such hurdles are abundant at every stage, we have no other alternative but to face the challenges and resolve these problems in a very pragmatic manner taking texts, contexts, and purposes into consideration (Dash 2015).

In essence, while translating Hindi texts into Bangla, we have to deal with several linguistic and extralinguistic issues linked with lexical difference, semantic gap, syntactic mismatch, grammatical difference, conceptual gaps, paradigmatic gap, lexical divergence, lexical convergence, etc. (Dorr 1992; Dorr 1994; Toury 1995). Most of these issues evolve from the differences in typological structures, inherent sociocultural divergence, and from different ecolinguistic settings induced into the language and their users (Janssen 2004). Since all these issues are not within our control, it is our responsibility to devise strategies that can reduce the grey shades in translation. The problems that we have faced in translating Hindi texts into Bangla are classified into 5 types, namely the followings (Toury 1995; Orozco & Amparo 2002).

- (a) Lexical issues (relating to usage and choice of words),
- (b) Syntactic issues (relating to the structure of sentences),
- (c) Semantic issues (relating to the meaning of words and sentences),
- (d) Sociocultural issues (relating to discourse and cultural aspects), and
- (e) Humanistic issues (relating to skill and expertise of translators).

Since it is not possible to describe all these issues in this paper, we shall try to illustrate only a few lexical and syntactic issues which we have encountered while translating Hindi texts into Bangla. Other issues will be discussed in details in subsequent papers under construction.

Lexical Replacement

At the time of translating Hindi text into Bangla, we note that the number of problems at the lexical level, in contrast to sentence, is quite less. Therefore, we translate by following a few simple processes of replacement of lexical items that are conceptually equivalent in the two languages (Sinha & Thakur 2004). For instance, Hindi words denoting universal objects, natural elements,

and global entities are translated into Bangla by use of exact or near-exact equivalent terms available in Bangla (Table 1).

Hindi	Bangla	Gloss
ghar	ghar	‘house’
pāhār	pāhār	‘mountain’
phul	phul	‘flower’
phal	phal	‘fruit’
br̥kṣa	br̥ikṣa	‘tree’
nadī	nadī	‘river’
sāgar	sāgar	‘sea’
ākās	ākās	‘sky’
jamin	jamin	‘land’
sūrya	sūrya	‘sun’
chandra	chandra	‘moon’
tārā	tārā	‘star’
hawā	hāoyā	‘air’

TABLE 1. Translational equivalence in universal concepts

Since these are mostly universal lexical items, both the languages do possess a specific set of terms to refer these concepts (Santos 1990). During translation, we do not face much problem to deal with such terms as simple replacement of source language terms by conceptually equivalent terms from the target language can solve the problem.

In a similar fashion, we effectively replace many Hindi adjectival forms by Bangla equivalent adjectival forms in translation, since these adjectival forms are normally similar in sense denotation in both the languages, e.g., *khūbsurat* : *sundar*, *bhālo* ‘beautiful’; *choti* : *choto* ‘small’, etc. The same strategy is followed with adjectives of comparison also.

In the same manner, we translate the events designating action, processes, happenings, etc. from Hindi to Bangla by using exact or near-exact equivalents, e.g., *daur* : *daur* ‘run’, *daurnā* : *daurāno* ‘running’, *silwāi* : *selāi* ‘stitching’, *likhnā* : *lekhā* ‘to write’, etc. Also, abstract entities designating qualities, quantities, degrees of objects, events and action are translated in a similar manner, as in, *dayā* : *dayā* ‘sympathy’, *māyā* : *māyā* ‘affection’, *mamtā* : *mamtā* ‘sympathy’, *pyār* : *prem* ‘love’, *bhakti* : *bhakti* ‘devotion’, *saphed* : *sādā* ‘white’, *kālā* : *kālo* ‘black’, *pilā* : *halud* ‘yellow’, etc.

The personal and kinship terms that refer to meaningful connections between the people living in a society or family are also translated from Hindi to Bangla following the process of simple lexical replacement, such as, *dādā* : *dādā* ‘elder brother’, *mā* : *mā* ‘mother’, *pāpā* : *bābā* ‘father’, *bhāiyā* : *bhāi*

‘younger brother’, *bahan* : *bon* ‘sister’, *mausi* : *māsi* ‘aunt’, *vyakti* : *byakti* ‘individual’, etc.

Finally, most of the Hindi finite and non-finite verbs are translated in Bangla with the Bangla equivalent finite and non-finite verb forms, e.g., *jāyegā* : *yābe*, *khāyegā* : *khābe*, *rote huye* : *kāndte thākā*, etc. The honorific expressions and titles used in Hindi are kept intact in Bangla translation, e.g., *śrī* : *śrī*, *śrīmatī* : *śrīmatī*, *śrīmān* : *śrīmān*, *kumārī* : *kumārī*, etc. Similarly, the Hindi numerals like *ek* ‘one’, *do* ‘two’, *tīn* ‘three’, *chār* ‘four’, *anek* ‘many’ are also transliterated in Bangla as *ek*, *dui*, *tin*, *char*, *anek*, etc. without translation since these forms do not require to be translated.

Translation of Proper and Common Nouns

Most of the Hindi proper nouns (e.g., place names, person names, item names, etc.) are retained unchanged in Bangla translation. That means these are only transliterated from the Devnāgarī script to the Bangla script (and not translated) simply because these are ‘non-translatable’ units. This is a common practice in translation across all language pairs that the proper names used in source language text should be transliterated into target language. Otherwise, it will generate many unwanted problems which may eventually kill the content and quality of a translation. This is a deliberate act of preserving proper nouns, since it does not disturb the act of translation as well as does not hamper the act of information transfer and preservation from source language to target language (Table 2).

Hindi	Bangla	English
Dilli	Dilli	‘Delhi’
Vārānasī	Benāras	‘Varanasi’
Mumbāi	Mumbāi	‘Mumbai’
Uttarāñchal	Uttarāñchal	‘Uttaranchal’
Hīndusthān	Hīndusthān	‘Hindustan’

TABLE 2. Translation of proper names through transliteration

On the contrary, we translate most of the Hindi generic nouns (e.g., common nouns, material nouns, collective nouns, and abstract nouns, etc.) into Bangla, e.g., *ādmi* : *byekti*, *pāni* : *jal*, *ladki* : *meye*, *ladkā* : *chele*, *aurat* : *mahilā*, *dost* : *bandhu*, *per* : *gāch*, etc. This is because most of these nouns are different in surface form but similar in meaning in both the languages considered in our translation. We, however, note that many English names are used in Hindi texts in Devnāgarī script. At the time of translation, we reproduce these names in Bangla through transliteration (Table 3).

English	Hindi	Bangla
tomato	ṭamāṭar	ṭamyāṭo
green tea	grīn ṭī	grin ṭi
broccoli	brokalī	brākoli
vitamin	viṭāmin	bhiṭāmin
accident	akṣiḍent	ayakṣiḍent
disco	ḍisko	ḍisko
fast food	phāṣṭ phuḍ	phāṣṭ phuḍ
Bible	bāibel	bāibel
supreme court	suprim kort	suprim kort

TABLE 3: Transliteration of terms into Bangla directly from English

The notable thing is that at the time of translation our focus seems to be on the original English term than on the Hindi term, which is actually a transliterated form from English. Therefore, we by-passed the Hindi term to adopt the English term for better representation in Bangla.

Many common English nouns that are used in our daily life (e.g. *plate, glass, scale, rubber, company, police, plane, station, message, train, note*, etc.) are mostly kept intact. We transliterate these forms as they have already entered into our common vocabulary through the process of naturalization (Dash, Chowdhury & Sarkar 2009). Moreover, these forms do not possess any serious hindrance in comprehension. However, there are some cases, where the translation process is different. For instance, English nouns like *chair, cup*, etc. are translated in Hindi as *kursi, peyālā*, etc. but we retain them as transliterated forms in Bangla (e.g., *cheyār, kap*, etc.). This means that we use the naturalized English forms rather than using the Hindi words like *kursi* ‘chair’, *kedārā* ‘chair’, *peyālā* ‘cup’. The basic strategy that we adopt in this case may be understood from the diagram given below (Fig. 2).

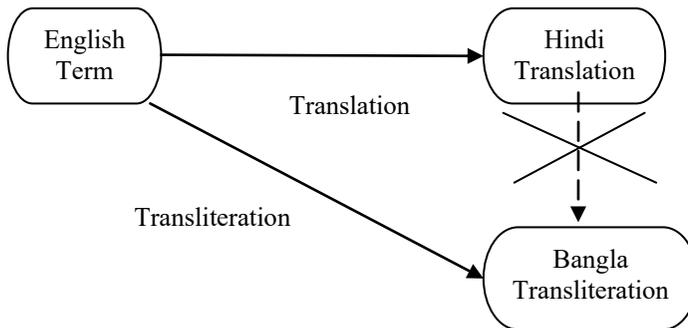


FIGURE 2. Transliterating from English, not translating from Hindi

Many scientific and technical terms of English are used in Hindi texts. Most of these terms are retained unchanged in Bangla translations. For

example, we use Bangla terms like *dāyābetik* and *kyānsār* for the English terms *diabetic* and *cancer* rather than opting for Hindi terms like *madhumeha* and *karkat rog*. Similarly, we use Bangla transliterated forms like *turist* and *phatogrāphār*, respectively, for English *tourist* and *photographer*, rather than using the Hindi words *bhramanārthī* and *chitragrāhak*.

Translation of Pronouns

There is a level of semantic consistency in use of pronominal forms both in Hindi and Bangla due to which it is assumed that translation of pronominal forms between the two languages will not create many problems. In reality, however, this does not appear to be true at the time of actual translation. Although less number of problems is noted in case of translating personal pronouns between the languages, deceptive meanders are noted in case of pronouns of other classes, particularly for demonstrative, relative, and interrogative pronouns.

We consistently replace all Hindi personal pronominal forms by equivalent Bangla personal pronominal forms in translation with a lexical database of pronominal equivalent forms as the following examples show:

Dataset 1:

meine	: āmi	‘I’
tu	: tui	‘you’
hāmārā	: āmāder	‘ours’
merā	: āmār	‘mine’
meri	: āmār	‘mine’
terā	: tomār	‘yours’
teri	: tomār	‘yours’
uskā	: or	‘his’
uski	: or	‘her’
unkā	: tār	‘his’
unki	: tār	‘her’, etc.

Dataset 2:

āp	: āpni	‘you’ (singular)
āp	: āpnārā	‘you’ (plural)
tum	: tumi	‘you’ (singular)
tum	: tomrā	‘you’ (plural)
ham	: āmi	‘I’ (singular)
ham	: āmrā	‘we’ (plural)

Dataset 1 shows that simple replacement of Hindi pronominal forms with similar Bangla pronominal forms can solve the problem for a human or a machine translator. The problem arises in case of Dataset 2, as we have to decide which of the two alternative forms of Bangla should be the most appropriate translation for the Hindi form, since Bangla has two different

forms based on number, while Hindi has only one form irrespective of number. Normally, in case of manual translation, this problem is solved by a human translator just by looking at the full sentence in the source Hindi text and taking into consideration the syntactic and topical contexts surrounding the pronominal forms used in the text (Dash 2008). In case of machine translation, however, it is a tough task, since a machine cannot decide which one of the two alternatives should be accepted as an appropriate one (Bentivogli & Pianta 2000). How the lexical selection will be made is an open question for an automatic translation system.

The Hindi honorific and non-honorific pronominal forms are translated in a uniform manner into Bangla. However, an interesting thing is noted here. These pronominal forms can also act as function words. That means, both in Hindi and Bangla, a demonstrative pronoun may also be identified as a relative or indefinite pronoun in specific syntactic functions, such as the followings (1a-2c):

- (1) a. Hindi : woh ladkā jā rahā hāy.
- (1) b. Bangla: oi cheleṭi yāchhe.
- (1) c. English: 'That boy is going'
- (2) a. Hindi : woh jā rahā hāy.
- (2) b. Bangla: se yāchhe.
- (2) c. English: 'He is going'

Clearly, the Hindi form *woh* can be interpreted in two different ways, based on the context of its use in text, which may influence us in selection of appropriate one between two available forms in Bangla (*oi* and *se*) (one is a demonstrative and the other is a pronoun). In Hindi, the form *woh* is a single lexical item that can act as a demonstrative and as a pronoun based on the context of its use. In Bangla, there are two separate forms to mark respective functions, as the above examples show. Again, this cognitive equivalence selection problem is a challenge to a machine translation system. We are yet to come out with a solution.

The Hindi pronominal phrase *koi nahi* 'no one' can be translated into Bangla in two different ways: *keu nay* 'no one' and *keu nei* 'no one is there'. At the time of translation, we have to adopt one of the two alternatives based on the structure and meaning of the Hindi sentences (3a-5c).

- (3) a. Hindi : woh aur koi nahi, Rām hāy.
- (3) b. Bangla : se ar keu nay, Rām.
- (3) c. English : 'He is none but Ram.'
- (4) a. Hindi : who aur koi nahi, Rām thā.
- (4) b. Bangla : se ar keu nay, Rām chila.
- (4) c. English : 'He was no one else, but Ram.'

- (5) a. Hindi : wahā pe aur koi nahi hæy.
 (5) b. Bangla : sekhāne ar keu nei.
 (5) c. English : ‘There was none.’ Or ‘None was there.’

The examples given above (3a-5c) show that translation of Hindi pronominal forms into Bangla is not an easy problem as we assumed. Rather, it asks for application of supporting linguistic knowledge and information to generate the most accurate translation.

Lexical Mismatch or False Friend

Usually, orthography does not have any role in translation (Goyal, Gupta, & Chatterjee 2004). Since a translation is not a transliteration, the role of orthography used in two different languages should not be an issue in translation. This argument is realized at the time Hindi to Bangla translation and it should be noted that during translation, we do not encounter any issue relating to the orthographic difference, except in the case of transliteration of proper names, which is a different topic beyond the scope of the present paper.

Hindi			Bangla	
pataᅅg	‘kite’	::	pataᅅga	‘insect’
sandeś	‘information’	::	sandes	‘sweets’
bacon	‘promise’	::	bacon	‘speech/number’
cāul	‘boiled rice’	::	cāul	‘non-boiled rice’
sucnā	‘information’	::	sucanā	‘introduction’
mārg	‘road’	::	mārg	‘means of salvation’
bāli	‘tender age’	::	bāli	‘sand’
ghaᅇi	‘hour’	::	ghaᅇi	‘watch/clock’
sāmānya	‘general’	::	sāmānya	‘meagre’
nāriyel	‘green coconut’	::	nārikel	‘ripe coconut’
nibedan	‘appeal/request’	::	nibedan	‘presentation’
āvedan	‘impact’	::	ābedan	‘appeal/request’
prabāl	‘new leaf’	::	prabāl	‘coral’

TABLE 4. Some examples of Hindi-Bangla lexical mismatch

On the other hand, we find that orthographic similarity is not a guarantee for semantic similarity. That means lexical match at the level of orthography between the two languages (i.e., Hindi and Bangla) does not guarantee that the words are similar in meaning. We observe that there are large numbers of words in Hindi and Bangla, which are orthographically similar but different in meaning. Many of them differ in sense even though they are orthographically

identical in Devanāgarī and Bangla script. For instance, examples (Table 4) show that these words are orthographically identical but semantically different in two languages. These are the instances of ‘lexical mismatch’ or ‘false friend’.

This refers to the concept of ‘semantic marking’ conditioned by adjoining terms as opposed to ‘syntactic markings’ where particular meaning of a word that is intended clearly specifies grammatical constructs in which it occurs. Such forms create problems in bidirectional translation. It highlights a unique linguistic phenomenon where a particular word refers to a particular concept in Hindi but refers to a different concept in Bangla. That means, although a lexical item in both the languages are orthographically same (perhaps same in pronunciation and etymology also), it actually refers to two different concepts. This is a frequent translation problem which requires special attention at the time of Hindi to Bangla translation.

Syntactic Proximity

Since Hindi and Bangla are sister languages, they are supposed to have same word order in sentence formation. This can reduce much of our work load as we can adopt the process of linear arrangement of lexical items in Bangla following the word order in Hindi. However, at certain situations, we make some alternations in syntactic patterns to account for O-S-V, V-O-S, and S-O-V formations to produce acceptable constructions in Bangla to make room for stylistic variations and to account for the predicate structures of respective languages. Some of the syntactic changes that we invoked in Bangla translation are summarised below.

We translate simple declarative Hindi sentences into Bangla with minimum change keeping the structure of phrases and sequence of word order unchanged in the target language (6a-6c).

- (6) a. Hindi : shiva ballabpur nāmak sthān me Shiva nivās karte hāin.
- (6) b. Bangla : Śib ballabhpur nāmak sthāne śib basabās karen.
- (6) c. English : ‘Lord Shiva lives at a place called Shiva Ballabhpur.’

In general, we translate most of the simple Hindi interrogative sentences into Bangla without changing their word order. The only change that we do in most of the translations is the displacement of the interrogative pronoun from the sentence-medial position in Hindi to the sentence-final position in Bangla translation, as the following example show (7a-7c).

- (7) a. Hindi : bon ṭibi kī kəyā pehchān hai tathā iskā kəyā ilāz hāy?
- (7) b. Bangla : bon ṭibir lakṣaṇ kī, ār er chikitsā kī ?
- (7) c. English : ‘What are the symptoms and treatment of bone T.B.?’

Hindi has a useful way of forming tag questions. One can simply use the verb form *hāy* with a negative particle *nā* at the end of the declarative sentence to evoke the desired impact. In case of translation of such constructions into Bangla, we follow almost the same strategy by introducing

the negative particle *nā* at the end of the sentence preceded by a demonstrative pronoun (8a-8c).

- (8) a. Hindi : *rām æisā kar sekhtā hæy, hæy nā ?*
- (8) b. Bangla : *rām eman karte pāre, tāi nā ?*
- (8) c. English : ‘Ram can do such things, can’t he?’

However, in place of using the Hindi term (i.e., *hæy*), we use a demonstrative pronoun (i.e., *tāi*) to generate the desired impact. This serves the purpose in two ways: first, it helps us to maintain structural equivalence between source and target sentence for system training; second, it becomes a natural translation. This kind of construction is acceptable in standard Bangla.

Similar to the translation of tag questions, translation of imperative sentences from Hindi to Bangla does not ask for any extra effort from us. In a simple manner, we are able to translate these sentences into Bangla with no (or marginal) change in word order (9a-10c).

- (9) a. Hindi : *is anuṣṭhān ki ānand lijiye.*
- (9) b. Bangla : *ei anuṣṭhāner ānanda nin.*
- (9) c. English : “Enjoy this programme”
- (10) a. Hindi : *āp kā chasme yā kaṅṭækṭ lens kā rakh-rakhāb karen.*
- (10) b. Bangla : *āpnār chasmā bā kaṅṭyākṭ lenser rakṣaṇābekṣaṇ karun.*
- (10) c. English : “Take care of your spectacle or contact lens.”

Similarly, translation of exclamatory sentences from Hindi to Bangla hardly requires extra labour except on the choice of appropriate lexical items from the target language. Since this construction follows the strategies already applied to other types of sentences stated above, we do not discuss them here.

Syntactic Divergence

Translation from Hindi to Bangla reveals some interesting information which challenges age-old belief. We find that ‘syntactic convergence’ (i.e., structural proximity at sentence level) is less than ‘syntactic divergence’ between the languages. That means conceptual equivalence among sentences of the two languages does not confirm their structural equivalence (Hurtado de Mendoza 2008). This leads us to adopt various linguistic strategies to produce structurally and semantically equivalent sentences in Bangla for the input Hindi sentences, some of which are discussed below.

In case of multiword Hindi verb forms, we use single-word verb for Bangla, because by using a single-word verb, we can easily capture the sense and translate the idea expressed by the Hindi multiword-verb form (11a-11c).

- (11) a. Hindi : *rām ne ye khānā khā rahā thā.*
- (11) b. Bangla : *rām ei khābār khācchila*
- (11) c. English : ‘Ram was eating food’

The example shows that the multiword verb form *khā rahā thā* can be rightly translated into Bangla by a single inflected form *khācchila*, which is fit to capture the entire load of TAM of the Hindi verb form. This gives us a strategic advantage in translation of sentences of this type, as replacement of multiword verb forms by a single-word inflected verb form becomes a common method of translating Hindi sentences into Bangla (MWVF = SWVF).

The Hindi case marker *-ne* is normally used in the ergative sense in present and past perfect forms of the main verb. We translate this into Bangla with a zero case marker (12a-13c). It helps us to formulate a translation rule: whenever there is an ergative construction in Hindi with a case marker *-ne*, the marker can be dropped in Bangla and the subject can be used in its non-inflected form. This happens because Bangla drops the ergative case marker.

- (11) a. Hindi : Ram ne bolā.
 (12) b. Bangla : Ram balla.
 (12) c. English : ‘Ram said.’
 (13) a. Hindi : main ne śunā hāy.
 (13) b. Bangla : āmi śunechi.
 (13) c. English : ‘I have heard’

It is linguistically ascertained that because of the feature of grammatical gender, the gender markers in Hindi agree with final forms of the main verbs (Sinha & Thakur 2005b). This brings in a kind of grammatical constraint in formation of Hindi sentences where gender is an integral part of the construction. Since this phenomenon is not observed in Bangla syntax, we have liberty to ignore the use of gender marker with words while translating Hindi sentences (14a-15c). The most important part of this is that it generates a well-formed rule in Hindi to Bangla translation in the manner that Hindi gender markers can totally be ignored in Bangla translation because while Hindi is a gender-sensitive language, Bangla is gender neutral, even though both are so-called ‘sister languages’. Parental property is a costly heritage which is difficult to carry through generations with equal manifestation in every successor.

- (14) a. Hindi : Oh *ladki jāti* hāy.
 (14) b. Bangla : oi meyeṭi *yācche*.
 (14) c. English : ‘That girl is going’
 (15) a. Hindi : Oh *ladka jātā* hāy.
 (15) b. Bangla : oi cheleṭi *yācche*.
 (15) c. English : ‘That boy is going’

Another regular feature of Hindi is that in case of a negative sentence, the negative particle usually comes immediately before the main verb. This is different from Bangla, because the negative particle comes immediately after the main verb in Bangla (16a-17c). Therefore, we adopt it as a rule and apply

it in a consistent manner to translate negative Hindi sentences with accuracy and naturalness.

- (16) a. Hindi : main ghar nahi jaungā
(16) b. Bangla : ami bāri yābo nā
(16) c. English : ‘I shall not go home’
- (17) a. Hindi : āpne eisa chitra kabhi nahi dekhā
(17) b. Bangla : āpni eman chabi kakhono dekhen ni
(17) c. English : ‘You have never seen such a picture’

Hindi has a set of plural suffixes to be used with countable nouns, namely, *-iya* (e.g., *ladkiyā* “the girls”, etc.), *-on* (e.g., *ladkon* “the boys”, etc.). Similarly, there are specific number- denoting affixes to be tagged with countable nouns in Bangla: (a) singular makers: *-tā*, *-ti*, *-khānā*, *-khāni*, *-tuku*, etc. and (b) plural markers: *-guli*, *-gulo*, *-gulā*, *-diga*, *-der*, etc. At the time of translating these words from Hindi to Bangla, the omission of singularity marker in Bangla may result in two different readings of the source Hindi sentence causing ambiguity (18a-19c).

- (18) a. Hindi : ladke ne ladki ko phul diyā.
(18) b. Bangla : chelerā meyederke phul dila.
(18) c. English : ‘Boys gave flowers to girls’
- (19) a. Hindi : ladke ne ladki ko phul diyā.
(19) b. Bangla : cheleṭi meyeṭike phul dila.
(19) c. English : ‘The boy gave flower to the girl’

The examples show that the same Hindi sentence can have two different possible translations in Bangla. Therefore to avoid ambiguity, we opt to tag *-tā* or *-ti* with Bangla nouns (agent and recipient) to dissolve ambiguity and to generate acceptable translations.

Bangla nouns and pronouns, based on their ‘case identity’ in sentences can take specific case markers (i.e., *-ke*, *-e*, *-te*, *-ye*, *-āy*, *-er*, *-r*, etc.). They can also take emphatic particles (i.e., *-i*, *-o*, or *-to*, etc.) immediately after the case markers. The use of such forms shows notable variations in respect to the two languages considered in translation. This phenomenon needs to be accounted for at the time of translation. Since this is a wide topic of discussion, we opt this out from the present paper.

The Copula Conflict

The copula is a deceptive lexical entity. It is very prominent and vibrant in Hindi but mostly silent and inactive in Bangla. Thus it creates strong challenges in translation between the two languages. In Hindi, sentences in simple present tense require the presence of copula *hāy* “is” preceded by a verb, a sequence quite different from Bangla. In Bangla, sentences in simple present tense do not need a copula (most often it does not require for

declarative or existential sentences). The copula *hæy* in Hindi has, therefore, different types of manifestation in Bangla translation.

Type (a): Redundancy of *hæy*

The Hindi copula *hæy* may be an optional element in Bangla translation because it is not necessary to be represented in a declarative Bangla sentence (20a-21c).

- (20) a. Hindi : manobhāv par niyantraṇ rākhnā kaṭhin hotā *hæy*.
 (20) b. Bangla : manobhāber upar niyantraṇ rākhā kaṭhin.
 (20) c. English : ‘It is difficult to control mentality’
- (21) a. Hindi : sundarban pakṣī premio ke liye swarg ki tarah *hæy*.
 (21) b. Bangla : sundarban pakhipremikder kāche svarger mato.
 (21) c. English : ‘Sundarban is a heaven for the bird lovers’

In these sentences, it is clear that we can translate a Hindi sentence into Bangla quite rightly without translating the Hindi copula *hæy*. This does not minimize the naturalness of a translation.

Type (b): Presence of *hæy*.

For some sentences, the presence of *hæy* in Hindi has to be retained and rightly represented in Bangla translation. Otherwise, the original sense of the Hindi sentence cannot be properly captured in translation. If we look at the following examples (22a-22c), we can see that Hindi *hæy* is represented as *hala* in Bangla. The most interesting thing is that the Hindi sentence is written in the present tense, while Bangla translation is produced in the past tense. Even then, the past form of the copula (i.e., *hala*) is actually denoting a present sense. This is a unique feature of the Bangla language, where in some situations, the past form of a verb can denote present sense, and in a reverse manner, the present form of a verb can denote past sense.

- (22) a. Hindi : sundarban kā sabse romāñchak hissā nadī kī yātrā *hæy*.
 (22) b. Bangla : sundarbaner sab theke romāñchakar byāpār *hala* nadīte bhramaṇ.
 (22) c. English : ‘The most exciting event of Sundarban is a journey by the river’

Type (c): Hindi *hæy* as Bangla *pāre*

In some sentences, we translated the Hindi *hæy* as a modal verb (i.e., *pāre*) in Bangla. Then we couple it with the preceding main verb in Bangla translation (23a-23c).

- (23) a. Hindi : is rāste se vi Banāras siṭi hote huye Chābnī jā sakte *hæy*.
 (23) b. Bangla : ei rāstā dhareo Benāras śahar haye Chābnī *yete pāren*.
 (23) c. English : ‘By this road (you) can go Chabni through Varanasi city’

Type (d): Hindi *hæy* as Bangla *āche*

In some sentences we translate the Hindi copula *hæy* with the existential verb *āche* “has” in Bangla as the following examples show (24a-24c).

- (24) a. Hindi : Mugalsarāi ṣṭeśan se 128 māil kī durī par Ayodhyā lāin
hæy.
(24) b. Bangla : Mogolsarāi ṣṭeśan theke 128 māil duratve Ayodhyā lāin
āche.
(24) c. English : ‘The Ayodhya line is located 128 miles away from
Mughalsarai station’

Type (e): Hindi *hæy* as Bangla *rayeche*

In a similar manner, we translate the Hindi copula *hæy* as *rayeche* “is present” in case of some sentences in Bangla (25a-25c).

- (25) a. Hindi: chandra pravu digambar jain kṣetra Rājasthān kī Alwār jile
me sthita *hæy*.
(25) b. Bangla : Chandra prabhu digambar jaina kṣetra Rājasthāner āloyār
jelāy abasthita *rayeche*.
(25) c. English : ‘Chandraprabhu Digambar Jain place is located in the
Alwar district of Rajasthan.’

Type (f): Hindi *hæy* as Bangla *geche*

Finally, in some sentences, we render the Hindi copula *hæy* as Bangla verb *geche* “has gone” in Bangla translation (26a-26c).

- (26) a. Hindi : Bhopāl ṣṭeśan se ek lāin Ujjain jāti *hæy*.
(26) b. Bangla : Bhupāl ṣṭeśan theke ekṭi lāin ujjayinī *geche*.
(26) c. English : ‘A track runs towards Ujjain from Bhopal station’

The types of translation of Hindi copula *hæy* into Bangla are neither exhaustive nor final. It is far more diversified and complex than we encounter and present here. In fact, we can find out many more types and subtypes of the phenomenon if we analyse and translate a large number of Hindi *hæy* constructions into Bangla and other Indian languages (including English). This is just a tip of an iceberg, which is hinted here with an expectation that this particular feature will be taken into further exploration in translation between Hindi and Bangla.

The sub-classifications of *hæy* presented above and their corroborative examples indicate that the translation of the Hindi copula (i.e., *hæy*) into Bangla is a challenging task as this does not follow any predefined patterns or rules (Chesterman 1993). While in some cases (type a), it is worth removing, in some cases its presence is mandatory, and in some other cases, it can be rendered into various other lexical realizations in Bangla to make the translations acceptable. This creates a tough challenge to an MT system as it fails to formulate any rule-based pattern for translating the Hindi copula into

Bangla. We require more rigorous analysis of the types with examples obtained from different Hindi-Bangla parallel translation corpus to understand its functional diversities, which, however, it is not attempted in this paper.

Conclusion

Translation is a challenging task because we have to retain semantic, syntactic, and stylistic equivalence of the source text into the target text (Sinha & Thakur 2005a). In general, the most problematic area we note in translation is the single words and their roles in creating deviations based on the context of their use in texts. Similar observation also stands valid in case of compounds and multiword units which also exhibit semantic deviations in accordance with their usage in different kinds of text (Cao 1996). Therefore, we argue that at the time of translation we must take into account all kinds of lexical whimsicalities before we elicit appropriate equivalence in the target language.

We apply some methods and strategies to deal with specific lexical and syntactic problems in translation of Hindi texts into Bangla. We do this keeping manual and machine translation in mind, since machine translation between Hindi to Bangla (bidirectional) is going to grow as a new area of technical and commercial exploration. This inspires us to look into the issues and challenges involved in translation and present these in this paper with some examples taken from Hindi-Bangla parallel translation corpus. From this study, future translators can know what kinds of problem they are going to face and what methods they should apply to solve the problems. Moreover, people engaged in developing Hindi to Bangla machine translation technology can also use this information and insight for successful training of their systems.

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Lessons from Translation of a Historical Novel from Tamil to English

RAJENDRAN SANKARAVELAYUTHAN

Historical novel is a novel that has as its setting a period of history and that attempts to convey the spirit, manners, and social conditions of a past age with realistic detail and fidelity (which is in some cases only apparent fidelity) to historical fact. The work may deal with actual historical personages, or it may contain a mixture of fictional and historical characters. The historical novel *Ponniyin Selvan* taken for our analysis is a mixture of fictional and historical characters. The events are also both historical and fictional. Translating such a historical novel is a challenge for the translator. Arguably, the barriers to translation of the historical novel from Tamil to English are even higher since the challenges are many which include taking the readers not only to a new language situation but also to a period in the past. Before resorting to translation, the translator has to be sure that the novel to be translated meets the exacting standards of native English readers of historical fiction.

The translator Indra Neelameggham who translated the first part of *Ponniyin Selvan* has done her job with meticulous care. The translated version can be taken as a model to those who resort to translation of historical novels. The strategies adopted by Indra Neelameggham to make her venture palatable to English readers are highly commendable. So it is worth attempting to learn lessons from her translated work.

Keywords: standards, linguistic criteria, stylistic criteria, translational criteria, strategies, retention, compromising

Introduction

The writer Kalki is known for writing novels in Tamil based on history. A few of them are *Sivakamiyin Sabadam*, *Partipan Kanavu*, and *Ponniyin Selvan*. Kalki Krishnamurthy's *Ponniyin Selvan* excels all his other novels and attracts the readers till now. It has all the ingredients of a historical novel say historical events, love, friendship, enmity, conspiracy, vengeance and war including the style. The narration takes you to the period of the events depicted in the novel. The style is vivid and interesting. The first Part of *Ponniyin Selvan* is translated into English by Indra Neelameggham in 1990. Another English version of Kalki's *Ponniyin Selvan* has been rendered by H. Subhalakshmi Narayanan in 2016. The present study is based on Indra

Neelameggham's English version of *Ponniyin Selvan*. The paper is not intended to evaluate the translation but to understand the strategies adopted by the translator for the successful translation of the historic novel *Ponniyin Selvan* in Tamil into English. It tries to explore the lessons or the strategies a translator can learn from such venture.

A Glimpse of the First Part of *Ponniyin Selvan*

First part of *Ponniyin Selvan* is titled as 'putuveLLam' translated as 'new floods'. It introduces one of the important characters of the novel, Vandiya Devan, who has undertaken a secret task assigned to him by the crown prince of Chola kingdom. His journey across the Chola kingdom reveals his courageous heart, cleverness and skill in using sword. The beautiful landscape of Chola kingdom of that time too gets depicted in the description of the journey. He witnesses many important events and meets important characters of the novel. First part lays foundation to the events to be followed in the next parts.

Standards for Understanding Translation Strategy

At least three criteria have to be taken into account to understand the translation strategies adopted in a translated text. They are linguistic criteria, stylistic criteria and translational criteria.

Linguistic criteria comprise of lexical, structural, and semantico-pragmatic criteria. The lexical criteria include adequate rendering of technical terms and social-cultural terms, lexical innovation of source language text (SLT) in the target language text (TLT) for maintaining a balance between them, retention of denotative meaning and preservation of connotative meaning. The structural criteria assure retention of SLT structure and modified TLT structure retaining the balance between SLT and TLT. Semantico-pragmatic criteria involve retention of social milieu of SLT into TLT, preservation of emotion/feeling of SLT in TLT, preservation of overall sense/import of SLT into TLT, accuracy/intensity/seriousness of translator in attempting the rendering of SLT into TLT, coverage of all information conveyed in SLT while creating the TLT, adequate representation of images and retention of the function of SLT into TLT.

The stylistic criteria enable the translator to choose between a number of styles depending upon the nature of the SLT and the TLT she aims at.

Translational criteria comprise of the methods of communicative translation, cognitive translation and semantic translation. Communicative translation attempts to recreate the same effect on the TL readers as received by the SL readers. Cognitive translation refers to a pre-translational procedure which may be performed on the SLT to convert it into the TL unambiguously. Semantic translation deals with the presentation of the exact contextual meaning conveyed in the SLT in TLT. In semantic translation, the translator always preserves the essence of the content in the SLT in a way the author intended, where the translator gives the prominence to the content rather than

the lexical items. In other words, semantic translation is a semantico-pragmatic oriented translation and not a structure-oriented or lexicon oriented one.

In the light of the standards of translation described above, we can discuss the strategies adopted by Indra Neelameggham in her translation.

Accounting for the Period

In a historical novel, accounting for the period of an instance is very crucial. Indra Neelameggham has taken meticulous care in transferring the concepts related to time to the target language. While doing so she even changes the period mentioned in the original text to suit the time of her translated narration. For example, in the chapter 1, we come across the following passage in which mention is made about the period of the novel in relation to the events in *Ponniyin Selvan*.

Sl. No.	Original	Translation
1	vinaaTikku oru nuuRRaaNTu viitam eLilil kaTantu inRaikkut toLLaayirattu eNpattiraNTu (1950I ezutiyatu) aaNtukaLukku muntiya kaalattukkuc celvoomaaka.	Let us travel a century for every second and quickly reach the times of a thousand years before the present.
2	aaTi aavaNi maatangkaLil	In the windy months of Aadi-Aavani (August)

According to the text given in the first example *Ponniyin Selvan* was written by Kalki in 1950 (*1950I ezutiyatu*). So, Kalki mentions in these lines that he takes the readers to a period before 982 (*toLLaayirattu eNpattiraNTu aaNTukaLukku muntiya kaalattukku*) from the time of writing *Ponniyin Selvan*. Since Neelameggham translated the original in 1990, she changed the original figure of 982 into thousand and translates the line as ‘*a thousand years before the present*’. In another instance where months of Tamil calendar are mentioned, Neelameggham gives the possible English equivalent of the month within parentheses: Aadi-Aavani (August).

Accounting for the Location

Sl. No.	Original	Translation
1	tillaic ciRRamapalattukku meeRkee	West of Thillai Chittrambalam (Chidambaram town)
2	caavakam, kaTaaram, yavanam, miciram	Java, Kadaram (Malaya), Yavana (Greece-Rome)

Giving the correct location of incidents is crucial for a historical novel. Neelameggham adopts a strategy of giving the present name of the place within parentheses for the sake of the readers. She translates the phrases in the original with the added information within the brackets.

Retention of Cultural Terms

According to Edward Sapir “Each linguistic community has its own perception of the world, which differs from that of other linguistic communities, implies the existence of different worlds determined by language”. Catford rationalised this theory in his book *Linguistic Theory of Translation* as follows: “Cultural untranslatability arises when a situational feature, functionally relevant for the source language text, is completely absent from the culture of which the TL is a part. For instance, the names of some institutions, clothes, foods and abstract concepts, amongst others.” Neelameggham more or less sticks to the principle of cultural untranslatability. All the Tamil months are kept as such. The names of festivals and other culturally oriented items are retained in their original form.

Sl. No.	Original	Translation
1	aaTip patineTTaam perukkanRu	During the Adi month festival of Padhinettam Perukku
2	avarkaL ooTappaaTTum, veLLappaaTTum, kummiyum, cintum paaTinaarkaL	They sang traditional boat songs as well as folk songs like <i>kummi</i> and <i>Sindhu</i>
3	puuttuk kulungkum punnai marangkaLum konnai marangkaLum katampa marangkaLum	flower laden punnai, konnai and kadamba
4	calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captitana	salli, karadi, parai, udukku were being tuned together.
5	kuravaik kuuttu naTakkap pookiRatu	The Kuravai Koothu (gypsy dance) is about to begin

Adi Padhinettam Perukku, kummi and Sindhu are culturally loaded terms. Note that even names of trees are kept in the original forms as shown in the third example (*punnai, konnai* and *kadamba*). In the fourth example, the names of native instruments such as *karadi, parai, udukku* are kept in the native format. In the fifth example, the native diction is transferred as such to English with English equivalent in bracket ‘Kuravai Koothu (gypsy dance)’.

Compromising Terms for Time and Distance

Kalki makes use of Tamil terms which are not in vogue now to denote periods and distances keeping in view of the events taking place in the historical past.

For example, he makes use of *kaata tuuram* ‘a sort of distance’ and *naazikai* ‘a sort of period’. Neelameggham translates them by making use of the terms *league* and *hour* respectively.

Adhering to Translation Equivalent

Neelameggham in many instances tries to make use of the translated terms instead of using the native vocabulary. The following table will illustrate this.

Sl. No.	Original	Translation
1	kuuTTaanjooRum, cittiraannamum	Stewed rice and fancy rice
2	cittiraannam mutaliyavaRRai	Picnic rice-dishes
3	kuvaLaikaLum, kumutangkaLum	lily and the blue-lotus
4	iLaniir, akil, cantanam, veRRilai, vellam, aval, pori	tender coconuts, myrrh, candy, jaggery, betel leaves, pressed rice and puffed grain
5	joociyarkaL, reekai caastirattil vallavarkaL, kuRi collukiRavarkaL, viSakkaTikku mantirippavarkaL	Astrologers, expert palm readers, soothsayers and magicians who cured poison-bites

The following translations are interesting to note:

Sl. No.	Original	Translation
1	uTampellaam uurtvapuNTaramaakac cantanam aNintu talaiyil munkutumi vaittirunta	the sandal-paste namam markings of the sect all over his body; he had styled his hair into a topknot on his forehead.
2	paTTai paTTaiyaat tiruniiRu aNintirunta	wearing broad ashen marks on his devout body
3	viirac caiva paatatuLi paTTar	fanatic Saiva dust-worshipping priest
4	kaavi vastiram aNinta atvaita canniyaaci	the ocher-clad monk who believed in the One supreme Being
5	veRuntaTiyanooTu	wood-brained wastrel
6	pata tuuLi paTTaree	foot-dust worshipper
7	kuNTaati kuNTan	well-built brute

The translator has taken maximum care in translating the dress, attire and appearance. Her translation of *talaiyil mun kuTumi* into “styled his hair into a topknot on his forehead” (as we see in sixth example) and *paTTai paTTaayt thiruwiiRu* into “broad ashen marks” (as we see in seventh example) stands as

a testimony to her translation skill. In certain instances it is difficult to say whether the translation has rightly conveyed the description to the readers or not (as we see in the examples 3-5 above).

Extra Information for Clarification

Neelameggham in many instances tries to give extra information to make the native concept clear to the non-natives.

Sl. No.	Original	Translation
1	aaTi aavaNi maatangkaLil	In the windy months of Adi-Aavani (August)
2	arampaikaLaakavum meenakaikaLaakavum toonRinaarkaL!	Appeared like the heavenly nymphs Ramba and Menaka!
3	Ponni nati	river Ponni (Cauvery)
4	teevaarap paaTalkaLaiyum tiruvaaymozip paacurangkaLaiyum	captivating devotional poems - Thevaram & Thiru-vaaimozli
5	manmatanaiyum	Manmatha the God of love
6	calli, karaTi, paRai, pulaangkuzal, uTukku aakiyvai ceerntu captittana.	instruments like salli, karadi, parai, udukku were being tuned together

We can see from example 1, the original text does not have a word equivalent to *windy* 'having wind'. The translator added it as extra information as the months of Adi-Avani are windy months. Similarly in the original text (example 2) there is no equivalent for 'heavenly nymphs'. But the translator added the additional information that Ramba and Menaka are heavenly nymphs for the sake of non-natives or English readers. River Ponni is clarified as 'Cauvery' within brackets in the translated account (example 3). The poems, Thevaram and Thiru-vaaimozli have been described as 'captivating devotional poem' in the translation (example 4); unlike the original. 'Manmatha' has been specified in the translation as 'God of love' in translation (example 4). In example 5, 'salli, karadi, parai, udukku' have been explained with the additional attribute 'instruments like'.

Compromising with the Administrative Terms

The translator mostly gives the translated equivalents for the names of administrative posts which are native words. There are mismatch between the Tamil terms and the English equivalents given by the translator. The lexical gaps have been filled up by the translator by the available translation equivalents due to want of the exact translation equivalents. So the equivalents may not be exact. The following instances will exemplify this.

Sl. No.	Original	Translation
1	taanaatikaari	head of finance
2	taanyaatikaari	head of food supply
3	ciRRaracaraiyum, kooTTattalaivaraiyum, periyakuTittanakaararaiyum	princeling, nobleman or squire
4	makaataNTa naayakarumaana	Commander-in-Chief

Tamil Lexicon gives the meaning ‘superintendent of charities’ for *taanaatikaari*. Similarly *taanyaatikaari* means ‘officer for food’. *atikaari* in both cases is translated as ‘head’ which is not true; it simply means ‘officer’ in Tamil. *taNTa naayakar* means ‘head of an army’; translating *maka taNTa naayakar* as ‘commander-in-chief’ is just filling the lexical gap with the available term in the target language.

Understatements

The translation is not free from understatements or wrong statements. A few instances are found here and there. The following examples will exemplify this. Understatements are committed by the translator due to some overlooking. It is difficult to find reasons for the drawbacks.

Sl. No.	Original	Translation
1	palaac cuLai	Jack-fruit
2	vaatamiTTa muuvaril oruvar	One of the debaters

In example 1, *palaac cuLai* means 'a piece of fruit inside jack fruit' and not simply 'jack-fruit'. This is a case of understatement. (Jack fruit is hyphenated unnecessarily by the translator.) In the example 2, the original means ‘one among the three debaters’. This is also another instance of understatement.

Over Statements

Sl. No.	Original	Translation
1	kurutai enRu collaateeTaa! kutirai enRu col! enRaan innoruvan	"Don't say mule. Say mare," corrected the other.
2	ilakkooNa aaraaycci	semantic research

The translation is not free from over statements too. The over statements also are committed by the translator due to some overlooking.

Kurutai is the spoken (metathesized) form of *kutirai* ‘horse’. *kurutai* does not mean ‘mule’ or ‘mare’. Mule is denoted by “*kooveerikkazutai*” and mare

is denoted by “*peNkutirai*” in Tamil. *kurutai* is used by Kalki as a spoken form, may be to denote the inferior quality of the horse (as visualized by the character who uttered it) and definitely not to denote mule or mare. If that is the case, Kalki would have made use of the right Tamil words mentioned above. The instances could be attributed to the translator’s imagination. Similarly “*ilakkooNa aaraaycci*” denotes ‘grammar research’ and not ‘semantic research’ in English. The above mentioned utterances seem to be instances of overstatements and understatements respectively.

Mismatches and Omissions

There are stray instances of mismatches and omissions in the translation. The following table will exemplify this. Mismatches and omissions are committed by the translator due to some overlooking.

Sl. No.	Original	Translation
1	kamuku maTTaikaL	platters of plantain-flower petals
2	viruntukkup piRaku kaLiyaaTTam, caamiyaaTTam, kuravaik kuuttu ellaam naTaipeRum. Kuravaik kuuttup paarkka veeNTum enRu enakku aacai!	After the feasting there would be several entertainments: music, pantomimes, miracle plays, gypsy dancers and mystic oracles. I wish to see the gypsy dance and hear the oracle.
3	calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captittana	Several kinds of drums, flutes, pipes and instruments like salli, karadi, parai, udukku were being tuned together.

In example 1, *kamuku maTTai* means 'platters of areca nut' not 'platters of plantain-flower petals' as given in the translation. In example 2, there is no mention of ‘miracle plays’ and ‘mystic oracles’ in the original. There are many mismatches in the 3rd example. The original has only the following statement: *calli, karaTi, paRai, pullaangkuzal, uTukku aakiyavai ceerntu captittaana* which can be translated as ‘*salli, karadi, parai, flute, udukku* were being tuned together’. This series is distorted in the translation with the addition of ‘Several kinds of drums, flutes, pipes’; of course *flute* which comes after *parai* in the original.

Retention of Metaphors and Similes

The metaphors and similes used by Kalki are retained in the translation with the original connotation. The following instances will justify this observation.

Translation of metaphor and simile is always a challenge to a translator. The selection of parallel metaphor or simile may sometimes cause confusion and misunderstanding. The translator of *Ponnin Selvan* has to be appreciated for carrying out the meaning conveyed by these two types of expression to the

TL successfully almost in all her renderings. For example the simile “*veNciRakukaLai virittuk koNTu niiril mitantuvaram annap paTcikaLaip pool*” is translated as ‘swiftly like white swans floating with wide-spread wings’. The selection of translational equivalents carries the original meaning as such in this expression.

Sl. No.	Original	Translation
1	veLLaip paaykaL virikkappaTTa eezeTTup periya ooTangkaL, veNciRakukaLai virittuk koNTu niiril mitantuvaram annap paTcikaLaip pool, meelak kaaRRinaal untappaTTu viraintu vantu koNTiruntana.	About seven or eight large boats with white, spreading sails filled with the breeze were coming swiftly like white swans floating with wide-spread wings.
2	oru maamalaic cikarattin miitu kariyakoNTal onRu tangkiyatu pool	looked like a dark cloud resting atop a mountain peak.
3	ungkaL aRivu ulakkai kozuntutaan!	Your brains are like budding shoots on a pounding block.
4	kaTampuur maaLikaiyin kariya periya mattakajattin miitu pazuveeTTaraiyar, erumaikkaTaa miitu ematarman varuvatu pool vantu koNTiruntaar.	Lord Pazluvoor was coming seated on the dark, huge elephant from Kadamboor Fort: like Yama, the God of Justice seated upon a huge water-buffalo!

The same thing can be said for the simile in the second example too. But metaphors are not easily amenable to translation. The metaphor used in TL in the example 3 is a difficult one as it is very much a socio-cultural term which is unknown to the TL readers. “*ulakkai kozuntu*” which literally means ‘rounded end of a pestle’ (as given by Tamil Lexicon) which metaphorically means ‘stupid person’. The literally translation of metaphor into TL does not carry the metaphorical sense of SL to TL properly. In the 4th example the simile “*erumaikkaTaa miitu ematarman varuvatu pool*” is translated as ‘like Yama, the God of Justice seated upon a huge water-buffalo’. *Kriyavin taRkaalat tamiz akaraati* (KTTA) gives the meaning of *eman* as ‘god of death (who rides he-buffalo)’ and *erumai* as ‘buffalo’. But the translator translates *ematarman* as ‘God of Justice’ which may be due to the attributive head *tarman* ‘god of justice’ and *erumai* as ‘water-buffalo’. Tamil Lexicon gives the meaning of *eman* as ‘god of death’ and *erumai* as ‘buffalo’. The translator might have preferred ‘water-buffalo’ with the attributive noun ‘water’ to distinguish it from other species of oxen.

Vivid Style of Translation

The translator adopts a style of translation which definitely makes the reader to feel that they are reading the original. The translation at the word, phrasal level and sentential level is worth commendable. The whole of the translated book is full of such instances.

Sl. No.	Original	Translation
1	tanta niRat tennangkurttukaLal capparangkaTTi izuttukkoNTu	dragging their carts covered with canopies of sandal-colored, supple coconut-leaves,
2	kariya tirumeeniyar oruvar viiRRiruntaar. mattakajattin meel anta viirar	A dark, well-built man seated on a finely decorated elephant
3	min oLiyuTan kaNNap paRitta anta vaaL cuzanRa veekattinaal avanuTaiya kaiyil tirumaalin cakkaraayutattai vaittuk koNTu cuzaRRuvatu pool toonRiyatu	The swirling sword flashing like swift lightning in his hand appeared like God Vishnu's spinning Chakra (discus)

The above mentioned examples stand to exemplify the vivid style of translation used by the translator.

Adherence to Discourse and Tempo

Coherence in the discourse is the salient feature of novels. The tempo has to be kept to induce the reader to continue reading. The translator successfully maintains the coherence in the discourse in her rendering as well as she keeps the tempo of the original intact. The following instances will justify this observation.

Sl. No.	Original	Translation
1	aakaa! Itu evvaLavu piramaaNtamaana eeri? ettnai niiLam? ettnaai akalam? toNTai naaTTil pallavap peeraracarkaLin kaalattil amaitta eerikaLellaam inta eerikku munnaal ciRu kuLangkuTTaikaL enRee collattoonRum allavaa? vaTa kaaveeriyil viiNaakac cenRu kaTalil vizum taNNiiraip payanpaTuutuvataRkaak maturaikoNTa paraantkarin	Aha! How huge is this lake? How wide and how long? Can we not say that the tanks built by the great Pallava monarchs in the Thondai Kingdom are mere ponds and pools compared with this immense reservoir? Did not Prince Raja-aditya son of King Paranthaka who conquered Madurai, think of building this great tank to conserve the

	putalvar iLavaracar irajaatittar ita kaTal poonRa eeriyai amaikka veeNTumenRu eNNinaaree?	waters of the North Cauvery which were going wastefully into the sea?
2	“aTaTee! itu enna vintai! unakku eppaTi avaLuTaiya niRattaip paRRit teriyum? nii avaLaip paarttirukkiRaayaa, enna? engkee, eppaTi paarttaay? pazuveeTTaraiyarukku maTTum itu terintaal, un uyir unnuTaiyatala...”	"Hey! What is this wonder? How do you know about her complexion? Why, have you seen her? Where? How did you see her? If Lord Pazluvoor knows of this, your life is not yours!"

The translator has defiantly translated these emotion laden passages using relevant translational equivalents keeping in mind the discourse structure and the tempo of the discourse. At the same time the translator resorts to translation with the native language style. Sometimes this type distortion gives the translation the source language flavour which most of the Indian translators invariably do. One can see such nativization or Indianization in novels written in English by the Indian authors.

Persistent Style

The translator retains the narrative style of the Kalki while resorting to translation. The flow of the original book is retained in the translation too. The whole translation stands to testify this statement. There are many joyous occasions in this volume with joyous poems. The translator keeps the style of the original by translating these poems without sacrificing the tempo of the original.

Sl. No.	Original	Translation
1.	“vaTavaaRu pongki varutu vantu paarungkaL, paLLiyaree! veLLaaRu viraintu varutu veeTikkaip paarungkaL, tooziyaree kaaveeri puraNTu varutu kaaN vaarungkaL, paangkiyaree!”	Come, oh ye young maidens, Look at the North river bubbling by! Come watch, oh ye friends, Look at the White river rushing by! Come, oh come all ye girls, To look at the Cauvery tumbling by!
2	“paciyum piNiyum pakaiyum azika! Mazaiyum vaLamum tanamum peruka!”	Let hunger and disease be destroyed; Let enmity be routed; Let rain and fertility increase; Let bounty grow boundless.

Throughout the translated text, the translator maintains her style keeping in mind the historically oriented source language style.

Successful Transferring of the Scenery Descriptions in the Original

The translator is very successful in transferring the description of scenery beauties in the original as such in translation. There are many such instances of such vivid descriptions transferred to the translation. The following is one among many.

Sl. No.	Original	Translation
1	aaTip patineTTaam perukkanRu coozanaaTTu natikaLillelaam veLLam irukarayum toTTuk koNTu ooTuvatu vazakkam. anta natikaLiliruntu taNNiir peRum eerikaLum puuraNamaaka nirampik karaiyin ucciyait toTTuk koNTu alaimootik koNTiruppatu vazakkam. vaTa kaaveeri enRu paktarkaLaalum koLLiTam enRu pootu makkaLaalum vazangkappaTTa natiyiliruntu vaTavaaRRin vaziyaakat taNNiir vantu viira naaraayaNa eeriyl paayntu atai oru pongkum kaTalaaka aakkiyiruntatu.	It was common for rivers of the Chozla Kingdom to run with flood waters touching both banks during the Aadi month festival of Padhinettam Perukku. The lakes fed by these rivers would also be filled to capacity, with waves jostling and colliding upon their embankments. Waters from the river called North Cauvery by the devout, but commonly known as Kollidam, rushed into the Veera Narayana Lake, through the Vadavaru stream and made it a turbulent sea.

The text is full of such instances. The translator adherently follows the source text in the description of sceneries which is very much essential for carrying the readers to the historical past.

Missing of Information by the Illustrative Pictures

In spite of the inspiring translation, the translated version misses the illustrative pictures by Maniyan who captured the events and characters in his pictures which appeared along with the weekly narration of the novel in the Kalki magazine. The pictures captivated the imagination of millions of readers, taking them back in time and space. Rajaji who was a great statesman of that time and a well wisher of Kalki made the following comment in his preface to *Ponniyin Selvan*: “Manian's illustrations will tempt even good people to steal.” There is no doubt that the translation misses the information conveyed by the illustrative pictures appeared in the magazine.

Conclusion

From the point of view of standards of translation explained in the beginning an attempt has been made here to understand the strategies adopted by the

translator to render the original in Tamil into English. We can guess that the translation is meant for non-native speakers, especially for those who know English and not Tamil. The translator has to assume that the readers of the translation are not acquainted to the socio-cultural environment of the novel under consideration. The translator's dictions should be understandable to the readers and at the same time should not mislead them. In spite of the stray instances of lacunae, we must say that the translator has successfully translated *Ponniyin Selvan* in Tamil into English. The strategies adopted by the translator are highly commendable. A translator can learn many things from the translation strategies adopted by Neelameggham.

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Translating Gender into the Governmental Discourse: An Analysis of ‘Unarthupattu’ (The song of Awakening)

DEEPA V

This paper looks into the issues and concerns when a concept like ‘gender’ gets translated into governmental discourses. Taking ‘Unarthupattu’ as a case study, it analyses issues of representation, both textual and visual, in deploying gender as a category in governmental discourses. This paper explores how such usage reaffirms existing gender relations, ideologies and the established order.

Keywords: gender, discourse, representation, feminism

Introduction

Over the last few years, especially since the mid-90s, the term ‘gender’ has gained much currency in the governmental and non-governmental discourses. Terms like mainstreaming gender, gender development, gender budgeting and gender training have become popular in the public discourse of Kerala and have even become part of everyday life. With the mission of mainstreaming gender in the public discourse of Kerala, the governmental and non-governmental organizations have undertaken to conduct gender training and other gender awareness programmes. For instance, Sakhi (the companion), a Trivandrum based resource centre for women, conducts every year a fifteen day course on gender, health and development for health activists and facilitators. Gender training is used as a tool to build up and strengthen gender perspective among women.¹ The Kerala government, in order to create awareness, among persons and groups who are working among students has conducted a campaign – it includes a 30 minutes documentary called *Unarthupattu* ‘song of awakening’ and other gender awareness programmes in about 40 women’s colleges.² The campaign was spearheaded by Kerala State Women’s Development Corporation (KSWDC). In order to facilitate the gender training, *Sakhi* has even come up with a gender training manual in Malayalam.

The term ‘gender’ made its entry into the development discourse in the 1980s as a substitute for the category ‘women’ as the latter conceived women

¹ Online: <http://sakhikerala.org/Capacity Building pgms.html> accessed on 05-01- 2012

² Online: <http://www.kswdc.org/category/video-galleries/unarthupattu-song-awakening> accessed on 10-03-2012

as a homogeneous entity without any conflict of interests or concerns.³ However, it became popular after the fourth World Conference on Women held in Beijing in 1995. The Beijing Declaration as well as Platform for Action (1995) put forward mainstreaming gender as its objective resulting in international and national level plans and schemes for gender mainstreaming.⁴

Though 'gender' was proposed to put 'women' into their socio-economic, political and cultural contexts and to address the power equations involved in gender relations in the developmental discourse it lost its political nature and has become a neutral term for referring men and women. Thus, closing the enormous possibilities that gender as an analytical category opened up in the feminist discourse in the 1980s.

The binary between sex/gender has been a matter of debate within the feminist circle. While sex is conceived as biologically determined, gender is culturally constructed. However such distinctions have also been criticised in the 1990s by feminist scholars. The binary between man/woman and feminine/masculine have also been challenged as it 'implicitly retains the belief in a mimetic relation of gender to sex whereby gender mirrors sex' (Butler 1990). According to Butler, gender is not mere interpretation of sex or the cultural meanings that the sexed bodies assume. Rather, "gender designates the very apparatus of production which establishes the sexes". Gender, according to her is "the 'discursive/cultural means by which "sexed nature" or "natural sex" is produced and established as "prediscursive" prior to culture, a politically neutral surface on which culture acts" (1990: 7).

However, in the governmental discourse of Kerala 'gender' gets translated as 'women', thus depoliticising and neutralising its possibilities. If gender is deployed in the feminist discourse to critique the homogeneous universal category 'women'; to challenge the binary relation between man/woman and to radically reconstitute the subject of feminism, in the governmental discourse it gets translated as a substitute for the category women, to reaffirm the binary man/woman and thus reaffirming the established order and heteronormative norms.

According to one of the studies conducted by Sakhi:

Where talking about 'women' implied awareness of women's marginalization and subordination, the term gender is used in a neutral way, referring to both men and women. The issue of relations of power is easily removed and remains unaddressed. Thus, to a great extent the gender language has implied a depoliticization of women's issues in development, turning gender into a matter of planning and monitoring and not of understanding

³ Review of women's component plan in Kerala. A study conducted by *Sakhi* a resource center for women located in Trivandrum.

⁴ Online: <http://www.un.org/womenwatch/daw/Beijin/platform/plat1.htm#statement>.

the power equations underlying such relations and the oppression based on that.⁵

However, even in the above criticism, ‘women’ is considered as a homogeneous category and the issue of marginalization and subordination within the category ‘women’ is ignored. Thus, men and women as two distinct groups (based on the biological differences) with each having particular characteristics, interests and issues is reaffirmed. As a result, rather than dismantling the binary division man/woman (which was in fact why the concept gender was brought in the feminist discourse in 1980s) the governmentalized ‘gender’ has reaffirmed it. Besides, the issues usually projected as gender issues – dowry, domestic violence etc. were middle-class women’s issues.

In this paper, an attempt is made to problematize the use of ‘gender’ in the governmental discourses and to see how the State has redeployed the category ‘Women’-middle class, educated, modern and so on- which is central to both the mainstream feminist discourses as well as governmental discourses. *Unarthupattu* is chosen as it involves two layers of translation- textual and visual. For the analytical purpose I have used Roman Jakobson’s concepts of intralingual translation and intersemiotic translation.

Jakobson in his paper “On linguistic aspects of translation” classifies translation into three categories- intralingual, interlingual and intersemiotic translations. According to him intralingual translation is “an interpretation of verbal signs by means of other signs of the same language” (2008: 138). On the other hand, intersemiotic translation is “an interpretation of verbal signs by means of signs of nonverbal sign systems”(2008: 139). Here, the concept of ‘gender’ has undergone a translation from the domain of feminist and other academic discourse into the governmental discourse, thus, producing a different interpretation of the concept. The ways in which ‘gender’ is being appropriated into the governmental discourse become clear and obvious in its visual representation, *Unarthupattu*. The paper also attempts to look at how translation as a political activity reaffirms certain norms and ideologies.

Unarthupattu is a 30 minutes short film which was part of the Gender Awareness Campaign spearheaded by Kerala State Women’s Development Corporation in collaboration with Darpana Communications. It is claimed to be conducted in women’s colleges across the state. According to the report it has reached 40 women’s colleges, covering 20000 female students. It contains seven parts. Each part deals with one issue. The issues dealt in here include educational stress, sexual exploitation, cyber-crimes, domestic violence and dowry issues.

The first part deals with educational stress and peer pressure. It’s titled “Dhanya’s Story”. Dhanya is a studious and brilliant student in the school and

⁵ Review of women’s component plan in Kerala. A study conducted by *Sakhi* a resource centre for women located in Trivandrum.

her teachers, friends and parents expect her to get a rank in the coming examination. Dhanya's father had already gone to see Bank manager to enquire about education loan. Dhanya studies till late night and has bad dreams about the examination in sleep. She wakes up from the dream and thinks how her father will scold her if she loses even one mark and how her teachers will be disappointed. She gets up and starts skipping through the pages very tensed and nervous.

The second part deals with sexual exploitation. It's titled Annie's story. Opening scene shows two families having dinner party. The host is Annie's family and the guests are George and his wife. Annie hesitates to come down but she joins them later upon her father's demand. Suddenly George proposes a plan to go to Kodaikkanal. Everyone is happy about the trip except Annie. The next morning George comes to Annie's house. Seeing Annie sitting in sofa and listening to music, he goes close to her and touches her on her neck. Annie gets startled and turns back. George goes to her mother and tells her that he can arrange a chance for Annie to anchor in some TV programme. Hearing this, her mother is very happy. She encourages Annie to go with George uncle. Annie denies. That night Annie approaches her mother crying and tells her what has happened. She consoles Annie.

Part three discusses issues of misuse of mobile phones. It is titled Sraddha's story. Sraddha gets a phone call from Aswin, her boyfriend, in the morning saying he lost his mobile. Suddenly she becomes very much worried and calls Aswin and asks whether he lost the mobile which had her photos. He says he has deleted it long back. She goes to college worried and tensed. Sraddha reaches college. On the way to class room she meets her teacher and friends. They were all looking in to their mobile and laughing at her. She hears comments on her- doesn't she have sense?, how could she do this? She is shameless and dirty, etc. Suddenly she gets up and runs out of the class room shouting "that's not me", "that's not me". She faints down and is hospitalized.

The next four parts discusses domestic violence, dowry, etc. All the four parts have two sessions. The first session is colourful where a girl talks about her dreams about family life, marriage, children, etc. In the next session which is in black and white, her life after marriage is shown. Part four is titled as 'Ideal Husband'. One girl talks about how her husband should be. The second session shows her married life after a few years. She and her two children are waiting for her husband to go for a movie but he comes home fully drunk, scolds her and asks her to bring dinner. He throws the rice on her face. He says he can't take them to the movie and if she wants she can ask her father to take them to the movie. She weeps.

Part five discusses issues of dowry. It is titled 'ideal wedding'. One girl talks about her dreams about her wedding. The next session shows her wedding day. Bride's parents and bride grooms parents are having some arguments. Bride groom's parents demand more dowries (apart from the gold and land property which they have already given). Bridegroom's parents

won't allow the marriage to happen unless their demands are met. The girl is in her wedding dress standing alone and weeping.

Part six is titled as 'ideal family'. One girl talks about her dreams about her married life. She prefers nuclear family, just her husband and her and wants to continue her job after marriage too. Both will take the decisions together and will go for vacation every year. She wants children only after two years - a boy and a girl. The next session shows the couple waiting for the doctor's report. In between, the husband's mother is shown sitting in the easy chair and saying "this family has the history of only male children. Did you come to break that tradition?" Husband is trying to convince his wife that she will have to abort the child. He can't disobey his mother and make her unhappy. She collapses down and cries.

The last part titled as 'ideal marriage and ideal life' discusses family issues, ego problems. One girl talks about her married life - she wants to continue with her job after marriage, family decisions will be taken together, she wants kids only after two years. In the next session, the wife is sitting in the sofa having tea. Suddenly husband comes drunk and scolds her for not putting money into his credit card. He says he was insulted in front of his friends in the bar as there was no money in the credit card. He threatens that he will make her resign and sit at home if she doesn't obey him.

The target audience was women - to be precise, middle class women because the film is screened in women's colleges and the population from the lower castes and classes in higher educational institutions is still very poor. The nature of these issues dealt in here are also very middle class in nature - educational stress, dowry (the issue of dowry crept into lower castes very recently), etc. The female characters - their dressing style, family background, etc. - shown in the pictures are also very much representative of the middle class.

None of the issues discussed here addresses issues of caste, class, religion, sexuality and the like in the film. The silence and absence of such issues are very obvious. It also reflects the general absence of such issues in the mainstream as well as governmental discourses. Similarly it portrays the established notions of family, marriage and married life. It portrays 'nuclear family' with husband, wife and two children - one boy and one girl as the ideal family. The issues dealt here are just a replica of the issues dealt by the autonomous women's organizations in the 1980s. For instance, in the 80s, organizations like *Bodhana*, *Prachodana*, *Anweshi*, *Manushi*, etc have intervened in issues of sexual exploitations, domestic violences, dowry issues, and female foeticide and so on. However, the caste, class, religious and sexuality aspects of such issues were absent in their approach. They looked at 'women' as a homogenous entity with common issues and concerns.

The fact that it is screened only in women's colleges also is intriguing and interesting. It raises certain questions like - is gender issues only pertaining to women? Why men are not part of it? How the state is deploying 'gender' as a category? A careful observation will indicate the fact that the 'women' -

middle-class, educated, modern – central to the gender discourse possess the same characteristics as the women who is central to both the mainstream feminist discourse as well as the governmental discourse. The history of this ‘women’ can be traced back to the community Reformism of the late 19th – early 20th century.

Problematizing the Category ‘women’

The late 19th – early 20th century was a transitional stage in the history of Kerala. The intolerance towards the established customs and ways of life was becoming visible by the late 19th century. The newly educated elite men found most of the practices especially the order of *jati* in which the social status of a person is decided by the caste or community into which he is born – barbaric. In its place a new order of gender is being proposed in which the division is made on the basis of their biological sex i.e., Man and Woman as ‘gender’ seemed more apparent and concrete.⁶

In the new order of gender, each individual is believed to acquire certain capacities and qualities at birth. It is believed that except certain qualities like intelligence and humility – ‘male/female distinctions do not apply to intelligence and humility’,⁷ – qualities like modesty, love, affection, innocence, compassion, courage or will power are determined by the sexual endowment of the body as male or female.⁸ It led to the clear cut division of the public/private spheres with public the man’s domain and the private/domestic woman’s. Man, with his ‘naturally’ given qualities like physical strength and will power was projected as the bread-winner of the family. It was his duty to earn money for the family and thus support it. While, women with their ‘naturally’ given qualities like affection, modesty, generosity and tenderness were considered to be fit as the mistress of the Home:

Considering the physical and mental make-up of women and other natural talents for home-making, it may be readily understood that the goddess Nature has shaped them to be Potentates of Home.⁹

However, the well-being of the family and therefore the society is considered to be dependent upon complementary relation of Man and Woman.

Education was considered unavoidable in the development of the qualities and capacities acquired at birth. An ideal woman is one who is educated,

⁶ Devika J. 2007. *En-gendering Individuals: The Language of Re-forming in Twentieth Century Kerala*. Hyderabad. Orient Longman 35.

⁷ Ayyappan, Parvathy. 2005. On Womanly Duty. In J. Devika (ed.) *Gender and Early Writings of Malayalee Women*. Kolkata. Stree Publication. 159.

⁸ Devika J. 2007. *En-gendering Individuals: The Language of Re-forming in Twentieth Century Kerala*. Hyderabad. Orient Longman.

⁹ Meenakshi Amma, K. K. 1924/2005. Nair Women and the Home. In J. Devika (ed.), *Her-Self: Gender and Early Writings of Malayalee Women*, 88-92. Kolkata: Stree.

modern and possesses womanly virtues like modesty or compassion and performs her womanly duties which include: household work, taking care of children, instilling in them good qualities like generosity, kindness and god-fear and getting them rid of superstitions, taking care of other old members of the family, attending to the needs of the husband, serving him with devotion and love and making him happy and comfortable.¹⁰

The economic depression of 1930s made it difficult for middle-class families just to depend entirely upon the husband's income and demanded the economic participation of women as well. Most of the articles written by women authors during that period urge women to take part in income generating jobs. And this was essentially considered part of womanliness:

Attending to the needs of husband caring for and training of children and other such holy tasks will fall within the womanly Duty: the obligation to help the community economically through efficient home management. The women, who are the goddess of wealth, must clear the way towards the uplift of the community ... Once the house work is done, the rest of the day must not be spent in gossip. It must be devoted to the generation of wealth through productive crafts ... they should engage in lucrative trades like sewing, spinning, weaving, mat-making, etc.¹¹

However, it's the leisure time during which they were asked to do other works as the prime duty of a woman is to be a good housewife and a good mother. Her involvement in income generating works is just a supplementary work to support the income of the family.

The middle-class dominant caste model of man as the bread-winner and woman as the home-maker (house-wife) wasn't there among working class people till the mid-20th century. In most of the houses, it was the women who earned more and supported the family. These women had more freedom and mobility compared to the middle-class woman. The gender division of labour was also not true. Men from the lower class/caste used to do work which were usually considered as 'womanly'. Towards the 1940s and 50s, the middle-class values, norms and roles started getting infiltrated into their notions of family, sexuality or domesticity. The introduction of minimum wage and the adoption of male bread-winner have all facilitated this change. Such laws assumed women's primary role as housewives and their role as workers as only supplementary.¹²

¹⁰ See Ayyappan, Parvathy. On Womanly Duty; K. Chinnamma. The Place of Women in Education and K. K. Meenakshi Amma. Nair Women and the Home. In J. Devika (ed.) 2005. *Her-Self: Gender and Early Writings of Malayalee Women*. Kolkata. Stree Publication.

¹¹ Meenakshi Amma, K. K. 1924/2005. Nair Women and the Home. In J. Devika (ed.), *Her-Self: Gender and Early Writings of Malayalee Women*, 88-92. Kolkata: Stree.

¹² Lindberg, Anna. 2005. *Modernization and Effeminization in India: Kerala Cashew Workers Since 1930*. Leifsgade. NIAS Press.

The first generation of feminists endorsed such ideals of womanhood and manhood. Even when they demanded employment for women and their right to participate in political struggles, they didn't question the gender division of labour. Household work, caring of children and the like were considered as womanly duties. Besides, even when they demanded for employment opportunities, only jobs that would fit womanly nature were demanded. Professions like police, army, were considered unwomanly.¹³

The issues that most of these women's organizations projected as women's issues were mainly middle-class issues – the problem of unemployment of educated women, how to take care of children, how to manage both household work and other jobs, how to involve in income generating jobs, house management and so on. A number of women mostly from the lower caste/class were involved in industrial labour – cashew factory, coir factories, agricultural and artisanal labours – were facing many problems – low wages, unhygienic work conditions, sexual abuses and long working hours. However, none of these issues found place in the 'women's issues'. The middle-class nature and its protective mentality toward 'other' women continued among the second generation of feminists too. The main advocates of women's movement in 80s and 90s were mainly from the middle-class dominant caste groups.

The undemocratic nature of the mainstream feminism had been one of the criticisms pointed out by many of the feminist activists from marginal groups. While the Dalit, Muslim feminisms addressed caste, class and religious issues, sex-worker's movement and the sexual minority movements had to address not only caste, class and religious issue but also issues of sexuality or morality which were hardly welcomed by the mainstream feminists. The sex worker's movement was attacked by mainstream calling it as an attempt of the capitalists and forces of globalization to commodify women's body and sell it. According to them such attempts will result in sexual anarchy.

The middle-class nature and its protective mentality of the mainstream feminism took a different nature and form in the mid-90s. With the increased interest in women's issues in the global level in the 90s and with the neo-liberal approach to development, women became the focus of the developmentalist agenda. Unlike before, where women were considered as mere beneficiaries of welfare programmes, the new development approach sees women as the agents of social change and development. The 'women' who is the target of these programmes are indeed the lower caste/lower class groups i.e. the accepted marginals. In Kerala, the formation of Development of Women and Child in Rural Areas; Kudumbashree Mission (1999) – the women centered poverty alleviation programme; Integrated Women's Empowerment Programme (2001) and Kerala State Women's Development

¹³ Chandy, Anna. 2005. On Women's Liberation. In J. Devika (ed.) *Her-Self: Gender and Early Writings of Malayalee Women*. Kolkata. Stree Publication.125.

Corporation (1998) were intended for the social and economic development of women belonging to the BPL (Below Poverty Line) families.

While the 1980s and 90s have seen the emergence of autonomous women's organizations, mid 90s have witnessed feminist engagement with different socio-economic development sectors, agencies and NGOs. We can also see their direct involvement with the government's developmental projects, *Kudumbashree*, SHG (Self-Help Groups) and gender training programmes for empowering and uplifting the poor women. It's interesting to note that the category 'women' is different from the Malayalee women mostly in terms of the class difference. However, they conform to gender norms and heterosexuality and roles like wives and mothers.

Translating Gender: Questions of Power and Representation

Unarthupattu, as it can be seen, reaffirms the existing notions of gender relations and gender roles. Though the programme was to create gender awareness among people, it does not question the established notions of femininity and gender roles. All the women portrayed in the programme conforms to the existing gender roles and are portrayed as weak, helpless, fragile and in need of help. Thus, ignoring the political possibilities gender as a concept brought in to the academic discourse. The whole programme is based on the presumed binary between man/woman and feminine/masculine. The discussion was only on female issues thus translating 'gender' as 'women'. The video excludes caste, religious, sexuality issues. Thus, the issues shown here conform to the exclusive representational politics of the mainstream. Translating gender as women therefore becomes a strategic way to reaffirm the existing norms and ideologies. According to Judith Butler (1990: 5), the construction of the category of women as a coherent and stable subject is an unwitting regulation and reification of gender relations.

To conclude, there is an urgency to look into politics of identity and representation and to critique such categories of identity whether in the feminist discourse or governmental discourse which 'contemporary juridical structures engender, naturalize and immobilize' (Butler 1990: 5) and to question and challenge the construction of such fixed and stable categories as the subjects of feminism.

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“You May Say I’m A Dreamer”: Dara Shikoh’s Dream of Translating Prince to Philosopher

AMIT RANJAN

Studies on Dara Shikoh, the heir-apparent in the Mughal Empire of Shah Jahan, have discussed manytimes his life and works playing out a binary on different fronts between his brother Aurangazeb and himself. Some accounts resent Dara as unorthodox and therefore unsafe to certain interests, others draw attention to him as a visionary, poet, dreamer etc. As far as the presentation of his works is concerned, Dara Shikoh could even be compared with the modern day researcher. This paper intends to elaborate on some of these aspects reflected in Dara’s works, especially, the translations.

Keywords: Dara Shikoh, Aurangazeb, Mughals, Sirr-i-Akbar, Upanishads, Risala Haqnuma

Tegh ba-kaf, kaf ba-lab, aata hai qatil is taraf,
Muzhdabad! Aye aarzoo-e marg-e Ghalib, Muzhdabad!¹

(Sword in hand, froth on lips, the killer draws near
Greetings! O death-wish of Ghalib, greetings!)

Dara Shikoh (1615-1659) is perpetually caught in a “what-if” moment – what if Dara had become king instead of Aurangzeb? The Dara/Aurangzeb binary is played out as “good Muslim”/“bad Muslim”, poet/bigot, dreamer/general et cetera. It is ironic that in his own time, Dara was charged with being a “bad Muslim,” or rather more seriously, heretic, and killed. The dreamer/general binary also needs to debunked at the outset – Aurangzeb was not fighting Dara’s army, he was up against Shah Jahan’s mighty Mughal might. In *A Pepys of Mogul India*, Manucci tells that Aurangzeb was close to being captured in the 1658 battle of Samugarh (Manucci 65), that Dara’s advisor Khalilullah Khan deliberately misled his prince. A number of Dara’s generals defected in the middle of the battle, either because Aurangzeb was a smart defection manager, or because many of the court elite and Ulemas saw Dara

¹ This is a rare and barely known bayt from a ghazal of Ghalib, which he wrote at age of 18 or 19. It is in a Bhopal manuscript, in his own hand. Natalia Prigarina believes that Sarmad’s beheading two years after Dara’s killing may have been the influence on Ghalib here.

See Prigarina, Natalia. “Ghalib and Sarmad,” *Indian Literature*, Vol. 46, No. 5 (211) (September-October, 2002), pp. 154-176

as their nemesis. Dara with his posse of faqirs and poets was an imminent threat to the traditional power structures.

Downsizing Dara to Augment Aurangzeb

Audrey Truschke, in her recent book *Aurangzeb: The Man and The Myth* does a commendable job in alleviating Aurangzeb from the image of a bigot, and demonstrating that he was an astute politician who did what was necessary for his survival. He murdered Dara's associates and desecrated the temples built by the latter's patronage – this Aurangzeb did out of what he considered political necessity, and not out of some religious fervor. Aurangzeb also had the biggest number of Maratha bureaucrats and generals, from amongst all Mughals; and therefore to argue that he hated the Marathas is also unfounded. So far, so good. However, in her exercise to redeem Aurangzeb, she falls into the same trap of operating in binaries, she downsizes Dara to make Aurangzeb look better. She discredits Manucci as a source when he tells that Shah Jahan suffered from venereal disease when rumour about his imminent death spread, and tells that Shah Jahan probably suffered from some stomach ailment. The same Manucci becomes a credible source when he tells that Dara, in his hour of death, said that if he had won, he would have had Aurangzeb quartered and his body hung at four gates of Delhi. It could well be Manucci's own view, for he was very fond of Dara and fought with his army. Even if the statement were to be true, would a dying man's statement – a man who's lost his kingdom, wife, father, and about to lose his sons and his own life – be taken as a statement of his personality, and taken as an example of hatred mirrored in Aurangzeb's hatred? At some point Truschke says Dara was too much of a court man and a dreamer to have won the battle; at another she demonstrates Dara's cruelty when all of Lucknow was drenched in blood in his battle against Murad. To Truschke, it seems that alleviation of Aurangzeb is possible in some ways only through casting aspersions on Dara. Dara still remains a foil. He is the "other" of Aurangzeb, and rarely studied for his intellectual oeuvre. History, it seems, prefers a militaristic timeline to an intellectual one.

Translating Organized Religion into Spirituality

Dara knew that he was the inheritor of great grandfather Akbar's syncretic ideas, and so was the belief of father Shah Jahan. On the day of Id-ul-Fitr in 1634, Dara's first daughter died, en route to Lahore. The prince and his wife Nadira Begum, aggrieved went to seek spiritual consolation from Mian Mir, a renowned Sufi saint of Qadiriya order. Shah Jahan saw Mian Mir thrice during this year, and on the third trip, returning from Kashmir, held with him, "some discussions on theology and intricate points of spiritual sciences which were the source of joy and cheerfulness to that recluse" (Qanoongoh 99). Mian Mir died the next year before making Dara his disciple, but put him in the hands of his successor Mulla Shah, with whom Dara would have life-long

association. Dara got initiated into the Qadiriya order and started signing his books as Dara Shikoh "Qadiri".

Akbar was unlettered, and yet a great visionary. He started two new cults – *Din-i-Ilahi* (religion of God) and *Sulah-i-Kul* (congregation of all), both of which failed in his own lifetime. Dara, highly learned and well read, understood his legacy and was determined to refine it. His attempt was to reignite the idea of *Din-i-Ilahi* without naming it – he would operate from within the Islamic fold, so as not to be rejected outright by the religious orthodoxy. It is another matter that Akbar ruled a full term, whereas Dara lost his life even before beginning his tryst with the crown. Dara's singular contribution is that he is perhaps the only politician to have envisioned a new world order through a new spiritual order based on synthesis. The *Holy Quran* mentions a hidden book available only to the enlightened. Dara declared that he was the enlightened one, and the hidden book was nothing other than the Upanishads, and therefore Islam and Hinduism are hermeneutically continuous. He was operating well within the rules of the book after studying myriad texts of both religions, and was careful not to tread into the territory of apostasy. His timing was perhaps wrong; he should have accelerated his activities after becoming king. Or contrariwise, his timing was right, for he knew the war with Aurangzeb could go either way, and it was best to prepare his legacy before he came face to face with the war of succession. The translation of Upanishads, from Sanskrit to Persian, was carried out in record time of two years, and brought out in 1657 as *Sirr-i-Akbar* (secret of the great). If we view the title as a pun, it also means the secret of Akbar, the king – Dara is acknowledging his legacy, and unpacking the agenda of Akbar. The most interesting aspect of this translation of fifty Upanishads is that it was carried out by the pundits of Benares, which points out to the fact that they knew Persian as well as they knew Sanskrit.

Dara's claim in *Sirr-i-Akbar* is a serious claim – he lays out the premise in his preface, and argues through the mammoth translation, which is more of a trans-creational act in comparative theology than translation. In the preface, he tells that he had visited the "Paradise-like Kashmir" in 1050 AH (1640 CE, when he was twenty five). He says that "there were many secrets concealed in the *Holy Quran* and the Sacred Book, whose interpreter it was difficult to find. So he (addresses himself in third person) desired to read all the revealed Books, for the utterances of God elucidate and explain one another...I read the Old and New Testaments and the Psalms of David and other scriptures but the discourse on Tawahid found in them was brief and in a summary form...the object could not be realized" (Haq 13). He then goes on to the matter of Hindu philosophical texts, and says that they don't negate monotheism, and that he found the monotheistic verses of the Vedas had been collected in the "Upanikhat". He therefore, undertook, a "literal and correct" translation of these texts with the help of sanyasis and pundits of Benares. He goes on to say that "Any difficult problem or sublime idea that came to his mind and was not solved despite best of efforts, becomes clear and solved

with the help of this ancient work, which is undoubtedly the first heavenly Book and the fountain-head of the ocean of monotheism, and, in accordance with or rather the elucidation of the *Quran*” (Haq 13).

It is noteworthy that Dara says that Upanishads are “in accordance” or rather “elucidation” of the *Holy Quran*. He is aware of the dangers of stepping outside “the Book” and treads carefully at all times. At another place in the preface he says he likes to learn about other religions, and confabulate with people inhabiting them, but brings it back to monotheism quickly, and with Hinduism also, he is careful to invoke only that part.

Dara quotes a verse from Chapter 56 of the Holy Quran:

Innahu laqur’aanun kareem /Fee kitabim maknoon/ La yamassuhu
illal mutah’haroon /Tanzeelum mirrabbil aalameen

(Ch 56: 77, 78, 79, 80)

(That (this) is indeed a noble Qur’an/ In a book kept hidden/ Which
none toucheth save the purified/ A revelation from the lord of the
Worlds)

Using this verse, he says, “It is ascertainable that the above verse does not refer to the Psalms, the Pentateuch and the Gospels, nor the Sacred Tablet, as the word *tanzil* (revealed) cannot be applied to the latter. Now, as Upanikhat is a hidden secret... and the actual verses of the *Quran* can be found in it, it is certain that the hidden book (or *kitab-i-makhnun*) is a reference to this very ancient book” (Haq 14). Dara’s claim is very interesting. In a way he is saying that revealed religions have derived from pagan philosophies, and that there was a global flow and currency of Hindu philosophy in this case, with which the *Holy Quran* had interacted.

Dara is assertive in his claim, and yet he is conscious all the time that this won’t go down well with Islamic orthodoxy of his time. He always adds a disclaimer that his work is meant for “true seekers” and those who have cast aside prejudice. He goes on to say, “This Fakir has known unknown things and understood un-understood problems through the medium of this book. And he had no other object in view (in translating this work) except that he would be personally benefited or that his issues, friends and seekers of the Truth would gather its fruits. The graced one, who having set aside the promptings of passion, and casting off all prejudice, will read and understand this translation...will consider it divine utterance” (Haq 1929: 14).

Another striking claim that Dara makes in his preface to this work is that the *Holy Quran* is “mostly allegorical” and “at the present day persons thoroughly conversant with the subtleties thereof are very rare” (Hasrat 1982: 265) wherein he became desirous of pursuing this truth, and read various texts as have already been mentioned above. Dara is providing a premise (monotheism in both *Quran* and *Upanishads*), arguments (comparing terms between Upanishads and Islamic theology), methodology (quoting verses of *Quran* to provide a framework), and a bibliography, as a modern researcher would do. So there are two important radical claims – one that Upanishads are

the *kitab-i-makhnun* and that the *Holy Quran* is allegorical, and not literal as it is mostly taken to be in Islamicate philosophy and theology.

The text of *Sirr-i-Akbar* is a cartographic exercise, wherein terms from Sufism have been mapped onto terms from Upanishads. For example, *ruh* is equated with *atma*, *abul-arwah* with *paramatma* and so on. The whole text is an exercise in finding resonances between these two worlds.

Preceding *Sirr-i-Akbar* is *Majma-Ul-Bahrain* (1655) (The Mingling of two Oceans) which is a sort of pre-thesis statement – a short book which summarizes what to expect in the forthcoming work. The book is divided into twenty sections which include nature's elements, light and darkness, prophets et cetera. The work is, a statement of essence, in many ways, in which again, he compares Sufic and Upanishadic ideas and terms. It postulates again, *ruh/atma/soul* which is a part of *abul-arwah/paramatma/higher soul*. Soul is the elegant aspect of a human, and body the inelegant aspect. There is a soul that was determined in the Eternal Past and is known as *ruh-i-azam*, or the Supreme Soul. Dara says, "The inter-relation between water and its waves is the same as that between body and soul or as that between *šarīr* and *ātmā*. The combination of waves, in their complete aspect, may be likened to *abul-arwāh* or *paramātmā*; while water only is like the August Existence, or *sudh* or *chitan*" (Haq 1929: 44–5). The triad of *sat*, *chit*, *anand* is thus evoked and mapped onto *ruh*, *abul-arwah*, *ruh-i-azam*. Another triad that Dara compares is thus, "The Indian devotees name them *tirmurat*, or Brahma, Bishun, and Mahesh, who are identical with Jibrail, Mikhail, and Israfil of Sufi phraseology" (Haq 1929: 44).

Another work of Dara, *Risala Haqnuma* (Compass of truth) (1056 AH/1646 CE) draws parallels between Hindu yogic practices and Sufi practices. In this book, amongst several other things, he talks about *Sultan-ul-azkar*, a Sufic practice similar to yogic practice of *pranayam*. He tells that it took Hazrat Akhund (Maulana Shah) a whole year to learn this practice from Hazrat Mianji (Mian Mir); and Hazrat Akhund then told Dara the secret in riddles, which he decoded in six months.

Thereafter, those who learnt from him, had been able to learn the art in just three or four days. This points to the hole in Dara's personality – that he was susceptible to flattery. What took Dara's accomplished teacher Hazrat Akhund a whole year to learn – to believe that Dara's disciples learnt that in a few days, is difficult to fathom, and shows that the prince was susceptible to flattery. Qanungo comments on this matter saying, "This is not surprising in a country and an age when the maxim prevailed – 'If the king says it is midnight at midday, one would do well to add, 'Yes I see myriads of stars'" (Qanungo 114). This would become Dara's nemesis. He was not able to calculate at the time of war with Aurangzeb, as to who he should trust and who he should not. He ended up having the fate of mythical warrior Karna of Mahabharata, who was constantly demotivated and misled by his charioteer Shalya. Dara, similarly, had Khaliullah Khan by his side, constantly feeding him misinformation.

A Vision is not a Scheme

Coming back to the matter of translation, it could also be conjectured that Dara, through his cartographic exercise, created bridges between two philosophical cultures, Hindu and Sufi. Having had apparently mutually exclusive historical trajectories, many of these terms would not have been translated before Dara's time. These are not material objects that would have a ready equivalent. As already demonstrated, Dara mapped equivalents of the triad of Hindu Gods and soul levels onto Sufi principles. This would need a deeper philological investigation which is beyond the scope of this paper.

What was Dara attempting through such exercises? Ganeri suggests that he was trying to find a mirror image, as a Sufi host, in his Hindu guest. He did not need to please the Hindu pundits despite a Hindu majority demographic, as the Mughal kingship was well entrenched. He already had the support of the Sufi orders, he himself being a part of the Qadiri order, and the Mughals being traditionally close to the Chistis. He was trying to solve the equation between revealed and pagan systems; he was trying to philologically reach history unknown to mankind. Politically, he was envisioning a Sufi kingship. Had he been crowned – that is academic counterfactual moments – he may – like Ashoka spread Buddhism – have zealously made Sufism a part of all walks of life. This is what became his undoing, playing his cards in the open, and upsetting the Ulema who had held court power for centuries.

Politically, Dara's vision is a 'dare' to world history – no one has attempted to fuse the pagan and the revealed into one melting pot. And yet, Dara was not a "freak" – Akbar had already tested his new religion, Jahangir and Shah Jahan constantly flirted with, or had to acknowledge the Sufi saints. Aurangzeb, Dara's antithesis, himself got buried in the same compound as a Sufi saint. On the ground, what Dara envisioned, was already happening. There were several communities like Sada Sohag, Jasnathis, Nizarpanthis that had taken the Sufic way – they were an amalgam of Hindu and Islamic cultures.

There were Khojas and others who practised forms of religion that were hybrid mixtures of Hindu, Islamic and Sufic practices. Colonial intervention started casting these hybrid forms into the image of British colonisers' understanding of religion vis-à-vis Christianity. The Khojas read the *Dasavatar* text which eulogizes ten avatars of Vishnu, with a little tweak – the tenth avatar for them was Ali instead of the eschatological, messianic Kalki. Through three cases in the Bombay High Court in 1847, 1851 and 1866, pertaining to Khojas, the judges Erskine Perry (in the first two) and Arnold (in the third) redefined their identity and defined them as Muslims of the Shia sect who were "not Muslim enough." Thereafter, the community reformed itself according to mainstream Islamic precepts (Purohit 2012, Ranjan 2017: 53-65).

The terms "syncretic" and "secular" do not do justice to Dara's vision. Ganeri argues through Seyyed Nasr that "the translations of Dārā Shukoh do

not at all indicate a syncretism or eclecticism” (Nasr 1999: 141), for syncretism presupposes difference. There have to be different creeds that agree to disagree and live in harmony with that. That is an apriori for Dara, he wants to march ahead of that. The term “secular” at its etymological heart, presupposes a civil society and kingship standing against the might of church, and vying for separation of powers. Dara was indeed standing against the might of the church, but asserting that he was operating from within it. His way of life and kingship was through spirituality, not in its opposition. Ganeri uses the term “religious cosmopolitanism” which is an interesting term but difficult to unpack, for it is difficult to unpack both its abstract constituent terms. I would go with “Sufi order” for the word “Sufi” also has been divested of its political and social history, and ably appropriated to be now understood only as a cultural term, or as an appendage to mainstream Islam. Sufism needs redefinition, and Dara is perhaps the best point of departure.

Trans-lation to Trans-nation

Ganeri also floats another interesting idea – that Dara was seeing what already existed; that Sufism had resonances with Vedanta not after coming to India, but in its genesis itself. He says that “many scholars have noted interesting affinities between the philosophy of the Upaniṣads and the thought of Plotinus (204–270 CE), the founder of Neoplatonism” (Ganeri 2012). An Egyptian, Plotinus joined an expedition against Persia in 243 CE with the hope that he would find a passage to India where he would be able to study Upanishads. He could not reach India, and instead ended up in Rome. It is not known what Upanishads Plotinus was able to study, but there are striking similarities between Neoplatonic doctrines and Upanishads (Ganeri 2012, Staal 1961). This Neoplatonism interacted with Islam in its inception, and that was the birth of Sufism, around ninth century.

These are influences Dara was rediscovering, and perhaps had the desire to go even farther back in history. Dara's own book *Sirr-i-Akbari* was translated by Frenchman Antequil Duperron into Latin from Persian. We have an interesting Sanskrit-Persian-Latin triad here, with two classical languages reaching each other through a contemporary modern language. This translation was accessed by German philosopher Schopenhauer, who was ensnared by the Upanishads, to say to the least. He spoke of Upanishads as the future of philosophy, and openly acknowledged his influence. There is an interesting anecdote related to the philosopher. He was a contemporary of Hegel, and held the latter in contempt. In his introduction to *On the Will in Nature*, he referred to “Hegel's philosophy of absolute nonsense.” In 1819, both the philosophers were at the University of Berlin, and Schopenhauer demanded that his classes be held at the same time as Hegel's. Two hundred students enrolled for Hegel's course as opposed to just five for Schopenhauer (Cartwright 2005: 73-74).

However, while Hegel's ideas of “dialectical materialism” were in currency, Schopenhauer's works were also influencing a lot of people. The

English Romantic poets were influenced by Sufism.² William Blake also accessed Duperron's translation of *Sirr-i-Akbar*, and was also influenced by Schopenhauer. Next we see John Keats, the poet of poets, talking of "negative capability" in a letter to his brothers George and Thomas. In the letter, he extols the writings of Shakespeare which demonstrate this idea – Shakespeare became what he became, because he was not looking for philosophical certainty, he was rather looking for artistic beauty. This idea of "negative capability" deeply resonates with Sufi ideas. In Sufi theology, the term that comes close to these ideas is *himma*, which Robert Moss says, is "the mode of creative imagination – charged by the deepest passion – that has the power to create objects and produce changes in the outer world."

The antecedent of Keats' negative capability is in the legend of Sarmad, as also other Sufi legends. Sarmad, the naked wanderer and Sufi Qalandar, who also had a same-sex lover Abhai, was the closest friend and mentor of Dara. He had predicted that Dara would be king, and Aurangzeb wanted to punish him after Dara had been killed. It was not easy to bring Sarmad to gallows, for he had immense following. Aurangzeb got to know that Sarmad never uttered the full *kalma*. He was summoned and asked to recite the *kalma*, the declaration of faith - *la ilaha il'allah Muhammad ur rasul'allah* – There is no God, except Allah, and Muhammad is his messenger. The fakir uttered "la ilaha" – "There is no god," and went silent. He was beheaded on the steps leading to Jama Masjid on the charge of apostasy and heresy.

The legend of Sarmad uttering just "la ilaha" also cannot be verified from any primary sources – this is in the realm of legend. This is probably a Sufi legend from just after this incident of beheading. The idea is that Sarmad is so lost in his longing and quest for the divine, the beloved, that he does not know the end of his journey. For Sarmad, longing itself is love. This is the idea that resonates throughout German and English Romanticism, two centuries hence.

Another unusual influence of Dara's translations was on the infamous raider Nadir Shah who had razed Delhi to ground in 1739. He was so inspired by Dara's work that he went and had the Holy Quran and Gospels translated to Persian (Proceedings 1949: 176). Globalisation, thus, we see was not a westerly wind in till early 19th century as is understood today. It was an Oriental whirlwind of powerful ideas, and Dara was at the helm of it.

To conclude, a few other works of Dara must be mentioned. *Safinat ul Auliya*, his first work is a lengthy dictionary of Sufi saints of various orders, the Prophet's family with separate chapters about his wives and daughters, and female mystics. It is noteworthy that the later Sufi canon forgot the female saints. Dara went to the graves of most of these saints across India and found out about their legends. The second work *Sakinat ul Auliya* (1642), is a biography of his mentor Mulla Shah's teacher Mian Mir, and his disciples.

² See, for example, a mention of this idea as early as late 19th century in Ed. Lenton, J. "A Pageant and Other Poems. By Christina G. Rossetti" *The Athaeneum*. London: John Francis, Jul-Dec 1881. 327.

Hasanat ul Arifin is a compendium of sayings of Sufi saints, which include radical quotes like that of Sarmad. Here also, Dara mentions that the text is for use of those who have cast off their prejudices. What he is also saying through omission is that there is a long tradition of questioning organised faith, and that he is just one in the line of that norm. These three works also must be regarded as translations. Translation, etymologically means “removal of a saint’s body or relics to a new place.” Dara has served the old, literal meaning of translation through these books – he’s removed his saints to books and ensured that their ideas and words would live on (Haq 1929).

A distych from Abhai Chand tells about the identity of all three – Abhai, Sarmad and Dara:

“I am at once a follower of the Quran, a priest,
A monk, a Jewish rabbi, an infidel and a Muslim”
(Goshen 2017: 36).

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Is there a Feminist Way of Studying Translation? Gender, Translation, Language and Identity Politics

ALKA VISHWAKARMA

Translation is often considered a cultural transformation from one language to another. It is indeed a creative work, a recreation or a 'reproduction'. The disciplines like Translation Studies, Gender Studies and Cultural Studies are interdisciplinary and researches have been conducted under these approaches. These approaches deal with the notions of gender and culture at large. Gender and culture are socially-constructed phenomena which determine the social identity of an individual. Translations intend to transfer these notions from one culture to another without losing the essence of the previous. Translators are often men who translate as history has shown us. In translation therefore, male translators are of great eminence which arises certain questions: is there any woman translator and their history, have gender-issues historically been neglected or recognized, did different cultural contexts affect gender-conscious awareness in translation, how does gender-conscious translation affect the target texts and the reception of a translated texts and how the identities of the translator and author is politicized? The present paper intends to problematize them. It will simultaneously show how identity is constructed through the politics of language which itself politicises the identities. These aspects would be explored in the light of the views of Sherry Simon, Luise von Flotow and Gayatri Chakravarti Spivak specifically. In other sense, the present paper is more of a critique of Sherry Simon's ideas supported by von Flotow and Spivak, enlightening the readers of the possibilities of feminist perspective to translation.

Keywords: identity politics, gender, language and translation.

Introduction

Translation Studies and Gender Studies have recently found their platform in the past thirty or forty years. Since 1980s there have been certain developments that have led to the rise of 'the cultural turn'; this addition of culture has rendered a significant dimension to translation (Bassnett & Lefevere 1990). It has shifted the emphasis from how and what to be translated to what do translations do, how do translations affect the literary world and its reception in society. Simon cites Nicole Vard Jouve who has asserted that translation occupies a "(culturally speaking) female position"

(Simon 1996: 01). The conventional view of translation refers to the 'active original' and 'passive translation'; thus the creation is through passive transformation. Men and women occupy the similar active and passive roles in society as well as their sexualities. The notions of beauty and fidelity are associated with females and so with the translation which is not to be beautiful only but must be faithful to the original.

Writing and translation are however interdependent, each adheres to the other. Therefore, the original cannot be considered the real one but a translation of whatever is present in a society that is culture. As the arrival of deconstruction and post-structuralism has aroused the plurality of meaning; and therefore there is no 'single speaking subject'. Translation therefore becomes quite difficult giving rise to the politics of identity, i.e. identity of the writer, the translator and the characters. Gender is constructed through language which intends to monopolise the weaker; women are supposed to be the weaker because of their attributes of submissiveness and humility determined through language. Language therefore has played a vital role in the subjugation of women from the religious scriptures to the conduct books. So what if a translator is a woman translating the text which is framed under the 'patriarchal' language. Here comes into being the politics of language which looks for the feminine way of writing and reading. Before getting into this idea, let us see whether there is any history of female translators or feminist theory of translation. Feminist translators came to the surface concealing their intentions to analyze their oppression through language. They not only castigated the 'phallogocentric' language but advocated for the emergence of a language which will serve as an antonym to 'phallogocentrism' and which could be called 'gynocentric' redefining and modifying existing vocabulary along with the peculiarities of parenthesis, gaps, silences, denoting their own condition through language.

Translatress: The 'lost' Women on the Surface

Renaissance refers to the birth of literature, a revival of learning. During this period, we see the exchange of various cultural transformations through Greek and Latin manuscripts; for such transformation translation came into existence, introducing it to the English speaking world. Sherry Simon has used the term 'translatress' suggesting the presence of female translators during renaissance. Sixteenth century has witnessed many women translators; Margaret Hannay's edited *Silent but For the Word: Tudor Women as Patrons, Translators and Writers of Religious Works* (1985) is a collection of essays which inserted personal and political topics subverting texts through translations. These female translators were 'lost' as they were neglected or overlooked. Researchers now have worked on discovering those 'lost' women's knowledge. The anthology, *Translating Slavery: Gender and Race in French Women's Writing, 1783-1823* (Kadish et al. 1994) discusses the works of eighteenth and early nineteenth century French women. Olympe de Gouges, Germaine de Stael and Claire de Duras have been translated and

located in their historical and cultural contexts. It deals with the issues of gender and race questioning the place of writers and translators. There have been abolitionist writings which helped to pave path for the anti-slavery movement. *Women Writing in India (two volumes)* has been edited by Tharu and Lalita (1993); it attempts to rediscover the forgotten texts. Its second volume pays attention to language restoring the forgotten voices from the Indian vernacular languages. There have been a number of translatress who have been translating from sixteenth century to nineteenth century; among them, Margaret Fuller, Aphra Behn, Margaret More Roper, Mary Sydney and Margaret Tyler are the eminent ones. Aphra Behn is considered the prominent translator; her novel *Oroonoko* itself has been translated in many languages. Susanna Dobson, Mary Arundell, Lucy Hutchinson and Elizabeth Carter have also translated immensely. Women began translating the Bible as they were allowed to translate religious works written by men. Elizabeth Cay Staton's *The Woman's Bible* (1972) is the best example of it. Bible translation led to the emergence of the 'inclusive language' which ignore the sexist language. However it could not check feminist's contention of subjugation that was led by the patriarchal or phallogentric language. There have been many research works conducted on these 'lost' women and it is hard to bring all of them into these pages. Therefore, now I will progress to discuss how language, body and gender came to dominate female translators.

Language Politics in Translation

Language is a site of 'contested meanings', an arena where subjects test and prove themselves (Simon 1996: 07). Despite being a means of communication, language is referred as a 'manipulative tool'. This aspect can be understood through the language-centered feminist writers like Helene Cixous, Claudine Hermann, Mariana Yaguello in France, Nicole Brossard, Louky Bersianik, Madeleine Gagnon and France Theoret in Quebec; and Mary Daly, Kate Millett, Andriene Rich in USA. These radical writers viewed language as an instrument in women's oppression; they explore how the consciousness of men and women are created and how gender differences are created through language. They equally delineate how language issues work in power struggle and how power is enhanced through language. In terms of gender and translation they began to rewrite and translate the existing dictionaries and other referential materials. Mary Daly analyses the obsolete words for women's activities and coins the neologies. She analyses the negative connotations of the words like 'hag', 'crone' and 'spinster'. She invents the splitting words like therapists as 'the/rapists' and so on.

Feminism could widely spread throughout the world just due to translation which transferred the movement from one country to the other. French feminism began it and from here it reached USA and then England. The women's movement led women to think of the liberation from the patriarchal language and "*La liberation des femmes passé par le langage*". It is of the view that at first women must be liberated from phallogentric language.

Bersianik returns to phallogentrism of the language from two aspects: naming strategies and grammatical gender-marking. Now what if a male translator translates a female text; Bersianik takes the translation of her French novel *Eugelionne* by Howard Scott. He says that his only duty as a translator is merely to provide an equivalent rather than introducing sexism in French language. He emphasizes the female identity of the guilty when he translates the lines: “Le ou la coupable doit etre punie” as “The guilty must be punished... whether she’s a man or a woman!” This is what to be called the politics of language in the formation of identity and gender.

Le deuxieme written by Simone de Beauvoirr is considered the ‘feminist bible’; it advanced gender-conscious translation criticism. It was first published in French in 1949 and was translated by the American professor Howard Parshley in English in 1952 as *The Second Sex*. It was critically accepted by the readers and scholars. Criticism was based on the unmarked deletion of more than ten percent of the book. The section containing names and achievements of historical women has been deleted in the English version. Margaret Simons (1983) says that names of seventy eight women have been along with the ascription of such cultural taboos as lesbian relationships (Flotow 1997: 50). As a male translator, he puts his own identity first and he comes to the writer later, eliminating most of significant part of the text.

The feminist translators challenge the notion of grammatical gender-consciousness. In the opinion of Deborah Cameron, a feminist linguist, the term gender is attributed to Protagoras and it refers to the division of the Greek nouns into masculine, feminine and neuter. It implies that under grammatical gender the nouns are placed according to their form; and this form determines how the word will behave in agreement to adjectives, articles and pronouns which will generate the gender-conscious identity. It is argued that gender cannot be an element of language for translation as grammatical categories belong to structural language. But Roman Jakobson is of the view that grammatical gender can be invested with meaning when it is to analyze poetry and mythology. He emphasizes the mythological origins and gendered identities of the terms for the days of the week, day and night or sin and death. Therefore feminist translators followed Jakobson in reinvesting gender markers with meaning (Simon 1996: 17). Howard Scott and Susanna de Lotbiniere-Harwood focus on grammatical gender. Simon says that de Lotbiniere-Harwood’s translation of Nicole Brossard’s *Le Desert mauve* unravels the expressions of gender-marking. She responds to Brossard’s gender-markings with the invention of her own. Simon cites her words:

My translation spells “author”, ‘auther’ as a way of rendering the feminized auteure pioneered and widely used by Quebec feminists; and “renders the beautiful amante, lesbian lover, by “shelove”. To further eroticize the foreign tongue, “dawn”, a feminine noun in French is referred as “she” in the sentence: . . . , these feminization

strategies make it possible for target-language readers to identify the lesbian in the text (de Lotbiniere-Harwood's words in Sherry Simon).

Language of the source text can be modified and re-invented by the feminist translators according to their own emphasis on gender denoting meaning. Translation is thus not a simple transfer but the continuation of a process of meaning creation, the circulation of meaning within a contingent network of texts and social discourses. The writings of Cixous, Irigaray and to a certain extent Kristeva are "language-centered". Irigaray uses philosophical concepts like enigmatic, parodic, visionar, prophetic, academic, in order to adapt to different projects. She introduces neologism such as "sexuation" and renders new meaning to the existing words by replacing certain letters. She changes Levinas's term (during translation) *l'aimee* to her *l'amante*, restoring woman as a desiring subject (Simon 1996: 100). *This Sex Which Is Not One* is her chief text and here she talks about the politicized language under the control of power structure already suggested by Cixous. Kristeva is a psychoanalyst but a close reading of her essay, *Desire in Language: A Semiotic Approach to Literature an Art*, reveals her concerns for language too in order to give voice to female sexuality. The translation of the term *jouissance* has been discussed in detail. She relates female 'sensual, sexual pleasure' to *plisir* while refers to 'joy or ecstasy'; and it can go beyond its meaning through the working of signifier.

Helene Cixous advocates for *écriture féminine*, a language specifically for females. She is considered, according to Nicole Ward Jouve, the highly misinterpreted French feminist. "Le rire de la Medusa" published in translation as "The Laugh of Medusa" in *Signs* (1976) is a seminal article where she enunciates her views on the possibility gender based language for females. Her views are a bit complex as she refers to the multiplicity of language in which she was born and which led her to conclude that there is no definite language; therefore meaning of one language to another language. She urges us to master language and embrace the plurality of language and its differences. Her *Vivre l'orange* (1979) is a bilingual text. Her translation is 'consistent and coherent'; in English she renders a very deep echo of the French text. In every language there is a 'plurality of codes'; by asserting this she attempts to bring out the 'tensions among identities'. Therefore the speaker's identity is postponed as of writer, translator and even of language itself. Here the politics of language comes to fore. Such feminist thinkers created a community of readers for their literary and linguistic experiments. It is Nicole Brossard from Quebec who employed this approach in her writing. Her works not only dismantle the power invested in patriarchal language but also creates women's utopia (Flotow 1997: 11).

Identity Politics, Spivak and Translation

Women's representation 'in language, through language and across language' has problematized the very identity of their being. Gender instability therefore has added a new dimension in the discussions taking place under the disciplines of Translation Studies and Cultural Studies. The globalization of culture has led to the multiplicity of identities as well as cultural differences. The translational communication and frequent migrations have problematized the contemporary world. The hybridization of diasporic culture has led to the emergence of mobility of identities; Cultural Studies brings this into considerations along with gender identities. In the words of Sherry Simon:

Women "translate themselves" into the language of patriarchy, migrants strive to "translate" their past into present. Translation as a tangible representation of a secondary or mediated relationship or reality, has come to stand for the difficulty of access to language, of a sense of exclusion from the codes of the powerful (Sherry Simon 1996: 127).

When culture is referred in terms of gender and translation, the postcolonial critics, Homi Bhabha and Spivak are of greater significance. While translation, the identities of the translator, writer (of migrants too) and characters come into play which leads to tensions and confusions. These altered identities of translation have destabilized the cultural identities. Culture and cultural studies have deeply influenced the works and theories of the writers including Bhabha and Spivak. Cultural Studies probes the complexities of gender and cultural identities in translation. Translators are expected to understand the culture of the source text which is itself a translation of the existing ideas and cultural exchanges. As it closely associated with its own cultural conventions it is quite difficult to convert one culture into the culture of other language. Hereby cultural meaning cannot be brought out in another language as it is. Language of one text carries its own cultural implications; it is difficult to transfer one language into another along with its cultural meaning because each language carries its own cultural identity. Therefore a translator should be concerned with the reconstruction of the value of one text rather than finding its equivalents. 'Cultural contention' helps translation generate meanings which are itself unstable due to its constant shifting and changing scenario.

Feminist translators and translations equally help us understand the cultural meanings behind the construction of their identities. They foreground the cultural significance of women by emphasizing role of gender in language and the role of subjectivity in reclamation of meaning. Cultural identity has itself gone through three phases: (1) an essentialist phase, claiming existence of women's reality opposing patriarchy; (2) a constructionist model, differences due to historical positioning; (3) differences are produced dialogically based on Derridean "*difference*" and Foucauldian knowledge as a

performative category; plurality of differences prioritizes the concept of localization. Sexual differences and representational cultural practices are central to the production of the subjects generating identities.

In order to understand the duality of gender and cultural identity in terms of translation, the theorist Gayatri Chakravarti Spivak can be taken into consideration at first. Her seminal essay "The Politics of Translation" deals with the intersection of gender and culture in translation. At first, she counsels translators to take language as a 'clue' in the formation of gendered identity; it leads to the 'analysis of the 'rhetoricity of language.' In the beginning, the translators must 'surrender' to the text which leads them towards the issues of subjective investment and loss in knowledge (Spivak 1993). She is of the view that there must be an engagement between translator (as an agent of language) and textuality, emphasizing the conditions of meaning along with the ideas created in the text. She explores the relationship between self and other enacted through translation. She talks of two aspects in translation: the erotic and the ethical. The 'ethical' implies that it has to be 'self', it should be similar to the source text; while in translation we find 'irreducibility of the otherness' which leads to erotic side. This erotic side can be understood in the light of George Steiner's 'hermeneutic motion'. Using the male imagery, he describes the act of penetration of text through which the 'translator invades, extracts, and brings home.' His stages of imagery begin with a passive movement but end up with a gesture of control (Simon 1996: 136).

Spivak describes her act of translation in this way: at first the translator must surrender themselves to the source text, and then they must move towards language showing its limits as its very rhetorical aspect will expose the silences within language. It would show the hidden confusions and tensions prevailing in the text. She recognizes the need for translation completely grounded in feminist solidarity; as cultural inequalities have been created by the First World feminists which must be paid attention. For instance, Goethe wishes his readers understand his ideal of a world literature as the 'prefiguration of a harmonious universe of exchange' or a 'form of cultural dissensus and alterity' (Bhabha 1994). Spivak echoes him in her suggestion of the translation of the Third World literature into English. In the words of Sherry Simon, "Translation can attain the democratic ideal only if the rhetoricity and textuality of the work of the Third World women is equally rendered." Spivak emphasizes on the learning of the work of other language, she says that if a person intends to learn other culture why can't (s)he learn the intended language too. By this suggestion, she enters the reach of postcolonial inequalities and how they are reproduced in academic feminism and cultural studies. She thus draws attention to the power of language of translation in terms of its poor linguistic and aesthetic assimilation; and how it affects the constructed identities.

Illustration through Spivak's Translation of Bengali Texts

Spivak says that translator must be aware of the resistant and conformist writings by women. She establishes her opinions with the help of her own translation of Bengali texts. In first of her Mahashweta Devi's short story, she neglects Bengali proverb which would have been "The Wet Nurse" and uses "The Breast Giver" to emphasize its Marxian and Freudian associations. The preface of the volume, *Imaginary Maps*, describes the conversation between her and the writer along with her own intention of the contextualization of all the voices in her translation: the voices of the tribals of India, of Devi and of Spivak herself. In her translation, all these three identities are given equal importance. She addresses her double audience. She gives "chic", "bad news", "what a dish", "blow him away", in terms of familiar vernacular language. Like Spivak's, they make swift leaps between different vocabulary registers. The English terms appeared in the original Bengali text are italicized in English in order to retain the 'legacy of colonial English in Bengali vernacular' (Simon 1996: 140). She reads her story, "Doulati", from three different perspectives, i.e. Marxism, deconstruction, feminism. Through her translation, she attempts to sensitize the readers of two things: internal differences of postcolonial nation; and appreciation of the singular nature of the cultural forms produced by Third World. Spivak thereby proves to be one of the prominent theorists who consider language a significant 'condition' for understanding singular cultural forms. Spivak along with Homi K. Bhabha defines translation as 'a difficult and a never-ending transaction between the uncertain poles of cultural difference' (Simon 1996: 156).

Conclusion

Translation thus can be seen as closely associated with the terms gender and cultural differences. It also implies that the politics of language leads to the construction of gendered-conscious identities. Cultural identity and gender identity have equal affects on translation of the source text. Feminist translators at first took the notion of language politics and language mobility in order to show how they help creating gender-conscious awareness. It also shows how translations provided a platform for women to enter the writing world, however translating the religious texts written by male writers. All these opinions are discussed in the light of the opinions of Simon and von Flotow. Spivak's theories regarding the politics of translation are discussed and how she encourages feminist translators to render multiplicity of identities in their translations. There are feminist translators who made the feminist translations possible. They provided a feminist element in the translation with the help of language and identity politics. But the question arises whether there will be a separate place for female translators and is it fruitful to highlight the gender-conscious awareness in the translation.

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Reinvigorating Community Literature through Translating Orality and Culture

SAHDEV LUHAR

India is a land of diverse communities speaking numerous indigenous tongues. All these communities still have a living tradition of oral narrations. However, due to the failure of inter-generation transfer of the oral narratives in these communities and the lack of an agency that can script their indigenous dialects into written form led to their extinction. Though the linguistics define the term 'dialect' distinctively, the present paper uses the plural term 'dialects' or 'tongues' as synonymous to 'languages.' According to G N Devy, who led the People's Linguistic Survey of India (2010) from the front, there is an urgent need of preventing this future extinction by documenting and translating these oral narratives. Documentation of these narratives for the purpose of translation would create a rich corpus of community literature, and their translation into English (or into the larger Indian languages) would enhance the intercommunity access resulting into a better understanding of these communities. More importantly, their documentation and translation may succeed in preventing the possible extermination of languages and would strengthen the indigenous knowledge systems. This paper tries to suggest a possibility of preventing extinction of indigenous tongues of different communities through documentation for the purpose of translation. It also shows how these translations can reinvigorate the idea of community literature which is in fact vital for literary and geographic identities. It also addresses the problem of translating orality and culture that one may come across in such undertakings.

Keywords: community literature, documentation, translation, orality, culture, identity.

The colonial encounters have often resulted in destruction of many native cultural traditions. Contrary, they are also proved to be helpful in perpetuating certain traditions, albeit differently. The linguistic imperialism as a consequence of these encounters has obliterated many indigenous spoken Indian languages. It caused a danger to many indigenous languages-traditions. Language is a tool; if it can enslave the people, it also has power to make the master. There are ample possibilities of reversing the linguistic imperialism and reinvigorating the dying indigenous languages-traditions. Foremost among these possibilities is 'translation.' Translation of the different cultural

traditions in the different language/s not only lengthens the life of those traditions but imparts them a new appearance. It also documents the Target Language (TL, henceforth) as a reference for those reading translation in the Source Language (SL, hereafter), thus, it archives the indigenous languages-traditions.

According to a survey, *People's Linguistic Survey of India (PLSI)*, total "220 Indian languages have disappeared in the last 50 years, and that another 150 could vanish in the next half century as speakers die and their children fail to learn their ancestral tongue" (Kumar 2016). Total 10 per cent of the world's endangered languages are spoken in India. Many of these languages are spoken by the nomadic communities of India who migrate from one place to another. If we fail to protect these languages, it is sure that the cultural traditions these languages have nourished will die forever along with the thousands of the indigenous words they have given birth to. The paper attempts to show how translation can save these dying languages by transcribing them into the written scripts. Transcribing these languages for the purpose of translations into English language (or other Indian languages) will also empower these languages by expanding their reach. (It may seem paradoxical to take the help of a language that endangered the source language, however it is possible.) We should not forget that certain languages (for example English and French) were once upon a time were considered vernaculars but now they are enjoying heydays. We need to save these languages mainly for the purpose of protecting the throbbing cultural traditions embedded in these languages.

Since terms like 'language', 'dialects' and 'tongues' are used frequently in this paper, it is important to state their implications at the outset only. Though linguists define the term 'dialect' as a variety of language that is different from the other varieties of the same language by its pronunciations, vocabulary, discourse conventions, and other linguistic features, the present paper uses the plural term 'dialects' or 'tongues' as synonymous to 'languages.' Both 'language' and 'dialect' are ambiguous terms. Einar Haugen, in his essay 'Dialect, Language, Nation', observes that these terms "represent a simple dichotomy in a situation that is almost infinitely complex" (Haugen 1966: 922). He admits that "the use of these terms has imposed a division in what is often a continuum, giving what appears to be a neat opposition when in fact the edges are extremely ragged and uncertain" (ibid: 922). Looking back to the origin of these terms, Haugen tries to define them as follows:

In a descriptive, synchronic sense, "language" can refer either to a *single* linguistic norm, or to a *group* of related norms. In historical, diachronic sense "language" can either be a common language on its way to dissolution or a common language resulting from unification. A "dialect" is then any one of the related norms

comprised under the general name “language,” historically the result of either divergence or convergence (ibid: 923).

He further states that “In general usage it therefore remains quite undefined whether such dialects are part of “language” or not. In fact, the dialect is often thought of as standing outside the language. ... As a social norm, then, a dialect is a language that is excluded from polite society” (ibid: 924-5). Such observations of Haugen make it clear that to differentiate ‘language’ and ‘dialect’ is a perplexing task. Hence, the use of the word ‘dialect’ in this paper is limited to those languages that are considered marginalised or in Haugen’s words ‘excluded from the polite society’ (ibid: 925). It is important to mention here that the languages too have socio-cultural hierarchies as humans have. The hierarchy of languages is determined on the basis of the hierarchy among the speakers of those languages. For example, if a person speaks Sanskrit language, he will be considered a pundit; if a person speaks the English language, he will be considered a global citizen; similarly, if a person speaks Bhili language, he will be considered a tribal and will be treated as a tribal. Further, it is the State that determines the status of language as a ‘language’ or a ‘dialect.’ The status as a ‘language’ is a political construct. The ‘dialect’ that is supported by the State becomes ‘language.’ Contrary, the ‘language’ that does not receive support from the State becomes ‘dialect’. Thus, it is the State that decides the status of a language as ‘standard’ or ‘marginal.’

This paper is divided into three sections: (i) Translating orality and culture (ii) Idea of community literature, and (iii) What is the way forward? The first section - Translating orality and culture covers the theoretical ideas with regard to the problems of translating orality and culture; the second section deals with the idea of community literature; and finally, the third section discusses the reasons and possible ways of saving such endangered indigenous languages.

Translating Orality and Culture

The year 1990 marked an exemplary shift in the field of Translation Studies. It refuted the popular linguistic notion of translation as “substitution of TL [i.e., Target Language] meanings for SL [i.e., Source Language] meanings” as promulgated by JC Catford’s book *A Linguistic Theory of Translation: An Essay in Applied Linguistics* (1965) (Trivedi 2007: 278). The claims of several linguists¹ who consider Translation Studies as a subtype of Linguistics and who believe that translation is a transaction between two languages were also questioned. This unique idea was brought in by the publication of a jointly written chapter by Susan Bassnett and Andre Lefevere, entitled as “The Cultural Turn in Translation Studies”, in their book *Translation, History*

¹ These linguists are Roman Jakobson, Eugene Nida, Peter Newmark, Werner Koller, Jean-Paul Vinay, Jean Darbelnet, and Kitty M. van Leuven-Zwart.

and Culture (1990). The mechanical substitution theory of translation was rejected in this chapter and claimed that translation, instead, is “a more complex negotiation between two cultures” (ibid: 280). This cultural turn shifted the focus of translation from the linguistic properties to the culture in which the text is to be (re)constituted. The 1990s, along with the rise of Translation Studies, also witnessed the further growth of an influential field of study known as Cultural Studies. Though these two disciplines had no discernible overlap or interconnection, Bassnett and Lefevere endeavoured to bring them closer in their new book *Constructing Cultures* (1998). The final chapter of the book, “The Translation Turn in Cultural Studies,” addresses certain pertinent questions which have hitherto remained unanswered by merging these two “interdisciplines”, as they called them (Bassnett & Lefevere 1998: 138). They believed that these interdisciplines had moved beyond their “Eurocentric beginnings” to enter into “a new internationalist phase” (ibid: 138). They ascertained four common agendas that Translation Studies and Cultural Studies could together address: (i) “investigation of the acculturation process that takes place between cultures and the way in which different cultures construct their images of writers and texts,” (ii) identifying “the ways in which texts become cultural capital across cultural boundaries,” (iii) exploration of “the politics of translating”, and (iv) “pooling of resources to extend research into intercultural training and the implications of such training in today’s world” (ibid:138).

Bassnett and Lefevere opined that the study of the translation, like the study of culture, needs “a plurality of voices”; likewise, the study of culture “always involves an examination of the processes of encoding and decoding that comprise translation” (ibid: 138-39). This idea of joining the forces of Translation Studies and Cultural Studies was pragmatically difficult. Despite all the commonality of ground and direction pointed out by Bassnett and Lefevere, there is one fundamental difference between these interdisciplines – while Cultural Studies always operates in one language, i.e., English and its obtrusive complex variety called ‘theory’, Translation Studies, however theoretical it may be, operates in two languages and only one of which may be English (Trivedi 2007: 278). The ‘cultural turn’ in translation studies seemed an act of “transformative redefinition”, whereas the translation turn in cultural studies still remains an “unfulfilled desideratum” (ibid: 278).

Lefevere was not the first to view the translation as part of larger cultural context. Earlier, Itamar Even-Zohar’s polysystem theory did the same albeit in the literary sphere. Lefevere’s theory differentiated translation from a pure linguistic activity. It widened the implication of the term ‘translation’ and opened the vistas of translation for retellings and adaptations as well. Any act of conscious or unconscious transformation now becomes the area of Translation Studies. A film adaptation of a literary text, any act of interpretation, communication in the multilingual world, machine translation, transcribing oral into written, etc. came to be construed as fields of Translation Studies. For Lefevere, translation is a cultural act that has been

influenced by the outer considerations. In *Translation, Rewriting and Manipulation of Literary Fame* (1992), Lefevere sees translation as the “most obviously recognizable type of rewriting” that has potential to “project the image of an author and/or those works beyond the boundaries of their culture of origin” (Lefevere 1992: 9). He opines that “on every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with consideration of an ideological and/or poetological nature, the latter tend to win out” (ibid: 39). The translation theorists like Maria Tymoczko, in her essay “Post-colonial Writing and Literary Translation”, depicts a similarity between the literary translators and the postcolonial authors writing in the colonisers’ language for the foreign audience. According to her, both literary translator and postcolonial author are faced with the task of transposing a culture across a culture and (a) language(s), and they both face choices that are certainly ideologically driven (Bassnett & Trivedi 1999: 24). Michael Cronin, in his *Translating Ireland* (1996), focuses on the role of translation in the Linguistic and political battle between the Irish and English languages examining how Irish translators throughout history have discussed and presented their work in prefaces, commentaries, and other writings (Munday 2012: 206). He uses the metaphor of translation to reflect the colonial control. He says that “translation at a cultural level – the embrace of English acculturation – is paralleled by translation at a territorial level, the forcible displacement and movement of populations” (Cronin 1996:49). As Niranjana, in her *Siting Translation* (1992) would put it, “Translation as a practice shapes, and takes shape within, the asymmetrical relations of power that operate under colonialism” (Niranjana 1992: 2). She concentrates on how translations into English were being used by the colonial power to a rewritten image of the East that has come to stand for the truth. For her, translation is one of the discourses that tell that the “hegemonic apparatuses” belong to “the ideological structure of colonial rule” (ibid: 33). Eric Cheyfitz also sees translation as an aggressive act that attempts to equate the inequality between literary cultural systems.

While translating a text from SL to TL, one frequently comes across two greater challenges, i.e., of translating culture and orality. The marginalised cultures, which use dialects as a means of communication, in many cases do not have their own script. Hence, they have to depend on the script used by the dominant culture(s) before it could be translated into TL. It clearly means that translation of marginalised cultural text(s) requires a two-stage translation – first into the script of recognised language and then into TL (which is also a language of a dominant group). This undoubtedly means that a translator must have mastery over linguistic parallelism and cultural considerations. As Bassnett would say in her essay “Culture and Translation”, the 1990s signalled a shift from a more formalist approach to translation to a greater emphasis on extra-textual factors (Bassnett 2007: 13). Translation Studies needed “to be on broader issues of context, history and convention” and not “on debating the meaning of faithfulness in translation or what the term

‘equivalence’ might mean” (ibid: 13). Apart from such extra-textual factors, a translator also faces certain pragmatic difficulties while translating a culture specific text into another culture or language. Translating as an act and translation as its result always demonstrates certain cultural implications. Since a language or a dialect is always culture-specific, a translator may face some problems while translating certain culture-specific terms into the TL. The translator finds difficulty in translating culture-specific words, phrases, idioms, slangs, and proverbs because there is no one to one correlation between one culture and another or one language and another. While translating from SL to TL, the translator always faces the problem of the availability of the equivalent words. It is only through a socio-cultural matrix, the translator can translate the culture-specific text (SL) into another language (TL).

Another great challenge for a translator is the translation of orality. Orality, as Paul Bandia puts it, is a “representation of otherness, the assertion of marginalized identities through a variety of art forms” (Bandia 2015: 125). In this sense, orality is a literary representation of oral-spoken discourse. It, thus, gives a voice to hitherto unheard marginalised or subaltern voices. Walter J. Ong, in his *Orality and Literacy* (1982), has a different notion of orality. He perceives orality as “managing knowledge and verbalization in primary oral cultures (cultures with no knowledge at all of writing) and in cultures deeply affected by the use of writing” (Ong 1982: 1). He proposes that primary orality and primary oral cultures (“those untouched by writing in any form”) are related with a recurrent recourse to mnemonics and are by nature “additive rather than subordinate”, “aggregative rather than analytic”, “redundant or ‘copious’”, “conservative or traditionalist”, “close to the human lifeworld”, “agonistically toned”, “empathetic and participatory rather than objectively distanced”, “homeostatic”, and “situational rather than abstract” (ibid: 36-48). Thus, the standpoints adopted by Bandia and Ong unmistakably suggest that orality is more complex than the people believe it to be. If one takes in account these views of Bandia and Ong, he or she would certainly realise that while translating orality a mere translation of words is not enough: one has to translate the orality in a way that it echoes the identity of the marginalised groups. Ong’s perception also hints at a challenge of translating orality: since the orality is the source of knowledge in many cultural groups, while translating the orality the translator must try to retain the traditional knowledge that the orality inherits in it. In addition to these challenges, the translator should focus on the different features of the orality (here as proposed by Ong) and should confirm these features in the translated version of the orality. Failure in this task itself mean that the translator has failed in his task.

According to Sitakant Mahapatra, orality and oral culture rest on the communitarian togetherness and the emphasis on the sacral (1993: 49). He adds that the tradition that orality builds “is intimately linked to ultimate questions of life and death, the intricate questions of existence and is thus

linked to the world of faith and belief, in short, the sacral world” (ibid:49). Such views of Sitakant Mahapatra add more responsibilities to the tasks of the translator of the orality. While translating orality, the translator has to confirm that he succeeds in creating the communal togetherness among the members of community to which orality belongs to. The translated version of the orality should generate the feeling of belongingness among the members of the community. It should also retain the idea of sacral and should answer all the questions related to life, death, existence, faith, and belief in the same way the orality does. Orality is a great repository of information about a community that owns it. It is an archive of mythical, legendary and historical past of the community. It constitutes its own modes of expression and transmission. Orality offers numerous examples that can sustain contemporary social order. It articulates distinct cultural identity of the community formed by the social practices, religious beliefs, ethical values, and customs. It may take up the form of protest and may voice concerns of reform. Soumen Sen and Desmond L. Kharmawphlang observe that orality is the great highway of information where an exciting intersection of ideas, forms, and styles takes place at different levels, creating processes and dialogues with inter-linkages between form and content, genre and theme, visual and aural, local and regional, traditional and contemporary (Sen & Kharmawphlang 2007: 5) The failure of inter-generation transfer of the orality has caused a condition of its extinction. Hence, orality should be preserved in written form and preserving orality in a written form will create a cultural corpus and will enliven the cultural tradition of a community for a longer time. Any act of transferring orality onto paper may also be conceived as translation.² Such an act of translation requires an in-depth knowledge of the culture of a community. Since orality mostly exists among the unrecognised languages or dialects, it is the task of the translator to reconstruct orality without losing its essence while transferring it to written form from the oral.

Idea of Community Literature

There are thousands of the communities across the world and most of these communities have their own tradition of oral narratives. The oral literature of these communities is a great cultural heritage that may help us to understand their indigenous knowledge systems. In Indian context, the idea of ‘Community Literature’ may refer to a body of literature by the diverse communities in India that speak thousands of indigenous tongues. These literatures may narrate tradition or modernity. It narrates the tradition by recalling the memories of the days that have gone by, and it describes the

² However, terming this kind of transfer as ‘translation’ may trigger reactions from those who have labelled it as ‘transcription’, ‘transmutation’, ‘adaption’, ‘transformation’, and ‘transliteration’. However, there are many who proposed these terms under a single umbrella term - ‘translation’.

modernity by recounting the changes that have taken place from time to time in the cultural traditions.

India is a land of numerous linguistic communities. These communities are found even within the chief spatial linguistic units. For example, Gujarat³ is a chief spatial linguistic unit for Gujarati language, and within Gujarat there are hundreds of “sub-linguistic” communities. These communities are “sub-linguistic” because they have less number of the speakers of their own languages than the speakers of Gujarati language. The members of a sub-linguistic community generally share common cultural traditions and have a common way of life. Culturally, the speakers of these tongues are considered marginalised because of their numbers, their distinct life style, and the occupations they are engaged in. Because of their population, they are also considered politically insignificant. Though culturally and politically these communities may seem insignificant, they have immense literary importance. Many communities like wandering ironsmiths (*Gaduliya Lohar*), snake-charmers (*Vadee*), Bhavai players, Chamatha, Banzaras, Turi, Kothada, and others have their indigenous tongues and way of life.⁴ All these communities have a rich corpus of oral literature in the form of tales, songs, drama, dance-songs, proverbs, puzzles, etc. They transmit their oral literature to their next generations through oral communication. Since they do not have a recognised script to record the oral traditions, their literature is on the verge of extinction. The failure of inter-generation transfers of the oral literatures of these communities and absence of an agency that can script their indigenous dialect into written form has caused a condition of its extinction. These oral literatures can be saved by documenting, analysing, digitalising, translating, and archiving.

Community, Tribe, and Folk: A Conceptual Understanding

Before proceeding further, let us first understand three complex terms ‘community’, ‘tribe’, and ‘folk’. The understanding of these terms would help us to comprehend the idea of ‘Community Literature’ in a better way.

Community

Community is a multifaceted term. The word community is made of two Latin words i.e. ‘cam’ means ‘together’ and ‘munis’ means ‘serve’. So, the idea of ‘serving together’ constitutes the meaning of ‘community’ in etymological sense. In our common understanding, the term ‘community’ refers to “the condition of sharing or having certain attitudes and interests in

³ Gujarat is one of the prominent states of India located in the western part. The latitudinal and longitudinal extents of the state are 20°01’ N and 24°07’ N, and 68°04’ E and 74°04’ E respectively.

⁴ All these are wandering communities of Gujarat. It has been estimated that there are total 28 nomadic communities in Gujarat. Source: <https://sje.gujarat.gov.in/ddcw/showpage.aspx?contentid=1730&lang=english>

common”, whereas folk means “relating to the traditional art or culture of a community or nation” (*English Oxford Living Dictionary*). It can be more concretely defined as “a group of the people living in the same defined area sharing the same basic values and organisation” or as “a group of the people sharing the same interests” (Rifkin et al. 1988: 933). Community is “an informally organised social entity which is characterised by a sense of identity.”⁵ The concept of community is very broad. The members of the community may share the same neighbourhood or a region. They may share a common ethnicity, religion, cultural identity, gender, gender identity, nationality, immigration status, disability, profession, political affiliation, values, interests, or any other identity.

For sociologists, “community is a collection of people in a geographical area”. Three other elements that are also taken into account while discussing the idea of community in sociological sense are:

- (a) Communities may be thought of as collections of people with a particular social structure; there, therefore, collections which are not communities. Such a notion often equates community with rural or preindustrial society and may, in addition, treat urban or industrial as positively destructive.
- (b) A sense of belonging or community spirit.
- (c) All daily activities of a community, work and non-work, take place within the geographical area; it is a self-contained (Mallick 2013: 4).

Of course, there are some other sociologists as well who have added some more elements while discussing the idea of community. For many sociologists of the nineteenth century, the ‘community’ was a part of their critique of urban-industrial society. For them, communities were associated with all the good characteristics that have thought to be possessed by rural societies. On opposite, they considered that urban societies represented the destruction of community values. However, it became clear that communities cannot be divided into rural or urban communities or non-communities. Instead the sociologists proposed a rural-urban continuum that can accommodate various features/elements of social structures to understand the concept of community. According to Amitai Etzioni, community has two characteristics: “(a) A web of affect-laden relationships among a group of individuals, relationships that often crisscross and reinforce one another (as opposed to one-on-one relationships); (b) A measure of commitment to a set of shared histories and identities – in short, a particular culture” (ibid: 4).

Nowadays, the term ‘community’ is used to indicate a sense of identity, or belonging that may or may not be tied to geographical locations. This leads to a more clear idea that a community is formed when people have a reasonably clear idea of who has something in common with them and who has not. That

⁵ This definition of community is quoted in Tim Berthold, Alma Avila, Jennifer Miller edited volume *Foundations of Community Health Workers*, San Francisco: Jossey-Bass, 2009. (p.534).

is why Elijah Anderson states that “communities are, therefore, essentially mental constructs, formed by imagined boundaries between group” (ibid: 4).

Tribe

As a part of social classification in the colonial era, the term ‘tribe’ has emerged as an anthropological category. This sense makes it different from the pre-modern Indian concept of *jati*. Though both these terms appear synonymous, the latter lack the anthropological connotations that the term ‘tribe’ inherits (Baruah 2009: 78). In simple words, the term ‘tribe’ refers to specific patterns of economic and socio-cultural modes of life. To modern anthropologists, ‘tribe’ is also a stage in social development. It has been assumed that “hunting and gathering society would develop into ‘tribal’ formations, which then would develop into state societies, whether republic or monarchy” (ibid: 78). Baruah reflects that “‘tribe’ is a stage in evolution of human society from primitive to modern. Thus, vis-à-vis modern society, tribal stage came to be seen as primitive, i.e. in a stage of social development earlier to modern society” (ibid: 78). However, as Baruah admits, placing ‘tribe’ on an evolutionary ladder is indeed a shaky task (ibid: 78). It should be understood in as “a certain mode of existence among other modes with its own codes” (ibid: 78). Tribe should be better understood in connections with codes such as kinship relations, cultural narratives, strategies of existence, and political formations.

Folk

Folk is a broad term. It includes the meaning of term ‘community’ in it. Folk commonly refers to the traditional inhabitants of the tribal areas. Tribal communities are majorly considered folk communities. The anthropological perception of folk as a primitive group associates the idea of folk to the tribal communities. The term ‘folk’ is derived from the German term ‘volk’ which has a more dynamic meaning than the English equivalent, ‘folk’. The term ‘volk’ has its root in the late nineteenth and the early twentieth century word, ‘volkskunde’, which referred to the academic study of the collective German history. Hank Levin observes that the academic term ‘volkskunde’ gradually involved into “a catalyst of nationalist propaganda which masked blatant and sinister political agenda” (Levin n.d.:n.p.); he adds that as the nineteenth century progressed, the “Germans interpreted the Volk as a rallying point, which enabled them to see themselves as a superior native race and set themselves apart from other peoples” (ibid). This idea of Volkskunde led to see the Jews as the antithesis of the Volk values. The Jews appeared to the German as the biological or the social ‘other’. Thus, influenced by the German term ‘Volk’, the English word ‘folk’ constitutes a dichotomy – ‘self’ and ‘other’.

The idea of folk originated in the nineteenth-century when it meant “a group of people who constituted the lower stratum, the so-called *vulgus in populo* – in contrast with the upper or elite of that society” and was

considered “the uncivilized element of a civilized society” (Dundes 1980: 2). However, the idea of folk occupied an upper level than the savage or primitive society. So, on the evolutionary ladder, the folk means a group of the people who are neither highly civilised nor so primitive-savage. Gradually the ideas of “peasant” or “illiterate in literature society” were constituted to differentiate folk from the civilised and the savage. If folk has to be defined in relation to the civilised society, the idea of non-literate, illiterate, and literate may pop up. While the savage-primitive group is generally believed to be non-literate or pre-literate, the folk is considered as illiterate, rural, and of lower stratum; and on the other hand the civilised-elite is considered as literate, urban, and of a high stratum. Therefore, in the cultural evolutionary sequence of savagery, barbarism, and civilisation, which all the cultural groups are supposed to pass by; the folk can be broadly considered somewhere in between savagery and civilisation.

For the purpose of this paper, all those marginalised communities speaking indigenous dialects, living a nomadic life, and having a tradition oral narrative are considered one and are put under the umbrella of ‘community literature’. So, the word “community” in the phrase “community literature” is used to refer to a broad category of marginalized nomadic communities that use local dialects. Since the present paper limits the scope of community literature to only the marginalised nomadic communities, the community literature may be understood as different from the folk literature that considers all the oral narratives as its corpus. The phrase ‘folk literature’ is often used to designate the body of oral literatures. The use of umbrella term, ‘folk literature’, does not clearly attribute its belongingness to any specific community. Similarly, the phrase ‘tribal literature’ refers to a body of oral/written narratives of the different tribes.⁶ But the idea of community literature arouses a notion that the oral literature under discussion only belongs to a certain group, i.e. a nomadic group. Thus, it may distinguish itself by adding a sense of belongingness that folk literature generally does not do (except when it is used specifically). Similarly, ‘tribal literature’ hints at oral or written literatures of different tribal communities. Nowadays, it has become a trend to pen down literary narratives in the languages of tribal communities. So, ‘tribal literature’ does not necessarily hint at a body of oral narratives. Among the three terms discussed above, ‘community’, ‘tribe’, and ‘folk’, the term ‘community’ seems to be more suitable for reflecting the connotations such as shared histories, identities, and belongingness and that is the main reason why, in this paper, ‘community literature’ is considered as an apt label than others.

⁶ Some nomadic communities of Gujarat are also included in the list of “Schedule Tribes” (ST) and “Schedule Castes” (SC). For example, the nomadic communities like ‘Kathodi’, ‘Kotvadiya’, ‘Vitodiya’ are recognised as STs and some other nomadic communities like ‘Garudi’ and ‘Turi’ are recognised as SCs. In short, the idea is that ‘tribe’ and ‘nomad’ are not the fix categories.

Without any doubt, there are many things that are common between folk literature and community literature. Folk literature can be defined as the traditional, imaginary, marginalised, and countrified literature of a certain cultural group which is set in the time immemorial and has come to this community via the oral transmissions which may be now available in speech or in print.⁷ Thus, community literature and folk literature are similar in terms of orality. However, community literature has other distinct qualities. It is largely available in oral form. Due to the lack of proper awareness, the members of the communities, who are also the carriers of the oral traditions, do not document their orality. Of course, those who possess a good corpus of oral songs and tales (and other oral forms) are commonly old and majority of them are illiterate. Since this literature is always dialectal, it does not have its own script. If these are to be translated, one may translate them using the script of a language which is close to the dialect. Community literature is popular among the members of the community it belongs to. Majority of the songs and tales have reached them through the inter-generation transfers, and therefore, these oral literary forms maintained their similarity within a linguistic community living across the places. As most of the oral literature has a purpose of teaching cultural, social and ethical values, it can be noticed that community literature teaches even the serious things in light-hearted manner. Naturally, while narrating episodes of war, heroic deeds, adventures and struggles of their heroes, it attains a serious outlook. Community literature is greatly influenced by the classic epics and their fragments. Community literature presents different perceptions of life and the world as seized by the different communities.

What is the Way Forward?

Before addressing the query raised here it is essential to know why community literature is important to us. The community literature is not merely a literature produced by different communities but is an essential tool to understand the cultural dynamics of these communities. It records the life, traditions, customs, beliefs, and aspirations of the people from those communities. It opens up a scope to understand the people from different communities. Through community literature, we can rediscover the historically forgotten facts of their cultural history. It gives us a chance to peep into the mindset of these communities and the ethos they have held up to now. If we want to understand India in a better way, we must understand hundreds of such communities which have been left out in the process of modernisation. If we want to understand our native culture, we must search its rudiments in the lives of these simple people. Perhaps, those who carry the oral tradition may not have the knowledge of literary traditions and devices but their oral narrations are still alive throbbing with warm blood. Community

⁷ This concept of folk literature is developed by my reading of the essay “The Idea of Folklore: An Essay” (1983) by Dan Ben-Amos.

literature may truly fill in the gap that has remained unfilled because the absence of literature by those who have words but no script.

Translation has the power to spread community literature across the world. India has a rich corpus of literature having the potential to be the World Classics but due to insufficient translation, those are yet to be showcased to the world. Extinction of local languages also means death of the cultural traditions. It takes hundreds of the years for any community to develop its own distinct vocabulary. But such extinction of languages creates a roadblock to the community members who has struggled for many years for the development of their language and the culture. Because of the rapid modernisation that has taken place in India, the first half a decade of the twenty-first century was more deadly for indigenous languages.

It will be hyperbolic to suggest that the real need of creating a huge corpus of indigenous literatures of India that has hitherto remained unnoticed is more than ever in decelerating the process of their extinction. We can also spread awareness regarding indigenous language and their literary richness. Through translation of these literatures into English or other Indian languages, a new life and a new appearance can be given to them. Such endeavour may help us to save more than a hundred of Indian languages which do not have their own scripts.

To conclude, it can be asserted that the idea and revitalisation of the community literature is a need of the hour to conceptualise the 'Indian culture' as a whole. The marginalised cultural groups have often remained unnoticed because of the indigenous and unrecognised languages they speak. Such endeavour will not only give them an identity but also ensure much-needed cultural dignity.

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Rūpāntar as *Roṇa*¹ : Forming a Third Meaning of *Rūpāntar* by Comparing it with the Biological Metaphor of ‘Adaptation’²

RINDON KUNDU

Thinking adaptation metaphorically as traffic - a physical, intercultural mobility in between dialects, geographies and climates accompanying both flows and interruptions; movability and immovability; licit exchange and illicit trades, the proposed paper will try to revisit the term ‘adaptation’ and then will turn towards the Sanskrit/Bengali word “*rupāntar*” – often synonymously used with the word “adaptation” and make an attempt of equating the ideas of *rupāntar* and ‘adaptation’ going into the botanic metaphor and viewing it through the prism of the theory of evolution of species as forwarded by Charles Darwin in the nineteenth century. It will pay particular attention on terminological insights of both ‘adaptation’ and *rūpāntar* and try to understand how they carry the botanic metaphor of ‘plantation’. Taking Shelly’s concept of ‘transplanting seeds’ to be a point of entry, this paper will try to discover the translator/adaptor as a *ropoka* (planter) and attempt to analyze different layers of the botanic metaphor located into the term *ropoka*. This will be possible because the study of lexicons will unfold a very interesting but hitherto unattended fact that the concept of *rūpāntar* in Bengali is also related to the idea of *roṇa* or planting besides the well attested meanings like ‘change in form’ and ‘change in beauty’ (Trivedi 2014, Tymoczko 2006).

Keywords: adaptation, *rūpāntar*, Darwin, plantation, Shelly, botanic, *roṇa*.

I

The following research stemmed from an idea of studying the tradition of *rūpāntar* vis-à-vis the practice of adaptation and the adventure of digging

¹ This paper is a part of the thesis titled “Rethinking ‘anubad’ and ‘rupantar’ in Bangla in the Context of Adaptations of Plays by Ajitesh Bandyopadhyay”, submitted for the MPhil degree in Translation Studies from the Centre for Applied Linguistics and Translation Studies, University of Hyderabad, India.

² The diacritical marks have been given in this paper according to the National Library at Kolkata romanisation transliteration scheme.

deeper into the lexical meaning of the words like ‘adaptation’ and *rūpāntar* thus begun. Such a task was accomplished by going through a number of dictionaries and lexicons thoroughly that existed in the nineteenth century Bengal. The nineteenth century was taken as the point of beginning for the obvious reason that the earliest Bengali lexicon could be traced to this century. This paper will then try to contest the traditional notion of ‘adaptation’ by exploring the etymological origin of this very term at the same time it will attempt to establish a strong organic connection with the Darwinian concept of adaptation.

Etymological Origin of ‘Adaptation’

Exploring the lexical entry of the term ‘adaptation’³ will demonstrate the fact that it has been derived from the French word *adaptation* which in turn came directly from the Late Latin word *adaptationem* (nominative *adaptatio*), which again is a noun of action from past participle stem of *adaptare* and according to Ernest Klein’s *A Comprehensive Etymological Dictionary of the English Language* (1966) *adaptare* connotes ‘to fit, adjust, adapt’ (Klein 1966: 11). The French term *adaptation* around 1600 meant “action of adapting” which from 1670s changed into “condition of being adapted”. The sense of “modification of a thing to suit new conditions” came from 1790s. The biological sense in the term was first recorded in Darwin’s *Origin of Species* in 1859.

As natural selection acts by competition, it adapts the inhabitants of each country only in relation to the degree of perfection of their associates; so that we need feel no surprise at the inhabitants of any one country, although on the ordinary view supposed to have been specially created and adapted for that country, being beaten and supplanted by the naturalised productions from another land (Darwin 1859: 410).

James Donald edited *Chambers’s Etymological Dictionary* (1872) too, has mentioned that the term ‘adaptation’ implies “*the act of making suitable, the state of being suitable*” (Donald 1872: 5). Adaptation, therefore, in the biological sense means the current state of being of an organism in a particular habitat or environment and also to the dynamic evolutionary system that leads to the adaptation. It is Darwin who has reorganized the relationship between an organism and its environment which was seen as a fixed relationship earlier. According to him, with the climate changing, the habitat changes, and as the habitat reshapes, the organism mutates with the environment. When the environment changes, there are three things that may happen to a living organism, e.g., a) habitat tracking,⁴ b) genetic change⁵ or c)

³ See the etymological entry ‘adaptation’ <https://www.etymonline.com/word/adaptation>

⁴ See Eldredge, Niles. *Reinventing Darwin: the great evolutionary debate*. Wiley, N.Y. (1995): 64. Print.

extinction.⁶ Of these three types, genetic change accomplishes adaptation. We will explain it further after combing the lexical archive of the term *rupāntar*.

Now if we look into the Adaptation Studies scholarship we will hit upon the definition of “Adaptation” by Georges L. Bastin:

a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognized as representing a source text. As such, the term may embrace numerous vague notions such as appropriation, domestication, imitation, REWRITING, and so on. Strictly speaking, the concept of adaptation requires recognition of translation as non-adaptation, a somehow more constrained mode of transfer. For this reason, the history of adaptation is parasitic on historical concepts of translation (Baker 1998: 3).

As we can see, this section of ‘Adaptation’ in the *Routledge Encyclopaedia of Translation Studies* addresses ‘adaptation’ as a deviance from the source text. An adaptation is loosely based on the source text but its existence as a “non-translation” allows it to take liberty and make desired additions and alterations in the source text. In the process of pointing out the difference between these two terms, Bastin has defined ‘translation’ somewhat as a “constrained mode of transfer”. Here he has only slightly hinted at the difference between the two concepts which are often confused as synonyms but actually entails a vast gap between the two practices. The debates about whether the act of adaptation may be considered within the purview of “translation proper” can be perhaps traced back to the olden times. Throughout human history there have been philosophical debates about the nature, purposes and functions of these two. However, it is important to note that ‘adaptation’ has been seen as a branch of the discipline of translation studies and it needs to be mentioned here that Bastin has argued that there is a kind of ‘creative operation’ and ‘re-dimensioning’ hidden in the term ‘adaptation’ and therefore it has been tagged as ‘infidel’.⁷ Thomas Leitch (2008: 63) has mentioned that theorists as far back as George Bluestone attacked the process of ‘adaptation’ from within the fidelity discourse from where Robert Stam and Alessandra Reango’s monumental project *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* (2005) and *A Companion to Literature and Film* (2007) quested after the ‘reorientation’ of ‘adaptation studies’.⁸

⁵ See Orr, H. “The genetic theory of adaptation: a brief history”. *Nature Reviews Genetics* 6 (2) (2005). : 119-127. Web. <http://www.nature.com/nrg/journal/v6/n2/full/nrg1523.html>

⁶ See Koh, Lian Pih; Dunn, RR; Sodhi, NS; Colwell, RK; Proctor, HC; Smith, VS. “Species Coextinctions and the Biodiversity Crisis”. *Science* 305.5690 (2004): 1632–1634. Web. <http://www.sciencemag.org/content/305/5690/1632>

⁷ See the entry of ‘adaptation’ by Georges L. Bastin in *Routledge Encyclopaedia of Translation Studies* (1998) edited by Mona Baker.

⁸ See <https://pdfs.semanticscholar.org/4c45/c7031cc297274b55b5ad9acb96145aaea1ee.pdf>

Katja Krebs (2014), in her essay, “Introduction: Collisions, Diversions and Meeting Points” has discussed about the relationship between translation and adaptation. According to her, “Translation and adaptation – as both practices and products – are an integral and intrinsic part of our global and local political and cultural experiences, activities and agendas” (Krebs 2014: 1). But ‘translation’ and ‘adaptation’ have been placed as two opposite binaries – one is bounded by the linguistic equivalence and the other guided by creative faculty and therefore free from any kind of linguistic confinement. V. Demetska (2011: 15) has cited the fact in his essay, “Translational Adaptation: Theoretical and Methodological Perspectives” that adaptation has been seen as a ‘stepdaughter’ of translational studies. But both the methods – ‘translation’ and ‘adaptation’ are ‘rewriting of texts’. It is a well-known fact that Roman Jakobson in his seminal essay “On Linguistic Aspects of Translation” (Venuti 2004: 114) broadly categorised the process of translation as ‘intra-lingual’, ‘inter-lingual’ and ‘inter-semiotic’ and according to him, “inter-semiotic translation” is “an interpretation of verbal signs by means of nonverbal sign systems” or ‘transmutation’.⁹ This “inter-semiotic translation” has largely been understood as ‘adaptation’ because there is a change of medium happening. The text that existed in the spoken or written medium is now to be translated and produced in the medium of both verbal and non-verbal signs. This means the removal of the text from its own comfortable habitat to that of the realm of different signifying system which creates certain demands on the text in order to be fully represented. Therefore, the text has to be modified in a way that it can easily fit and accommodate in this new domain. It is to be noted here, that the term adaptation is not necessarily refer to inter-semiotic transfer only. Inter-lingual transfers are also considered as adaptations. The term ‘adaptation’ has been categorized in to a lot of terminologies which according to John Milton has created a lot of problems, with a large number of terms i.e., ‘recontextualization’, ‘tradaptation’, ‘spinoff’, ‘reduction’, ‘simplification’, ‘condensation’, ‘abridgement’ and ‘revision’ (Pym & Perekrestenko 2009: 51). Julie Sanders (2006: 26) in her book, *Adaptation and Appropriation*, emphasizes that an “adaptation” will usually contain omissions, rewritings, maybe additions, but will still be recognized as the work of the original author, where the original point of enunciation remains.

Coming back to the etymology of the word “adaptation”, the stem *adapt-* in early fifteenth century denotes “to fit (something for some purpose)” which stems from Middle French *adapter* which again comes from Latin *adaptare*, expresses “adjust”. The meaning “to undergo modification so as to fit new circumstances” has been associated with the word *adapt* from 1956.¹⁰ *As Chamber’s Etymological Dictionary of the English Language* has suggested

⁹ See Jakobson, Roman. “On Linguistic Aspects of Translation”, Lawrence Venuti (ed) *The Translation Studies Reader*, London and New York: Routledge, 2000, 126-132. Print.

¹⁰ See <http://www.etymonline.com/index.php?term=adaptation>

that the term *adaptation* has entries like “the act of making suitable”; “the state of being suitable”; “fitness” which brings forth a few synonymous associations to our mind, for instance, “version”, “modification”, “adjustment”, and “accommodation” etc., with the resultant understanding that adaptation implies adjustments made by an organism or a piece of literary work and the modifications it has to undergo in order to accommodate in an environment other than that of its origin.

II

With this understanding of the term “adaptation”, the proposed paper will turn towards the Bengali/Sanskrit word “*rūpāntar*” – often synonymously and sometimes erroneously used with the word “adaptation” and investigate how the term and the practice ‘*rūpāntar*’ in Bengal has been equated with the term and practice of ‘adaptation’. It will pay particular attention on terminological insights of both ‘adaptation’ and *rūpāntar* and try to understand how they carry the botanic metaphor of ‘plantation’.

Revisiting the Etymological Root of *Rūpāntar*

Rūpāntar is constructed by combining two Sanskrit words *rūp* and *antar*. The word *Rūp* means ‘form’ and *antar* means ‘change’; therefore *rūpāntar* denotes ‘transformation of a text’ and would be equivalent to words like ‘rendition’, ‘adaptation’ and ‘version’. This means that the text has not undergone a word for word translation; rather it has undergone a ‘change of the form’ and has been given a new shape.¹¹

If we start the chronological voyage through dictionaries we will see that the word *rup* in Monier-Williams’ *Sanskrit to English Dictionary* (1872), not only means ‘form’, ‘figure’ and ‘beauty’ but also contains meanings like *ropa* and *ropita*. It is a curious fact because according to the same lexicon, the term *ropa* means ‘the act of raising or setting up’ and the entry of *ropita* begins with ‘the act of planting (trees/saplings) or sowing’.

¹¹ It will be fascinating to note that the word *rupāntar* does not exist in the dictionaries/lexicons/ vocabularies published in the nineteenth century Bengal. Though the dictionaries published in between 1800 to 1900 do mention *rup* and *antar* in separate entries but the composite word *rupāntar* is completely absent. None of the dictionaries for example, Henry Pitts Foster’s *A Vocabulary in Two Parts, Bongalee and English, And Vice Versa (Part II)*, published in 1802, or William Carey’s *A Dictionary of the Bengalee Language (Vol. II, Part I & 2)* published in 1825, or Tarachand Chukrurtee’s *A Dictionary in Bengalee and English*, printed at the Baptist Mission Press in 1827, or *A Dictionary, Bengali and Sanskrit: Explained in English and Adapted for Students of Either Language to which is added an Index, Serving as a Reversed Dictionary*, a Bengali-English bilingual dictionary published from London in 1833 and compiled by Graves C. Haughton, or Rev. William Yates’ *A Dictionary in Sanskrit and English, Designed for the Private Students and of Indian Colleges and Schools (1846)*, or *Bengali and English Dictionary, for the Use of Schools (1856)* published by School Book Society, Calcutta, have given place to the composite term *rupāntar* in between their jackets.

rūp: 1. ropā, 2. ropita (connected with rt. I. *ruh*), Ved. the earth. (Monier-Williams, 1872: 850)

Since the term *rūp* has been equated with *ropā* and *ropona*, so it is necessary to look at the entries of these two words in the same vocabulary. According to him, *ropā* means in one word ‘plantation’ and *ropita* is ‘planted’:

ropā: (fr. the Caus of rt. 1. *ruh*), the act of raising or setting up... (fr. the Caus of rt. 2. *ropona*); the planting (of trees).

ropoka, planter.

ropona: causing to grow, causing to grow over or cicatrize, ... putting or placing on; the act of setting up or erecting, raising ; the act of planting, setting.

ropita: planted, erected, raised (Monier-Williams 1872: 855).

Next comes Haricharan Bandyopadhyay’s herculean achievement, *Bangiya Śabda Koś* (1932) - a Bengali Dictionary, where we will see a comprehensive entry of the word *rūp*, the root word of the term *rūpāntar*:

*rūp*1: *rūpkarana*, *rūpjuktakarana* [adding attributes].

*rūp*2: ‘*rūpjukta*’ [added attributes], *sadrśa* [similar]. 1. *ākṛti* [form], *mūrti* [effigy], *kāy* [figure]. 2. *saundarya* [beauty] 3. *cakḥurbishay mātra*, *drābha* [seen through eyes, object]. 4. *swabhāb* [characteristics], *prakṛti* [nature], *biśes dharma* [particular attributes]. 5. *pratibimba* [reflection], *pratikṛiti* [figure]. 6. *bhāb* [condition], *prakār* [types] ... 8. *sadrśa* [likeness], *tūlyatā* [comparable]. 9. *pad-dhati* [method].

*rūp*3: *ropona kora* [to plant]¹² (Bandyopadhyay 1932: 1926).

Here we come to see that along with the two most obvious entries like ‘beauty’ and ‘form’ mentioned above, Haricharan Bandyopadhyay also mentions that *rūp* can also mean *ropona* (to plant/to sow). Such connotations bring to our mind Shelley’s metaphor of ‘transplanting the seeds’ to denote the process of naturalization. P. B. Shelley in his *A Defense of Poetry* (1821 [1840])¹³ has suggested the famous idea of ‘transplanting the seed’ while talking of carrying across a poem from one culture to the other. Poetry, as stated by Shelley, has an ambiguous correlation with music, as thoughts have an attachment with sounds.

¹² All the English words against the Bengali words are my translations.

¹³ It is written by P. B. Shelley in 1821 and first published posthumously in 1840 in *Essays, Letters from Abroad, Translations and Fragments*, edited by Mrs. Shelley and published by Edward Moxon in London.

Sounds as well as thoughts have relation both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of the relations of thoughts. Hence the language of poets has ever affected a certain uniform and harmonious recurrence of sound, without which it were not poetry, and which is scarcely less indispensable to the communication of its influence, than the words themselves, without reference to that peculiar order (Shelley 1840: 9-10).

According to Shelley, (1820 [1840]), the words and sounds of a poem are so intricately linked that it cannot be recreated with same effect in another language if (using the botanic metaphor) the plant is uprooted from one soil and planted in another. What is possible otherwise is carrying the seed, or the thought embedded within the poem, which can be sowed in the soil of another linguistic world. It will then be exposed to a completely geographical world and will bear flowers and fruits possible in that part of the world. He writes:

[...] the vanity of translation; it were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower-and this is the burthen of the curse of Babel (Shelley 1840: 9-10).

Forming a Third Meaning of *Rūpāntar*

The basic difference between the ‘transplantation of seeds’ and ‘plucking a plant from one soil and planting it into a different soil’ is that in the first what is getting translated is the basic essence or thought and core characteristics of a text into the target culture but in the second one the whole text with all its characteristics and essence is made to be adapted into a different cultural environment which has different demands and can nourish the thought in a different manner.

Harping on the idea that translation or adaptation means carrying across the seed of thought from one culture to another, Lorna Hardwick, as cited in Bassnett’s “Culture and Translation”, suggests that the act of translating words also ‘involves translating or transplanting into the receiving culture the cultural framework within which an ancient text is embedded’ (Kuhiwczak & Littau 2007: 15).

...[B]old claims for translation as an instrument of change, and in doing so alters the emphasis for today’s student of classical languages. The task of facing the translator of ancient texts, she argues, is to produce translations that go beyond the immediacy of the text and seek to articulate in some way (she uses the organic metaphor of ‘transplantation’, which derives from Shelley) the

cultural framework within which that text is embedded. Moreover it is the very act of translation that enables contemporary readers to construct lost civilizations. Translation is the portal through which the past can be accessed (Kuhiwczak & Littau 2007: 15).

Bassnett here argued that Lorna Harwick has emphasized on the fact that since a translation or adaptation is a tree that has grown out, albeit differently due to the difference in the geographical factors, of a seed of thought brought from another culture, retracing of steps from the tip of that tree towards the roots can bring us closer to the classical culture of the past. Thus a critical study of the adapted text is not just about analyzing the methodology adapted or the changes that have been accommodated but also about going back to the origin of the seed which will talk of the connection between the two cultures and enable a comparative study of the two.

Susan Bassnett, in another essay, “Transplanting the Seed: Poetry and Translation”, suggests that translation can be thought in terms of transplanting a seed (Bassnett & Lefevere, 1998: 57-75). The seed, once transplanted, flourishes in another geographical condition. Such a study of translation/adaptation does not talk about the reductive nature of the practice. The idea of “lost in translation” and the anxiety associated with it can never gain prominence when thought within the framework of seed transplantation. According to Bassnett, the imagery Shelley uses, ‘refers to change and new growth’ as opposed to the imagery of ‘loss and decay’. Shelley argues,

... [T]hough a poem cannot be transfused from one language to another, it can nevertheless be transplanted. The seed can be placed in new soil, for a new plant to develop. The task of the translator must then be to determine and locate that seed and to set about its transplantation (Bassnett & Lefevere 1998: 58).

Similarly, the process of *rūpāntar* can be located, besides being ‘change in form’ or ‘change in beauty’, in the organic metaphor of ‘transplantation’ and the process of acculturation can be explored through the close analysis of this botanical metaphor. But of course the change in the habitat will lead to the changes in the biota. As Darwin puts it and has already been mentioned before, three main things can happen to the transplanted text or the biota: a) habitat tracking, b) genetic change or c) extinction. The first impact, i.e., habitat tracking in case of theatrical adaptation can be equated with the tendencies among theatre directors to use alien settings, foreign costumes and hunting for actors with physical features that can closely resemble the characters depicted in the source text. Such an endeavour is futile in the sense that when the author of the source text portrayed a character, he had in mind the physical features and personalities of men of his own land whose bodily features and personalities were nurtured in a particular climatic and geographical condition. The expectation of creating the same effect in a land far removed from that of the origin of the text can never be fulfilled unless

actor from foreign lands are imported. But in that case the spectators' response to the theatrical representation may vary significantly. The emotions that the staging is expected to give rise to among the spectators as a result of being identified with it, may not be perfectly achieved.

The third impact, i.e., extinction will allude to Shelley's metaphor of casting the violet into a crucible. This talks about the impossibility of the staging and representation of the theatre in a foreign habitat. This happens also because of the spectators' inability to receive the staging of an alien text with which they cannot identify and also questions the skill of the adapter who could just make the "*antar*" (change) but could not include the "*rūp*" (beauty or aesthetics).

The second and the most important impact is "genetic change" which is adaptation or *rūpāntar* proper. In this case the thought of the source text is adapted and is allowed to freely undergo necessary changes as is required in the new geographical terrain. The source text is given appropriate indigenous flavor so as to suit the taste of the target audience. The target text (be it performative) assumes a new *rūp* shedding the older one and is cultivated all over again according to the aesthetics of the land of the receptors.

Conclusion

So the paper tries to look into the organic metaphor hidden in the term 'adaptation' and it is this botanic metaphor which binds the terminology 'adaptation' with *rūpāntar*. It also seeks to excavate thorough dictionaries a new approach to *rūpāntar* and introduces a new meaning i.e., 'transplantation'. At the same time, the article tries to attempt to expand Translation Studies by introducing the concept of Darwinian principle of 'adaptation' and 'natural selection'. It is greatly hoped that this paper would be instrumental in introducing biological metaphor in the context of the practice of *rūpāntar*. One fundamental question will obviously arise that how valid it is to draw conclusions about including this new metaphor on the basis of the terminological understanding. I admit that to plant this new metaphor into firm land besides the two well-established meanings of *rūpāntar* – 'change in form' and 'change in beauty', one has to look at the practice of *rūpāntar* and improve the theoretical argument.

There is no way of disagreeing to the fact that meanings of words change with the period of time. Words both acquire new meanings and abandon older ones; they rise in the social status and also lose status. Therefore, such a study of lexicology can easily be criticised. But to my defence, I would argue that such a study is essential at the initiation in order to understand the gradual building up of certain ideas (since the period through which the study of the dictionaries have been conducted has been the most productive in terms of evolution of both the terms 'adaptation' and '*rūpāntar*' and according to my understanding all the social and cultural connotations of those words that feature in the lexicons must have affected their practices) and also to go back

to the past and construct a narrative that would link the age old practice of *anuvād* with that of the modern day practice of translation and adaptation.

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Translation Strategies of the Non-Native Odia Translators (1807-1874)

RAMESH C MALIK

Translation strategy means a plan or procedure adopted by the translators to solve the translation problems. The present paper is to highlight on the translation strategies of the non-native Odia translators during the colonial period (1807-1874). First of all, those translators who were non-residents of Odisha and had learnt Odia for specific purposes are considered non-native Odia translators. The first name one of the Odia translators is William Carey (1761-1834), who translated the New Testament or Bible from English to Odia that was subsequently published by the Serampore Mission Press Calcutta in 1807. A master craftsman of Christian theology and an Odia translator of missionary literature, Amos Sutton (1798-1854), who translated John Bunyan's (1628-1688) the *Pilgrim's Progress* (1678) to Odia under the titled *swargiya jātrira brutānta* in 1838. Sutton served as an Odia translator under the British government. His religious, literary, and linguistic contributions to Odia language and literature are to be studied for making a concrete idea about the development of Odia prose. In the era of Odia translation discourse, his translations deserve to be studied in the theoretical frame of translation strategies.

In this paper, the following translation strategies like linguistic strategies, literal translation strategy, lexical alteration strategy, deletion, exoticism and cultural transposition strategies are predominately adopted by the translators. Since the objectives of the SLTs were to promote religious evangelization and second language learning, the translation strategies tried to preserve the religious and pedagogical fidelity rather than textual fidelity in the translated texts.

Keywords: translation strategy, missionary literature, non-native odia translators, exoticism and cultural transposition

Introduction

Translation is one of the indispensable tools for the growth of a language, literature, and socio-cultural transactions among different classes of people. Language and translation are both socially and linguistically recognized as a communicative model of the two different linguistic communities. That is why translation is often considered as one of the oldest literary genres.

Needless to say, a study of ‘translation strategy’ is a study of ‘translation process operator’ which deals with the translators’ mental operative knowledge system towards the linguistic, extra-linguistic, and literary issues of translations.

According to Chesterman (2002: 57), “the term ‘strategy’ is then used to describe well established procedures, proven methods of solving particular kinds of problems and reaching the desired goal”. Again, it has been noted by Chesterman (2005) that “the term ‘strategy’ itself often used in different ways in translation studies, but a variety of other terms can be used to mean the same thing: ‘procedures’, ‘techniques of adjustment’, ‘transformation’, and transfer operations’ and etc”(quoted in Kearns 2009: 282). Molina and Alibir (2002: 508) define “translation strategies are the procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind”. The translation strategies adopted by the non-native Odia translators will be discussed under the theoretical preliminaries of the translation strategy.

There are always several overt and covert factors which lead to the progress of the translation activities in a multilingual and multicultural country like India. Among them, language learning through the Grammar-Translation method is found to be very significant during the colonial period. Thomas James Maltby, a British official, who served as an assistant collector of Ganjam district under Madras Presidency, wrote *A Practical Handbook of Uriya or Odiya Language* which was published in 1874. Maltby (1986: x) categorically mentioned in its preface that “it is hoped that this book, although professedly for Europeans learning Uriya (Oriya), may also be found useful to Uriyas learning English”. For the purposes of language learning and teaching, Maltby included a small collection of moral fables in his book. The fifth chapter of the book documented around thirty moral fables in English along with their Odia translations in order to facilitate learning and teaching both the languages through the Grammar Translation Method (GTM).

Translation is used as a one of the important activities during the colonial period. Socio-cultural interventions of the linguistic community and colonial policy provided patronage to the translation activities. The Western culture, literature, and religious thoughts were transplanted by the non-native Odia translators on the soil of Odisha. However, their intentions were confined to religious evangelization, language teaching, and learning, ultimately, their translation practice attempted to canonize the Odia literature in various ways. These translators not only rendered the European literature into Odia, but also introduced new styles of writing, new literary genres, literary techniques, linguistic interpretations. Therefore, their translations strategies are crucial to be discussed for exploring the intention behind translating the texts.

William Carey, Amos Sutton, and Thomas James Maltby are the most popular non-native Odia translators. Sutton and Maltby never detailed their

translation plans and procedures either in any preface to their translations or in any personal documents. On the other hand, William Carey, in his biographical note, admits that he was involved with various translation activities. According to Eustace Carey (1836), William Carey served as a biblical translator under the Baptist Missionary Society of Calcutta and a teacher of Oriental languages at Fort William College of Calcutta in 1801. His interest in learning Oriental languages inspired him to translate the Bible into all the major languages and dialects of India including some of the languages of South Asia. For translating the biblical literatures, he established a printing press named the Serampore Mission Press at Serampore with the help of his friends, Joshua Marshman (1768-1837), and William Ward (1769-1823) in 1800. For the purpose of the Bible translation, these non-native trios started the biblical translation industry at Serampore. The printing press was set up under the supervision of William Ward along with a native of Bengal named Panchanan Karmakar who served there as a punchcutter. This biblical translation industry flourished with his sincere efforts and hard work. With the close association of his friends and native pundits of Indian languages, Carey could complete translation of the Bible into almost all major Indian languages.

As Chrysostom Arangaen and John Philiose (1992: 11) point out: “the pundits of Fort William College assisted Carey not only in translating the Bible but also in the prose style of their respective languages. Thus, Carey was instrumental in producing 7 grammars, 4 dictionaries, 13 polyglot vocabularies besides 132 pedagogically oriented books”. Therefore, Carey is regarded as a famous Oriental biblical translator and also acknowledged one of the grammarians and teachers of Indian languages. He served as a professor of three Oriental languages, such as Sanskrit, Bengali, and Marathi at Fort William College and there he wrote the grammar of Sanskrit, Bengali, Marathi, and Telugu. The New Testament of Odia Bible was the one which was translated under the supervision of Carey at the end of 1807 and then revised in 1811 and 1814 subsequently.

Apart from these activities, the translation strategies which have been adopted by Carey are mentioned by F.A. Cox, a missionary historian. His book *History of the Baptist Missionary Society* (from 1792 to 1842) cites the crucial information about Carey’s translation strategies and especially his experiences on the Odia Bible translating. It is necessary to mention Carey’s experiences and also his comments on the Odia Bible translation that present the idea for understanding of the non-native Odia translation strategies used during the same period. Carey’s translation strategies have been discussed by Cox by drawing on the former’s personal letters which had been sent to Sutcliff. In one of his letters Carey proclaimed:

“We do not want the vain name of the men, who have translated the scriptures into this or that language, but we do want the thing to be done; and we have not yet seen the least probability of any one’s

doing it besides ourselves. We, however, wish everyone to try and do all he can; this is no reason why we who have begun before them all should, to compliment them, throw away all which we have done. It is, perhaps, necessary to obviate the objection founded in our employing natives to assist us, which represents it as if no advantage could be obtained from employing a ‘wicked Brahmin’. In the first place, they themselves who make this complaint do the same, and must do it. But, in the second place, we never print a sentence without examining it and seeing it through and through. Brother Marshman does this with the Chinese. I translate, and write out with my own hand, the Bengalee (Bengali), Hindoostanee (Hindustani), and Sunskrit (Sanskrit). The two latter (New Testament) I translate immediately from the Greek by brother Marshman and myself, as is the Bengalee (Bengali) with the Hebrew. I compare the Mahratta (Marathi) and the Orissa (Oriya), to the best of my power, and can say that I believe these translations to be good ones. I believe, likewise, that I am as able to judge of them as any person now in India (I am a fool; they have compelled me). We do employ natives, and avail ourselves of all the help we can; but we never give up our judgment, any language, nor ever intend to do so. I have no doubt but there are mistakes, arising from various causes, which will be gradually corrected in future editions; but I am persuaded that there are no capital errors in them. In this way we mean to go on as long as we can, without giving up anything which we have begun” (Cox 1842: 171-172).

This statement clearly reflects Carey’s biblical translation strategies and his evaluation techniques. There is another letter by Carey send to Dr Ryland on October 14, 1815 in which he acknowledged about the biblical translation strategies and his views about the native pundits who helped in translating the scriptures into their respective languages. The most significant translation procedures were:

“The native pundits write out the rough copy of the translation into their respective languages; some translating from the Bengali, others from the Hindustani, and others from Sanskrit, as they are best acquainted with them. They consult with one another, and other pundits who have been employed for several years in correcting the press copy, and who almost know the scriptures by heart. They, therefore, from the idioms; after which I examine and alter the whole where necessary, and upon every occasion have men born and brought up in the countries themselves to consult. The number of these languages far exceeds what I thought it till very lately, for till lately I, like almost everyone else, thought all the north and west of India to be occupied by the Hindi or Hindustani, but I now doubt whether any country be exclusively so. What have hitherto been

accounted verities of the Hindustani and vulgar verities of jargon, are in reality distinct languages, all derived, it is true, from the same source, the Sanskrit, but so differently terminated and inflected as to make them unintelligible to the inhabitants of the surrounding countries. The uniformity of the words in all these languages, makes it comparatively easy for me to judge of the correctness of the translations, and makes that quite possible which to one unacquainted with Sanskrit and the mutation of words in the current languages, would be impossible” (quoted in Carey 1836: 539).

This extract presents the general ideas about the biblical translation procedures used for Indian languages and how the native pundits’ judgments were strictly followed for translating of the texts into their languages.

There is another statement about missionary translation strategy which has been documented by Pundit Nilakantha Das, who explained a scene in his autobiography with reference to the missionary evangelization of Odisha and the translation problems of biblical scriptures into Odia as well.

His explanations on the missionary translation strategy especially translating Bible into Odia represent the strategy of the decision of a translator while translating expressions like *jisu sisumānaku sukha pāānti* (Jesus adores the children) into Oriya by a Christian missionary. The same translation was examined by the Reverend following an empirical method of etymological clarification.

The Reverend asked a carpenter, “What do you mean by *sisu*?”

The carpenter answered, “It is a type of black wood like *kendu*”.

The Reverend showing a small child, “How do you call him?”

He replied, *pilā*.

The Reverend knew *sukha* means *ānanda* or *bhoga* (happiness, pleasure), so he did not like *sukha-pāiba* where he discovered a faithful translation of English “love” is *prema-karibā*. Thereafter he corrected the sentence and made it like *jisu pilāmānaku premakaranti* (Jesus loves the Children) (Das 2003:46).

The earlier sentences have been changed according to rules of Odia along with the words like *sisu* > *pilā* and *sukha pāānti* > *prema karanti*. This is an evidence of the non-native Odia translators’ translation strategy wherein the translator emphasizes the process of domestication rather than foreignization. These are not the only translation strategies have been adopted by the non-native Odia translators. The following translation strategies like linguistic strategies, strategies for translating proper names, exoticism and cultural transportation, and transliteration will be discussed in this paper.

Linguistic Strategies

The linguistic translation strategies primarily deal with the functions of the SL words, phrases, expressions, idioms and proverbs and sentences in the TT. While creating the syntactic and semantic approximations between two different words, phrases, expressions, idioms, and sentences, the non-native Odia translators have often used the following translation strategies: literal translation, lexical alteration, deletion, transposition, and lexical creation.

Literal Translation Strategy

Literal translation is a widely used translation strategy. Most of the translation critics have discussed the main functions of literal translation and some of them have distinguished the literal from the other types of translation. Vinay and Darbelnet (1995: 33-34) define “literal translation is the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL”. According to Catford (1965: 25), “literal translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures, at any rank, etc.); this may make it a group-group or clause-clause translation”. Thus Catford holds that literal translation stands between word-for-word and free translation.

Basil and Mason (1996: 219) define “literal translation: a rendering which preserves surface aspects of the message both semantically and syntactically, adhering closely to source text mode of expression”. The main purpose of literal translation is to express the fidelity of SL expressions with their intelligibility in the TL. Nida (1961: 12) argues that “the literal translation can be called as ‘concordant’, and makes an immediate appeal to those unformed about the problems and principles of linguistic usage. But no two languages are similar in terms of their words or grammatical usages, and such a literal type of translation actually distorts the facts of a language rather than reveals them”. Newmark (1988: 68) states:

“Word-for-word translation transfers SL grammar and word order, as well as the primary meaning of all the SL words, into the translation, and it is normally effective only for brief simple neutral sentence. In one-to-one translation, a broader form of translation, each SL words has a corresponding TL words, but their primary (isolated) meaning may differ. Thus in *passer un examen* - ‘take an exam’, the two verb couplets can be said to correspond with each other, but out of context, they are not semantic equivalents. Since, one-to-one translation respects collocation meaning, which are the most powerful contextual influence on translation, it is more common than word-for-word translation whereas literal translation goes beyond one-to-one translation (...). Literal translation ranges

from one word to one word through group to group, collocation to collocation, clause to clause, and sentence to sentence”.

Further, he clarifies “ literal translation above the word level is the only correct procedure if the SL and TL meaning correspond, or correspond more closely than any alternative; that means that the referent and the pragmatic effect are equivalent, i.e. that the words not only refer to the same ‘thing’ but have similar associations and appear to be equally frequent in this type of text; further, that the meaning of the SL unit is not affected by its context in such a way that the meaning of the TL unit does not correspond to it. Normally, the more specific or technical a word, the less it is likely to be affected by its context” (ibid.).

Hatim and Munday (2004: 344) define literal translation as “a rendering which preserve aspects of the message both semantically and syntactically, adhering closely to ST mode of expression” which means it is a kind of translation strategy towards SL. In this context, Ivir (1987: 39) makes some observations on literal translation which are “often regarded as the procedure for filling of the cultural and lexical gaps in translation and, together with borrowing, is the commonest method of cultural transference and spread of influence from one culture into another”. Thus, literal translation is a very commonly used translation strategy by all translators. So there is no hesitation to state that this strategy has been used by the non-native Odia translators especially while translating the religious texts and moral fables into Odia. There are lots of examples of this strategy in the translations by Carey, Sutton, and Maltby.

- (1) SL: In the beginning God created the Heaven and the Earth (Genesis 1.1, The Holy Bible Revised Version, Standard American Edition).
TL: prathamare iswara swarga o pruthwi srujana kale (Carey 1807:1).
GL: at first /god / heaven / and / earth / created.
- (2) SL: And God called the light Day, and the darkness he called night (Genesis 1.5).
TL: iswar diptira nāma dibasa rakhile o andhārara nāma rātri (Carey 1807: 1).
GL: god / light’s / name / day/ put / and / dark’s /name / night
- (3) SL: And the Earth was waste and void (Genesis 1.2).
TL: pruthwi sunya o asthirakāra thilā (Carey 1807: 1)
GL: earth / empty / and / unstable-shaped / was

These examples clearly show how Carey has adopted the literal translation strategy in his translation of the Bible. He tried to bridge the cultural gaps between the two languages by closing translating the items of the SL to the TL. For example, the SL religious and culture-specific words: *god*, *heaven*, and *earth* have been rendered into Odia as same grammatical category, i.e. *iswara*, *swarga*, and *pruthvi* which are common in Odia. It is a fact that the

religious concepts of Christianity are difficult to translate to languages of other religious and cultural contexts. Therefore, Carey frequently adopted literal translation strategy for the extra-linguistic expressions of the Bible.

All the characters and consequences of the Bible are composed with particular theological imaginations and doctrines. It may be a decision of the translator to adopt the literal translation strategy for such expressions and find equivalents and contextual functions in TL.

Like Carey, Amos Sutton often adopted the literal strategy for translating the theological doctrines of missionary evangelization.

- (4) SL: Then said Evangelist (Bunyan 1670/1968: 10)
 TL: tebe mangaLapracāraka pacārile (Sutton 1838: 04)
 GL: then/ evangelist / asked...
- (5) SL: A bird in the hand is worth two in the bush (Bunyan 1670/1968: 30)
 TL: banare dui pakhiru hastagata eka pakhi bhala (Sutton 1838: 45)
 GL: in the forest/ two/ from bird/ in hand/ one/ bird/ good

These two examples are translated literally into Odia. In example-4, the SL culture specific word *Evangelist* is literally rendered in Odia as *mangalapracāraka* which means ‘a welfare-preacher’ (who tries to persuade other to accept Christianity, especially by travelling around the country and holding the Bible). In example-5, SL idiom “a bird in hand is worth two in the bush” is translated literally into Odia.

A few more SL idioms are translated following the same translation strategy.

- (6) SL: gird up his loins. (Bunyan 1670/1968: 36)
 TL: aNTabāndhi (Sutton 1838: 58)
 GL: by tying the waist
- (7) SL: a roaring lion (Bunyan 1670/1968: 38)
 TL: garjita singha (Sutton 1838: 61)
 GL: roared lion

There are few examples which can be taken into consideration as literal translation when two characters are performing a conversation between them in a dialogue form. There is a scene which portrays the Christian faiths, beliefs and ideologies. While translating such a scene into Odia, the translator has adopted the literal translation strategy.

- (8) SL: Pliable: and do you think that the words of your book are certainly true? (Bunyan 1670/1968: 13)
 TL: cancala kahile tumbhara pustaka madhyare jāha achi tāha niscaya satya eha ki tumbhe jāna (Sutton 1838: 10)
 GL: The quick/said/your book/ inside/ whatever/is/that/certainly/true/ this/you/know

SL: Christian: Yes, verify; for it was made by Him that cannot lie.
(Bunyan 1670/1968: 13)

TL: khristian kahile je hām āmbhe jāni kipāna satyabādi eswara e
pustaka racanā kari achanti (Sutton 1838: 10)

GL: Christian/told/that/yes/I/ having
known/why/truthful/God/this/book /has written

SL: Pliable: Well said; what thinks are they? (Bunyan 1670/1968: 13)

TL: cancala kahile bhala kahile tahiMre ki ki lekhā achi (Sutton 1838:
10)

GL: The quick/ said/ well/spoke/ in that/ what/what/ writing/is

Sutton was acquainted with the literal translation strategy. These two examples are illustrative of literal translation wherein the translator makes syntactic and semantic adjustments between the two languages. Few more examples are given below:

(9) SL: Now, said Christian, let me go hence. (Bunyan 1670/1968: 33)

TL: au khristian kahile ehikhyaNe āmbhaku esthānaru jibāku dia
(Sutton 1838: 50)

GL and/ Christian/ said/ now/ to me / from this place/ to go/give

(10) SL: These pilgrims are come from the City of Destruction...

(Bunyan 1670/1968: 155)

TL: ehi jātri lokamāne sarbanāsa nāmaka nagararu aile... (Sutton
1838: 329)

GL: this/ traveller/ people/ destruction/ namely/ from city / came.

In the above examples, the SL nouns *Christian*, *Pilgrim's*, *the City of Destruction* and verbs *go* and *come* have been translated as the same grammatical units like nouns: *khristian*, *jatrilokamane*, *sarbanasa namaka nagarara* and verbs: *jiba*, *aile* in Oriya.

Literal translation is normally used for Second Language learning. In this context, a few examples can be cited from translation of *nitikathā* (moral fable) by T. J. Maltby, who has expressed his opinion in the preface: “the chief object which I have had in compiling this Handbook is to supply an existing want in a practical shape, as with the exception of Dr. Sutton’s Introduction to Uriya (Odia), which was published about a generation ago, there is no book I know of, that will assist the Englishman in learning the Uriya language”. For the purpose of language learning and teaching Maltby has adopted the literal translation strategy.

(11) SL: A mosquito sat on a bull’s horn, and, in its pride imagining that it was heavy, said to the bull: (Maltby 1874/1986: 154)

TL: gotie masā eka saNDha srunga upare basi ahankarare āpaNāku bhari bujhi saNDhaku kahilā (Maltby 1874/1986: 155)

GL: a / mosquito / one / bull / horn / sitting on / proudly/ himself / heavy / understanding / to bull/said

- (12) SL: A number of frogs were sitting in a large paddy field (Maltby 1874/1986: 178)
 TL: eka bruhat biLare aneka bengara basati thāi (Maltby 1874/1986: 179)
 GL: one/ large/ in field/ many/frogs/settlement/are
- (13) SL: A lion becoming weak from old age was no longer able to capture living animals (Maltby 1874/1986: 166).
 TL: eka singha bārdhakyā heturu jarāgrasta hoi kauNasi jiba jantura pāridhi kari pāru na thāe (Maltby 1874/1986: 167)
 GL: a / lion / due to old age /sick / being / any / of animal / hunting / unable to do
- (14) SL: Two cocks had a fight about something (Maltby 1874/1986: 174).
 TL: dui kukuDā kauNasi drabya lāgi juddha kale (Maltby 1874/1986: 175)
 GL: two/ cock/for something/ fight/did
- (15) SL: “Ho! Peasants, a tiger has got in amongst my cattle; come to my rescue”(Maltby 1874/1986: 180).
 TL: he casāmāne āmbha goru madhyare goTie byāghra āsi-achi, tumbhemāne āsi rakhyā kara (Maltby 1874/1986: 181).
 GL: oh /farmers/ my /cattle/ in middle/a/tiger/ has come /you / having come/save

The above mentioned examples are translated to Oriya following the principle of literal translation.

Lexical Alteration Strategy

The lexical alteration strategy has also adopted by the non-native Odia translators. There are a few examples in Sutton’s Odia translation which can be discussed from this point of view.

- (1) SL: O my dear wife said he, and you the children of my bowels, (Bunyan 1670/ 1968: 09)
 TL: he āmbhara priya stri he āmbhara aurasā santāna (Sutton 1838: 02)
 GL: oh /my/ dear/ wife/ oh/ my/ bowels/ children.

Translating metaphors as non-metaphors is an important point here. In this example, the SL expression “the children of my bowels” offers a metaphoric sense, but its Oriya translation *āmbhara aurasā santāna* is a non-metaphoric expression in the TL.

- (2) SL: CHR: yes, very well. (Bunyan 1670/1968: 19)
 TL: kshrisTan kahile: hāM sundara rupe dekhibāku pāi (Sutton 1838: 22)
 GL: Christian/ said/ yes/ in beautiful form/ getting/to see

The SL expression *very well* has been translated to Oriya as *sundara rupe* which means ‘in a beautiful shape’ but the translator has altered the syntactic order of the SL in the TL by adding a verb phrase *dekhibāku pāi* (get to see) in order to clarify the meaning.

(3) SL: Once upon a time a deer ran away through fear of a hunter, and entered into a cave (Maltby 1874/1986: 152).

TL: kauNasi samayare goTie mruga byādha bhayare paLāi eka gartta bhitare prabesa helā (Maltby 1874/1986: 153).

GL: once/ in time /a / deer/ hunter/ in fear/having fled / a hole/ inside/ entered.

In this example, the SL word *cave* has changed to *gartta* (hole) in Oriya. Here, the lexical meaning of *cave* is entirely different from that of *hole*.

There are a few examples which demonstrate the idea about lexical alteration.

Deletion

There are certain decisions which a translator makes before actually starting the translation in response to such questions as ‘What are the extra-linguistic features of the text?’ ‘What could be its equivalent effects in TT’ and ‘what could be the strategies for them in order to accommodate the TT readers?’ Form these questions one can understand that translation of a literary text undergoes different processes such as domestication, foreignization, and manipulation, etc.

In this case, John Bunyan’s *The Pilgrim’s Progress*, originally written in 1670 and translated to Odia by Amos Sutton in 1838, reflects several translation strategies, such as adaptation, deletion, and transliteration.

Nida (1964:231) has laid down the following conditions for this purpose: (1) repetitions, (2) specification of references, (3) conjunctions, (4) transitional, (5) categories, (6) vocatives, and (7) formulae. Nida’s conditions of deletion can be justified by giving examples from the translations of the non-native Odia translators.

There are some shorts of poems in the SL which are found totally deleted by the translator in the TL. Since it is a prose text, the translator does not render all poems in TT. There are also other examples in which the ST units get deleted in TT.

(1) SL: As *I* walked through the wildness of this world, *I* lighted on a certain place where was a Den, and *I* laid me down in that place to sleep: and as *I* slept *I* dreamed a dream. *I* dreamed, and behold, *I* saw a man clothed with rags, standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. *I* looked , and saw him open the book and read therein; and as he read , he wept and trembled; and not being able longer to contain, he brake out with a lamentable cry , saying , “ what shall *I* do?

(Bunyan 1670/1968: 9).

TL: mahāranyarupa ehi jagatare bhramaNa karu karu eka parbatara guhāre *āmbhe* upasthita hoi sayana kari nidrāre paDiluM. tahiMre dekha chiNDābastra parihita *āpanara* gruhaThāru bimukha, hātare khaNDe pustaka puNi prusThare eka bhāri bojha emanta eka janaku swapnajogare dekhiluM. anantare dekhuM dekhuM, se janaku pustaka phiTāi pāTha karibaku dekhiluM puNi pāTha karu karu, se krandana kari mohā kampamānaoile. adhika sahi na pāri se eka mohā bilāpa sabada kari *āmbhe* ki karibā ehi kathā kahi Dāka pakāile (Sutton 1838: 1).

In the SLT, the first person singular pronoun *I* has been used nine times where it occurs in TL three times; so six occurrences have been deleted in TL.

The above examples provide the attestation of deletion of SL materials in TL due to the repetitions, specification of references, and conjunctions.

Strategies for Translating Proper Names

Proper names form a part of a language system which represent their special functions and accordingly they can be considered a separate group within the concerned language. According to Rosenhouse (1998: 245), “the lexical meaning of personal names and surnames indicate some physical, psychological or professional feature of the individual or a physical feature of his/her surrounding natural environment”. Zabeeh (1968: 59) states that proper names are pragmatically used to identify, refer to, or distinguish a single person or object, or they may have all the three functions at the same time. On the other hand, “proper names may have connotations when applied to persons and places which are well-known to both the speaker and hearer, but in themselves, turn out of context, they often mean nothing at all” (Ullman 1972: 74). Therefore, translating proper names from one language to other definitely creates problems for the translators. In order to resolve these problems, translators adopt the following strategies: “either the name can be taken over unchanged from the ST to the TT, or it can be adopted to conform to the phonic or graphic characteristics of the TL” (Hervey & Higgins 1992: 29). It can be noted here that for several centuries the practice has been to ‘translate’ or ‘adapt’ personal and place names. Hervey and Higgins observe that there are a few effective strategies for translating names, such as exoticism, transliteration, cultural borrowing, calque, communicative translation and cultural transplantation. Our task now is to find out the non-native strategies of translating foreign proper names to Odia.

While translating the Pilgrims Progress into Odia, Sutton has adopted the following strategies for rendering the proper names.

Exoticism and Cultural Transposition

The convention now is to look at the names which have connotations in religious and imaginative literature. In this context, Newmark (1988: 215)

suggests that “the best method is first to translate the word that underlines the SL proper names into the TL, and then naturalize the translated word back into a new SL proper name- but normally only when the character’s name is not yet current among an educated TL readership”. Sometimes the translators localize the foreign names in the TL matching with the native environments. Sutton has translated some such expressions by adopting the local geographical locations of Odisha, such as *the king of glory* (p.29) translated to Odia as *gajapati rājā* ‘the Gajapati King’ (p.43), and *the king of this place* (p.153) is rendered as *puri madhyare mahārājā* ‘the King of Puri’.

Exoticism is used by a translator when “a TT translated in an exotic manner in one which constantly resorts to linguistic and cultural features imported from the ST into the TT with minimal adaptation, and which, thereby, constantly signals the exotic source culture and its cultural strangeness” (Hervey and Higgins 1992: 30). Exoticism is more or less a result of literal translation which does not allow any cultural transposition in TL. There are a few personal names which have been translated to Odia following their literal meanings: personal names such as evangelist (p.10) > *mangalapracāraka* (p.04), obstinate (p.11) > *Thentā* (p.06), pliable (p.11) > *cancala* (p.06), Mr. Worldly Wiseman (p.17) > *sansāra gyāni* (p.16), legality (p.19) > *byabasthanugata* (p.21), goodwill (p.25) > *paramangalechu* (p.32), interpreter (p.28) > *arthadāyaka* (p.39), passion (p.30) > *rāgasila* (p.43), patience (p.30) > *dharjyasila* (p.43). Similarly place names are also translated in the same method: the city of Destruction (p.11) > *dhwansaniya nagara* (p.06), the town of Carnal Policy (p.17) > *sāririka buddha nāmaka* (p.16), Mount Zion (p.25) *siyāna parbata* (p.31), and the country of Beulah (p.149) > *parisayana nāmaka desa* (p.315). In order to domesticate the fictional character of the text, the translator has adopted such a translation strategy which is helpful to understand the physiological stimuli of the imaginary characters and as well ideas about the place names.

Transliteration

Transliteration is rendering of the phonic/graphic shape of SL names in a TL with the same patterns of spelling and pronunciation.

According to Catford (1965: 66), transliteration involves three steps: (1) SL letters are replaced by SL phonological units; this is the normal literate process of converting from the written to the spoken medium; (2) the SL phonological units are translated into TL phonological units; (3) the TL phonological units are converted into TL letters, or other graphological units. In order to translate the foreign personal and place names to Odia, the non-native translator Sutton has adopted this transliteration strategy.

- (1) SL: Yes, said *Christian* (Bunyan 1670/1986: 12)
TL:*khriTiān* nāmaka se jana ..(Sutton 1838: 06)

- (2) SL: *Beelzebub* is the captain; (Bunyan 1670/1986: 25)
TL: *bālājibub* nāmaka senāpati (Sutton 1838: 32)
jishāk o jākuba... (Sutton 1838: 325)
- (3) SL:*Encoh*, *Moses* and *Elijah*, etc (Bunyan 1670/1986 :155)
TL: *hinok* nāmare o *mosā* nāmare puNi *eliya* nāmare (Sutton 1838: 329)

Conclusion

A translator often prefers to bridge the gaps between two texts. In order to translate a text to one's mother tongue, a translator often adopts the linguistic and extra-linguistic translation strategies. Similarly, the non-native Odia translators have adopted the linguistic strategies, literal translation strategy, lexical alteration strategy, deletion, transliteration, exoticism, and cultural transpositions for their translation. Translation strategy is a question of a translator's decision. Since most of the literary texts are considered as meta-texts composed of several domain-specific forms and contents, the task of their translators is to consciously look for the equivalent effects and try to solve the problems by adopting different strategies. According to various contexts and situations, textual and meta-textual functions of literature and their equivalence problems motivate the translators to adopt certain translation strategies for making a good translation. These lead the translators to apply the min-max strategy so that equivalent effects can be created and translation fidelity can be achieved to the maximum extent. Since translation is a negotiation between two different linguistic, literary, and cultural texts, in the course of translating some textual materials from one language to another, there may or may not be natural equivalences in TT. In this context, translating extra-linguistic features, such as culture specific words, personal names, place names, religion-specific words and expressions create problems. This situation can only be sorted out by translators either by accepting the transliteration approach or rejecting it. Rejecting transliteration is one way where the translator has to accommodate the SL items faithfully in TL, if possible; and the other way is to fix the SL items in TL through adopting transliteration. Translators often take this decision before translating a text which is called the macro-translation strategy. Usually, translators prefer transliteration strategy to semantic rendering of the personal names and place names in TL. Since the objectives of the SLTs were to promote religious evangelization and second language learning, the translation strategies tried to preserve the religious and pedagogical fidelity rather than textual fidelity in the translated texts.

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The Writer as Translator: Self-Translation in O. V. Vijayan's *The Legends of Khasak*

SANJU THOMAS

It is observed that creativity is all about negotiating through subjective experiences and transcending them to make a crucial connect with the readers. The process of translation follows the same route. This would involve a lot of enterprise especially since she is constricted by the existing framework of the source text. Other than linguistic experiments, a translator, if he/she wills, can subtly modify or brazenly rewrite a text in agreement with her ideology and context. But what happens when a writer translates his/her own work? Even when the question of accountability to the writer does not plague the self-translator, self-translation many times ends up as some kind of rewriting of the existing text. But does self-translation by default mean rewriting? In my paper I would analyse the first chapter of *The Legends of Khasak*, the English translation of O. V. Vijayan's phenomenal Malayalam novel *Khasakkinte Ithihasam* by the writer himself. A close reading of the text would reveal that there are many subtle changes Vijayan has brought in the translation. What does this do to the text and what does this say about the writer as his own translator? This analytical paper would attempt to answer these questions and thus comment on the process and politics of self-translation as rewriting.

Keywords: self-translation, Malayalam novel, O. V. Vijayan, *The Legends of Khasak*.

Introduction

Translation has long ceased to be a mere linguistic transfer and has come to mean a more complex and creative bridge building process between diverse cultures. The long standing criticism about the process of translation being mechanical and being inferior to creative writing has been settled to a great extent with the arrival of translators who are more aware about the process and politics of translation. Scholars of translation now have moved on to discuss about the role of translators as empowering agents and the ethics of their choices. Thus many other aspects of translation are being pondered upon that have hitherto not been paid proper attention. Self-translation is one such dimension. This paper would analyse the process of self-translation through a discussion of the intention of the writer-translators in undertaking such an exercise and proposes to look into the many different ways self-translation unfolds, many times as rewriting. This will be made clear through a close

reading of the first chapter of O. V. Vijayan's *The Legends of Khasak* (1994) his own translation of the Malayalam novel *Khasakkinte Ithihaasam* (1969).

Why Self-translation?

The process of translation itself is many layered, and self translation makes it all the more complicated. The trepidation about being answerable to the author will not mar the creativity of the self translator as he can, in principle, take any amount of liberty with his own text. For many self translators the process of translation is a chance to rewrite the original text. Two great examples of self translators who have ended up rewriting their own works in another language are Samuel Beckett and Rabindranath Tagore, both Nobel prize winners. In Alan Friedman's 1987 collection "Beckett Translating/Translating Beckett" and Brian Fitch's 1988 monograph "Beckett and Babel" Fitch concludes that there is "one work" but two texts to deal with: "it is obviously desirable to allow for the possibility that no satisfactory synthesis of the two Beckettian texts is, in the final analysis, feasible". He points out that Beckett has taken great liberties not just at "lexical and grammatical level" but also at the "textual and discursive level" (quoted in Butler 115). Sujit Mukherjee traces the growth of a reluctant Rabindranath who believed that translating his poems into English would be like "disrobing Draupadi in court" (2009: 115) into the confident, renowned 'English' poet Tagore. The conscious liberty Tagore took with his own work could not have been done by anyone else. He quotes Tagore:

My right with regard to my own work is not of an adventitious sort. Had it been otherwise than inherent, I would have, unlike what I do, to account for each word I use. I intend to carry the essential substance of my poetry in the English translation, and this means a wide divergence from the original (2009: 119).

Mukherjee also writes about the "growing uneasiness" Tagore had in his later years about his own translations and regretted his "incompetence" and "carelessness". He felt that "languages are jealous sovereigns, and passports are rarely allowed for travelers to cross their strictly guarded boundaries" (2009: 120).

This, however, is not the case with many other bilingual writers who can handle two languages with elan. For example, Sarang mentions three poems of Arun Kolatkar — "The Hag", "Irani Restaurant" and "Three Cups of Tea" — which were included in an anthology edited by Dilip Chitre as "English versions by the poet" while the same poems when published in a special issue of *Quest* did not mention that they were written in Marathi first. This issue had showcased the best of Indo-Anglian poetry. Tagore too was considered an English poet in the West since nowhere did it get mentioned that the *Gitanjali* was translated from the Bangla. In fact after widespread criticism recently scholars have been re-assessing contribution of Tagore to the field of world literature, and how his poetry was a welcome change from the kind of poetry

written in English during his time. The prose-poetry that he created had “Biblical overtones and was easily translatable to other languages” (Bassnett 2013:16). Ayyappa Paniker, the renowned Malayalam poet and academic is also the translator of his own poems. Dilip Chitre is another poet who has experimented with both English and Marathi (Sarang 1981: 35). V. K. N. the celebrated Malayalam writer, known for his deeply rooted analogies and experimental puns, translated many of his stories into English. Thus, one would understand that self-translation is not a marginal activity at least in the Indian context.

Why does a self-translator choose to do this activity and how does s/he do it are interesting questions that might yield different answers. Aranda writes about “Rosario Ferré, whose novels are published in both Spanish and English as if they were originals, has declared that she writes in English and then translates into Spanish to ‘correct mistakes’” (2009: 31). This obviously is not the reason for all writers to turn self-translators. A writer, who is sometimes forced to live in another country for a considerably long time because of adverse conditions in his own nation, might start writing in the new language. Another reason could be the dissatisfaction of previous translations done by others and the faith that only the writer would be able to do justice to the translation. Many times a writer translates his/her own work after an interval of some years as in the case of O. V. Vijayan. O. V. Vijayan's *Khasakkinte Ithihasam* (1969) has been termed a pathbreaking novel, so much so that Malayalam literature is divided into pre and post-Khasak phases. The work heralded postmodernism in Malayalam literature,¹ and it delves deep into the question of identity. The novel opened a new world of possibilities where reality and myth merged, where the individual became the universal and the sinner and the saint became one (Satchidanandan 2013). The novel published in 1969 is in its 30th edition, and is still considered to be one of the most important novels in Malayalam. O. V. Vijayan translated *Khasak* as *The Legends of Khasak* into English in 1994 almost 25 years later.

In such cases the worldview and the intensity of experience of the author might have changed which allows him to look at the text from a distance. But this might result in rewriting of the text to suit his new perspective. There are others who simultaneously translate a text into another language as they write it in their mother tongue. Ayyappa Paniker is said to have done his translations this way. Here the distinction between the original and the translation gets blurred to a great extent. But considering that the creative energy of a translation is increasingly appreciated lately and that the absoluteness of the source text is something that is considered to be non-existent, self-translation should be considered as creative translation. But it is

¹ The term ‘*athyadhunikam*’ (ultramodernism, high modernism) was used to qualify the novel since the term ‘*utharadhunikam*’ (postmodernism) was not in vogue in literary circles. (as mentioned in “Nation and Nationality; Concepts of Modernity and Nation in Malayalam Literature” by Manu Sudhakar Kurup).

then also true that in a multilingual country like India where almost every educated Indian can speak at least two languages self-translation many times becomes rewriting. A classic example is the self-translation of Qurratulain Hyder's *Aag ka Dariya* (1953). M. Asaduddin in his article "Lost/Found in Translation: Qurratulain Hyder as Self-translator" details the many liberties taken by the author-translator so much so that the novel almost became a new text in translation. According to him, "the two texts cannot be substituted for one another. They remain complementary despite belonging to their own fictive universes" (2008: 248). O. V. Vijayan's translation *The Legends of Khasak* of his original Malayalam masterpiece can be considered one such novel.

Self-translation as Rewriting the Self in The Legends of Khasak

P. P. Raveendran in his essay "Mapping the Khasak Landscape: An Essay on Translation" (2009) analyses the translation *The Legends of Khasak* against the Malayalam text *Khasakkinte Ithihasam* to find out that Vijayan has taken great liberties in his rendering of the Malayalam novel into English. Raveendran opines that though the larger narrative is true to the original, the translation displays a drastic change in the sensibilities from the Malayalam text. Considering that *Khasakkinte Ithihasam* is hailed as the novel that brought in a new sensibility in Malayalam fiction and heralded in modernism, this is not a small alteration. Still, the question remains as to whether sensibility (rooted in specific time and space) can be translated from one language to another or from one culture to another, or will a particular sensibility of one time period be relevant in another, or more importantly is it imperative that sensibility gets translated? The original *Khasak* as was mentioned earlier was a new experience to Malayalis who were only fed on realistic novels till then. Thus it "challenged the dominant sensibility" of the day to offer something absolutely fresh and novel in material and method. Raveendran points out that there is a significant change in the worldview represented in the original and the translation. He also feels that the translation cannot be read as "a worldview transcending modernism, [a]s the articulation of a nativist, ecofeminist, communitarianist postmodern view" (2009: 131) as Vijayan's trajectory as a writer is not similar to that of the trend of Malayalam literature. Raveendran claims that while Malayalam literature went through a politicized modern phase to "find shelter under the rubric of postmodernism", Vijayan briefly went through a political phase to move ideologically closer to "versions of Indian metaphysics" (2009: 131). Vijayan translated *Khasakkinte Ithihasam* in this later phase, and Raveendran elaborates upon the implication of this on the translation:

Though there is a pronouncedly spiritual dimension to *Khasakkinte Ithihasam* too, the dialogically structured text of the novel does not allow a metaphysical reading to assert itself there. It is this

possibility of a dialogic and compulsive misreading that has been denied to the text in the process of translation (2009: 131).

The Malayalam text offers itself to multiple readings from “social, political, sociological or even ecological terms” while in English, *Khasak* ends up being the metaphysical musings of a wandering soul. Raveendran highlights this by way of a simple example from the Malayalam and its corresponding translation. In their discussion about truth, the natives of *Khasak* who belong to different faiths, come up with the conclusion that “truth is varied” while the English translation says “Many truths make the big truth.” The transition from “varied truths” to “the big truth” is what marks the original from the translation, according to Raveendran.

Khasakkinte Ithihasam is Vijayan's first novel and was published in 1969. But the translation came in 1994, when Vijayan had already written *Gurusagaram* (1987), *Pravachakante Vazhi* (1992) and *Madhuram Gayathi* (2007). All these novels are concerned in one way or the other with the metaphysical search of the oneness of God and *The Legends of Khasak* fits in perfectly within the fold of these works. The quest about the truth which he started with *Gurusagaram* continues through the tormented self of Ravi. But Vijayan's Ravi when he alighted from the bus at Koomankavu years before in 1969 was a cheerful young man though at times haunted by the ghosts of the past. He got burdened by the quest of truth only years later, in 1994, when Vijayan translated his Malayalam text into English. This progression from the text to the translated text can be substantiated through a close reading of the very first chapter of both the texts.

The first chapter of *The Legends*: A close reading against the Malayalam text

Ravi in *Khasakkinte Ithihasam*, reaches Koomankavu and stays in the bus for a short while even after the others started leaving, as he was feeling dizzy after the long winding bus journey and needed some rest before he started his walk towards his destination. It was as if he has reached a “*dasa sandhi*”. This astrological term only means the lull in one's life after one phase and before the next one gathered momentum. It need not necessarily be astrologically considered bad for all people. But Vijayan in the translation makes it the “ominous transit in one's horoscope” (Vijayan 1994: 1), to make it feel that Ravi is indeed going to start a more difficult phase in his life. Thus the tonal variation of the two novels is set in the very first page of the translation itself. When the bus conductor gets someone to carry Ravi's luggage, he alights from the bus with a grateful ‘thank you’. But in the translation, “Ravi stepped out of the bus, still wrapped in thought and the earth seemed to slip away from under his feet (Vijayan 1994: 1)”. This seems like a loaded statement while in the Malayalam text Ravi was feeling dizzy because of the tiring journey. The Malayalam text says, “it was funny, it felt as if he was sticking

his head out of a bus that was negotiating a narrow ghat path”² (Vijayan 1969: 9). When he spots the shack selling sherbet, Ravi asks for two sherbets. When the porter protests that he doesn’t want it, Ravi in good humoured camaraderie insists that he has it. He calls the porter “*karnnore*” which literally means “the elder one” but the term is used not in a sombre way as in the English text. The very line “Ravi encouraged him: Have it *Karnnore*. Isn’t there quite a distance to tread from here?” (Vijayan 1969: 10), tells the readers that Ravi is a social being interested in engaging with people while the dialogues have been paraphrased in the English version not to interrupt the alienated reverie of Ravi: “The old man declined with peasant ceremony, but Ravi took him along anyway to the shack that sold sherbet” (Vijayan 1994: 2). He adds: “Ravi sat over another drink and *desultorily* scanned the knick-knackery in the shack” (2). In the Malayalam text Ravi only *looks* at the different things in the shop. Looking at the gramophone in the shop he feels an overwhelming mist of memories enfolding him. But in the English, Vijayan qualifies the memories: “mists of memory rose from its damp, rusted flues and spoke to Ravi in *sad* and *tender* voices” (Vijayan 1994: 3, my emphasis). In the Malayalam it is mentioned that within the time of having the sherbet, the shopkeeper extracted all the information from Ravi. He too takes part in the conversation: “Ravi elaborated. It is a single teacher school. A new experiment of the District board” (Vijayan 1969: 10). In the English version, Vijayan has added dialogues, but Ravi seems to be not too interested in the dialogue.

‘Where might you be going?’ asked the vendor.

‘Visiting relatives?’

‘No. I’m going there to teach.’

‘Teach? In Khasak? There isn’t a school there, at least there wasn’t till the other day ...’

‘One of the District Board’s new single teacher schools. I am supposed to get it started.’ (Vijayan 1994: 3)

About his saffron dhoti, in the Malayalam text, Ravi says that he has the fever of philosophy while in the English, Ravi somberly tells the shopkeeper that the dhoti is from an ashram, which complements his air of alienation. Vijayan even gives the old porter a philosophical line in the English text: “Loads are loads always” (Vijayan 1994: 3). Here Ravi offers to help the porter though he does not actually do that. This bit of conversation is not in the Malayalam text. The original Ravi seems to be very much a part of the feudal set up of India and does not mind the elderly man carrying his load. When Ravi pauses on the way to look at the bus going back the old man asks Ravi whether he is tired. He further asks him: “You were lost in some thought, weren’t you?” (Vijayan 1969: 13), while the translation says: “Something made you sad?” (Vijayan 1994: 5), thus imposing the possibility

² All alternative translations are mine.

of sadness on Ravi. On their long walk to Khasak from Koomankavu, the elderly man keeps on talking. While talking about the rain and its vagaries, the man asks Ravi: "Isn't it Maya, kuttu?" The Malayalam says Ravi had an urge to display some philosophical skill, but decided not to because "he was tired. He just wanted to reach his destination somehow" (Vijayan 1969: 13). The English version reads as the following: "For a moment he had a frivolous impulse to play the mystic; he smothered it. No, not on this journey of many lives, this journey of incredible burdens. Let me reach my inn, the village called Khasak" (Vijayan 1994: 6). In the Malayalam text, the old man talks against the dam which is being built, while Ravi supports it: "One needn't be so anxious about the rains then." Vijayan writes: "the ease of the conversation snapped" (Vijayan 1969: 13). But Ravi regrets it and feels that he shouldn't have said that. In the translation this part is deleted so that Ravi seems to be a disinterested listener to the old man's chatter. When they reach Khasak, Ravi first just takes in the scene. But in the English version, Vijayan underlines the purpose of Ravi's visit with the thought: "... so this is my transit residency, my sarai" (Vijayan 1994: 7).

Once Sivaraman Nair, the landlord, leaves Ravi alone, the children and women throng to see the new teacher. "The children spoke in chorus, like so many anklets; these silver voices were soon to soothe his sorrow" (Vijayan 1994: 8). This "sorrow" is completely absent in Malayalam. There he is "so tired and a little annoyed with the children that after a while tell them firmly that they should leave" (Vijayan 1969: 15). Later when he sits down to rest "[His] calves hurt, his bones ached, the pain travelled through them, travelled dully through his mind..." (Vijayan 1994: 9). In the Malayalam, Ravi experiences only body ache! When he goes to the river after his sleep, Ravi finds two women bathing, half naked. In the Malayalam, "Ravi remains neck deep in water desultorily looking at them. When they left wrapping their sari around them, Ravi *became alone*" (Vijayan 1969: 15, my emphasis). In the English version, Ravi never even felt the company of women; rather he sits alone on the riverbed.

These examples from the very first chapter make one thing clear: that the protagonists of the Malayalam source text and the English translation are very different in spirit. The Ravi of Vijayan's Malayalam novel is an interesting young man who has come away to a village from an urban setting. He has good social skills and strikes up a conversation with the shack owner, the old porter and the children. He is a youngster full of life, very easily drawn to the opposite sex: he is quick to observe the women who came over to his house in the pretence of fetching their children; he is comfortable stepping into the river with the women bathing close by. Though Koomankavu seems vaguely familiar, he never betrays any belief in a predestined *sarai*. Rather, he is not even aware that he is on a painful journey of burden. Only Vijayan knows this as he rewrites the novel and he feels obliged to display it in no uncertain way, years later in the translation, that Ravi is an unhappy man. Thus the very first chapters of the original and the translation sketch two different portraits of the

same character, Ravi: one a spirited young man, seemingly carefree and the other a melancholic who carries the burden of his life.

Apart from the changes in the protagonists' response to the world outside, there is a palpable change in the landscape of the novel as well. The Malayalam language in the novel has an intimate quality about it to match the warmth of its protagonist. In the first chapter, when Ravi reaches the school he observes the scene with delight to identify some birds that are common in rural Kerala. He takes in the greenery, the sight and sound (a mother calling out first Khadeeja, and then the more endearing Khadeejo) of the country-side which evoke a kind of familiarity in the Malayalam reader. This personalisation is missing in the English version.

More importantly, the first chapter of the translated text also makes one wonder whether Vijayan was writing exclusively for his international readers. Many details added in the narrative would give one the feel that Vijayan was interpreting or even adapting his text for a foreign audience. For example, in the shack where Ravi drinks his sherbet, he observes “gothic” lemonade bottles with deep green irises (Vijayan 1994: 2). In the Malayalam, the reference is to “lemonade bottles with irises” (Vijayan 1969: 10). Another addition is the mention of the “plantation’s infirmary” and the nurses “who held him back” when his dead mother’s strange “palanquin” was taken away. This can only be interpreted as an attempt to recreate a colonial atmosphere which the English readers might be familiar with. Most of the coffee plantations belonged to the British and a small clinic or infirmary would be part of the colonial master’s charity enterprise. As a translator, Vijayan seems to have been thinking more about facilitating his readers than being ‘loyal’ to the original text. Thus from an analysis of the very first chapter we can conclude that the literary landscape of Khasak does undergo a mutation in translation as a result of the ideological shifts of the author and the translator’s interpretative interventions to such an extent that Vijayan ended up rewriting his original by way of translation.

Conclusion

An ideal translator is one who has proficiency in two languages, and has knowledge of two cultures. Just as the original text is a result of controlled subjectivity, the translator is bound to bring in his own subjectivity in the interpretation of a text. According to Barthes while “a text consists of multiple writings issuing from several cultures and entering into dialogue with each other, into parody, into contestation” (2006: 6), all this gets unified in the reader. Thus the role of the translator is that of a reader and an author. Just as an author’s work will have the collective pastness of her culture and her own personal past and present which come together in her in a particular intensity to result in a creative work, all these factors will determine the interpretation of the reading of a text by a translator which she in turn tries to recreate in a different culture and context, the effectiveness of which will be determined by the interpretation of another reader who might be far removed

from the original text and culture. A translator does not exist in vacuum; she is very much a product of her own context. This is all the more true in self-translation. It is also “a reminder that no act of interpretation can be definitive” (Venuti 1998: 46). Self-translation more often than not becomes rewriting, but an understanding of the thought processes and the evolution of the writer adds to the appreciation of the translation as an independent text in another language. Self-translation thus becomes the translation of the ‘self’ into a different context.

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Truth or Treachery? Questioning Authenticity and Invisibility in Travel and Translation

SASWATI SAHA

This paper will draw a comparison between a traveller and a translator since both deal with a world of otherness which they strive to bring to the readers. Both the traveller and the translator also make an effort to convince the readers about the authenticity of their narrative. This becomes important because in travel writing and in translations the narrative is mediated through the subjective presence of a travel writer or a translator. As such the activities are considered notoriously manipulative since the act of (re)presenting (an)other depends majorly on how the traveller-translator deploys language. It is in telling the tales of his experience that a traveller-translator involves his own subjective understanding of the lands and cultures which he sees and experiences exclusively in his own way. But this subjectivity of the traveller or translator gets suppressed under the pretext of what Lawrence Venuti calls “fluency ideal”. Thus a traveller-translator has to create an impression on the readers that the stories they are reading are exactly the ones that are experienced by the denizens of the “other” world otherwise s/he is regarded as treacherous, a threat to the native culture and language contaminating it with foreign elements. This is why they suffer from an anxiety and a compulsion to establish the veracity of their account. This paper deals with a translation of Gulliver’s Travels in Bengali titled *Apūrba Deś Bhraman*, the first part of which was named *Abākpūrī Darśan* (1876), an example of a translated (pseudo) travel-writing to show how a traveller-translator deals with the issue of visibility and language. Is it possible for the translator to become visible? This paper shows how the narrative itself becomes a space for the traveller-translator in which he reclaims his subjectivity deploying language and thereby dealing with the issue of authenticity and invisibility.

Keywords: translator, traveller, authenticity, invisibility, subjectivity.

Travellers bring a world of otherness to readers and strive for an authenticity required for their self-protection. So does a translator. Both travel writing and translations are re-writing and the narrative is mediated through the subjective presence of a travel writer or a translator. Both the activities are largely

manipulative since the act of (re)presenting (an)other depends majorly on how the traveller-translator deploys language. Albeit language belongs to the traveller-translator, it is presented in a way that it is capable enough of handling the otherness of “facts” that the readers are interested in reading. In fact, the translator is involved in a journey, and much like the traveller, he is travelling to a land of tales and bring those for their readers. Etymologically ‘to translate’ come from the Latin verb “*traducer*”—meaning to travel from one place to another. “*Traducer*” means to lead across, transfer or carry over from *trans* which means across or beyond. The word thus has the essence of two words: “*trans*”- meaning one place to another and “*ducere*”- meaning guide or lead.¹ The traveller, on the other hand, is a translator himself who translates his experiences on a voyage into words, thereby leading and guiding others, who are at home, to lands far and wide he had been. The difficulty and pain involved in the process is embedded etymologically in the word “*travel*” which finds its root in the word “*travail*” which means “to toil, to suffer, to put a painful effort or to labour”. The semantic development was perhaps based on the notion of “going on a difficult journey,” but it may also refer to the difficulty of any journey in the Middle Ages.² This corresponds to Michael Cronin’s nomadic theory of translation which proposes the “translator-nomad as an emblematic figure by demonstrating what translation can tell us about nomadism and what nomadism can tell us about translation and how both impinge on contemporary concerns with identity” (Gambier & van Doorslaer 2013: 194).

It is in telling the tales of his experience that a traveller-translator involves his own subjective understanding of the lands and cultures which he sees and experiences exclusively in his own way. This is much like the subjectivity of the translator through which a source text has to pass in order to become the target text. But this subjectivity of the traveller or translator gets suppressed under the pretext of what Lawrence Venuti calls “fluency ideal”.³ This is how the publishing industry claims to provide the target language readers with the authentic version of the text; as if the readers are reading the “original” or that they are themselves visiting a land unknown. Since the focus of a publishing house is that of selling the book, their *mantra* is, as Susan Bassnett points out, that the “truth” of both a translation and a travel-writing “depends not only on how the story is told, but also on reader’s desire to believe the teller” (Bassnett 2004: 67). The judgement of the publishing industry of a translated text is essentially “product-oriented” and not “process-oriented”.⁴ Instead of

¹ See <https://www.etymonline.com/word/transducer>

² See <https://www.etymonline.com/search?q=travail>

³ As discussed in Lawrence Venuti’s *The Translator’s Invisibility: A History of Translation*, published by Routledge in the year 1995. Venuti writes, “The more fluent the translation, the more invisible the translator, and presumably, the more visible the writer or meaning of the foreign text.”

⁴ See Susan Bassnett’s “Introduction” to the *Translation Studies*, London and New York: Routledge, 1980.

focussing on what goes into the process of translation, their assessment is mostly based on value judgement of the translated texts as either “good” or “bad”. A “good” translation is one which successfully domesticates the cultural ‘other’ of the source text and naturalizes it with the local vocabulary and the cultural nuances of the target language. It will therefore provide the target language readers with the comfort of their ever known indigenous language culture to which the source text will travel.

Thus a traveller/travel-writer has to create an impression on the readers that the stories they are reading are exactly the ones that the denizens of the “other” world experience. Therefore, the traveller or the translator exists, yet they do not exist. They are reduced to being invisible agents being caught up in a network comprising of the various players of the publishing industry. The case is no different in case of a translator. A publisher or an editor chooses the works and commissions translations, pays the translator and often dictate the methods that the translator must follow while translating. Therefore, what happens is a complete suppression of subjectivity. The translator is bereaved of his own work and by inflicting this pain on him, the publisher established ownership over both the translator and his work.

Lawrence Venuti, in his famous work *The Translator’s Invisibility*, quotes Norman Shapiro to explain the popular conventional ideas regarding the role of the translator in the process of translation. Shapiro points out that a translation is considered “good” when the subjectivity of the translator gets completely erased. Shapiro argues that a translation should be transparent like a view through a crystal clear pane of glass. Any bubble or spot on it will attract attention, thereby inhibiting the view (Venuti 1995: 1). The creative and imaginative self of the translator is like stains or bubbles on the glass which might interfere with the readers’ thoughts and coerce them to reflect on the stains instead of looking through it. The eye, in order to view the original should be able to look beyond and through the window pane. The same applies to that of the traveller’s account. His imagination and subjective analysis are the bubbles on a window pane that affects the process of looking through it and hence are most undesirable. Therefore, although he is the one who brought the stories home, he is nothing but a mere reporter, who reports exactly what he sees.

Emma Wagner in reply to Andrew Chesterman’s question regarding the conspiracy of the publishing world that keeps a translator an invisible agent, in a chapter aptly titled, “I translate, therefore I am not” says:

Yes, we (translators) feel that we are not recognized; but no, we don’t think that having our names on our translations would solve the problem. Really there are two problems: lack of appreciation (which is not the same thing as personal visibility), and lack of professional recognition... Our job is to be invisible and neutral, not to distort the original text by imposing our own personality on it (Chesterman & Wagner 2002: 27-28).

The creativity and imagination of a translator is never given due credit, he is kept out of sight; the work is never considered his own; often he has to work within the guidelines provided by the publishing house; and in most of the cases, he is denied even a proper copyright. The publishing industry fails to recognise the translator as a co-author or a co-creator of a text in its own rights and therefore the authority of the work is vested with the author. It is the author who decides on the publication and translation of the texts.⁵ Thus the task of the translator is reduced to the status of a “derivative work”. This denigration results in the translators becoming more mindful about the quality of their work of translation and tries to fit them well into the existing literary conventions of the target culture.

In case of travel writings by travellers, different strategies are used by them to ensure the veracity of their accounts by establishing the idea of an authoritative origin that lies behind the text, i.e., the journey.⁶ Bassnett writes,

For travel writers need a source, and that source is generally presumed to be the journey that took place before the writing began. The journey is therefore the original text that is later inscribed in the written work that recounts what happened during the journey, and because travel writing is premised on the idea of a voyage that actually happened, it is essential to ensure the readers believe the author (Bassnett 2004: 68).

The details of the places, people, and their cultural practices are a strategy to make the readers believe the stories. These also prove the authority of the traveller and hint at his experience of interacting with people and culture outside his own land.

The next section of the paper will deal with an example of a translated travel-writing to show how a traveller-translator deals with the issue of visibility and language. Is it possible for the translator to become visible? If yes, then how? The paper will attempt an analysis of a translation of *Gulliver's Travels* in Bengali titled *Apūrba Deś Bhramaṇ*, the first part of which was named *Abākpūrī Darśan* (1876) to see how in a translated travel narrative, the self of the traveller and the translator merge to become one, who then deals with the issue of visibility deploying language to describe the subjective experience. The narrative itself provides the space and scope for the traveller-translator to reclaim the suppressed subjectivity. He then through the tactful use of language makes to convince the readers of the authenticity of the text.

Gulliver's Travels is a text of Irish origin that travelled to India, via England. In spite of the text's popularity of being a political text, one of the

⁵ Lawrence Venuti has discussed in detail the lack of legal recognition of a translator vis-a-vis his translation in *The Translator's Invisibility*.

⁶ See Susan Bassnett's essay “Travelling and Translating” (2004) for a detailed discussion on this.

key factors to be noted in the translation is that Swift's political satire gets rendered and represented as a *deś bhramaṇer kāhinī* or a travel narrative. But the travel described is not the stuff of epic or romance, it is rather a struggle, harping on some very pertinent concerns of travellers. The traveller in the book is a Bengali man who has embarked upon a journey. The "I" of Gulliver is modified and internalised by the translator who now acts, thinks and writes according to the necessity of the new 'I'. The title of the book suggests that it is narrating an '*apūrba*' (wonderful/ unprecedented) travel experience, something that has never happened before and is therefore unheard of. The word '*abāk*' (wonder) refers to the wonder attached to such travel experiences where one encounters the cultural other which in return helps to define the self. The concept of wonder depicted through the word *abāk* (wonder) was typically applied by European travellers to the Orient, thereby reminding the readers that he was an outsider. His presence is necessary mobile and his mobility is contrasted with the immobility of the inhabitants of the remote regions he visits. The stranger comes and affects the world of the host, but he will move on whereas they will stay put. In fact, there is a constant urge of returning home. '*Darśan*' or seeing refers to an ethnographic study through which the traveller transformed their subjugation into empowerment. Moreover, his narrative is a translation of what he sees and how he interprets what he sees. The traveller saw and thereby constructed an eye (also 'I') that gave the traveller a point of view from which he could now write back to the colonizer.

The most important strategy that sets this *bhramaṇ kāhinī* (travel narrative) apart from the other travel narratives is the preoccupation with forms of travel and travel experiences that are arduous, unpleasant or downright dangerous. The traveller experiences a shipwreck and lands up in a remote corner of the world which has never been heard of. There is a sense of exploration and the traveller of being a first time visitor. But all these are achieved at the cost of the suffering of the traveller. The notion of suffering in travel evoked a romance and gave an importance to the persona of the traveller. This self-fashioning differentiated him from other contemporary tourists. Emphasis on the misadventure gave them a kind of heroic demeanour which made them active agents in the journey they have undertaken and not just passive recorders of facts and events. The protagonist in the story refers to his previous travels which too were troublesome and were full of obstacles. This not only provides him with the position of an experienced traveller but also confirms his bravery and skills to deal with the roughness of sea voyages.

The suffering of the traveller hence becomes a personal experience that was to be publicly enjoyed. The readers enjoy the contrast between their own security and the distress s/he is reading. The necessity of such unprecedented troubles at sea in a travel narrative has been aptly described by Caroline Alexander where she writes, "If we had everything we wanted we should have no privations to write about and that would be serious loss to the

“book”. Privations make a book sell like anything” (Alexander 1999: 195). What she is referring to is the appetite of the readers for description of acute suffering and frightful mishaps. The misadventure is a pre-requisite for the feelings of pain for creating the much necessary romantic situation. The pleasure of discovering territories provides a subtle logic linking suffering to empirical knowledge. Misadventure also provided a route to visionary experience and literary authority.

The protagonist declares at the very beginning that he has an affinity towards the learning of different languages. Owing to his sharp memory, he could master languages of the places he had been to as a sailor. He took the learning of languages as a corroborative act along with understanding of various socio-cultural practices of the people he came across. Language is intricately linked with the culture of a community and the key to gaining knowledge about a community is only possible through learning its language. Later when he is in *Abākpūrī* (wonderland) he learns the language of the place. As Michael Cronin suggests, this is the most important aspect of travel because in a journey companionship demands speech, hence making the question of human speech inescapable (2010: 334). The language in which the native inhabitants speak apparently seems completely gibberish to the Bengali readers bearing not even the remotest resemblance with the languages they are familiar with. The obscurity of the language provides an exotic feel to the land which is equally remote. Cronin suggests that the obscurity of the language relates to the obscurity of the places, places that are remote or marginal. The peculiarity or the endangered state of the language becomes conflated with the physical peripherality of the speakers (2010: 336).

The narrator fails to comprehend everything that the natives speak. Language allows meaning to circulate within the speakers of a community and allows signification to travel across the community. It has an indispensable relation with the act of travel since writing of a travel narrative which essentially entails translation is only possible because of this circulatory nature of language. But the very language that enables communication across cultures can be at the same time inclusive for its speakers, thereby excluding outsiders. Language then becomes essentially “non-circulatory” which according to Cronin makes interlingual translation both necessary and problematic (2010: 336). The traveller has to translate in order to make meanings circulate but again is made aware that meaning often resists traffic. The Bengali Gulliver figure tries to comprehend the gestures of the tiny people around him when language evades him. But with the lapse of time and close observation, he starts guessing the meaning of the words. As the narrative progresses, we learn that the king of *Abākpūrī* (wonderland) appoints six teachers to teach the traveller the local language. This is the opportunity for him to learn the language to engage with it and interpret the realities of the native culture both for him and his readers. His stance as a

translator is that of “representational”.⁷ He does not attempt to impact upon the language of the natives, neither does his understanding of his own language and culture gets impacted upon through the interactions, but the translation is solely for the purpose of representation. The effort made by the traveller to learn the language is also a proof of his commitment as a true traveller-translator. He is not merely reducing the place he is travelling to into a set of landscape pictures described in the major language of the traveller (an example of spatial translation as suggested by Cronin), but invests time in learning the language with earnestness to develop translational skills (Cronin’s idea of temporal translation).⁸

The first proper linguistic communication between the traveller and the natives (the king) is given in Bengali. The narrator provides the readers a disclaimer that albeit the conversation took place in the language of the natives, he has translated it into Bengali for the benefit of his readers. At this point in the text, the translator makes a clear statement on the methodology of his translation. His allegiance is clearly towards his readers and it is for them that he will “domesticate” the source text (language and culture of the land) to cater to the taste and comprehensibility of his readers. He is at the same time aware of the fact that this might compromise the authenticity of the translation. Ergo, to make his narrative more believable, he says, not all of the conversation happened in spoken language, but also involved communication through gestures. It is through this assertion, the translator is accomplishing two tasks: firstly by choosing the methodology of domestication, he carves a niche for himself in the narrative, thereby making a space in which he reclaims his subjectivity deploying language of his choice based on his subjective understanding and his convenience, hence rescuing him from invisibility. Secondly, he wins the faith of his readers by being on their side, and promises to communicate to them all that he learns and experiences. From here on the translator communicates every event that happens and he experiences in the land of his travel in Bengali only finding equivalent culturally specific items from his land. He thereby captures the uniqueness of the culture of *Abākpūrī* within a framework of relevance for the ease of comprehensibility. He, in the process, grants himself the liberty to choose the degree of relevance and equivalence, thus reminding his existence between

⁷ According to Michael Cronin, language contact has two distinct impacts: representational and instrumental. “The representational impact”, he writes, “relates to the ability of the travel writer to translate the thoughts, values and experiences of others, into the language of the writer. In this case however strong the take is on the other culture, access point to another language is translation... The instrumental impact is the effect of the travel itself on the language communities.” This happens when the traveller is the speaker of the major language of the world. This leads to major *linguicides* where the minor language speakers of the world are coerced into translating themselves in the dominant host languages (2010: 334-335).

⁸ See Michael Cronin’s “Knowing one’s place: Travel, difference and translation” in *Translation Studies* (2010) pp- 339.

the source (the journey to the land) and the target (the readers). Susan Bassnett in her essay “Travel and Translation” writes:

The translator explores a text written in another time and place and brings back his or her version of that exploratory process in the form of a translation. The travel writer produces a different kind of translation, a version of a journey that he or she claims to have undertaken. Both processes involve complex relationships with readers also. The reader is required to make a leap of faith and to trust both travel writer and translator. The assumption when reading a translation is that there is another, original text somewhere else which the translator has ‘faithfully’ reproduced. The assumption when reading a travel account is that the writer is ‘faithfully’ telling the story of an actual journey (2004: 70).

It is this meeting point of the traveller-translator and his readers lay the success of a travel narrative. But this complete “faithfulness” is nonetheless mediated by the subjective presence of the traveller-translator who makes his existence visible through the way he constructs the narrative, the choices he makes regarding what is to be related to his readers and how, whether to retain the foreignness in the narrative or to render all his experience in the language of his readers.

Travel and translation are therefore acts of re-penning through which the traveller-translator forges his subjectivity thereby overcoming the pain of invisibility. Both translator and traveller were once regarded as treacherous as they were a threat to the native culture and language contaminating it with foreign elements. But it is the narrative space and through certain techniques of narrativising that they claim spaces for their own doing away with any attempt of eradicating their subjectivity.

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Translation as Cultural Revitalization: Translation of a Classical Text *Pygmalion* into Kannada Language and Culture

SHASHI KUMAR G K

The paper focuses on the translation of a dramatic text from English to Kannada. The paper discusses George Bernard Shaw's English play *Pygmalion* (1914) along with its translation in Kannada titled *Mysura Malli* (Malli of Mysore, 1963) by Kerodi Gundu Rao. This paper tries to explore primarily the ways in which *Pygmalion* has been translated or adapted, the translation strategies deployed by the translator, the changes wrought in and reasons, techniques of domestication and the cultural aspects that determine the translation. The study considers the translation strategies of foreignization and domestication to answer the question on how they are important aspects in translation process in translating a text from English to Kannada, why the translator thought it was important and why he brought changes in terms of plot, characterization, language and environment. The study also looks into the literary functions of the translation in the Kannada literary culture.

Keywords: source-text, target-text, domestication, foreignization, culture.

Introduction

Kerodi Gundu Rao (1922-2010) translated *Pygmalion* into Kannada, titled *Mysura Malli*, (1963).¹ He was a teacher and has written several plays. He also directed plays. He had moved from Karnataka to Hyderabad (erstwhile, Andhra Pradesh) in 1950, he established a theatre group called *Kannada Natya Sangha* (Kannada Drama Troupe). Gundu Rao translated plays for his theatre group and directed them himself. His troupe performed the plays across the country. His plays deal with the social issues such as child marriage, poverty, unemployment and so forth. As a writer he penned more than ten dramas. Notable among them are *Vichithra Samaaja* (Strange Society, 1970), *Visha Kanya* (Poison Girl, 1971), *Mysura Malli* (Malli of Mysore, 1963), *Hoysalara Yereyanga* (Yereyanga of Hoysala, 1977) *Muppina Maduve* (Marriage of the Old, 1935), *Dhana Prabhava* (Effect of Money, 1941), *Mane Aliya* (Son-in-law, 1970) and so forth. This research focuses on

¹ Mysura Malli is the name of a girl. She is the protagonist in the play. She sells jasmine flowers at Mysore, a city in Karnataka.

his translation of the English play, *Pygmalion*, as *Mysura Malli*, into Kannada, which was performed in the year as it was released, in 1975.

Kerodi Gundu Rao belongs to what is generally considered by the literary historians as the *Navodaya* (New-dawn, Renaissance, and Awakening) period of Modern Kannada literature. Though the period between 1920 and 1945 was the heyday of the *Navodaya*, writers with that perspective were active and writing till the second half of the twentieth century. The desire of the *Navodaya* writers was to bring in Western genres into Kannada language. Languages and literatures of India came in close contact with English language and literature during the period. Many writers of Kannada literature were inspired by English literature and started experimenting with it. Though the beginning of Modern Kannada literature can be traced back to the early 19th century, the major modern literary genres except the novel, began to appear only in the second decade of the 20th century. Hence the *Navodaya* period is a time when new literature flourished in Kannada in a significant way. This was an age of prolific writing in Kannada literature. Modern poetry influenced by European romantic poetry, short stories, novels, modern plays, biographies, travel literature and translations were increasingly appearing on the Kannada literary map. It was a new awakening and a new dawn fashioned by the cultural elite of Karnataka. They wanted to bring in all genres of world literature into Kannada language in order to strengthen the language and culture.

Modern Kannada literature was influenced by Western education and early prose narratives. Modern Kannada drama gained through translations from Sanskrit, English, and Bengali literatures. Translations from English into Kannada became the new trend in Kannada during this period. Translations from English began with the translations by B.M. Srikantaiah. He was considered as the ground breaker of Modern Poetry in Kannada literature and he created and introduced several meters² and translated some of the best poems of English poets into Kannada. He translated a collection of poems from English into Kannada in 1921, using standard Kannada and new idioms which was the first of its kind. His *English Geetagal* (English Poems) was an instant hit and became a model for modern Kannada poetry. He is believed to have laid the foundations of modern Kannada literature through his translations of English poems to Kannada. *English Geetagal* became the model for the latter writers in Kannada to discard the old conventions of writing and produce literary works on modern thematic line. Through the transcreation of English poetry into Kannada language and culture, B. M. Srikantaiah stressed on need for the influence of English literature. Modern Kannada literature began with B. M. Srikantaiah's *English Geetagal* that appeared first in 1921 and acquired a canonical status in 1934. The translation

² Meter is the basic rhythmic structure of a verse or lines in a verse. Many traditional verse forms prescribe a specific verse meters, or a certain set of meters alternating in a particular order.

set the trend for *Navodaya* Kannada poetry and it breaths a new style, spirit, and enthusiasm into Kannada literature. Western thought through English literature offered a new outlook of life to Kannada literature.

During the *Navodaya* period, a large number of English poets like Shakespeare, Milton, Burns, Wordsworth, Arnold, Coleridge, Goldsmith and so forth were immediate inspiration for the Kannada poets. The works of Novelists and playwrights like Jane Austen, Walter Scott, Dickens, Ibsen, Tolstoy and others made their way into Kannada. These writers made a significant impact in Kannada literature. The *Navodaya* period was the period of experiment and innovation in Kannada literature. Novel, short story and other literary forms aroused a national consciousness in keeping with the political developments of the time. The period produced realistic novels and also saw the rise of lyricists whose works combined native folk songs, the mystic poetry under the influence of Modern English romantics. Best known among them are D. R. Bendre, Gopalakrishna Gokak, Masti Venkatesh Iyengar, D. V. Gundappa, P. T. Narasimhchar, G. P. Rajarathnam, K. S. Narasimha Swamy, Sri Ranga, Goruru Ramaswamy Iyengar and so forth.

There are certain important aspects that characterize the *Navodaya* period. Firstly, the *Navodaya* writers wanted to come out of the shackles of old literature and Sanskrit. They thought that English literature would provide them a new window to look into the world outside. They attempted to introduce themes of literature that were available to them through English language and literature. Establishing modern genres of world literature was their one of the most important and cherished goals. Through such endeavors the *Navodaya* writers were trying to establish a new literary sensibility and forge a new Kannada identity in the context of the literary culture of Karnataka. Translation came in handy to them as a literary tool not only to expose themselves to the foreign culture but also to understand, experiment, practise and establish new literature in Kannada.

Discussion

It is important to note here that though the translation of *Pygmalion* by Gundu Rao appeared much after the *Navodaya* (Renaissance) movement, the sensibility that informs this translation belongs to that period. However, we need to account for why Gundu Rao translated the play *Pygmalion* and why he thought it was important. The purpose of translating Shaw's *Pygmalion* into Kannada serves the process of cultural assimilation. Kannada lacked intellectual plays, a gap which Kailasam and Sriranga tried to fill in. However, there was a lot of scope for bringing in new issues and especially social issues. Social hierarchy and class difference were some of the issue addressed by the writers.

It is interesting to note that out of more than forty plays of Shaw, the Kannada translator picked up only one play, *Pygmalion*, to translate into Kannada. One noteworthy feature about *Pygmalion* is its dramatic quality. It is not only a social satire but also a real social drama with characters like

Professor Higgins, Alfred, Eliza and so on with the plot happening in different social settings and with its bringing together of different classes of people. The play provides an opportunity to create drama for performance. The study assumes that it is this dramatic quality that attracted Gundu Rao, a playwright and director, to *Pygmalion*. Shaw's *Pygmalion* earned reputation across the world and was staged many a time in England. The film version of the play, titled *My Fair Lady*,³ was broadcast on radio and television. In Shaw's writing one notices, there is humor, sharpness, liveliness, fearlessness, detraction and social criticism. Compassion, human kindness, brotherhood towards people and rationality are the subject matters of his plays. Shaw wanted to eliminate social problems and inequality through his writings. He severely criticized social evils in his plays. His plays are generally dialogue oriented with scintillating dialogues and are generally staged without excessive music or lighting. However, *Pygmalion* gives scope for a musical production.

Gundu Rao looked at the famous dramatists of Western world, especially those who composed social plays. He was of the opinion that the Kannada dramatists needed to translate them into Kannada as the Western dramatists used modern themes in their plays. He argued that there is much to learn from these plays and Kannada writers should start writing new kinds of plays in Kannada to enrich Kannada language and literature. (Niranjana Rao and Sumathi Niranjana 2014: 14). These were the reasons why Gundu Rao thought Shaw's play *Pygmalion* was important to Kannada literature. These ideas were derived from the Kannada *Navodaya* writers because their desire was to bring all the Western literary genres such as novel, poetry, drama, and short stories etc. into Kannada. The *Navodaya* writers believed that translation bridges the cultural gap by bringing the two cultures involved closer to each other. One notices that through the *Navodaya* movement, translations fashioned the modern Kannada literature in its early phase. The hope was to revitalize the language and culture through translations from English literature.

One notices while reading the play *Pygmalion* that the dramatic features of *Pygmalion* held a lot of promise for the modern Kannada theatrical tradition. The play was translated into many languages across the world because of its historical significance as well as its dramatic qualities. It is a problem centered play which depicts the social problems of England of the time, social superiority and inferiority that underlie the British class system. Social hierarchy was an unavoidable reality in Shaw's time of England. The British society was much characterized by the extreme class distinctions and the

³ The film is based on *My Fair Lady*, the musical adaptation of the play *Pygmalion*. The film is one of the greatest films ever made. The film has won eight Oscars and remains as a favourite romantic comedy. The film played successfully on Broadway at New York and it still broadcasting at different parts of the world. All the characters of the original play have been retained and performed by the British actors.

language separated the elite class from the lower classes. It was a society where social status was determined by the language that people used and their social behaviors. Therefore, the play explains the superficiality of the upper class society of England. Shaw brought all the members of the social classes into his play including upper class characters and lower class characters. *Pygmalion* is also a critique of the education system of that time. The condition of women was very miserable and they were denied the right to be educated. Shaw believed that education should create productive and good human beings instead of creating household pets (Griffith 1993: 149). The play raises a serious issue on the different English accents in the British society and Shaw points out that the reason to write this play was that the English people should speak their language correctly and to teach their children to speak good English. Perhaps these were some of the reasons behind Gundu Rao's choice of *Pygmalion* as an important play to be translated into Kannada. Another reason to translate this play was its scope for performance for Kannada stage. The theme of *Pygmalion* is the universal truth that all human beings are worthy of respect and dignity whether they belong to elite or lower class. The social problems such as illiteracy, caste system, poverty, gender inequality that the society where faced with provided ample thematic space to be explored through this play. After discussing the reasons for translating *Pygmalion* into Kannada, further the study discusses the differences between Gundu Rao's *Mysura Malli* in Kannada and the Shaw's original play *Pygmalion*.

Gundu Rao who adapted the English play *Pygmalion* into Kannada, particularly translated every dialogue of the original into Kannada by following the methods of adaptation and substitution. He changed the English setting into Kannada. London is represented by Mysore. The ending of the play is typically Indian with the lovers, Malli and Raju getting married. Gundu Rao used the regional dialect of Mysore in his translation. He changed the original title to *Mysura Malli* and the backdrop for all the acts was Mysore in Karnataka. In his Kannada version there are five acts and each act has sub-scenes (Kerodi 2014). According to Katharina Reiss and Hans J .Vermeer (1984), the top ranking role for any translation is the Skopos rule. The Skopos rule is explained by Vermeer as follows;

Each text is produced for a given purpose and should serve this purpose. The Skopos rule thus reads as follows: translate/interpret/speak/write in a way that enables your text/translation to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function (Nord 1997: 29).

Gundu Rao domesticated the characters of the original play into his target text *Mysura Malli* in Kannada. He used Mysurian dialect of Kannada and its cultural context in his translation. The source-text, *Pygmalion's* characters such as Prof. Higgins, Colonel Pickering, Alfred Doolittle, Freddy, Mrs. Higgins, Elisa Doolittle, Mrs. Pearce, Mother Eynesford Hill and Clara

Eynesford Hill are replaced in Gundu Rao's target-text as Prof. Puttanna, Major Mahajan, Maddhura Madappa, Raju, Rao Saheb Ramaiah, Smt. Nanjamma, Mysura Malli, Papamma, Jayalakshamma, Tara and Siddha. The Kannada characters are familiar to the people of Karnataka i.e. the English source text is close to the Kannada target language. The translator made the changes in the target text according to the Kannada language and culture to reach the common people.

We can also find additions in Gundu Rao's translation. He added three to four lines of songs at the beginning of every act of the play which could have been keeping the performability of the play in mind. The English play is about Eliza Doolittle, a cockney flower girl who takes English speech lessons from Professor Henry Higgins, an expert in phonetics, so that she may pass as a duchess and she may work in the flower shop as a lady. In Gundu Rao's adaptation, Professor Puttanna teaches Kannada speech to Malli so that she learns good Kannada and she may work in a flower shop or she can be a teacher in a school instead of selling flowers on the streets of Mysore. As he was translating for the stage, Gundu Rao has given elaborate stage directions in his translation. He has given four to five line explanations and directions which are necessary for bringing the play to the stage.

If we reflect on this translation, it is clear that the purpose of the translator and the literary function of the translation in the target culture are the ones that have determined the translation strategy. According to the *Skopos theory* of Hans J Vermeer, translation is an action. As with any action, it has an aim, a purpose. And any 'action leads to a result, a new situation, or an event, and possibly to a new object.' (Venuti 2000: 221). Gundu Rao cut out some sections and added short poems in very act of the play. Then there are elements which he translated according to Kannada language and culture to fit the requirements of the stage performance. He assumes the role of a negotiator between two languages in a process of intercultural communication and in the production of the translation. According to Christiane Nord,

Translating means comparing cultures. Translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation into the translator's native language and culture (Nord 1997: 34).

We can understand by the above definition that Gundu Rao made the changes in his translation according to the target Kannada language and its culture. One can notice that the source-text and the target-text belong to different cultures and language community. The source text *Pygmalion* represents the English language and the English culture. The target text *Mysura Malli* represents the Kannada language and culture. One notices that according to *Skopos theory* the function of target-text in its target culture is not necessarily the same as in the source culture. The translator can change the source culture according to the target language and culture. Gundu Rao's

decisions as a translator of not offering the same amount and kind of information in the Kannada translation as is there in the source-text can be understood better in the light of *Skopos theory*. To translate, according to Vermeer, is to produce a text in a target setting for a target purpose and target addressees in target circumstances. Gundu Rao has not changed the source-text completely; there is some kind of relationship with the source-text.

The Polysystem theory focuses on the question of why some texts are being translated and what their role is in the target literary system. It proposes the socio-literary conditions of the receptor culture are the deciding factors in the choice of a text to be translated and if the receptor language is lacking in certain forms or styles or genres then it is likely to fill up that empty space through translations from other languages (Zohar 1990: 73-78). We observe this being the the case in early modern Kannada literature. Firstly, there was no tradition of drama. Secondly, even in the sixties, seventies and eighties of the last century, as the theatre movement gained momentum, there was dearth of good independent Kannada plays. Thirdly, the Kannada literary sensibility shaped by the Progressive, the Modernist, the Protest and the Dalit literary movements saw, in the works of Shaw, Ibsen, Brecht, Lorca and the likes, something that Kannada culture could emulate.

The strategy employed by the Kannada translator to render English play *Pygmalion* into Kannada is one of domestication. A concept introduced into translation studies by the American translation theorist Lawrence Venuti in 1995. The concept was defined in the modern sense and given a name first by Venuti. However, the practice has existed for a long time. Also, according to Venuti, foreignization is the ethical choice for a translator. Gundu Rao domesticated many aspects and minimized strangeness of the foreign text and culture for the Kannada target audience. In other words he brought the author closer to the Kannada readers of the target-text.

A brief explanation of aspects of domestication is pertinent here. The line ‘your native language is the language of Shakespeare and Milton and the Bible’ (Shaw 1916: 18) in the source text is translated into Kannada as ‘your native language is the language of Pampa, Ranna, Janna, Ponna, Kumaravyasa, Kumara Valmiki, Purandara Dasaru, Kanakadasaru, Kavi Muddanna and the Bhagavad-Gita’ (Gundu Rao 2014: 539). ‘I want to be a lady in a flower shop instead of selling at the corner of Tottenham Court Road’ (Shaw 1916: 26) is translated in Kannada as ‘I want to be a teacher in a school or I can work in the Mysore palace as a maid instead of selling flowers in the market of Mysore’(Gundu Rao 2014: 556). ‘I can spot an Irishman or a Yorkshire man by his brogue. I can place any man within six miles and two miles in London. Sometimes within two streets’ (Shaw 1916: 17) is translated in Kannada as ‘I can point out when people speak in Kannada language the different dialects of Kannada such as Dharawad, Mangalore, Ballary, Kodagu’ (Gundu Rao 2014: 539). (Translations from Kannada to English are mine). These are some of the examples of domestication aspects in the Kannada translation. What we can understand through the discussion is that in

domestication, Kannada translation adheres to the culture of the Kannada language. It conforms to the literary and cultural traditions of the target language, Kannada. The translator has applied the domestication strategy to the Kannada translation which makes it more readable and communicative. Venuti rightly points out,

Domestication is transparent and adapted to minimize the strangeness of the original foreign text for the convenience of the target text. Foreignizing translation signifies the differences of the foreign text only by disrupting the cultural elements those prevail in the target text which means that to take the reader to the foreign culture and to make him/she feel the linguistic as well as cultural differences (Yang 2010: 78).

Therefore, the Kannada translation is easier for the Kannada readers to understand and accept because in the process of translation alien characters, plot, events, narrative styles, places etc. were transformed into a familiar environment of the Kannada language. Through domestication, the foreign text *Pygmalion* is effectively rendered as the target text *Mysura Malli* in Kannada. The detailed aspects of domestication in Kannada translation are given in the appendix.

Conclusion

It is clear through the discussion that Gundu Rao transformed every dialogue of the original play into the Kannada context. He played a major role as translator in bringing Western drama, rationality and radical thinking of Bernard Shaw into Kannada literature. Therefore, the Kannada translation played a significant role in the Kannada theatre tradition. The study focused on four questions, which are, the probable reasons for attempt to translate *Pygmalion*, the ways in which the translator handled the plot, style and environment of the play. Translation strategies of foreignization and domestication used by the translator and the literary functions have been dealt into. It is clear that the translation has played a significant role in shaping modern Kannada literature as well as modern Kannada theatre in the latter half of the twentieth century.

A detailed analysis of the problems of translation in terms of equivalence, stylistic issues, translating satire and so on has been taken up in this study. Secondly, this is a descriptive analysis as suggested by the early translation studies scholars like James Holmes, Lefevere, Itamar Evan Zohar and others. A theorization of this translation within the framework of postcolonial translation studies discussing issues related colonial and postcolonial contexts is possible. There is also much scope to study the translation purely based on the theatrical perspectives.

Appendix-1

The Aspects of Domestication in Gundu Rao’s Kannada Translation

Shaw’s Source Text Pygmalion	Gundu Rao’s Target Text
Pygmalion	Mysura Malli.
Piano, taxi, plate, post card, photo, park, slipper, nonsense, hat.	rāgamālike pettige, jatakagādi, tatte, anche kagada, bhavachitra, udyanavana, kyara, mōrkhatana, topi
Buy a ham and a stilton cheese at Eale and Binman’s shop.	ondistu sebu mattu kodagina kittale hannugalannu ā annina angadiyalli kondu bā.
Take all her clothes off and burn them. Ring up Whiteley for new ones.	avala battegalannu tegedu hāki suttu, kishan chellaram angadige kare mādi hosa battegāgi.
Your native language is the language of Shakespeare and Milton and the Bible.	ninna huttu bashe Kannada. Pampa, Ranna, Janna, Ponna, Kumaravyasa, Kumara Valmiki, Purandara Dasaru, Kanakadasaru, Kavi Muddanna bareda tili Kannada and Bhagavad-Gita.
Penny, Shilling, Koruna, Pound	rupāyi
I can spot an Irishman or a Yorkshire man by his brogue. I can place any man within six miles and two miles in London. Sometimes within two streets.	Dharawadadavaru, Mangalōrinavaru. Ballariyavru, Kodaginavaru, avara bai mātinda yarembudannu gurutisuve. Mysōrina Kempunanamma Agrahara, Ontikoppalada nivāsigaala matannu gurutisaballe
I could even get her a place as lady’s maid or shop assistant, which requires better English.	Mysōru Mahārājara satkara kōtadalli srimantiniyante nadesaballe adakke avalige bekagiruvudu uttama Kannada bāshe.
Charlie, angel court, drury lane, round the corner of Micklejohn’s oil shop.	jatka sabi, kurubra halli hatra, itge gudy chowka, Basavannora yanne angdi hatra muleke.
I have got all the records. I want of the Lisson Grove lingo.	Madduru uchāranegala bagge sakastu mudrikegalu nannalive.

I want to be a lady in a flower shop instead of selling at the corner of Tottenham Court Road.	mārukatte raste muleyalli hō maro badlu iskulu teacher āgo, armaneyallo kelsa madbeku.
I will offer myself as an assistant to professor Nepean Clean young Japanese lady in a simple blue cotton Kimono printed cunningly with small white jasmine blossoms.	Nanjundayyanavara balige hogi sahashikshakiyagutene. Jayapurada sēreyannuttu, high hēld chappali, lipstick, vyaniti bag hididukondu taleyalli mallige mudidukondidāle
Sits down in the Elizabethan chair	bethada kurchiyalli kulituko.
Let's take her to the Shakespeare exhibition at Earls Court	Basappashastrigala Shākuntala nataka pradarshanakke avalannu karedukondogona.
Copper's nark	ondu bageya suddi koduva policinavaru.
Eliza, Elizabeth, Betsy and Bess. They went to the woods to get a bird's nest': They found a nest with four eggs in it: They took one apiece, and left three in it.	Malli-mallige-mallika. Muvaru kadige hodaru, hakkiya gudannu taroke. Allondu hakkiya gudannu kandaru adaralli motte murittu, ondannu tegedikondu murannu alliye bittaru.
Charring Cross, Ludgate Circle, Trafalgar Square, Hammersmith area.	Devaraja mārukatte, Mysuru railway nildāna, Madduru, Unasōru.

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To Be or Not to Be? Dilemmas and their Resolution in Literary Translation of Shanta Kumar's *Lajjo*

SUMAN SHARMA

This paper discusses the various dilemmas faced by the translator while translating Shanta Kumar's Hindi novel *Lajjo*. Taking instances from the translation, the research had involved a comparative analysis of transactions that had taken place between the languages involved. An attempt is made to explain the problematic aspects of this translation and their solutions. Since Hindi and English operate differently at linguistic, expressive, cognitive, geographical and socio-cultural levels, it requires a great deal of diligence and understanding to resolve the dilemmas of translation. This research is possibly the first ever attempt to problematise the translation process involving a Kangri-Hindi text and hence it is believed that the mini theories, so generated will add to the overall understanding of translation phenomena.

Keywords: dilemma, language, choice, equivalence, meaning.

During his/ her life, a human being is often at crossroads and struggles to make choices. The well-known poem, "The Road Not Taken" by famous American poet, Robert Frost takes this dilemma of choice, to a deep philosophical level. The opening lines of the poem are worth producing here;

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could

In this poem, the poet narrates an incident, when he was walking through a road in the woods and at a particular point, the road had divulged into two. He was in a dilemma about which road to take; the one which was often used, or the one that was seldom used. Fortunately for the poet, the dilemma was resolved and he took the road, "one less travelled by." For the poet, it was about 'two roads', but for the translator, it is myriad number of roads, which diverge from the time, he decides to translate. This dilemma of choice, for a translator can be compared with the dilemma faced by Hamlet, that was, "to be or not to be." Like Hamlet, the translator is also not sure about the steps he has to take to recreate a faithful rendering.

The very first dilemma that a translator face (especially if he is in research) is about what text to translate. Whether he should take up a foreign language author or the writer from his own country. If he decides to take the

text from his own country, then there is a dilemma of choice between one's own state/ region/ country and other state/ regions. The second problem occurs, when he has to decide, whether he should translate into his mother tongue or out of it (especially in the language of 'metropolitan'). The third dilemma is about the choice of intended audiences; whether he should address his translation to the foreign audiences or to the native audience. If he decides to address the translation to the foreign audiences, then there is the dilemma about whether to direct the translation to the readers of the west or to the readers of third world countries. The fourth dilemma is about what should be the "Skopos" or the purpose of the translation; whether it should be to propagate the source culture to the wider audiences or it should be to domesticate the target language. Finally, during the actual translation, the multitude of choices in the translation of the source text opens up the Pandora's box for the translator, as he struggles to translate the: reduplications, onomatopoeic, compound words, idioms, proverbs, collocations, inflections, expressive, compound verbs and honorifics. The translator is often at a loss about, whether he should go for "word for word" or "sense for sense" translation, remain absolutely fidel to the text or take liberties with it, let his creativity interfere or be a faithful reporter of the text, be loyal to the source text or to the translation.

Linguist Greenberg classified different languages of the world in three groups. English was put in group two, while Hindi was put in group three. According to him, it is often difficult to translate a lexical concept, between the languages in the diverse group (Shanker 2012: 73). Linguistically, there are different grammatical rules for Hindi and English. While Hindi follows 'Subject+Object+Verb' arrangement, English follows, 'Subject+ Verb + Object' syntactic arrangement. In addition, the gender discrimination in Hindi is identified by the verbs, while it is the pronouns that determine the gender distinctions in English (Dwivedi 2012: 59). Hindi and English not only have different number of letters, but also have different number of vowels and consonant. Hindi has fifty-two alphabets out of which eleven are vowels, English have twenty-six alphabets, with only five vowels. This is unlike Sanskrit that is quite "flexible" in the syntactic patterning. Reputed translation studies scholar Mona Baker observes that, "... there are different devices in different languages for creating a texture' and that the text hangs together by virtue of the semantic and structural relationships that hold between its elements" (Baker 1992: 188). This increases the dilemma for the inter-lingual translator, because of the myriad number of such available devices in two diverse languages in question. So, the translator has to build up certain strategies, where he is not only simply transferring the source language devices, but creating an innovative method that satisfies the grammatical norms of the target language.

Interpretation is an important step in "decoding" the meaning of the source text. There are two kinds of interpretation in literary translation. One is "objective interpretation" and the other is "subjective interpretation"

(Dharankar 2016: 49). The objective interpretation refers to the linguistic aspects of translation, whereas the subjective interpretation relates to; psychological, socio-cultural, cognitive, political and ideological contexts of the translation. In other words, objective interpretation search for exact equivalents, while the subjective interpretation looks for dynamic expressions. This ambiguity which is inherent in any language, becomes acute in case of translation, as here the translator has to interpret not only the meaning, but the intended meaning in all its totality and recode it in the target language.

At times, a single word in a sentence has to be interpreted differently and translated accordingly. For example, during the translation of this sentence: “हाथ जोड़ कर बोली, “जनाब, मुझे क्षमा करें। मैं गरीब हूँ, एक शहीद की विधवा हूँ, आपकी लड़की की आयु की ही हूँ . . . पैर पड़ती हूँ...” कहते कहते लाजो ने उसके पैर पकड़ लिए। (Kumar 2011: 49). ‘She folded her hands and said, “Janaab, please forgive me. I am poor and the widow of a martyr and of your daughter’s age . . . I fall at your feet . . . and Lajjo clutched the legs of Bhagat Ram” (Sharma 68). As can be observed, the word “पैर” had occurred twice in this sentence. At the first instance, the word was interpreted as ‘feet’ which is the exact equivalent of the source language word. This also fitted the Indian context, as a helpless person who depends upon another powerful person for his well-being, usually restore to this trick of falling at the feet of that other person. He/ She places his head at another person’s foot to show complete surrender of his being. This was exactly the situation for Lajjo, as she was about to be raped at gun point by Bhagat Ram and she somehow wanted to escape the ordeal. To interpret the same word, when it occurred for the second time was a little bit tricky, as it is the legs, which the ‘helpless person’ usually clutch and not the ‘feet’. So, to interpret this word was problematic for the translator. However, weighing all options, the word was translated as ‘legs’, as it fitted the context and this strategy also purged the text of repetitions.

Similarly, to interpret the meaning of word ‘क्षमा’ was also problematic. In actual sense this word can have different meaning in the source language, which depends upon the context and the temporal position of the word in the sentence. The phrase “मुझे क्षमा करें।” could mean; “forgive me” or it could simply mean “refusal” or, as the case in the text is, ‘to let someone go, without harm’. According to the textual context, Lajjo had not committed any mistake. Instead, it was she, who was being raped, and to escape the ordeal, she is asking her tormentor to let her go. If we go back in the textual world, the translator could have interpreted that, she might have been actually seeking forgiveness for hitting Bhagat Ram. But again, the translator intuitively felt that first interpretation was possibly the correct interpretation and the word was translated as; ‘forgive’.

In certain cases, in spite of the best efforts, the translator is not able to decipher the exact meaning of the original. In such cases he has to either depend upon the author or on his own intuitions to translate the sentence correctly. In other words, either he has to remain faithful to the source text or let his fecund imagination intervene and try to clear the ambiguity. For example, deciphering the meaning of this sentence was problematic. “कान्ता दूर टिमटिमाते दीये की तरफ देखती रही।” (Kumar 2011: 55). In this sentence, it is not clear, whether the lamp is outside or inside the house. On first impulse, the translator thought of seeking the help of author in comprehending this sentence, but finally this idea was dropped, ambiguity in the translation was retained. So, the sentence was translated as: “Kanta stared at the fluttering Diya, placed at a distance” (Sharma: 78). This ambiguity of meaning was also exhibited in this sentence: “इसी प्रकार एक चारपाई और लायी गयी और सबको बिठा दिया गया”। Kumar 2011,. (33 While interpreting the meaning of this sentence, a question had troubled the translator’s mind; whether all guests were asked to sit or they were requested to sit or if we let our imagination run wild, it can also be surmised, that they were forcefully made to sit on the charpai. However, being a native of Kangra himself, the translator very well knew that the people of rural Kangra are quite respectful towards their guests. Hence, the translator could visualize the entire scene and the sentence was translated as: “Similarly, another cot was also brought and all were requested to sit on it” (Sharma: 42). Apparently, the translator has translated according to approximation or probability, which is akin to being infidel to the source text.

The fact that the languages reflect various facets of its user, problematise the search for exact equivalence. For example, how will an Indian translator, translate an English sentence, “He is keeping a dog” in Hindi. A good translator will replace the word “keep” with the Hindi word “पालना”, because in India people rear a dog and not keep them. At deeper psychological level, keeping something is a sign of dominance, authority and detachment, and rearing someone a is sign of love, sympathy and selfishness. Baker writes in this regard: “Language therefore differ widely in the way they are equipped to handle various aspects of experience, possibly because they differ in degree of importance or relevance they attach to such aspect of experience” (86).

At times a translator has to find the exact equivalent of the “hyponym” used in the source language (Baker 1992: 20). For example, speech has different lexical sets as; murmur, mumble, mutter and whispers. If the word “mutter” is to be translated into Hindi, then it will only have to be translated with its exact hyponym, “बड़बड़ाना” and the word cannot in any case, be translated as, “फुसफुसाना”. To translate the Hindi word “चारपाई” was also problematic, as there is not exact equivalent of this word in the target language. The word “charpoy” is accepted in standard English and the word could have been translated as such, but then it seemed that something is missing here. As the word “charpoy”, streaked of colonial legacy, the translator thought of retaining the word as such and adding its meaning in the

glossary. However, subsequently it was discovered that the writer, himself had explained the meaning of this word in the text as, “the cot made up of bamboo and *baan*” (Sharma: 42). So, the translator had dropped the idea of retaining this word and simply translated the word as “cot.” Another problem with finding the equivalents is that a word may have more than one surface meaning. It may have a “prepositional meaning” and “expressive meaning.” (Baker 1992: 13). For example, the English equivalent of the Hindi word *dupatta* is the word “mantle”, but the question is, whether the expressive, presupposed and the evoked meanings of the two words match perfectly? May be “not”, because to put on the mantle may be fashionable for western women, but to wear it is socio-culturally, imperative for the south Asian women. The sentences like; “नहीं भाभी ,ऐसी भी क्या बात है।” is quite common in Hindi, but its literal equivalent is unheard of in the target language (Kumar 2011: 50). So, to translate such sentences is a challenge in itself and the translator had to translate such sentences according to the conventions of the target language. The translator therefore had translated the above quoted sentence as, “Bhabhi, you are not putting it right!” which is perfectly acceptable in the Standard English.

There is no “orthographic” correspondence between the “elements of meaning” and the words in the two distinct languages (Baker 1992: 11). For example, a Hindi, phrase like “अनुदान का धन” having three words, was not translated with its three-word equivalent, but with a single word, “grant”, as the word was closest to the original phrase (45). Similarly, a Hindi word, “अभागिन” having no orthographic equivalent in English and hence was translated with the two words as, “unfortunate girl.” The phrase, “बन्दूक की गोली” was translated with a single compound word, “gunshot”. Some languages like Hindi, allows the body parts like eyes and hands to act as independent subjects having their own will, but English does not have such conventions. For example, this Hindi phrase, “उसके अन्दर की आंखें सीधी घूरने लगीं” (Kumar 2011: 47) is quite correct according to source language norms. Similarly, the sentence like: “प्रेम का हाथ ऊपर के फट्टे को पकड़ कर थक चूका था। ” makes perfect sense to the source readers, where in the body parts like “eyes” and “hands” can act as independent subjects. However, in English, only the human beings can have the will of their own. So, the first sentence was translated as: “He then lifted his goggles a little and stared her directly”, and the second sentence was translated as “Prem was tired of holding the chain” (Sharma: 68). Anyway, the translation like: “His eyes started staring at her” and “Prem hands was tired . . .” would have sounded weird, if not altogether incomprehensible to the target audience.

In many instances, the translator has to decipher the message according to the context. In these cases, the insistence on exact surface equivalents may violets the semantic usage of Standard English. Hence, it becomes imperative that such words are translated with much thought and consideration. Hence, the expressions such as, “छोटा भाई” was not translated as “small brother”, but

was translated as, “younger brother”. Similarly, the word, “पढ़ता”, as in the sentence, “रविन्द्र आठवीं कक्षा में पढ़ता था” (43) was translated as “studying” and not as “reading”. Likewise, the Hindi word “दूसरा” in the sentence: “दूसरे कमरे से सुमेर के कराहने की आवाज़ आई” was translated as “another” (Kumar 2011, 56). Anyhow, it would have been grossly inappropriate to translate the word with its surface equivalent, “second” as it would have betrayed the intention of the author. Many a times the translator is not able to find the word having an exact strength as the word in a source language. For example, the word “savage” is more forceful than the word “ugly”. Hence, if the translator has to replace the Hindi word “बदमाश” in English, he has to find an equivalent word with the same force. At times when there is a choice to use, either English version or the indigenous version of the unique proper nouns, the translator often faces a catch twenty-two situation because if the translator chooses the English version, he gets stuck into an ideological debate of “betrayal” and “erasures.” On the other hand, indigenous choice may leave the audiences clueless and confused. For example, for quite a while there was intense debate in the mind of the translator, about how to translate the source Hindi word “Bharat.” For the westerners, our country is known by India and hence to retain the word “Bharat” in the translation could have caused confusion in such audiences’ mind. However, it would have been considered appropriate to retain the word as such in view of ideological discussions regarding bringing audiences to the text.

To translate the reduplicated and onomatopoeic expressions too is problem in inter-lingual translation. In most of cases, there is no equivalent reduplications in the target language, and the original reduplications have to be replaced by the single word, that is closer to its meaning and function. For example, Hindi reduplication ‘कहते कहते’ was simply replaced as ‘said’ as to translate it as ‘said said’ would have been grossly absurd. Similarly, another reduplication, “रात रात” was translated as “instantaneously.” The onomatopoeic expressions too were translated with single words. For example, the expression, “घर्र घर्र” which was used in the following sentence, “बस आई और घर्र घर्र की आवाज करती हुई गुजर गयी”(Kumar 2011,)27 was replaced by the word “roared” and the sentence was translated as, “The bus roared passed them” (Sharma: 106). Similarly, another onomatopoeic expression, “छक छक” in the Hindi sentence: “गाड़ी छक छक चली जा रही थी” (Kumar: 68) was translated with the word, “swift” and the sentence was translated as: “The train was moving swiftly” (Sharma: 100).

Translation is always coloured and the reason for this “awkwardness” is because of the difference between the, “selectional and collocations” restrictions imposed in the two languages (15). It is due to the collocational restrictions put up by the language that, while the teeth are *brushed* in the English, they are *cleaned* in the Hindi. In Hindi we say, “काम कर देना” while in English it is “finish off my business.” The translator often faces dilemma in

transferring the exact meaning, while looking for collocational equivalent in the target language. Baker writes: “Translation often involves a tension-A difficult choice between what is typical and what is accurate” (68). Words in a language have different “collocation range” (62). For example, the word “run” has vast collocation range, while the collocational range of the word “shrug” is limited. Even within a language the “collocation range” of words keep on expanding, due to various reasons, one of which may be the translation process (50). In addition, new and unusual collocational patterning are also accepted within a language. This neo combination of words results in giving a new texture to the language.

Sometimes the collocation patterning in Hindi and English does match. It is exactly for this reason that it is quite easy to translate an English sentence: “The people break the law,” as, “लोग कानून तोड़ते हैं”. This is because the English word “break” and Hindi word “तोड़ना” are inter-lingual synonyms. However, even if the “surface patterning” of collocation in two languages appears to match (54), still there is no guarantee that their meaning would “map completely” (Baker 1992: 57). Sometimes translator face difficulty in translating nouns from Hindi into English, because of the different collocational restriction put up in the two languages. For example, in this original sentence: “तू रात रात मैं खद्दर के सफ़ेद कपड़े पहन कर नेता बन गया।” (Kumar 2011: 28), was translated as, “You donned khaddar cloths of white colour and became a politician, instantaneously (Sharma: 33). While it is acceptable to say, “खद्दर के सफ़ेद कपड़े” in Hindi, it is not acceptable to translate it as, “khaddar cloths of white” because collocational patterning of English, requires that the word “colour” collocates with the word “white” to complete the sense. In one of the sentences of the source text, a character Krishan Dyal asks the SDM of Palampur, “विश्वनाथन ,मुझे दो टूक जवाब चाहिए।” (Kumar 2011: 64). Some of the equivalents of the Hindi collocation “दो टूक” are ‘blatant’ and ‘candid’, but when you look at the context, such equivalents offer altogether different meaning. Similarly, the collocation “दो तीन” was not translated as “two, three” but, as “a few”. So, it can be observed here that only the meaning and not the aesthetics was transferred.

The rules and conventions for cohesion are different in any two languages. Baker defines cohesion as; “the network of lexical grammatical, and other relations which provides links between various parts of a text” (180). In Hindi too “reference” is an important cohesive “device” (180). Actually, references are like sign posts, which guides the readers to go to other places in the text to allude to them. The pronouns are “most common reference items” in a vast number of languages, including English and Hindi (181). For example, in this sentence: “लज्जो घर में अकेली थी ,इसलिए उसे ही पानी लाना पड़ता था।” the word, “उसे” refers to “Lajjo” and is thus a reference device. Interestingly, the manner of introducing the “participants” and its references are almost similar in Hindi and English (Baker 1992: 181). However, this is not the case with Chinese or Japanese, where the nominal repetition is quite common.

However, the grammatical conventions are quite different in the two languages. In certain instances, there may be no reference to the second person proper noun in Hindi, but when translated into English, it becomes imperative to add previously referred proper noun, ostensibly to make things clear. For example, in this original text: “नहीं-नहीं, मुझे तो बिलकुल भी नहीं लगी, पर जाऊंगा चाय पीकर ही।” कह कर प्रेम बाहर चला गया। उसने बता दिया कि साधारण जलन हुई और हिंग लगा लिया है। गाँव में इस प्रकार जल जाने पर हिंग का पानी ही लगाया जाता था।” (Kumar 2011: 13). Translation: “No... no, I have not been hurt, but today I will go only after having tea.” said Prem and went back. He told Sumer that the injury was ordinary and she had applied *hing* (asafoetida). In villages, the people applied hing mixed with water in such cases of burns” (Sharma 38). So, it can be observed that in the second sentence, of the quoted text, the phrase “उसने बता दिया” has been translated as “He told Sumer” where the proper noun, “Sumer” was added to adhere to the cohesion rules of the target language. Though, the source text could stand, even in the absence of this proper noun, the repletion of this “pronominal reference” is imperative in the target language (Baker 1992: 183). The rules of cohesion in Hindi also allow such phrases as, “हिंग का पानी”, because the source language readers can easily surmise the inherent meaning, as it is common practice in the rural societies in India, to mix hing with water for antiseptic use, but many target readers, especially non-South Asians may get grossly confused. This is because, in the first instance, they may not know, “what entity the hing is?” and even if they understand its meaning through glossary or otherwise, they are likely to wonder, “what the hing water is?”. So, the translator had to add the word “mixed” to make things clear to such readers.

At some places the translator had consciously omitted certain lexical repetitions to make the translation smooth. This may also be termed as improvement of the text and may attract censor for the translator. He may also be accused of transgressing his limit, but at times the translator had to take on this alleged “misconduct” for the sake of good translation. Another reason to justify this delinquency is that the translator, not only has to be loyal to the author and the text, he also has to be faithful to the target audience. For example, in translation of these sentences: “घर से रास्ता सीधा नीचे उतरता था। बस प्रातः छः बजे जाती थी। इसलिए वे प्रातः पांच बजे ही घर से चल पड़े।” (Kumar 2011: 43). Translation: “On the way from her house, there was a steep descent. The bus was to arrive at six in the morning. So, they had started at five” (Sharma: 58). Here, the word, “घर” in the second sentence was deleted, as this nominal reference was absolutely unnecessary, according to cohesion rules of the target language.

The translation of *Lajjo* was problematic for a different reason too. The *Lajjo*, is not a pure Hindi text, but a hybrid Kangri-Hindi text. On many instances, the Pahari dialect is peeping out from underneath the surface of this apparent Hindi text. So, instead of dealing with usual two languages in such inter-lingual transactions, the translator had to deal with three languages. In

translation studies, un-transability is defined as, “a property of a text, or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated” (“Untranslatability”). So, in Hindi or to be more precise, “Pahari-Hindi” has a number of words and terms which do not have equivalents in English. The novel *Lajjo* was also replete with many such words and terms. The expression such as, “धत तेरे की” (Kumar 2011: 34) and the contextualized “चल” has no English equivalent and the translator was forced to retain them as such and explain its meaning in the gloss. The Pahari connotational expression, “गोलपत्थर” is used at a number of places in the text, where ever the author wanted to say something about the village path and how people commuted on it. The Pahari word “dabotani” is a pigmy cricket bat like wooden structure to beat the soiled clothes. As it was impossible to explain the exact meaning of this word in a single English word, it was retained as such and its meaning was explained, in the text as was done by the source author.

The form, content dilemma is the biggest predicament for a translator, who erroneously strives to achieve equivalences at both levels. Unaware of extant translation theories and academic discourse in translation studies, the present translator too indulged in absolute fidelity, in the initial stages of translating this text. However, gradually it was realized that it is almost impossible to retain the sense as well as form at any given point of time. The translator has to sacrifice one or another at a given instance. Initially, the interlanguage transfer may appear to be extremely cordial, but later on the translation may end up as fragmented and fractured. Sooner or later, the translator bitterly realizes that one has to give up the impossible quest of integrating form and meaning. This is because of the fact, that the “syntactic structures” of a language is fixed and that while the translator does have optional “lexical choices”, he has no such unrestricted “grammatical choices” (84). The difference in “grammatical devices” available to the translator in two languages, convolute the task of translator and there is every chance of missing the “conceptual information”, that the translator wants to transfer in the target text (86). In addition, in some languages, certain “grammatical categories “may be optional, while in some they may be obligatory. For example, grammatical category of number is optional in languages like Chinese and Japanese, but not in English and Hindi. The linguistic propriety demands that the translator maintains the, “grammatical configuration” of the target language and should refrain from transgressing syntactic limits under any guise (84). Due to, “difference in grammatical structures” the translator has to do a lot of additions in translation and also effect innumerable deletions of lexical items from the source text (Baker 1992, 86). For example, in translation of this sentence: “यदि सब बड़े-बूढ़े आज्ञा दें तो मैं भी कहना चाहता हूँ” एक नौजवान बीच में से उठ कर बोला | (Kumar: 2011: 77). Translation: “If the elders permit me, I would also like to put forth my views on the matter. A young man stood up amidst the discussion and said” (Sharma: 24). As can be

observed the phrase, “on the matter” and the word “discussions” in reported speech was added to complete the sense. Moreover, in the collocation, “बड़े-बूढ़े” that makes perfectly acceptable sense in Hindi was simplified by the word “elder”, because the translator was unable to find the equivalent collocation in the target language. Similarly, in the translation of this sentence: “दादा कमरे में बैठ गए थे ।” (Kumar 2011: 24), was translated as: “By now Grandfather had sat in a room, of the house” (Sharma: 27). Here the collocation “by now” and the word, “house” was added in the translation, to make it comprehensible. If this had not been done, the translation would have simply been reduced to incomprehensible equivalent. Just as the additions were done to keep the meaning intact, translator resorted to deletions for the similar reason. For example, in this sentence: “हर वर्ष, गर्मियों में इस गाँव को....।” (Kumar 2011: 26) was translated as: “Every summer, the village has to . . .” (Sharma: 31). So here it can be noticed that, the word “year” was dropped, because the phrase “every summer” is sufficient to convey the intended meaning.

The rules for substitution and ellipses are also different in two languages. These important devices help the writer to achieve cohesion and a distinct texture in the text. Though it is really difficult for a translator to exactly reproduce such devices in the target text, the present translator attempted to achieve the same in translation of this sentence: “नहीं ...ऐसे नहीं...चाय पीकरा” (Kumar 2011: 72) that was translated as: “No... Not like this...but after taking tea” (Sharma: 21). Another instance where the translator tried to negotiate the translation of the sentence with marked ellipses, for a faithful yet creative translation. The original sentence: “लाजो की बात पूरी होने से पहले ही भगत राम बोल पड़ा, “नहीं-नहीं . . . तुम्हारा सब कोई है . . .जब से मैंने तुम्हे देखा है . . . सच, मैं . . .मैं . . . तुम्हारा ही हो गया हूँ”. . . दोनों आंखे निकाल ,लाजो को घूरते हुए वह फिर बोला, “ठीक है न ... तुम भी . . . मेरी हो न. . . ” (Kumar 2011: 48). Translation: ‘Bhagat Ram intervened, even before Lajjo could complete, “No-No...all are yours...from the time, I have seen you...really, I...I...am all yours...” with his bulging out blood shot eyes, he stared at Lajjo and spoke again, “Is it Ok...you too... are mine” (Sharma: 67).

As the language itself is ambiguous, the dilemma becomes an integral part of any inter-lingual translation. To translate, a culturally distinct text, is not that easy and requires the translator to take a number of bold decisions for producing a meaningful and aesthetically rich translation. The translator cannot evade or side track, the problematic issues of the translation, which would be like, accepting the invincibility of untranslatability. The translator is often at crossroads, in deciding about the choice of the right words, phrases and the sentences that will best serve his purpose. A translator facing the challenges of a difficult translation is like a man walking on a rope with deep valley below.

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A Sign in Twilight: Semiotic Interpretations of Sandhayabhasha Metaphors in the *Charyapada*

UPAMANYU SENGUPTA

This paper offers a semiotic model of interpretation of metaphors used in the *Charyapada*—a collection of Buddhist religious verses in Bangla composed between tenth and twelfth centuries. Drawing from conflicting attributions of concealment through *sandhyabhasha* or twilight language and revelation through *sandhayabhasha* or intentional speech as the primary function of the verses, I propose a Peircean threefold model of reading their metaphors as iconic, indexical and symbolic. A.K. Ramanujan's adoption of the Peircean tripartite classification for translation types serves as the frame of reference.

Keywords: metaphors, *sandhyabhasha*, iconic, indexical, symbolic.

Introduction

Consisting of about fifty lyrical verses composed by monks of the *sahajiya* school of Buddhism between tenth and twelfth centuries, the *Charyapada*,¹ features an obscure metaphorical diction. Following Mahamahopadhyaya Haraprasad Shastri's discovery of the manuscript in 1907 at the royal palace library in Kathmandu in Nepal, two competing strains of opinion emerged about the semantics of this arcane language. Given the part revelatory and part concealing nature of the metaphors, Shastri (1916: 8) went on to call the resulting language *sandhyabhasha* or 'twilight language'—an encrypted code meant to conceal complex spiritual knowledge from the laity. Over the years, in the Bengali academic community, Shastri's coinage and the meaning he ascribed to it gained wider currency. However, in 'Sandhabhasa', published more than a decade after Shastri's discovery, Vidhushekhara Bhattacharya (1928: 288) refuted his claim and argued for replacing the prefix *sandhya* with *sandha* – a shortened form of *sandhaya*. According to him, the terms are synonymous with *sandhya*, with equivalents like *uddisya*, *abhipreya* and *abhisandhaya* in Sanskrit. All of these, including *sandha*, could be translated

¹ Shastri's claim of the language of these manuscripts as Bangla (1916: 7-18), triggered considerable debate among scholars of other languages derived from Magadhi Prakrit such as Odia and Assamese. Mojumdar discusses these debates in detail (p 97-103) and brings out the equally convincing arguments put forth while making claims on behalf of each language. I am indebted to Dr. Niladri Sekhar Dash and Professor Panchanan Mohanty for drawing my attention to the difficulty of imputing a single modern language to a text such as *Charyapada* which were composed well before neatly demarcated linguistic identities across these languages get instituted.

variously as ‘aiming at’, ‘meaning’, ‘having in view or ‘intending towards’. Citing sources from Tibetan Buddhism and *sahajiya* schools,² Bhattacharya identified these metaphors as mediums of making the esoteric meaning accessible instead of deflecting one’s attention away from them. Thus, while Shastri focused primarily on the perceived opacity of the metaphorical language, Bhattacharya foregrounded its revelatory dynamic.

The two competing, if also interrelated, techniques of interpreting furnished by both *sandhyabhasha* and *sandhayabhasha* hinge on the relationship between the literal and metaphorical meaning in the *charya* verses. In each case, the metaphorical meaning consists in differing degrees of semantic variation on the literal language. It is against this background that the paper maps the resulting relational structures into a tripartite classification of the metaphors as ICONS, INDICES and SYMBOLS. This is derived from Charles Sanders Peirce’s division of signs into the mentioned categories and the adoption of the same as a model for translation types by A. K. Ramanujan. In what follows, I attempt brief explanations of the Peircean classification as well as Ramanujan’s adoption of the same with reference to pointers that would be of relevance to the present discussion on the language of the *charyas*. The feasibility of recasting the differing interpretations of the metaphors furnished by *sandhyabhasha* and *sandhayabhasha* as three types of signs is explored in the subsequent sections along with illustrations. For my reading of the verses, I rely on a rendering of the *Charyapada* in modern Bangla by Atindra Mojumdar.

Peircean Semiotic Framework and its Adoption by Ramanujan

For Peirce (2011:104), a sign (henceforth also called signifier) and the object (henceforth also called signified) it signifies, are related to each other in three possible ways: icons, indices and symbols. Thus, an iconic signifier bears a relationship of exact likeness or resemblance or what Peirce calls ‘firstness’³ with its signified. A signifier is indexical when it assumes its signifying function by virtue of being affected by the signified, and thus, in a sort of back formation, refers back to the signified as the cause of its coming into being. Peirce (2011:108) describes the indexical signifier as one which ‘direct(s) the attention to their objects by blind compulsion’. A symbolic signifier, on the other hand, has no intrinsic quality that makes possible the signifying function and its relation with the signified is purely a matter of convention and practice. It is because of this arbitrary coupling that Peirce (2011: 113) describes the relationship as one of being ‘thrown together’.

² Apart from the *Dohakosa* by *Sarjavajra* in the *sahajiya* tradition, the Tibetan sources include L

ankavatara, and *Saddharmapundarika*,

³ It might be worthwhile to consider Peirce’s exact words in this regard. He describes firstness “as a quality it has qua thing [that] renders it fit to be a representamen. Thus, anything is fit to be a *Substitute* of anything it is like” (2011: 104). [Original emphasis].

In his essay “Three hundred Ramayanas: Five examples and three thoughts on translations”, Ramanujan (2006: 156) identifies translation as a mode of imagining relationships among the diverse Ramayana stories across Central, South and Southeast Asia. Terming these as ‘tellings’,⁴ he maps the differential relations among them in terms of the classification of signs into icons, indices and symbols. Texts aspiring to be ‘faithful’ translations are identified as bearing an iconic relationship to the source. Using a Peircean analogy, he describes such texts as showing a ‘geometrical resemblance’ to each other even if they are limited solely to the structural and episodic levels like in the Kamban and Valmiki tellings of *Ramayana*. On the other hand, inflections in Ramayana stories caused by changes across locales, cultures and settings in which they get narrated, lead to indexical translations for Ramanujan (2006: 157). All such tellings are affected by the environs in which they take shape and ‘are embedded in a locale, a context, refers to it, even signifies it, and would not make much sense without it’. For the *charya* verses too, it is this aspect of referentiality which is critical to understanding the nature of metaphorical usage in them. In symbolic translations, Ramanujan (2006: 157) recognises the subversive potential new tellings *Ramayana* stories might carry. These radically reinvent the existing narratives by ‘producing a counter-text’, thereby setting up one set of conventions against another. The signifier-signified relationships across tellings are readjusted by ‘mapping a structure of relations onto another plane or another symbolic system’ in a classic example of the Peircean paradigm of being ‘thrown together’.

Three Stages of Interpretation

I shall now focus on recasting the dyadic relationship between literal language and metaphorical meaning in the *charya* verses in terms of the semiotic structure encompassing icons, indices and symbols. As is shown in this section, it is possible to read each of the three interpretive relationships in the verses, and the overlaps across them posit these as simultaneous stages of interpretation rather than types. At the level of metaphors, these are reflected in course of alternating spells of departure from and conformity with the literal meaning of the verses. This simultaneity is of especial consequence in view of the oppositional as well as complementary relation between *sandhyabhasha* and *sandhayabhasha*.

Of the three kinds of signifiers, it is the iconic which exhibits a degree of certitude to the extent that an inherent quality of the sign determines its

⁴ Ramanujan’s choice of the expression ‘tellings’ underscores the plurality of Ramayana narratives existing side by side and simultaneously instead of being necessarily derived from a single source. To quote him, “I have come to prefer the term telling to the usual terms versions or variants because the latter terms can and do imply that there is an invariant, an original or Ur-text—usually Valmiki’s Sanskrit *Ramayana*, the earliest and most prestigious of them all. But as we shall see, it is not always Valmiki’s narrative that is carried from one language to another” (2006: 134).

signifying function. There is something in its physical structure, in the way it appears, that resembles and hence claims to stand for the signified. The icon derives its strength from its very materiality as its tangible existence forecasts the abstract. As a signifier, the icon therefore substitutes the signified by replication and fulfills the condition of 'firstness' ascribed to it by Peirce. This is also true of Ramanujan's criteria of fidelity in translations across 'tellings' where the target text faithfully concurs with the original, keeping changes at a minimum, and involving a reproduction of the source material in a different idiom. The stability of the icon however, comes at a price as it closely emulates and represents what it in fact is not.

In the *charya* verses, the icon is the literal text and its denotative meaning. Composed in a language both revelatory as well as cryptic, it exemplifies the double-edged self-referentiality of the icon. As a pronounced material presence in language, it stands for an abstraction that can only be implied and never articulated. The inchoate flow of mismatched words that characterises such verses is in fact a faithful reflection of their inexplicability. The literal language, thus represents a level of esoteric spiritual realisation that cannot be grasped in its materiality. As a signifier then, the literal language of the verses both affirms as well as effaces their own being in every instance. For example, in *charya* 15, when the course of a river is made to suggest the path to salvation, its unidirectional and unwavering nature is given prominence. To the extent that the literal language here functions as *sandhyabhasha*, or the obscure encryption aimed at deceiving the laity, it brings about a textual closure and projects its own primacy. To the initiated, the iconic function of *sandhyabhasha* is of diminished importance but also a facsimile representation of a higher order signified. When Shastri posits *sandhyabhasha* as encrypted language, he attributes it, an opacity meant to cloak substantive religious instruction. While serving as deterrence, this offered a glimpse at the same time into the deeply spiritual recesses of the tantric *sahajiya* tradition. The flow of meaning between the signifier and the signified is then decidedly unilateral in case of the literal language of *sandhyabhasha* understood as an iconic sign. Despite its primacy, such a sign does not serve as the preserve of meaning but provides stable cues for it.

Interpreting the literal language of the *charya* verses as indexical signs marks a departure from the trope of stable signifier. What makes signification possible in such a case is a relationship of referentiality that may be posited between the literal and metaphorical meanings of the verses. This fits particularly well with Bhattacharya's (1928: 293) definition of *sandhyabhasha* as '*abhiprayikavacana*' or 'intentional speech'. The literal signifier in this case aims at, intends, and is oriented towards the metaphorical meaning contained in the signified. Unlike in case of the icon, the relation is not one of discernible resemblance but implicit and implied. As Bhattacharya contends (1928: 293), the *charya* verses align themselves to the *neyartha* mode of teaching in Buddhism characterised by indirectness. The signification therefore, is not immediately visible but needs to be deduced and

arrived at by means of cues the signifier has on offer. Thus, while the icon is distinguished by its fixity, the index, in that it points and is oriented towards a destination, schemes its way to the signified. The literal language as a signifier in this case emerges as a continually shifting, altering space of meaning making. In doing so, it commutes the meaning instead of manifesting it as something immanent. This involves an exercise of reaching out and eliciting the metaphorical meaning couched in what Bhattacharya, citing the translator scholar Eugene Burnouf, calls ‘enigmatical talk’ of the verses (1928: 288). The obscurity in case of *sandhayabhasha* however, is not a means of eclipsing the meaning, but a suggestive trigger leading to inferences at the metaphorical level. Unlike the iconic signifier, the indexical *sandhayabhasha* is not self-referential but draws our attention away from itself.

Indexical signification in *sandhayabhasha* thus proceeds by means of discovering proximity between terms that had hitherto appeared remote. As noted by Paul Ricoeur (1978: 147), this establishment of kinship between heterogeneous ideas in poetry also informs the Aristotelean idea of *epiphora*—often regarded as a predecessor to metaphor and all figures of similarity. At the same time, this kinship is fraught with tension as it comes to be meaningful only to the extent that the element of remoteness remains preserved and discernible within the newly formed proximity. In a marked departure from the icon, signification in the indexical mode for *sandhayabhasha* thrives on throwing in focus the dissimilarities extant between the signifier and the signified. This is also a consequence of the referential function the index assumes as it gets impacted by the signified. Its signification then, proceeds by way of a back formation, and triggers a two-way referentiality, where the signifier derives as much meaning from the signified as it imputes.

Signification ascribed by means of conventions and practices make symbolic sign systems particularly susceptible to such dynamic, two-way movements between the signifier and signified. In fact, what in indexical *sandhayabhasha* was merely a function of referentiality, evolves into a full-fledged exercise of meaning formation in the symbolic medium. Here the signified metaphorical meaning not only refers back to the literal language of the text, but also crucially influences and alters its meaning. In fact, it is the conventionality of the symbolic signifier that makes it more amenable to subversive readings arising out of the signified. In the context of the *charya* verses then, the metaphor as a symbol is continually modified, and in a complete reversal from the iconic, the meaning does not get commuted towards the signified alone but is retraced to the signifier in a form determined by the signified. As a result, the signifier comes to acquire a more substantive function and ceases to be a mere vehicle for conveying meaning emerging out of the signified. It becomes, in other words, an active participant in the meaning making process. In the *charya* verses, each occurrence of a metaphor as a symbolic code comes with a tacit acknowledgement of the

conventional nature of the relation. The arbitrary nature of any such conventional practice creates a scope for alteration, and what gets altered is also the literal language as it takes on a new meaning. As opposed to the previous instances of iconic or indexical relationships, the literal statement in the symbolic mode is no longer a diminutive accompaniment to the meaning formation through metaphor. Here, the symbolic code infuses the literal with metaphorical meaning and in doing so, transforms it. It is in the symbolic mode then, that the dissociation between the signifier and signified is most decisively overturned and the literal too gains traction.

The two-way exchange of meanings that the literal and metaphorical language in the *charya* sets up remains rife with tensions. Unlikely points of similarity are drawn between incongruent elements, resulting in a situation where a contemplation of likeness is, as Ricoeur (1978: 148) puts it, “the perception of the conflict between previous incompatibility and the new compatibility”. This tension is of utmost importance for the metaphor to fulfill its task of creating what W. Bedell (quoted in Ricoeur 1978: 154) calls “stereoscopic vision” or a projection of radical possibilities of redescribing the world. It is in this act of envisioning that the spiritual import of the *charya* songs come to the fullest realisation as the ordinary understanding of reality is held in suspension to make way for a “positive insight into the potentialities of our being in the world which our everyday transactions with manipulable objects tend to conceal” (Ricoeur 1978: 155). Such an understanding, in fact, marks a remarkable departure from relegating the literal language of the *charya* verses as redundant and bereft of substantive meaning. In doing so, it entrusts the readers the task of creatively engaging with the new meaning generated by the displacement in context a metaphor brings about. The hermetic diction of the *sandhayabhasha* is a consequence of this displacement achieved by, to use the words of Nelson Goodman, “a transfer of a schema, a migration of concepts, an alienation of categories” (Goodman quoted in Fogelin 2011: 72).

Two Illustrations

Now that we have seen the three stages of metaphors at work in the Charyapada, viz. iconic, indexical and symbolic, it is imperative to consider a few instances from the verses where they might be read into. In *charya* number 49 by Bhusukupada, the imagistic motif of riverine navigation dominates as the composer urges the audience to recognise the blurred boundaries between seemingly defined and demarcated oppositional categories of existence. The lyrical persona provides an account of sailing his ‘*vajranauka*’ or thunderboat across the canal to Padma river before being looted of all his belongings by itinerant river pirates. The lines that follow portray a life of utter destitution confronting the speaker as he progressively loses all his material wealth (Mojumdar 182: 1960). Strangely enough, his domestic comforts and marital bliss are invoked in the same lyrical strain immediately after. His life appears to be one of evident fulfillment and its

celebration reaches a crescendo as he enters a state of non-differentiation between life and death. In fact, it could be argued that this climactic realization is replicated throughout the body of the poem in the interplays of plenitude and privation.

As Atindra Mojumdar (1960: 182) shows, the image of the *vajranauka* or thunderboat is a metaphor for the commute by the '*chitta*' or the mind to the realisation of *sunyata*. The presence of the word in the opening line of the verse contributes to the obscure diction by striking a discordant, supernatural note in what is otherwise an ordinary riverine setting. This stark incompatibility promptly draws attention to itself and the image emerges as an exclusive iconic sign of the spiritual content it represents. The immediacy of the effect is further replicated in yet another inconsistent metaphor of the pirates who, despite looting the voyager of all his belongings, leave him curiously enriched. Here again, the sheer unlikely turn the events take emphatically communicates their inaccessibility to the laity while the penury wrecked by the marauding pirates is molded in the cast of the absolute renunciation brought about by '*advaygyana*' (Mojumdar 1960: 183) for the initiated.

In order to fulfill this iconic signification however, the literal language of the verses has to continually refer to something beyond itself: whether a hermetic puzzle or a reconciliatory spiritual truth. In the process, unlikely and tenuous parallels are drawn between images of a journey charted and lost in the void and destitution and fulfillment. Signification for the two most striking metaphors in the verse then, is a sustained act of being oriented towards these signifieds while also foregrounding the mismatch this orientation brings in its wake. This capacity to refer is founded on shared inferential grounds obtaining between the index and its signified—where the presence of one indicates the occurrence of the other. The *vajranauka*, for instance, comes to be a signifier connoting the mind's attainment of *shunya* by virtue of a shared field of comparison comprising tropes of mobility and journey. This interdependent referential relationship shared by the signifier and the signified finds a parallel in the Buddhist refutation of any inherent unity in a pre-conceived subject and attests to the unceasing play of a 'multiplicity of fluctuating phenomena' between subjects as being the causative origin of all meaning making process (Matilal 2001: 220).

Sandhayabhasha as a symbolic signifier furthers this referential function triggered by the index. Thus, the signified not only impacts the signifier but also transforms it. In this reading, the thunderboat is no longer a literal entity dissociable from the metaphor but an active participant in the meaning making process. It is in these lines that Mojumdar's interpretation of *advaygyana* as a reconciliation in metaphor of the contradiction between penury and plenty at the literal level may be critiqued. Viewed as a symbolic signifier, the proximity of opposites in the verse is not a mere vehicle to convey the notion of *advaygyana* but also its explication in situ. The signifier and the signified are thus triggered and modified by each other. This

bears echoes of what Bimal Krishna Matilal (2001: 205) identifies as the ‘dependent origination’ thesis of Buddhist schools of thought. Quoting Nagarjuna, Matilal defines dependent origination as ‘what (we call) emptiness [...] it is devoid of ‘essence’ (or, ‘own-being’ *svābhāva*)’. He further continues, “those things which are dependently originated have no essential nature (i.e., no being of their own), for they lack their essential nature [...] they are dependent on causes and conditions (*hetu* and *pratyaya*).” The literal and metaphorical meanings in the verses too cannot stand alone in absolute autonomy and owe their origin and development to each other. In this interlinked saga of being, every signifier and signified remains devoid of a definable, self-generated essence and therefore lacks *svabhava* or one’s own distinct nature.

The tenth *charya* verse by Kanhupada launches a direct invective against the rigidities of the caste system and social stratification prevalent in the composer’s milieu. Through what seems to be a paean sung to a lower caste *dombi* or sex worker who resides far beyond the borders of the city, the poem attempts a reversal of caste hierarchies. The Brahmin priest she hosts as a customer is described as driven by lust and craving for the *dombi* even though he is never able to claim possession of her in entirety—due, not in the least, to his obsession with ritualistic purity. Her beauty thus remains ever elusive and well beyond his reach. This is in stark contrast to the *Kapalika* the narrator of the poem impersonates himself as. True to his itinerant and wayward way of life, the *Kapalika* decides to betroth himself to her and settle down for a life of marital bliss. That he does not embark upon this out of a sense of condescension is illustrated in the way he projects himself as an outsider, thereby affirming his solidarity with a social outcaste who nevertheless remains objectified as an embodiment of fantasy for the more privileged (Mojumdar 1960: 131). As Mojumdar suggests, she embodies *Nairatmyadevi* (goddess of no-soul) for the seeker of truth in the *sahajiya* tradition. The Brahmin’s inability to win her heart is thus a commentary on her indifference towards all ritualistic practices. She bestows her wisdom instead only on someone like the *Kapalika* who renounces all trappings of social hierarchy and surrenders himself completely to the *Dombi*.

The figure of the *Dombi* as a representation of knowledge is both unusual and stark. A relation of resemblance between esoteric wisdom and a fringe inhabitant of the city is not immediately obvious and serves to render the verse obscure to the layperson. As a result, what is conveyed in the literal language itself becomes the end result of all interpretative exercise and the verse seems to mean exactly what it says. To visualise the *Dombi* in the likeness of *Nairatmyadevi* requires a yoking together of two disparate entities and is presumably a cerebral feat only the initiated *sahajiya* practitioners could hope to accomplish. For them, the *Dombi* is a corporeal form of *Nairatmyadevi*, and an immediate manifestation of the goddess’ wisdom. The proximity in this case is therefore in the order of Peircean ‘firstness’ and the

signifying figure of the *Dombi* stands in an iconic relation with the divinity she signifies.

At the same time, this likeness in image is furthered by the element of marginality common to both the *Dombi* and the *Nairatmyadevi* in the social and spiritual planes respectively. This forms a shared ground of comparison between the two and triggers the *Dombi* as a signifier. The semiotic relationship between the literal and metaphorical meaning in this case is a two-way signification and this qualifies the signifier as an indicative—rather than hermetic—sign. Here then, the literal meaning functions as an indexical sign for the metaphorical. Its suggestion of an unlikely unity between the two rests on a sustaining of their dissimilarities as outliers: where one is worshiped, the other is discriminated against. The link between the two therefore, is not an obvious presence but something that has to be worked out and arrived at. Added to the strained nature of this similarity, is also the question of assuming the marginal nature of the *Dombi* and *Nairatmyadevi* as a point of comparison. For all practical purposes, this appears rooted in a tradition of strong social critique of Brahminism that the *sahajiya* school offered (Mojumdar 79). Such a critique in fact extends well beyond the moral domain and has firm conceptual moorings. As Matilal (2001: 216) explains, what gets projected into the external world and creates an illusion of its immanent sentience are our desires or *tanha*. The crux of ignorance lies in projecting our own intentionality into the world around us and ascribing it an essential meaning. It is this meaning which we mistake as an inherent feature of the world out there and tend to associate our being with the same. In the verse in question, the Brahmin comes across as emblematic of the ignorant commoner who remains caught up in this web of *tanha* and is led astray despite his desire for salvation. The *Kapalika*, on the other hand, is able to see through the illusory world constituted by *tanha* and for that reason wins the *Dombi's* hand in marriage. Proceeding from a tradition of social critique, the story of the *Dombi* thus emerges as a symbolic signifier. It is in the body of this signifier at the textual level that the metaphorical meaning achieves concretion.

Conclusion

Based on the illustrations above, I offer the following features of iconic, indexical and symbolic metaphors in the *Charya* verses as concluding observations:

First, a provisional contiguity may be established between interpreting the iconic signifiers and *sandhyabhasha* on the one hand and indexical/symbolic signifiers and *sandhayabhasha* on the other. The iconic signifier is both remarkably transparent vis-a-vis the signified as well as doggedly self-referential. This is in tune with the dual role played by *sandhyabhasha* as it both projects and effaces itself in a bid to render the diction of the *charya* verses obscure. As opposed to this, *sandhayabhasha* functions more as

indexical and symbolic signifiers which orient the literal meaning towards the metaphorical.

Second, while the iconic metaphor attempts more of a faithful replication of its signified and emphasises on its proximity to the latter, the indexical and symbolic metaphors preserve and often foreground the departure of the signified while casting the relation within a framework of similarity. Thus, interpretation in *sandhyabhasha* can have only one of these two possible outcomes: either access into the metaphorical meaning or a complete lack of comprehension. On the other hand, to the extent that *sandhayabhasha* accommodates both differences and similarities, the reader might be led to comprehend the verses, albeit in a circuitous manner more in keeping with the Buddhist *neyartha* mode of imparting knowledge.

Lastly, the iconic, indexical and symbolic significations are less of types or categories and more of stages in interpretation. Thus, the literal meaning of the verse might appear with an immediacy typical of the iconic signifier while also linked in an indexical referential relation with its signified. Again, it is this referential function which allows the signified to reconfigure the signifier in radically different ways. Thus, the three stages complement each other and show significant overlaps.

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Sandhayabhasha Metaphors in the *Charyapada*

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Early 19th Century Translations in Hindustani/Hindi/Urdu and the Question of 'National Language'

MANOJ KUMAR YADAV

Some of the early works in modern Hindi and Urdu, like many other modern Indian languages, were produced by the missionaries and by the scholars at the college of Fort William. The College not only attempted to procure manuscripts but also appointed native scholars to produce texts in Hindustani. These texts were intended to be used to train the (non)commissioned company officers and 'men of the British army', serving in Bengal and Bombay presidencies, in the native languages. Of all these texts *Premasagar* and *Bagh-O-Bahar* occupy a significant place not only because they were prescribed texts to teach the officials but also because they seem to have introduced two particular ways of using Hindustani.

Bagh-O-Bahar was originally written in Persian under the title *Ghasseh-e Chahar Darvesh* [The Tale of the Four Dervishes] by the 13th century poet Amir Khusro and it was translated into 'Urdu' by Mir Amman, an employee at the Fort William College. Later, it was translated into English by Duncan Forbes in 1857. Similarly, *Premasagar* was translated by Lalluji Lal in 1810 as *Premasagar or The History of Krishn according to the Tenth Chapter of Bhagubut of Vyasudev*. He translated it from 'Braj Bhasha of Chaturbhuj Mishra' into Hindi. In this article, I wish to look at different translations of the two works and the purposes they served in the nineteenth century. I will also attempt to understand how these translations contributed to a debate around 'national language' at that time.

Keywords: national language, *Bagh-O-Bahar*, Hindustani, Urdu.

Introduction

The facade of 'Hindi' and 'Urdu' as two different languages conceals a whole lot of other factors which have gone into the making of their present form. This consists of works of missionaries, educational institutions, voluntary and government organizations, publishing houses, print and journalism. A whole host of writings is available on what could be called the

repressive past of ‘Hindi’ and ‘Urdu’. Though it is difficult to pinpoint when and how the division, if it did, happen between ‘Hindi’ and ‘Urdu’, it is possible to trace the time from when the terms ‘Hindi’ and ‘Urdu’ started being employed in projecting two different linguistic idioms. A number of works can be cited to outline not only the early usage of the terms but also the early literary works under the tutelage of these two categories. However, I have limited this study to two supposed representative texts *Bagh-O-Bahar* and *Premasagar* in ‘Urdu’ and ‘Hindi’ respectively. I intend to look at the translations and the para-texts of these two works and the issues that ensue.

I aim to examine three key issues in this paper—the objectives behind the usage of *Bagh-O-Bahar* and *Premasagar* as language proficiency textbooks at the College of Fort William and the consequences of this expertise, the functions of different translations of these textbooks in the evolution and consolidation of two different styles of Hindustani, and the role of these translations in the debates on ‘national language’.

Discussion

Prior to establishment of Fort William College, the British administrators willing to learn Hindustani depended primarily on dictionaries, grammars, language manuals and native *munshis*. With the establishment of Fort William College, a plan was laid out to train the young servants of the East India Company in the Indian languages. Hindi and Urdu were not seen as the two distinct language categories. In fact, these terms were not much in vogue and ‘Hindustani’ was the common term used by the Europeans to refer to the language of North India. The department of Hindustani came into existence in 1801, but there was no department of Hindi until 1825. The department of Hindustani produced a number of works under the titles of Khari Boli, Braj, Hindustani, Urdu, and Hindi. However, the last two categories were increasingly employed only after 1830s.

Though a number of Hindustani works were produced at the college, a few of them gained considerable attention and popularity. *Bagh-O-Bahar* and *Premasagar* were published in 1805 and 1810 respectively. Both of these works were central to the learning of Hindustani and were held by many Europeans in high esteem. In 1846, Duncan Forbes¹ wrote about *Bagh-O-Bahar*:

The *Bagh-O-Bahar* is universally allowed to be the best work that has been yet composed in the Hindustani language. For nearly half a century it has maintained its pre-eminence as a textbook for the examination of the Company’s junior servants (Forbes 1846: 03).

¹ Duncan Forbes was a Scottish linguist who attended the Calcutta Academy from 1824 to 1826. When his poor health forced him to return to London in 1826, he became an assistant to Gilchrist. Later he worked with Sandford Arnot on early Hindustani dictionaries.

Edward Backhouse Eastwick², writing around the same time, observes in his grammar titled *A Concise Grammar of the Hindustani Language* (1847) that ‘The best specimen of Hindustani with which we are acquainted is the Bagh-O Bahar’. Similarly, Captain William Hollings³ in his translation of Preamsagar in 1848 calls ‘the Hindi of Prem Sagur as remarkably pure’, hence it was a suitable text for learning Hindi. It is not surprising that both of these works went through a number of editions until the end of nineteenth century. In addition to this, these textbooks, to a certain extent, served as a model for the preparation of other textbooks such as, *Rajneeti* (1827), *Tota Kahani* (1862) *Sabha Bilas* (1828), *Khriad Afroz* (1867), *Ikhwan-us-Safa* (1869), *Baital Pachisi* (1855), *Ramayan* (1877) etc.

However, by the end of nineteenth century, the tide seems to have taken an obverse turn as the efficacy and relevance of *Bagh-O-Bahar* and *Preamsagar* were questioned by many scholars. Charles Trevelyan writing in 1858 says that the language of both works were ‘pedantic, puerile and licentious’, and recommended that, ‘it should be discarded as a text-book, and manuals should be compiled more closely representing the actual language of the camp and country.’⁴

These primary observations lead us to a set of questions-why did the translators employ such language in their translations which was not the ‘actual language’ of the masses? Whether translators were instructed to do so by their colonial masters or it was their independent decision? Did the translations, commissioned at Fort William College, serve only the pedagogical purposes?

Taking first two questions into account, we can see that observations made by G. A. Grierson in his works titled *The Satsaiya of Bihari* (1896), suggests that John Borthwick Gilchrist, who was also the principal of the college, had something to do with it:

Although bearing now and then traces of the Gujrati influences of his origin, Lallu-Ji-Lal’s style, both in Hindi and in Braj bhakha, is deservedly popular. The former language may be said to have been invented by him at the instigation of Gilchrist. That gentleman wanted an Urdu book written, with all Arabic and Persian words excluded, their places being taken by Hindu words. Such a language did not exist in India before. Urdu has been used to some degree, as a vehicle of literature, by Musalmans, and was the *lingua franca* of

² Edward Backhouse Eastwick served as professor of Hindustani from 1845 to 1850 at Hailebury College, where Hindustani was taught as a language to the officers of British army. He was a renowned linguist and wrote grammars of Sanskrit and Hindustani in 1845 and 1847 respectively.

³ William Hollings was Captain in the 47th Regiment of the Bengal Native Infantry. He translated *Preamsagar* (1848) and *Baital Pachisi* (1866) into English for the British army officers to learn Hindustani.

⁴ For details see *The Letters of Indophilusto “The Times”*, p.17.

the Bazaar. Hindus spoke their own local dialects, Braj, Kanauji, Marwari, Bhojpuri, and so on. Urdu was nowhere the language of any locality or any nation. It was simply a broken mixture of half a dozen Indian dialects, used by the Mughul conquerors in their interaction with natives, and larded freely with foreign, Arabic and Persian words. Gilchrist made the initial mistake of supposing that it was a national language, and he attempted to restore it to what he imagined must have been its original Hindi form. By turning out all the Arabic and Persian words, and substituting Hindi ones (Grierson 1896: 12).

A large number of words used in the different Hindi-Urdu translations of *Bagh-O-Bahar* and *Premasagar* were, and still are, present in both the languages, but they were kept mutually exclusive in the translations (see the appendix). However, this is not to say that the translators and the colonial masters at the College of Fort William are only to be held accountable for the fissures that surfaced later. The growing Hindu-Muslim antagonism in the second half of nineteenth century, the Hindi Urdu controversy of 1860s, the failure of 1857 rebellion and the British analysis of Muslims as chief conspirers of the ‘mutiny’, etc. were also, among others, the reasons which aggravated the divide. However, I do not intend to look at this aspect of the issue here.

Moreover, if we look at the translations of *Bagh-O-Bahar* and *Premasagar*, it is very clear that they do not serve pedagogical purposes only. They were also instrumental in establishing the colonial narratives of language origin, which was the larger objective of the Orientalist project. Lewis Ferdinand Smith’s translation of *Bagh-O-Bahar*, titled *The Tale of the Four Durwesh, translated from the Oordoo tongue of Meer Ummun, of Dhailee* (1811), is a typical example of such practice. The section ‘preface by the translator’ states about the work:

...The work itself is the best and the most correct that has been composed in the Oordoo language; a language which is both dulcet and elegant, and which was little known to Europeans until zeal, labour and talents of Mr. Gilchrist open to us a perfect path to acquire it. Moreover, the *Bagh O Buhar* is a classical work in the College of Fort William; it highly deserves its distinguished fate, as it contains various modes of expression in correct language; it displays a great variety of Eastern manners and modes of thinking, and it is an excellent introduction not only to the colloquial style of *Hindustan*, but to a knowledge of its various idioms (Smith 1850: 03).

A few observations which emerge out of the above excerpt are:

1. It proposes the possibility of different idioms available under an all-inclusive term ‘Hindustani’.

2. The translator operates with the concepts of 'correct' and 'faulty' language and colloquial and standard styles of the same language.
3. Urdu represents not only the colloquial style of Hindustani but also its different varieties.
4. Further, description about the emergence of a certain mixed language is continued in Smith's translation. Again, this too can be viewed possibly as a constructionist narrative of the Urdu language.

When *Ukbur* ascended throne, then all *casts* of people, from all countries learning of his goodness, justice, and liberty, and those of his unequalled family flocked to his court. Though the tongue of each was different, yet by being assembled together, they used to traffic and do business and converse with each other; from which mixture of tongues arose the *Oordoo* language (ibid.11).

My concern, here, has not been to find out whether the above narratives were fact or fiction. I have rather restricted myself to understand the ways these narratives shaped different translations of the two works. Translations were crucial in showing the realistic possibility of using Hindustani in two ways, which later led to an official divide between Hindi and Urdu. By the end of nineteenth century *Bagh-O Bahar* and *Premasagar* had already been established as the two representative texts of Hindus and Muslims respectively.

A common recurrence that we can notice in both the texts is the concepts of 'mixed language' and 'pure language'. And both the texts seem to be working towards achieving a 'pure language'. For instance, in the preface of his translation of *Premasagar*, Lalluji Lal states that while translating the original text, he rejected the foreign language of the *Yavans*, and turned the source text into 'pure language' of Delhi and Agra.⁵ Whereas, Adalut Khan, in his translation of both the texts titled *Selections from the Premasagar and Bagh- O Bahar* in 1881, terms the translation done by Captain Hoolings 'a fairy tale' for rendering a free translation of the text. Also, he considers the translation incomprehensible for retaining too many Braj Bhasha words (Khan 1881: 03).

In addition to this, by the end of nineteenth century these texts, along with so many other translations of the similar kind, seem to have introduced a fixed notion of association of a language with a particular script-Devanagari for Hindi and Persian for Urdu. Specifically in the second half of nineteenth century, the issue of script becomes very significant. Very frequently, *Premasagar and Bagh- O Bahar*, except their English translations, were published in Devnagari and Persian scripts respectively. Perhaps these practices, which can be further traced into many translations happening

⁵ Another work written on the similar lines, i.e. by discarding the language of *Yavans*, is a short story titled *Rani Ketaki Ki Kahani* (c.1803) by Insha Allah Khan.

during this period, along with other socio-political developments, played a vital role in the emergence of Hindi and Urdu in its present form.

Quest for the ‘National Language’

An important issue that has occupied the attention of scholars, specifically in the latter half of the 19th century, is the issue of the national language. Colebrooke⁶, in his article “Sanskrit and Pracrit Languages”, terms all the regions such as Mithila, Canyakubja (Kannauj), Utcala, Dravida, Maharashtra, Carnata (Karnataka), Tailanga etc. as ‘nations’. Colebrooke also seems to suggest that the languages spoken in these areas were independent languages. The term ‘national language’ in the Indian context, in its modern sense was used relatively later. J. R. Ballantyne (1813-1864), principal of the department of English at Banaras College, was probably one of the first Oriental scholars to urge the ‘brother Pundits’ to work towards a ‘national language’. Ballantyne also suggests that the ‘dialect of Benares’ could be developed, as the standard variety (General Report on Public Instruction in the North Western Provinces, 1846-47: 33). Ballantyne was trying to reiterate that one of the dialects of Hindi should be standardized first, and then it should be developed as the ‘national language’ of the country. By standardization, he meant improvement in three areas-creation of standard literature in one variety, a uniform system of grammar and orthography. The major obstacle in achieving the national language, as Ballantyne observes, was the diversity of ‘provincial dialects’, which, according to Ballantyne, need to be got rid of.

The issue of the national language was once again the focal point of debate between John Beames and F.S. Growse. While Beames advocates Hindustani or Urdu for its richness in having words from Arabic, Persian and Turkish, Growse dismisses Hindustani or Urdu for the same reason. Growse in his article titled “Some objections to the modern Style of official Hindustani” strongly proposes Hindi as the national language by highlighting the artificiality and the ‘unnatural origin’ of the Urdu language (Growse 1867: 181). He calls Urdu to be artificial because, according to Growse, it was created by *munshis* at the college of Fort William. He specifically criticizes the language of *Bagh-O-Bahar* as it did not have the potential to be developed as a language of a large section of the society.

What is common about propositions made by Beames and Growse is an anxiety to find a common language which could be understood in the entire North India, a national language. This tendency becomes more articulate in the debates between two other scholars writing at that time namely

⁶ Colebrooke was an important figure whose engagements with Indology had bearings on the Oriental as well as native scholarship in the 19th century. He was a scholar of Sanskrit and Persian. His translation of Bible into Persian was published in 1804 and he published a grammar of Sanskrit in 1805. He worked as a Professor of Hindu Law and Sanskrit at the College of Fort William.

Shyamacharan Ganguli and George Abraham Grierson. Ganguli, while recognizing the existence of different regional varieties, envisions a special role for Hindustani at the national level. Whereas, Grierson seems to suggest that Hindustani still had a long way to go to make claims for the national status. Hence, he advocates the case of Bihari languages (Maithili, Bhojpuri and Magadhi) and opines that any of these languages could be developed as standard variety.

The most crucial element in this quest for national language is the development of a hierarchy which presupposes the role of regional varieties as subservient to the 'national language'. As a result of this development, Hindi starts being used as an overarching category for a large number of languages spoken across North India.

It can be said that transmutations, in the case of the two texts I have chosen for my study, correspond to the larger socio-political metamorphosis that the north Indian society was witnessing. The events such as, removal of Persian and the following replacement by 'vernaculars' in the Presidencies of Bombay and Madras in 1832, foundation of Arya Samaj in 1875 to restore the Vedic 'glory' of Hindus, foundation of Nagari Pracharini Sabha⁷ (Society for the Propagation of Nagari) of Benares in 1893 to promote the Devnagari script, MacDonnell's resolution that gave Nagari equal status with Urdu script in 1900⁸, foundation of Hindi Sahitya Sammelan in 1910 to project 'Hindi' as the national language, Congress' acceptance of Hindustani as the official language in 1925 are the samples of this metamorphosis. The translations of *Bagh O Bahar* and *Prem sagar* were followed a number of other translations modelled on these two translations. This practice, on one hand, created an artificial divide between the two varieties of Hindustani, and on the other hand started a never ending debate around the prospective 'national language'. In such socio-political turmoil, translations can be seen not only as an indicative of the shifting debates on languages/language varieties but also as a means to establish the history and the location of the same.

⁷ Nagari Pracharini Sabha was started in a small building of Queens Collegiate School at Benares. It was initially run as debating club by several school boys. However, later, writers such as Shyam Sundar Das, Ram Narayan Mishra and Shiv Kumar Singh came to be known as the founding members of the society. For details see King, (1994:141-143).

⁸ Sir Antony MacDonnell was appointed the Lieutenant-Governor of North Western Province and Oudh in 1895. At the time Urdu in Persian script was the language of courts and offices of the province. But on 18th April 1900, MacDonnell issued an order allowing the permissive use of Devnagari script in the courts and the offices of the province. For a detailed account see Rai (2001: 17-49) and King (1993: 148-156).

Appendix

A very short list of Hindi and Urdu words used in the different translations of *Bagh-O-Bahar* and *Prem sagar*

Bagh-O-Bahar		Preme sagar	
Hindi-1882	Urdu-1859	Hindi-1882	Urdu-1886
Yogi	Durvesh	Aakhet	Shikargah
Deshatan	Ser	Raja	Hakim
Kahani	Qissa	Antardhyanhona	Nazar se nihan hona
Shuru	Aghaz	Mahadukh	Bala-e azeem
Dani	Sakhawat	Biti	Guzara
Samay	Waqt	Rishi	Fakeer
Paripoorn	Mamur	Shaap	Baddua
Kosh	Khazana	Prem	Ulfat
Sena	Lashkar	Saptah	Hafta
Kapaat	Darwaaza	Dharati	Zameen
Pathik	Rahi Musafir	Taqat	Istikamat
Grih	Ghar	Shanti	Aman
Desh	Mulk	Vyast	Mushthail
Adheen	Amalmein	Prasthankiya	Gaya
Putra	Farzand	Saanp	Maar
Sandehyukta	Fikrmand	Dhyan se	Gaur se
Ishtadeva	Allah	Kewaaste	Keliye
Daya	Inayat	Awastha	Kaifiyat
Abhilasha	Arman	Aadat	Fitarat
Darpan	Aaina		
Sandesh	Paigham		

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Imagining Indian Literature: Towards a Historiography of Translation

MRINMOY PRAMANICK

Research question what this paper tries to address is the role of translation in imagining nation and national literature in Indian context from a bhasha perspective. This paper argues that a partial history of literary translation can be proposed from the act of imagining national literature in a certain language. Research in this subject concerns on the history of literary translation by the government and non-government publishing houses, academic disciplines and academic activities like seminar, conferences, symposium, workshops etc. as the stepping stones for imagining nation through translation. This paper took quite a few examples of above mentioned literary activities to propose a history of translation as well as the history of Indian literature in a bhasha context.

Keywords: Indian literature, nation, national literature, historiography, bangla translation, ecology of translation.

... the major modern Indian languages have developed not only through 'vertical' translations from the languages of power and knowledge - English and Sanskrit - but also by engaging in 'horizontal' translations of one another, ultimately contributing to the creation of an inherently pluralistic body of literature in India. (*Translation as Growth: Towards a Theory of Language Development*, Uday Narayan Singh).

Imagining Indian Literature in Bangla can be traced back from 19th century with the translation of Indian literary texts from West Indian languages by Jyotindranath Tagore and also with the translation of Rabindranath Tagore's translations of Indian poetry. This paper traced the history of translation and imagination of National literature from early 20th century as theoretically Indian Literature were assumed to be studied. Sir Asutosh Mookerjee's lecture on "Jatiya Sahitya" in 1913 and consecutively establishment of the Modern Indian Languages department in the University of Calcutta initiated conscious effort to study Indian Literature in an academic discipline and translation was major tool of study. I consider this initiative as the systematic beginning of practice of Indian Literature in India as well as Bengal. This paper discusses the publications and other initiatives regarding translation and the role of different publishing houses including Sahitya Akademi, National Book Trust, National Translation Mission, and various State Akademies for the promotion of literature which are supported by central government and

other state initiatives. This paper mainly takes up for discussion the initiatives of private publishing houses and those houses which are limited into Bengal. Therefore the effort of Sahitya Akademi and National Book Trust purposefully kept aside as these institutions have altogether different politics in literary business.

The combined impact and effort of the academic institutions, academic activities like seminar, workshops and publishing translated literatures made the category of Indian literature. Such efforts also sensitize national awareness and spread national literatures. In my view the process of nation building is well served through the dissemination of literature through the creation of such literary spaces and the encouragement with translation. India is a multilingual country and networking among many languages and literatures is both imperative and essential for nation building. But not only translation and their publication or circulation, proactive and determined promotion of Indian Literatures, Translation Studies and Comparative Literature must be emphasized for enhancing and enlarging the idea of nation and national literatures. Within the nomenclature of national literatures is also included their translation. This paper has two sections, one on translation and the publication houses; the other is on academic disciplines and the role of other institutions.

As Bachelor of Arts in Bangla language and literature, a graduate in Comparative Indian Language and Literature and a research scholar of Comparative Literature doing research in a State [other than my own] where the medium of instruction is English (whereas the earlier degrees are in mother tongue medium), I am confused about the 'territory of national literature' and the idea of identifying myself with 'national literatures'. In the country like India where English has been accepted as an official language, rather as the most dominating official language even in regional sectors also, I grapple with English hegemony. I must admit that English is 'foreign' to my literary imagination as I am not competent enough to use it. It is not a typical Indian mother tongue though these days many urbans choose English for communication. Indian writing in English and Translation Practice in India are popular now but, I feel that to truly 'imagine the nation' one may need bhasha or one's mother-tongue. So, placing 'Indian' before 'English' problematizes the notion of national literature and national identity. It gets equated with a mono-lingual culture. This "mono-lingual cacophony" (G. N. Devy's term) disturbs me and my imagination of national literature and identity. But the situation must be much more difficult for those whose mother-tongues are marginalized and there are very few literary texts available in their languages either written or translated. As a Bengali I am privileged in that sense as there is a long and rich heritage and culture of imagined/constructed nationhood we have been grown up with. But what about Bhanumati (protagonist in *Aranyak*/Bibhutibhushan Bandopadhyay, a novel on tribals) who asks Satyacharan: "where is this India?" Spivak's theory of nation may be contextualized here, as she rightly points out that "the

‘nation’ is a hegemonic or oppressive structure willfully imposed on the ‘subalterns’ (Paranjape: 114). In *Aranyak*, Satyacharan, a Bengali bhadrolok brings the information of nation to Bhanumati. Nation is imposed to Bhanumati who has no idea about it nor can imagine it. So, those who are more privileged have a greater sense of ‘nation’. So, nation building depends on the practice of basic rights of people about to stay and live in a particular space. When I talk about translation and nation building, it takes into consideration those cultures and people who can access the state. Here, the Indian nation does not mean the total geographical territory of India and does not cover all the linguistic and cultural communities of India, many of whom still remain excluded from the whole project of ‘nation-building’.

It is desirable that translation is seen as a collaborative work through which every medium can get represented. Translation is collaborative work and its influence also results of this collaboration. The source text author (text to be translated), target text author, publishing and circulation (it is common for any other book publishing also), critic or reviewer, readers, practitioners in an academic discipline – everybody helps to create the public life or bring translation into the public sphere. Thus the process of nation building also happened through these mediums and they promote the afterlife of the translated text. Paul St. Pierre pointed out the same with more elaborative discussion. Bijay Kumar Das discusses the role of translation in nation building and takes a nationalist approach promoting the ‘Unity in Diversity’ principle and believes that no other way is possible for integration. But the question of ‘nation building’ has always encountered the question of believability. The post- 1990s incidents make this more challenging and complex.

Most of the modern Indian languages and literatures have benefitted through their interaction with literatures of Europe via translation. But there are always exceptions, as for example, Dogri language and literature developed with the resurrection of oral and folk traditions and culture after the availability of print technology. Indian bhasha literatures share a common ground of history, social movements, political movements and tradition of literary genres and themes. Here is the root of integration among different bhasha literatures. Amiya Dev’s ‘plus’ theory of individual Indian literatures talks the way every literature evolved and grew in affiliation with other Indian languages and literatures. Dev comments,

...the method of Comparative Literature allows for a view of Indian literature in the context of unity and diversity in a dialectical interliterary process and situation. There was a time when I spoke in terms of an extra consciousness on the part of individual language writers: for Bengali literature, for instance, I saw a Bengali+, for Hindi literature a Hindi+, for Tamil literature a Tamil+, etc. My understanding of Indian literature consisted of the author’s extra consciousness and not of an archivable entity as such but rather a

state of mind in order to justify the unity of Indian literature. However, today, with a focus on reception and the theoretical premises offered by the notion of the interliterary process, I understand Indian literature as ever in the making (Dev: 6).

This connection among Indian literatures hints towards the literary relationships which are built through migrations of language, themes and concepts, and translation, though the role of non-literary mediums or elements such as, academic disciplines, literary festivals so on cannot be ignored. Amiya Dev mentions certain periods when history of literary-plus tradition was made. Meenakshi Mukherjee, while explaining the mutual translation among Indian literature in the context of novels, writes that in the recent past the trend of mutual translation has declined and now the trend is progressively from one Indian language into English (109). Both critics talk about a particular past when Indian literatures were growing with each other.

Languages, literatures and cultures which have been represented through different mediums (literature, film, advertising, newspapers etc.) have their own kind of 'nationalism' and cultural identity. Modernism in those Indian literatures came with print technology and the translation of English texts (in many senses). So, the whole notion of literature which has been popularly taken for granted is basically colonial as were some of the genres too. The translation into one another's language brings alive that colonial memory, history and ideologies of those genres of colonial modernity. I would like to call it 'generic imperialism' which is found as a common denominator of Indian literature to be identified as one. Those who believe in the saying that 'Indian literature is one though written in many languages' also believe in 'unity in diversity' and claim that different parts of India share almost same historical past. But this idea excludes many people and many literatures which exist far from this colonial modernity, like tribal and folk literature. One must contend with the fact of there being other literatures which do not belong to generic imperialism and do not share this common denominator of Indian literature which identify with only the centre of Indian literary system. Behind the apparent oneness (which is constructed) of Indian literature, there are many and different Indian literatures. Hence the importance and mobility among the literatures of different cultures, races and linguistic geography should be there to imagine the nation through literatures.

Translating Premchand, Translating Metaphor: Imagining Indian Literature

Pashchimbanga Bangla Academy publishes translations, like the voluminous collection of Premchand's short stories, first published in 1988, then reprinted in 2001 and 2006 (I have information only till 2006). In his note, the then secretary of Pashchimbanga Bangla Academy Sanat Kumar Chattopadhyay writes that Bengali readers have great affinity with Premchand so the volume is published in the eve of his birth centenary. This anthology carries a long

introduction by eminent scholar Pabitra Sarkar who compares Premchand's style and philosophy with that of Dickens and Gorky. Sarkar also discusses the methods for translation.¹

Hence, the process of this anthology-making as elaborated above is possibly one of the best examples of translation method. Whole entire project illustrates care taken at every level to convey an 'authentic' Premchand to non-Hindi/Urdu readers. Premchand is observed here as one of the symbols of Indian Literature. Translating Premchand is assumed as making Indian Literature.

Translating Indian Literature: The Role of Private Publishing Houses

Many private publishing houses have helped to promote translation of Indian literatures in Bangla. It will be useful to remember that there are different forces at work behind translating Indian literature. During 1940s, many small publication houses in Kolkata printed progressive literature influenced by the Indian Progressive Writers' Association. For example, Radical Books Club published translation of Mulk Raj Ananda's *Daraj Dil* by Swati Sen in 1946. This book cross-refers to other translations by the same publisher. Bangla titles of some of these books are: *Kuli*, *Duti Pata Ekti Kuri*, *Achchut*, *Narasundar Samiti*, *Private Life of an Indian King* and so on. Premchandra appears as one of the most significant symbols of Indian literature as well for translation. Premchand's *Dui Sakhi* was translated by Subimal Basak and published by Tin Sangi publishers in April 1985. Juba Prakashani published *Premchanda Rachanabali* in 1991 by various translators like Shila Choudhury, Dhananjay Bandopadhyay and Subrata Sarkar. This is now a rare book as copies have disappeared and the publication house has ceased to exist. Different decades find different symbols while imagining National or World Literature. Sadat Hasan Manto is another popular symbol. Though his most of the writings were written in Pakistan, he is celebrated for Partition stories. His birth centenary was celebrated in different places of Bengal and

¹ The method of translating and editing of this collection was like this: editors selected 80 stories from the first to last phase of Premchand's creative oeuvre. Some of the best stories are selected as well representative story from each phase of his writing career. The aim was to trace the growth and variety of his writing style and his immense and diverse experience of life. After that stories were given to the translators. Knowledge of TL was not enough, the translators had to compare different versions of the same story. It was observed that Man-Sarovar, the collection of all most of his stories is quite different from many smaller collections. Also, there are differences between Urdu-Hindi readings of the stories at least that happened in the first phase of his life. Editors discussed with Premchand's son Amrita Roy and took Man-Sarovar as most authentic collection. When translations were submitted, experts from Urdu, Hindi and Bangla language examined them through several meetings. The concern was about retaining the linguistic style of the original text in Bangla. How far they are successful, will be evaluated by the readers. Editors are happy and grateful they have gifted this collection to the readers. So many stories in one collection is not available anywhere in Bangla. In second edition we have added three more stories (translation mine).

invariably many translations of his writings were published. He is mainly popular in Bengal because of his Marxist ideology and continuous protest against the British and orthodox society. National Book Agency, which publishes radical literature published translations of Manto's of short stories by Sanchari Sen titled, *Sadat Hasan Mantor Galpo*. Many little magazines published Manto birth centenary issue. Nabarun Bhattacharya translated Manto's story *Thanda Gost O Anyanya Galpo* from Bhashabandhan publisher in 2013. Arup Kumar Das, professor of Bengali of the University of Calcutta published translation of Manto's story from the Rabindra Bharati University press. Sharmila Bagchi translated *Sadat Hasan Mantor Nirbachito Galpo* in 2010; this translation was published from Ekush Shatak. All these translations carry introductions on Manto and/or translator's notes. Bagchi writes in her note,

“As far as I know, there are very few translations of Manto in Bangla. But I feel Manto is very significant for the struggle of human beings in modern society” (Bagchi) (translation mine).

Translator Bagchi wrote a long introduction on Manto and his short stories. This introduction is useful to understand the relations of different Indian Literatures. She presents her points in a comparative framework, comparing Manto with other Urdu and Panjabi writers; while talking about Partition, she compared with Prafulla Ray; and while talking about the genre of *Anugalpo* (Very Short Story), she compares him with Bengali writer Bonoful. Manto's *Ganje Fereshte* is an important account on the history of Hindi cinema, and was very popular. This book is translated by Mostafa Harun with introduction by Sandipan Chattopadhyay and summarized by Chandi Mukhopadhyay, published by Prativas in 2009. Sandipan Chattopadhyay's introduction explains that the book was also translated earlier and he found that translation in the private library of Partha Choudhury. But no details about this translation are given. The introduction adds another information that this book was serially translated since June 1967 in a film magazine called *Chitralli* published from Dhaka, Bangladesh. Harun's translation was reprinted 1985 and 1989 before it was published by *Prativas*. It shows the enormous popularity of the book. .

Another translation anthology published by Mitra and Ghosh publisher of Kolkata is *Bharatjoda Kathankatha* (2012), edited and collected by former secretary of Sahitya Akademi, Ramkumar Mukhopadhyay, who is himself a translator and a creative writer. He had a clear political motivation for this collection. He writes in his note that Sarvapalli Rahdakrishnan's comment² on Indian Literature is not unbiased as it talks about the written culture but there are thousands of literary productions and cultures in India which are neither written nor collected. So, one does not have any idea of these *Kathas* which are scattered all over of the country. Some of these literary cultures were

² “Indian Literature is one though written in many languages”.

discovered by the colonizers and seen from the colonizer's point-of-view, sometimes from the imperial religious view or as exotic. But the reality of their life lies beyond all these perspectives. So, this collection has been prepared and could successfully contradict with the views of the colonizers and the imperialists, and tries to represent the plurality in Indianness and the country's the Bhasha culture. This collection has stories by Lakshminath Bezbarua, Dakshinaranjan Mitramajumdar, Javerchand Meghani, Madhura Malu, Bhagabandas Patel, Debabrata Joshi, Taranimohan Rupini. The title of Ramkumar Mukhopadhyay's introductory note on "Swadesher Katha O Kahini" is significant here. He wants to imagine *Desh* and *Swadesh* in the postmodern era. According to Bauman, "Johann Gottfried von Herder, in whose vision the oral literature of a people was both the highest and truest expression of its authentic national culture and the appropriate foundation of its national literature". Similar is the vision behind the project of translation of folk narratives. This collection claims *Swadesh*, and it claims it is possible to find the essence of the *Swadesh* even in the time of imposed culture of globalization. The collection has 108 stories from 52 languages. Ramkumar Mukhopadhyay says that this kind of *Katha* which existed in oral cultures among the common folk who had no literacy or education to construct the alternative history of India. This collection is in search of that alternative history. He found the 'self' deeply rooted in the memory of past, which lives in all narrative of traditions of India, and must be the same in other ancient cultures too. He writes,

There are diverse ways to live and let live. We can find parallel history from these like William Carey's *Itihasmala*. And Haricharan Bandopadhyay informed us that one of the meanings of the word 'Itihas' is something which is there in the tradition. So, in this parallel history, self and memory are deeply rooted. In search of that Indian history I have collected 128 stories from 52 languages (Mukhopadhyay, Ramkumar) (translation mine).

Earlier to this collection, Ramkumar Mukhopadhyay published another collection titled *Bharotjora Galpakatha*, (2007-2008) from the same publication house. The Introduction of the editor, "Bharatbarsher Sandhane" is interesting. It seems Ramkumar Mukhopadhyay began to conceptualize 'Swadesh', digging into the memory of traditional Indian narratives. There were different initiatives to write the history of India through different expressions of the people. Various kinds of literature reveal different thoughts on the Indian nation. He writes,

Literature of one language is sent to the readers of another language through translation. From this process we have received not only the expansion of aesthetic but we started to know this country differently. ... Still, from these 45 stories of 18 languages

will show us Indian life of last 100 years (Mukhopadhyay, Ramkumar) (translation mine).

Ramkumar Mukhopadhyay is an eminent scholar of Indian Literature and served as the secretary of Sahitya Akademi in the eastern region. He understood the need for to know Indian literature through Bangla language. These two collections of translation present a rich resource for the Bengali readers. In the second collection he briefly discusses the traditional narrative as he did in the first one. These two books expand literary value and aesthetics and can be treated as source books of Indian literature for Bengali readers. A similar initiative was also taken by National Book Trust when they published a book on Indian folk tales collected and edited by A. K. Ramanujan and its Bangla translation by Mahasweta Devi as *Bharater Lokakatha* (1998). Even earlier to these, *Gujarati Lokakatha* was published by Best Books, a private publishing house from Kolkata in 1992. This book is by Ratul Bandopadhyay, who was a student of Bengali literature and a journalist who felt that Indian culture can be known best through folk tales, the voice of the people. The same publisher also printed folk tales of Bihar, Assam, Andaman Nichobar, Punjab and the folk tales of Santhali community.

Among Indian Literatures, Urdu has a popular literary tradition. There are many books on the development of Urdu language and literature, for example Touhid Hossain's *Urdu Kabyer Bhuban* published from Karuna Prakashani. On one side there is a long tradition of Urdu and Hindi writing of Premchand; on another side, a separate tradition was built with Manto and Ghalib. Sahitya Akademi has published a large collection of Ghalib's ghazals along with Ghalib's biography. Ghalib is not only a Urdu poet but another prominent symbol of Indian Literature. There are several translations of Ghalib, published from different publication houses.

Since a long time Ghalib was being translated into Bangla by various agencies, governmental or private. In this context it must be remembered that theatre plays important role in creating awareness and space for Indian Literature. There are many examples of such texts or authors who are not translated into Bangla language but performed on Bengali stages. This cultural expression also contributes a lot to form the idea of Indian Literature. Famous Bengali poet Kazi Nazrul Islam was very influenced by Ghalib and wrote ghazal-style poetry in Bangla. Though ghazal as a literary genre is not used in Bangla but Ghalib's popularity transcended that. It cannot be that Ghalib's popularity was due to the transition in Bengali theatre or Bangla translation of his poetry, but definitely because of Ghalib's universal talent which cannot be limited into a particular language, culture, religion or literary space. But the point is, Ghalib is equally appreciated by the Bengali authors, critics and readers. A good translation of Ghalib was done by critic Abu Sayed Ayub, an Urdu speaker. His translation of Ghalib's *shayeri* was first published serially in a leading Bengali literary journal *Desh*, then published in 1976 and reprinted in 2010 by Dey's Publishing House, one of the most

dominating publishing houses of Bengali literature, culture and history. Ayub is an eminent scholar of Urdu and Bangla literature. His descriptive note on Ghalib and his own method of translation which he calls literary but not a mechanical word to word translation since the symphony of Urdu into Bangla requires certain amount of freedom. Ayub translated Ghalib in prose form and discusses the problems faced while translating. The book can be considered a source book Ghalib and ghazal and a perfect example of comparative study of literature as Ghalib is compared with different Urdu poets, even Tagore. Thus Ayub presented Ghalib to Bengali readers with all the possible dimensions to understand Ghalib.

More than the 'symbols of Indian Literature', I would like to discuss the role of few publishing houses especially Prativas, Bhashabandhan etc. which are leading publishers of translations offering different Indian and World Literatures. I wish to draw attention to the politics of selection of texts for translation. Bhashabandhan is an important publisher and also publishes a. Monthly journal on Indian and World Literature besides translated books and creative writing. A brief list of its publication is given as Appendix 1, though not the list of translations from the monthly journal because the number would be enormous. In addition to the translation of Modern Indian Literatures, there is long history of translating ancient Indian texts and religious texts. Nowadays, the ancient Indian texts are received in two distinct categories, firstly as religious texts for Hindus, Muslims, Buddhists; and secondly as literature, like *the Ramayana*, *the Mahabharata*, *the Jataka*, *the Padmabati* etc. Religious texts of other religions are popular as literature among some readers and scholars. Gorakhpur Geeta Press and Udbodhan Karjyalay of Ramakrishna Mission are pioneering institutions for publishing such translations besides private commercial publishing houses like D. M. Library, Karuna Prakashani, Deb Sahitya Kutir, Akshay Library etc. This paper does not focus on texts which are primarily received as religious texts by the greater audience.

Adivasi Literature, Translation, and Conceptualizing Indian Literature

Adivasi literature, especially of the Santhali communities which live in close contact, is of much concern to the Bengali literate society. Santhali rebels like Birsa Munda, Sidho, and Kanho are nationalists [though not acknowledged earlier histories] for opposing British imperial forces. Comparatively much attention had given to the Santhalis and whatever attention is given has also been self-serving for the Bengalis. The limited knowledge about Indian tribal shows negligence and ignorance about their rich traditions and culture, though this is being rectified. Pashchimbanga Bangla Academy has published Bengali-Santhali dictionary about a decade ago. Jadumani Besra and Subodh Hansda, two well-known translators from Bengali to Santhali and vice versa try to make communication easier between two communities. This initiative of Bengali-Santhali translation project is not only about imagining Indian Literature but it is about to understand the cultural geographic reality of

Bengal. Certificate and degree courses in Santhali in different universities of West Bengal are a welcome move. Subodh Hansda's translation of Santhali story has been included in the Bengali literature syllabus of University of Calcutta. Best Book's publication of *Santhali Lokakatha* is a noteworthy initiative to enrich knowledge about their culture. Tapan Bandopadhyay and Animesh Kanti Pal are well-known translators of Santhali literature into Bangla. The edited *Saotali Kabita* has more than two hundred poems and songs of the Santhals. This book was first published in March 1976 then Deys' edition came in November 1980, reprinted in January 2010, endorsing the popularity of the volume. Recounting the history of translation of Santhali is important to prove the interest of the people in the rich Santhali culture and literature and to encourage more texts and documents on the subject to provide material for study in schools and universities. The initiative for translating Santhali literature is supports the desire to know the neighbour, not just as an exotic remainder from the past (Mahasweta Devi's remarkable story about Pterodactyl comes to mind). Yet, for the translator of Santhali literature must also grapple for space in the literary culture of the language to be heard.

In 1955, a Bengali Daily *Dainik Basumati* carried an item on Sri Gurudas Sarkar's *Saotaldi Katha* published by Biswabani. The perception reflects in the report on translation of Santhali stories into Bangla shows that contemporary Bengali society was unaware about the community and their literature, culture and existential problems. The book was an initiative taken to know the 'Other' who is actually a neighbor. The book's intended readership was the children and the translator hoped these stories of the marginal community will find place in the world of Bangla children's literature which already had accommodated from the world. This review of the book mentions 18/19 pictures made with woodcut painting to accompany 9 stories.

But not only Santali, Lepcha or Kokborok, Monfokira, a private publishing house publishes Missing³ poems of Assam, *So on Shiri Ar Jonbeli*, translated by Manik Das. March- April 2008 issue of a literary magazine, *Kabita Pratimaase* published a review of this collection by Krishanu Basu, who clearly wrote that this initiative is for becoming Indian, to imagine and know India and diverse literary culture of India.

Translations from other languages into Santhali is rare but can expand their world view, and is being introduced in some schools and colleges. But the tribal languages have to fight to survive, more in these times. A teacher of Translation Studies, Professor Shivaram Padikkal says if there was no translation such languages would become stagnant and thereafter die. Padikkal maintains that a translation is like a window to the world. If a language does not accept translated works it may suffer from poverty of knowledge (News Correspondence). The translation of Santhali literature or any other tribal literature in a dominating language or a language of power in

³ A tribal community from Assam and Meghalaya.

a specific geo-cultural area is a way of building knowledge or to know the small voices of history.

Dalit Literature and Translation

History of Dalit movement and Dalit literature in Bengal is about 100 years old. The Dalit movement of Bengal is mainly driven by the Namasudra community of Bengal. The Partition of Bengal divided this community which spread to several neighboring States like Tripura and Assam. Namasudra Dalits are a majority community in Bengal now, having come at the time of the Partition. In a long essay on Bengali Dalits, I have tried to establish that West Bengal Dalit movement is not consolidated because of the uprootedness caused by the Partition. Since the last two decades, Dalit mouthpiece *Chatortha Duniya* is trying collate the history and literature of this community in relation with the Dalits of other parts of India. *Chaturtha Duniya* (Fourth World) regularly publishes translations of Dalit literatures from different parts of India. It encourages discussions on Dalit literature, society and politics. Its August 2001 issue was dedicated to Phoolan Devi. Another Dalit magazine called *Neer* (Nest/Home) edited by Kalyani Thakur Charal also publishes Bangla translations of Tamil, Marathi, Telugu, Hindi Dalit writing. The June 2011 issue of *Neer* published translation of Tamil Dalit poetry, and poetry in a marginalized language which is called *Chnai Bhasha*. The December 2011 issue published translations of Tamil Dalit short stories and the June 2012 published Dalit women writing from Tamil, Telugu, Kannada, Marathi and Gujarati. Besides this, different publishing houses have also started to publish translations of Dalit literatures. A noteworthy volume is edited by Debesh Roy called *Dalit* published by Sahitya Akademi. National Book Trust also published two collections of Dalit writings titled *Kissa Gulam* by Rameshchandra Saha, *Daas Kahini* by Ajit Ray. Ekush Shatak. A publication house from Kolkata, which focuses on people's movement and literature, published *Dalit O Rabindranath* by Chitta Mandal. Debu Dattagupta translated *Dalit Bharat*, originally written by P. Sainath published from Seriban in 2011.

Swapna Banerjee-Guha, a Mumbai based professor and translator, translated a collection of Marathi Dalit poems, *Chhander Alinde Bidroho* (2012), by Thema publishers, Kolkata. This collection traces the whole history of Marathi Dalit poems and selects representative poems of the poets. This translator has her personal contact with the poets and poets also have seen this collection translated into Bangla. Translator here included a long introduction on Marathi Dalit literature and there is very brief introduction of poets in the concerned sections where their poems are translated. In an interview with me she told she has to write a long introduction and note on poets as most of the Bengali readers do not know much about Dalit literature and she believes this collection also will contribute to find the Dalit history in India and consolidate Dalit movement and identity in Bengal (Banerjee-Guha).

Conclusion

This paper tries to show that the history of translation has its own ecology. It develops with the interconnections among the academics, government initiatives, private initiatives, theoretical writing, public discussions, publishing and readership, a total consciousness. Process of nation building through translation is still an emerging practice.

Shankha Ghosh's work *Oitihyer Bistar* has been paid much attention in this ecology of translation. Manabendra Bandopadhyay, reputed translator in Bangla and former professor of Comparative Literature at the Jadavpur University translated five volumes of collections of Indian short stories into Bangla being influenced by the essay written by Shankha Ghosh.

This paper is assumed as an introduction to propose a historiography of national literature/ Indian literature which is made through translation in a bhasha. In other words, it is a historiography of translation into bhasha also. There are many other initiatives which are to be addressed to understand the complete ecology of literary translation in a bhasha context have been mentioned in the introduction of the paper.

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Translation in Maharashtra: An Overview of the Past Two Hundred Years

PRITHVIRAJ SINGH THAKUR

There is a rich and old tradition of translation in India. The advent of the British and the establishment of the British rule in India is an important epoch in the history of translation in India. Indian translation has been enriched by the translations done by several translators from English into Indian languages and vice-versa. This paper aims to look the tradition of translation in Maharashtra in the last two hundred years. There is a special significance this period because it is in this age that the activity of translation in Maharashtra took a new turn.

Keywords: translation, Indian languages, Marathi, Maharashtra.

Introduction

It is only natural and obvious that a linguistically and culturally rich and diverse country like India should have a glorious and rich tradition of translation along with its equally rich body of creative literature. Like other parts of India, Maharashtra has also made quite a rich and illustrious contribution to the field of translation in India. In this paper, I propose to look at the history of translation in Maharashtra and the contribution of the scholars of Maharashtra to the field of Indian translation in the 19th and the 20th century. I will begin by discussing the translations from English into Marathi and then proceed to discuss translation from Marathi into English. Translations of the Shakespeare's works from English into Marathi is so rich that a separate section has been devoted to its discussion.

English-Marathi Translations: An Overview

Like other Indian languages, Marathi also has an illustrious history of translation. It begins with Sant Dnyaneshwar's *Bhawarthdeepika* or *Dnyaneshwari*, which is a verse rendering of the Bhagavad Gita with Dnyaneshwar's commentary (also in verse). This is followed by the works of poets like Narendra, Mukteshwar, Moropant, Shridhar, Vaman Pandit and Raghunath Pandit who rendered various Sanskrit texts like the epics Ramayana and Mahabharata (or episodes from them), or tales from the Puranas in glorious Marathi verse. However, the tradition of translation from other languages into Marathi grew into a literary *polysystem* in the colonial period after the decline of the Maratha power and coming of the British rule. The old order was crumbling giving place to new. Everything was changing and literature and culture were changing all the more rapidly. A new class of

English educated youth was bringing about a renaissance of ideas. Pandit (2017:136) tells us:

The socio-cultural ethos in the then contemporary Maharashtra represented a renaissance of ideas caused by the colonial contact and confrontation which led to the emergence of a translation and literary culture which was completely different from the past.

A new culture of translation emerged in the nineteenth century which was quite different from the hitherto dominant culture of translation in Marathi. Translation was seen by the rulers as the means of transferring the thoughts, ideas and value system of the dominant (read English) culture into the language and culture of Maharashtra. The British rulers recognized the importance of translators as the agents of cultural change and used them to the fullest extent. Pandit (2017) divides the growth of translation culture in Marathi into three broad phases: from 1825 to 1850, 1850 to 1875 and 1875 to 1900.

In the first phase, mostly the English textbooks were translated into Marathi with an intention of making the natives familiar with European knowledge. This was followed by the translation of books on moral education which included translations of books like *Aesop's Fables*, *Children's Friend* by Berquin (translated as *Balmitra* by Sadashiv Kashinath Chhatre) and *Pilgrim's Progress* (translated by Hari Keshavji). These books became very popular with the school children and the general public also. On another front, Balshastri Jambhekar, the founder editor of the first Marathi newspaper *Darpan* (1832), was giving Marathi translations of English news items in his newspaper.

Translation of English works into Marathi got a new impetus with the establishment of the Bombay University in 1857. Before that, scholars like Major Candy (who brought out a list of *Hints for the Guidance of Translators* in 1850) had been making significant contribution to enrich the tradition of translation in Marathi. The British government established the *Dakshina Prize Committee* in 1851 to reward good translations and independent writings. All this gave a great boost to the activity of translation which is evident from both the number and quality of the works translated from English into Marathi in this period (i.e. from 1850-1875). There started a great fashion of translating Shakespeare's plays in Marathi. It has been discussed in detail in the next subsection in this chapter. Apart from Shakespeare's plays, other English literary and scholarly works were also translated into English. For instance, Krishnashastry Chiplunkar translated Dr. Johnson's novel *Rasselas* as well as Mill's *Political Economy* into Marathi.

After 1875, Marathi translations of English texts grew both in number and variety. Raosaheb Viswanath Narayan Mandlik translated Mountstuart Elphinstone's *History of India* as *Hindustānshā Itihās* in 1891. Marathi translations of Shakespeare's plays continued to appear. Other English works like Goldsmith's *Good-Natured Man* and *She Stoops to Conquer*, Daniel

Defoe's Robinson Crusoe appeared in Marathi translation in this period. The great Marathi historian Vishwanath Kashinath Rajwade made a huge contribution to the cause of translation in Maharashtra by founding a journal called *Bhāshāntar* in 1895. This journal was devoted entirely to the publication of great English scholarly works in Marathi translation. In this journal, Rajwade published his Marathi translations of works like Plato's *Dialogues* and Gibbon's *Decline and Fall of Roman Empire*. Another great work of western literature that was translated into Marathi in the late nineteenth century was Homer's Iliad. Ganesh Ramkrushna Hawaldar did a verse translation of Iliad in Marathi about this time. It was published in 1913. It still remains the only verse translation of Iliad in Marathi and most probably in any Indian language.

Nineteenth century was thus a golden age of translation in Marathi scholarship and it fostered a tremendous change in the history of Marathi literature. It was in this age, that Marathi prose was reborn in a new form. In the words of Maya Pandit:

Thus, the study of translation culture in the nineteenth-century Maharashtra reveals a marked development in the translation culture. Choice of books for translation, strategies adopted for translation, actual functions of translations in the literary polysystem underwent a lot of changes because they were defined by the colonial discourse. The field of translations underwent several changes which were a result of the changing nature of the relationship between the natives and the colonial rulers. Yet it cannot be denied that translations played a major part in shaping modern Marathi prose (Pandit 2017:155-156).

Shakespeare in Marathi Translation

After the start of English education in Maharashtra with the establishment of the Bombay University in 1857, there soon appeared a generation of young English educated Maharashtriyans. They were fascinated by the British literature and particularly by Shakespeare. The Marathi people had always been the lovers of drama. The plays of Shakespeare opened a treasure-trove of great dramatic art before them. They soon took to translating/adapting Shakespeare into Marathi with the intention of enriching Marathi literature and popularizing Marathi theatre even more. Thus, the tradition of the translation of Shakespeare's plays into Marathi started. This tradition is so long, so rich and so full of variety that any discussion of the tradition of Marathi-English translation cannot be complete without taking into account the translation of Shakespeare into Marathi.

The tradition of translating/adapting Shakespeare's plays into Marathi is very long and illustrious. It begins in 1857 with Nanasaheb Peshwa and continues till date.

Though the early Marathi dramas were mostly the adaptations/translations of classical Sanskrit plays of Kalidas, Bhas and Bhavabhuti, there had come into existence in the late 19th century Maharashtra, a branch of plays translated from English called ‘the bookish plays’, ‘Bookish’ was the term used for the Marathi plays translated from Shakespeare. However, translation of Shakespeare’s plays into Marathi had started even before 1860s. Nana Saheb Peshwa translated Hamlet in 1857. But it was after 1860, that Shakespeare was translated into Marathi more seriously and with more zeal. A number of translations started to appear. Prominent among them were - *Othello* (1867) by Mahadevshastri Kolhatkar, *Vilakshan Nyaya Chaturya* (1868) by Sakharam Pandit and *Stri Nyaya Chaturya* by A.V. Patkar] both translations of *The Merchant of Venice*, [*Vijaysingh*] *Julius Caesar* [(1872) by K.G. Natu, *Tempest* (1875) by Nilkanth Janardan Kirtane, *Bhranikrut Chmatkar*- *Comedy of Errors*), 1878) by B. R. Pradhan and S. B. Jathar and *Tara-Cymbeline* by Vishnu Moreshwar Mahajani (1877). These plays became popular immediately –particularly among the English educated people of Mumbai.

From 1880 onwards, we see a significant improvement in the number and quality of the Marathi translations of Shakespeare’s plays. S. M. Ranade’s translation of *King Lear* –*Atipid Charita* appeared in 1880. Due to the demands of his audience, he had to change the ending of the play to a pleasant and happy one. *Vikaravilasita*, Gopal Ganesh Agarkar’s famous translation of *Hamlet*, appeared in 1883 and remained popular for a long time. In fact, it is still read and studied. Vitthal Seetaram Gurjar (1905) and later Mohan Agashe brought *Merchant of Venice* as a musical play with the titles *Sangeet Pranaymudra* and *Sangeet Saudagar* respectively. Though *Hamlet* and the *Merchant of Venice* remain the most translated of Shakespeare’s plays in Marathi, translations of other plays of Shakespeare also appeared after 1880. Notable among them were -*Tratika* (*Taming of the Shrew*) and *Veermani va Shringarsundari* (*Anthony and Cleopatra*) by V.V. Kelkar as well as *Mohavilasita* (*Winter’s Tale*) and *Vallabhanunaya* (*All’s Well that Ends Well*) in 1887 by Vishnu Moreshwar Mahajani.

Among other notable translations and adaptation, there are plays like *Bhural athava Ishawikrit Lapandaav* [*A Comedy of Errors*] (1876) by A.V. Patkar, *Prataprao ani Manjula* [*Antony and Cleopatra*] by A.V. Musale (1882) and *Zunjarrao* [*Othello*] (1890) by G. B. Deval G. S. More and L.N. Joshi translated *King Lear* as *Kanyaparikshan* and *Vikaar-Vihaar* respectively in 1881.

Shakespeare’s English history plays were also brought into Marathi but they did not enjoy as much success as his other plays. Among the English history plays, L.N. Joshi brought *King John* as *Kapidhwaj* into Marathi in 1904 while Hanmant Atre translated *King Henry VIII* as *Raja Ragunathrao* in the same year. *King Henry V* and *King Henry IV* were translated as *Pancham Henry Charit* (1911) and *Bandache Praayashchitta* (1915) by Khanderao Belsare and Narayan Limaye respectively. Then there were three adaptations

of the Tragedy of King Richard III as Jayajirao (1891) by B. R. Nanal, *Daiva Durvilasa* (1904) by Vasudeo Sathe and *Raja Rakshas?* (Unknown) by K. H. Dikshit.

All these early Marathi translators of Shakespeare had to deal with more or less the same problems that the translators of Shakespeare in other Indian languages faced. They all faced the problem of adapting a foreign dramatic form to suit the Indian situation. According to Bharat's *Natyashastra*, tragedy was something totally forbidden on Indian stage and many times we see the translators ending the play happily. They struggled to find a suitable equivalent of Shrew for example and we see Kelkar using the *Tratika* –the female demon from Ramayana –as an equivalent of Shrew. Sisir Kumar Das in his essay *Shakespeare in Indian Languages* in Trivedi and Bartholomeusz) 2005)gives us a detailed account of the problems faced by Indian translators of Shakespeare – particularly in the 19th century when the society was more orthodox and things like premarital love could not be discussed even privately –let alone in public. Das tells us how D. A. Kesakar's Marathi translation of Romeo and Juliet –*Tara Vilas* (1908) -faced stiff resistance and could not be staged at all. But at the same time, another translation *Mohan Tara* by K. R. Chapkhane became extremely popular. Another important adaptation of *The Merchant of Venice* is *Ek Pound Maas* (A Pound of Flesh) by S. B. Gondhalkar which appeared in 1944.

After 1950, we see in Marathi theatre, a considerable revival of interest in Shakespeare. Many stalwarts of Marathi literature/theatre came up with translations /adaptations of Shakespeare with more skill and maturity than ever. The great Marathi poet and dramatist Vishnu Vaman Shirwadkar alias Kusumagraj, came up with *Rajmukut* [Macbeth] and *Othello* between 1954 to 1960. Shirwadkar's engagement with Shakespeare does not stop here. In his famous Marathi drama *Natsamrat* [The Great Actor], we have an extremely wonderful and soul stirring translation of 'to be or not to be' as *Jagawa ki Maraava haa ekach prashan aahe* (To be or not to be, that is the question). This particular soliloquy in *Natsamrat* still holds a special place in the hearts of the lovers of Marathi literature and can very well be termed as an excellent example of transcreation. Shirwadkar has described his tryst with Shakespeare in *Shodh Shakespearecha* [In Search of Shakespeare] -a collection of articles written on Shakespeare (2012).

Nana Jog, a stalwart in the field of modern Marathi theatre translated Hamlet in 1959. This is considered to be a much acclaimed and famous translation and is often compared with Agarkar's *Vikaravilasita* .Another great Marathi poet, G.V. Alias Vinda Karandikar, also a professor of English, translated King Lear as *Raja Lear* in 1974.

In this tradition, the most recent Marathi poet to translate Shakespeare is the legendary poet Mangesh Padgaonkar who translated *The Tempest* as *Waadal* in 2001, Julius Caesar in 2002 and Romeo and Juliet as *Romeo ani Juliet* in 2003 .Arun Naik is another famous contemporary translator and producer of Shakespeare's plays .He has translated and produced Hamlet,

Macbeth and Othello .In addition to this, he has also translated Shirwadkar's book *Shodh Shakespearecha* into English as 'In Search of Shakespeare (2012)' .

It is important to add here, that almost all these modern translations of Shakespeare have detailed introduction, notes and appendices thereby making a significant contribution to Shakespeare criticism in Marathi. Mumbai based Avishkar Theatre Group staged 'Jungle me Mangal', adaptation of *A Midsummer Night's Dream* in the form of Marathi folk drama called *tamasha* in February 2007.

Translations from Marathi to English

It is difficult to trace the beginning of the tradition of translation from Marathi into English with certainty. Marathi started coming into close and frequent contact with English in the late eighteenth and early nineteenth century. During this period however, the focus of the English scholars was mainly on translating texts from Sanskrit into English. The earliest and arguably the most significant result of Marathi-English contact was the Marathi-English dictionary of Captain James Thomas Molesworth and Major Thomas Candy which is still in print after it was first published in 1831.

Sawant (2005) traces the beginning of translation from Marathi into English back to the early twentieth century. He calls the American missionary Justin E. Abbot, the pioneer of the tradition of translation from Marathi into English. Abbot translated the poetry of almost all the Marathi saints into English publishing his translations in the form of eleven books under the series *The Poet-Saints of Maharashtra*. In this series, he published the following books:

Bhanudas (1926), *Eknath* (1927), *Bhikshugeet Athva Anutaptakadarya* (1927), *Dasopant Digambar* (1927), *Bahinabai* (1929), *Stotramala* (1929), *Tukaram* (1930), *Ramdas* (1932) *Stories of Indian Saints*, Vol I (1933), *Stories of Indian Saints*, Vol. II (1934), and *Nectar from Indian Saints* (1935).

Sawant honours the contribution of Abbot to the cause of translation from Marathi into English in the following words:

“Justine Abbot became almost an insider to Marathi culture and tried to absorb the best in the medieval ‘saint poetry’ tradition of Maharashtra. (Sawant, 2002: 31-32) Abbot’s lifelong translation work of Marathi saint-poets thus marked a significant shift in the cultural and literary contact between the West and Maharashtra. The tradition of translating from Marathi into English continued when some of our own bilingual authors began to render Modern Marathi literature in English” (Sawant, 2005:250).

After the 1950s, we find a quite significant surge in the translation from Marathi into English. Most of these were the translations of Marathi short stories, novels, drama and poetry.

Ian Raeside, Lecturer in Marathi and Gujrati of the School of Oriental and African Studies (SOAS), University of London translated a collection of modern Marathi short stories written by Gangadhar Gadgil, Arvind Gokhale, P. B. Bhawe, Vyankatech Madgulkar, D. B. Mokashi, D. M. Mirasdar, Malatibai Bedekar and others as *The Rough and the Smooth* in 1966.

He was also commissioned by the UNESCO to translate S. N .Pendse's novel *Garambicha Bapu* which he translated as *Wild Bapu of Garambi* in 1969.

Shuba Slee's translated Kiran Nagarkar's novel *Saat Sakkam Trechalis* as *Seven Sixes are Forty-three*. It was published in 1980 by the University of Queensland Press, St. Lucia, Queensland, Australia. Kumud Mehta has translated P. S. Rege's Marathi works *Savitri* and *Avalokita* into English in 1969.

Recently, quite a lot of significant Marathi texts have been translated into English .Dilip Chitre and Bhalchandra Nemade are two famous names in this area. Dilip Chitre translated poems of Saint Tukaram into English as *Says Tuka* .

Marathi drama is now being translated with a lot of zeal into English. Although, till the 1990s, very few Marathi dramas had been translated in to English.

Jayant Karve and Elinor Zoliet have translated Vijay Tendulkar's play *Ghashiram Kotwal* into English in 1984 .Six of Tendulkar's plays have been translated into English so far. Among them is the English translation of *Sakharam Binder* (1973) by Shanta Shahane and Kumud Mehta. Priya Adarkar translated *Shantanta, Kort Chalu Ahe* as *Silence, the Court is in Session* in 1979. After 1990, a number of Marathi dramas began to appear in English translation. Priya Adarkar's English translation of five plays of Vijay Tendulkar was published by Oxford University Press in 1992. Today, many contemporary Marathi plays by writers like G. P. Deshpande, Satish Alekar, Shanta Ghokale, and Mahesh Elkunchwar have been translated into English with a lot of critical acclaim.

Prof. Datta Bhagat's drama *Vaataa Palwaataa* has been translated into English as 'Routes and Escape Routes (2001)' Gauri Deshande has translated Satish Alekar's play *Mahanirvan* as 'Mahanirvan -The Dread Departure (1989)' G. P. Deshpande's play *Chanakya Vishnugupta* has also been translated into English in 1996 by Maya Pandit .

Many important Marathi works of fiction have also appeared in English recently. They have been quite well received both by the English reading public and the critics. Jerry Pinto has translated Daya Pawar's novel *Baluta* into English in 2015. Sudhakar Marathe has translated Bhalchandra Nemade's novel *Kosla* as 'Cucoon (1997)' and R. R. Borade's novel *Pachola* as 'Fall (1999)'. Marathe has also translated *Ulgulaan-* a collection of Marathi poems

by Dalit poet Bhujang Meshram. Dalit poet Arjun Dangle has published a collection of English translation of selected poems of a few Marathi Dalit poets as ‘Poisoned Bread: Translations from Modern Marathi Dalit Literature (2009)’. Jaysingh Rao Pawar’s biography of Shahu Maharaj has been translated into English. Arun Sadhu’s novel *Viplav* has been translated into English along with some of his short stories. Vishwas Patil’s novel *Sambhaji* has also appeared in English in 2007 .

Thus, it is quite obvious from this discussion, that the tradition of translation in Maharashtra is flourishing and has come a long way now. The empire is writing back powerfully and a great many Marathi works – including the works of Dalit, Adivasi and other underprivileged writers- are being translated into English. This will undoubtedly help Marathi literature acquire global readership and give a voice to the marginalized who had been side-lined so far.

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Evaluation of Translation Assignments at the Beginner's Level: A Pedagogical View

PRIYADA SHRIDHAR PADHYE

This paper deals with the evaluation of translation assignments at the beginner's level. The challenges in assessment of translation assignments stem firstly from the fact that translation is a highly complicated activity and secondly, from the fact that at the beginner's level the errors in translation are not visible to the learners who are yet to be initiated into the science of translation. The author introduces a framework of assessment which identifies not only the errors in the translation and draws the learner's attention to its gravity by assigning negative points but also sensitises the learner to what is being done correctly by rewarding the good translation practices of the learner with positive points. This balanced approach to assessment aims at covering all common translation errors of learners as well as providing them with the necessary vocabulary to identify them so that there can be a meaningful discussion in class.

Keywords: translation errors, good translation practices, framework of assessment, learner-centred assessment.

Introduction

Evaluation of translations is a very complex and a relatively less researched field in Translation Studies. Evaluation of literary translations differs from that of translation of specialized texts. Evaluations of translations in a class room differ from the evaluation of professionally done translations. Most ideas on assessment of the quality of translations were born in the 1970s.

Many theoreticians like Juliane House, Katharina Reiss, Wolfram Wilss, and Werner Koller have engaged with the issue of evaluation in translation. Juliane House developed a model in 1977 and then revised it in 1997. In Reiss's opinion invariance on the level of function and test-type of the source text is necessary for a translation to be deemed as adequate. Wills believes that the "norm of usage" in a given language community should be decisive while assessing a translation, Koller suggests a linguistic model of translation assessment which evaluates translation as either "adequate" or "inadequate".¹ Though many theoreticians have dealt with the assessment of Translations, a differentiated assessment scale for evaluating the translations of beginners of translation courses is not found.

¹ House 15-16

Assessment of translation assignments of students doing translation courses in a university is made further difficult because of the rigid framework within which each university course functions making it all the more difficult for a general framework for assessment of translation assignments by students. This paper focuses on introducing a framework for assessing translation assignments in the various translation courses offered at the beginner's level at the universities in India.

Discussion

The paper begins with an overview of constraints under which translation courses in general and translation courses specifically in India function. This and the complicated and complex nature of the science of translation mandate that a specific system of assessment be developed. After the overview a deliberation on goals, functions and nature of an assessment framework for assessing translation assignments at the beginner's level is presented. Later a typology of common errors as well as good translation practices, which students of translation make while translating, with specific reference to the language pair German - English is presented. Finally the framework for assessing translation assignments at the beginner's level will be introduced.

I. The Need for a Well-developed Framework of Assessment for Translation Assignments

I.a. Translation under Constraints.

Natural sciences like Mathematics, Physics etc. have only one correct answer to problems. To cite an instance "2+2 is always 4". As against this Translation Studies is a heuristic discipline, where there can be multiple correct translations for one and the same source text unit, depending on the text type of the source and target text, the cultural norms followed in a certain culture, the context in which the translation is done, the 'skopos' of the text etc. To make my point clear, I would like to cite an example. If the function of the translation changes, the source text units will have to be translated differently. German academic texts, for instance, exhibit a preference for nominalizations and the passive voice whereas English texts prefer verbalizations and the active voice. Hence, if the function of the translation of a German academic text is to get a target text which will adhere to the norms of the English academic texts, then, while translating from the German into English the translator would be required to change the German noun forms into English verb forms and change the voice from passive to active. In case the translation brief specified, that the function of the translation is to reveal how German academic texts are written, then the nominalizations and the passive voice would be retained in the English text. So for the same source text units one could have different target text units, depending on the function specified in the translation brief.

Learners who are at the beginner's level have a false notion of translation. They believe that the source text is the "holy original", that achieving equivalence on the word and sentential level is the main aim of a translation and a bilingual dictionary is the only translation aid. These notions of the learners need to be corrected by the teachers. The learners will have to be told, that there are many aspects such as context, the language style, the genre of the text, the text type, the language register of the text to be translated, the communicative situation, the "skopos" of the assignment, the target culture norms and most importantly the difference between the language systems of the source and the target language etc. which need to be considered before one can arrive at "equivalence". The following will serve as an example for sensitizing the learners to the difference in the language systems which needs to be considered while striving for equivalence, say at the word level. The German word "Informationen" is always in plural in the German language. It cannot be translated into English as 'informations' because it would be wrong. The two language systems are different. In this way the teachers have to sensitize the learners and correct their notions of translation. The framework of assessment introduced in this paper can go a long way in sensitizing the learners to such issues in translation by identifying their errors.

I.b. The Peculiar Case of Translation Courses at Indian Universities.

The teaching of translation in the German departments in India, which is probably true for other foreign language departments in India as well, is unique, because of our colonial past. The translation courses run at universities teach the students to translate from one foreign language into another, namely, English. For us, both the languages are of foreign origin, and neither is our mother tongue. In spite of this situation one finds that while selecting the students for translation programmes the focus is on the proficiency in the source language and the target language competence is taken for granted. This creates a huge problem at the beginner's level which can be brought into focus by making use of a framework of assessment developed exclusively to correct translation assignments.

Connected to the above is also the issue of multilingualism in India. The student community that comes for Translation courses to the German departments can speak at least two other languages in addition to the source and target language. German is their third or the fourth language that they learn.² This increases the instances of interference not only from one source but multiple sources. Hence an early sensitization to the phenomenon of interference can be achieved by giving visibility to such errors in the framework of assessment.

² Kamath 1570

I.c. The Heuristic Nature of Translation Science.

Translation is a skill where, as already mentioned earlier, there is nothing like “a” correct answer. There can be many ways of translating a particular sentence, word, phrase and yet not any and all translations will be right. Only some will be considered as correct. Sometimes the line between the right and the wrong translation can be very thin and it is sensitization to such aspects of translation that an exhaustive and well-structured assessment framework can contribute. To cite an example of a text which is universally standardized let us consider the text type “sales and delivery conditions”. The content as well as the form of these texts have been standardized all over the world in interest of facilitating ease of business. Even in case of such texts one sees that there are slight culture and language specific differences. The learner is unaware of such differences at the beginning of the course. That the correctness of a translation can depend on the cultural norms of the target culture, is not known to her/him. The English legal texts for example show a tendency to use two words for one German word for instance, for the German word “Widerspruch” the translation is “conflict or controversy” for the word “Sorgerecht” the translation is “custody and support”.³ A beginner of a translation course is bound to translate “Sorgerecht” as simply “child support” because that is what the German word means and make an error if s/he has not been sensitized to the above phenomenon of contrastive phraseology, which plays a role in the translation of highly standardized texts. The learner will have to be sensitized through a system of assessment framework where an error is identified to belong to a certain specific type without which there will be no progress attained through assessment.

Depending on the text, even the translation unit would differ from a word level to a subsentential level, later to a sentential level even the textual level. That a translation unit can be as small as a symbol and as large as a complete text needs to be pointed out at an early stage to students. Some errors occur on word level for example, take the case of a word which exhibits polysemy. Some errors occur on an above-word-level, for example, the collocation is wrong. Some errors occur because the sentence structure is not correct and some occur because the cataphoric and anaphoric references of words have not been considered.

To have a framework of assessment which can do justice to this plethora of possibilities of errors, of which only a few have been mentioned here, one has to think in terms of a well differentiated and exhaustive framework which can help assessment to have a pedagogical value.

I.d. Translation as a Research based Activity.

The layman's idea of translation is that translation entails substitution of the source language word by a target language word with the help of a bilingual

³ Stolze 50-51

dictionary. That two third's of the work of a translator is taken up by research is not known to most students.⁵ To impress upon the students the need for this important aspect in translation it is necessary to give visibility to such errors as may have been caused due to lack of research.

To sum up the first part of this paper, there is an urgent need to introduce a framework of assessment for assessing the translation assignments at the beginner's level mainly because of the complex nature of the discipline of Translation Studies, the unique situation regarding translation in India and keeping in mind a learner centric approach because translation is largely an individual, skill-based activity.

II Function, Aims and Nature of Assessment Framework for Translation Assignments at the Beginner's Level.

One of the major challenges faced by translation teachers is to justify to the students that there are errors in their translation. This can be achieved if the assessment is objective, differentiated, transparent, individual, learner-centred, reflecting the errors as well as good translation practices of the learner, time saving and visible to the learner to the extent that the learner can follow the assessment and learn from it. Objective means that the error can be identified and given a name or a category which can be explained in translation terms like for instance, the collocation is wrong or the selected target language word does not match the register of the target text etc. Differentiated means the error is described as closely as possible. One can say for example that the word selection is wrong. But if one says that the word selected does not match the style of the text, the identified error carries pedagogical value. If it is further specified that the word used is stylistically neutral in the target language when the source language word is stylistically marked, the description helps the student follow the correction in a better way. If the error is further classified to point out that the style of the target language text was not consistent with the source language text, that it was colloquial, aesthetic, technical, vulgar etcetera the correction has more explanatory value than if one were to simply say that the style of the target text is wrong.

The correction of the assignment should be transparent. At the beginner's level each and every mistake needs to be marked and the learner should be able to understand the correction. This can be facilitated by discussing the assessment framework with the students at the beginning of the course and continuously using it for assessing all assignments at least for a semester. If the learner does not understand where s/he has gone wrong then the assessment does not help.

The assessment of translation assignments has to be done on an individual level. Very often translation assignments are not corrected individually but discussed in a group because individual assessment is time consuming. Every

⁵ Kautz 89

individual has his/her specific translation skills and problems. Sometimes a student may have the tendency to use a colloquial style of language for translation while the other students do not have the same tendency. In case of the Indian context, the learner group is heterogeneous when it comes to proficiency in English, the target language. This is reflected in the errors like conjugation of the verbs, tense of the verbs just to name a few. The learner needs to be sensitized to such mistakes at the beginning of the course itself so that s/he can undertake to improve the language skills in the target language over the duration of the course.

The assessment has to be learner-centred i.e. the learner has to be involved in the assessment. This can be done by identifying the error in a way that the student understands which type of error it is and giving the student a chance to correct it him/herself. This is especially required for translation because as professional translator s/he has to revise and correct one's own translation before making a final draft. It is most difficult to spot one's own mistakes. This kind of assessment helps to develop this critical view of one's own translation if the assessment is learner-centred.

The assessment framework should not only concentrate on errors and mistakes but should also take into consideration those translation segments where the learner has shown good translation skills. The assessment should be a combination of negative and positive points. The positive points for good translation practices helps to reinforce good translation behaviour, because one does not know at the beginning how close and how far from the source text unit s/he is allowed to translate. A balanced assessment which is positive as well as negative serves to increase the confidence of a learner which is very crucial especially at the beginning stages:

“In order to counterbalance our error-based approach we may look for passages in a student's translation which can be evaluated positively”⁶

The last two criteria which any framework of assessment for correcting translation assignments must fulfil are that the assessment should save time and should also be visible for the learner. This can be achieved by the use of specific symbols for specific errors. By using the symbols for the place where the error is committed the teacher can save time required for writing long reports on the assessment of the assignment which still may not be able to address each and every error. The symbols used in the assessment framework are self explanatory and are taken from the ones available in any computer system. The added advantage is that the teacher can use them even while correcting the assignments as a soft copy.

⁶ Kussmaul (Kußmaul) (1995) 153

Literature Review

A classification of errors of translation assignments for the classroom situation has been developed by Jacqueline Joyce. Joyce categorizes the errors in four categories A, B, C and D. The most serious mistakes fall under 'A' and under 'D' the least serious ones. Under A- she categorizes 'Structural/Syntactical' mistakes, under B- mistakes on the level of 'Lexis/Terminology', C - 'Readability/Drafting/Register' and D - 'Errors of Revision'.⁷ Nord categorizes mistakes in four categories.⁸ She mentions at the outset that her classification presumes that students already have the requisite language competences in their working languages. So mistakes of language are actually not included in her hierarchy. She mentions about pragmatic mistakes, which occur because the functional hierarchy has not been followed. These are the most serious mistakes in her hierarchy and three to five points are deducted for such mistakes. On the second position come cultural translational mistakes that are mistakes caused because of the violation of the cultural norms of the target culture and target language. She specifies that two to three points need to be deducted for such mistakes. The third category is that of language mistakes for which one to two points are deducted and which occur due to the interference of the source language structures. There is also a fourth category, target language mistakes, which occur because of wrong verb form, spelling in the target text and half to one mark is deducted for it.

One finds a tendency to club errors into "serious", "very serious" and "not serious" which does not tell a learner much. Instead if each error is given points depending on the severity of the mistake and the total amount of marks are counted, it can educate the learner about the type of mistakes s/he should avoid. The suggested framework awards negative points ranging from minus 1/2 to minus 2 for errors and positive points ranging from +1 to +2 for good translation practices. In order to increase the visibility of the assessment it is also suggested that the teacher use colours to communicate to the learner the severity of the mistakes. 'Red' is suggested for 'very serious mistakes', like mistakes which hamper readability, 'yellow' is suggested for serious mistakes and 'green' is suggested for 'not serious mistakes'. For 'good translation practices' where +1 has been awarded 'violet' is used and for 'very good translation practices' which deserve +2 'blue' is suggested. A quick look at the colours on the corrected assignment should tell the learner how well or badly s/he has performed. Too much 'red' means unsatisfactory work and a lot of 'blue' means s/he is on the right track with his/her translation decisions.

⁷ Joyce 145-151

⁸ Nord (2010) 179

III Typology of Mistakes and Good Translation Practices.

Following is an attempt to list common mistakes that are found especially in translation assignments at the beginner's level. Though the list appears exhaustive, no claim is being made on the completeness of the typology due to the ever-changing and dynamic nature of Translation Studies which can throw a different set of challenges in the future. There are more than 20 common errors listed below and about five good translation practices.

III.a. Typology of Mistakes

“At it's most basic, an error is defined as something which reduces the communicative competence or the comprehensibility of the text”⁹

-Mistakes due to carelessness: These are mistakes that are caused due to carelessness like forgetting to write 'e' in the word 'the' or 'd' in the word 'and' or failing to recognize a 'false friend', or searching a wrong word in the dictionary because one did not perceive that the source language word is a noun or a verb which is crucial in German as the former is written in capital letters and the latter in small letters.

- Mistakes of orthography: These are mistakes which learners make such as writing in capital and small letters or spelling mistakes. This happens in case of the language pair German/English because all nouns in German are written in capital letters. Learners who have been used to writing in German forget that in English only proper nouns are written in capital letters. The German language has a tendency towards forming composite nouns. The learners initially create such composite nouns even in English. Here one finds a case of interference from German which causes mistakes in English. Interferences from regional Indian languages are also found and they have a separate symbol.

- Grammatical mistakes: Under this category fall the mistakes regarding use of wrong tense, wrong degrees of comparison, wrong voice etc. Very often learners do not perceive small details like the use of a superlative and instead use the comparative form or positive degree.

- Mistakes of syntax: All mistakes that arise from the sentence structure are clubbed under this category. Such mistakes are considered as mistakes of syntax. These are mainly caused due to the interference from German. The verb position in sub-ordinate clauses in the German language is at the end of the sentence whereas in English it is in the second place. Learners tend to put English verbs at the end of the sentence.

- Mistakes of the target language: These are mistakes that occur due to lack of requisite language competence in the English language. Following are some of them:

⁹ Newmark 55

- Wrong English is used
- The term used is incompatible with the text type norms of the English language
- The collocating noun, verb, adjective or adverb does not exist in English
- The word or the formation of the sentence does not exist in English
- The English translation makes no sense

- Stylistic mistakes: These mistakes occur when the students do not recognize the register of the text to be translated. They either use a higher register, or a lower register or gloss over while translating stylistically marked source text segments.

- Mistakes of comprehension: The reference here is to the comprehension of the source text. If one does not understand the source text segment it is difficult to translate it. Moreover, sometimes, especially in literary texts, a word, phrase or a sentence may mean a lot more than what appears to be the meaning on a purely linguistic level.

- Mistakes with reference to context: Very often for learners at the beginner's level the translation unit is a word and or at the most a sentence. They do not take the entire text into consideration. Such mistakes are categorized under this head. Here three types of mistakes can be identified:

- The broader context has been ignored while selecting the right meaning of the word
- Anaphoric reference of a text segment has been ignored
- Cataphoric reference of a text segment has been ignored

- Semantic mistakes: This category deals with mistakes on the level of meaning. Following mistakes can be identified here:

- In case of a word which exhibits polysemy, the wrong meaning has been selected
- A word or an expression has been translated word to word rather than selecting its idiomatic meaning

- Mistakes of research: Superficial reading of a source text which requires research is translated with errors. Such mistakes are identified by this category.

- Mistakes of correction: Daniel Gile suggests a 'fidelity test' in his 'Sequential Model of Translation'¹⁰ to ensure that the original text has been completely translated. Learners at the beginner's level tend not to conduct such a test and that causes the following mistakes:

- Deletion: Dropping a noun or a verb which is important

¹⁰ Gile 218

- Addition: Learners sometimes exhibit a tendency to add pieces of information which are not present in the original source text. This is viewed as a mistake.

III.b. Typology of Good Translation Practices.

For good translation practices the learner is rewarded with positive points for the specific text segments.

- Implication: If a learner uses this stylistic translation technique which involves making implicit in the target text that which is explicit in the source text in the interest of fluidity of the text the learner is rewarded by giving positive points.¹¹

- Explicitation: If a learner uses a stylistic translation technique which consists of making explicit in the target language what remains implicit in the source language because it is evident either from the context or the situation¹² the learner is awarded positive points.¹³

- Change in sentence structure: In case the learner makes changes in the sentence structure so as to increase the readability of the translation s/he gets positive points.

- Exhibition of deverbilization: In case the learner is able to deverbilize i.e. get to the meaning of the word ignoring its linguistic envelope s/he gets positive points.

IV. Framework of Assessment: A Catalogue of Criteria

Based on the above typology of mistakes and good translation practices the following objective, differentiated, transparent, learner-centred, balanced, time saving framework for assessment was conceived with the aim to make corrections, to highlight learner errors, to provide visibility to good translation practices so that corrections become milestones in the learner's progress and attain a high didactic value:

TABLE - 1

Symbol	Points	Type of mistake
X	-1/2	Wrong orthography, wrong spelling
-	-1/2	Unsatisfactory translation but no radical change in the meaning
FF	-1/2	Mistakes due to carelessness like 'false friend'
↑	-1/2	Higher register

¹¹ Darbelnet 1958/1995: 344, translation by Sager/Hamel

¹² Vinay / Darbelnet 1958 / 1995 342

¹³ (Vinay/Darbelnet 1958/1995: 342, translation by Sager/Hamel)

↓	-1/2	Lower register
↔	-1/2	Glossing
..	-1/2	Word to word translation
ITsl	-1	Interference from source language
ITol	-1	Interference from other languages (mother tongue, Hindi etc)
¢	-1	Deletion of an important word or a verb
≠	-1	Wrong choice of word or a collocation
ID	-1	Idiomatic meaning of the word ignored
TT	-1	Word choice not compatible with the text type of the target text
¶	-1	Addition of unnecessary information
B	-1	Radical change in the meaning
K	-1	Wrong grammatical category
(...)	-1	Larger context of the text ignored
¶	-1	Wrong placement of a word
<	-1	Anaphoric reference ignored
>	-1	Cataphoric reference ignored
R	-1	Lack of research
∑	-2	Wrong English
¿	-2	Word or phrase does not exist in the target language
++	-2	Sentence or phrase makes no sense
☞	-2	Source text message not comprehended
Ø	+1	Implication
'''	+1	Explication
Dv	+1	Deverbalization
∞	+2	Change in sentence structure
∩	+2	Consideration of the larger context

Conclusion

The application of this framework of assessment is meant to be used for the beginners of Translation courses. Though these criteria were developed for the language pair German –English, it can also be used with a few modifications for other language pairs. The evaluation is not one-sided. It balances the mistakes with good translation practices. The framework can be used to correct translation assignments submitted as a soft copy as well. The use of colour facilitates recognition of one's own mistakes on the part of the students and enables a quick assessment of the learner's performance. Time in writing long assessment reports is saved by using this framework of assessment. Most mistakes have been covered in the framework. In spite of the fact that effort has been made to keep the assessment objective a certain amount of minimal subjectivity cannot be ruled out.

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Who Writes and Who Translates: Dalit Epistemology in Writing and Rewriting

PRAMEELA K P

Concept of original and need of faithfulness or equivalence are questionable in the case of subaltern (Dalit text translations in Indian context), while it is seen that parallel texture and content rewriting are claimed by their translators and editors. Indigenous language and its texture are said to be interwoven with the native life, but it also compromises advancement with time and place, oral traditions and formal or informal literacy imbibed in their jargon and creoles. Equal sensibility, empathy like words are concurrently used in academic discussions to evaluate their translation. Anyhow exotic strategies applied to any other text-translation are applicable here also. If a writer herself does both the original and translation, these linguistic and textual constraints can be said to be negotiated, but never sensitized. Normally, the practice accepted is to convince the first author and then the process is undertaken on a mutual consent. Instead of the practice of searching for equivalents and prepare para-texts, translation can only be an act of undermining the narratives of Dalit, as this raised by people concerned. Adaptation techniques are only forwarded, which cannot be considered as negative at contexts. Similarly the confusions and lack of coherence realized by Dalits are also points to be looked into. The duality of outsider-insider still persists in academic discussions, whereas the political divide enlarged over the time and again which posit isolation tactics under the same scanner. Representational tactics practiced by political and administrative sectors also add fuel to the discriminative forces. Politically motivated inclusion strategies give way to the cultural and representational divide and keep indirect exclusion within the whole act of implementation. Without unfolding this caste based or representational identity, no step of official implementation is happening around. More clearly, it is agreements and mutual adjustments which render a feeling of representation, but enlarge the divide or exclusion in new but more appropriate ways. Now this paper will be looking into the same practice, interwoven in writing and rewriting.

Keywords: Dalit epistemology, powerful language, mirror images, heterogeneous culture, otherness.

Introduction

‘The Dalit has a mother tongue. But he cannot talk to the larger society in it-there is no space for his language there. So he has to use written Malayalam, Dalits are people who were denied that freedom of movement by day. So they spoke in a different language. Panan, Parayan, Mannan-all of them have their own language, we have not been able to bring any of that into poetry. Not just poetry-the possibilities embedded in those languages have not been explored those languages have not been explored by Malayalam, There is a whole continent of lost words there’.- Raghavan Atholi (Pampirikkunu, 2011: 343)

‘Another fundamental difference that Dalit epistemology has with the Brahminic one relates to the way in which knowledge is conceived. Dalit arts view knowledge as the product of material history. In Dalit life, what happens is not the accumulation of knowledge and its expansion in an abstract manner: rather, something oriented to life-praxis and material reproduction. It is concrete as opposed to the Brahminic knowledge system which concerns the abstract’.-Dasan M. (2011: XXViii)

‘I look at translation as a cultural weapon.....Translation has given me a name and international recognition. My books are now included on university syllabi. Academics read and do research on my books. Translation has contributed to disseminating my thinking processes. I’m not a single-language author anymore. I had never anticipated I could one day be speaking at Universities outside India. I am really delighted and proud of my readers, students, teachers, researchers and my great translators. This is the strength of translation’.- Sharankumar Limbale (Mukherjee, Alok:1)

For a regional language writer, translation of her/his work into English is about to cross the linguistic barriers, an adjunct to procure international recognition and this statement is always felt on the enrichment of the weaker side but to the other hand it also be sensed like politically poised but incorrect. A low strata untouchable, semi-literate person cannot think about wider audience for his literary work in a multilingual Indian background. S/he always needs to express her alien and drastic experiences, poverty stricken melancholies into English so that the power of that language will be perpetuated into her knowledge. Kallen Pokkutan, OmprakashValmiki, Sharankumar Limbale, Bama, Urmila Pawar all these are in same view, with related to their English translations. They feel that circulation and reception of their writings can be enriched and widened through the so called world language translations, which will make them more visible and sustainable in the larger literary domain. Question is that can we follow the canonical, hierarchal mode of rewriting strategies for sharing their experiences and knowledge systems. There is an irony in the textual and political

appropriation of linguistic re-writing of these texts that the regional oral traditions of Tribal/Adivasi expressions never match with the hegemonic ideology and superior nature of English language, or any formally systemized form of literary text. Can we figure out translation as a discovery or a recovery in these transpositions? Is there any imitation or mimicry happening in Indian linguistic translations translated into English as Homi Bhabha, the post-colonial critic has pointed out? Is there any third space formed in the context of third world translations into English including text-transformations of Dalits. Hopes and scopes for international recognition and transnational identity drive all writers including translators to make their versions in English. Counter narratives placed to question the 'othering' phenomenon caused by the use of mainstream poetics in these translations deliberated by leading people and third world sympathizers who stand for a separate Dalit epistemology could make only marginal discussions on them.

Issues in Egalitarian Ethos

For some people, the issue of caste identity is an integral and unavoidable part of any academic discussion related to Indian society and the social structure. It is also bounded in the study of culture and historiography of the land. Constitutional and administrative arrangements uploaded to covet the racial discrimination during the time and along on the basis of this reality. Postmodern and post structural critiques genuinely highlighted 'the other' in all their discourses. Meanwhile, varieties of expressions and exaggerations have been coming out, got published and widely translated. There is a huge demand for the marginalized voices in the form of print. In some cases, oral expressions have been scripted and transcribed into written languages and have received critical acclaim, where in other cases, someone with a different identity gave linguistic or literal help to the concerned to make her experience literally versioned. In Malayalam, personal and biographical renderings extended by C. K. Janu and Nalini Jameela were widely spread and their translations were also made different marks in respective languages. The demand and market success of these books have improved and encouraged the production of same mannered writings/rewritings. In the beginning, people were eager to know the life shades of these marginalized representatives, distinctive ethnic life modulations and their survival instinct as a community. Caste oppressions, struggles and different personal and community living experiences are their prime areas rendered within. Their political demand for better life has been altogether projected and slowly elevated through these interventions. Even now, publishing experts and academicians are on the lookout of distinctive voices from underprivileged and rare life experiences.¹ Authority, authenticity and identity politics more

¹ Oxford University Press like publishers largely publish ethnic, regional literary contents. M. Dasan , V Pratibha , Pradeepan Pampirikunnu, C.S. Chandrika (eds.) 2011, *The Oxford India Anthology of Malayalam Dalit Writing* OUP, New Delhi is an example.

visibly indicted in these representative writings make the whole idea of literature as a battle field of differences of opinion. Different or separate notation for a section of people may be academically convenient, but that drives to pre-stipulate their separation and alienation. Centres of inclusion and exclusion, schools for Dalit-Adivasi studies would rarely solve their problems rather study their peculiarities. There is a defensive approach in academic research while attending their problems. This is continued in translation. The question is whether they succeed to incorporate these separate sections of people or is that imminent to continue with those differences on which they claim to be studied. Raising consciousness can be pertinent, which is indeed an outcome of these academic discourses because they also raise media vigilance and cultural integration. At the same time, egalitarian ethos repeatedly used in media on different cast issues countered by respective activists and they ask to revisit the whole idea of pan Indian Dalit equality.

Sympathy or Empathy

These writings are meant to raise questions on ahistoricity, exclusion and under-inclusion of the underprivileged section. On the contrary, it is also said that they try to conceptualize historicity and essentialism of these cultures in a separate manner. In this case, translation means to make them more visible, and it indicts their identity, underlines their existence, specifies the importance of their community life, places their culture before a wider world and underlines their contributions to mankind.

No doubt, conventional theories do not help much with regard to the problems of translations involved of these narratives in particular with certain circumstances, even seen forcefully excluded or kept quiet method on this matter and their relations with the wider world. Sympathy or empathy depicted towards these people in the mainstream literary world are also questioned and re-read by the later theoreticians. It is found that hierarchal nature of any privileged language drives these narratives towards the opposite direction and put their intentions diluted by the use of its superior nature, though it is said to be reproduced against these temptations. Authority of English language in Indian setup adds fuel to the fire. Against its intention, means to counter the concept of subjectivity has been got indicted and then discriminatory politics becomes imminently readable in these linguistic acts.

Deceptive Translation

Knowledge-power inter-relations are well pointed out by Michael Foucault.² Naturally, a writer comes from an underprivileged section is a knowledge-propagator or teacher of its people. They usually insist that Dalits want revolution and transformation, not limited change. So they need a translator

² Here it is also mentionable that latter feminist scholars exploded that woman is absent in all his discourses. Historically knowledge and power, both were used as misogynistic instruments.

with a vision and mission to work on their concerns, not an academic agent or professional to transfer or fetch equivalence. Contrary to this concept, George Steiner the earlier theoretician in translation studies has ascertained that the whole process of translation is deceptive in terms of a powerful language, because it is found that powerful language always benefitted through the act.³

Writing can be self liberating experience for many. Over the years, Dalit competence and consciousness has widened in terms of their writings, experiments and innovations tried and executed. Sharpened, pluralistic, multiple forms of their expressions converged with other linguistic and cultural components from time to time. In this point of view, translation of Dalit expressions can be deliberated under the post discourses on 'can the subaltern speak'.⁴ Speaking on behalf or going after experiences might have confronted with new but called parallel connotations. They all have been discussed under the process of subaltern communication. Anybody who is not a representative of a particular community would be considered as a spokes person or an outsider accordingly. These discourses have been often defused, distorted, even derailed by those theoreticians who have been called themselves as insiders. Sometimes they put forward their points well in, on the basis of various life examples. Anyhow political campaign against race, color and caste discriminations become vital in all academic interventions. Thus, identity of the translator is also become a point to mention while discussing about a particular text, as well as the selection of that text.

Social stigma towards castes and racial disgrace towards a person's on the basis of his identity are the issues which collide with the aesthetic and poetic categories of the written or the translated texts. This can happen unknowingly. During the work, Narayan's translator (2011: x) explains,

'One could say that the original work itself is a translation. The socio-economic circumstances peculiar to the western parts of central Kerala, the large scale cultivation of cash crops, and frequent interaction with Christian and Muslim traders led to a situation where the Araya tribe imbibed the dialect common to that region, thus bringing about the erosion of a wholly tribal language.'

When a subaltern embarks into a literal language or uses a part of it for expressing herself, overtakes her own linguistic texture, thus overlaps all stretches of identities on the basis of space and time, transpose the self and the distinctive representation. Spivak clarified that when the subaltern starts to speak out, she will not be the same. Genuinely she will mix up with the language of authority against she had stood, which would fully or partly be

³ Conceptually this is against the Poly system theory in translation deliberated by Itamar Even Zohar, which refers to a positive influence on a weaker language while translating.

⁴ Spivak's essay 'Can the subaltern speak' argued that the subaltern cannot speak in the language of the elite. In latter discussion she explained that when a subaltern starts to speak, she no longer belongs to that representation.

shaded on her version. When writing itself is bounded to transposition and transformation, translation cannot make it unbinding. For justification she can only say 'I have adhered to Narayan's technique of including a few community specific words to give the reader a feel of the original' (2011: x). But later the translator has added that she tried to avoid a literal, verbatim translation.

'The language is stark, to the point of being bald. The narrative often has a telegram-like abruptness where several words are left unsaid and intelligibility is taken for granted. At times, the author gives no clue as to the identity of the speaker, while this style of writing does not pose a problem to the native reader, it would be utterly bewildering to the target audience. Therefore, it became necessary to insert connectives wherever the style compromised reception. Of course such interpolations have been included only where they are absolutely necessary'(2011: xi).

In case of these types of English translations, interpolations make the translated text more acceptable to the target readers, which is said to be the main contributing component of the success of translations. Appropriations made for readability and additions and deletions to cope with market pressures are also seen. They enlarge the visibility of the textual content, not the coherent life of the underprivileged. Nevertheless translation is not called as a selfless act, rather political activity, a bold act of revolt. The aim and objective of this revolt derails within the act and not addressed even after. Survival instinct stressed in the tone of the earlier renderings is being negotiated in this process of attaining more space and visibility and it becomes an integral tactic of these rewritings. Mirror images produced and circulated in the name of Dalit expressions have contributed to harm to the indigenous in terms of their unique features and organic structures. Leading linguistic terms do not fulfill the gap. It is noted that the target expressions absorb the whole unknown shades of resources and make them understandable. Alarming that, during the changing times, 'Dalit' became a demeaning word for many.

Political Correctness in Translation

Since there is no universal strategy accepted for text translations, each case has to be kept under scanner in their respective peculiarities and pluralities. Here in the case, the concerns forwarded by the translator are related to the remote tribal surroundings. The inclusion/exclusion of community specific terms determined more or less by the following concerns: their ability to project the tribal ethos, kinship ties, lifestyle etc; an absence of appropriate equivalents in the target language; and to convey a feel of the original. During the process of rewriting, literary compartmentalization leads to a hypertext formation which is prevalently seen in these texts. Dalits claim that their literary pieces should be projected as their place of protest, not a place to

follow canonical poetics practiced by parochial literary establishments and they often try to transpose them for their political correctness.

Retaining the relative formations of clan-based kinship in the target text or searching equally valued expressions for region specific herbs and plants are futile since usually there is no reference available on them anywhere in the target context. The refusal of traditional aesthetic ghetto is acceptable for the special advocacy of reproduction where as the majority status of English is determined on the basis of politics, economic and cultural adaptability engaged in the process. These components do not match in the case of any tribal language. Thus translations from or into English always have paradoxical relationships with these components.

Minority languages, or minority life expressed in literary language have fundamentally paradoxical while putting them in English. To avoid a battle with the author, these translators adopt an agreement with the author first before publication. Either she includes the author's version of consent or makes a statement that 'titles introduced and included for chapters after discussion, which is approved by the author'. Actual state of translation in this context is made or being arranged not on the basis of cultural or linguistic reasons, but appropriated on a view to economic, political and market gains. Widely used illustrations in English version prove this.

Linguistic Hegemony

In action, English plays as the language of the oppressor. In case of Indian languages, the majority matter goes imminent but the hegemony of English over regional languages is relatively different, but stark in manner. So identity of a particular community through a language makes its transformation visible in English which retrieves an academic problem, though it is an essential and accepted way of propagation of texts in a multilingual society. Parallel statements possible in languages, but not been accepted blindly in a relationship with a language of hegemony. It is questionable that why the so called advanced man, his society and superior language need to understand an Adivasi's life or her worldview, unless he is interested in that topic/research. They found to be broken, distributed and dismantled in terms with the system of standards practiced and accepted by the larger linguistic world.

'Dalit' the notation itself is heterogeneous. Caste and its plural but brutal experiences thrashed by the notation of Dalit, in textual use. Thus it is a potentially problematic issue to be represented in every act of discourse. So 'Dalit' word is challenged by organizations and government of Kerala has recently issued an official order against it, also realized by social media. But the matter could not make any impact in academic realm, because of its created and reserved practices. Castes, sub castes are not mentioned or expressed in the word Dalit, while its realities and concerns are combating together with every aspect of social and administrative forums. In India, the word Dalit posits the meaning of subaltern and includes all representatives

from the side in its preview. Writer, Narayan objects this idea and shares his anxiety on a political unity between Adivasi and Dalits-

“I do not care about being politically correct, I’ll say this openly; the difference between the two-the Dalit who was subjugated and degraded within the caste system and the tribal who lived a difficult life but retained a definite identity- is as glaring as day and night. Then where is the meeting ground between the two? How can you expect the former to protect the rights of the latter?”(2011: 213).⁵

Probably this stand has paved way to non-inclusion of Narayan in the much awaited and acclaimed collection of ‘No alphabet in sight’. Similarly, Lakshmi CS (Ambai)’s remarks about English Translations from Indian Languages has a point to see,

‘I have come to realize that there is a politics to translation, with a constant undercurrent of a notion of power in the act of translation into English. It involves the choice of text, translation and rendering, and the presentation of the author’.⁶

Inherent violence involved in the activity of translation narrated also by earlier theoreticians.⁷

The Tribes have an intimate association with their land preferably say forest, and herbs. Each group has its own curative methods and medication, diverse cropping, hunting, fishing styles inherited through ages. C. K. Janu’s views on fractured relationship with the land changed through the times support this. When she acquires land, her life circumstances change a lot. In the context of Kerala, It is assessed that large scale of felling of trees of rubber and tea plantations in Idukki, tourism guided encroaches in Munnar and deforestation in Wayanad have changed the worldview of Adivasi and their patterns of communication are damaged, mixed and collaged subsequently. Their communication methods changed in its pace and shifted to practically usable form of mixed language. No Adivasi expression sustains now, its earlier internal system collapsed or structural sense defused. Then, erosion of tribal languages/meanings/usages/ ethnolects/dialects/idiolects has

⁵ Interview with the author (Narayan) by the translator (Catherine Thankamma).

⁶ C. S. Lakshmi has an opinion that not only the English Translators, but also readers of English are highly benefitted, privileged, helped and powered in their acts of reading. ‘English readers, I realized, can never be troubled to understand the translation. They are privileged readers and so everything including food, clothing and relationships, must be explained to them with footnotes, end-notes and glossaries’. She is in the opinion that ‘I believe that stories are not about revealing; they are about hiding.’ (Lakshmi:3)

⁷ Mona baker explained this in her introduction to the article. ‘Translation is inherently violent because it necessarily involves reconstituting the foreign text in accordance with values, beliefs and representations that pre-exist it in the target language, The translator exercises a choice conceiving the degree and direction of the violence at work in his or her practice’ (Baker: 65).

become a well discussed academic problem. Along with this, words related to different memories and peculiar rituals got fractured and transposed. For example, appeasing god with drink, offerings to tree and animals, different methods of harmony with the surrounded landscape are rituals either changed or appropriated. Their life patterns replaced owing change of time and space. They served creative and specific sense to distinguish the identity of every tribe, which is slowly converged into a single platform called Dalit in writing and rewriting. Representation has got channelized and integration of communities envisioned, but not happened, and this created a distorted value system and cultural confusions in each. Accepted that control over land and tongues are essential for political suzerainty. So the community chronicle is a matter of discussion in the preview of administrative sanctions, which should be added in academic discourses of Dalit writing and rewriting. Strategies adapted to balance loss and gain or optional substitution must be deliberated here. The spirit of the original in a literal language itself is a point here, which raises problems in linking of expressions and stipulates connotative meanings. There is no comprehensive or cohesive method adapted to tackle this problem. Community based word formations and their indefinite traditions and inheritance are not officially imbibed and approved even in standard or literal language, which are said to be successfully translated, universally accepted and stipulated.

Dissemination or Dismantling Knowledge

Conversion of a language into another can be an adjustment and procedural way of time, not an ultimate method for the approximation or transformation even it is based on positive creativity. It is a technique, driven and recommended by the target group, sometimes claimed by a writer or a translator. While Synchronizes to an elite language and its interests, broken knowledge disseminates, sometimes, without the knowledge of the writer or translator. Documentary nature of language leads to textual constraints, whereas instrumental nature can be well used to create alternatives or possibilities. Internalization through adjustments and agreements in version causes mental block to the delineated or deprived. Marketing technique used for English Translations like 'No alphabets in sight' reckons this.⁸

And if knowledge is of and for everyone, no doubt that Dalit writing and its epistemological content should be utilized, propagated and communicated to all. Being impetus in that domain, it undergoes approximation while in writing since it is not formatted in the literal. In a strong urban cultural background and thus developed academic jargons and discourses can easily create hurdles before them. Consolidation practices are going on, but

⁸ In the same book, Writer C. Ayyappan forwarded his view on how and when he was called a dalit writer. 'It is not that I read Ambedkar and then started writing, I wrote from my background and out of my experience, after the emergence of a Dalit consciousness, some people began to refer to my stories as dalit'(Tharu, 2011: 349).

enduring, surviving and persisting of Dalit epistemology is still a problem. Some may say, procedural glance of a translator, rather than the practiced gaze of an academic could be rise up occasionally to serve the purpose.

Meanwhile creolized mixtures used a lot in these categories of writings and rewritings were well accepted and acclaimed after the publication of Arundhati Roy's *The God of Small Things*. Homogeneity inducted in English translations questioned by theoreticians, and they explicitly stated that ethnic Indian linguistic patterns are more easier to translate in regional languages, in comparison to English, as stated by Meenakshi Mukherjee (2008: 65) reiterated latter by activists and writers. Making voices against caste and race through English, a language of hegemony is propounding in the whole act of writing. Diverse tongues of Dalits replaced in English never been a representative of all narratives, with different identities. Also imminent to see whether the translated language subverts the knowledge of the source with its procured accents, vocabulary, synthesis, diction and identification.

Kancha Iliah like Scholar argues that English helps to redefine the Dalit. Adding to this Context, Rita Kotari's (2013) argument is that

'Dalits in India speak different languages, and so asserting one language (means English) would yield neither a territory nor a representation of all forms of Dalit identities. English helps redefine identity and imagine a pan-India Dalit unity, while also allowing a vocabulary of Human rights.'⁹

The question is what type of redefinition happens and who is benefitted from that formation. Learning and practicing English is essential in certain contexts, whereas it is no medicine while tackling with pluralistic practices. Contrary to the earlier opinion, it can be eradivative to the whole beauty of heterogeneity. The possible and contextual ways to keep sensibilities of Dalit without harming their mobility and sustainability must be addressed. Pan Indian Dalit identity serves to cover their tribal, linguistic and ethnic diversities, which are essential to keep their 'self' and individual identification. Even though, Dalit can be a comfortable notation in discussion, a representation above casts and their linear differences should be noted. Dalit as a person or community member contest with his citizenship here, and his representational image is advocated by his social or national status. This shift becomes inevitable in the context of English translations.

Doctor is Fake is a well-known short story written by Kerala's Adivasi-Tribal writer Narayan. In this story, a fake doctor deceives and mocks an indigenous Adivasi old man on his *Ottamuuli* (Panacea) and treats people.

⁹ Though English can be said to be a casteless language in its grammatical ground, no doubt that it is the language of hegemony and power, deeply expressed in its usage, tone and style. Its impact on Indian cultural space is held to be above all discrimination of caste. Above all, racial issues depicted and narrated in English expressions are more vulnerable(Kothari: 67).

Necessarily he loses vision, wisdom and discipline which are implicit in that treatment, fails to cure, though this practice seems to be a mimic of the old man. Likewise, mimesis, developed through marketing techniques adopted and applied to these texts preparations rarely combat with the preservation of their aim or tradition of knowledge systems in larger perspective.

Equality is not anywhere. Sometimes it is not necessary altogether. Equal expression in target language is an old concept in the case of class, rank and level bound translations, where the act becomes a method which cleverly indicts the minor status to the earlier version and to subvert the collective knowledge/s defused in its memory, subjectivity and historicity. English has its hegemonic vocabulary and prevalent standard terms, though translators try to elaborate the discursiveness of these terms while in translation. Transferring of the kinship words, names, customs are normal problems discussed in these type of translations, while the real and vulnerable one is that the textual connotation and its representation of power over the earlier expression drives to present the target text in a different ideology. Widely used and accepted words can even posit derogatory meanings in their tone. For example, when a Dalit uses his caste name in his version, it is explained as a celebration of his identity and where the translator uses, that can be derogatory not only against the first person and also against his community. Recoding the essential identification in favor of the down trodden is a myth, which is always a defensive practice in academic discourse. No doubt, this is rather convenient and safer for the oppressor, not to the oppressed.

Heterogeneity and Translation

Heterogeneity comprised tribal knowledge and its expression in writing and rewriting, especially into English translations undertakes largely against the distinctive features and otherness in those, always approximates in favor of the target user, which is an accepted and positive practice of the market driven publishing world. Voice of protest translated into standard language usually paves way to a linguistic package known as the version of the subverted or the marginal. People read this as a humanized version, for the sake and satisfaction of both and the wider ethos. The gap between said and its implications permeated in words, mostly inescapably coiling in text translations.

Dalit expressions are not vernacular, but expressive in their ethnic life practices. Like experiences, Dalit expressions less counter the dominant vernacular system. They are transposed to the need of the market, put in the same literal and vernacular modes practiced by those 'whom they counter'. This makes their language and knowledge system demeaning and self-effacing. Epistemological justice is nowhere in this act. Dalit historians and theoreticians always complain about this non democratic killing effect of dominant languages. Ethics adopted for the production of knowledge texts and their translation raise questions here.

Instead of the use of practiced and formally learned alphabets, a counter method can be thought that whether their knowledge can be expressed in any alphabet in use or in any other combined texture form can be experimented in the place of standard words.¹⁰ Who and how will we make an ethnic language system to be dwelled into an alien but formal language system without hurting mutual intelligibility, without compromising their inherited codes and contexts. No doubt, a translator must be concerned about the priorities and admirations of target readers, which drives his work to be target oriented and naturally he makes options for the majority and accesses helpful ingredients. Here, the voices of grievance and protest inflicted in the confluent tribal systems contrast with the elitist, open and populist choices made in rewritings.

In general, linguistic transfer for wider audience is a matter of happiness and hope for any writer. It can give popularity and wider appreciation. But positive neutralization of texts widely practiced, which is necessary in these rewritings. Among which influence of canonical structure found in the third world translations is one point agreed by many theoreticians. Kinship, custom related expressions are normally discussed as untranslatable or problematic in the process of transposition. But those are outer layered problems whereas tone of speech, flavor of content and style of these narratives are continuously negotiated in their respective literal language followed in translation in English. The strategy opted is using clan when and where possible. Counter argument is that these structures need not be reinforced since they are hardly considered to make any change in the target world because they are not related to its cultural domain.

Problematic Visibility

Market success or wider publicity can make an impact on the author/translator, always not necessarily positive. Writer Narayan expressed unhappiness over 'benefits' by his translations. According to him, he is famous in many ways, but struggling for survival as a being and a writer. He would like see his community knowledge survives and benefited by his writings, but feels to fail in all ways. The concept of wider visibility becomes problematic here, contrasts with the ethnic survival of the writer or his community. Normally, writers and translators asked to transfer Dalit knowledge into English for the manifestation of otherness and to establish inclusiveness. Their quest for communal identity collides with the concept of

¹⁰ The known discussion in current Malayalam situation is one related to history of poetry and prose triggered by M. Leelavathi, famous Malayalam orator/writer/critic. The main point raised against her poetic criticism is that she has not discussed on any Avarna/Dalit poetess/poet in her much acclaimed criticism/books. She retaliated that there was none in the history of Malayalam Poetry to be discussed in her particular preview. This gave rise to heated arguments against the exemption of underprivileged in the history of writing of mainstream literature and historiography.

universal brotherhood here. Is it necessary to assimilate and accept Dalit knowledge globally or is it more meaningful to adopt a democratic worldview of any kind of knowledge? Instead of test methods developed to assess translations, as it is a process of replacing or transfer of words or concepts, efforts must be arranged for a conceptual category of inclusion of all type of knowledge systems, which must be evolved and testified within the practices of translation. Attempt to recover, compare and recapture the memory of the Dalits is said to be one of the method which will help to ascertain themselves by reregistering their history and life in their own view.

Dalit knowledge is an idea related to ethnic concern and elusive terrain, since their knowledge is never accepted and understood as one. Their epistemology is about distribution, not accumulation. Rather their occasional usage pulled out only as a part of postmodern academics or critiques because of this separate background. The challenge is to incorporate multiple intrinsic attributes with in a language system and its translation. Knowledge with no alphabet made into textures of time and oral tradition into script bound publication always suffer setback or disability while register into a standard one. Thus concept of Dalit knowledge and epistemology undermine the concept of replacement in a standard, rational, structured and elite language system, which said to be not efficient enough to carry organic flavors of 'disbeliefs and out beliefs'.

Conclusion

English possesses powerful linguistic and hegemonic order, which provides the translator a Gregory Rabassa syndrome,¹¹ which can be assessed in the pattern and presentation of such translations. The simple point that raised by this side is that their memory cannot be reproduced in the current pattern of any language, and any current language cannot posit their memory. Thus the process of writing itself counters within, adding an inescapable problem to the post writing. In Indian set up, English learned person usually avails a superior status over a regional language speaking person on her/his broadened communication possibilities. Likewise Indian regional language writings are largely affected and undervalued by the command of English. As an assertive language and an effective tool for attaining market benefits, more than the content and its ethnic priorities, the medium allows it to be more influential and claims as an international reproduction. Linguistic patterns which have the ability of an aesthetic break to transcend tribal epistemology in the form of written or rewritten language must be tried, which will prevent all involved from fantasizing about the otherness of the other and also not at the risk of fetishising anyone.

¹¹ Gregory Rabassa is the translator of Gabriel Garcia Marques's world famous novel, *One Hundred Years of Solitude*. Marquez has generously accepted that Rabassa's version of the novel is far better than his. Author Marques has been elevated to the whole world by and through this translation and eventually won the Nobel.

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Cultural Transfer in Film Subtitles: A Translational Study of *Adaminte Makan Abu*

MUHAMED ALI EK

Subtitles and their translation entail linguistic, cultural and technical issues both in theory and practice of Audiovisual Translation. Subtitled films reach heterogeneous audience in different languages and hence raise questions of their reception in terms of the culture specific references, regionally connoting words and verbal humor which are substantial in the source language. The communication of these elements through subtitles plays a crucial role in the meaning making process of a film. This paper is an attempt to analyze the subtitles of the Malayalam film 'Adaminta Makan Abu' (Abu, Son of Adam) to understand the possibilities of cultural transfer taking place in the translation and reception of its subtitles.

Keywords: audiovisual translation, subtitling, culture-specific references.

Introduction

Subtitling is one of the popular methods in Audiovisual Translation which is an emerging discipline within Translation Studies. In a world where communication crosses all barriers of linguistic, cultural and geographical specificities translation of films and other audiovisual materials demand their translation to multiple languages in order to address multilingual communities worldwide. Film, as a powerful medium that reaches heterogeneous people, plays a significant role in enriching cross-cultural understanding of the mass. Subtitles of films always come to help the audience watching a film in foreign language and hence the text of subtitle is to be subjected to critical study in terms of both the linguistic components and cultural factors that influence its translation. It is the interface between language and culture that constitutes the problematic premise of subtitling.

Subtitles are a peculiar kind of text for its writer and reader because subtitling entails technical constraints apart from the linguistic and cultural issues that determine its translation. Subtitles make a fleeting appearance on the screen in a fraction of seconds, that too in fragmented sentences, along with other visuals and auditory elements like background music and songs. The readability of subtitles and their segmentation into different parts often determine the length of a sentence which altogether influence the choice over words and nature of translation. The time span allotted for each segment of subtitle, the number of words, typographical features such as the size and color of font and the visuals on which they are superimposed are all factors

that govern subtitling directly or indirectly. Subtitles are a hybrid kind of text in that it follows the original sound track and appear as a readable text on the screen shifting from the spoken to the written variety of language. Henrik Gottlieb (1994), therefore, terms translation of subtitles as ‘diagonal’ translation. Unlike other modes of translation, subtitles does not replace the source language, but runs as a parallel text to the original and hence it is labeled as ‘vulnerable’ translation as it leaves an opportunity to the reader to compare the SL with the subtitles. It is in such a lingua-tech context that subtitles survive as a text on the screen to make sense of the entire audiovisual material.

A film produces meaning through the intersemiotic signification of its diverse parts like verbal dialogues, costume, visuals, music, light, camera angles, cinematographic techniques and subtitles. When subtitle is located within such a multisemiotic system it posits questions not only of faithfully translating the original sound track for the target language audience, but also of the complexity of the process of transferring the paralinguistic features of verbal expressions and cultural references that makes its meaning complete. Unlike other translation, subtitles are condensed form of ideal sentences and there is only limited room for explication in the form of paraphrasing or bracketing. The study of subtitles assumes greater significance in Audiovisual Translation Studies in analyzing the strategies and methods adopted for transferring the meaning of culture-specific references like names of festivals and social customs, connotative meaning of specific words, songs and verbal humor. These elements in the subtitle pose challenge to subtitlers who have to translate them strategically either compromising their sense in the source language or making a naïve translation. Such attempts invariably result in translational loss and render the subtitle and film empty of their intended meaning. This paper analyzes the subtitles of *Adaminte Makan Abu* (Abu, Son of Adam) to explore the theoretical and practical issues in translating the culture-specific references in Malayalam.

The Film

Adaminte Makan Abu is a Malayalam feature film released in 2011 and written, directed and co-produced by Salim Ahmad. The story of the film revolves around sanctity of faith and purity of life in the backdrop of the harmonious life of rural Kerala. Abu and Ayshu, an elderly traditional Muslim couple in Malabar region of Kerala, are leading an impoverished life, totally neglected by their only son who migrated to Gulf country. When the film starts they are preparing to make their life-long dream of going on a Hajj pilgrimage come true. To equip themselves financially, they have to sell the jackfruit tree in the courtyard of their house and their cow, a means of their livelihood apart from the scanty saving from his *attar* (perfume) sales for several years. As arrangements are being made in terms of acquiring a passport, guidance classes for Hajj and purchasing materials for the travel kit, Johnson, the timber business man to whom he sold the jackfruit tree informs

that the wood was hollow and not worth its price and Abu gets upset and plans to withdraw the deal. Johnson, a benevolent Christian insists that Abu should take the money for his noble cause of Hajj, but Abu refuses it. A helping hand was extended by Govindan master, a Hindu well-wisher of Abu and offered him the balance amount, but as an ardent believer and a stainless devotee Abu kindly rejects this offer too on the ground that the money spent for Hajj must be purely his own earning. The couple’s life-long dream gets shattered and the dawn of Bakrid turns to be a mourning one for them. Reflecting on the reasons of this misfortune, Abu finds that the sacred path to pilgrimage is impeded by human greed and the unfriendly approach to nature: cutting the jackfruit tree. Before the sun rise of Bakrid, he plants a fresh sapling of jackfruit before his prayer and determines to fulfill his dream next year. The film was received with wide acclaim and serious post-screening debates. It has secured four National Film Awards for best film, best actor, best cinematography and best background score apart from several Kerala State Film Awards.

The film is set in the interior village of Malabar where people belonging to different religion, cast and political orientation lead a harmonious life. What unites them is the sense of humanity and precious values like love, kindness, mercy and a feeling of belonging to each other. The film is rich in its diverse aspects of social life, spirituality and complex human relations which are communicated not only through the setting, costume, music and dialogue, but also through the peculiar cultural atmosphere pivotal to read the film in its original. Such a culturally loaded film with its regional variety of language and colloquial expressions requires an analysis in terms of its translation in subtitles. The language used in the film is the dialect of Malayalam spoken in Kozhikode – Nadapuram – kutyadi region, the north-west side of Kerala. It is slightly different from the standard spoken Malayalam. Spoken in an interior village of the region, the dialect is again community specific and culturally loaded. This variant of language is unique in pronunciation and rich with connotative meaning which is often difficult to be reproduced in the translation and subtitle.

Analysis of the Subtitles

Sl No	Malayalam Sound Track	English Translation	Subtitle
1	യതീം ഖാനേഖല കുട്ടികളെന്ന് പറഞ്ഞാ... അവർക്കു തിന്റെ അടക്കവും ഒരുക്കവും ഒക്കെ വേണം. <i>(yatheem khanele</i>	The inmates of orphanage... ...must behave in a modest way expected from them.	Children of the ‘yatheemkana’ (orphanage) should know their status.

	<i>kuttikal ennu paranjaal... avarkkathinte adakkavum othukkavum okke venam.)</i>		
2	<p>നിസ്കാരം നടക്കുന്ന നേരത്ത് പള്ളി കെടുന്നു ഒച്ചയുണ്ടാക്കാതെ പഠത്താൽ...</p> <p><i>(niskaaram nadakkunna nerathu palliyil kidannu ochayundakka ennokke paranjaal...)</i></p>	How can we tolerate their disturbance during the namaz?	They cannot disturb the prayers.

These words of Maliyekkal Hassanar Haji, the rich, popular, but pseudo-religious noble man of the locality, are part of an ongoing discussion lead by himself when returning from mosque after Subhi namaz. It reflects the tussles and even gossiping that usually take place between the students of *dars* (a Kerala system of mosque-centred religious education in which the students hailing from different places and the teacher, who is also the supreme religious authority of the locality, reside in the local mosque and are offered food and other perks by the natives) or any other religious institutions nearby and members of the committee that runs the mosque. Students, very often in their teenage, turn naughty and disturb the mosque’s otherwise calm atmosphere which is strictly maintained by the so called senior citizens of the locality. Being a member of the committee, Hassanar Haji takes dominance in the discussion on this issue and even become arrogant. His tone and style are suggestive of the asserting nature of his dominating personality. He is emphasizing that the inmates of the orphanage should be disciplined enough to keep silence when *namaz* is going on. The subtitle anticipates the presumed knowledge of Kerala Muslim culture and the monologue of Hassanar Haji is listened by the Malayali viewers in such a backdrop while the audience alien to this culture has to take it as a part of a casual talk, without understanding the culture / community specific narration which is a co-text to the subtitle. Though an orphanage or any other institution run on charity is set up and funded by the native people, they normally do not tolerate the playful way of children who run around and play when the *namaz* is going on in the mosque. Hence, most of the elders of the locality develop a sense to police them and to ‘discipline’ them as they expect. Thus the inmates of the orphanage are looked down by the people and the comment (അവർക്ക തിന്റെ അടക്കവും ഒതുക്കവും ഒക്കെ വേണം *avarkkathinte adakkavum othukkavum okke venam*) in the tone of Hassanar Haji reflects the arrogance and dominance over them. But the English subtitle ‘should know their status’

fails to communicate this political implication of his voice and derogatory status of the inmates dictated and determined by the local leaders of the community.

Yatheemkana translated as ‘orphanage’ in the subtitle is the institution that provides free residential education to Muslim orphans and is run on charity. The word ‘yatheemkana’, though of Arabic origin, is commonly used as a Malayalam word among Muslims and non-Muslims of Kerala. Despite its Malayalam equivalent *anaathaalayam*, such institutions have acquired a cultural label and hence translating it into ‘orphanage’ would lose its connotative meaning. The strategy of specification in translation is carried out here by juxtaposing both the words in order to retain the cultural and religious flavor of the word considering that translation as ‘orphanage’ only will mean a secular institution dissociated from the religious circle. But its explicitation by bracketing the word to explain the meaning in the subtitle compensates the intended sense to a great extent, though it affects the readability of as the sentence become wordy and longer.

Sl No	Malayalam Sound Track	English Translation	Subtitle
1	<p>ഒരുപാട് കിടന്നു വേദന തീറ്റിക്കാതെ ആ പാവത്തിനെ പടച്ചോനങ് നേരത്തെ വിളിച്ചാ മതിയായിരുന്നു.</p> <p><i>(orupaadu kidannu vedana theetikathe aa paavathine padachon angu nerathe vilichaal mathiyaayirunnu)</i></p>	<p>I wish if he were dead before being pathetically bedridden for long.</p>	<p>Hope the good lord calls him instead of making him suffer.</p>
2	<p>ഹസൻ മൊയ്ല്യാർക്ക ഈടെ ചത്തീബായിരുന്നെ കാലത്ത് സുബ്ഹിക്ക് പത്ത് സ്വപ്നമുണ്ടായിരുന്നു പള്ളിയില്.</p> <p><i>(hasan moilyarkka eede khatheebayirunna kaalathu subhikku pathu swaffundayirunnu pallelu)</i></p>	<p>When Hasan Musliyar was the chief mullah here, there were ten rows in the mosque for Subhi namaz.</p>	<p>When Aslamoideen was head of mullah here... ...the prayer hall was always full.</p>

In subtitle 1, Hasan Musliyar is mentioned as a dying patient. The original dialogue says that he is terribly bedridden and carries the intensity of the speaker’s emotion, but the condensed subtitle does not communicate that he is bedridden, not even that he is a patient. Moreover, the essence of the

dialogue is partially misrepresented by the word ‘lord’ as it may confuse the audience. ‘Almighty’ would have been more appropriate in the context.

In subtitle 2, the continuity of dialogue and the pace of talk leaves fraction of seconds for subtitles to appear on the screen. This has led the subtitler to resort to the most condensed form of the subtitle, omitting the dispensable elements that explain the main point of the sentence. The subtitle is condensed to ‘the prayer hall was always full’ eliminating ‘ten rows in the mosque for *Subhi namaz*’. Though the subtitle communicates the idea that the mosque was crowded for prayer, the attendance of local people for the specific prayer of *Subhi* is a criterion in religious terms to assess the piety of the people in entire locality. Again, the attendance in the mosque is usually communicated in terms of *swaffs* (rows) by the believers and the least number of *swaffs* indicates the deteriorated religious spirit of the people whereas the most number of *swaffs* indicates a higher level of enthusiasm in their prayer. This comment underlines that Hasan Musliyar was a popular mullah of the mosque whose words and deeds were admired by the common people and hence they were attracted to him, to the mosque and consequently to the prayers.

‘Head of mullah’ is the translation of *katheeb* (the chief Musliyar who deliver the sermon in Friday prayer). The Arabic loan word *katheeb* is popularly used in Malayalam to refer to the chief Musliyar who is, in most cases, a senior religious scholar and teacher of *Dars* and one who solemnizes the religious ceremonies and rituals in the locality. Besides, *katheeb* is also responsible for inculcating religious spirit among the natives and taking theological decisions in matters of dispute. This cultural load of meaning could not be transferred to the phrase ‘head of mullah’ due to the condensed nature of subtitle and the impossibility of adding a footnote unlike other modes of translation, even if *katheeb* is retained. In the film, Hyder mentions *katheeb*, *usthad* and *mukri* which are terms used in the religious circle and always in a hierarchical order. *Usthad* is the Arabic word meaning ‘teacher’ but in the film it is used to mean a seer, the supreme spiritual authority of the village, a *sufi* living a secluded and mysterious life. Next to him is *katheeb* and the lowest in the order is *mukri* whose main duty is to call out *adan* in the mosque and assist the *katheeb* in Friday prayer and other ceremonies. The recurrent use of these words by Hyder connotes this entire spiritual sense, but their specification in the subtitle cannot impart the same sense.

Sl No	Malayalam Sound Track	English Translation	Subtitle
1	<p>പള്ളീലെ വത്തിബ് അങ്ങാടിലെറങ്ങി ചെറുപ്പക്കാരുടെ തോളിൽ കയ്യിട്ട് നടക്കാൻ പറഞ്ഞാ...</p> <p><i>(palleele khatheeb angadeelirangi cheruppakkarude tholil kayyittu nadakkaannu paranjaa...)</i></p>	<p>We can't tolerate a <i>katheeb</i> walking around town and befriending youngsters.</p>	<p>It is not right for him to walk around town with his arm over shoulders of youngsters</p>
2	<p>പിന്നല്ലാ... കോയെർചിം ബിരിയാണിയും പൊറോട്ടിം തിന്നു പള്ളീല് അടയിരിക്കലല്ലേ വത്തിബിന്റെ പണി!</p> <p><i>(Pinnalla... koyercheem biriyanim porotteem thinnu palleelu adayirikkalalle khatheebinte pani!)</i></p>	<p>You mean that he should confine to mosque having chicken and biryani, squatting like a brooding hen?</p>	<p>Neither does he have to be confined to the mosque eating chicken, biriyani squatting like a brooding hen.</p>
3	<p>അബോ...ധാനേന്ത്രം ഗുളികണ്ടോ നിന്റെ കയ്യില്?</p> <p><i>(abo.. Dhanedram gulikando ninte kayyil?)</i></p>	<p>Do you have any digestive tablets?</p>	<p>Do you have some of those digestive tablets?</p>

Hyder makes the humorous remark to criticize the traditional notions of *katheeb* who is expected to be confined in his room in the mosque living on the privileged food provided by the natives. According to him he should come down to people and mingle with them as closely as possible to give them Islamic guidance. Hyder's tit-for-tat reply to Hasainar Haji's accusation against the former *katheeb* sends waves of humour, but it is not completely captured in the subtitle as the same cannot be retained in English sentence structure and subtitle lines are too long for the screen to accommodate. This debate between Hyder and Hasainar Haji is again rooted in the cultural domain of Malabar Muslims and indicative of the power relations between the committee members of the mosque and the *katheeb*.

In subtitle 3, the tablet wanted by Hasainar Haji is *dhanvantharam gulika*, an Ayurvedic tablet used for gastrointestinal problems. . The pronunciation of the word *dhaanenthram* is more of a sociolect than an idiolect and indicates the vocabulary of the traditional community of old people who mostly take Ayurvedic medicine along with indigenous way of treatment. An alternative way to convey the sense would be to transliterate it in the subtitle as *dhanvantharam*, but that will risk the viewers to read a long and totally unfamiliar word. The transposition to ‘Digestive tablets’ is only a strategy of explicitation using a hypernym. What Hasainar Haji needs is not any other tablets for digestive problems, but *dhanvantharam* itself and when it is replaced with ‘those digestive tablets’ in the subtitle what is lost is not only the Ayurvedic flavor of the community’s life style but also their sense of language.

Malayalam Sound Track	English Translation	Subtitle
<p>എട്ട്യായ് ഒട്ടെന്താ കാര്യം? അബുക്കൊക്കും ഐസുതാക്കും അയിനെക്കൊണ്ട് ഒരു പൂച്ചേന്റേ ഉപകാരം കൂടില്ല.</p> <p>(<i>edeytantha kaaryam?</i> <i>Abookkakkum</i> <i>Aysuthaakkum ayinekond</i> <i>oru poochente</i> <i>upakaaram koodilla</i>)</p>	<p>It doesn't matter where he is. He does not care them even as a cat does at home.</p>	<p>Wherever after all? There was no benefit for Abu and Isu from their son in their life time.</p>

In the above subtitle Hyder responds to the speaker’s comment about Sathar, the only son of Abu and Ayshu. Hyder always fits an element of humor in his own style and this reply is not an exception. Hyder’s reply is that it doesn’t matter he is in Gulf country or wherever he is, but he takes care of his parents in the least. The Malayalam usage ‘they don’t get any benefit from him, even that of a cat’ is typical of Hyder’s humor-tinged criticism. This idiomatic expression is untranslatable into English and hence is totally omitted in the translation. The metaphor of cat used here to refer to Sathar who abandoned his parents in their old age is a main thread on which the story develops. It reveals the intensity of the deprived life of Abu and Ayshu and underlines the fact that Sathar never had taken care of them. The usage comes from the homely experience of the common people where a cat is a very docile domestic animal, helping human beings by at least eating up leftovers. This metaphorical expression is, however, difficult to reproduce in the subtitle and hence is not carried across culture.

SI No	Malayalam Sound Track	English Translation	Subtitle
1	<p>ഉസ്താദ് മുകളിൽ ഇല്ലാണ്ടായാൽ ഹൈദറിന്റെ കച്ചോടം പൂട്ടേണ്ടി വരോ?</p> <p>(<i>usthad mukalil illandaayaal haidarinte kachodam poottendi varo?</i>)</p>	<p>If <i>ustad</i> is not living upstairs, will you wind up the business?</p>	<p>If <i>ustad</i> did not live up there, Will your tea shop close down?</p>
2	<p>എന്റെ കച്ചോടം മാത്രോ? ഉസ്താദ് മുകളിൽ ഇല്ലാണ്ടായാൽ ഈ നാടിന്റെ തന്നെ കച്ചോടം പൂട്ടൂലേ?</p> <p>(<i>ente kachodam mathro? Usthad mukalil illandaayal ee naadinte thanne kachodam poottoole?</i>)</p>	<p>Not only my business, this entire village will be dead.</p>	<p>Not only the tea shop, this entire village will wind up business.</p>

Apart from the local people, those who come from far away places to meet *usthad* are also customers to the tea shop of Hyder who is an ardent, pious follower of *usthad* whose presence and blessings, according to Hyder, are the spiritual backbone of the entire village. When Moideen amusingly asks whether he will have to close down his shop if *usthad* disappears, Hyder plays with words and gives an equivocal reply that it is not only his shop, rather the entire village will have to wind up business. It simultaneously means that if *usthad* is gone, the tea shop of Hyder and the spiritual ambience of the entire village will come to an end. The Malayalam phrase ‘കച്ചോടം പൂട്ടുക’ (*kachodam poottuka*) is here a pun of antanaclasis, meaning ‘to end an engagement or pursuit’ and ‘to be dead / pauper / inactive / deteriorate’. This duality of meaning cannot be reproduced in English subtitle and it badly affects the characterization of Hyder whose keen observation, critical comments packed in humor and ironical observations are significant in the plot.

Wordplays and the resultant humor are substantial in communicating the meaning, especially in the case of characters who are developed on their sense of humor. What happens in most cases is sacrificing the either of them due the difference in the sound and meaning in two different languages. Accordingly,

formal equivalence is sacrificed for dynamic equivalence. According to Delia Chiaro,

When dealing with an example of wordplay which pivots around a pun, an interlingual translation may well involve some kind of radical compromise due to the fact that...the chances of being able to pun on the same item in two different languages is extremely remote. Further more,VEH may also play on socio cultural peculiarities of a particular locale which, when coupled with linguistic manipulation, will complicate matters further. Thus, as far the translation of VEH is concerned, formal equivalence, namely the similarity of lexis and syntax in source and target versions, is frequently sacrificed for the sake of dynamic equivalence (2008: 8).

Sl No	Malayalam Sound Track	English Translation	Subtitle
1	<p>മയിത്ത് സ്വർഗത്തിൽ പോയാലെന്തു നരകത്തിൽ പോയാലെന്ത് മുകുരിക്കാക്കു പൈസ കിട്ടണമെന്ന് പറഞ്ഞ പോലെയാ</p> <p><i>(mayyith swargathil poyalenthu naragathil poyalenthu mukrikkakku paisa kittanam ennu paranja poley)</i></p>	<p>It is like the undertaker who doesn't mind whether the dead go to heaven or hell, but concerned with money only.</p>	<p>It doesn't matter whether you go to hell or heaven after you die... ...undertaker should get money.</p>
2	<p>പാസ്പോർട്ടിന്റേ എൻക്വയറി വന്നാ പോലീസുകാരന് പൈസ കൊടുക്കാൻ പറയുന്നത് ഫർളാ.</p> <p><i>(paasportinte enkoyari vannaa poleesukaaranu paisa kodukkaannu parayunnathu farlaa)</i></p>	<p>It has become custom to bribe the police for a passport enquiry.</p>	<p>It is quite normal to bribe the police for a passport enquiry</p>

Hyder is a keen observer of all social and religious practices and makes his own critical comments at his tea shop against any injustice that prevails in the community. This part of his dialogue with Abu takes place at his tea shop which is a center of all kinds of social, political and religious discussions. Subtitle 1 and 2 appears one by one at the start of the tea shop scene and the

audience most probably may go blank as the context of the comment is not communicated. He has tongue in cheek while he makes the comment comparing the practices of *mukri* and the police officer in charge of the local enquiry for issuing a passport. The undertaker mentioned here is the *mukri* who leads the funeral ceremony and is paid an amount of charity by the family of the deceased person after the funeral function is over. This practice is common among Muslims, especially among Sunni sect in Kerala and it is a popular joke that *mukri* receives the tip irrespective of the financial condition of the family and the destiny of the soul of the deceased person: the hell or heaven. Moreover, *mukri* is also made fun of being economically motivated for performing funeral rituals. It is in the same vein that Hyder makes fun of the police officer who has to be tipped to speed up the verification process for passport. During 1970s and 80s, when Malayali emigration to Gulf countries for employment was at its peak, passport was in high demand and the official procedure to issue a passport was quite complex. In those days tipping or bribing the police officer and even the postman who delivers the passport were a common trend. These religious and official ‘malpractices’ are pointed at in the comment are familiar to Malayali audience whereas the ‘discourse of tips to *mukri* and police’ may seem totally strange for non-Malayali audience. This regional and ethnic connotation that forms the substance of Hyder’s comment gets lost in the subtitle and ultimately the element of humor is lost in translation.

Farlu translated in the subtitle as ‘normal’ is a popularly used word among Kerala Muslims in their da-to-day life. It is an Arabic loan word meaning ‘obligatory / must’ and connotes the obligatory religious practices like *namaz* performed five times a day. Hyder’s typical usage of the word satirically assimilates the practice of tipping the *mukri* and the police officer as an ‘obligatory’ custom in the local social circle. Translation of this sociolect as ‘normal’ or even ‘obligatory’ could only suggest the sense of the statement without extending its intention to a wider socio-economic range.

Sl No	Malayalam Sound Track	English translation	Subtitle
1	ഇങ്ങൊന്നു സഫൂറാക്ക് <i>(ingalonnu safooraakku)</i>	Be patient / calm yourself.	Calm yourself
2	സഫൂറാക്കല്ല, വദീജാക്ക് <i>(safoorakkalla, kadejaakku)</i>	Not to Safoora, but to Kadeeja.	No subtitle

The context of this wordplay again is when Abu who was eagerly waiting for his passport reaches the post office well before the office time and becomes impatient when he learns that he has to wait for the postman for a long time. The peeved Abu exchanges harsh words with Ayshu and she tries to appease him saying *safooraakku*, translated as ‘calm yourself’. Again, the word has its roots in Arabic and is a blend of Arabic word *swabr* meaning ‘patience’ and Malayalam word *aakku* meaning ‘be’, together meaning ‘be patient’. This phrase which is commonly used among Malayalam speaking Muslims presents the audience a pun in which the Arabic word *Safoora* denotes a feminine proper noun and its Malayalam suffix *kku* means ‘to’ resulting in the verbal humor of the word play *safooraakku* simultaneously meaning ‘calm yourself’ and ‘to Safoora’. The irritated Abu takes the latter meaning of the phrase, though out of context, and retorts to Ayshu: ‘it is not to Safoora, but to Kadeeja’ (Kadeeja is another feminine proper noun), trying to tease his wife just by mentioning the name of another woman. But Abu’s complex word play on this homonym which is both language specific and culture bound cannot be subtitled as a corresponding structure of lexical – semantic – acoustic combination does not exist in English.

The verbal humor, as Sherzer points out, is ‘... a projection of the syntagmatic onto the paradigmatic ...’ (1978: 341). This verbal humor here is to be placed on the syntagmatic axis of language and paradigmatic axis of culture, but it is possible only at the cost of its essence. The omission of this part of the dialogue in subtitle does not apparently affect the audience in understanding the film story and is not crucial to the development of the plot or any character. But the composite nature of the Malayalam phrase and the cultural nuance in the oral communication of a society are sacrificed in the process of translation.

SI No	Malayalam Sound Track	English Translation	Subtitle
1	ഞാൻ ഇത് വരെ ഹജ്ജ് കമ്മിറ്റി വഴി ഹജ്ജിനു പോയിട്ടില്ല. <i>(Njan ithu vare hajju kammati vazhi hajjinu poyittilla)</i>	I have not gone on Hajj in government package.	I have not gone on Hajj through the committee
2	നാല് തവണ പോയതും കോഴിക്കോട് അക്ബർ ട്രാവൽസ് മുഖേനയാ. <i>(naalu thavana</i>	All four times I went by the Akbar Travels of Kozhikode.	All 4 times I have gone only through Akbar Travels of Kozhikode

	<i>poyathum kozhikode akbar travels mukhenaya)</i>		
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Abu plans to go on Hajj by the Hajj Committee, an exclusive Government body for Hajj service which is economic and hence resorted by majority of the pilgrims in contrast to the private travel agencies that provide a more comfortable service at a higher rate. Haji plans to go by Akbar Travels, one of the leading private travel agencies in Kerala with its branches spread across India. Abu’s pilgrimage, for which he was preparing for the last 12 years, is to be contrasted with that of Hasainar Haji who plans to set out just a few days before Hajj starts. Hence the ‘Hajj committee’ referred to in the film is synonymous with economic pilgrimage of the common people like Abu and ‘Akbar Travels’ appears as a symbol luxurious pilgrimage of prestigious wealthy people like Hasainar Haji. Subtitle 1 does not carry this connotation and presents ‘hajj committee’ as an ambiguous term to the audience who are not quite aware of such a system. The two modes of service are presented and contrasted in the film to emphasize the socio-economic disparity among Hajj pilgrims and is an indispensable part of subtitle. Favorably, ‘Akbar Travels’, a hyponym for private travel agencies, is retained in the subtitle as a mode of specification, but the concept may not be clear to the audience until the camera is turned, after a few scenes, to the name board of the office Akbar Travels. It is difficult for the common viewers to understand the concept from the verbal expression alone and the visual functions here as a co-text that supplement the subtitle. Translation of the name board ‘Akbar Travels’ is saved here because the average audience is expected to read it on the screen.

SI No	Malayalam sound track	English Translation	English subtitle
1	കാത്തോളുണേ റബ്ബേ... പാപങ്ങളെല്ലാം പൊരുത്തപ്പെടണേ... <i>(kaatholane rabbe... paapangalellaam poruthappedane...)</i>	Oh Lord, save me... Forgive me all my sins...	No subtitle
2	പടച്ച റബ്ബൽ ആലമീനായ തമ്പുരാനേ... കാത്തോളുണേ റബ്ബേ... <i>(padacha rabbul alameenaaya thampuraane... katholane rabbe...)</i>	Oh Lord Almighty of this universe... Save him...	No subtitle

The visual of Ayshu's prayer in her typical Kerala Muslim prayer dress clearly communicates *namaz* and the subtitle 'prayer' appears on the screen. Though *namaz* is a physical prayer, it is to be distinguished from other types of prayers. What Ayshu does immediately after *namaz* is 'verbal prayer' which is a secondary prayer said after *namaz* and it is more personal and intimate plea to God. Abu and Ayshu being pious Muslim couple leading a simple and spotless life, as we understand from the film, this prayer carries the essence of their personal life and the spiritual energy to go ahead in their lonely life. The words used in the prayer of the aged woman always contribute to the characterization of the heroine and fuels her in the family life. Though the English translation condensed to 'prayer' appears in just one subtitle and is retained for the *namaz* and the prayer afterwards, the target audience cannot grasp the actual words uttered in the prayer that reflects her intimacy to God and deep religious conviction. The film presents this prayer as the mantra of the couple's life and hence the nuances of prayer words were to be subtitled. As it is understood from the future scenes, this sincere prayer of Ayshu and innocent life of Abu are what make them heroes in their life and film. The complete omission of the subtitle, however, is not due to any technical constraints of time and space. The second sound track in the above table also is a prayer of Ayshu in favour of Abu when he goes to the police station for passport verification. Upset with the description of Ayshu about police enquiry, Abu adventurously sets out to his friend Govindan Master to follow it up. The prayer words reflect the mutual care and spiritual support the couple maintain throughout their life, but they are not subtitled. What is lost in skipping these prayers in the subtitle is a significant cause in the characterization of the heroine and an opportunity for the viewers to empathize with the couple and to identify themselves with Abu and Ayshu in the local ambience of the rustic language.

Subtitling the Songs

The title song of the film creates the cultural ambience for the film and develops the appropriate mood for the plot, but it is not subtitled. The song carries dominant metaphors like '*the dove settled on minaret*' and imparts a sense of sanctity both in the character of the protagonists and the pristine village life. It is a prologue to the film and has a bearing on the interpretation of the film. It may be that the subtitle of the song is omitted either because the credits overlap with the song or the subtitler is not given the lyrics for translation and hence considered less important. Though this song is not one of the most essential parts of the film, the lyrics and rhythm compose a beautiful world that touches the emotional string of the spectators' heart. Many lines of the lyrics become literally meaningful in later parts of the film and thus contribute to the reception of the film more comprehensively. The unsubtitled song definitely creates a cultural gap for the non-Malayali audience.

Malayalam lyrics	English Translation	Subtitle
<p>മക്കാ മദീനത്തിൽ എത്തുവാനല്ലാതെ തുച്ഛമീ ജന്മത്തിൻ അർത്ഥമെന്തോ? (<i>makkaa madeenthil ethuvaanallaathe Thuchamee janmathin arthamentho?</i>)</p>	<p>If one cannot land in Makka and Madeena, What is the meaning of this trivial life?</p>	<p>No subtitle</p>

This song is an integral element of the film. But it is left unsubtitled. The song, in terms of its lyrics, music and visuals, sums up the film’s story and plays a major role in heightening the mood of an emotional waiting for the long cherished wish for Hajj, both in the mind of the heroine and spectators. The couple holds the strong principle that apart from being financially qualified, one has to be destined and blessed by Almighty to reach the holy land and perform Hajj. When Abu is running from pillar to post to meet the financial expenses, Ayshu is contributing to the spiritual support through her persistent prayers. She is overwhelmed to see the singers and notice the coincidence of her own prayer and that of the singers in their song: *otthidatte... vidhiyaayidatte* (May it happen to you... May you be destined for it). These lines of the song are presented as a supernatural endorsement of their Hajj dream and the close-up of Ayshu’s face shows that the dream has come half true. The scene assumes greater significance in the development of the story exclusively through the well composed lyrics exactly relevant in the context and the absence of its translation in the subtitle not only renders it a piece of meaningless visual, but also denies the audience one of the basic ingredients of the film in its most emotional vein.

At the same time, the song hummed by the police officer is subtitled. In fact, the song is relevant only in portraying this minor character’s joyful mood reflecting his money-motivated approach. Ironically speaking, his relatively less important couplets are subtitled when other elementary parts are completely omitted in the subtitle. The subtitler’s policy as to the selection and rejection of the parts of the film refers to the invisibility of the integral parts bound in source language and culture.

Another unsubtitled part in the film is Ayshu’s recitation of *Muhyidheen Maala* (ode of praise to Sheik Muhyidheen Abdul Kadir Al- Jeelani) which is one of her routine religious practices. *Muhyidheen Mala* is a sacred text for the orthodox Sunni sect in Kerala and is recited regularly at home as a religious practice and as a cultural item in other congregations. It is a highly venerated text among Sunnis and it is believed to cure serious diseases, make women’s delivery easy and to fulfill one’s strong wishes, if recited with devotion. It is evident in the film that Ayshu and Abu belong to the traditional Sunni sect and reciting *mala* is a vital means of spiritual support in the miseries of their life and in fulfilling their dream of Hajj. The scene in which

she recites shows the interior room of her small house, in the dim light, contributing to the sacred ambience and slowly shifts to Abu looking at the photograph of Sathar, their only one but lost son. These emotionally packed scenes underline the couple's strong devotion to *maala* and are therefore an indispensable part in the translation. The recitation becomes insignificant without subtitles and an essential element in the film is ultimately lost. As *mala* is an Arabi-malayalam text, a faithful subtitling of all the lines in the limited time is a technical challenge. Still, it could have been compensated by an addition like 'reciting *Muhyidheen Maala*' just like reading of Ramayana at Govindan Master's house is subtitled, though highly condensed, as 'Hindu chant'. Complete omission of subtitles in such crucial parts of the film poses a major threat in terms of its cultural transfer. If the English subtitles, which are usually taken as the template for translation into other languages, are missing they will not be translated to any other language further and, in the course of several interlingual translations, will eventually disappear from the film itself. The consequence will be a translation devoid of such culture specific narratives.

Conclusion

Translation of cultural references and extra linguistic features of a text always question the faithfulness in any mode of translation especially in subtitles which are a vulnerable kind of text and appears in a condensed and fragmented form. The drainage of meaning of such semantically loaded parts in the dialogues of a film heavily affects its reception as a cultural artifact to the target language audience. Subtitles as a co-text in the film can only suggest the meaning of linguistic elements as they are metonymic manifestation of a larger complex text. Hence the reception of any such film through subtitles provides an incomplete reading in its wider socio-cultural-linguistic context.

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Contributors

SUSHANT KUMAR MISHRA presently a faculty in Jawaharlal Nehru University, New Delhi, he has written several books and research papers on Translation Studies, Comparative Literature and related areas of research in various aspects of applied linguistics. He has been engaged in teaching and research on these areas for about two decades and continues to actively pursue his research interests. He is deeply interested in Classical Studies and issues related to use of Indian Literary and Linguistic theories for studying texts.

Email ID: sushantjnu[AT]gmail[DOT]com

ALAIN DÉSOULIÈRES is a Senior Associate Professor at Paris INALCO and at the French Ministry of Foreign Affairs. He has sixteen years experience of teaching French language and literature. He has published many research papers. His recent publication is History of Gujarati Navigation towards South East Asia (16th Cent, Indian and Portuguese Sources).

Email ID: alain[DOT]desoulieres[AT]wanadoo[DOT]fr

MIKI NISHIOKA is currently aAssociate Professor of Graduate School of Language and Culture at Osaka University. After finishing her PhD in Language and Culture in 2001, she started her career as a researcher and teacher. She has been involved with Hindi language teaching for over 15 years in Japan. She has experience in teaching Japanese to non-native Japanese speaking students at OUFS and Jawaharlal Nehru University.

Email ID: dumas[AT]lang[DOT]osaka-u[DOT]ac[DOT]jp

UMESH KUMAR currently teaches at the Department of English, Banaras Hindu University, Varanasi. He holds a PhD degree from the English and Foreign Languages University, Hyderabad and an M.A. from the University of Pune, Pune. His PhD work was on Gendered Violence and thematically located in the ‘Honour Killing’ phenomenon of North India. His areas of interest include literary theory and philosophy, Cultural Studies, and vernacular literatures in translation.

Email ID: umeshkumareng[AT]bhu[DOT]ac[DOT]in

NILADRI SEKHAR DASH works as Associate Professor in Linguistic Research Unit, Indian Statistical Institute, Kolkata. For last 25 years he has been working in the area of Corpus Linguistics, Language Technology, Language Documentation & Digitization, Computational Lexicography, Computer Assisted Language Teaching, and Manual and Machine Translation. To his credit, he has published 17 research monographs and more than 250 research papers in peer-reviewed international and national journals, anthologies, and conference proceedings. As an invited speaker he has delivered talks at more

than 40 universities and institutes in India and abroad. Details of Dr. Dash are at <https://sites.google.com/site/nsdashisi/home/>.

Email ID: ns[_]dash[AT]yahoo [DOT]com

RAJENDRAN SANKARAVELAYUTHAN retired as a Professor from the Department of Linguistics, Tamil University, Thanjavur and currently he is an Adjunct Professor at Amrita Vishwa Vidyappetham, Coimbatore. He is involved in DeitY funded projects such as ‘English to Indian Language Machine Translation system (Tamil-English)’ and ‘Development of Dravidian WordNet: An Integrated WordNet for Telugu, Tamil, Kannada and Malayalam’ (as co-investigator) and ‘Computing tools for Tamil language Teaching and learning’ (as co-investigator) funded by Tamil virtual academy, Tamilnadu, Chennai. He has published 85 research papers and 6 books.

Email ID: rajushush[AT]gmail[DOT]com

DEEPA V is a doctoral candidate at Centre for Applied Linguistics and Translation Studies, University of Hyderabad. Her areas of interest include Translation and Modernity, Cultural Studies, Gender Studies and Postcolonial Studies.

Email ID: 4deepav[AT]gmail[DOT]com

AMIT RANJAN teaches literature at RIE, NCERT Bhubaneswar. He was a Fulbright FLTA scholar. He also holds the honorary position of Australia Awards Ambassador conferred by the Australian government. He has also been a recipient Endeavour Research Fellowship of Australia, as also the Inlaks Research Grant, courtesy of which he was a Visiting Fellow at UNSW, Sydney. As a creative writer, his poems, short stories, and essays have been published in various journals like La Zaporogue, Anti Serious, Cold Noon, Muse India, The Equator Line etc. His collection of poems, Find Me Leonard Cohen, I’m Almost Thirty has been published recently. He has also written four plays, two of which were performed in Delhi, Calcutta and Tunisia; with him also acting in both.

Email ID: amitranjansharma[AT]gmail[DOT]com

ALKA VISHWAKARMA is doing research in English Literature in the Department of English, Banaras Hindu University, Varanasi. She is working on two novelists, i.e. African Nigerian, Buchi Emecheta and Indian Assamese, Indira Goswami. The areas of her specialization are Gender Studies, Postcolonial Studies and Black Studies. Literature in Vernacular and Translation Studies are her new areas of interest.

Email ID: monu8389[AT]gmail[DOT]com

SAHDEV LUHAR teaches at College of Agriculture at Anand Agricultural University, Vaso, Gujarat. He is also a research scholar at Department of English, Gujarat University, Ahmedabad. He has authored three books (one

co-authored) and several research articles. His areas of interest are narrative studies, translation studies, folklore studies, and contemporary Indian English. At present, he is documenting the folk narratives of Gadaliya Luhar community of Gujarat State to understand the process of framing the identity by those cultural groups who have lost their memory as a consequence of the cultural amnesiac attacks.

Email ID: sahdevluhar[AT]gmail[DOT]com

RINDON KUNDU is UGC SRF pursuing PhD from the Department of Comparative Literature, Jadavpur University. He was awarded “European Society for Translation Studies Young Research Travel Grant” to present paper at EST Congress, 2019; “6th International Association of Translation and Intercultural Studies Bursary Award 2018” for presenting paper in IATIS conference, Hong Kong; awarded “RUSA 2.0 Support” for paper presentation in ACLA 2019 and “Jadavpur University Travel Grant” for paper presentation in “First Symposium on Ecolinguistics in China”.

Email ID: rindon86[AT]gmail[DOT]com

RAMESH C MALIK works as an Assistant Professor, P.G. Department of Odia, Utkal University, Vani Vihar, Bhubaneswar. He has a PhD in Translation Studies, and PDF (UGC) in Linguistics from Centre for Applied Linguistics and Translation Studies, University of Hyderabad. His research interest includes Applied Linguistics, Translation Studies, and Literary Criticism. He has published a few research papers in the national and international journals.

Email ID: ramesmalik[AT]gmail[DOT]com

SANJU THOMAS is an Assistant Professor in the School of Letters at Ambedkar University Delhi. Her areas of interest are Indian literature, Translation studies, Malayalam fiction and cinema, and Women’s writing. Her publications include the English translation of the memoir of Ajitha (*Kerala’s Naxalbari*, 2008) and an edited anthology of Malayalam short stories by women writers (*Myriad Mirrors*, 2003).

Email ID: sanju[AT]aud[DOT]ac[DOT]in

SASWATI SAHA is an Assistant Professor, Department of English, Sikkim University, India and pursuing PhD from Centre for Studies in Social Sciences, Calcutta (CSSSC). She was an Indian Council of Social Science Research (ICSSR) Fellow at CSSSC (November, 2012- April, 2014). She has been awarded the Charles Wallace India Trust Fellowship for research in UK in 2019; travel grant by American Comparative Literature Association (ACLA) to attend the ACLA Annual Meeting 2018; scholarship by the Institute of Collaborative Research in Humanities of Queen’s University Belfast to attend the Institute of Irish Studies International Summer School in 2014.

Email ID: ssaha[AT]cus[DOT]ac[DOT]in

SHASHI KUMAR G K is pursuing PhD in Translation Studies from the Centre for Applied Linguistics and Translation Studies, University of Hyderabad, working on “*Translation and Literary History: Considering Early Translations from English to Kannada (1847-1930): A Study*”.

Email ID: gkshashi2012[AT]gmail[DOT]com

SUMAN SHARMA is a full time Research Scholar in Central University of Himachal Pradesh and researching in the topic, “Translating Shanta Kumar’s *Lajjo*: Renegotiating Literary Translation in Theory and Praxis.” He is also working as guest faculty in the Police Training College of Himachal Pradesh. He has recently authored a historical fiction titled *The Shadows of Dhouladhar: Historic fiction on Kangra*. As a practicing translator, he has translated Shanta Kumar’s novel *Lajjo*, short stories ‘Bukhari’ by Narender Nirmohi and ‘Khacchar’ by Kesav from Hindi to English.

Email ID: sumancuhp804[AT]gmail[DOT]com

UPAMANYU SENGUPTA is an Assistant Professor of English at Maharashtra National Law University Mumbai. His doctoral dissertation examines the hermeneutics of travel writing. He was awarded a DAAD Fellowship for a semester’s study at the Technische Universität, Dresden, Germany in 2015. His research interests on studies of space and place, Anglo-Indian Studies and affective mapping are reflected in his publications.

Email ID: senguptaupamanyu[AT]gmail[DOT]com

MANOJ KUMAR YADAV currently teaches at the Department of Humanities and Social Sciences, National Institute of Technology (NIT), Hamirpur, Himachal Pradesh. He holds a PhD in Translation Studies from The English and Foreign Languages University, Hyderabad. His research interest includes translation and language politics, inter-semiotic translation and postcolonial translation.

Email ID: swapnilbardbhu[AT]gmail[DOT]com

MRINMOY PRAMANICK teaches as an Assistant Professor in the Department of Comparative Indian Language and Literature, University of Calcutta. His area of interest is translation studies, theory of Comparative Literature, Dalit Literature and migration studies. Currently he is leading a project on Indian exodus from Burma. He is a translator himself and writes both in English and Bengali.

Email ID: pathchala[AT]gmail[DOT]com

PRITHVIRAJ SINGH THAKUR is an Assistant Professor of English at G S Science, Arts and Commerce College, Khamgaon (Maharashtra). His areas of interest are -Shakespeare, Translations Studies and English Language

Teaching. He has recently submitted his doctoral thesis on Sociolinguistic Problems in Translation.

Email ID: prithvithakur1[AT]rediffmail[DOT]com

PRIYADA SHRIDHAR PADHYE is Assistant Professor at Jawaharlal Nehru University, New Delhi. Her areas of interest are Methodology of Teaching German as a Foreign Language, Specialized Translation and Theory and Methodology of Translation. She has participated in many seminars on language teaching in Munich, Berlin, Hamburg, Dresden, Cologne in Germany and was a recipient of a fellowship at the Bergische University, Wuppertal, Germany. She has recently successfully co-ordinated a translation project with Delhi University which was published in the form of an anthology of contemporary German stories which were translated from German into Hindi. Her future project is titled “Following the footprints of the Panchatantra”.

Email ID: priyada67[AT]gmail[DOT]com

PRAMEELA K P works in Sree Sankaracharya University, Kalady, Kerala. She writes in English, Hindi and Malayalam and involved in translation between these three languages and has eighteen books in her credit. She has published many research papers in various subjects. She is interested in Languages, Linguistics, translation, Gender Studies and Literatures and writes on them.

Email ID: prami[DOT]kp[AT]gmail[DOT]com

MUHAMED ALI EK is an Assistant Professor at the Department of English, Farook College, Calicut. He has completed his PhD on translation in film subtitles with special focus on selected Malayalam and English films. He translates between Malayalam and English and has finished a few translation projects.

Email ID: mohammedali2008[AT]gmail[DOT]com

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