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CENTRAL INSTITUTE OF INDIAN LANGUAGES

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- Research articles
- Academic interviews
- Translations
- Disciplinary dialogues
- Book reviews
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For submissions and queries, please write to:

Translation Today

Editor

TARIQ KHAN

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Translation

Editorial

Who translates what, why, and for whom? These questions may appear trivial; however, they embody the purpose and inevitability of translation throughout human history. The answers to these questions would also reflect upon the way language and meaning-making, and thereby knowledge systems have evolved among humans. It is easy to perceive and agree that humans have accumulated knowledge across various environments and eras. The role of translation in these environments and eras merits serious contemplation. It is also easy to perceive and agree that finding translation equivalents poses a genuine challenge even between languages that have a common ancestry and have existed in identical cultural settings. Such socio-cultural and historical factors necessitate plurality of ideas in the theory of translation and diversity in its practice.

Translation has been transdisciplinary as if by the norm and as if from the beginning itself. However, the inventory of possible avenues for engaging with translation has never been exhaustible. While some scholars venture into less explored topics, others bring out new perspectives on common issues. Such attempts are also evident in the present issue of Translation Today, and the editorial team is glad to introduce them to the readers. The first issue of volume thirteen consists of six research papers, two book reviews and two annotated bibliographies focusing on books of Translation Studies published in 2018 and 2019. Let us have a glance.

Min Gao in her paper titled *An Overview: Children's Literature, Its Development and Translation in China* discusses the translation and development of children's literature in China. She observes that the overall attention towards creating and translating the children's literature is very scant compared to the literature in general across the globe.

She has identified the problems and has provided suggestions for altering the scenario positively.

Saswati Saha has seen the translation in the nationalistic framework of 19th-century Bengal combining the traditional and modern approaches to translation versus *anuvad* in historical context. Her paper *Indian Anuvād or English Translation? Combining Tradition and Modernity in the Nationalistic Translations of Nineteenth-Century Bengal* discusses the third space as an outcome of the assimilation of two cultures; Bengali and English. As a result, the modern identity of the Indian self has been created to eliminate the East-West barriers. This third space is the synthesis of these two traditions and the higher form nationalism.

Rindon Kundu's paper *Colonial Politics of Finding Equivalence: Interpreting 'Translation' and anubad through Nineteenth-Century English to Sanskrit/Bengali Dictionaries* contests the difference between *anubad* and *translation*. Discussing the etymological and historical reception of both the concepts he describes how the two terms are considered to be the equivalent of each other in recent times when the history of both the practices was different and productively opposed to each other.

Sunil Sagar has described the different aspects of translation of Shakespeare's play into Gujarati since the last 150 years. His paper *Shakespeare in Gujarati: A Translation History* has discussed it in the light of shifting paradigms in the approaches to translation with time. In so doing, he has also described the different methodologies applied in writing the history of translation. He has done a comparative study of different translations of the plays and has shown the strength and shortcomings of those translations too.

Irfan Ahmad Dar has observed some implausible issues in a translation done by by the author him/herself which is called

self-translation. His paper titled *The Self and the Other: Some Reflections on Self-Translation* has analysed that self-translation has failed to do justice to the source text. He reports that divergence from the original is likely to occur when an author himself/herself translates the text.

Priyada Sridhar Padhye's paper *Pañchopākhyāna: Fossilized Marathi Culture and the Translation Lens* considers the phenomenon called 'fossilized culture' to discuss the culture and development of Marathi language situating Pañchopākhyāna, the translation of Pañchatantra into Marathi as a case study with special reference to contemporary translation theories.

The book review section in this issue has three entries. In the first, Ramesh M. Ingale reviews *Working with Different Text Types in English and Arabic: Translation in Practice*, edited by Bahaa-eddin Hassan. In the second, Meenu Sabu reviews *Moving Texts, Migrating People and Minority Languages* edited by Michal Borodo, Juliane House and Wojciech Wachowski. In the final, Girish N. has reviewed the book *Screening the Author: The Literary Biopic* by Hila Shachar.

Continuing the trend, this issue also contains two annotated bibliographies. In the first, Randheer Kour presents an annotated bibliography of select books from 2018 while in the second; Subha Chakraburtty offers an annotated bibliography of select books of Translation Studies published in 2019.

Children's literature is an enterprise that has not received enough attention in translation research even though translation remains an inalienable aspect of development and access to children's literature. This issue closes with the translation of two children's stories by Umesh Kumar. The stories Gachak Andharee by Ashok Mankar and Deenu's Bill by Prahlad Keshav Atre were first published in Marathi and then translated into Hindi by Pramod Padwal and Umesh

Kumar. Here, Umesh Kumar has rendered the stories in English. An important aspect of this entry is that the translator has engaged with children's literature. By prefixing the stories with translator's note Umesh Kumar has highlighted the significance of children's literature and opened an avenue for discussion on various aspects of his translations. Like open data badges, Translation Today also intends to make the source text of the published translations available on its website. Like replication of experiments in science disciplines, the availability of source text would create scope for evaluation of the published translations and interactions on the translation strategies adopted.

Even though the trends in translation theory are pointing to rapid diversification and translation practice has been witnessing increasingly diverse participation, the wh- of translation remains relevant as ever; the questions 'who translates what, where, how, why and for whom' continue to guide the theory and practice.

Enjoy reading!

<div align="right">Tariq Khan</div>

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An Overview: Children's Literature, Its Development and Translation in China

Min Gao

Abstract

Although children's literature has long been in a peripheral position compared with adult literature across the world, it is emerging in the book market of China in the past ten years, when large amounts of children's picture books were imported and translated every year from other languages. Interestingly, over 90% of the existing children's picture books in the Chinese book market were translated instead of being domestically created. This article provides an overview of the children's literature, its development and translations in China. Problems are identified concerning the translation to offer further suggestions for the translated children's literature in China in the future[1].

Keywords: Children's Literature, Translation, Development, Problems.

Introduction

Although children's literature has long been in a peripheral position compared with adult literature across the world, it is emerging in the book market of China in the past ten years, when large amounts of children's picture books were imported and translated every year from other languages. Interestingly, over 90% of the existing children's picture books in the Chinese book market were translated instead of being

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domestically created. This article provides an overview of the children's literature, its development and translations in China. Problems are identified concerning the translation to offer further suggestions for the translated children's literature in China in the future.

The Peripheral Position of Children's Literature

Children's literature (hereinafter referred to as CL) has long been in a peripheral position compared with that of the adult literature. In 2003, Zohar Shavit, an internationally renowned scholar on the child and youth culture, expressed her concern over the unsatisfactory status quo of children's literature. She pointed out that the study of children's literature was regarded as an insignificant research field and suffered from a status of inferiority. Children's literature is not only peripheral in the poly-cultural system, but in the field of translation studies. There is far less research on the study of children's literature in contrast to other topics such as translation theory, translation pedagogy, translator training etc. Scholars have noticed the phenomenon. For example, Birgit Stolt, a German language educator, commented at the 1976 IRSCL (the International Research Society for Children's Literature) symposium that 'In the theoretical works on the subject (translation) one hardly finds anything relevant on this subject (Scolt 1978: 133)'. Similarly, the scholar Eithne O'Connell also surprisingly expressed his concern that the translation of children's literature remains largely ignored by theorists, publishers and academic institutions. This is also the case for the children's literature in China, where the adult literature has been the mainstream for thousands of years.

The Development and Translation of CL in China
The development of children's literature in China has undergone three periods, namely, CL in ancient China, CL in premodern China and CL in contemporary era. Noteworthily,

it was not until the premodern China, especially the New Culture Movement in 1919 that the introduction and translation of children's literature became popular in the Chinese literary system. In the following section, I will respectively elaborate on the development and translation of children's literature in the three different stages.

CL in Ancient China

CL in ancient China is in forms of three resources in general. It existed respectively in the ancient folklores, the classical literatures and traditional enlightened reading materials (*Gudai Chuantong Qimeng Duwu*)

CL in the Ancient Folklores

The ancient Chinese folklores took four forms, namely, the myth, folklores, allegories, and nursery rhymes. Myth is the earliest form of folklore in China, which reflects the ancient people's using their imagination for exploring the world. Therefore, certain beliefs or world views of the people back then are reflected through myth, usually involving the supernatural beings or events. The well-known myths include, for example, *Jingweitianhai* (Jinwei Fills up the Sea), *Yugongyishan* (Yugong Moves the Mountains) and *Houyisheri* (Houyi Shooting the Sun) etc. They all reflect certain beliefs of the ancient people, some spirit they revered and expected to pass on to their children generation after generation.

Take *Yugongyishan* as an example, it is a fable about an old man named Yugong, who kept working hard to move away two big mountains in front of his house for the convenience of people to come and go. This fable reflects the spirit of determination and perseverance. Similarly, *Houyisheri* is a story about a young man who shot down nine suns in the sky to prevent the world from being destroyed by the scorching heat. Therefore, this fable symbolizes the spirit of bravery.

Folklores in China are developed from myth. Unlike myth, however, folklores are stories about individuals with specific surnames and first names, sometimes about the famous figures in the Chinese history. Moreover, specific time, and place for the plots are usually involved.

One famous representative folklore in ancient China was *Mengjiangnv Kuchangcheng* (Ms. Meng Weeping on the Great Wall). It is a story occurred during the Qin Dynasty (221-207 B.C.), when the cruel emperor of Qin practiced forced recruitment to build the Great Wall. Under such circumstances, Ms. Meng's newly married husband named Fan Qiliang was caught to build the Great Wall by the government and died at the construction site. Ms. Meng wept at the Great Wall day and night and finally the Great Wall collapsed, and the body of her husband appeared. Therefore, this folklore was to criticize the cruelty of the First Emperor of Qin.

Allegories belong to folklores. They prevailed in the Spring and Autumn Period and the Warring States Period (770-221 B.C.) of China. Unlike folklores, however, the Chinese allegories aimed to serve the educational function with few words. For instance, the allegory *Ba Miao Zhu Zhang* (To Pull Up the Seedlings to Help Them Grow) was about a farmer who pulled up the young plants of rice to help them grow. Obviously, all the plants died at last. This story conveys the educational concept of 'haste makes waste'.

Nursery rhyme is another literary genre that belongs to the children's literature. Two representative collections of nursery rhymes are *Yanxiaoshuoyu* comprising 46 chants in the Ming Dynasty (1368-1644 A.D.) and *Tianlaiji* (Heaven Sounds Collection) in the Qing Dynasty (1636-1932 A.D.) including 48 chants.

CL in the Classical Literatures

CL can be found in the classical Chinese poems like *yong'e* (Goose) written by the poet Luo Binwang when he was only seven years old, *jingyesi* (A Tranquil Night) written by Li Bai and *chunxiao* (A Spring Morning) by Meng Haoran. These are widely read poems by the Chinese children for thousands of years. The poems are used for praising the creatures of nature or expressing the homesickness of the poets.

Moreover, fairy tales for children can be found in the classical literatures. For example, a story named *yexian* excerpted from the fiction collection *youyangzazu* written by Duan Chengshi (803-863 A.D.) in the Tang Dynasty was considered the earliest fairy tales in the Chinese history. The plots *yexian* has much in common with the Western fairy tale *Cinderella*, which was written in 1697, more than 1,000 years later.

CL in the Traditional Enlightened Reading Materials (*Chuantongqimengduwu*)

Some of the enlightened reading materials written in the ancient China harboured the latest form of children's literature as well. The most famous one was *Sanzijing*, also known as *Three Character Classic,* possibly written by Wang Yinglin (1223-1296 A.D.) of the Song dynasty. *Sanzijing* is a text featuring three Chinese characters as a sentence, which was used to teach the young children the moral principles, science, daily life, and the history of China etc.

In the Ming Dynasty (1368-1644 A.D.), a representative children's reading material is called *Youxueqionglin* (The Children's Knowledge Treasury). Co-authored by Cheng Dengji, Qiu Rui, and Zou Shengmai, this book provided an encyclopaedic overview of all aspects of nature and life, from famous figures in history, astronomy and geography, custom

and rites, clothing, food, to palaces, jewelleries, birds, animals, flowers and trees etc.

Dizigui (Disciple Gauge) is another classical enlightenment material written by Li Yuxiu (1647-1729), an educationalist in the Qing Dynasty of China. The literary work comprises 360 sentences with 1,080 Chinese characters all together. Like *Sanzijing*, *Dizigui*also features the three-character sentences to regulate the life of children. It mainly promoted the Confucian concepts like benevolence, honesty, filial piety etc.

To conclude, although there was no such concept of CL in ancient China, it has taken several original forms, existing in myth, folklores, fables, nursery rhymes, the classical poems, literatures and the enlightened reading materials for children. The previous forms of CL, evidently, were more often passed on orally to children from the old generations than being read in written forms.

Based on the analysis of the examples, it is not difficult to find that most CL in the ancient China served to fulfil the educational function, be it to teach children to appreciate nature, to learn the spirit of the legendary heroes, to get along with their family members like siblings, their parents, the strangers or even how to behave properly in society.

CL and its Translation in the Premodern China (Jindai Zhongguo) (1840-1949)

CL in the Late Qing Dynasty

Although China is renowned for its literary heritage, it was not until the late Qing Dynasty (1840-1911) that Children's literature established itself as an 'independent subdivision of the Chinese literature (Zhang 2018)'. During this period, following the concept of 'Learning from the West' by the ruling class, the European Children's literary works were introduced and translated by the Chinese scholars and

translators, which included the *Anderson* (Ye 1990) and *Grimm's Fairy Tales* (Zhou 1903), Daniel Defoe's *Robinson Crusoe* (Shen 1902), and the *Arabian Nights* (Zhou 1903) etc.

It is worth mentioning that children's literature during this period was actually translated more for adults than for children as the intended audience. Such functions as education or entertainment are generally neglected. The main purpose for the translation in this period is merely for bringing in the so-called 'advanced thoughts' from the West (Wang 1987: 74). To serve the political agenda, the approaches used for the translation of children's literature were adaptations or rewritings based on the need of the national situations. As a result, most of the translations turned out to be adapted or compiled translations with neither approaching the source texts nor the target texts.

In 1908, the first collection of fairy tales (*Tonghua)* edited by Sun Yuxiu (1903-1936) was published by Shanghai Commercial Press, symbolizing the earliest children's reading materials (Zhu 2013: 117). Over the following 15 years from 1908 to 1923, three collections of *tonghua* were issued. Among the 102 works included in the collection, however, two thirds were translated from other languages while the remaining were edited stories about the Chinese history. Therefore, it was the translated literature from the West that played the dominant role in the late Qing dynasty.

CL and its Translation in the New Culture Movement

The May Fourth Movement was part of the New Culture Movement (1917-1921), which aimed to resist the traditional Confucian ideas and to rebuild the society and culture by adopting the Western concepts. One of the tasks involved in the movement was to promote the new cultures, including the introduction of the new literary genres. It is under such

circumstances that the CL was born as a new genre and an independent discipline.

Unlike the late Qing dynasty, when the introduction and translation of children's literature was used to serve the political agenda, the concept regarding the definition and function of CL in this period underwent dramatic changes featuring child-orientedness. One of the pioneers who promoted such idea was Zhou Zuoren (1885-1967), a writer and the young brother of Lu Xun (1881-1936). As a leading figure of modern Chinese literature, Zhou firmly argued that the only standard for a good CL work lied in whether it was child-oriented or not. A lot of scholars and activists during the period followed the concept of Zhou and insisted children being the centre for CL. The main contributors included Lu Xun, Chen Duxiu (1979-1942), and Ye Shengtao (1894-1988) etc. The Chinese writer Ye Shengtao once commented in his work *Wenyitan* (on the literary arts) that the children's literature should reflect the imaginations and emotions of children. To him, any literature involving the pedagogical rules is not the real children's literature (Ye 1990: 19).

According to the scholar Zhu Ziqiang (2013: 118), it was the social context of the New Culture Movement that gave rise to the birth of the CL in China. Previously, there were two constraints which prevented the appearance of CL, one was the Confucian concept of *fuweizigang* (the son being absolute obedient to his father) and the other was the use of classical Chinese. To put it more specifically, the concept of *fuweizigang* set the father at the centre of a family, while the son or daughter taking a subordinate position. Amidst in such a social system, the children and their needs as a whole were neglected, which went against the social context which brought about the child-oriented CL.

As for the language of traditional Chinese, Zhou thought that it cannot bear the features of children as a carrier (Zhu 118). More specifically, the ancient Chinese cannot describe the psychological activities of children. Therefore, when the New Culture Movement promoted to contradict the Confucian ideas and the traditional Chinese language, the CL emerged at the right moment.

It was the *New Youth*,[2] a journal which initiated the New Culture Movement that first published the translated fairy tales written by foreign writers such as Anderson, Tolstoy, Sologub, to highly praise such child-oriented new literary genre (Wang 1987: 69). This journal also published the free verse in vernacular Chinese written by such writers as Lu Xun, Hu Shi (1891-1962), Zhou Zuoren and Liu Bannong (1891-1934) etc.

To resist the Confucian ideas and the old literary forms, the intellectuals in the May Fourth Movement advocated learning from the West in terms of the literature. Therefore, the translation of the foreign literatures had played a significant role in the introduction of new literature. Accordingly, large amounts of children's literature from the West were translated into Chinese during this period.

However, unlike the rewritings in the translation of children's literature in the late-Qing dynasty, the child-oriented concept in this period determined the use of literal translation. Many translators retranslated some children's literature which had been translated before through the approach of rewriting or adaptation. The retranslations were done based on the demand

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[2] New Youth, a magazine started by the intellectuals Chen Duxiu, Li Dazhao, Hushi, and Lu Xun to encourage the youth to undertake the literary and cultural revolution so as to rejuvenate the Chinese nation. It is the magazine that first initiated the New Culture Revolution to resist the Confucian ideas and the traditional Chinese language. The magazine also played an important role in the May Fourth Movement.

and cognition level of children instead of the need of the nation. For example, Zhou Zuoren retranslated one of the Anderson's fairy tales into *Huangdidexinzhuang* (the Emperor's New Clothes) previously translated by Liu Bannong in 1914. Likewise, Jonathan Swift's *Gulliver's Travels* previously translated by Lin Shu (1852-1924) in the late Qing Dynasty as *Haiwaixuanqulu* was retranslated as *Geliefoyouji*[3]. Some other literary works like *Alice's Adventures in Wonderland*, and *the Adventures of Pinocchio* were retranslated as well in this period.

Mao Dun (1896-1981), a famous Chinese writer, once commented on the phenomenon of retranslation in this period by saying that 'the children's literature movement in the May Fourth Period was either to retranslate the literary works edited by Mr. Sun Yuxiu or to introduce the fairy tales not being translated before through adopting the method of literal translation' (Wang 1987: 74).

Zhou Zuoren, as one of the main contributors of children's literature, translated a lot of children's literature in the period as well. These works include *Kongdagu* (Tolstoy's the Empty Drum), Anderson's *Maihuochai de Xiaonvhai* (the Little Match Girl), the Japanese writer Kunikida Doppo's *Shaonian de Beiai* (the Sadness). Shen Yanbing (1896-1981) translated Maupassant's *Simon's Papa* (Ximen de baba). Fairy tales written by Oscar Wilde including *the Fisherman and his Soul* (Yufu Yu Tadehun), the *Nightingale and the Rose* (Yinger Yu Meigui), *the Happy Prince* (Xingfude Wangzi), *the Selfish*

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[3] Lin Shu, with the courtesy name of Lin Qinnan, was a famous translator and man of letters in the premodern China. He was most renowned for translating the foreign literatures to the Chinese readers in spite of his ignorance of foreign languages. He usually collaborated with the oral interpreters for the translation of the literary works from the other countries.

Giant (Liji de Juren), *the Star Child* (Xinghaizi) were translated and published by Shanghai Taidong Publishing Press in 1922 as a collection named *Fairy Tales of Oscar Wilde* (Wangerde Tonghua).

Moreover, the writer Zheng Zhenduo (1898-1958) and his wife Gao Junzhen (1901-1985) collaborated to translate the fairy tale collection *the Swan* (Tian'e). This collection of fairy tales was published in 1925, including the translations of Russian allegories like *the Ass and the Nightingale* (lÜzi Yu Yeying), *Swan, Pike and Crawfish* (Tian'esuo Yu Yupangxie), *the Box* (Xiangzi), and *the Oak and the Reeds* (Xiangshu Yu Luwei). Likewise, Lu Yan (1901-1944) translated the Russian fairy tales like *Little Mosquito* (Xiaowenzi), the *Last Fly* (Zuihoude Cangying), *Time for Bed* (Shi Shuijiao De Shihoule).

The introduction and translation of large amounts of children's literary works from abroad inspired the domestic writers. Children's poetry created in this period included *the Children's Song* (Er'ge) written by Zhou Zuoren, *the Son and the Shadow* (Er He Yingzi) written by Ye Shengtao, and Gu Jiegang's (1893-1980) *Eating Fruits* (Chiguoguo). Moreover, Ye Shengtao wrote his famous fairy tale *the Straw Man* (Daocaoren) and got it published in 1923.

It can be seen that the main developing trend of the CL during the New Culture Movement was either to (re)translate the foreign literary works by literal translation or to edit and write children's literature by the domestic writers.

CL and its Translation in the Contemporary Era

Since the May Fourth Movement in 1919, the introduction and translation of children's literature maintained an upward trend, especially after the founding of the People's Republic of China. However, this situation changed later during some special periods like the Cultural Revolution, when the

translation of children's literature stagnated due to the unfavourable domestic and international political environment.

To be more specific, the political struggles between the ruling class in China and its adverse diplomatic relations with other Countries across the world insulated China from all the cultural communications including the translation activities. It is recorded that only four foreign literature works were translated into Chinese for internal circulation within the Party during this period. No translations from/into Chinese were publicly published. Although the Reform and Opening Up policy since 1978 helped ameliorate the condition, the translation of children's literature was far less flourishing than ever before. This condition did not change dramatically until the 21st century, which served as a milestone for the introduction and translation of foreign children's literary works.

A report from the authoritative electronic journal issued by the State Administration of Press, Publication, Radio, Film, and Television of the People's Republic of China confirmed the trend. During the 10 years from 1995 to 2004, the number for the imported children's literary books, many of them were translations, rose from 1664 to 10040, with an annual increase rate of 25%. These imported books accounted for only 2.29% of the total number of the children's literary works in China in 1995. However, the percentage went up significantly to 20.5% in 2004. According to the *China Publishers Yearbook*, the number for the imported children's books increased from 39,120,000 to 487,480,000 between 2005 and 2015, in spite of some slight fluctuations during certain years.

Based on the relevant statistics, there are 581 publishing houses in China and 523 of them publish the children's literary works. The new century saw the rapid development of the children's literature in China, compared with the adult

literature. Although the children's literature remained in a heated state in the market, it is still in a peripheral position in the circle of academia (Li 2012: 30).

Problems Existed in the Translation of CL in China

The number of the importation and translation of children's books rose dramatically in recent years, but there are some problems in terms of the translation quality. The Chinese scholar Chen Cheng (2015: 264) attributed the problem to the Chinese publishers' seeking economic profits. Other scholars Sun and Shi (2012: 24) expressed the same viewpoint in their collaborated article with further explanations: 1) The publishers are unwilling to employ the professional and renowned translators out of consideration for reducing the translation cost. Instead, they would rather choose less professional translators with lower quotations; 2) The publishers require the translation of children's literary books completed as soon as possible in order to seize the market share and keep ahead of the competition with their counterparts. As a result, the source languages cannot be well processed, resulting in too many literal translations.

Other problems occurred as well. For example, cultural-related items, dialects or slangs which pose great difficulties in the process of translation cannot be appropriately dealt with. Moreover, the language style of the translated texts is not in line with the children's literary language and is too insipid to attract the attention of the child readers (Chen 2015: 264).

Conclusion

This paper provides a literature review for the development of children's literature as well as its translation in China. Despite the peripheral position of children's literature in the Chinese literary system, it has undergone significant changes all the way through the ancient China to the premodern period and

finally to the contemporary era. However, it was not until the period of premodern China that the translation of children's literature started.

There are problems existed in the translations of CL. The translation quality is unsatisfactory, as revealed in the comments of the parents on the website of the main online book vendors in China. The cultural-related items are not properly dealt with in the process of translation and the language style of some translations is not in line with that of the children's cognition, which, as a result, fails to appeal to the child readers. The existent phenomenon is primarily due to the unprofessional translators employed by the publishers to reduce the cost of translation. Therefore, some measures should be taken to help regulate the translation of CL in China.

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Indian *Anuvād* or English Translation? Combining Tradition and Modernity in the Nationalistic Translations of Nineteenth Century Bengal

SASWATI SAHA

Abstract

Translation is a space where two cultures encounter. Yet a detailed study of the translation practice prevailing in colonial Bengal and the etymology of the various words used in the Indian context to denote the practice reveals an interesting scenario where translation and its methods created a fertile but disquieting space where two cultures encountered and created a sphere in which one both abandons and assumes association. This research paper will deal mainly with the question of translation as it is conceived in the European epistemology and its effects on the indigenous understanding and practice of *anuvād* in the nineteenth-century Bengal. The difference between the signifier (translation) and the signified (*anuvād*) created as a result of the gap in the understanding of the practice in the two different cultures leads to confusion among the native translators who are caught up in the middle of two very different practices. Through a study of Vidyasagar's translations from Sanskrit to Bengali this paper would show how the Indian *paṇḍit* strives to keep association with the indigenous practice of *anuvād* and yet finds it difficult to come out of the European understanding of it. This paper will focus on how combining the two practices of translation the Bengali intellectual constructed a modern identity of the Indian self that neither complied with the West, nor with the East; rather attempted to attack the binaries of the Western-Eastern, rationality-spiritualism, translation-*anuvād* and created a third space which could

combine the two in order to give rise to a higher form of nationalism.

Keywords: Translation, *Anuvād*, Culture, Epistemology, Third-space.

India being a multi-lingual nation, the idea of translation is not new. But 'translation' as we know it today through our knowledge and correspondence with European epistemology was unknown in pre-modern India. In ancient times Sanskrit texts were freely rendered into Prakrit and the term used for such conversions was *chāẏā*, i.e., shadow. In other words, the converted text would be the shadow of the 'original'. In fact, the concept of the 'original' hardly existed in the pre-modern Indian translations. With the rise and popularization of the vernaculars, the *smr̥ti* texts like the *Rāmāẏan* and the *Mahābhārat* were composed in the regional languages. Although these texts were largely based on the Sanskrit texts of Valmiki and Vyasa, they were considered as original works in their own right. Krittibas's *Rāmāẏan* in Bengali, Tulsidas's *Rāmcaritamānas* in Hindi, Kamban's *Rāmāẏan* in Tamil were regarded as no less than originally composed texts. But the question is why these later versions which resemble the Sanskrit text in the larger plot, dramatis personae, theme, and most of the anecdotes are not called 'translations'? The answer to this can be, as Harish Trivedi argues, that "this question is so western that an Indian will never raise it". (Hermans 2006: 107) Therefore an understanding of the concept of translation in the Indian paradigm becomes essential before proceeding further.

Ancient India: Translation as *Anuvād*

The Sanskrit terms and theories were produced so early that finding English equivalents for them pose a problem. Moreover, the meanings that those terms conveyed to the scholars in those days are in no way similar to the way we use

them today. Words evolve over a period of time and acquire new meanings according to the changing need of the society. The way we use the word "*anuvād*" today is almost equivalent to the English word "translation", but it is actually a much later usage. Etymologically the word *anuvād* actually meant "repetition of something that has already been said" (*kathita biṣaẏer punaḥ kathan, punarukti*). An entry in the *Baṅgiẏa Śabda Koś* says that one understanding of translation is "*anukṣan kathan, anukirtan*" which means orally repeating something, chanting constantly. An ancient *śloka* states "*likhita granther yadi kari anubād/ tabe se granther artha pāiẏe āsvād*". This means *anuvād* only meant oral repetition of something that has already been stated and written down and that this practice provided a better understanding for anyone who may not have heard it right or grasped it adequately for the first time. Moreover, the idea of *anuvād* in the pre-modern times was completely oral and had no relation with re-writing or re-stating. That *anuvād* means a repetition in a language other than that it was originally composed (*bhāṣāntarer mādhyame punaḥkathan*) came into existence much later in the 19th century when the Indians had to look for a word that would carry essence of the term "translation" as it was used by the colonizers.[1]

The idea of authenticity was compromised in ancient Indian tradition of translation. The concept of loss and gain through translation was not really a cause of anxiety in pre-modern translations in India since it was considered a case of repetition or bringing to the mass the texts that they cannot approach directly because of their ignorance in that particular language. The anxiety of betrayal associated with translation never seems

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[1] See the gradual evolution of the word *anubād* in Haricharan Bandyopadhyay, *Baṅgiẏa Śabda Koś* (Calcutta:Sahitya Akademi, 1932) for a detailed etymological understanding on the term

to have existed in the past. Harish Trivedi, in a discussion on translation practices existing in ancient India points out that the concept of loss that scholars think is incurred due to the lack of "fluency" never existed is clear from what Tulsidas writes in the preface of his *Rāmāyan* in Hindi. Tulsidas unhesitatingly declares:

> As is in accordance with the various puranas, nigamas and agamas,
>
> And as narrated in the *Rāmāyan*, with something from elsewhere too,
>
> Tulsi enlarged on the story of Ram, for his own pleasure,
>
> In soft and attractive diction and composition (Hermans 2006: 107).

The poet admits the fact that that he has composed a new text of Ram "for his own pleasure", "enlarging" the story of *Rāmāyan*. The word "enlarged" in this context might mean extending the text to those who have no access to the Sanskrit texts, and also the inclusion of various tales that he has juxtaposed from "elsewhere". Thus, in these translations, "the verbal transference carries its own disjunctive function, makes the translation something other than the original, reveals in the original the potential to be something other than itself." (Chaudhuri 1999: 3) Departing from the "original", and innovating new tales, it redefines the "original", focusing on its various possibilities. The pre-modern translator neither suffers from Bloom's "anxiety of influence" nor Derridean *différance* of "endlessly differing the implication of the original". Again, there exists no carrying over from one culture to another in case of Sanskrit to the vernacular language; the translator had no pressure of "respecting difference". Here the reader and the text are not separated by culture but by time. The translator endeavours to pick the classical text and bring it to the readers

who would otherwise remain ignorant of their rich cultural heritage.

The Coloniser's Project: Orientalists and Their View on Translation

The advent of the British colonisers brought in the practice of translation with new aspects associated with the European paradigm. Their desire of knowing their subjects, their past history which they thought would facilitate their rule, urged them to collect ancient Sanskrit texts and translate them for "all who hold office in India, whether in the Civil Service or in any other capacity." The difference in the methodology between those translation practices existing in India prior to the British rule and the ones that the colonisers practiced were considerably different. Since the "Orientalist" project was that of presenting one culture to another, the translated works of Nathaniel Halhed, Charles Wilkins, William Jones and Monier-Williams had to shoulder a certain responsibility of being faithful to their readers. Hence, they aimed at literal translation from the ancient scriptures and added annotations wherever necessary to explain to their readers a culture that might seem completely alien to them. Charles Wilkins, in the preface of his translation of *Hitopadeś* writes in 1781:

> The following translation, begun and completed this summer during a temporary residence at Bath, is a *faithful portrait* of a beautiful work, which in the opinion of many learned men, Natives and Europeans, with whom I had the honour to converse upon the subject before I left Bengal, *is the Sanskreet original of those celebrated fables*, which after passing through most of the oriental languages, ancient and modern, with various alterations to accommodate them to the taste and genius of those for whose benefits and amusement they were designed, and under different appellations, *at length*

> *were introduced to the knowledge of the European world*
> *with a title importing them to have been originally*
> *written by Pilpay or Bidpai*, an ancient Brahman, two
> names of which, as far as my enquiries have extended,
> the Brahmans of the present times are totally ignorant
> [my emphasis] (Wilkins 1787: 1).

Here the translator not only shoulders the responsibility of
presenting the authentic text to his readers, but also render it
"faithfully" without any alterations what so ever. This idea of
the authentic text was unknown to the Indians so far. This idea
of rendering the translator completely invisible and giving the
readers a direct access to the 'original' text written by the
author was new to this country.

The question of authenticity weighed heavily on the
Orientalists and a study of the prefaces to their works proves
the anxiety that they experienced. William Jones, in the
preface of his translations of the *Poems from the Asiatik*
Languages, writes, "The readers will probably expect, that,
before I present him with the following miscellany, I should
give some account of the pieces contained in it; and should
prove the authenticity of those Eastern originals, from which I
profess to have translated them…"[2] Thus providing a brief
history of the work and how the translator has actually come
across it becomes essential to prove that he has actually taken
up the proper/real text and hence is presenting the truest
version so that his endeavours might not be suspected. His
effort of translating the "most universally esteemed Indian

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[2] William Jones, "*Poems* consisting chiefly of Translations from the Asiatik
Languages", *Collected works of Sir William Jones*. (London:
MDCCXCIX). Jones' detailed preface for all his translated works provide
an insight to the source text used by him and the methodology followed by
him.

Nāṭaka", "Calidas' *Sacoontala*" also bears the proof of his anxiety for authenticity. He writes:

> I then turned it word for word into English; and afterwards, without adding or suppressing any material sentence, disengage it from the stiffness of a foreign idiom and prepared the faithful translation of the Indian drama, which I now present to the public as a most pleasing and authentic picture of old Hindu manners, and one of the greatest curiosities that the literature of Asia has yet brought to light (Pachori 1993).

But the idea of translation in the European episteme brought down by the European Colonizers is not a homogenous idea and is fraught with dissentions. The great debate over word-for-word translation and sense-for-sense translation continued as late as the second half of the 20th century. The major problematic was experienced in the case of Bible translation which was the "Word of God" and therefore cannot be tampered with. Any small diversion would amount to heresy and could lead to dire consequences. Still experiment continued from Cicero to St. Jerome to Martin Luther, where at one point one decides to be an interpreter (giving a word-for-word translation), whereas some decides to be an orator (providing a sense for sense translation). But throughout the 17th, 18th and 19th century all the theorists including Dryden, Tytler and Schleiermacher stressed on the complete understanding of the original text, its style and manner of writing. This is necessary since a lot of invention on the part of the translator makes him visible.

Translation in Early Modern India: A Tale of Reception and Rejection

Placing Vidyasagar's translation practices in the light of all these conflicting tradition of translation shows how translation in early modern India was a tale of reception and rejection of

the western paradigm. It also helps in understanding how Western method of translation, which came with an aura of superiority, gradually got infused and informed the Indian practice of translation of not just from English to the vernaculars but also from Sanskrit to the native mother-tongue. When Vidyasagar, the major educationist of the period, was translating from Sanskrit into Bengali to compose text books for the students of the vernacular medium, he was carrying the legacy of not just the ancient Indian understanding of the practice of *anuvād* because he was a Sanskrit *paṇḍit* himself, but his knowledge of translation was also informed by the western understanding of translation that was largely prevailing all around him. The question therefore is how did the Sanskrit pandit whose tradition was so accustomed with the practice of collation and recreation untangle the semantics of translation and *anuvād*?

Of course, Vidyasagar was not the first among the indigenous population to have taken up translation. But the point when he stepped into the scene was interesting since it was when the Indian intellectuals were still grappling between the ancient and modern methods of translation. His translation works from Sanskrit to Bengali includes *Ṛjupāṭh* (1851), *Śakuntalā* (1854), *Bidhabā Bibāha Pracalita haoẏā Ucit kinā etadbiṣaẏak Prastāb* (1855), *Mahābhārat* (1860), *Sītar Banabās* (1860). In order to examine Vidyasagar's work in the light of the practice prevailing then in Bengal, we will have to consider the methodology he followed, the group of people whom he considered to be his targeted readers and the reason behind his translations. Since Vidyasagar's main aim was that of preparing text books for the students of the vernacular schools, all the books mentioned above, except *Bidhabā Bibāha*, are meant to be read by children of 7-12 years. A study of two types of translation would reveal that the methodology changes according to the mission and hence the

translator switches between the pre-modern and modern idea of translation according to his necessity.

In his preface to *Mahābhārat*, Vidyasagar admits that both he and the *Tattvabodhinī Sabhā*, for whom he ventured to translate, wanted to present "*abikal anubād*" (literal translation) of the text. He says that he tried his level best to provide his readers with the authentic version but translation of the epic is not an easy job. There are many places in the original text that are ambiguous, and cannot be easily interpreted. But he has endeavoured to comprehend them through the various commentaries (*ṭikā*) and has translated only after thorough understanding. But he is well aware of the fact that this might lead to contradictions among people who might interpret those sections differently. He points out in the preface:

> The intention of the *Tattvabodhinī Sabhā* was to literally translate the *original text* and even I tried so while translating… There are many places in the original text which are ambiguous and hence difficult to come across the real meaning. For those places I have carefully studied the commentaries and descriptions available and have translated accordingly. Therefore, not all may agree with those sections. Hence for various such reasons the translation of *Mahābhārat* is not an easy job. (My translation)[3]

The translator here is well aware of the various opinions that exist regarding the interpretation of the epics in India. But strangely enough he considers the epic a singular text which, according to him, is the original and he wants his version to resemble it in the closest possible way. *Ṛjupāṭh Dvitīya bhāg* is

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[3] *Vigñāpan* of *Mahābhārat* by Vidyasagar in Suniti Kumar Chattopadhyay, Brajendranath Bandyopadhyay and Rajanikanta Das(ed), *Vidyāsāgar Granthābali Sāhitya* (Kolkata: Ranjan Publishing House,1937).

a collection of tales from *Rāmāẏan* and here too he acknowledges it too be a single text created by Valmiki. He says in the preface:

> *Ṛjupāṭh Dvitīya bhāg* has been collected from the *Rāmāẏan*. The style of composition tells that *Ramayana* is an ancient text. This ancient text is known to have been composed by Maharshi Valmiki[4] (my translation).

But Vidyasagar, being a Sanskrit *Pandit* himself, was well aware of the fact that texts in India remained scattered in various places and "translation" practice constituted of collating those texts and then giving them a new shape, which often differed from the "original" in quality. He himself had edited various Sanskrit texts after collecting their parts from various parts of the country. *Meghdūtam*, for instance was printed after collating four texts from Calcutta, Varanasi and other parts of India with the interpretation and analysis of various commentators. (Chattopadhyay et al 1937: 4) In the preface to his edited version of *Uttarcarit*, he acknowledges the fact that the various versions of the text that he procured from Calcutta, Varanasi and Vijayanagar were very different in their renditions. He had to study them very carefully and render the version as close to the 'original' that seemed most convincing to him. Moreover, he did not forget to show the differences that exist between the various versions. (Chattopadhyay et al 1937: 5) He also edited *Avigñanam Śakuntalām* as Calcutta University had decided to teach its students the version that was popular in the north-western parts of India whereas the version that already existed in Calcutta was that of the Gour region. The two texts, according to

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4 *Vigñapan* of *Ṛjupāṭh Dvitīya bhāg* by Vidyasagar in Suniti Kr. Chattopadhyay, Brajendranath Bandyopadhyay and Rajanikanta Das (ed), *Vidyāsāgar Granthāvali (Śikṣā o Bibidha)*. (Kolkata: Ranjan Publishing House, Phalgun,1937)

Vidyasagar were very different from each other. He therefore had to set out on a journey to Varanasi in order to collect the required texts. He was lucky enough to have found five different '*mūl*' or original texts which he used in editing this new text (Chattopadhyay et al 1937: 4).

From among his edited texts, he wrote two famous textbooks: *Śakuntalā*, from *Avigñanam Śakuntalām* in 1854 and *Seetar Banabash*, from *Uttarcarit* in 1860. In case of *Sītār Banabās*, he composed the text combining Bhababhuti's *Uttarcarit* and *Uttarkāṇḍ* of *Rāmāÿan*. But he could not present the text literally as they were and had to purge certain sections since the book was meant for the student. But these changes were not made comfortably. The translator constantly remains anxious of the fact that his readers might not derive the same pleasure as word-for-word translation would have provided (Chattopadhyay et al 1937: 5). In the preface to *Śakuntalā,* he writes that his attempt is to provide those people who are ignorant of Sanskrit an essence of India's best *Nāṭak*. But he grieves and apologizes for the fact that he could not provide them with all the literary wonders that are present in the original. In the preface he writes:

> Those who have read *Avigñanam Śakuntalām*, and will read these renditions, will easily find out the difference in the wonders of the two texts, and will admonish me in their mind several times for presenting this version to the people who have no knowledge of Sanskrit. In fact, I have actually shown much disrespect to both Kalidas and *Avigñanam Śakuntalām* by compiling it in Bengali (my translation) (Chattopadhyay et al 1937: 4).

Vidyasagar's imperative for these translations was multifaceted. He was of course an educationist who strived for the improvement of the mother-tongue and wanted to provide his students with easy access to the classical texts that could

infuse in them a pride for their rich cultural heritage. But one must not forget that he was also a social reformer. An analysis of his book *Bidhabā Bibāha* (a proposal on widow remarriage) would reveal how his translation practice changes when he assumes the role of a reformer and address his work to people who constitute the adult population of Bengal. Brian Hatcher in his work on Vidyasagar's translation of *Bidhabā Bibāha* (a proposal on widow remarriage) has focused on Vidyasagar's role as a translator where he endeavours to carry the meaning of Hindu religious life across distances of time, practice, or community. The reformer did not choose an obscure text, rather he used texts that were widely prevalent but he used his genius in translating that corpus of knowledge into meaningful terms for Bengali students and intelligentsia and thus applied them successfully to meet his own ends. In an attempt to domesticate ancient Sanskrit texts, the reformer attains the status more of a revivalist. Thus when Vidyasagar cites a minor argument from the Vedic texts against *bidhabā bibāha*, he is actually using it as a weapon against a major discourse prevalent in the society to subvert and frustrate it by revealing the presence of the new discourse in the scriptures and hence ratified by the wise sages.[5] Here he insists on literal translations of the ancient texts since his goal is to convince the public to endorse his proposal regarding the *śāstric* validity of widow remarriage. He rests his argument on the weakness of the Hindus about the ancient scripture and he is well aware that no Hindu will be able to refute anything that is written in the *Śāstras*. He says in the introduction to book one:

> In this land the authoritative treatises are the ultimate valid authority in all such matters. Everyone accepts that

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[5] See Brian Hatcher, *Hindu Widow Marriage: An Epochal Work on Social Reform from Colonial India (New York: Columbia University Press, 2011) for further discussion.*

actions in agreement with the authoritative treatises are required sacred performances. Therefore, we must begin by determining whether or not widow marriage is in accord with the authoritative treatises.[6]

In his *Bidhabā Bibāha*, Vidyasagar never uses the word *anuvad*, rather the words used are "communicating", "explaining". He writes in the preface of Book Two:

> Majority of my readers do not know Sanskrit. I choose to write the meaning of the Sanskrit passages in the vernacular so that they may understand. Since my readers depend upon a vernacular explanation, it is absolutely necessary to provide a reliable explanation in every instance. No respectable person would provide a dubious explanation in order to mislead people.[7]

Here the translator Vidyasagar seeks a faithful rendition of the ancient scriptures for his ignorant readers and he thinks it is his responsibility to be true to them about the explanation of the text and that a deviation would amount to cheating his readers. Hatcher has regarded Vidyasagar as more of a commentator in this case than a translator since "he seeks to explain, restate, interpret, and ultimately offer the most authoritative explication of the Sanskrit source material."[8] Vidyasagar's repeated use of the word "*arthāt*", which means 'in other words' gives him the status of a Sanskrit commentator, who is stating something that has already been stated.

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[6] This is a quotation from Brian Hatcher's translation in his unpublished work "Writing Sanskrit in the Vernacular: The Semantics and Practice of Translation in Early Colonial Bengal".

[7] This is a quotation from Brian Hatcher's translation from his unpublished work "Writing Sanskrit in the Vernacular: The Semantics and Practice of Translation in Early Colonial Bengal".

[8] Brian Hatcher, "Writing Sanskrit in the Vernacular: The Semantics and Practice of Translation in Early Colonial Bengal", Unpublished work.

The coming in contact with the European paradigm and understanding of translation had a major impact on the understanding of *anuvād* in India. The relationship between the signifier and the signified undergoes a major change. Meaning for the English was something attributed to a word, a phrase, or an object, which could be determined and translated, at best with a synonym that had a direct referent to something in what the English thought of as a "natural" world. Everything had a more or less specific referent for the English. With the Indians, meaning was not necessarily constructed in the same fashion. (Cohn 1997: 18-19) What was previously understood by *anuvād* did not anymore correspond to the practice in the 19th century. The difficulty that the Indians faced while practicing translation in the 19th century is evident from the fact that they could not even decide upon a proper word that could define their activity. The term that was by and large accepted was *anuvād* but as I have discussed above the term brought with it a baggage that had connotations remarkably different from what the 19th century translators were doing. The choice of the term was interesting in the sense that it "encouraged the belief that the practice is as old as the word" and the shift in the meaning "is indeed symptomatic as any evidence one could adduce of the wide gap between the Indian literary practice and the Western." (Hermans 2006: 110) But nonetheless the modern usage of the term is just a semantic neologism invented to cope with the English understanding of the term 'translation'. The other Indian words used to denote this new practice of translation are *bhāṣāntar, rūpāntar, turjumā* but these are words are by no means synonymous and carry a set of meanings of their own providing a whole new understanding of the practice.

Since translations are not made in a vacuum and translators' function in a given culture at a given time, the way they understand themselves and their culture in one of the factors

that may influence the way in which they translate. The various connotations of the word translation that came to be used in the Indian vernacular were effectively used and deployed by the translators according to their own politics of translation. In the case of Vidyasagar, the anxiety about literal translation while translating from Sanskrit into Bengali was an attempt of bringing "our own glorious tradition" to those ignorant people who have no access to Sanskrit. This required him to be ethical enough as a translator to make his rendition appear a mere repetition of the "original" text. Here he desires to hide his identity as a translator and wants to provide his readers an easy and unhindered access to a text of unrivalled excellence. But his angst about the authenticity is an acquired affect of the Western understanding of translation, a concept brought down by the British. The overwhelming presence of the Western literature created a fear in the minds of the indigenous population that it might obliterate those differences which marks the national culture as something distinct from the western culture. Thus, there was a conscious effort to stick to one's own tradition with an aim of upholding its certain aspects to establish its superiority.

The constant preoccupation with the authenticity and the pain experienced as a result of the failure of attaining it can also be tied up with imagined nation of modern India. Jacob Golomb in his work *In Search of Authenticity* attempts to read authenticity as an integral part of Western philosophical, humanistic traditions. Authenticity, Golomb noted is bound to notions of authority: 'One is historically authentic when one creates one's own history by utilizing and recreating one's past and the past of one's people, projecting them with anticipatory resoluteness towards one's future… (Authenticity) is the loyalty of one's own self to its past, heritage and ethos.'(Chaudhuri 2006: 261) This is often seen as an attempt of upholding the culture of a colonized country which the

colonizer has declared "inauthentic" and has therefore tried to repair in their own "benevolent" way. The internalization of the idea of the superiority of the white race gives rise to a vicious self-denigration among reactive cultural nationalists in the latter half of the century and therefore an attachment to the authentic Bengali roots is essential. To repair the damaged self-esteem created by the colonized rule and the introduction of the Western education, a concerted effort was made by the prominent Bengalis to use their own tradition as a weapon to survive under the colonial political economy and to preserve their prestige.

Conclusion

In his attempt of rendering the translations faithfully in *Bidhabā Bibāha*, Vidyasagar is actually reviving the ancient texts to use them as weapons to frustrate and subvert the discourse prevailing in the society. Then he uses this translated text to translate the society. In this case he is foreignising because he has to retain the difference between the prevalent discourse and the discourse that he has brought forward. Here the "breach" is important since it is the only way through which he can show the flaws of the existing society and establish his point. His success depends on the acceptance of argument which is only possible when the idioms of his discourse will become a part of the target language's extended vocabulary. Fluency in this case might lead to the forgetting of the alien aspect of what has been translated. But it has to be remembered in this process the translated discourse might wipe out other minor discourses which are very much a part of the society. However, in case of the textbooks there exists an anxiety of providing the most faithful representation of the unparalleled texts ever composed in ancient India to the students at a very early stage cannot be without some special aim. While translating from English into Bengali Vidyasagar's

emphasis is on the imitation. He never strives for equivalence, since he is perfectly aware of the impossibility. In almost all his prefaces he mentions clearly that these texts are not "*abikal anubād*" (literal translation). He acknowledges in the preface of *Jīban Carit* that literal translation from English to Bengali is extremely difficult due to the difference in the linguistic styles and attempting it might eventually lead to the mistranslation of the actual meaning. He makes desired additions and alteration in order to simplify the texts for the students. But when he is translating from Sanskrit into Bengali for the composition of textbooks, there is no question of domesticating the original text. He is careful not to make any alteration, except omitting certain sensual sections, which he thinks are inappropriate for the young students to be studied in classrooms. Therefore, there is a significant difference in the translation strategy according to his role as a social reformer and an educationist. But in both the cases he is not bothered about the linguistic impossibilities. One of Vidyasagar's aims was definitely to improve the vernacular by both associating and distancing it from Sanskrit, the parent language. Moreover, the idea of literally translating from Sanskrit did not appear completely impossible to him perhaps because of the fact that he might have thought that there exists certain linguistic similarity between the two languages, since one is derived from the other, which makes the exact rendition possible.

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Colonial Politics of Finding Equivalence: Interpreting 'Translation' and *Anubad* through Nineteenth Century English to Sanskrit/Bengali Dictionaries

RINDON KUNDU

Abstract

The proposed paper will be an attempt to explore the semantic domain of *anubad* in Bengal and how the term has been equated with 'translation' in the nineteenth century as well as how the term also differs from the 'standard' English equivalents. In this paper I intend to analyze different layers of the term 'translation' and *anubad* and different understandings in the respective activities. It will also note the discrepancies and rivalries in the process of equating 'translation' with the practice of *anubad*. This paper will also seek to trace how different meanings of *anubad* were in common currency and formed a part of the common parlance among the Bengalis who have adjusted and fitted the term in their language in a way so that it could very well deal with both the Sanskritik and Western understanding of the act of carrying over a text from one language to another.

Keywords: *Anubad*, Bengal, Translation, Nineteenth Century, Equivalents.

Origin of the term 'Translation':

The definition of the word 'translation' as "to transfer from one place or condition to another", came directly from the Latin word *translationem* (nominative *translatio*) which in middle of the twelfth century meant "carrying across, removal, transporting; transfer of meaning" (noun of action from past participle stem of *transferre*). Flipping through the pages of the English etymological dictionaries ranging from the nineteenth century to the twentieth, e. g., *Chambers's*

Etymological Dictionary of the English Language (1872) edited by James Donald or *Klein's Comprehensive Etymological Dictionary of the English Language* (1971) edited by Ernest Klein, with a critical insight bring us face-to-face with the fact that the words "translate" and "transfer" have the same etymological roots. The relation between the two words dates back to their Latin usage. The word "transfer" came from Latin *transferre* which means "to bear across", "to carry over", "to bring through", "to transfer", "to copy" and "to translate". The prefix *trans-* means "across" and the root *ferre* means "to carry"[1]. So, we can break both the words "translate" and "transfer" into *trans+ferre/latum* where *latum* is the past participle of the verb *ferre* which means "to carry" or "to bear".

To "translate" in the mid 14th Century meant 'removal of a saint's body or relics to a new place', also 'rendering of a text from one language to another'. This meaning of the term has been derived from Old French *translacion* which means both 'translation of text' and 'also of the bones of a saint', etc. In the late 14th Century, the word had links with the Old French word *transferer*.[2] The fact that both the acts, one of the carrying over of a text from one language to another, from the source culture to the target culture and the other of the removal of the saint's body or relics were denoted by the same term gives a hint that text that was rendered in another language/culture was perhaps considered as holy as the bones of a saint. Therefore, the act of carrying over might have come to hold importance equivalent to that of a religious act, which if acceptable is holy, and if unacceptable becomes blasphemy and therefore amounts to debasing of the source text.

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[1] See <http://www.etymonline.com/index.php?term=transfer&allowed_in_frame=0>
[2] See the following link:
<http://www.etymonline.com/index.php?allowed_in_frame=0&search=translation&searchmode=none>

According to James Donald edited *Chambers's Etymological Dictionary of the English Language,* (1872), the term "translation" has a similar entry with an interesting addition: "the act of translating; removal to another place; the rendering into another language; a version".[3] This notion of "removal to another place", much like that of the removal of the saint's bones and relics in the earlier periods, immediately reminds us of the idea of 'transmigration' which also has quite a similar meaning – "the passing into another state"[4]. This similarity is further reinforced by the fact that both the word "translation" and "transmigration" have religious connotations. Where "transmigration" denotes "the passage of the soul after death into another body", "translation" signifies "removal of a saint's body or relics to a new place". So, the notion of movement is inherent to the term translation which thereby implies a 'dislocation' and at the same time 'relocation' in a different place. In all the cases the process involves taking over from a place a thing originally belonged to another place, thereby infusing liveliness in the new place (as in case of transmigration the soul moving into another body gives life to it) and also adds a sense of spirituality to it since the place to which a saint's relics will be carried and where it will be contained will become the new shrine.

Since then there have been considerable developments in the western epistemological understanding of the process of translation. From the eras of the Bible translations in English of the fourteenth century[5] to the present scholars and critics, the act of translation has been seen in various lights. Whereas

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[3] See the entry of 'Translation' in Donald, James. *Chambers's Etymological Dictionary of the English Language* (1872) p. 528.
[4] See the entry of 'Transmigration' in Donald, James. *Chambers's Etymological Dictionary of the English Language* (1872) p. 528.
[5] The first hand-written English language Bible manuscripts were produced in the 1380's AD by John Wycliffe.

some translators stressed the importance of source language and welcomed its influence on the translated texts, others, in more recent discussions, have laid more stress on the target language and readers and believed that the texts should be translated according to the tastes and knowledge of the reading public so that they can derive complete pleasure out of it. But this dissertation will not go to the detailed discussion of that since the focus of it is to look at the process of translation as the plucking of the text from one cultural domain and planting it in another cultural context. The major focus of this paper is to explore the semantic domain of *anubad* in Bengal through analyzing lexicons and how the term has been equated with 'translation' in the nineteenth century and at the same time how this term differs from 'standard' English equivalent and notes the potential for discrepancies and rivalry among *anubad* and 'translation. Therefore, before going into the detailed study of the plays, a discussion on the classical Indian understanding of the idea of translation is important here.

The Notion of 'Translation' as practised in India

To begin with, the notion of translation as practised in India, it is important to begin with the contentions inherent in it. An idea of assimilating ideas and carrying them over to another language did exist in India. But whatever that practises might have been it did not exactly correspond to the western epistemological understanding of translation. The practice was more of a liberal activity which involved a repetition or representation of whatever that has already been said. The practice involved the gathering of ideas that existed before and then rehashing and representing them. Such works were hardly considered to be translations as we know of it today. Rather they were very much original and the skill of the author depended on how beautifully he could render the text and how receivable it becomes to the audience/readers.

Since a language and therefore the literature is written in it cannot be separated from the culture in which it is embedded, the process of carrying over would also mean the confrontation between two cultures where the target culture and the source culture exchange both languages and ideas. The representation and re-rendering of the text depend much on how it is received by the reader-translator and his subjective understanding of both the practice of translation and that of his target audience for whom he does the translation.

With the advent of the British in India, the Orientalist's project and the translation practice taken up by the indigenous intellectuals in the colonial period did not leave the practice of translation just a simple blissful and pleasure giving exercise on the part of the translator but infused the practice with a political stance in a different paradigm.

The practice of "translation" within the boundaries of Fort William College and the kind of translations that were being done for the Calcutta School Book Society was a much serious business. It was for the first time that the Indian intellectuals felt the anxiety of being faithful to the source text and the responsibility towards it. They just could not twist and turn according to their own sweet will. The translated texts were meant to be the proper reflection of the original texts so that the readers who do not have access to the foreign language could get a true picture of the source text. But the practice gave prominence to the figure of the translator who, through his "prefaces" had to convince the readers about the origin of the source texts, the authenticity of translation and the strategies behind the practice.

But such a strict practice surprised the Indian intellectuals who were trained Sanskrit scholars and were habituated in the

classical practice of *anuvad/anubad*.[6] To understand their dilemma in the confrontation between the ideas of "translation" and "*anuvad/anubad*", a full-fledged discussion on the translation practice of an Indian translator as well as an etymological and historical understanding of the translation practice in India, becomes inevitable. It is more so because although today we use the word translation to describe the process of transporting a text from one language to another in India, the term is no way equivalent to the concepts of *anuvad/anubad*, *anukaran*, *anusaran*, *bhasantar*, *chhaya*, *rupantar*, and *tarjuma* which are the terms largely used in India to describe the process. With the advent of the colonizers, when the practice became widely equivalent, the indigenous intellectuals were faced with a dilemma. They were confronted with a new practice of carrying over a text from one language and culture to the other. But they also had a conscious understanding of the age-old practice of *anuvad/anubad*. It was at this juncture they adopted the word *anuvad* to describe their practice but injected in it a modern-day understanding which included both the characteristics of the age-old practice and the western epistemological understanding of the translation. Thus, a clear understanding of the each of the words used in India for translation is essential to analyse the practice of a particular translator who is functioning in a cultural set-up that has much experimented with both the terms and the practice of translation. Sujit Mukherjee, in his seminal essay named "Personal Commitment: The Craft Not Sullen Art of Translation", has further demonstrated the long journey of the practice of translation from the pre-colonial period to the post-colonial

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[6] In Bengali as well as Hindi script, vargiiya ba and antahstha va have been separate letters since olden times. The difference in pronunciation of *anuvad* and *anubad* is due to the difference of the usage of these two, ba/va between Sanskrit/Hindi and Bengali language.

era. According to him, the translational relationship between Sanskrit and other *bhashas* i.e., Asamiya, Bangla, Gujrati, Hindi etc is one way from Sanskrit to the other Indian languages and not the other way round. During the Mughal period, the role of Persian in the translational process is different as it remains always as a ruler's language, not the ruling language. The Indian texts, which were written mostly in Sanskrit, have been translated into Persian. But with the advent of English, the situation of translation in India has taken a curious turn. On the one hand, the English people are learning Indian languages, on the other hand, the Indians are also learning the language of the coloniser and to make this process of learning institutionalised, both Fort William College and Serampore Mission Press were set up in the year 1800. But the curious point to note here is, as Sujit Mukherjee has demonstrated, "The first round of languages to be cultivated [at Fort William College] included Hindi and Urdu, Nangla and Marathi. Thus, was laid the foundation of translating, not from Sanskrit or Pali or Tamil, but from the bhashas, or the modern Indian languages" (Nair 2002: 27).

Combing the Etymological Root of *Anubad*

It is a rare coincidence that the term *anuvad* comes first in every discussion of Translation Studies in Indian context not merely for its alphabetic order but primarily for its usage in most of the Indian languages. Even with the advent of the British colonialism in India, this old Sanskrit term has been used as the close equivalent of the English term 'Translation' perhaps to 'encourage the belief that the practice is as old as the word' (Harmens 2006: 110). If we follow Sanskrit grammar then we will notice that the word *anuvad* is composed of Sanskrit prefix *anu* and the noun *vada*. Etymologically and Literally, *Anuvad*, as Avadesh K. Singh (2006) has proclaimed, stands for the 'subsequent' or

'following discourse' (*anu* means 'following' and *vad* = discourse). So according to Singh:

> ...the term *anuvad* ... means 'subsequent discourse' (target text) based on a *vad* (discourse, i.e., source text). It presupposes an existing discourse, i.e., *vad* or source text. The *vad* and *anuvad* lead to the third stage, which we can term as *samvad* (dialogue) with one's own self and other(s) within and without. This dialogue or *samvad* impacts the self and the other in more ways than one in different historical periods. Attendant political, ideological and economic considerations notwithstanding, *samvad* become an instrument for the transformation of the self and the other ... (Singh: 206-7).

If we trace the evolution of the word *anuvad/anubad* through dictionaries and vocabularies, we will notice that the formation of the meaning of the term is taking place throughout the nineteenth century till the middle part of the twentieth century. The evolution of the word if studied critically will provide a fairly good idea on how this word has gradually (although somewhat erroneously) come to be used as a synonym of the modern practice of translation.

One of the earliest dictionaries in the history of Bengali lexicography, Henry Pitts Foster's *A Vocabulary in Two Parts, Bongalee and English, And Vice Versa (Part II)*, published in 1802, has recorded the meaning of *anubad* as "justification", "interpretation", "to expostulate" and *anubadak* as "interpreter". The interesting point here is the absence of the notion of Translation and instead of that verbs like "to interpret", "to justify" are being used to capture the Sanskrit idea of explanatory repetition. It alludes to the fact that something that has already been stated or written down can be repeated to justify its position, existence or argument, or to

interpret the already existing in another more comprehensible language to grasp the meaning properly.

Probably the first Bengali to English dictionary, authored by a Bengali, is *A Vocabulary, Bengalee and English, for the Use of Students* (1810), written by Mohunpersaud Takoor, Assistant Librarian in the College of Fort William. The title itself clearly unpacks the purpose of the dictionary that it was meant for the advancement of colonial educational and the intended readers were the students of the College of Fort William. But the Vocabulary follows a different methodology as the words are listed according to subjects, i.e., 'Of God', 'Of Diseases', 'Parts of the Body', 'Of Diseases', 'Of House', 'Of Birds', 'Of trades', 'Of School', 'Verbs', 'Adverbs' etc and neither the word 'Translation' nor the terms like, 'Anuvad', 'Rupantar', 'Tarjuma' find a place in this dictionary. Read within the context of nineteenth century colonial politics of finding equivalence of the practice called 'translation' in Indian subcontinent, this lexical entry encourages us to view the practice of translation, mostly inclined to the western epistemological usage of the term, began within the walls of Fort William and was heavily used not only for understanding the culture of the indigenous population, which would have facilitated the ruling of the colonized, but was also featured as a major part of the pedagogical curriculum. The students were made to use translation as a means of learning the foreign language by the proponents of modern education in India and often their textbooks comprised of lessons translated from other languages.

William Carey's *A Dictionary of the Bengalee Language (Vol. I)*, published in 1825, has been regarded as one of the most authoritative dictionaries in which the entire entry of *anubad* and its related words like *anubadak*, *anubadakata*, *anubadi* run as follows:

> *Anubad: a response, an abusive reply, a sentence which responds to some other sentence.*
> *Anubadak: speaking in consequence of a prior circumstance, replying; a person who quotes the words of another.*
> *Anubadakata: the circumstance of quoting a sentiment or passage from another.*
> *Anubadi: replying, responding, and quoting* (Carey: 31-32).

So, the entry tells us that Carey is following the root meaning of the word *anuvad* in Sanskrit. It confirms the view that *anubad* is a kind of response, a reply in reference to something already said, an explanatory reiteration, quoting some other's speech/text in an exact manner. So this entry fits with the oral tradition of Indian culture where the early religious texts i.e., the four Vedas existed over a thousand years without ever having been written down and for that reason they have been called *'sruti'* (hearing) as well as the person who is a scholar of four Vedas has been referred as *'srutidhor'* (capable of remembering whatever he hears). At the same time, it cannot be overlooked that the term also means vulgar reply also.

The entry also interprets the act of translation as a dialogic interaction of the translator with the writer of the source text. This, if read in the light of Mikhail Bakhtin's understanding of the dialogic, is a statement against monologism[7]. Hence, translation creates a room for alternative perspectives on truth. It is through dialogic interaction that the creativity of the

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[7] The English terms 'dialogic' and 'dialogism' often refer to the concept used by the Russian philosopher Mikhail Bakhtin in his work of literary theory, *The Dialogic Imagination* (1975). Bakhtin contrasts the 'dialogic' and the 'monologic' work of literature. The dialogic work carries on a continual dialogue with other works of literature and other authors. It does not merely answer, correct, silence, or extend a previous work, but informs and is continually informed by the previous work.

translator gets an opportunity of renewal and regeneration and can also converse and argue with the authoritative discourse or the master narrative. Such an act empowers the figure of the translator who as a reader interprets the text through his subjective reading of it and then through his translation, questions the author and also provides a reply to many of the questions raised in the source text. The act, therefore, enters into a dialogic mode where the translator picks up the conversation from where the author left in turn leaving room for another reader-translator figure to pick up from what he has left. The conversation between two conflicting voices of that of the author and the translator opens up opportunities of generating new meanings out of the already existing text which although is derived from the source text often goes beyond it. This way of looking at the act of translation definitely gives more importance to the subjectivity and receptivity of the reader-translator thereby giving a hard blow to the source text (or author) oriented understanding of the practice. So, here we can argue that according to Carrey's understanding of *anubad* as a term for translation has more potential than the word "translation". It is important to note that in Carrey's epistemology of absolute and objective truth creating a "room for alternative perspectives on truth" is not possible. However, 'the freedom to interpret' in the Indian languages allows it.

Tarachand Chukruburtee in his *A Dictionary in Bengalee and English*, printed at the Baptist Mission Press in1827, defines the term *anubad* as only repetition and nothing else. In the following year, Reverend William Morton published another dictionary, named, *Dvibhasarthakabhidhan or A Dictionary of the Bengali Language with Bengali Synonyms and an English Interpretation* (1828). The purpose of this dictionary becomes crystal clear from the acknowledgement page that this work has been compiled "for the propagation of the Gospel in foreign parts" and written "by the first missionary of their

appointment to India and the first fruits of His auxiliary literary labours in that extensive field, is most humbly and respectfully dedicated" "to the most Reverend the President, the right Reverend and other members of the incorporated society". According to him, the term *anubad* is synonymous with *punahkathan* in Bengali and in English it means *response, abusive reply, quotation*. This time and again allusion to the idea of "abusive reply" as a way of interpreting what translation means is hard to deal with. Although in Bengali the meaning is "*punahkathan*" which simply and quite innocently means repetition, yet the negative and for that matter the disturbing English connotation keeps recurring in the subsequent dictionaries. Specifically, this meaning snatches away all the dialogic glory from the word and renders it as a threat to the source text. It provides more importance to the source text which is the only truth and views the practice of translation as a degrading and disgraceful act that perils the status of the source text and misuses and offences it.

Another remarkable dictionary of the nineteenth century *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*, is, in fact, a Bengali-English bilingual dictionary published from London in 1833. It has been compiled by Graves C. Haughton. Besides Bengali scripts, Haughton has provided Devanagari scripts for Hindi users, Arabic scripts for Arabic and Persian users, and Roman script for English and Portuguese users. The entry of *anubad* and the corresponding words are almost similar to Carey's dictionary.

> **Anubad:** 1. *A reply, (particularly) an abusive reply.* 2. *Tautology or repetition.* 3. *An interpretation.*
>
> **Anubadak:** 1. *Answering, replying.* 2. *Quoting the words of another person.*

Anubadi: 1. *Replying, answering.* 2. *Quoting or repeating the words of another person* (Haughton: 137).

Here too we can notice that the word 'translation' does not exist as an equivalent to the term *anubad,* rather G. C. Haughton has followed the Sanskrit connotation of the word. At the same time, it should be noticed that here too Haughton is suggesting 'reply' as a meaning of *anubad* but it is in particular 'an abusive reply'. Although previous compilers like, Takoor, Chukruburtee, Morton, Carey etc referred towards this abusive meaning of the term in a discussion but it is probably Haughton who considers this 'abusive reply' as the primary meaning of the term *anubad*.

Next in discussion is *A Dictionary in Sanskrit and English, Designed for the Private Students and of Indian Colleges and Schools* (1846) compiled by Rev. William Yates and published by the Baptist Mission Press, Calcutta. The intended readers of this dictionary, as mentioned in the title, are students learning at home as well as the students studying in schools and colleges. The entry on *anuvad* adds "Abuse, coincidence, tautology". The three meanings provided here gives three distinct understanding of the activity. "Abuse" of course alludes to the idea of degradation and reviling; "tautology" might refer on the one hand repetition, iteration, duplication, the saying of the same thing again and again in different words, but on the other hand it might also mean statements that are true by necessity or by virtue of their logical form. But interesting is the use of the word "coincidence" which brings in the idea of "time" into the activity. It might allude to the fact of corresponding in nature or in time of occurrence; that a body of work which is similar to that of the source text co-exist simultaneously and concomitantly with complete synchronicity.

Let us now discuss another major publication from the Baptist Mission Press, Calcutta, the *Abridgment of Johnson's Dictionary, English and Bengali, peculiarly calculated for the Use of European and Native Students* (1851) compiled by John Mendis. Interestingly enough if we go through the entries like 'explanation', 'illustration', 'defamation', 'narration', 'repetition', 'reiteration', 'reply', 'saying again', 'slander' etc. – all the possible meaning of the term *anubad* as mentioned in earlier dictionaries and vocabularies of different sorts, the word *anubad* does not exist in any of these entries mentioned above. If we look at the entry of 'translation' there too the term *anubad* is absent as its possible equivalent. The entry of the term *translation* and the corresponding words are as follows:

> **Translate:** *sthanantar* (translocation, removal or transfer from one place to another place); *bhasantar* (translanguage, removal or transfer from one language to another); *hastantar* (transfer to another hand or possession or control, handing over); *tarjama* (paraphrasing).
> **Translation:** *bhasantar likhon* (translanguage, writing or transferring from one language to another)*, tarjama* (paraphrasing); *sthanantar* haon ba karon (being translocated or doing translocation, being removed or removing/being transferred or transferring from one place to another place).
> **Translator:** *bhasantar bhasarochok* (translanguage writer or writer who writes in another language), *bhasantar karta* (person who transfers from one language to another) *tarjamaarak* (a person who does paraphrasing), *mutjiram*. (347)
> **Mistranslate:** *asuddha bhasantar* (erroneous transferring from one language to another).

Mistranslation: *asuddha bhasantar kora* (erroneously transferring from one language to another), *bhul tarjama* (incorrect paraphrasing) (Mendis: 213).

It is clearly evident that the meaning 'sthanantar' (translocation) refers to the notion of *translation* as 'carrying across' which came directly from the 12th Century Latin word *translationem* and this refers to the spatial metaphor which is inherent into the etymology of the word 'translation'. The meaning 'hastantar' or 'handing over' is probably a new coinage as far as the etymological history of the word 'translation' is concerned. This meaning refers to the transference of power/possession from one hand to another and thus presumes 'an act of power' and sheds light on the process of translation as a powerful activity from both linguistic as well as social perspective. But handing over the baton from the hand of the predecessor to the successor would also mean that there is a notion of seeking permission from the author of the source text who if agrees on the idea of relocation of the text in terms of linguistic domain, with full consent will allow translator to work on his text. The translator is, therefore, the inheritor, who is entrusted with the responsibility of protecting and taking good care of the possession that has been handed over to him. This hints at the gradual creeping in of the idea of the anxiety that the translator would suffer from regarding the faithful representation or the source text and maximum adherence to it in order to shoulder his responsibility of sincerely carrying out the task that he is entrusted with.

The next dictionary in the discussion, *Bengali and English Dictionary, for the Use of Schools* (1856) published by School Book Society, Calcutta is important for the fact that probably for the first time the word 'translation' has been given a place in the entry of *anubad* along with the word 'repetition'. These two meanings of *anubad* from now on coexist with each other

though they are radically different from each other. The word 'repetition', according to *Cambridge Advanced Learner's Dictionary,* means 'saying again' and thus it refers to re-narration after a moment while the word 'translation' refers etymologically 'carrying across' or 'crossing the barrier'. So, the co-existence of 'repetition' and 'translation' in the same entry presupposes a fundamental contrast because 'repetition' is referring towards a 'temporal' metaphor while 'translation' is based on a 'spatial' metaphor.

Monier Williams in his magnum opus *A Sanskrit – English Dictionary, Etymologically and Philologically Arranged with Special Reference to Greek, Latin, Gothic, German, Anglo-Saxon and Other Cognate Indo-European Languages* (1872) has given a detailed entry of the term *anuvad* and its corresponding words. It follows as:

> **Anu-vāda:** saying after or again, repeating by way of explanation, explanatory repetition or reiteration with corroboration or illustration, explanatory reference to anything already said, **translation**; any portion of the Brahmanas which comments on, explains or illustrates an injunction (*vidhi*) previously propounded, and which does not itself propound rules (...); confirmation; report, rumour, *on dit*; slander, reviling (emphasize mine).
> **Anu-vadāka(ikā)(am),** or **anu-vādin(ī)/ini(i):** *repeating with comment and explanation, corroborative, concurrent, conformable, in harmony with (...).*
> **Anu-vādya(m):** *to be explained by an Anuvāda, to be made the subject of one; (...)*
> **Anuvādya-tva(m):** *the state of requiring to be explained by an Anuv*āda (Williams: 39).

The point to be noted here is that Monier-Williams also here includes 'translation' as an equivalent to the term *anuvad*.

According to Trivedi[8], no other cognate words listed by Monier Williams including the verbs *anuvach* and *anuvad* or the nouns *anuvachana, anuvaka* and *anuvakya* "specify in greater detail the main meaning of the word, "saying after or again, repeating..." (Hermans 2006: 111). The entry on *anu-vadika/anu-vadini,* for example, begins with "repeating with comment and explanation". The entry on *anu-vać* adds: 'to repeat', 'reiterate', 'recite', 'speak after', 'reply'; the entry on *anu-vaćana* records: "speak after, repetition, reciting, reading; lecture; a chapter, a section; recitation of certain texts (mantra) in consequence of and in connection or conformity with injunctions (parisha) spoken by other priests." The entry on *anu-rākā* adds "saying after, reciting, repeating, reading; a chapter of the Vedas, a subdivision or section; a compilation from the Ṛig or Yajur-vedas" while the entry on *anu-vāćana* echoes almost same with further clarification: "the act of causing to recite; the recitation of mantras or passages of the Ṛig-veda by the Hotṛi in obedience to the injunction (parisha) of the Adhvaryu priest (Monier-Williams 1872: 38-9). Trivedi argued that this "aberrant definition included by Monier-Williams: 'translation'" "is wrong" and "unwittingly anachronistic" because none of the above cognate words, defined by Monier-Williams himself, "contain even a whiff of anything like 'translation'" (Hermans 2006: 111). According to him, "though *anuvada* did not mean 'translation' in Sanskrit, it had ... been appropriated to mean that in the modern Indian languages by the time Monier-Williams compiled his dictionary". As seen above that the term 'translation' already exists as an equivalent of *anuvad/anubad* in the dictionary published by the School Book Society, Calcutta.

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[8] As underlined by Harish Trivedi in his essay "In Our Own Time, On Our Own Terms 'Translation' in India".

One of the early monolingual Bengali dictionaries of the twentieth century was written by a Bengali – Subal Chandra Mitra's *Adarsha Bangla Avidhan*, published in 1906. The entry of the term *anubad* and other cognate words begin with a greater detail:

Anubad: 1. *poschadkathan* (repetition after); *anukirton* (reiteration); *punah punah kathan* (saying or narrating again and again); *bhasantarkaran* (translanguage); tarjuma (paraphrasing); *anukaran* (imitation), *apobad* (defamation); *ninda* (slander); *jonosruti* (hearsay); *kutsitartho bakya* (vulgar sentence); *prasangsha* (praise); 2. *pratikulata* (hostility); *shatruta* (enmity).

Anubadak: *bhasantarak* (a writer who writes in another language); *poschadkathak* (who speaks after); *punah punah kathak* (who speaks again and again); *nindak* (slanderer).

Anubadito: *anubadjukto* (*anubad* added); *bhasantorito: jahar anubad kora hoiache – asuddha (suddha = anudito)* (transferred into another language: where *anubad* has already done – impure (pure – *anudito).*

Anubadee: *anubadkari* (person who does *anubad*); *sadrisyo* (likewise), *tulya* (comparable), *anurup* (similar); *suchak* (indicator/index) (Mitra: 96).

The interesting fact to notice here is the absence of the term 'translation' as an equivalent of *anubad* which has already entered into the dictionaries by the School Book Society and Monier-Williams. So, we can argue that Mitra has kept the 'original' meaning intact though it has been already infected with the colonial imposition of 'translation' as a 'prospective' equivalent.

According to Gyanendramohan Das in his edited *Bangala Bhashar Abhidhan*[9] (Dictionary of Bengali Language), first published in the year 1917, the prefix *anu* means *'punah punah, sadrisha, manda ityadi'* (repetition in general, alike, bad etc.) and the noun *vada* means *'bola'* (to tell). So together it means, to quote Das:

> 1. *bhasantar; tarjuma; ak bhasar artha ba bhab abya bhasay byaktokoron; translation.* (translanguage; tarjuma; to reveal inner significance or meaning of one language to another) 2. *anukaran.* (imitation) 3. *ninda; apobad.* (to defame; to slander) 4. *dosharop.* (to blame) 5. *birombona.* (harassment) (Das: 55-6).

So here we notice that the term *anubad* has many different connotations ranging from translation from tarjuma to translanguage and from defame or slander other to harassment. This wide range of meaning suggests that to confine the Sanskrit/Bengali term *anuvad* within the boundary of 'translation' in the Western sense is in itself problematic. Another interesting fact that is bound to attract our attention is that the term also been equated with the term 'translation' though it is monolingual (Bengali – Bengali) dictionary. So, it suggests that the term 'translation' is now entering into the Bengali vocabulary and in near future, it becomes almost a part and parcel of the Bengali language. Another fact is that even at this time *anuvad* meant in a sense means "to slander", "to defame", "to harass" others. Unlike in the history of the evolution of the term translation in the Western concept where

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[9] According to Banglapedia, National Encyclopedia of Bangladesh, Jnanendra Mohan Das's Bangla Bhasar Abhidhan (Dictionary of Bengali Language) "brings innovation in respect of mono-lingual Bengali dictionary. It is fragmentary of two volumes; first published from Kolkata in the year of 1917 (its enlarged edition was published in 1937). As a matter of fact, the entries of this dictionary contained, were more in number than other dictionaries published earlier."

it came to be associated with certain the religious and holy practices, in the Indian context the term had in it a negative sense of degrading, which if read cynically can come to mean a process that demeans a text to an undignified position. This is perhaps because the suffix "*bad*" in Bengali takes up prefix like "*apo*" and "*bi*" to become "*apobad*" (literally means to blame and defame a person) and "*bibad*" (literally means quarrel or conflict). If this connotation is associated with the act of translation, then the figure of the translator emerges as that of a literary villain who unlawfully enters into a discourse (*bad*) with the source text keeping close association with it and therefore engages in a conflict with the author and in the end, with the production of the translated text, defames him.

Rajsekhar Basu's *Chalantika: Adhunik Bangabhasar Abhidhan* (1930) is different from the dictionaries we have discussed so far not because it is smaller in size but because it is a collection of words that were in vogue in the contemporary society and were used quite often. As recorded in the *Chalantika* the term *anubad* means 'bhasantar' (translanguage), 'tarjuma' (paraphrasing), and 'punahkathan' (saying again). So it is evident that these meanings of *anubad* were in common currency and formed a part of the common parlance among the Bengalis who have by then adjusted and fitted the term in their language in a way so that it could very well deal with both the Sanskritik and Western understanding of the act of carrying over a text from one language to another.

The entry of *Anuvad* in Haricharan Bandyopadhyay's herculean achievement, *Bangiya Sabda Kosh* (1832), needs proper attention because it contextualises the term more deeply. It follows as:

1. *kothito bishoyer punohkathan ba punorukti.* (repetition or reiteration of something that has already been said) 2. *anukkhon kathan ba anukirton.* (re-

narration or repetition after a moment of time), "*likhito gronther jodi koro anuvad, tobe se gronther paiyye aswad"*. (if you repeat/reiterate the written text then the textual meaning can be relished/enjoyed) 3. *siddha bostur upanyas ba kathan.* (to communicate or re-narrate the text already realized/performed) 4. *bidhiprapto bishoyer bakyantare anubachan ba punohkathan. 'Nyayasutra'* (repeating or restating, in other words, the meaning of an injunction) 5. *Bhasantare punohkathan, bhasantarkaran, tarjuma [translation]* (Repetition in a different language, trans-language, paraphrasing) 6. *kutsitartho bakya, gaali, apobad ...* (vulgar sentence, slander, defamation) 7. *kingbodonti, jonosruti.* (rumour, hearsay)

So here we get a chronological evolution of the word *anuvad / anubad.* The dictionary very well traces the history of the word and alludes to the fact that primarily it meant oral repetition/reiteration of something that has already been uttered and also as the above stated ancient shloka by Bhababhuti states that this practice provided a better and clearer understanding of what already been stated and/or written down for anyone who may not have heard it clearly or understood it rightly for the first time. The entry from the Sanskrit legal text *'Nyaysutra'* clearly depicts that the word gets variously used not only in Sanskrit literary theories but also in legal and logical texts. The word has also been used in derogatory sense and from School Book Society's *Bengali and English Dictionary*, Calcutta to Monier William's *A Sanskrit to English Dictionary* or from Hariharan Bandyopadhyay's *Bangiya Sabda Kosh* to Gyanendramohan Das's *Bangala Bhashar Abhidhan*, all these semantic atlases depict that 'there existed a range of meaning than one overriding sense of the word'. Haricharan Bandyopadhyay's entry on the evolution clearly suggests that the present-day understanding that

anuvad means a repetition in a language other than that it was originally composed (*bhasantarer madhyome punohkathan*) came into existence much later in the 19th century when the Indians had to look for a word that would carry essence of the term "translation" as it was used by the colonizers.

So in this context, on one hand, we can argue that translation has inherent within it an idea movement – a movement through space – a dislocation happens in the source language/culture and its relocation in the target language/culture.[10] *Anubad*, on the other hand, as in the original Sanskrit meaning, has an idea of a movement through time. To put into Trivedi's argument,

> However, etymologically speaking (and the etymology of *anuvad(a)* in both senses is of course just the same), there persists a conceptual contrast between *anuvad* and 'translation'. While 'translation' in the sense of 'carrying across' is based on a spatial metaphor, *anuvad* in the sense of repetition is, on the other hand, a temporal metaphor. To offer a hypothetical explanation, Europe may be no bigger than India in geographical terms and perhaps has fewer languages than India in that comparable expanse, but it has had, at least since the fall of the Roman empire, a more entrenched and chauvinistic tradition of linguistic nationalism, i.e., the one-language-one-nation paradigm. Thus a transaction between languages was visualized spatially in Europe, across boundaries, while in India, with a more effective Sanskritic hegemony serving to unite the different parts of the nation, all that was required was for everyone to say the same thing in the same language, though not necessarily at the same time[11] (113).

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[10] See Ch. 1 of Chatterjee, Chandrani. *Translation Reconsidered: Culture, Genre and the "Colonial Encounter" in Nineteenth-Century Bengal.*
[11] See Trivedi, Harish. "In Our Own Time, On Our Own Terms 'Translation' in India".

Having traced the etymological roots of both the terms *translation* and *anubad,* it can be concluded, as Trivedi argued, that there has been an "absence of the practice and perhaps the very concept of 'translation' as it is understood in the West, in the early history of Indian literature.[12] We can hear the similar echo alluding to this 'absence' in the essay "Towards an Indian Theory of Literary Translation", where Ayyappa Panikkar is also proclaiming:

> *Anuvad* implies repetition or a repetitive way of explanation. The absence of an exact equivalent for the modern sense of translation in medieval Indian languages probably suggests that the Indian practice tolerated a good deal of creative deviance in the retelling or adaptation of a literary text. The prestige of the source text did not taunt or frighten the translator[13] (40).

Conclusion

Read within the context of lexical analysis of the terms related to translation and *anubad*, the discussions encourage us to re-view the evolutionary process of colonial politics of finding equivalence of the term 'translation' in the concept of *anubad*. However, it can be understood from the discussion that the ancient understanding of the term *anuvad* had no relation with writing down. It mostly meant, as against the western practice, an oral exercise of reciting a text to grasp its meaning. Hope these terminological findings impinges on the further evolution of discourses and concepts regarding translation practices in India.

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[12] See Trivedi, Harish. "In Our Own Time, On Our Own Terms 'Translation' in India".

[13] See Panikkar, Ayyappa. "Towards an Indian Theory of Literary Translation", Mukherjee, Tutun (ed.) *Translation from Periphery to Centerstage.*

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Shakespeare in Gujarati: A Translation History

SUNIL SAGAR

Abstract

Translation history has emerged as one of the most significant enterprises within Translation Studies. Translation history in Gujarati per se is more or less an uncharted terrain. Exploring translation history pertaining to landmark authors such as Shakespeare and translation of his works into Gujarati could open up new vistas of research. It could also throw new light on the cultural and historical context and provide new insights. The paper proposes to investigate different aspects of translation history pertaining to Shakespeare's plays into Gujarati spanning nearly 150 years.

Keywords: Translation History, Methodology, Patronage, Poetics.

Introduction

As Anthony Pym rightly (1998: 01) said that the history of translation is "an important intercultural activity about which there is still much to learn". This is why history of translation has emerged as one of the key areas of research all over the world. India has also taken cognizance of this and initiated efforts in this direction. Reputed organizations such as Indian Institute of Advanced Study (IIAS) and Central Institute of Indian Languages (CIIL) have initiated discussion and discourse on this area with their various initiatives.

Translation history has been explored for some time now and it's not a new area per se. However, there has been a paradigm shift in the way translation history is approached in the recent times. As Georges L. Bastin and Paul F. Bandia (2006: 11) argue in *Charting the Future of Translation History:*

> While much of the earlier work was descriptive, recounting events and historical facts, there has been a shift in recent years to research based on the interpretation of these events and facts, with the development of a methodology grounded in historiography. Translation in history is now being linked to themes such as otherness, ideology, manipulation, and power. Clearly, progress has been made, and the history of translation has become a viable independent research area within translation studies.

In spite of the potential that history of translation has to offer, it has not been explored as much as it should be. As Lieven D'hulst (2017: 21) said "the history of translation has not received the attention it merits in terms of research and cannot be compared to any other type of research in translation studies." We have yet to dwell upon the way culturally central texts were translated and the history around it. We have yet to explore how knowledge texts were rendered and how translators went about their work in this regard. We have yet to decode the translation history of the colonial encounter. The reason why it is vital to explore the translation history is because it will facilitate a better and clearer understanding of the selection of texts, the reception and transfer of texts, translator inclinations and biases, translation scholars and fellow writers and the role they played, patrons and their politics and the over-all historical context in which all this transpired.

As D'hulst (2010: 397) said, "research in translation history cannot be compared to any other type of research". How Shakespeare's works were received and translated is a fascinating site of investigation. It has the potential of offer new insights into the way Gujarati translators behaved in their

dealings with Shakespeare. The way they made their choices in terms of what is fit for translation and what is not forms an integral part of exploration in terms of translation history. How each translator approached the process of translation with respect to Shakespeare's works can help us understand how translation and translator evolved over a period of more than 150 years of engagement with Shakespeare. It began with adaptations but the thrust is upon translations and the history that surrounds the translations proper.

Since translation history is an emerging area and India has yet to it bit to evolve its methodology for pursuing translation history, it is necessary to dwell upon the issues regarding how translation history can be explored.

Translation History: Possible Methodologies

Since translation is a complex process in its own right, its history is bound to pose a few challenges for the translation historian. It is possible to approach translation history in various ways. At present, the model of translation history that exists entails listing major translations and if possible, mentioning the names of the translators and the year of publication etc. in a way that creates a sort of chronological account of translations.

There are two primary ways to evolve a methodology that suits our respective translation history endeavours:

Devising a Methodology based on Translation Theory and Discourse

The West has invested heavily in translation history in the last 30 years of so. It has led to a number of publications on the subject and discourse on translation history has only grown with each publication and argument.

Insights related to translation history are scattered all over the arguments put forward by different translation scholars. It is necessary to glean the insights and customize them for the Indian context. Accordingly, it would be possible to arrive at a methodology for translation history and carry out the concrete work in terms of translation history.

It's interesting to note what the different translation scholars have to say regarding translation history in the West.

Susan Bassnett and Harish Trivedi (1999) have frequently argued that translation needs to be contextualized and should be studied in the light of a number of factors that affect it. Unless we study how a translation occurred and how it was affected by different factors, it is not possible to arrive at any reliable understanding of a translation:

In a similar vein, in General Editors' Preface to *Translation/History/Culture,* Bassnett and Lefevere (1999) argue how translation occurs and the way it is shaped by different forces. In their view, translation is a rewriting and all rewritings have their ideology and poetics that needs to be investigated into.

As Gentzler and Tymoczko (2002: xxi) assert that translation is, in fact, "a deliberate and conscious act of selection, assemblage, structuration, and fabrication- and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes." Gentzler and Tymoczko also believe that translators are not mere translators but they, "as much as creative writers and politicians, participate in the powerful acts that create knowledge and shape culture".

Thus, translation and power are not two separate subjects; power is, in fact, 'inherent in the translation process itself'. The translation theorists have argued for a long time that that "[t]he key topic that has provided the impetus for the new

directions that translation studies have taken since the cultural turn is *power*" (Gentzler/Tymoczko xvi).

One can go on quoting from these eminent translation scholars but it is evident that each translation scholar had something pertinent to say about translation history which can be made use of while charting the course of translation history. Whether it's patronage, translator's choices or the influence of translation scholars on what and how any text gets translated, there are ideas scattered all over the volumes pertaining to Translation Studies. It will require an effort but it's possible to identify the key ideas and construct a methodology that can be useful and effective in unravelling translation history more precisely and more comprehensively.

Deriving a Methodology based on Case Studies

In case, theory is not enough as to how translation history should be approached, there are quite a few practical examples of work done by some translation historians from which we can derive insights and evolve a methodology for translation history. Although there are several such examples, one practical example from which one could evolve a model of methodology is shared here to put it into perspective.

Here's an excerpt from the tribute to the late Daniel Simeoni who is credited with commendable work with respect to translation history. The excerpt illustrates how he pursued translation history in his unique way. It is markedly different from the way India practices translation history today. It is unique because of the sheer multitude of strategies that Simeoni employs and sources that he explores compared to our practice of only reading major books related to a subject. The way he explored translation history could be adapted and adopted as a methodology of pursuing translation history. Hélène Buzelinet Deborah Folaron (1990) writes in "To the memory of Daniel Simeoni":

> Since 2002, Daniel Simeoni carried out a historiographical project on Domenico Valentini, author of the first complete translation of Shakespeare's *Julius Caesar* in Italy (1756). He had followed the trail of his author to Sienna, and for a year combed libraries, scrutinized boxes of archival materials, and consulted with experts. In searching for clues, he had finally discovered unexpected links between the fate of his writer and the political plots in Italy at the time (3).

This comes close to the work that one needs to undertake with respect to translation history related to Shakespeare's plays rendered into Gujarati.

In summation, one can say that there's no one rigid methodology that one can impose on all translation history projects. In the context of a particular project, we need to evolve a methodology that suits our purposes related to translation history. In sync with this insight, a methodology to document the nuances of the historical context in which these translations of Shakespeare's works occurred was evolved based on a combination of these insights from the theory and practical examples of practices of translation historians.

Gujarat's Tryst with Shakespeare

Gujarat shares a unique relationship with Shakespeare starting as early as 1852. When the engagement with Shakespeare in India began in the form of adaptations, an adaptation of Shakespeare's *Taming of the Shrew* titled as *Nathari Firangiz Thekane Aavi* in Gujarati was performed by a Parsi theatre group at Andrews Library in Surat in 1852. This was the first ever adaptation of a Shakespearean play in any modern Indian language.

Since then, this engagement only grew stronger with further adaptations for nearly half a century. Translations proper began to appear only from 1898, the end of the 19th century and the beginning of the 20th century. While translations went on in the first half of the 20th century, the full flowering of translation endeavours occurred only in the 2nd half of the 20th century with a number of translations taking place after 1960.

Those who translated a full text of Shakespeare's play definitely form a part of translation history but it should also be kept in mind that there were those who celebrated Shakespeare without translating his plays. There were also those who carried out scholarly writing about his plays in Gujarati. A set of Gujarati scholars who did not translate Shakespeare's plays played a vital role in shaping the translation history because they provided the methodology for translations and also lent the necessary guidance and support.

To exemplify the categories of scholars and writers associated with translation history of Shakespeare's plays, it would be necessary to dwell upon a few aspects other than the translations of his plays. To start with, every major scholar, writer, poet and critic in Gujarati read and commented upon Shakespeare's works somewhere or the other. Keshav Harshad Dhruv, the Sanskrit scholar and translator, went to the extent of conceptualizing a metre called "*Vanveli*" that could lend itself to the translation of Shakespeare's plays. As the 2nd President of Gujarati Sahitya Parishad, Dhruv (1939) delivered a discourse wherein he says:

> In English schools and other schools, we come to experience new phenomenon. When we see Shakespeare's plays being performed on the stage, we get the true realization of how verse can be recited. Based on the new experience, a question arises that why Gujarati dramas cannot have the same

phenomenon of verse being sung….To see whether the necessary verse elements can be ushered in our verse composition and how it can be done, I have conceptualized "*Vanveli*" (118) (Translation mine).

This discourse became a part of Dhruv's *Sahiyta ane Vivechan (Literature and Criticism).* He then goes on to provide a rendering of Act III, Scene II of *Julius Caesar* using *Vanveli* in place of Blank Verse. This is significant because it was deemed difficult to translate Shakespeare in Gujarati partly because it necessitated the use of a metre in verse form. Dhruv's "*Vanveli*" was believed to be freer in the way it would be suitable for translation of Shakespeare's plays.

B. K. Thakore (1869-1952) and R. V. Pathak (1887-1955) wanted to see Shakespeare rendered in Gujarati and lamented about how major Gujarati poets have failed to usher in Shakespeare in Gujarati. Hansa Mehta (1897-1995) who translated two of Shakespeare's plays into Gujarati refers to how the above-mentioned scholars inspired her translation work. Vishuprasad Trivedi (1899-1991), a veteran scholar whom Umashankar Joshi (1911-1988) refers to as one of the few teachers who could teach English and Gujarati literature equally well also took in interest in Shakespeare studies and translation. He went through the translations of Mohamed Rupani (1912-2016) and shared his valuable feedback and inputs for improvement of the same. Regardless of everything else, he should also be remembered as the teacher of another great Shakespearean scholar namely, Santprasad Bhatt (1916-1984), popularly known as S. R. Bhatt. Santprasad Bhatt devoted himself to the study of Shakespeare's works and motivated several others to explore Shakespeare in this way. Bhatt also went through Rupani's Gujarati translation of *As You Like It* and Sonnets and provided his feedback. In his preface to Bhatt's book titled *Shakespeare*, Umashankar Joshi,

who was the editor of *Sanskriti,* a Gujarati literary magazine published on a monthly basis, recalls his conversation with Bhatt (1970)*:*

> The year of Shakespeare's 400th birth anniversary was inching closer. In 1961, I had tried to include articles related to Tagore on his 100th birth anniversary throughout the year in *Sanskriti.* What would I do regarding Shakespeare? It was a surprise to see and hear what I did; Santprasad Bhatt had come to my place on his own and said, "We must do something next year for Shakespeare. I will contribute something every month." I said, "There should be no lapse in any month" And he said, "Alright" (8).

These articles were later compiled and published as a book titled *Shakespeare* published by Gujarat University in 1970. In the preface, Umashankar Joshi also cites examples of how Bhatt provides delightful translation of some of the lines and titles of Shakespeare's plays and sonnets in this book. The articles are testimony of Bhatt's scholarship and his life-long fascination for Shakespeare.

Umashankar Joshi was probably the most influential scholar in terms of translation history related to Shakespeare. His fascination for Shakespeare endured a lifetime and he generously contributed in terms of facilitating the translation of Shakespeare's works into Gujarati. His initiation into Shakespeare happened quite early in life. The article titled "*Shakespeare nu Collar*" (Shakespeare's Collar) adequately documents Umashankar Joshi's fondness for Shakespeare even as a school-going boy. As he says   :

> "I was studying the fifth grade English medium in a school in Idar. At that time, a theatre company called 'Shakespeare *Natakmandali'* had come. The board that carried the name of the company had a picture of

> Shakespeare with his famous collars not properly done. It is still fresh in mind as a memory as to how I, along with some friends, keeping *Empire History* by my side, went there to alter the collars and set it right" (55).

As a young student, he developed such keen interest in Shakespeare's works that went on the shape a part of translation history of Shakespeare in Gujarati.

He initiated a project involving translation of 15 texts and included Shakespeare's *Othello* as one of the texts. He asked Mansukhlal Jhaveri to translate the same into Gujarati. He also reached out to Nalin Rawal to translate Shakespeare's *The Tempest*. At the time of 400th anniversary of Shakespeare's birth, Joshi decided to dedicate the publications of all issues of *Sanskriti* of an entire year to Shakespeare. The cover page of the magazine carried Shakespeare's photograph and it also carried the line under the photograph indicating the 400th birth anniversary. Since Shakespeare was born in the month of April, Umashankar Joshi decided to prepare a special issue on Shakespeare in April issue of *Sanskriti* in 1964. The index of the issue carried a poem written by Umashankar Joshi followed by excerpts of translations by the well-known scholars such as Karsandas Manek, Mansukhlal Jhaveri, Hansa Mehta, Ushanas etc. It also carried scholarly articles by Santprasad Bhatt, C. C. Mehta, Jayant Pathak and Niranjan Bhagat etc. It carried a special translation of Hamlet's famous soliloquy "To be or not to be, that is the question" by Umashankar Joshi himself. As a translation, it ranks with the best of translations of Shakespeare's works.

Each issue starting from January carried the photograph of Shakespeare with a line indicating 400th anniversary of Shakespeare's birth. Here's the cover page of January and the index of a special April issue of Shakespeare:

LONDON
Printed by Isaac Jaggard, and Ed. Blount. 1623

વિલિયમ શેક્સ્પિયર   આ વર્ષે જેમની ૪૦૦ મી જયંતી છે.

સળંગ અંક   ૨૦૫

Sunil Sagar

સંસ્કૃતિ

વર્ષ અઢારમું   સળંગ અંક ૨૦૮-૨૦૯   અંક ચોથા-પાંચમા

★

આ અંકની છૂટક કિંમત રૂપિયા બે.

On the occasion of 400th anniversary of Shakespeare's birth, C. C. Mehta conceptualized *Drashyavali*, a compendium of scenes translated from Shakespeare's plays to be performed in schools. It carried interesting translations and transcreations by Keshav Harshad Dhruv, R. V. Pathak, C. C. Mehta, Dhansukhlal Mehta, Hansa Mehta, Pragji Dosa, Jashwant Thakar, Gulabdas Broker etc. It was an effort to pay tribute to Shakespeare through performance. C. C. Mehta himself contributed a translation of a scene of Shakespeare's *A Midsummer Night's Dream* for the volume. Mehta had also written an article titled, "Shakespeare and Gujarati Stage" in *Indian Literature* Vol. 7, Issue I in 1964 documenting Shakespeare's plays were adapted and appropriated on Gujarati stage.

Generation by generation, scholars, critics, writers, poets and translators engaged with Shakespeare over a period of nearly 170 years in myriad different ways by critiquing, revisiting, translating and discoursing over Shakespeare's many timeless works. Translation history would be incomplete without taking into account the historical context of the cultural and intellectual discourses of the 19th and 20th century Gujarat and its literature. Such a rich cultural and literary ambiance would naturally lead to many endeavours in the direction of translation of Shakespeare's plays. These translations coupled with the historical context as rich as described above make a great site for the exploration into translation history.

Shakespeare in Gujarati: A New Model of Translation History

Based on the insights cited above, a new methodology for the study of translation history related to Shakespeare's works translated into Gujarati has been worked out. It is as follows:

1. Study the Translator First, then the Translation
2. Selection of the Text for Translation

3. Poetics
4. Support Mechanisms and Interventions
5. Patronage and Censorship
6. When did the translation occur?
7. Where did the translation occur?
8. Blank Spaces, Mistakes and Forgotten Translations

Before delving into the detailed translation history, it may be apt to consider the translator-wise chronology of Gujarati translations of Shakespeare's plays:

Sr. No.	Translator	Text	Year
1	Bhanji Gokul Parekh	*Julius Caesar*	1874
2	Narbeshankar Pranjivan Dave	*Othello*	1898
		Julius Caesar	1898
		Measure for Measure	1905
		The Merchant of Venice	1911
		Hamlet	1917
3	Hansa Mehta	*Hamlet*	1942
		The Merchant of Venice	1944
4	Jayant Patel	*Othello*	1963
		Macbeth	1963
		The Merchant of Venice	1964
		As You Like It	1964
5	Jashwant Thakar	*Macbeth*	1964
		Richard III	1969

6	Mansukhlal Jhaveri	*Hamlet*	1967
		Othello	1978
		King Lear	1983
7	Krushnashankar Ambashankar Vyas	*The Merchant of Venice*	1975
8	Mohamed Rupani	*Shakespeare's 159 sonnets*	1977
		As You Like It	1979
9	Nalin Rawal	*The Tempest*	1992

A detailed exposition of each of the above-mentioned criteria with respect to Shakespeare's works in Gujarati is as follows:

First Principle: 'Study the Translator First, then the Translation'

In recent times, there's a growing emphasis on putting spotlight on the translator. In many ways, it's pertinent as well. It's not for the purpose of merely focusing on the human side of it but also for the purpose of throwing more light on translation process, the historical context and much more. As a human being, the translator may be influenced by a number of factors which may, in turn, affect the translation. There are several instances of this that can be found in translation history if we look closely. Hence, in approaching translation history pertaining to Shakespeare's plays in Gujarati, it would be apt to focus on the translator first and then study the translations.

Mumbai Samachar, a leading Gujarati daily, once upon a time, carried an article titled "A Forgotten Translator"; the date and columnist's names are not available at the moment. It was an article on Narbheshankar Pranjivan Dave (1870-1952), the one of the first few translators who translated Shakespeare's plays into Gujarati. These are not adaptations but proper translations. He carried the pen name '*Kathiawadi*'.

This is not merely the story of a single translator; this is largely the narrative of each Shakespearean translator in Gujarati. We know little about them in any sense of the word.

It is still a mystery as to where they came from, where they worked, how they dealt with the challenges of rendering Shakespeare in Gujarati.

If the purpose is to 'humanize' translation, one must start with translators!

Here're a few case studies of how translator's life and work are, at times, crucial for translation history:

Bhanji Gokul Parekh

Bhanji Gokul Parekh provided the first ever translation proper of *Julius Caesar* in 1874. Not much is known about him except what is mentioned in the translation preface itself.

As the text and the preface indicate, he was a Principal of Anglo-vernacular School at Vala, near Vallabhipur in Gujarat. However, the translation did not occur at Vala. He was on leave for 20 days and visited Rajkot. While in Rajkot, he was wondering how he could spend his time meaningfully. He wanted to spend his time on something that delights as well as preaches values. This is how by "divine intervention" he turned towards the translation of Shakespeare's *Julius Caesar.* But before the translation gets published, he wanted to find out if the translation is likely to become "popular" or not. Hence, he called a meeting of like-minded scholars wherein he read aloud the first act of the translation. Some complained that the language of the translation is highly sanskritised. Instead of modifying it, he argued in the preface that Gujarati is derived from Sanskrit and there's no harm if it is sanskritised.

Interestingly enough, the verse portion of the translation was done by Balwantrai Ramchandra Junnarkar. He was perhaps a

Marathi who somehow happened to be in Rajkot at that time. Not much has been mentioned about him anywhere in the translation. The translation was printed in Kathiawad Printing Press at Rajkot.

Translations don't occur in vacuum because it requires resources and patronage to get them published. There's a hint of how this particular translation was supported in the first few pages. To start with, the translation is dedicated to W. W. Anderson, the then Political Agent. It is easy to guess how Bhanji Parekh must have received some sort of support from him in order to get it published.

There are others who placed an advanced order to purchase multiple copies of the translation and lent a helping hand. In this list, His Excellency Mansinh, ruler of Dhrangadhra, a Princely State, purchased 35 copies of the translation. Keshavrao, the brother of Junnarkar, purchased 5 copies. Likewise, there are 9 other Marathis who purchased copies of the translation. It would be interesting to find out how these Marathis and one Gujarati made the first translation of a Shakespearean play happen way back in 1974. Nonetheless, it is easy to discern that Bhanji Parekh was well-connected with a variety of powerful people in and around Rajkot and hence, it was possible for him to draw the support of such diverse stakeholders. In any case, reconstructing the life and work of Bhanji Parekh remains an unfinished task as there's hardly any source of information other than the translation itself.

Narbheshankar Pranjivan Dave

Translation history surrounding Shakespeare's first few Gujarati translators is still an unfinished puzzle. While they are largely forgotten, they have left behind enough traces for us to recover the hidden treasures from the debris of history.

But since translation discourse focuses entirely and exclusively on the text and leaves out the translator, the living, breathing human being, there is not much that is explored in terms of translator's life and work.

A popular version peddled by local historians that was accepted by all without a question was that Narbheshankar was a lecturer at Samaldas Arts College and he translated Shakespeare's plays. It is not a falsehood as the facts are correct independently; he served at Samaldas Arts College, Bhavnagar and he translated Shakespeare's plays into Gujarati. However, no one bothered to put together the chronology of his life's events.

Only after a recent exploration, it was brought to light that Narbheshankar's translation of Shakespeare's *Othello* and *Julius Caesar* came out in 1898 well before he even enrolled in Samaldas Arts College as an undergraduate student in 1899. He went on to complete his MA in Philosophy from Deccan College, Pune and later joined Samaldas Arts College as a lecturer in 1905.

The subsequent question that arises is that if he took admission in Samaldas Arts College in 1899 right after his Matriculation, was he 15 years old while he sat down to translate *Julius Caesar* and *Othello* into Gujarati in 1898?

It is only when one tries to reconstruct his life way back from his birth to his work that one can discover that he was born in 1870 and failed in Matriculation exam in 1885. Subsequently, due to familial compulsions, he takes up a job in railways near Veraval and keeps changing jobs till 1890. In 1890, he passes Matriculation exam and continues his miscellaneous jobs. It is only in 1899 that he enrols in Samaldas Arts College. The questions that we still don't know the answers about:

- He was born in Chuda, near Surendranagar. How did he land in Bhavnagar?
- What did he do to survive during those years of struggle? How did he sustain his interest in literature?
- How did a student who failed in Matriculation get motivated to first of all read and then translate Shakespeare's plays into Gujarati?
- How did he earn the attention of the Princely State of Bhavnagar that he got the funding for 'Shakespeare Series' the translation of 6 Shakespearean plays namely *Othello, Venis no Habsi* (1898)*, Julius Caesar* (1898)*, Measure for Measure* (1905)*, The Merchant of Venice* (1911) and *Hamlet* (1917) into Gujarati?

Narbheshankar Pranjivan Dave, 'Kathiawadi' survives today only in the form of his translations of Shakespeare's plays. His life is as much a mystery till date.

Mohamed Rupani

Mohamed Rupani (1912-2016) translated Shakespeare's 159 sonnets (1977), *As You Like it* as *Aapni Pasandagi* (1979), and published two volumes of translation of English poetry titled *Angla-Kavya-Darpan Vol I* (1999) *& II* (2000). Rupani was born in Inhabane, Mtamba, Mozambique in 1912 and came to Kodinar, Gujarat, India in 1923 to acquire education. His father Juma Premji Rupani had immigrated to South Africa at the age of 14 to settle in Mozambique but he brings his children back to India and decides to settle down in Kodinar, Gujarat so that they can be properly educated. Rupani received primary education in the following way:

- Primary level education at a vernacular school in Kodinar

- Junior high-school education, first year of English at H. H. The Aga Khan Boys School, Mumbai
- High school education, second and third-year English at an Anglo-vernacular school, Kodinar

His studies were interrupted in 1928 when he had to return to Ihambane. He stayed there till 1931. During this period, he explored his father's rich library and read *Gita, Quran, The Bible* etc. and developed his inclination into reading. His father, although barely educated, had written two books titled, *Hind ane Africa no Vepar (Trade between India and Africa)* and *Aga Khan Hirak Mahotsav Granth (Diamond Jubilee Book)*.

While staying in Ihambane, he desired to pursue his studies but it was not possible. His mother suggested an alternative which was to start a business and offered a bag full of diamonds, jewellery and money. This was her effort to urge him to continue to stay there. However, Rupani declined it and returned to India to resume his studies. Upon his return to India, he attended Baroda high school during 1931-34 and Baroda College, later renamed as the MS University, Baroda during 1934-38 and graduated from Bombay University in 1939. He met Ms. Dilawer K. Kavi, the first Muslim student to enter Baroda College in 1936 and got married to her in 1940. Both shifted to East Africa in 1940 and taught in schools in Zanzibar (1940-41), Dodoma (1942-49) and Mombasa (1949-68).

Post retirement, they lived in Nairobi (1968), Ahmedabad (1968-70), Nairobi (1970-75), Ahmedabad (1975-88), Nairobi (1988-96), Porbandar (1996), Rajkot (1996-2000) and Jamnagar (2000-06). In 2006, Mr. and Mrs. Rupani shifted to Dignity Lifestyle Retirement Township, Neral. Mrs. Rupani passed away on December 14, 2006 at the age of 89. Rupani then shifted to Swami Ramanand Shastri Senior Citizens

Home, Lonavala in 2009. In 2013, he shifted to Janseva Foundation's Old Age Home near Pune and passed away there in 2016.

In all, this is the 104-year long journey of Mohamed Rupani's life from 1912 to 2016. It is fascinating story as a whole. From the point of view of translation history, the following questions arise:

- For someone who worked, lived and retired in South Africa, how did he first of all keep his language skills proficient enough to embark upon translations?
- After retirement in 1968 and return to Gujarat in 1975, how did he think of translating Shakespeare's 159 sonnets and *As You Like It*? He came to Ahmedabad only in 1975.How did he get the two translations published so quickly in 1977 and 1979 respectively?
- Was this his first effort of translation? Apparently, his only other work of translation of English poetry gets published in 1999 and 2000.
- How did he manage to find a publisher in a region wherein he had not lived for the most part of his life? How did he manage to get every known scholar of the day to comment on and review the translations?
- After returning to Gujarat in 1975, why did he live at these different places for the next 35 years or so?

Some of the possible explanations are as follows: First of all, his preface to his translation of Shakespeare's Sonnets or *As You Like It* does not provide any clue to his initiation into translation or where the motivation came from. However, the preface to *Angla-Kavya-Darpan* provides some insights which throw light if properly correlated and analyzed. To start with, he shares his memories of Baroda College during 1934-38 and shares how his teachers introduced him to English poetry and

how he used to be mesmerized by the lectures delivered by his teachers related to English poetry (XVII). He mentions how the study of Shelley and Keats transported him in another world altogether in the first year itself. Prof. Romans taught English Prosody which served as the foundation of his translation of Shakespeare's sonnets and poems contained in *Angla-Kavya-Darpan.* While Rupani was keen to write poetry in English, Prof. Romans motivated him to try and write poems in Gujarati. This was a turning point for Rupani because he began to write poems in Gujarati and his first ever publication is his collection of original poems in Gujarati titled *Yogini Mari* (1969) well before the translations. Once he was motivated to write in Gujarati, it is logical that he was drawn towards studying the existing Gujarati and English poetry. It was evident that he found English poetry superior and eventually decided to introduce the Gujarati readership with the very best of English poetry and literature.

In addition, it is interesting how he got the two volumes of translation of English poetry titled *Angla-Kavya-Darpan* in 1999 and 2000 as the last publication but it was the first effort as far as translation is concerned. His preface to *Angla-Kavya-Darpan* mentions how he began to translate English lyric poetry into Gujarati since 1939. He states beyond doubt that he continued to revise and improve his translation of English poetry for 6 long decades from 1939 to 1999 before finally getting it published in 1999 (XI). Therefore, it is an eye-opening study of apparent chronology of his publication of translation of Shakespeare's 159 Sonnets*, As You Like It* and *Angla-Kavya-Darpan* is 1977, 1979 and 1999 respectively. So, it can mislead into thinking that he translated sonnets first, followed by *As You Like It* and lastly the English poetry after 20 years or so in 1999. However, only the close study of a translator's life, his/her journey and evolution as a translator can explain the true chronology and true history of the events

as they unfolded. In no small way, the study of Mohamed Rupani's life is the only way to explain the history that surrounds his translations.

While translation has emerged as almost a discipline in itself, the funds, grants, projects and doctoral work have grown in the last 20-30 years in Gujarat, it is unfortunate that a devoted translator such as Rupani who translated for 6 decades of his life lived and died in complete anonymity as far as translation researchers and historians are concerned. The fact that Rupani struggled hard to find a publisher for *Angla-Kavya-Darpan* and eventually published it all by himself should not be lost in this debate on translation history and how we should go about it.

A study of a translator in the entirety of his/her life and work is also essential to comprehend the full import of his/her contribution as a translator. For instance, when you study Mansukhlal Jhaveri as a translator of *Hamlet* and *Othello*, it is an incomplete narrative. He is an extraordinary instance in translation history and deserves a unique place in translation history because he is arguably the only Gujarati translator who translated the plays of Kalidas and Shakespeare both. A comprehensive study of this sort can place a translator in history and provide us with a richer history than what we would have if we consider his translations of Shakespeare's plays alone.

His evolution as a translator anyway deserves a detailed analysis of his life purely because of his journey starting from Jamnagar to studies at Samaldas Arts College, Bhavnagar and eventually landing in Mumbai. During this journey, how did he develop as a translator of texts of two of the greatest playwrights in the history of literature – Kalidas and Shakespeare? An explanation to this question would be

incomplete without reconstructing his life and work in its entirety.

If translation history is all about reconstructing the historical context, how are we going to reconstruct it without the translator, with its chief protagonist missing from the narrative? How can we throw light on history without shedding some light on the translator who facilitates the cultural transfer of complex literary compositions? There is little that we can accomplish unless we get to reconstruct the life and work of the translator who shapes and is shaped by the obtaining world around him, is swayed by different cultural forces and is moulded by motivations of different sorts.

As Anthony Pym (1998: 30) famously said, "study the translator first, then the translation"

Selection of the Text for Translation

It would be naïve to think that translators randomly select the text without any rhyme or reason. Such a belief would only perpetuate a theory of chaos when it comes to translation history. Selection by nature is political. There's always some or the other compelling reason why people select what they do. The same holds true for translators. In this element of choice, we can discover nuances of translation history if we pay our sincere attention. As D'hust (2010) puts it:

> What has been translated? And what not? In other terms: what have been the selection procedures used (and also according to what underlying criteria?) To answer such questions, the establishment is needed of bibliographies of translations, and eventually of what could have been translated, but was not (25).

The present model of historiography in India, if there's such a thing, is content to report who translated what and leave it at that. It is assumed that he/she translated it out of a Good

Samaritan's spirit and the translator simply randomly selected the text without much of a prior thought.

Such historiography furthers the idea of randomness in the wake of such a practice. It strengthens the philosophy that translators are acting out of their will and volition all the time. They select text randomly or impulsively and translate according to some whim or fancy.

However, those who understand the nature of history will not be content with 'who' and 'what' and will want to raise the more fundamental historical question 'why'. The reason for raising such a fundamental question is to uncover new facts and interpretations of such translator choices in terms of selection of texts. As Venuti (1995) says in *Translation, Community, Utopia:*

> The inscription begins with the very choice of a text for translation, always a very selective, densely motivated choice, and continues in the development of discursive strategies to translate it, always a choice of certain domestic discourses over others (468).

In the context of the power relations which are at work between the translator and his patrons and publishers, can we afford to consider the selection of the text as an innocent process? Can we indulge in make-belief that the translator had innocently engaged in the random selection of a text? By nature, choices, if not always political, are always conscious and purposeful. Here're a few interesting cases of selection of text for translation:

1

The case of Narbheshankar Pranjivan Dave makes an intriguing study. For someone who was struggling to make two ends meet and for which he had to take up and switch petty jobs from 1885 to 1898, how could he take up Shakespeare's

plays out of his will and volition to translate them into Gujarati? Narbheshankar who could barely manage to pass his Matriculation after two attempts was naturally more worried about putting food on the table for his family than translating Shakespeare. How, all of a sudden, he gets interested in translation of none other than Shakespeare's plays? One can understand his inclination towards translation, but the question still remains, why Shakespeare?

It is only when one relates the patronage that he received from the Princely State that one could possibly piece together some sort of explanation of his selection of the text. We may or may not be able to explain why the Princely State wanted Shakespeare's plays translated into Gujarati but at least we would be clear about the fact that Narbheshankar did not make such a choice because he was acting under the instructions of the State and his further education and subsequent employment stemmed from his translation project funded by the State.

2

Mansukhlal Jhaveri (1907-1981) translated three of Shakespeare's plays namely *Hamlet* (1967)*, Othello* (1978) and *King Lear* (1983). The question to be asked is why he chose to translate Shakespeare's plays in the first place. The other question is the choice of the plays for translation. For *Hamlet,* we may not be able to find any immediate reason for selection. But *Othello*'s Gujarati translation carries a preface by Umashankar Joshi, the renowned poet, critic and translator. In it, Joshi explains that it was he who asked Jhaveri to translate Shakespeare's *Othello*. If we don't raise the question of the selection of the text, we would never uncover the role Joshi played in getting *Othello* translated into Gujarati. The subsequent question as to why Joshi wanted Jhaveri to translate *Othello* into Gujarati also reveals some useful insight. Joshi had conceptualized a series of 15 translations under

Kavita Sangam: Nisheeth Puraskar Granth Mala - 22 published by Gangotri Trust established by Joshi himself. All the other texts were poetry from Indian and other languages translated into Gujarati. Among these, Joshi wanted to get Shakespeare's *Othello* translated which is why he requested Jhaveri for the same.

The Joshi-Jhaveri collaboration was not random either. They were in touch with each other for years and two volumes of Joshi's letters include letters which refer to their collaboration and association. This was no random act of translation of a random text. It was a part of a larger translation project including 22 texts and Joshi gets Jhaveri to contribute a translation and it happens to be *Othello*. It was followed by a translation of *King Lear* in 1983. So, it was Joshi's selection of the text that led to the translation of *Othello* and *King Lear* into Gujarati. Joshi also selected the translator for the text in the form of Jhaveri. In this way, Joshi made his lasting contribution to translation history by getting this text translated.

3

Hansa Mehta, the first Vice Chancellor of MS University, Baroda, translated Shakespeare's *Hamlet* (1942) and *The Merchant of Venice* (1944) into Gujarati. It would be pertinent to bear in mind that she played many roles in her life as a reformer, social activist, educator, and she also translated Shakespeare's plays. As a translator, she comes across as quite eclectic as she translated into Gujarati eight cantos of Valmiki's *Ramayana*, *Moilerena be Natako (Tortuffe and Le Bourgeois Gentilhomme,* two of Moliere's plays in French),* and Jonathan Swift's *Gulliver's Travels*. The question that arises is how did she and why did she choose Shakespeare's plays for translation? Explaining the motives and inclinations of a translator is an integral part of a translation historian's

assignment because it is, at times, the motives and inclinations that shape the translation and consequently the translation history.

Hansa Mehta explains it in her preface to the first translation how and why she decided to translate Shakespeare's plays into Gujarati. In the preface to the translation of *Hamlet*, she mentions how B. K. Thakore, the renowned poet, pointed out that the leading Gujarati poets have not translated Shakespeare's plays. She also goes on to quote R. V. Pathak, the noted critic, who makes the scathing remark that our young Gujarati writers indulge in the translation of trash stories but do little to render Shakespeare's plays into Gujarati. Mehta further states that when she read this line from Pathak, it deeply stung her heart and she resolved to translate Shakespeare's play.

In the preface to the translation of *The Merchant of Venice*, she states that B. K. Thakore expected me to translate one more Shakespearean play. She goes on to explain that since *Hamlet* was a tragedy, she decided to choose *The Merchant of Venice* which is a comedy. One would find it hard to grapple with the logic of choosing one tragedy and one comedy for being opposite forms of dramaturgy. However, translating one more play was not a part of her plan; it was B. K. Thakore's expectation that she sought to fulfill by translating *The Merchant of Venice*.

4

In an interesting aside, it is fascinating to study what does NOT get translated and what is NOT selected for translation. For instance, the way Gujarati translators showed sheer disregard for Shakespeare's comedies demands to be studied because it is baffling as to why most of them would engage with tragedies alone and disregard comedies. Each Gujarati translator was unique but what was common among them all

was that each one believed that Shakespeare was a great playwright and his plays need to be translated into Gujarati. However, the neglect towards the same dramatist's comedies is perplexing, to the say the least.

In other words, if translators believed that Shakespeare's comedies were far more creative and richer, generation by generation, they would translate them and more importantly they would translate them again and again. However, the history related to the selection of texts for translation seems to indicate the opposite. So, when one searches for how many of Shakespeare's comedies got translated and how many times, it provides important insights in terms of selection of text in translation history. Shakespeare's comedies did not attract Gujarati translators for some mysterious reason and that is why barring a couple of translations, Shakespeare's comedies remained untouched by Shakespeare's Gujarati translators. It would be pertinent to compare this with those who did not translate but adapted Shakespeare's plays into Gujarati. C. C. Mehta adapted *A Midsummer Night's Dream*, Aapabhai Patel adapted *As You Like It,* and not to mention the Parasi theatre groups who thrived mostly on Shakespeare's comedies earlier in history. A study of selection and exclusion of texts is a rich site of new insights into translation history and shed new light on how Gujarati translators approached Shakespeare's plays.

This leads one to wonder whether translators carry out their noble duty of facilitating the cultural transfer in the best interests of the humanity or they are motivated by other factors as well. It is a legitimate concern whether translators are always motivated by genuine duty of ushering in the best of texts into their mother tongue or there are other motivations at work. In any case, one can no longer assume that the selection of texts is random. It would also be erroneous to assume that the translators select the text based on the merit of the text

because they tend to select the text it in spite of its apparent lack as well. They may also exclude texts in spite of apparent merit. Moreover, it is misleading to think that translators are individuals who are on a mission and objectively select the texts. It is in their subjectivity that we can unearth new interpretations related to the history and the context of their translations.

Poetics

It is old-fashioned now to think that translators always adhere to the original and remain loyal to the text while translating. It's high time we paid more attention to the poetics of the translation to discover valuable insights regarding the translation history. The way a translator goes about translating a text tells a story. Contrary to popular belief that translators translate in a particular reason without any agenda, there's always a reason why a translator would translate in a particular way. Venuti (1995) articulates it quite succinctly:

> Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences, basically domestic, drawn from the receiving language and culture to enable the foreign to be received there. The foreign text, then, is not so much communicated as inscribed with domestic intelligibilities and interests (468).

As far as translation history is concerned, the poetics of translation is also an equally important site for investigation. If the selection of a text is not random, how can the literary choices and strategies be random? The way translation is approached and carried out cannot be deemed random because there are multiple translations of the same text and respective translators have translated the same text in different ways.

Each translator perceives translation differently and consequently approaches translation differently.

It is necessary to understand the translator's perception of translation as a process so that we can understand his/her translation strategies and choices. In the 11th Gujarati Sahitya Parishad Meet at Lathi, in 1933, Mansukhlal Jhaveri delivered a discourse on "*Bhashantar Karvani Kala*" ("The Art of Translation"). Regarding the definition of terms, Jhaveri asserts:

> *Bhashantar* (literal translation) and *Anuvad* (Translation Proper) are not synonyms. The difference between *Bhashantar* and *Anuvad* is the same that exists between a photograph and an oil painting. In the first, the outline of the original will be mostly accurate but the beauty of form and colours cannot be faithfully reflected. In an oil painting, both can be captured; the outline may vary a little. However, the painter of an oil painting will employ his imagination in some way and strive to render it closer to the original. Skill is required in both the things (526).

It is safe to infer that Jhaveri must have tried to provide an *Anuvad* of *Hamlet* into Gujarati and hence, the poetics would completely change, compared to translator such as Narbhshankar Pranjivan Dave who practiced *Bhashantar* or literal translation. Here's a different perspective from Mohamed Rupani who says that "like an actor of the theatre, the translator transcreating a work plays the role of the original poet; it is not merely a *Bhashantar* or *Anuvad*. The entire form, body, soul, heart, mind and everything else gets embedded in it (1).

On the other hand, Jayant Patel avers in an email interview that he "translated Shakespeare's plays exclusively to help my

students, who needed to be aided in grasping the gist of the classics that they were struggling to fathom. The 4 plays I selected were the required textbooks at that time" (3).

As it is evident, each translator thought differently about the task of translation and hence went about it in a different way. Partly, these different ways emanate from their desire to render a text as well as they can and on the other hand, make it more palatable to the readership.

Unless we rigorously scrutinize the translations in terms of their literary aspects, we would never be able to throw light on why translations exist in the form that they do. The way a translation exists in its literary sense depends on a set of choices that the concerned translator makes in terms of form, style, simplicity or obscurity of language etc. based on the objectives of translation. Either the translator decides and defines the objectives or it is the Patron/s who determine(s) the objectives of translation which eventually dictate the poetics of the translation. Here're a couple of case studies:

Multiple Translations of the Same Text

Hamlet

Narbheshankar Pranjivan Dave, Hansa Mehta and Mansukhlal Jhaveri translated *Hamlet* into Gujarati in 1917, 1944 and 1967 respectively. In this particular instance of multiple translations of *Hamlet,* Narbheshankar Pranjivan Dave's translation of *Hamlet* is a prose translation and Hansa Mehta's translation of *Hamlet* is in *Anushtup* metre.

If one studies how each translator translates the soliloquy "To be, or not to be, that is the question", it is possible to infer a few interesting insights. Shakespeare does not use any adjective for the "question" in order to explain how the question is so profound or painful to deal with. He simply uses the definite article "the" and conveys that this is the most

profound question. Now when one reads the translation of the line "that is the question" in the above mentioned three translators' rendering, it is evidently clear how each one did it differently and reasons for these different ways of translation are also more or less clear.

Hansa Mehta translates "that is the question" as "that is the big/great question". She adds the adjective perhaps to intensify the effect of the line. Mansukhlal Jhaveri translates it as "that is the question of all questions"! He also tries to add to the impact of this line by elevating it to the status of the crowing question among all the questions! On the other hand, Dave remains faithful to Shakespeare's wordings "that is the question" and renders it as "that is the question" in Gujarati. (Translation mine) That is not enough. He goes on to provide a foot-note to "To be, or not to be, that is the question" and explains what Shakespeare's intended meaning is.

In Dave's case, the objective of the translation is what guides and shapes his translation. He (Dave: 02) describes his objective as follows:

> With an objective of introducing Shakespeare's plays in their original form to the Gujarati community, however difficult that may be, I have undertaken the task of translating the same into Gujarati....Following this objective, I have adopted the method of literal translation in this task (Translation mine).

Such an objective also explains why all of Dave's translations carry copious foot-notes as well. The translation is also preceded by unduly long introduction containing explanations regarding Shakespeare's plays, his art and the views of several critics.

On the other hand, Hansa Mehta translated the concerned line with quite a different objective. In the light of the observations

by B. K. Thakore and R. V. Pathak that no Gujarati poet had attempted to translate Shakespeare's plays in verse, she wanted to change this and attempt a Gujarati translation of Shakespeare's plays in verse. She frankly admits how it stung her in her translator's preface and which made her undertake the translation. For translating Shakespeare's *Hamlet*, she uses a metre called *Anushtup*. Therefore, her objective was to ensure that he provides a translation of Shakespeare's plays in verse using *Anushtup,* however difficult that may be. It is possible that she faced some difficulty in rendering the line and fitting it in the metrical scheme of *Anushtup.* Since she used this particular metre, she seems to have received some criticism as well because she responds to the criticism for her translation of *Hamlet* published in 1942 in the preface to the translation of *The Merchant of Venice* in 1944. Her response is regarding whether an adequate translation of Shakespeare's plays in verse is possible or not and whether the use of *Anushtup* as a metre is appropriate, as she (1942: 02) writes:

> Like *Hamlet,* this play is also rendered in unrestrained *Anushtup*. At places, I have also used other metres as well. Whatever critics' observations regarding *Hamlet'*s translation that I came across, I found them quite shallow…One section of critics has made up their mind that Shakespeare's plays cannot be translated in verse. The other section thinks that verse translations are possible but *Anushtup* is not the right metre for it. Before long, I have admitted that it is not possible to transfer the exact quality of the original into the translation, whether it is a translation in Gujarati or any other translation (Translation mine).

As it is obvious, she had her tough moments as a translator using *Anushtup* metre. However, it is not clear as to why she would translate the line so very differently into Gujarati from

the line in the source text. Consider the source text and the translation as follows:

Shakespeare: "To be, or not to be, that is the question"

Hansa Mehta: "To live? To Die? That one big question, agonizes me" (Translation mine)

Now this "agonises me" is not a part of the source text other than the fact that the whole soliloquy is a poignant expression of agony. Why would Mehta go to the extent of adding words/phrase to extend the line from the source text in her translation? Why would she add words that don't make any substantial contribution to the meaning of the line? Was it because she wanted to clarify how "it agonizes" Hamlet? Or was it because she was using a metre that necessitated such a measure? There are no easy or ready answers to the way Mehta translated the Shakespearean line in the way she did. It would only be possible if further research into translation history related to Hansa Mehta's translations leads to the recovery of her letters or any other documents explaining how and why she went about translating Shakespeare in this particular way.

One can compare the multiple translations of the entire soliloquy rendered by the three translators but it would probably translate into an independent area of study. However, one thing is amply clear that multiple translations of the same text, when read together along with the historical and personal context of the translator in view, can shed new light on the way translations were approached and carried out.

The Merchant of Venice

Shakespeare's *The Merchant of Venice* was the oft-translated play among all of Shakespeare's plays into Gujarati. Each translator used the same Gujarati title for the play as *Venis no Vepari.*

Here're the translators who translated *The Merchant of Venice* into Gujarati and the chronology of the translations:

Sr. No.	Translator	Year of Translation/Publication
1	Narbheshankar Pranjivan Dave	1911
2	Hansa Mehta	1944
3	Jayant Patel	1964
4	Krushnashankar Ambashankar Vyas	1975

How each translator translated the play throws ample light on how translation does not exist in vacuum and it has a context within which it needs to approached and understood. Each translator mentioned above had related to his/her historical context and worked out a suitable strategy for translation in consonance with the same. In order to understand the translation, one needs to study the strategies employed by the translators and more importantly why they worked out the strategies that they did and see if there's any correlation exists among them.

According to those who believe that these translations were all random tend to assume that these translations existed independent of one another and each translator was working without any particular objective or agenda. Randomness also suggests that there was no correlation between one translation and the other. What if these translators took into consideration the previous translations and carried translation history in the way they were translated?

Here's a particular strategy that each of these translators consciously used with a sense of history:

If there was one translation concern commonly shared by these four translators, it was the conscious choice of form for their

respective translations. Here's the choice each translator made in terms of form.

Sr. No.	Translator	Type/mode of Translation
1	Narbheshankar Pranjivan Dave	Prose translation
2	Hansa Mehta	Verse Translation
3	Jayant Patel	Prose Translation
4	Krushnashankar Ambashankar Vyas	*Gadhyapadhyatmak* Translation- it is a translation that is in prose but carries the rhythm of verse.

As mentioned earlier, Dave was clear about the objective of the translation he was attempting. Either the translator or the Princely State had made the choice to make the translations accessible to the masses. Therefore, the strategy that Dave adopted was to make the translations as 'literal' as possible. This would have been impossible if he were to render the play in verse. So, providing translations in prose was a strategy closely aligned with the larger goal of making the translations accessible.

In the case of Hansa Mehta, it was clear that she was filling the historical void with her verse translations. As mentioned earlier, she decided to translate Shakespeare's plays primarily because eminent critics and scholars such as B. K. Thakore and R. V. Pathak had pointed out how major poets of Gujarati have stayed away from translating Shakespeare in verse. Mehta took up the task of translating Shakespeare basically to render them in verse. In fact, to be precise, Mehta seems to suggest that after her translation of *Hamlet,* she has already addressed the issue but since Thakore suggested Mehta should

translate one more Shakespeare's play into Gujarati. That is the reason why she attempts the second translation.

In any case, since the translations done by Dave already existed in prose that Thakore refers to and uses the said translation to put Mehta's translation in perspective. He goes on to ask the readers to compare translations done by Dave and Mehta so that readers can fully appreciate the worth of Mehta's translation. Thakore personally knew Dave also because he was Thakore's "student at Deccan College, Pune" (02). While most translation historians have missed it, it is necessary to remember that Thakore was the connecting link to both the translations. Since Thakore knew Dave and his translation, while he comments on Mehta's translation, he keeps in mind Dave's translation in prose. In any case, it is clear that Thakore and Mehta were aware that Dave's Gujarati translation of *Hamlet,* although in prose, exists. Why would one want to translate a text for which a translation already exists? It is easy to infer that translation was not the true objective. To set the history right, it is necessary to point out that Mehta's objective was not to provide the translations which have not been attempted so far. In fact, the objective was to provide *verse* translation of Shakespeare's plays. Hence, in Mehta's case, providing a translation was secondary but the form was primary. It is necessary to pause and ponder over the fact that if we take satisfaction in translation history that only documents the chronology of Dave's and Mehta's translations as independent attempts unrelated to each other, we would miss the crucial aspect of how Mehta had the awareness of history and acted in accordance with the concerns that such a history gave rise to. She translated in order to provide *verse* translation of Shakespeare's plays. What apparently seems random as the decision of the translator was a carefully thought out decision and there was nothing random about it. In

the end, such a decision shaped the translation as it exists today in verse form.

In the case of Jayant Patel, he probably had a completely different context in which he went about his translations. However, there's evidence to suggest in his preface to the translation that he first brought out *prose* translation of *Othello* in Gujarati for "his friends and general readership". Once it was received well, he was inspired to attempt the prose translation of *The Merchant of Venice* in the same vein. This is the reason why he goes ahead and provides the translation of Shakespeare's four plays in prose including *The Merchant of Venice*. The reason why attempted a prose translation was that he was translating it for "friends and general readership" and not to respond to the observations of eminent critics such as B. K. Thakore or Pathak. He had no reason to use verse form or make the translation scholarly in any way.

It is dangerous to guess why a translator adopted a particular strategy. Therefore, it is necessary at times to refer to different sources available to the translation historian such as the translator's preface, letters, memoirs, autobiography etc. and ascertain why he/she chose such a strategy. If the translator is alive, it would be better to locate the translator and interact with him/her and find out the authentic explanation from him/her. In this case, it was possible to connect with Jayant Patel who is currently based in the US.

In a telephonic conversation, Patel conveyed to the researcher that he had done the translation for his students of Bachelor of Arts and Master of Arts in order to introduce them to Shakespeare's plays. Since the students had Gujarati as a major, it would not be easy for them to appreciate Shakespeare's plays in English. Therefore, Patel, a lecturer in Gujarati at MTB Arts College, took the initiative and translated *Othello* into Gujarati for his students of BA and MA.

In the preface to the translation of *The Merchant of Venice,* he notes that it was because the first translation was received well by his students, he was inspired to continue and so he went on to translate *The Merchant of Venice* into Gujarati. Now it makes perfect sense why he chose to make it a prose translation. Since he was translating for the readership consisting of undergraduate and post-graduate students who would prefer a translation that is easy to understand, he consciously decided to opt for a prose translation. One can easily deduce that he must have deliberately kept the style and language simple as well in order to ensure that the students can readily understand and appreciate Shakespeare's plays. In any case, he turned the clock back and went back to previous mode of prose translation attempted by Dave.

However, it was Krushnashankar Ambashankar Vyas who improvised and provided the translation that falls in neither category of prose or verse translation. He devises a prose translation that carries the rhythm of verse. This was not random either. He was aware of previous translators' work and their strategy. He mentions in his preface that Hansa Mehta has published a few translations. Some lecturer in MTB Arts College at Surat has also attempted a few. However, he decided to use a strategy different from his predecessors as he states in his preface. His preface to the translation is a statement on translation history itself. He states:

> But I am not aware of a *Gadhyapadhyatmak* translation (prose translation that carries the rhythm similar to verse). As a result, the literarily inclined readership in Gujarat is not able to fully relish Shakespeare's plays. I have felt this for a long time that Gujarati literature would also become richer if we could take care of this inadequacy. Therefore, I translated *The Merchant of Venice* in

Gadhyapadhyatmak form in around 1963-64 (1) (Translation Mine).

It is the succinct possible statement of translation history that contains the chronology of all preceding translations, and the rationale and strategy for his translation- all rolled into one!

When one studies the translation strategies and choices executed by translators, it is possible to learn more about the translation history that preceded and followed each translation. It is also possible then to construct the organic development of translation in the given historical context.

Interventions and Support Mechanisms – Fellow Writers / Translation Scholars

The historiography that assumes that translators are all independent and function on their own do not really understand the true, collaborative way in which translators work. In other words, translators hardly work either entirely on their own or alone. If historiography fails to shed some light on the part played by other writers and scholars who aided the translator in question, the translation history that we will have will not only be flawed but it will complete erase the contribution of scholars and writers who went out of their way to make translations happen in the first place. In the case of Shakespeare's plays translated into Gujarati, it is no different. Shakespeare's Gujarati translators hardly worked alone. They had their mentors, unofficial co-translators, part-translators and reviewers who intervened and made their contribution as and when required at the suitable stage of the translation process. Here are a few cases of Gujarati translators receiving support from translation scholars:

1

Umashankar Joshi's contribution to the translation of Shakespeare's plays into Gujarati is little known. He

contributed to the translations in salient ways. In the case of Nalin Rawal's Gujarati translation of Shakespeare's *The Tempest*, the translator's preface mentions that it was Umashankar Joshi who asked him to translate the said text. Rawal also goes on record to state that Joshi had carried out what he calls 'co-reading' of the translation with Rawal. Rawal further states that Joshi made several important suggestions for the improvement of the translation. Since the basic historical question is 'why', it was necessary to discover as to 'why' Joshi wanted Rawal to translate Shakespeare's play. Therefore, it was necessary to investigate into it for some plausible reason for the same. Fortunately, instead of consulting any other sources, it was possible to get in touch with the translator himself for the answer. In a telephonic conversation with the researcher, Rawal explained why Joshi asked him to translate Shakespeare's *The Tempest.* Prior to the translation, Rawal had written an article on Shakespeare in a Gujarati literary magazine called *Kavita* edited by Harindra Dave, the renowned Gujarati poet. It was after reading the article in *Kavita* that Joshi reached out to Rawal and asked him to translate *The Tempest.*

In the preface to the translation of *Othello,* Joshi mentions that he requested Mansukhlal Jhaveri to translate *Othello* into Gujarati for *Kavita Sangam: Nishith Puraskar Granthmala – 15*, a collection of 15 translations by different translators. The question to be asked is why Umashankar Joshi asked Jhaveri and not any other translator to translate first *Othello* and later *King Lear* into Gujarati. In his own words, Joshi says about Jhaveri in *Isamu Shidaane Anya:*

> His translation of *Shakuntal* is quite readable but I have no hesitation in stating that his translations of Shakespeare's plays are the best translations of Shakespeare of all times. His translation of *Hamlet*

was received very well. When it was published, I had requested him to translate as many Shakespeare's plays as he can. He translated *Othello* into Gujarati. In it, the way Iago deceives Othello- changes the way Othello thinks about Desdemona and the scene - wherein Othello kills Desdemona- when we read it in Gujarati prose, in Mansukhlal's prose, we hear Shakespeare's voice in it (158) (Translation mine).

It is an excerpt from an article titled "Mansukhbhai" which does not even mention the last name "Jhaveri" in the title. This goes on to show that there was one and only one "Mansukhbhai".

Jhaveri also acknowledges the same in the preface to his translation of *King Lear* published in 1983. He says:

> The true credit for the rare good fortune of ushering in the translation of Shakespeare's third tragedy into Gujarati is accorded to me should actually go to Umashankar Joshi. After going through my translation of *Hamlet,* if he had not written to me, "Please translate as many of Shakespeare's plays as you can", I would not have turned towards *Othello* and *King Lear* (i).

While Jhaveri did not live long enough to see the publication of *King Lear* but he shared with Joshi that "The moments I have spent in translating these two plays (*Othello* and *King Lear*) are the best moments of my life- that is the kind of bliss that I have experienced in these translations" (158).

Thus, Umashankar Joshi played a crucial role in facilitating these translations and ensuring that we get "the best translations ever" of Shakespeare's plays. He influenced the translation history by directly intervening in order to get the two plays translated into Gujarati. A translation history that

disregards the intervention by Joshi will fail to register the blessing that Joshi turned out to be for translation as well as Jhaveri - who without Joshi would have been that much poorer in terms of translation.

2

Mohamed Rupani, the first and perhaps the only translator of Shakespeare's sonnets, relates a unique instance of how fellow translators and scholars helped in the process and publication of his translation of Shakespeare's sonnets. He lists them and mentions his interaction with them in a chronological order:

- When presented with the manuscript of translation of Shakespeare's sonnets, Mansukhlal Jhaveri recited a sample sonnet and guided him to avoid the imitation of English sonnet in the way it is recited. This must have helped Rupani to retain his original style in the way Rupani translated the sonnets into Gujarati. The interaction took place during February 14-21, 1975.
- Vishuprasad Trivedi (March 31, 1975), Suresh Dalal (April 11, 1975), and Umashankar Joshi (November 10, 1975) went through the translation as per the time stamps mentioned in the bracket and made some suggestions to fine-tune the sonnets for final publication.
- Yashwant Shukla went through the translation during November 11, 1975 to January 1976 and provided his suggestions to improve it further.
- Pinakin Dave went through the translation on December 23, 1976 and Hasit Buch read the translation on May 05, 1977.
- Suresh Joshi went through the translation on April 29, 1977 and it was with the encouragement and motivation extended by Suresh Joshi that the Gujarati

translation of Shakespeare's 159 sonnets finally got published.

3

While translating Shakespeare's *Hamlet* into Gujarati, Narbheshankar Pranjivan Dave asked his friend, scholar and translator, Keshav Harshad Dhruv to translate player's speech on the ransacking of Troy (2.2 474-541) into *Harigeet* metre.

4

In his preface to the Gujarati translation of Shakespeare's *Richard III*, Jashwant Thakar writes about how Santprasad Bhatt, the well-known Shakespeare scholar and professor of English, would remind him each and every time they would meet and insist upon the attending to pending translation of *Richard III* into Gujarati. Thakar frankly admits the gratitude towards Bhatt for the continuous insistence for the translation and performance of *Richard III*.

There are several such instances wherein fellow writers and scholars have helped, intervened and got the translation published. The question, however, is can we simply disregard the interventions and help provided by fellow writers and scholars in the process of carrying out and completing these translations of Shakespeare's plays and sonnets? Can we credit the translators and translators alone for accomplishing this? Wouldn't it be unfair to the translation history that we erase these interventions and disregard these contributions? Should we not take into account every aspect and factor associated with the act of translation no matter how small it may be so that we can put together a more comprehensive and honest account of translation history?

Historiography related to Shakespeare's translations into Gujarati would be incomplete without asking and addressing these questions and concerns.

Patronage and Censorship

If there were no power relations or any such complexities, there would be no reason to use different perspectives, consult archival resources and study diverse sources of information such as letters, biographies, memoirs of translators and other important figures of the age in which a particular translation occurs. Translations cannot be studied in isolation also because there may be factors which may influence the 'why', 'what', 'how', 'when' of translation history. Control mechanisms such as patronage and censorship which apply in literary works are equally relevant in translation history.

In today's world, there are numerous ways to get a work published. As we study the 19th century and even parts of 20th century history, there were fewer options for translators. One of them was rich individuals who had a certain liking for literature that would lead to the translation of certain kind of texts. Secondly, there were Princely States which had the resources to invest into literature and translation. Mohamed Rupani's case is an eye-opener as to how it was difficult to get a translation published for a translator. He translated Shakespeare's 159 Sonnets and got it reviewed by every known scholar of the day. The same is true about his *Angla-Kavya-Darpan*. However, it is documented history that he could not find the publisher for his sonnets and *Angla-Kavya-Darpan* in spite of desperate attempts. He went to the extent of shifting to Rajkot in order to get his *Angla-Kavya-Darpan* published. He approached every known agency that could publish it but it did not work out. While all this was happening, all he had was a shop for selling watches in Ahmedabad. Eventually, having been tired of these disappointments, he bore the burden of the publishing expense of both- the sonnets and *Angla-Kavya-Darpan*. On the brighter side, he could provide translations in the way he envisioned and faced no

restrictions imposed upon him by a patron. Since the patron enables the publication, he/she instantly acquires certain power and privilege. He/she gets to decide quite a few things and shape the way translation eventually turns out.

To put it in perspective, Narbheshankar Pranjivan Dave's translation of Shakespeare's plays have little to do with the translator's missionary zeal for rendering Shakespeare into Gujarati but it has everything to do with the Princely State's perception of how translation was important and the reason why they chose to get Shakespeare's plays translated into Gujarati. The patronage that the Princely State of Bhavnagar extended to Dave is the sole reason why these translations took place in the first place. So, it answers the first question of 'why' these translations occurred in history. Not because Dave was on a mission but because the Princely State thought it was necessary to get Shakespeare's plays translated into Gujarati.

What gets translated and what doesn't is always a question worth exploring because it provides some insights into the way a translator went about his/her work in the given historical context. In this case, Shakespeare's plays get translated because the Princely State perhaps wanted it that way. For the Princely State of Bhavnagar, Shakespeare was not a stranger. Different theatre groups from Mumbai and Gujarat used to regularly come and perform at Bhavnagar during the second half of the 19th century and it is obvious that Shakespeare's plays were performed as well. Jamshedji Unwala who was the Principal of the high school and a Professor at Samaldas Arts College at Bhavnagar was, once upon a time, also an amateur actor in a Parsi Theatre group in Mumbai. So, Shakespeare's plays getting translated is perhaps more logical in the context of the Princely State's liking for theatre and Shakespeare. This answers the question as to 'what' got translated in this case.

If one studies Dave's translations in isolation and does not take into account the issue of patronage, one would never be able to understand why he translated Shakespeare's plays in the way that he did. Each translation opens with a page stating that the translation is dedicated to His Highness Maharaja Bhavsinhji Gohil. That's not all. Prabhashankar Pattani, the Chief Minister of the Princely State of Bhavnagar, would himself review the translations done by Dave and invite Dave for a discussion and provide his inputs for the improvement of these translations. In his preface to these translations, Dave mentions how these discussions with Pattani clarified various aspects of Shakespeare's dramaturgy to him. It is easy to infer from this that Dave was following the instructions from Pattani as to how these translations should be done and Pattani was also editing them wherever necessary. This also explains why Dave perhaps rendered Shakespeare's plays in prose and provided literal translations.

It is also worth remembering that one needs to access all the relevant data and information regarding the concerned translator so that one can understand and explain the difficult and complex parts of translation history. For instance, Dave had also done an adaptation of Shakespeare's *All is Well that Ends Well* for Arya Subodh Natak Mandali, a theatre group based in Morbi. In the preface, Dave mentions that the theatre group had asked him to provide a translation of the said play before three years. The adaptation as it is available today was published in 1906. It means that he had done it in 1903. This sharply coincides with his translation work of Shakespeare's plays undertaken between 1898 and 1917. He titled the adaptation as *Chandra Raman athva Premni Aanti-ghunti*. He also mentions that the theatre group did not like the adaptation but Dave still managed to get it published in 1906. Discarding the literal method of translation, he unleashes his creativity and provides a free adaptation. It is also pertinent to mention that

the adaptation has Aurangzeb and Shivaji as characters in an adaptation based on Shakesepare's *All is Well that Ends Well*! On the one hand, he was working on translation of *Measure for Measure* as a part of the Princely State's translation project and on the other hand, he was working on the radically creative adaptation of *All's Well that Ends Well.* Such an adaptation clearly indicates that if provided the creative freedom, Dave would never have given literal and prose translation of Shakespeare's plays done under the instruction of the Princely State. Patronage is also a critical factor in translation history because it tends to push the translator on the margin in terms of the crucial decisions related even to the literary aspects of a translation.

A more rigorous study of patronage and censorship regarding translation of Shakespeare's plays and translations in general would serve to explain a number of things that we take for granted or consider a random act of translation history. I would probably answer a set of questions regarding the rationale, the strategies, the literary choices and overall form of translations as they exist today.

When did the Translation Occur?

Translation history is also about the exact historical moment when the translation occurs. While writers and theatre groups were happy adapting Shakespeare since 1852, the first translation proper occurs only in 1898 with Narbheshankar Pranjivan Dave's twin translations of *Othello* and *Julius Caesar.* The first translation of Shakespeare's any particular play can also be studied in the same way. Since Dave translated five plays, three other plays *Measure for Measure, The Merchant of Venice* and *Hamlet* were also translated for the first time by him in 1905, 1911 and 1917 respectively. It is interesting that *As You Like It* gets translated for the first time into Gujarati as late as only 1964!

On the other hand, it is also interesting and fruitful to study how some later translators translated some of the same texts. More importantly, how many texts get translated again needs to be analyzed in order to understand how the translators perceived the Shakespearean plays. Gujarati translators privileged tragedies and mostly every major translator sought to translate any of the four tragedies or the tragi-comedy. There are three Gujarati translations of *Hamlet* attempted in 1917, 1942 and 1967 respectively. *Othello* gets translated twice- first in 1898 and then in 1978, after a hiatus of 80 years.

It is interesting that *Macbeth* gets translated for the first time as late as 1963 by Jayant Patel. However, *Macbeth* was translated twice too- the details regarding the year of publication are not available as yet but it is safe to infer that it was somewhere around 1964 because Jashwant Thakar, the translator mentions that he had done it for the celebration on the occasion of Shakespeare's birth anniversary in 1964. The first translation of *King Lear* occurs in 1983. Mansukhlal Jhaveri translated it and it was published by Gangotri Trust. King *Lear* did not attract Gujarati translators as much. Jhaveri was the lone translator who attempted the translation of *King Lear* in Gujarati.

The Merchant of Venice is arguably the most oft-translated Shakespearean play in Gujarati as it was the only play translated four times. The first translation of *The Merchant of Venice* occurs in 1911 which was done by Dave. It was followed by Hansa Mehta's translation in 1944. The third one was done by Krushnashankar Ambashankar Vyas in 1975. It was Jayant Patel who gave us the fourth translation but unfortunately the publication year is not yet available.

It is also interesting to study how after Narbheshakar Pranjivan Dave's last translation in 1917, there are only two translations that occur – Hansa Mehta's translation of *Hamlet* and *The*

Merchant of Venice in 1942 and 1944 respectively. From 1917 to 1960, there are only two plays that get translated. But from 1960 to 1990, around 10 translations of Shakespeare's different plays occur!

It gives rise to quite a few interesting questions. Was this something random that there was a period of lull in the first half of the 20th century after Dave's translations, and suddenly there's a prolific output of translations in the second half? Was it because competent translators did not exist during the first half of the 20th century? One cannot possibly argue such a thing. Was it a single factor that gave rise to more than 10 translations in the second half or was it a combination of factors? Was it purely coincidental or was it carefully sought by writers, scholars and translators working in tandem? These questions form in themselves an area of research to be explored. However, the important point here is that when one asks the question as to when the translations occurred, it can lead one to discover some crucial interpretations which will otherwise escape the traditional model of translation history wherein one is busy documenting "who translated what".

Where did the Translation Occur?

Where translators work, live and get the translations published can also offer an insight into the history of how each part of the region in question produced more or less translation in comparison to their counterparts. Whether a particular region produced many translations or did not produce any translation is also interesting because it points us the direction of the literary pursuits taking place or not taking place in the given region. On the other hand, one might discover that a part of the region was quite active in literary activities but did not produce translations. A part of the region which was not prominent in any other way but produced important translations deserves a deeper exploration.

In the case of the translation of Shakespeare's plays and sonnets into Gujarati, the study of location offers interesting insights. Broadly speaking, Bhavnagar, Ahmedabad and Surat and Mumbai produced most of the translations. The first translations occurred in a place no one expected – Bhavnagar. It was a first-class Princely State and attracted artists and scholars not just from Gujarat but across India. It provided patronage to artists and scholars from time immemorial. Hence, it is plausible to those who know its rich cultural history that Shakespeare's translations could occur there. However, it is also interesting that the Princely State informally encouraged several translations and later set up a fund for systematic promotion of translation but the translation of Shakespeare's plays was one and the only time that Shakespeare's plays or any other canonical texts get translated in Bhavnagar. There were one or two translations from English into Gujarati as far as English literature is concerned but no sustained effort or engagement with either Shakespeare or English literature. So, Bhavnagar earns its glory based solely on this lone endeavour of translation of Shakespeare's five plays.

Surat is interesting for its historic relationship with Shakespeare. In 1852, a Parasi theatre group had performed an adaptation of Shakespeare's *The Taming of the Shrew* at Andrews Library in Surat. Apart from this, Surat witnessed a flurry of translations mostly by one translator namely Jayant Patel. Patel was a lecturer in Department of Gujarati at MTB Arts College, Surat. Is it a sheer coincidence that a great Shakespeare scholar namely Vishuprasad Trivedi also worked in the same college as a lecturer of English? In fact, it was Trivedi who was about to retire and asked Patel to fill his position. Since Patel was driven by a desire to help his students understand Shakespeare's plays, he went on to translate four plays into Gujarati. This was a unique instance because these

translations occurred purely for a limited readership of students.

Ahmedabad wouldn't surprise us as far as translation is concerned as it was the hub of literary discourses, literary organizations leading to a number of literary activities. Many scholars and writers had made it their home. Hence, it would be apt to assume that Ahmedabad had the right cultural conditions for translation. As an exception, Hansa Mehta's translations were published from Mumbai.

Baroda is a unique place in this context. It was perhaps the better-known cultural centre for literature and translation than any other city in Gujarat. It did have a translation department that Sayajirao had put in place and translation flourished there more than most of the places in Gujarat. However, it is baffling that Baroda does not produce any translation of Shakespeare's plays into Gujarati.

Baroda had one or two strands that connected it to a translation of Shakespeare's plays. Firstly, Mohamed Rupani stayed in Baroda when he studied at Baroda High School during 1928-34 and Baroda College during 1934-38. Rupani mentions in his preface that the teachers at Baroda College introduced him to the best of English poetry which laid the foundation for his original work in terms of collection of poetry as well as his translation of Shakespeare's sonnets and plays. The only other thread that connects Baroda to translation of Shakespeare's plays is that Hansa Mehta who translated Shakespeare's *Hamlet* and *The Merchant of Venice* into Gujarati was the first Vice Chancellor of the MS University which was earlier known as Baroda College. Apparently, it appears to be related. But Mehta became the Vice Chancellor only later in 1949 well after translating Shakespeare's plays! Barring the chance elements that connect Baroda to Shakespeare's Gujarati translation, there is no evidence that Baroda engaged with

Shakespeare. Interestingly enough, Baroda offers translations of all kinds except Shakespeare's works!

A study of translations as they occurred at different locations of a geographic region can provide the trajectory of translation and offer some new insights regarding translation history.

Blanks, Mistakes and Forgotten Translations

Translation Studies is a relatively new discipline and translation history is just an emerging area. Therefore, it is understandable that we don't have accurate and adequate translation history at the moment. However, there's a growing discussion and discourse on the significance and need for rigorous research in the area of translation history. Therefore, it will be necessary to address the basic issues in translation history so that the future researchers don't have to worry about whether the chronology that they have is correct or not. They should not be in a position to doubt their own hypothesis because of lack of data. In future, a more detailed and sustained effort at translation history would be possible only if we put in place the foundation of such research at present. The present-day scholars and experts will need to undertake systematic work in the direction of translation history in order to ensure that we have at least removed the obscurity surrounding parts of translation history and rendered the chronology accurate.

To start with, serious effort should be put into ascertaining the firsts- the first Shakespearean adaptation and translation with full details, the first translation of English canonical texts, the first translation of knowledge texts such as Bhartrahari's *Vakyapadiya,* the first translation of culturally central texts such as the *Ramayana,* the *Gita,* and the *Bible* etc. It is not merely about establishing who translated them or when but also placing these translations and translators in the historical context and acquire as much information about its historical

context as we can. It may be worth noting that the terminology of "Blank Spaces", "Mistakes" and "Forgotten Texts" has been borrowed from a book titled *Charting the Future of Translation History*, edited by Georges L. Bastin and Paul F. Bandia and published by University of Ottawa Press, Canada in 2006.

In the case of Shakespeare's plays translated into Gujarati, translation must address the issues related to Blank Spaces, Mistakes and Forgotten Texts.

Blank Spaces

Since translation history is in its "infancy" or "adolescence", the narratives of translation history that we have may be far from being accurate. There are some obvious blank spaces that we need to take into consideration. The blank spaces in this context indicate lack of information or data regarding a translation, translator or any other relevant information. Due to such blank spaces, translation history suffers from omissions that make the translation history flawed and misleading. The interesting thing about the blank spaces is that we come to know about the blank spaces only when we discover new information that leads to these blank spaces and there's the Eureka moment when we realize that this was a blank space.

In the case of Shakespeare's translators and translations, there are a number of blank spaces because details are missing in the case of almost each translator and translation.

However, here's a case of blank space: Krushnashankar Ambashankar Vyas translated Shakespeare's *The Merchant of Venice* into Gujarati in 1975. It is not an old translation but it hardly finds a place in the documentation of translations in 6 volumes of Gujarati literary history published by Gujarati Sahitya Parishad. There is no mention of the translator or the translation in *Gujarati Sahitya Kosh* either. *Granth ane*

Granthkar also fails to document this particular translator and translation.

It is largely an undocumented translation. There is little information that one can find about the translator. The only source of any information is the translation itself. Fortunately, the translation is available and mentions a few details about the translation and the translator. Krushnashankar Ambashankar Vyas retired as Deputy Collector and he was a Dakshina Fellow at Gujarat College, Ahmedabad. After retirement, he undertook these translations. It is possible to assume that he worked on his translations in complete anonymity and hence, no one knew about these translations. But that was not the case. In fact, the translation carries two "evaluations" as Vyas puts it. The two evaluations are reviews of the translation by Anantrai Rawal and Jaydev Shukla. Ananatrai Rawal mentions in his review that Vyas attempted the translation at the age of 65. It may be borne in mind that Vyas was born in 1899. It means that he translated it in the year 1964 and it got published in 1975. Was it a coincidence that Vyas translated it in 1964, the year that Gujarati litterateurs and translators celebrated as 400th birth anniversary of Shakespeare? What happened between 1964 and 1975 is also a mystery- a blank space during which the translation awaited its publication.

The life and work of Krushnashankar Ambashankar Vyas is a blank space. His translation as it exists is the piece of puzzle that we have. Translation history is all about undertaking the challenge to put together the rest of the pieces and reconstruct the full narrative of the life and work of Vyas.

Mistakes

Translation is not only about putting together the accurate information but it is also about identifying and correcting the "mistakes". Unless we eradicate mistakes and make the account of history error-free, it would not be possible to put

together translation history that is a reliable and authentic account of how translations occurred in a given time period.

When there is inaccurate or insufficient information, it adversely affects translation history in a number of ways. Firstly, it leads to inaccurate chronology. Here's an illustration:

> Deepak Mehta, the renowned scholar and critic, penned a book called *Ognismi Sadini Gujarati Granth Samruddhi,* which he describes it as "Articles on 19th century Gujarati books and writers" published in 2010. It was published by *Darshak Foundation.* It was evidently a collection of his articles on the salient aspects pertaining to the 19th century Gujarati literature. As an eminent scholar, he provides rare and valuable information on several aspects of Gujarati literature as it developed in the 19th century. However, a mistake or two pertaining to translation history might have crept into his work.

The book contains an article titled "*Shakespeare na Natak no Pehlo Anuvad*" which can be roughly translated as "The First Translation of Shakespeare's Play". The article deals with Nhanabhai Rustamji Ranina's book titled *Shakespeare Natak* published in 1865. Mehta argues that this book which contains the first ever translation of Shakespeare's plays. However, the fact is that it contains the *adaptations* of Shakespeare's *Comedy of Errors* and *Othello.* Therefore, the title of his article about the first translation of Shakespeare's play falls under the category of "Mistakes" in terms of translation history. Somewhere in the article, he does clarify that the adaptations contained in the book are not translations proper but the title of the article seems to indicate that Mehta is introducing readers to the first ever translation of Shakespeare's play. It should also be borne in mind that Mehta

points out at the outset that even the most authentic history books such as Hasmukh Baradi's *Gujarati Theatre no Itihas (History of Gujarati Theatre)* and Mahesh Chowksi's doctoral work titled *Gujarati Natyasahityano Udbhav ane Vikas (Origin and Development of Gujarati Dramatic Literature)* also don't provide accurate information regarding the first translation/adaptation of Shakespeare's plays. He goes on to say that the earliest translation/adaptation documented was titled *Golabsinh*, an adaptation of Shakespeare's *Cymbeline* published in 1881. However, it is Mehta who has unearthed the translation/adaptation – Ranina's *Shakspeare Natak* which was published earlier than the one published in 1881. Therefore, he claims to have corrected the history in this way.

However, the fact of the matter is that first of all, the title "the first *Translation* of Shakespeare's Play" was not quite accurate as Ranina's book contained *adaptations* and not the *translation* as Mehta claims. To his credit, Mehta does rectify this mistake that occurs in 2010 in another article on the same topic titled "*Shakespeare na Pratham Rupantarkar*" ("First Writer who Adapted Shakespeare's Play") in the next book *Ognismi Sadina Gujarati Granth ane Granthkar (Articles on 19th Century Books and Writers)* published in 2015. Now he considers Ranina as the writer who adapted Shakespeare's plays. It is possible that the articles might have been published earlier but compiled later in 2015. This does rectify one minor mistake, although such mistakes should be avoided in scholarly writings of his kind which can influence readership and next generation of scholars and researchers. Anyway, the minor mistake is tolerable but the major mistake is the issue of chronology. Unfortunately, Ranina's *Shakespeare Natak (1865),* the book containing the adaptation of Shakespeare's two plays, was not the "first" translation or adaptation. There were adaptations which were done prior to 1865. Taliyarkhan's *Nathari Firangiz Thekane Aavi,* an adaptation of

Shakespeare's *Taming of the Shrew* was the first adaptation not just in Gujarati but the first ever adaptation in any modern Indian language. It is also worth mentioning that most of the translation/literary historians don't mention that such an adaptation existed. Even if a literary historian such as Madhusudan Parekh mentions this adaptation, only as a passing reference that such an adaptation was performed. With expertise on the contribution of Parsis to Gujarati literature, Parekh fails to provide any further details regarding the translator, the year of performance and publication etc. Such is the dire state of literary and translation history!

To set things right once and for all, it is necessary to place this adaptation in history with all the requisite details. To start with, *Nathari Firangiz Thekane Aavi* was performed at Andrews Library, Surat in 1852. Some might argue that Mehta is referring to a "published adaptation". However, his article title only mentions "The First Writer Who Adapted Shakespeare's Play". It does not specify whether he is referring to the first ever adaptation, whether on stage or published one. In the case of the first adaptation, *Nathari Firagniz Thekane Aavi* qualifies to be the first one in both the respects- stage performance and publication. It was performed in 1852 and published in *Stribodh,* a magazine for women, in May 1861, earlier than Ranina's *Shakespeare Natak* published in 1865. It is interesting to note that Mehta is based in Mumbai and *Stribodh* was also published from Mumbai. With a little more rigour, Mehta could have averted an error of projecting Ranina's *Shakespeare Natak* as the first ever translation/adaptation in history. This is not about finding faults with an individual because Mehta has published extremely relevant and insightful works on the 19th century Gujarati literature and its history. It is merely an illustration of how one may inadvertently subvert the history by privileging a translation or adaptation whatever the case may be. If esteemed

scholars and researchers such as Deepak Mehta can falter, it is obvious that most of us are prone to inaccurate documentation leading to skewed translation history. Therefore, it is necessary to add a little more rigour to the way we do translation history. The conventional approach to translation history involves the researcher or translation historian sticking to conventional ways of accessing information such as volumes of history of Gujarati literature, *Sahitya Kosh* etc.

Generally speaking, translation historian, if he/she wants to avoid any errors, should stop being an armchair translation historian first and step out and explore the universe of data that exists- the Gazettes, Administration Reports prepared by the British, catalogues, previous research undertaken, the history of the region that the concerned translation belongs to, history of reform, education, theatre activities etc., letters and memoirs, biographies and auto-biographies of not just the translator but of all those writers and other important individuals around him and any other documents that may throw some light on the translation history at hand. The reason why it is necessary to be thorough in accessing all available information is that once we access all the data that we can, we will have fuller and deeper understanding of history and there would be no blank spaces or mistakes.

Forgotten Translations

This is interesting because it is similar to "blank spaces" in the sense that it is also missing from the history but it is different because it is familiar but forgotten. Forgotten translations are those that are documented in some way somewhere but forgotten over a period of time. Here're a couple of cases:

1

Narbheshankar Pranjivan Dave translated 5 of Shakespeare's plays – *Othello, King Lear, Measure for Measure, The*

Merchant of Venice and *Hamlet* into Gujarati during 1898 to 1917. It is documented somewhere or the other in a sketchy manner but these translations are forgotten. They are forgotten in the sense that they don't form a part of translation discourse or translation history. No translation expert or historian engages with these translations. Almost every translation scholar in Gujarat knows that Dave translated these plays into Gujarati but a scholarly study and analysis of these translations or the translation history related to these translations has not yet been attempted. It is not just that these translations are forgotten as translations; they are forgotten as the some of the earliest Gujarati translations ever of Shakespeare's plays. How can translation history disregard the earliest translations of any text, leave alone Shakespeare? Wouldn't it be a great gesture of humility to start the work on translation history of Shakespeare's plays with the study and discourse of the earliest translations? Wouldn't it prove beyond a point that we are committed to translation history and its development as a significant area under translation studies? These are disconcerting questions but translation history cannot be pursued without addressing these questions about the first but forgotten translations. First and foremost, the earliest translations will help us set the chronology right. It will also help us place the translators and translations in history. Dave will surely get his rightful place as the first few translators who rendered Shakespeare's plays into Gujarati. It will also be possible to place his translations in the context of subsequent translations.

2

Jayant Patel translated 4 of Shakespeare's plays namely *Othello, Macbeth, The Merchant of Venice, As You Like It* into Gujarati around 1964. Patel's name and work does not figure in the usual sources of information in terms of literary history

such as volumes of *History of Gujarati Literature* etc. Even if there is some information available, it is generally incomplete and does not shed light on the work attempted under the given circumstances. The fact that he was a lecturer in Gujarati and he attempted the translations should be sufficient for a translation historian to take note and explore further. Moreover, he revealed in a telephonic conversation with the researcher that he had done the translations for his students of BA and MA who had Gujarati as the major. Such an endeavour for students sets it apart from the rest of the translations because other translations were all aimed at disseminating Shakespeare's works for the masses. In this way, Patel's translations make it a singular case in the translation history of Shakespeare's works in Gujarati.

Jayant Patel was not a literary figure and was not in the inner circle of the scholars at the time of his translations. He was a teacher who humbly translated these texts for the purpose of helping his students. This is precisely why his translations and his contribution seem to have been forgotten.

In spite of being published in 1964, Patel's translations don't form a part of translation discourse in Gujarat. Jayant Patel's life and work form a classic example of forgotten translations and translators. We have yet to wake up to his contribution and study the way he translated Shakespeare's plays.

Conclusion

Translation history is a complex exercise. It represents a composite enterprise in which several aspects affect the translation. Without taking these aspects into consideration, it would not be possible to comment on any given translation with some authority. Clearly, the onus is on the translation researchers and scholars. If we want to do responsible and serious translation history, we will need to maintain the discipline that pursuit of history always calls for. Else, we will

end up doing shabby and irresponsible translation history which would eventually be not only inaccurate but it will also be a disservice to the study of translation.

Therefore, we must commit ourselves to translation history and continue to study and revisit the versions of translation history that exists. This paper is merely a version of translation history related to Shakespeare's works, there's no finality to any of the arguments or interpretations contained in this endeavour. As true and committed translation historians, we must continue to explore the history that surrounds the translation of Shakespeare's works and consider it as a never-ending narrative. If we keep exploring, new facts and information will keep emerging leading us newer interpretations.

It is important to emphasize upon the need to continue to explore translation history in a rigorous and consistent manner. What is meant by 'rigorous' here is that it is not enough to consult the conventional sources and resources to write a paper or book on translation history. In fact, we should widen the scope of exploration by resorting to diverse sources. Unless we have at our disposal all possible information and facts, it would not be possible to arrive at a plausible interpretation or argument that explains the flow of events with respect to translation history. Being a translation historian is a full-time occupation; there's no room for casual attempts and pursuits for garnering attention.

Shakespeare in Gujarati is a timeless and endless saga and we must devote ourselves to its study so that we can recreate the historical context in which the engagement with Shakespeare through translation occurred over a period of more than 150 years. It would be simplistic to assume that one such effort of translation history pertaining to Shakespeare's plays would be sufficient. There are many more interesting discoveries that await us in terms of translation history of Shakespeare's works

in Gujarati in future. To adequately articulate this, it would be apt to resort to Shakespeare and cite Hamlet's lines:

"There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy" (*Hamlet* Act 1, Scene 5).

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The Self and the Other: Some Reflections on Self-Translation

IRFAN AHMAD DAR

Abstract

Despite the research in the discipline of Translation Studies (TS) having widened very much over the last couple of decades, self-translation, its sub-field still remains bereft of the extensive and valuable research work. Self-translator is a cross-cultural interlocutor who is in the process of negotiation between languages and cultures. That is to say, self-translation invites our attention on the presence of translator and on the morphing of the self which takes place not only during the process of writing original but also at the time of translation. Therefore, the defining feature of the self-translation is that the author is the same physical person in many versions of a prototypical text. The literature in self-translation is widening very much, and the list of the self-translators is very exhaustive. In fact, there are a number of self-translators who have won great praise throughout the world and many are prestigious Nobel Laureates. This refutes and invalidates the assumption that self-translation and writing in a non-native language is an infrequent phenomenon. Hence, the creative expansion that is the result thereof can more often be seen as food for a process-oriented discourse. More importantly, when we try to understand that as a process, self-translation sets itself to deconstruct the monolithic models perpetuated erstwhile by the translation theorists. Keeping all these points in mind, the present paper is an attempt to throw some light on the problematic nature of self-translation.

Furthermore, it will argue that there are still some instances wherein the concept of self-translation fails to do justice with the source text. For the author being same across the transition, the new version tends to amount more often in deviations due to the subjective factor and the assumed self-knowledge and hence, gives rise to the self- sufficiency and self- identity of the new text.

Keywords: Self, Translation Studies, Research, Original, Problematic.

Introduction

Self-translation for long has been seen as a practice more akin to bilingualism than as a translation proper and this gives rise to the fact that there is relatively lack of study of the phenomenon in its own right. One can never forget the fact that this phenomenon serves a kind of self-asserting function for the cultures that were marginalized and were barely listened to. Rainer Grutman provides the example of Flemish production of 1920s-60s in Belgium, in *Routledge Encyclopedia of Translation Studies,* where self-translation became a tool for the first generation of speakers educated in Dutch and for whom translation worked wonders in reclaiming and reconsidering self-identity.

Self-translation has escaped scholarly attention due to which Cordingley rightly calls it a "relatively neglected species" (2013: 4). Such an assertion takes one back to the historical setting of this phenomenon in the field of translation. Here we have the first text wholly dedicated to the phenomenon by Jan Hokenson and Munson's. A seminal work known as *The Bilingual Text: History and Theory of Literary Self-Translation* published for the first time in 2007. The authors readily acknowledge the fact that self-translation is a very much new phenomenon and in fact hasten to assert that their

book "makes a first step toward providing the fields of translation studies and comparative literature with a comprehensive account of literary self-translation in the West". After this, there is no substantial work on the phenomenon for almost 6 years. Very recently some translation theorists worked towards analyzing the phenomenon of self-translation and produced an anthology resting of some good papers touching different important strands of self-translation. The anthology is titled as *Self-Translation: Brokering Originality in Hybrid Culture* published very recently in 2013 edited by Cordingley and in its *Introduction* the editor contends "this is the first book with a collection of articles in English devoted to the art of self-translation and its practitioners" (2013: 4). The chronology of these two texts is a testimony to the fact that self-translation has received little or no scholarly attention. The phenomenon is very young and there is indeed need to touch its different perspectives considering its importance globally. Self-translation, in fact, ensures the survival of a writer in the literary world. Margaret Atwood in *Negotiating with the Dead* is right when she claims:

> To record the world as it is. To set down the past before it is all forgotten. To excavate the past because it has been forgotten. To satisfy my desire for revenge. Because I knew I had to keep writing else I would die. Because to write is to take risks, and it is only by taking risks that we know we are alive … To express myself. To express myself beautifully. To create a perfect work of art. … To make money so my children will have shoes … Because to create is human. Because to create is Godlike … To make a name that would survive death (2002: xx-xxii).

Self-translation is usually understood as a process whereby a text in one language is rendered in another language by the

same author. This becomes apparent from Anton Popovič's earlier definition of self-translation as "the translation of an original work into another language by the author himself" (qtd. in Grutman and Bolderen 2014: 323). This implies that the same author figure holds an aura of authenticity and legitimacy during all his creation which barely can be credited to somebody other than him. The diversity and the shift in the world of cultures and, hence, in languages call into question the notion of the age-old concept of faithfulness in the process. This led to a shift whereby the texts are seen as building and compensating with each other leading to a network of texts in a constant dialogue formulation. Furthermore, it challenges the assumptions that tend to gauge the texts on the basis of hierarchy most often disfavouring the translation as something "other" without its own existence and helplessly dependent on what is the first creation of the author. Herein lays, therefore, an important responsibility on the shoulders of a self-translator who can carve out a niche between the two due to his double allegiance with his creation. It prompts Anthony Pym to voice his reservation for the qualified figure of translator who inhabits a place and gap between the languages and cultures and thereby ensures a kind of proximity is reached across the stands. His understanding of translator is akin to a "living translator" who is always in the process of constructing a zone of intersections in him through his bilingual competence and making himself felt everywhere (Pym 1995: 1).

The role of the author-translator is a precarious one. There is a widely held notion that a bilingual author himself is the best contestant for translating his text in another language, for he is very well versed in the textual and the cultural nuances of the texts and the cultures at hand. But such a generalization has turned out to be a partial one for history is replete with the examples wherein in the process of carving out their own texts in other languages, self-translators have failed miserably.

Modern thinkers like Michael Oustinoff, Corinne Scheiner, Brian Fitch, etc endorse the view that new texts thereof never remain confined only to the source text rather most often the result is a text that lives the life of its own. Their argument stems from the fact that the new texts most often amount in terms of the deviations and these deviations infuse a new life a new vigour into the source text making it live a new life of its own. These deviations, however, are the result of the number of factors that tilt the mind of the author-translator at the time of the translating process. Borges' is further of the view that due to these alterations one should not hasten to question the credibility of translation against the source text. Judging the translation negatively is a false presumption for in these alterations, according to Borges, lay the potential for improving the source text. For example, in Tagore's and Hyder's case, it is due to the authorial design "to reach the wider audience" (Asaduddin 2011: 154). While as in the case of Puerto Rican prominent self-translator, Rosario Ferré, it is due to the continuous evolution of her genius that provided her a second chance after a decadal gap to write what she failed to in the first attempt (qtd. in Byrkjeland 2013: 102). In the course of their grappling with their first write-ups, a new text is born that is imbibed with the new vigour, claiming its own originality. Samar Attar, a Syrian writer and translator, holds a similar view on the variation of these texts. In her paper *Translating the Exiled Self* she contends:

> Self-translators cannot reproduce in one language what they have created in another. Ultimately, what they produce through self-translation is a complementary literary text which does not simply echo the original, but has its own echo and effect in the target language and culture. Unlike conventional translation contexts, self translators do not usually engage in the two-stage process of reading-writing

> activity (their reading activity is of a different nature), but rather in a double writing process. Thus, their translated text becomes a version or a variant of the original text, indeed an original work in its own right (2005: 139).

These assertions raise many questions against the label itself. For, if it is translation then there arises an expectation in the bilingual reader to find what they already had in the source text. Now when the deviations are the life and blood of a self-translation, then isn't the label "self-translation" a mere misnomer that camouflages the jolt that a reader receives in the process of his reading. However, there lurks still the element of the distinctive aesthetic pleasure that one receives meanwhile understanding that the author-translator has exercised a kind of violence on the source text

To Self-Translate or Not?

Self-translation, despite having achieved a privileged status, is still rated as a demanding process. Bi-cultural writers with an access to more than one language find it as a tool for the individual self-promotion across the literary spheres of the world. Becoming their own agents, if an author in one language aims his or her text to cross periphery and reach to the numerous other elites, then self-translation is the most apt tool. Thus, the authorial design to "reach the wider audience" is a primary factor that pushes them to put their selves into another and majority driven languages. On the other hand, the process also ensures that the source text is removed from the confines of the structures of one language and bestowed a new vigour that Benjamin calls "afterlife" in his essay *The Task of the Transla*tor (2000: 16). What he aims to say is, by translation the source text gets an extension, a kind of "ever-renewed latest and most abundant flowering" (ibid 17). This

becomes relevant to say in relation to the post-colonial translators.

Translators from the cultures that witnessed the colonial insurrection consider translation not only the tool of deconstruction but also through translation they write-back by raising their cultures to equilibrium with the former colonial ones. This stands true if we look at the translation of the African and the Indian translators. From Achebe, Thiango to Hyder and Faruqi, we have translators who instil kind of violence on the colonial English by making it conform to the mould of the native cultural experience. Their translations frequently encompass the native cultural expressions in transliteration. In the Faruqi's case, especially in *The Mirror of Beauty,* these are followed by elaborate explanations making the non-native readers peep into the native culture. By doing so, these authors not only pay due homage to the native culture but also counter the narrative that the native culture is secondary.

History stands testimony to the fact that self-translators throughout were driven towards the process due to the bilingual and bi-cultural competence they contained. The furthering of their ideas in one language needed a revisit. The great displacement of the writers erstwhile can be seen as a mirror for self-translation. Ariel Dorfman, Eileen Chang, Marco Micone, etc are some of those who took to migration and therein stimulated their literary impulse in other languages. Some of these authors took the migration as a workshop whereby they could learn the tricks of the languages of their host. The result is what Edward Said relates in his essay *Reflections from Exile* (1984):

> Modern Western culture is in large part the work of exiles, emigres, and refugees. In the United States, academic, intellectual and aesthetic thought is what it

> is today because of refugees from fascism, communism and other regimes given to the oppression and expulsion of dissidents … (E)xiles had similar cross-cultural and transnational visions, suffered the same sufferings and miseries, performed the same elucidating and critical tasks (2000: 137).

The first easier thing to do was to translate their texts in the cursory level until their art would reach fruition. This implies that the political upheavals act as a kind of metaphor for a bilingual author who could forge a kind of identity in exile and thereby contribute to the global body of literature. Jan Hokenson and Marcella Munson further uphold:

> Most modern dual-language texts, and most choices of writing languages, do not arise from purely artistic concerns or aesthetic decisions, but rather from the social displacement of writers into a second or third language amid political upheavals and exile. It is within this modernist literary context between the world wars, when language is being recapitulated as the medium of literature and many writers themselves are moving out of native languages into new ones, that the self-translated texts begin to recur, perhaps more widely than at any time since the Renaissance (2014: 157).

Moreover, self-translation also gained impetus from those bilingual authors who either faced the harshness of the censorship in their native set-up or felt dissatisfaction with the translation of their works by some other hand. A creative writer would like to traverse these limitations set upon him and would never like to see his vision be tinkered with by someone less competent. The self-translators who can be categorised in these categories include Syrian Samar Attar and Andre Brink in the former while as Rosario Ferré, Nabokov, Beckett,

Hyder, etc in the latter. What strikes us here is the idea that these authors never finish with their work and take care of it throughout their lives. To augment a text by enriching and embellishing it semantically and syntactically can be readily attributed to the writer's deep, genuine concern and respect for his work which like a child needs constant care. Every writer, therefore, would like to enhance and complete his work to the best of his understanding though it is possible via the second attempt.

There are widely held assumptions that translating one's own work is akin to repeating the same thing twice and hence, a mere wastage of time. This negative perception caused many writers to refrain from indulging in self-translation. A recurrent theme in many author's accounts of self-translation is an emphasis on the difficulty of the task. There are numerous such cases wherein self-translation is rated very low by the bilinguals and the polyglots. Most often, this all is due to the fact that an author-translator has to provide space to the multiplicity of the subjectivities in a culture that has its own limitations and boundaries. In such a situation, to forge the connection among these demands a herculean effort on the part of an author-translator. In his letters, Beckett described self-translation as a chore:

> sick and tired I am of translation and what a losing battle it is always. Wish I had the courage to wash my hands of it all [...]. I have nothing but the wastes and wilds of self-translation before me for many miserable months to come (qtd. in Shread 2009: 62).

One of the important reasons is supplied by Elsa Triolet who herself skilfully translated between Russian and French. Her renouncing the practice stems from her belief that parallels with what I hinted in the previous discussion. She relates her personal experience wherein she realised that bilingual writers

lack the skill of the ideal translators (others than these) due to the subjective factor. That is to say, the output more often turns out to be a deviation, for, against other translators, self-translators follow "their own creative bent at the expense of someone else's text- even if that someone else was the author himself or herself at the previous time . . ." (qtd. in Grutman and Bolderan 2014: 325). In the process, the source text is sidelined and new tensions are created in the text. Once the line is crossed new text defies its holistic resemblance to source text providing us sufficient bases to question the label self-translation.

Scottish poet Christopher Whyte voices her dissent for self-translation on political ground. In her essay *Against Self-translation*, her points of contention are equally valid and can never be sidelined. She is of the view that self-translation threatens the othering and marginalising the source text, making it "superfluous", insignificant and a marginal one (Whyte 2002: 69). This disqualification and pushing the source language and text under the carpet is reasonably a sound argument considering the competition between the languages. One may also take a note from Tagore's case. His *Gitanjali* in English rendering has attracted the attention of the number of Western writers who take the English version as the source and translate it into numerous other languages of West.

Conclusion

Self-translation as a process has reached to a certain point where there is a consensus among theorists considering it an original practice, a self-sufficient one. There is a view held by many the self-translations should depart from the source texts and the standard translation. For the author-translator shares more effect on the process legally, intellectually and morally than the others would fathom. However, this should not limit the discussion on the phenomenon, rather more scholarship is

needed in order to generalise the things and explore further the complex relationship that the self-translation and the source texts and even the other translations share with each other.

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Pañchopākhyāna: Fossilized Marathi Culture and the Translation Lens

Priyada Sridhar Padhye

Abstract

This paper attempts to prove that certain translations can be described as 'fossilized culture' because they reveal the culture of the times in which they were produced. Such translations have certain textual elements which are a result of the historical, political, social and translatorial context in which they were produced. In order to prove this analogy, the author has identified a Marathi translation of the Pañchatantra called Pañchopākhyāna. In order to understand what is meant by the words 'fossilized culture' in context of the translated text, a translation based textual analysis which helps in locating and situating the investigated translation in its context is undertaken. This investigation throws light on the investigated translation as well as the then prevalent activity of translation. Toury's Descriptive Translation Studies, Itamar Even-Zohar's Polysystem theory and Chritiane Nord's translation based textual analysis form the theoretical base of this paper.

Keywords: Socio-translation Studies, Time-restricted Translation Theory, Marathi Translation in the Medieval Ages, Mahāubhāvpanth, Pañchatantra.

Discussion

The "Cultural turn" in Translation Studies is a milestone, which the discipline achieved in the 1980s (Snell-Hornby: 47-68). It is known to be a turn which emancipated the discipline from the field of Linguistics. We today believe that culture

plays an indispensable role in translations, be they literary or technical.

Can one then not speak of something like 'fossilized culture'? Can a translation be considered as something in which the culture of a certain people, living in a certain time is found to be in a fossilized state? The point of departure in this paper is that some translations, though not all, in my opinion, can have the unique distinction of being described as 'fossilized culture'. In this paper an attempt is made to show how a translation can be 'fossilized culture' by undertaking the descriptive study of one such Marathi translation of the Pañchatantra. The theoretical framework is drawn from the Descriptive Translation Studies (Toury), the polysystem theory (Even-Zohar) and the translation-based text analysis model by Christiane Nord.

The paper is divided into four sections. It begins by elaborating on the analogy of translation to 'fossilized culture' mentioned in the title. The second section contains firstly, a brief introduction to those aspects of the Pañchatantra which are significant for its translations and secondly, a general overview of its spread through India and the world through the medium of translation. The focus here will be on Marathi translations of the Pañchatantra done in the Medieval Ages as the translation used for investigation in the paper belongs to the medieval period. A brief and indispensable History of the nature and development of the Marathi language, functioning as a precursor to the development of the activity of Marathi translation, is also to be found in this section. After giving this general background to the topic, the third section of the paper focuses on the analysis of an anonymous translation of the Pañchatantra titled "Pañchopakhyāna" written in the year 1776, its general description, and study of the context of the translation and an analysis thereof. This analysis will be done

with the help of Nord's text analysis model covering text - external factors like sender, intention, recipient, time, place, medium, and motive, as well as, text - internal factors such as subject matter, content, presupposition, text composition, non-verbal elements, lexis, sentence structure and suprasegmental features (Nord 1991: 43-124). Central to the deliberations on the context in which the translation has been done, will be the influences and forces which play a significant role in the shaping of the translation. In doing so, many aspects like the then prevalent socio-cultural conditions, historical context, and the location of translated literature in the literary polysystem (Even-Zohar) of the Marathi literature of the times will be elaborated upon. The concluding fourth section will summarize what the investigation has revealed to us about the investigated translation in particular and the activity of Translation in Maharashtra in the Middle Ages in general.

The questions that will be answered in this paper range from why the activity of translation was carried out in this specific period in Maharashtra, what position Translation occupied in the Marathi literary polysystem, what the translation tells about the then prevalent historical, political, social and cultural conditions which influenced its production and the function of the translation, to, what understanding of the activity of Translation in the Medieval period in Maharashtra this investigation reveals.

Translation as Fossilized Culture

My point of departure is that certain translations can be considered as 'fossilized culture'. I use the term 'fossilized' because the culture revealed to the eyes of a Translation expert through the translation, is a culture of a bygone era. Though it is generally believed that culture is dynamic, in case of translations which were done a long time ago, the adjective fossilized, which means static, unchanging, seems appropriate

to describe the culture that manifests itself in the translation. What is revealed through the translation is a "snapshot" a "freeze-frame" of a culture that is no more. Just like fossils reveal a lot about life, as it existed thousands of years ago, so do such translations. They give us an insight into the landscape against which the translator did her/is work and how s/he set about achieving it. Hence the study of such translations is like connecting the dots of the cultural manifestations of the times in the text, in order to create the world in which the text is located and grounded. While reading such translations, one stumbles upon certain textual elements peculiar to the translated text. This leads to questions, which any person with an understanding of the Science of translation is bound to ask. The answers to these very questions help us in (re)creating the historical, political, sociological and cultural conditions in which the translation is situated and located.

Just as archaeology, epigraphy, study of mummies and fossils open an entire world to the eyes of an expert, research on translations done in specific periods to create an entire world in front of the eyes of a translation expert[1] and thereby improve our understanding of the history and nature of the activity of translation in a particular culture at a particular time. It throws light on various aspects of Translation such as, the status, or the lack of it, enjoyed by the source text, success or failure of translations as an accepted form of literature, positioning of the translator between the source text and the target text, the nature of the act of translation as: an act of decoding the source text, creating a new text, mediating and negotiating between cultures or an act of intervention attempting to change existing discourses, to name just a few. Which role did the translator who was focussed on completing

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[1] Refer to James S. Holmes map of the discipline of Translation Studies with focus on time-restricted translation studies.

a contract unleashing translatorial action (Holz-Mänttäri), to borrow a theoretical term coined for the world of professional translation, play? The translation, investigated from these aspects, ceases to be words strung together in a target language, following the source text faithfully or unfaithfully, instead it starts telling a tale of a bygone time, of the then reader, of the then skopos or function (Reiß/Vermeer) and of another world far removed from the present world.

This paper aims to carefully investigate the above questions and show that this bygone world can be re-created by analysing the translation along certain parameters like language, form and textual content. What needs to be clarified at the outset is, that the kind of translations which lend themselves to such investigations are necessarily translations that raise a question in the mind of a reader, who is familiar with translations of the Panchatantra texts as well as the original texts. They are translations that contain textual elements which I would like to call "stumbling blocks". This is the English translation of the German word "Stolpersteine". The term "stumbling blocks" sounds negative. One gets the impression that the textual elements spoken of, hamper the readability of the translation. If the reader refers to the meaning of the German word in the end note, the reader would be convinced of its aptness for the issue at hand[2]. What is meant by it follows. While reading such translations, the reader

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[2] While using the term "stumbling blocks" I am actually literally translating the German word "Stolpersteine". These are small cubically shaped stones which are intentionally embedded into roads in Germany where Jews who were killed during Hitler Germany lived. These stones have the details of those Jews who lived on the said street and were victim of the genocide in Germany under Hitler engraved on them. The stone has on it details about the Jew like name, the date of birth etc. The idea is, when one perceives these stones while walking on the said street, one takes notice of the engraved information. This exercise forces one to remember the Jewish victims who lost their lives in Germany. Similarly, when one confronts peculiar textual elements in the translation, one is forced to take notice of them and thereby pay a kind of homage to the Translation activity of the said period.

stumbles upon textual elements which the reader thinks. This happens because these textual elements, these "stumbling blocks" stand out of the textual landscape for today's reader (here, textual elements which stand out for today's reader because they belong to an earlier stage of language development, are excluded). They are textual elements in the target language text which differ from those in the source language text. like the difference in the register of the target language, the presence or absence of pre-suppositions, difference in the suprasegmental properties like printing of some textual features in bold or in italics (Nord: 163), additions and deletions, explicitation (Vinay/Darbelnet: 342) and implicitation (Vinay/Darbelnet: 344) to name just a few. These differences in the textual elements are so noticeable that the reader is forced to take notice of the text as a conscious creation by the translator. These differences result from the constraints and compulsions under which the translation was done. They have their roots in the socio-historical, geographical, cultural and most importantly, translatorial context of the target text. The translation initiator is one of the key players in the Pañchatantra translations. The translation initiator influences the translation brief, the translation function and lastly, the translation strategy, which is affected by all the previously mentioned parameters. It is these elements in the translation which tell a tale. These are the points of investigation which when completed; crystallize to create a picture of the culture. Just as important landmarks like the Gateway of India or India Gate in photographs help us locate and situate the picture in Mumbai or Delhi, so also these "fossilized" textual landmarks in a translation help us in locating and situating the translation in a particular geographical, historical, social, and cultural context. This paper seeks to reveal one such journey beginning with these fossilized textual elements of a translation along with all the

information one has today about the translation. It ends with the description of a bygone world, in which the translation was created. In doing so the author hopes to humbly contribute to, what has been referred to by Holmes, as the field of "socio-translation studies" (72).

Overview of Important Pañchatantra Translations at Home and Abroad

Following are mentioned, very briefly, facts about the Pañchatantra which are significant from the translation perspective. This is followed by a short note on the spread of the work through the medium of translations in and outside India. In this way the reader is prepared for the last section in this part of the paper, which introduces the reader to the Pañchatantra translations in medieval Marathi as well as the Marathi translation identified for the investigation.

A- General Overview of the PañChatantra Translations within India

The work Pañchatantra has been presumed to be in existence since the time period between 300 B.C. and 570 AD. It was written in Sanskrit by Chānakya. This original work has been long lost. The Pañchatantra has been translated over and over again but there are eight texts which are considered crucial for the study of the work today and they are: The Tantrakhyāyikā which most scholars believe to be the oldest. Its home is Kashmir. Next is the north western Pañchatantra from which we have the Nepalese Pañchatantra, the southern Pañchatantra and the Hitopdeś. Another form of the Pañchatantra, known to us is Gunādhya's "Brhtkathā" in "Paishachi" or "Prākrut" language which has been lost. Two of the volumes of stories derived from Gunādhya's Brhtkathā that are extant are Kshemendra's Brhtkathāmanjari which was written around 1040 A.D. and Somadeva's Kathāsaritasāgar written between 1063 and 1082. It was between 850 and 1199 that a highly re-

worked version of the Pañchatantra which had many additional stories was written. This was the work of an anonymous Jain monk. The work was titled Pañchākhyānaka and sub-titled Pañchatantra. It was from his manuscript that we have the Jain monk Purnabhadra's Pañchākhyānaka written around 1199 (Hertel: 19-20).

The Pañchatantra is a text which is a combination of verse and prose. Translations either are only in text form or a mixture of both. Metric translations of the Pañchatantra in Indian languages as well as foreign languages are also to be found.

What we find today as translations in almost all Indian languages, use, either one of the above-mentioned books or a combination of the above-mentioned sources. To cite an example the Hitopdeś has been widely translated into most European and Indian languages. In Indian languages it has been translated into Brij Bhakha, titled "Rajneeti" by Lallu Lal, into Hindi titled "Updes Darpan" by Badri Lalin 1851, in Marathi by Pandit Vaijnath, published in 1815, into Telugu in 1891, into Tamil etc. (Hertel: 30-69). The Pañchatantra has been translated in old Gujarati, new Gujarati, old Marathi, new Marathi and also in some dialects. These are just a few works mentioned here as it is impossible to mention the numerous translations in all Indian languages. Due to the sheer volume of the translation activity of the work in Indian languages and the lack of investigations and documentation in this regard, it is more difficult to plot the spread of this work in all Indian languages as compared to non-Indian languages, as will be evident from the following discussion.

B- General Overview of the PañChatantra Translations Outside India

It is easier to follow the spread of the Pañchatantra outside of India as compared to within India. The Pahlavi (old Persian) translation of the Pañchatantra by Burzuyeh, titled Kalilah wa

Dimnah was the first translation in a foreign language commissioned by the Persian King Chosrau Anōsharwan in the 6th century (Hertel: 362). It played a crucial role in spreading this work all over the world. Though this translation, along with a lot of other Persian literature was destroyed when the Arabs invaded Iran, it survived in the form of the Arabic translation by Abdallâh-ibn al-Muqaffa, an erstwhile Persian and follower of the Zoroastrian faith, who had converted to Islam. Muqaffa was employed by the state in Iraq as a court writer. He later incurred the wrath of the Kalif al-Mansûr for writing a mercy petition for someone the Kalif was against. So Muqaffa was tried and found guilty by the state. The injustice, with which Muqaffa met, influenced his translation of the Pañchatantra and he changed the ending of the first Tantra "Mitrabhed". This first Tantra or book of the Pañchatantra, as it is sometimes referred to in English, ends in the unjust death of the bull Sanjeevak caused by the crafty jackal Dumanak who wants to break the friendship of the lion King Pingalak and the bull Sanjeevak for personal gain. Muqaffa, who had himself been meted out injustice, changed the ending of the first book of the Pañchatantra by adding a last chapter in which Damanak who is responsible for breaking the friendship between the lion and the bull is put on trial and found guilty. In this way justice is restored in Muqaffa's translation. Muqaffa's translation spread to all Muslim countries and it is in this new form that the Pañchatantra spread in the occident (Geissler: 359). The Indian texts do not have this trial of Damanak whereas most old European translations which were done around the 15th and 16th century have it. The other translation of the Pañchatantra responsible for its spread in Europe is the Syrian version by Būd titled Kalilag and Damnag, which was translated from the Pahlavi around the 6th century. Not many translations of this version are found in other languages. The Hebrew translation by Rabbi Joël at the beginning of the 12th

century and the Latin translation of the Hebrew text by John of Capua around 1270 are responsible for the spread of the work to other European languages.

Without going into too many details about the migration of this work within India and other foreign languages[3] it suffices to say that the Pañchatantra is the most translated text in the world, next only to the Bible and the Communist Manifesto (Ruben: 5).

This brief overview, especially the part dealing with the Arabic translation by Muqaffa, reveals the ambiguity of the concept of an 'original' where the Pañchatantra translations are concerned, especially with regard to the form and the content. In some translations the sequence of the stories is changed, in some stories are dropped, in others they are added and very often one finds that the Pañchatantra which has also been known to be referred to as a 'secular Bible' (Jacobs: Intridcution xxxviii), excuse the oxymoron, becomes religious. None of these changes, in my opinion are arbitrary. Each adaptation, addition of a story, change in the end of the story has a reason which merits investigation. In this paper the author will investigate some of the changes found in the identified Marathi translation and seek the reasons for all these changes in the context in which the translation was done. Therein also lays, in my opinion, the strength of the engagement with this work, especially for Translation Studies.

C- Development of the Marathi Language and the Early PañChatantra Translations

One sees that there are, particularly in Marathi, innumerable translations of the Pañchatantra. If one studies the Pañchatantra

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[3] Refer to Johannes Hertel's book *Das Panchatantra seine Geschichte und seine Verbreitung* for a detailed information on the various recensions and translations of the Pañchatantra

translations in Marathi, one notices that they all can be classified into, what I would like to call, two waves of translation production. The first wave of translations of the Pañchatantra was done in the Medieval Age[4] and the second wave was done in colonial India[5]. The former is of interest here as the translation identified for this paper belongs to the Medieval Age.

The activity of translation in the Marathi language in this first wave warrants a sneak peek into the development of the Marathi language itself and a brief summary of its movement from the fringes and periphery to the centre of the literary polysystem of those times (Itamar Even-Zohar).

Inscriptions show that the Marathi language must have originated in the 8th century. Around 1281 when Jnaneshwari was composed it had already become a fully developed language which enjoyed prestige even in other regions (Pawar: 342f). The development of Marathi is believed to be as follows: At first it was Maharashtri then it developed into, what is known as, Mahārāshtri Apabhramsha from which it developed into Marathi (Bhave: 5; Pawar: 341). The

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[4]The medieval age of Marathi literature begins in A.D. 1278 and ends in A.D. 1800.This time period spanning six centuries is divided into three periods: the first beginning at the end of the 13th century and ending in 1350, the second extending from 1350 to 1650. The third is between 1650 and 1800. The second period is further divided into two periods: One from 1350 to 1500 and the other from 1500 to 1650. The period from 1350 to 1600 is particularly of interest here as the investigated translation belongs to this period. It is a period that represents a" rather barren stretch from the point of view of literary compositions" (Pawar: 358).

[5] The Panchatantra translations done in colonial India are interesting too as they were done in a Marathi language dictated by the British Marathi experts. Anything and everything written in Marathi had to be approved by British editors. For more information on it please refer to Ranganathan, Murali (Ed.). (2009). Govind Narayan's Mumbai: An urban Biography from 1863.

development of the bhasas and the linguistic consciousness by the people was a pan India phenomenon by the 11th and the 12th centuries (Pawar: 343). The first piece of literature produced in the Marathi language is supposed to be the work Viveksindhu by Mukundraj. He is supposed to be the first poet (period is 1120-1220) in early twelfth century (Bhave: 38; Pawar: 355). Lilācharitra is the first prose text in Marathi. It is a biography of Chakradhar Swami the founder of the Mahānubhāv sect (also known as Mahātma, Jaikrishna and Achyut). It was written in 1278 by his disciple Mhaimbhatt (Pawar: 346-347). The golden period of Marathi literature lasted till 1350. The language prospered under the royal patronage of the Yadava dynast Ramdevraya.

All the Marathi translations of the Pañchatantra, done in the medieval ages are called Pañchopākhyāna (Kolte Introduction 7). Vinayak Laxman Bhave, researcher of old Marathi literature and responsible for writing the first ever historiography of the Marathi literature mentions, that till date, more than ten translations of the Pañchatantra have been located in Marathi, which are prose as well metric and they were all carried out between 12th and 16th century (36). Pawar mentions that some translations of the Pañchatantra were done between 1350 and 1680 (359) and Kolte mentions that the Pañchatantra had been translated much before the 16th century (Introduction 7).

Five metric translations of the Pañchatantra are known to be in existence in the Marathi language. Let us have a look at the information on these five translations that is available to us.

The first translation is Nirmala Pathak's Pañchopākhyāna which is a metric version of the Pañchatantra written in the Ovimeter in 1529 (1450 shake). The second one is Mahalingadas Ahirrao's Pañchopākhyāna written in 1573 (1494 shake). Mahalingdas was an author who wrote on a

variety of subjects ranging from folklore like Vetalpanchvishi and Sinhāsanbattisito books that had utility value for the common public like Shālihotra, a book that gave information on horse care (Bhave: 309-310). The third translation known to us is Krishnaraj's Panchopākhyāna. The date of this translation production is not known. Going by the language used in it, Krishnaraj's Pañchopākhyāna must have been written some time after Mahalingadas's. Krishnaraj's narration of how the Pañchopākhyāna stories came to the Earth from the heavens tells us that he has used either Someshwar's Kathāsaritasāgar or Kshemendra's Brhtkathāmanjari as his sources. The fourth Pañchopākhyāna is one written by someone called Prahlad Bhaskar. It was written in 1695 (1616 shake). There also exists an anonymous translation which is estimated to be the youngest translation[6] (Kolte Introduction: 25-44).

Two names which have figured above as translators find mention elsewhere as being the disciples of the Mahānubhāv sect. They are Krishnaraj and Bhaskar. The Mahānubhāv sect was one of the important religious sects of the 12th century. Krishnaraj, one of the disciples took the sect to the Punjab. His disciple was Prahlad Bhaskar (Bhave: 89). One can't help but wonder whether both these Mahānubhāvpanth disciples are the same ones who have also translated the Pañchopākhyāna which have been mentioned above. Then may be one could speak of the existence of a tradition of translating the Pañchatantra amongst the Mahānubhāvpanthis.

There are a few numbers of prose translations as well. Most of the manuscripts of these translations are in a bad condition. Some of them are either partially lost or preserved in libraries abroad. For instance, the entire work of Bhaskar's translation

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[6] For more information on all these translations refer to Kolte Introduction: 25ff

is not in existence. What have remained are some pages of the beginning of the third book and the fifth book (Kolte Introduction 41).

D- The Investigated "PańChopāKhyāNa"

The translation that has been taken for investigation is an anonymous Marathi translation of the Pañchatantra called "Pañchopākhyāna". The texts which have been referred to for investigation are the fifth (Kolte: 16-22) and the seventh (Kolte: 24-25) stories of the first Book (Tantra) "Mitrabhed". The text has verse as well as prose sections.

This brings me to the end of the second part of the paper in which some important information on the work in general was given, the spread of the work in and outside India was discussed and the Marathi translations of the work along with the one being used for the purpose of this paper was introduced.

The Investigation and Analysis of the Panchopākhyāna

The third section of the paper has three parts. The first part will deal with identifying those textual elements which the author considers as "stumbling blocks", in other words, which make a reader who is familiar with the many versions of the Pañchatantra wonder and ask the question "why". Then the second part of this section of the paper will be devoted to a translation-based textual analysis of the target text based on the information contained in the introduction to the translation by the editor as well as the analysis of certain textual elements of the fifth and the seventh stories. The last part of this section will be dedicated to connecting the dots between the textual peculiarities and the then-prevalent culture, society, and political realities, thereby situating and locating the translation in its geo-politico-socio-cultural and translatorial context in order to investigate the 'fossilized culture' in the translation.

A- The Stumbling Blocks

Anybody who has read a few of the Marathi translations of the Pañchatantra, be they from the first wave or the second, is bound to ask the question "why translation is as it is" at certain places of the texts identified for investigation. Following are some such textual places marked for investigation.

The first observation one makes is, that the translation is highly abridged and simplified. What could possibly have been the reason for this shortened and over-simplified version?

The second textual place marked for investigation is the 'Kathāmukh'. All the Sanskrit texts of the Pañchatantra start with the 'Kathāmukh" in which some deities, important individuals rivers, mountains etc. are invoked for protection and for salutation: Deities like Brahmā, Vishnu, Varun, Yamrāj etc. the four ages, Satya-, Tretā-, Dwāpār- and Kaliyug, important rivers, mountains, scholastic entities and seers like Manu, Śukra, Vācaspati,, Parāśara, Vyāsa, Chānakya etc. The number of the invoked deities and natural forces vary from version to version and become the first point of fruitful investigation. The 'Kathāmukh' of this anonymous translation only mention two deities Krishna and Dattātreya (Shri Krishnāyenmā, Shri Dattātreynmā: Kolte 1). What could have been the reason for mentioning only these two deities 'Krishna' and 'Dattātreya' in the 'Kathāmukh'?

The third "stumbling block" is, in my opinion, the biggest "stumbling block", because it is responsible for giving this translation its own unique character and that is the Marathi language used in this text. It not only merits a lot of attention but also reveals most about the historical, geographical, social and religious context of the translation. Let us examine the language in the fifth story of the translation, the story of the hermit Devsarman and the thief Ashādhbhuti. The reader frequently confronts non-Marathi words like 'jwab' (page 20

line 24) ('answer'- my translation), 'dhapave' (page 20 line 24) from the Hindi 'dhakna' (to close – my translation), Sanskrit words like 'nāseek' (nose – my translation page 21 line 27) 'prajanyu' ('to rain' -my translation page 22 line 1) ''udak' ('water'- my translation page 20 line 2), 'kupa' ('well'- my translation page 26 line 25). So, on page 20 one finds words having Persian, Sanskrit and Hindi roots.

The fourth peculiarity is the use of two different words coming from two different languages for referring to one and the same thing, concept or idea e.g. 'parinayan' (page 30 line 21) and 'gāndharvavivāh' (page 30 line 18). Both the words mean marriage, the former is a Sanskrit one the latter a Marathi one.

This constant change in the language in the text from a classical language, like Sanskrit to the colloquial old Marathi, from the local Marathi to the Indian language Hindi and then again, the use of foreign words from Persian results in a constant change in the text. Why did the translation borrow so many words from foreign languages like Persian as well as Indian languages like Hindi and Sanskrit?

The fifth stumbling block is the use of extremely rough and coarse expressions, what we might today term as, street language, like the word '*rande*' ('bitch' -my translation Page 20 line 27) for example.

The above is a sample of the kind of textual elements that are present throughout this translation. When the reader confronts elements like the above s/he wonders why the Kathāmukh has specific mention of only two deities, why the language is a potpourri of so many Indian and non-Indian languages other than Marathi and what could be the reason for the upward and downward scaling of the text by the use of Sanskrit and dialect respectively? The following analysis attempts to find the answers to the above questions.

B- Historical, Political, Social and Translatorial Context of the Translation

The editor of the investigated translation Pañchopakhyāna has given some important information regarding the translation in the introduction to the translation which helps us in analysing the target text. Let us have a look at what we know about the text external factors based on this information. Kolte, the editor of the translation, is of the opinion that the text should be referred to as an adaptation (rupāntar) rather than a translation (bhāshāntar) because of the liberty the translator takes with the selective inclusion of certain shlokas while giving just a gist of some others by paraphrasing them. Often some verses are deleted, some are included. It is not a word for word translation (Introduction: 60ff). The translator, according to Kolte, knew Sanskrit but was not very well versed in it, as he has mistranslated in some places (Introduction: 62). Some fifteen Arabic and Persian words like miskin, jwab, firadi, bharosā, lajeemā, hisab, deewān, kharch etc. are found frequently in the translation. (Introduction: 70). The way the manuscript was tied and written, points clearly to the fact that it is a manuscript of the Mahānubhāv sect, a sect established in the 12th century. The translation according to V. B. Kolte has been done in 1776. This 1776 manuscript has been copied from a much older translation done probably in the 14th century. The reason to say so stems from the kind of words used the specific style of conjugating words as well as the plural and singular forms of the nouns. (Introduction: 70). The manuscript which was available to the editor was written in the Balbodh letters, but it has been copied from a manuscript which might have been written in the Sakal script, which was one of the many, the code scripts developed by the Mahānubhāv sect. There are inconsistencies in the manuscript which can be traced back to mistakes made by the disciple who copied the translation from the older Sakal script (Introduction:

47-52). He is of the opinion that the Marathi into which the translation has been done belongs to the Yadava period (69f).

To sum up allow me to list our 'take-away- information' from this extremely valuable introduction. This translation was done in the 14th century in Maharashtra under the Yadava dynasty by a Mahānubhāv disciple or follower.

Let us now begin discussing the external and the internal factors using Nord's model based on the information provided in the introduction. Those factors which remain unexplained will be speculated upon by situating and locating the translation in its historical, political, cultural, sociological and translatorial context in the last part of this section. It may be noted that the translation based textual analysis of only the target text is being undertaken here.

C- Translation-Based Textual Analysis

Text- External Factors

Sender- Since this is a Mahānubhāv text the sender, the commissioner of the translation has to have been a person of authority in the Mahānubhāv sect. The translator also has to have been from the same sect. That the translation is a translation by a Mahānubhāvpanthi throws light on other factors too.

Function- The function of the translation is to translate the Sanskrit work in a way that it becomes comprehensible to the reader (Kolte: Introduction 63).

Recipients- There is no information on the readers from the editor hence that is something we will have to find out by locating and situating the text in its geo-politico-socio-cultural context.

Time- Though there is a lot of time lapse between the older and the newer manuscripts, there is very little chance of

changes in the two texts because changing the sect's texts was completely prohibited in this sect (Bhave: 78). So, we can safely assume the time of creation of the translation to be the 14th century.

Place- The translation has been done in Maharashtra under the Yadava dynasty.

Medium- The medium is old Marathi and the text is a combination of verse and prose.

Motive- The motive for the translation is not mentioned anywhere in the introduction but based on the information on the sender, time and place the motive can be reconstructed by locating the translation in its geographical, historical and cultural context. The motive will not only answer why the translation was commissioned but will also reveal how it was supposed to be done. This will be discussed after a brief discussion on the internal factors because it is a question of connecting the dots, which is the last part of this section.

Text – Internal Factors

Subject Matter- The subject matter is the Pañchatantra, a work which consists of five books each one propagating a strategy on becoming successful.

Content- The content of the translation has been changed, the Kathāmukh being a case in point.

Text Composition- The target text is a highly abridged version of the source text.

Pre-Supposition- In the seventh story about the crane and the fishes there is a reference to the 'rohini' –constellation (Page 24, line 11f), which has not been explained. Hence it is presumed that the readers knew about Astronomy. The non-Marathi words also have not been explained so one can

presume that the target reader was used to using a language which was a potpourri of many languages.

Function- The function of the translation will have to be extracted from its historical--politico-socio-cultural and translatorial context as it is not mentioned anywhere in the book.

Lexis- The language used is a mixture of Old Marathi, Marathi dialect, Persian, Arabic, braj bhāsha and Sanskrit words.

Sentence Structure- The sentence structure in the translation is another proof for the translation being written in the 14th century. From the point of view of translation, the investigations of this factor do not yield us much.

Non-Verbal Elements- The translation made available by the editor does not sport any non-verbal elements. Most Pañchatantra translations, old and new, in Indian and foreign languages, have pictures depicting scenes from the stories but this particular translation does not have any pictures.

Supra-Segmental Elements[7]- These are the use of varying font types, symbols, bold lettering, underlining etc., in short, any tool, stylistic features in a written literature which expresses the stress, rhythm and stylistic punctuation of a text. There are many translations of the Panchatantra which do not make a differentiation between the prose and the verse sections of the text while others like the one investigated here does. The verse is written separately in a different font so as to be visible as a verse and stand out from the rest of the text. This then is a strategy to draw attention, stress and emphasize the words of wisdom in the verse. It is widely known that the verses in Panchatantra were learnt by heart by school children because they were indeed words of wisdom. So, the translation

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[7] These are described as stress, rhythm and stylistic punctuation.

emphasizes them by setting them apart from the rest of the text. Hence it becomes a supra segmental feature.

This brings me to the end of the text-external and text-internal factors of the target text, as revealed by the information given in the introduction as well as an analysis of two stories of the investigated translation. Information on three factors, namely, reader, motive and function of the translation still need to be revealed. Attempt will be made to search for the information by situating the translation in its historical, political, social, cultural and translatorial context in the next section.

D- Connecting the Dots – Situating the Translation

In this part of this section attempt will be made to undertake a journey beginning with the peculiar textual elements in the translation and searching the reason for the same in the historical, political, socio-cultural and translatorial conditions. In order to situate and locate this translation one has help from information given by the editor and the "stumbling blocks" mentioned above as well. Let us first consider the information given by the editor.

The translation is supposed to have been done in the 14th century in the Maharashtra under the Yadavas and it was done by a disciple of the Mahānubhāv sect. The translation is more of an adaptation done and has been done in a way that the Sanskrit text is made comprehensible. This information tells us a lot about the translation time -initiator, -function, - ideology, -receiver/reader, -strategy.

Crucial to our investigation is the time period when the translation was written, which is 14th century. Let us attempt to understand the historical, social, political and cultural scene in the Maharashtra of the 14th century.

14th century India was historically a period of perpetual flux. Life was complex and dynamic (Paniker: xxiii). The 14th

century is a century which is temporally situated on the cusp of change. It is a century in which there were tremendous political, social and religious changes in Maharashtra. It witnessed the golden age of the Yadava rule under which royal patronage to the Marathi language was at its highest, but also the fall of it, it witnessed the establishment of Muslim Kingdom after the invasion of Alauddin in 1318 (Pawar: 359) which later led to replacing Sanskrit and Kannada with Persian, Arabic and Turkish as court languages, it is also the century that witnessed the twelve-year divine drought from 1396-1408, which was the drought of Durgadevi (Pawar: 358), a period during which many people migrated out of Maharashtra to places as far off as the Konkan, Punjab and Tamil Nadu, returning to Maharashtra after twelve years, bringing with them words and expressions, stylistic features and the cultural elements of the culture they had migrated to (Bhave: 213-218).

This period, mainly the period between 1350 to 1500, after the demise of the great saint poet Namdeva, and the challenges of a natural disaster changed not only the political but also the social and the linguistic make up of the Marathi language. Internal wars with the Muslims and the political instability along with destitute caused by the famine caused a break in the literary production. Some translations of the Pañchatantra were made during this period (Pawar: 359; Bhave: 36) but other than that there was no literary work of the quality of 13th century works like Dnyaneshwari[8]. So, we can safely say that the Pañchatantra translations done between the time period

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[8] P.L. Deshpande's book *Marathi Vangmayacha Galiv Itihaas* mentions that the 14th century is marked by production of literature which was politically neutral. The kind of works produced were mainly books on the New Grammar rules, or some or the other guide, in short topics which would not incur the wrath of the reigning Kings. Refer to pages 32-33 for information on the same.

1350 to 1500, and there were at least three such translations, were done in a literary vacuum.

What do we know about the Mahānubhāv sect? It was established in the 13th century (Pawar: 343) by Chakradhar Swāmi, who was a contemporary of Jnaneshawar. The Mahānubhāvpanthis are devotees of Krishna. This was a century of many sects like Nāth, Vārkari, Shānkar, Kanthadi, Jangamjogi, Vishnuswami, Vaishnav, Shākta, Gānpatya, Vitthal, Kalankamār gi and Mahānubhāvpanth. Many philosophical streams were taking root at the time and they were in competition with each other. Buddhism and Jainism had established themselves as alternatives to the caste ridden Hindu religion. Each of these sects was trying to win over the population as followers. They particularly tried to win over those people who were *a-sanskrit-tadnya* (my translation- men and women who did not know Sanskrit) (Bhave: 95; Pawar: 349). Because of their proximity to the Yadava rulers[9], the Marathi language, which had never been the court language, and was always competing with Kannada and Sanskrit, gained a never-before status as the language of the people. Inscriptions which were earlier only in Sanskrit began to be written in Marathi as well. The credit for writing the first prose text in the Marathi language also goes to them. The mahānubhāvpanthis translated a lot of Sanskrit texts into Marathi for the masses. Many Brahmins were their disciples and hence they had a sound knowledge of Sanskrit (Pawar: 345). One could also say that the era of the establishment of the Mahānubhāvpanth was the era of translation. The Mahānubhāv sect spread right upto Kabul and the Punjab. Even in far off places like Kabul and the Punjab there was an

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[9] The Mahanubhaav disciples enjoyed royal patronage. Not only did they manage to make inroads into the royal family but also win over some members of the royal family for their sect. For more information please refer to Bhave pages 79f.Pawar Page no. 345

insistence on the use of Marathi (Pawar: 349). Marathi came to be spoken also by the Punjabi disciples because it was the language of their new faith. As a result, Punjabi words and expressions crept into the Marathi language. From Punjab the Marathi people brought Chess and along with the game came the words and phrases used in the game (Bhave: 216).

Mahānubhāv sect made use of Marathi so that women and the Shudras and common men in general could understand religion. These were those sections of society which had no knowledge of Sanskrit. If the Mahānubhāv sect too resorted to Sanskrit, then a large section of their followers would have been "deprived of religious thought" (Pawar: 349). Mahānubhāvpanthis did not believe in caste and gender discrimination, idol worship and untouchability. They believed in the vegetarian way of life (Bhave: 81-83). Hence though they were Hindus their practices set them apart from the non Mahānubhāv Hindus incurring the wrath of the Hindus. The Muslims were intolerant especially of faiths that practised idol worship. Since the Mahanubhaav sect did not believe in idol worship they were perceived to be non-Hindu by the Muslim rulers. In official correspondence (sanad) of the Muslims too the Mahanubaavpanthis were considered as non-Hindus. They were given concessions which the Hindus were denied like e.g. setting up their centres of worship '*ote*' all over Maharashtra, they were exempted from a tax (*jizya*) levied by the Muslims on all non-Muslim faiths. This alienated the Mahānubhāvpanthis further from the other Hindus and caused friction amongst the Hindus and the Mahānubhāvpanthis (Bhave: 80). The followers of the sect were hounded and they developed a sense of insecurity which led them to develop some code scripts like sakali, sundar, pāramāndalya, subhadrā, anka, shree (Bhave: 77). They professed extreme renunciation and austerity, respect for other faiths, living off only the alms from the people. The Mahānubhāv sect as well as the Varkari

sect insisted on the use of Marathi. Several religious and literary works were composed by the Mahānubhāvpanthis, thereby enriching the Marathi language (Pawar: 356). The only authority they believe in is Krishna and Dattatreya. The Mahanubhaav sect made use of Marathi so that women and Shudras, and common man in general could understand religion (Pawar: 349). In course of time a lot of things changed in this sect but those changes are not relevant to our present investigation[10].

What is our take-away from the above information and can it throw light on our understanding of the "stumbling blocks" in the investigated translation?

The first stumbling block mentioned above was, why the translation is a highly abridged and simplified version of the Pañchatantra? After situating the translation in its time and place it became clear that the Mahānubhāvpanth mainly wooed the women, shudras and the a-sanskrit-tadnya (people who did not know Sanskrit). Hence the translation had to be in tune with the readers who belonged to be above-mentioned class. That explains why a shorter version with mainly the basic information was preferred. If one refers to the Panchatantra texts which are considered as the "original versions" like the Tantrakhyāyikā or the south Indian Panchatantra, one finds that there are long passages with detailed information on what is considered as right by the scriptures. There are 16 shlokas in the beginning of the first frame story of the first Tantra, the story of Vardhamān in the city of Mahilāropya. In this story

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[10]Later on code scripts were used making the books of this sect and the teachings of the sect itself inaccessible to the masses. In times to come idol worship too crept into this sect. Hence a sect which was responsible for promoting and creating a huge body of literature in Marathi disappeared from the collective memory of the very people it was started for. Refer to pages 63-94 for more detailed information on the *Mahanubhavpanth* sect.

there are long discussions on the importance of earning money and being rich and then the elaboration on the 6 ways of earning money being: Collecting alms, serving the king, agriculture, imparting knowledge, money lending and lastly doing business. Then there is discussion on how the last option is the best way to earn a lot of money. Here the advantages and disadvantages of each mode of employment are discussed till the protagonist decides that doing business is the best mode of earning money. Then there is further classification of business types that he can do: He mentions seven different types of practices which will get him more money like 1) trading spices, perfumes; 2) money-lending against mortgaged jewellery; 3) simple money lending against additional interest; 4) selling to a group of people known to the seller i.e. wholesale of products; 5) selling products at false price; 6) fooling the buyer by weighing wrongly; and 7) travelling to distance places and buying that which is locally available there and bringing it back home to sell it at higher price at home. This entire discussion is compressed in 8 shlokas in the investigated translation. At times much fewer discussions are seen in the investigated translation. Wherever there are such discussions the investigated translation cuts short the discussion.

The second stumbling block was the mention of *Krishna* and Dattatreya in the Kathāmukh. Since the translator was a Mahānubhāvpanthi, the salutation had to be to the deities the Mahānubhāvpanthis believes in, that is Krishna.

The third stumbling block was the use of multiple languages. If the preferred language of communication for the Mahānubhāvpanthis was supposed to be Marathi then why the use of so many Sanskrit, Persian and Hindi words? The above discussion throws light on this phenomenon. Along with the Muslim domination came the compulsory use of Persian,

especially in work place (Bhave: 218). Slowly some words made it to the language of the common people and became a part and parcel of the Marathi language. The reason for the assimilation of words and poetic meter (chhand) from the Brij Bhasha in Marathi can be found in the divine drought which triggered forced migration to distant lands. From these lands came the non-marathi words in the Marathi language.

The fourth stumbling block is the use of two different words coming from two different languages for referring to one and the same thing, concept or idea i.e. the use of Sanskrit and Marathi words for the same word. In the investigated translation the Sanskrit word for nose "nāsik"(21), "prajanya" for rain (22)"udak" for water (25)"parinayan" for marriage (30) along with "vivāh" in the same story are to be found. The entire translation sports many such Sanskrit words. As already mentioned above Sanskrit was the most important language. The work Pañchatantra was originally written in was Sanskrit. The translator wanted probably to gain legitimacy for the translation by showing that s/he was well versed in the language of the source text. Another reason could have been that the language spoken in those days must have been a mixture of Marathi and Sanskrit. A third reason can be found in the linguistically mixed population the translator was trying to address: Sanskrit-tadnyaand a-Sanskrit-tadnya people (people knowing and not knowing Sanskrit).

The fifth stumbling block is the use of very crass, street language giving the language a low register. In the first Tantra for example there is the story of the hermit and the thief Ashādbhuti in which such words are found. The fisherman in the story is angry with his wife who indulges in adultery and calls her "rānde" (20). In the story of the two friends of whom one falls in love with a princess, he tells his friend that he will survive only if he has sex with the princess. In the text it says

"rājkanyesi sambhogu hoye tarich pranu vache" This again could be because the milieu of the reader the translator was appealing to was the lower one which was known to use such language.

The analysis above addresses the 'stumbling blocks' in the investigated translation. Attention will now be turned to the three factors of translation-based text analysis, namely, reader, motive and intention, which could not be addressed based on the information above. Attempt will be made in the following to re-construct the period and connect the dots, so that the three factors are satisfactorily addressed.

Reader- It is very clear from the above that the translation was meant for ladies and people of lower castes who had no knowledge of Sanskrit. That explains why a simplified translation of the Pañchatantra was the aim for the translator. It also explains the use of dialect in the translation.

Motive- What was the motive to translate the Pañchatantra? The motive behind the selection of particularly the Pañchatantra can only be guessed at, as the investigator could not find any documentary proof on it. It must have been to add to the repertoire of the Mahānibhāv literature works which is accessible to common people thereby gaining followers for their sect. The idea also stems from a sense of competition with other sects and religions which were already in existence from the 12th century like the Vaidik, Vārkari, Shānka etc. (Bhave: 95), the rising influence of the Jain and the Buddhist religions and Islam. Moreover, a new language, new literature which is being established borrows heavily from canonical literature which is in the centre of the literary polysystem. Sanskrit was the language of the elite and the learned community of letters under the Yadavas. Hence one sees the Mahānubhāv sect taking from the literature of the very language it was in competition with, namely, Sanskrit, (Bhave:

95) to build its literary repertoire as well as gain validity for itself by leaning on to an already established important Sanskrit work, namely the Pañchatantra.

The Pañchatantra is largely a secular work. I say so because apart from the Kathāmukh, in which there is a mention of the names of Gods, in no story are there any references to Gods. At no point in any story do the protagonists call upon the Gods to help them in their problem. Exceptions are two stories: In the story of the weaver who loved a princess in the first Tantra there is a mention of the Lord Vishnu and his vehicle the bird "Garuda" and the second story is the story of the plover who invokes Lord Vishnu in his fight against the sea which destroyed his eggs. In a book which has around 77 (the number varies from version to version) stories that all talk about how to win, fight, survive by using wit and intellect turning to God for help is found in only two stories.

The Panchatantra teaches the reader how a weakling positioned on the lower rungs of the societal ladder can challenge the authority of a strong competitor occupying the higher echelons of the community. There are many stories in the first Book which prove this point. Story of the crow and his wife who fight against a snake which eats all their newborns, story of a hare who manages to kill a lion by using his wit, story of a plover who fights the sea, Goraksh the house cleaning drudge who wins against an influential merchant Dantil and so on and so forth. The Panchatantra is all about strategies employed by the weak to fight the strong. This work embodies the basic tenets of the Mahānubhāv sect which believes in a class-less and equal society. In the Pañchatantra the word jātihas been used frequently but it refers to a group where the group members share some common qualities e.g. the jāti of the herbivorous animals against the carnivorous animals. Though the work does not talk of an equal society which the

Mahanubhaavs propagated, it does show how the lower jātican get the better of the higher, how the weaker animal like the sparrow, the hare, the plover who have to use their wit since they do not have the physical strength of the animals of the higher Jāti like the lion, the elephant. So, in a way it encourages the reader to focus on one's strengths and one's aim to succeed, and therein could lie the motive to select this work for translation.

Intention- The Mahānubhāv sect had a one-point programme; that of "community reach-out". Though the Panchatantra stories were already a part of the popular tradition one notices that the Mahānubhāv translator attempts to appropriate the text of the Panchatantra in order to suit the tenets of his own faith by erasing the mention of innumerable deities in the Kathāmukh which is seen in the Sanskrit texts, and mentioning only Lord Krishna in the Kathāmukh. Naturally he chooses the language of the common man to reach out. Hence the intention was that maximum people are able to read and understand the translation. That is also the reason why almost all their literature has been written in the Marathi language (Bhave: 95). As already mentioned above, this translation seems to have been produced in some sort of literary vacuum caused by political upheaval and natural disasters. A break in literary production is, in my opinion, always a fertile ground for the activity of translation.

Conclusion

The paper concludes with a summary of how the 'fossilized culture' embedded in the anonymously translated Marathi Panchopākhyāna of the 14th century helps the reader to re-create the historical, political, social, cultural and translatorial conditions under which it was translated and which in turn influenced its translation. The conclusion also throws light on the investigated translation as well as the activity of

Translation in Marathi in the identified period A.D. 1350 to 1600. It is surprising to see just how much can be revealed by analysing the 'fossilized culture' in a translation.

Textual elements of the anonymous translation that was investigated were classified into five 'stumbling blocks'. By situating these aspects historically, geographically, socially culturally and translatorially answers to the questions put forward in the beginning were answered. Investigations revealed that the abridged and simplified nature of the investigated translation as well as the crass language used in it could be attributed to the intended reader, the a-sanskrit-tadnya (people not knowing Sanskrit) of the 14th century, mainly the women and the Shudrasand in order to reach out to maximum people. The motive of translating the text was to create literature for the Mahānubhāv sect in a time when there existed a literary vacuum. The function of the translation was to make the Panchantantra stories accessible and comprehensible to ordinary folk. The translation was reader oriented hence the language of the translation is a potpourri of multiple languages reflecting the way people spoke at that time. The investigation of this textual aspect takes us down the historical journey of the change in the rule of the Maharashtra of the times, the twelve-year drought, and both incidents which influenced the Marathi language used in the translation. It also reflects the society of those times and the ideology of the translation initiator. The Translation initiator and translator were followers of the Mahānubhāvpanth ideology which believed in a society of equals in a largely caste-ridden society. The anonymous translator of the investigated translation was, in my opinion, not a mere decoder. He was a mediator and his act of translation was an interventionist act, attempting to translate in keeping with the tenets of the Mahānubhāv sect. The translator not only created a text but also tried to create a discourse. The

act of translation hence comes across as a religious, social and an interventionist act. It was religious, because the translation was done to create a repertoire of texts for an established religion which had to compete with numerous other religions, faiths and ideological currents of the times, social, because the act of translation embodied in it an act of social justice; namely making hitherto inaccessible literature to the sub-altern of the society and interventionist because it sought to change the discourse of caste hegemony. The activity of translation was not only an act of intervention but also an act of negotiation which the Mahānubhāvpanthis were adept at, be it negotiating with the Yadava dynasts and winning over key people of the administration for the propagation of their faith or endearing themselves to their victors, the Muslim Kings and thereby strategizing for the survival of their faith. This quality of 'reaching-out' is also evident in the translation strategy used.

The Translation reflects a multilingual, multireligious society, which was a smouldering, if not a melting, pot. Translation was necessarily target reader oriented. The source text did not enjoy the status of the "holy original". With regard to the approach of the Translator to translation I am reminded of the term "anthropophagic, cannibalistic approach" (Arrojo). The source text was important only so far as its selection for translation goes. But then it was devoured, appropriated, adapted to communicate the message of the translation initiator. The intention of the translation is supremely important and everything else, most importantly the source text, is subservient to this most decisive factor.

With regard to the activity of Translation one could probably say that it was the only literary activity happening in this time. It was, as already pointed out, a not so fertile a period for literary production. This has been seen elsewhere as well, that lack of good literature always is compensated by translation

from good literature. Activities of Translation and Adaptation must have occupied, in my opinion, a good position in the Marathi literary polysystem of the times because practically all the faiths were using translations of Sanskrit texts for winning followers. The translators seem to walk a tight rope between using the Sanskrit texts to gain legitimacy for their work and, in the same breath so to say, give instead their translations the stamp desired by their commissioners. The translations are in that sense very emancipatory. It appears that the activity of translation in the medieval period of the Marathi literature was undertaken for two reasons. Translation into Marathi was done with the dual aim of one, empowering the common man and two, out of love and pride for the Marathi language (Pawar: 349)

Translation and the use of the Marathi language was the positive and creative response to the then – prevalent decadence of the Hindu religion, which resulted in a flurry of creative activity in terms of creating a huge body of literature in the language of the people

To sum up, it was possible to reveal the 'fossilized culture' in a Marathi translation of the 14th century called Panchopākhāana translated by an anonymous Translator. This could be done by identifying those textual elements in the translation which raised questions in the mind of the reader. The questions led to investigations. The information given by the editor on the translation manuscript helped in situating the translation in its political, historical and social context. The exercise of situating the translation threw light on the identified textual elements and both supplemented each other in re - creating the context of the translation. In this way the 'frozen culture' in a translation was instrumental in recreating the society of a bygone era.

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BOOK REVIEWS

Working with Different Text Types in English and Arabic: Translation in Practice

Reviewed by RAMESH M. INGALE

Working with Different Text Types in English and Arabic: Translation in Practice is an edited book by Bahaa-eddin-Hassan. The book is primarily written for student community. The book has six chapters of which first three, namely, *Basic Concepts*, *Legal Texts* and *Scientific and Medical Texts* are contributed by Hassan and the last three, *Media and Political Texts, Translating News,* and *Technical Texts* are contributed by Svetlana Tyutina, Kais A. Kadhim, and Klara Garamszegi, namely. Each text has its own structure, language, style and content. The book brings out the various strategies of language while translating these different text types. The chapters are divided into suitable sections with numbers and bold type to make the reading easy to understand. Every contributor of the book has tried his best to support his/her argument with number of examples from different texts such as legal, scientific, medical, media, political and technical. Sample questions, footnotes and bibliography are given wherever necessary at the end of the chapter. The editor, Bahaa A Hassan is a linguist with Ph.D.in pragmatics and translation from South Valley University, Egypt. Among other contributors, Svetlana V. Tyutina is Ph. D. in Romance Linguistics from Harzen State Pedagogical University, Petersburg and in Spanish from Florida International University, Miami, Florida. Kais Kadhim is Ph.D. in Linguistics from University of science, Malaysia. Klara Garamszegi is M.A. in English, Hungarian and Professional Translation from the University of Sciences, Babes-Bolyai.

The italics used in this review are by the reviewer's or otherwise mentioned separately.

The first chapter, *Basic Concepts* begins with the definition of translation. Hassan says that translation is a text-based activity and therefore the strategies used in translation depend upon the text. In this way, the title of the text and translation activity are linked which helps to make the title clear to the readers. The first paragraph clearly brings out the intention of the book as to shed light on the translation of miscellaneous texts. Learning objectives are given for the students so as to help them to know what they will understand after reading the book. There is a reference to Halliday's division of register into *field, tenor* and *mode* to make it clear that language changes according to register i.e. use/subject matter. Difference between register and style/register and genre is explained. The writer gives explanation regarding what type of knowledge a translator should possess to perform his duty honestly.

The second chapter *Legal Texts* deals with the discussion of legal texts in which features of legal language are explained as t*echnical terminology, formulaic deictic expression, long and complex sentences,* and *grammatical constructions*. Examples of all these features are given with explanation to make the terms clearer to the readers. The binding line between the source and the target text is equivalence. Therefore, working with legal texts, a translator follows many translation strategies to meet standards of equivalence. The writer also explains two types of equivalence as *formal equivalence*-rigid adherence to the form of source language and *functional equivalence* - complete disregard for the form of the source language. Strategies used by legal translator are explained as *modulation, shift, over-translation (addition), under-translation, (omission) substitution, expansion, exoticism* and *creation*. The book has become special as it abounds in examples which prove the

point. To explain these translation strategies, there are samples of civil documents as well as international document like the agreement between the governments of the state of Quwait and the Government of Romania on visa exemption. This is presented in Arabic source text and in English as its target text. Under UN document, there is an example of Universal Declaration of Human Rights in English and its Arabic translation as target text. To make his point clearer, the writer has provided gloss items in English and Arabic corresponding to the text with his comments.

The third chapter *Scientific and Medical Texts* begins with introduction of some common features of scientific and medical language as *simple structure and sentence ordering, explicitness, objectiveness* and *impersonality*. The writer argues that there are some direct translation strategies used in translating such as *borrowing* or *transliteration* which means a word taken from one language to another, *claque* or *loan translation* which means a kind of semantic translation, *gloss translation* which aims at rendering the terms and concepts into target language by translating the lexicon, *communicative translation* in which a translator attempts to give the exact contextual meaning of the original in such a way that content and form are readily acceptable and comprehensible to the readers. This section of the book has become very much meaningful as the writer has given a lot of examples from English and Arabic scientific and medical texts/pamphlets to support his argument. According to the writer, translation of scientific and medical texts is all about terminology. This terminology gives these texts the fuel to convey the information. The writer also brings out that medical terminology often has words with prefixes and suffixes from Latin and Greek.

The fourth chapter *Media and Political Texts* is contributed by Svetlana Tyutina. It starts with reference to technical aspects of media and political texts. Writer's argument is that language of a political text has a more rigid structure. To prove the point, writer has cited the definition of a political text by Krisztina Sarosi-Mardirosz. According to Krisztina, political language uses terminology which is related to political philosophy. The present chapter deals with linguistic challenges in media and political texts and suggests means to face them. It is seen that political texts have their peculiar aspects. These aspects are *stylistic, structural, syntactic, pragmatic, cultural* and *lexical.* These aspects are further explained with suitable examples to support the argument. Some questions based on texts are given for the readers to answer them. The chapter makes a reference to one distinctive feature of media and political text as *compression.* Compression is the tendency to transmit as much information in as short a form as possible. Various types of compression and its sub-types are given with examples. These types of compression are *structural, phonetic, semantic* and *pragmatic*. The chapter ends with conclusions, exercises and bibliography.

The fifth chapter *Translating News* is contributed by Kais Kadhim. The chapter begins with the reference to the terminology of the political text as the special language of politics and political theory. It is used to build the relationship between the individual and society. In this context, there is a reference to characteristics of political language given by Sarosi Mardirosz. These are *persuasion, reasoning* and *deceit*. The writer gives some strategies used while translating news. These are *modulation, shift, over-translation, under-translation, substitution, expansion, exoticism, updating, situational equivalence, and creation*. Questions are given to check the understanding of the readers which the writer refers as quizzes. Samples of texts in the form of exercises are given

in English and Arabic so as to help the readers to understand the process of translation from ST to TT and vice versa. The readers are asked to translate some underlined words in the texts or they are asked to suggest better translation of these words. There are exercises given to translate the text from English into Arabic and vice versa. The chapter ends with questions on translation strategies and bibliography.

The last chapter, *Technical Texts* is contributed by Klara Garamszegi. In academic circles, technical translation is considered as (Byrne 2006) the ugly duckling of translation but it has its own attributes/features. The chapter begins with reference to the features of technical texts. These are *logical sequence of utterances, domain-specific terminology, specific sentence patterns*, *passive constructions*, *general pronoun 'we', third person style* and *abstract nouns.* There is a reference to A. J. Herbert's practical manual; *The Structure of Technical English* which gives some frequently used formulae in technical texts. These formulae are given in a tabular form which helps the readers to understand the nature of technical language. Some of the examples of these formulae are IT IS + ADJ + TO INFINITIVE or IT IS + ADJ + THAT CLAUSE. (Capital letters by the writer) The main features of technical style are given by referring to Knittlova Damgar. These features are *strictly logical syntax, sentence ordering, explicitness, objectiveness, impersonality, lack of emotional load* and *condensation*. Logical sentence order is achieved by the translator by using linking elements like *thus, however* and *in addition* etc. (italics by the writer). The writer suggests that a technical translator must have a career background and high level of knowledge of the subject and relevant scientific and technical terminology. He must be aware of the fact that the primary objective in technical style is functionality which is a pragmatic aspect. For the better understanding of the readers, the writer gives number of samples/examples of technical texts

from various technical fields where features of technical language are shown in bold and the terms are underlined. To name a few of these fields are oil and gas safety procedures, petroleum industry, liquid waste management, ethanol production etc. Gloss in English and Arabic is given. This is followed by bibliography and information about the contributors.

The nature of the book is that there is a possibility of overlapping. In chapter second, *Legal Texts,* the writer, Hassan gives the strategies used like modification, shift etc. which are used in translation of legal documents. The same strategies are repeated in chapter five, *Translating News,* written by K. Kadhim. At the same time, the presentation style of these strategies is different in both the chapters. In chapter two; these are given in bold type and at the centre of the page. However, in the fifth chapter, they are not in bold and are placed to the left side. This may harm the total unity of presentation of the book. Moreover, in chapter four, *Media and Political Texts,* contributed by Svetlana, begins with the sub-point 4.1 as *Technical Aspects of Media and Political Texts* while the fifth chapter, *Translating News,* also begins with sub-point 5.1 as *Technical Aspects of Political Texts.* Credit must be given where it is due. Writers of the book have made use of a number of references which are mentioned in the bibliography. However, in chapter six, on page no. 124, while explaining the importance of terminologies in translation of technical texts, writer uses a quote in double inverted commas. It is not made clear as whose words these are, as writer says, "To conclude a technical translator's task is to keep consistent terminology in technical translation, as well as the very formulaic and repetitive nature of technical writing". The editor of the book should have given an introductory note or preface to make the viewpoint clear.

The most striking feature of this book is that it provides lot of examples in each chapter. Therefore, it is a very useful course book for students and teachers who want to take up translation from English into Arabic and vice versa. The writers have tried to incorporate theory and practice of translation. The book explains various strategies used in translating different types of texts. All the six chapters in the book are composed in a lucid and easy to read language. Overall, the book clarifies many key concepts of translation in a simple and user-friendly way. It will definitely prove a good reader for the students.

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Moving Texts, Migrating People and Minority Languages

BORODO, MICHAL ET AL. (Eds). 2017. *Moving Texts, Migrating People and Minority Languages*. Springer.

Reviewed by MEENU SABU

The concept of migration has been central to the discourses on diaspora studies, multiligualism, endangered minority languages, resistance literature, globalization, language politics and postcolonialism. Movement of people from one place to another often ensue the creation of hybrid spaces and inter-cultural exchanges, which provide scope for inter-language communication. Occurrence of more than one language in geographical proximity can lead to a symbiotic and unequal relationship between languages, where certain languages may gain precedence over others in the power-struggle.

The book *Moving Texts, Migrating People and Minority Languages* edited by Michal Borodo, Juliane House and Wojciech Wachowski is a collection of essays which studies translation in this context of human migration and language-politics. It is published as part of the series "New Frontiers in Translation Studies" edited by Defeng Li. The book is a collection of twelve essays by twelve different scholars organised under three heads. These essays, with their common thread of migration, address multifarious issues related to translation.

The first part, titled 'Translation, Minority Languages and Multilingualism,' touch upon topics like the survival strategies of endangered languages and role of translation and multilingualism in resistance literature. Migrant literature and the linguistic and cultural conflicts embedded in them form the second part of the book titled 'Language, Translation and the Migrant Experience.' The third section titled 'Texts, Concepts and People on the Move' comprises four essays which focus

on how texts and concepts move in the process of translation to reach the target audience.

The first essay of the first part of the book deals with the translation of children's literature from and into Basque, a non-Indo-European language spoken in two autonomous areas of Spain and three provinces of French. The author demonstrates how direct and indirect translations of children's literature vary both in the case of translations from and into Basque. The second and third essays also deal with minority languages: The Neo-Aramaic Language Turoyo and Mariupolitan Greek respectively. While the second essay examines the role of translation in corpus planning by focussing on the processes that went into the translation of the children's classic *The Little Prince* into Turoyo, the third delineates the role of the shared history of oppression in bringing forth translations of resistance poetry between two non-global languages, Mariupolitan Greekand Ukrainian. The fourth essay of the section compares French Hip-Hop with Arabic diaspora Hip-Hop and investigates their role in asserting the cultural identity among the Arab diaspora in Europe.

The four essays of the second part of the book comprise studies on works motivated by experiences of migration. The first essay makes a comparative study of the paratexts of Italian and English translations of Hella Haasse's *The Tea Lords*, a Dutch novel or repatriation. The author shows how a text from a former coloniser's perspective is introduced in the two languages, one without a direct colonial experience and another with a strong colonial legacy. The second essay examines the Hungarian-French language Shift in Agota Kristof's novel *The Illiterate*, which deals with the author's own struggle after she crossed the borders to Austria from Hungary during the Hungarian uprising of 1956. The third and the fourth essays assess the migrant literature of Italian-

Canadian and Albanian-Austrian migrants respectively in terms of their desperate attempts at both retaining the native language as well as learning the language of the host-land.

The third section contains four essays illustrating the mutual influence of translation and 'movement.' The first essay investigates how Yan Fu's Chinese translation of Thomas Huxley's *Evolution* was intended to move the Chinese empire. The second essay researches on the issues involved in catering to diverse audience while translating Peter Ackroyd's *The Death of King Arthur*, a text which in itself is a reworking of several source texts. The complications involved in the translation of philosophical texts form the next essay. The writer analyses the impact of translating Heidegger's term *Dasein* in Bosnian/Croatian/Montenegrin/Serbian Translations of *Being and Time*. The fourth essay of the section is an attempt to bring to light the contributions of migrant writers to the corpus of children's literature in the Anglophone world. Thus, in the final essay the book comes back to discussing translations of children's literature in the context of migration, which it started in the beginning.

The book *Moving Texts, Migrating People and Minority Languages* is thus an assemblage of miscellaneous essays in the field of translation studies. Each chapter, an independent research endeavour in itself, begins by justifying the relevance of the study by detailing the research gaps and limitations of the previous researches, if at all there were any, of the respective areas they investigate. Since the chapters follows a well –documented structure and add a list of' reference materials at the end, it provides scope for the readers proceed beyond the text.

Throughout the book the authors have given special attention in establishing the role of socio-political factors in translation in the particular contexts. In most cases, the social and

linguistic background is explained before proceeding to the main argument. But while doing so, some writers deviates into focussing more on introducing the topic rather than topic itself and thereby providing only a glance and failing to go beyond it. This deviation happens mostly in the case of essays works done on non-European languages, especially the works on minority languages. So, it would not be groundless if one senses the presence of euro-centrism operating within the text.

In spite of the limitations the book *Moving Texts, Migrating People and Minority Languages* has successfully brought together into its canvas areas as diverse as minority languages, children's literature, migrant literature, resistance literature and language-politics. Despite the unrelated themes dealt upon, the book as a whole exhibit an organic unity. Thus, with its simple and lucid style of rendering, *Moving Texts, Migrating People and Minority Languages* is a good read for those interested in getting informed about translation in general as well as for researchers working in the specific areas of translation studies covered in the book.

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Screening the Author: The Literary Biopic

SHACHAR, HILA. 2019. *Screening the Author: The Literary Biopic*. Palgrave Studies in Adaptation and Visual Culture. Switzerland: Palgrave Macmillan.

Reviewed by GIRISH N

Films based on the biography of literary figures (literary biopics) have started to gain considerable reputation and critical acclaim. Hila Shachar draws our attention to such a boom of literary biopics which have secured a unique position in the contemporary cinematic representations in connection with certain cultural developments. They have emerged as distinct film genre, and earlier literary biopics formed only a fragment of the subgenre in the general biopic, adaptation and heritage film. The critical appreciation on these films was scanty except the works of Judith Buchanan and Bronwyn Polaschek. Shachar studies literary biopics using two main approaches. She studies how biographies of popular authors in Western culture are adapted onto the film within the methodological framing of genres of cinema and tropes of the screen and by analysing the persona of the author from the ideological, cultural, industrial and economic preoccupations.

In Chapter 2 entitled, "Heritage and the Literary Biopic 'Template': Shakespeare, Austen, Wilde, and the Author as Product," Shachar distinguishes literary biopic from the heritage films and through a close analysis of *Becoming Jane*, *Shakespeare in Love* and *Wilde* fleshes out the key aspects which form the template of these films and theorise the dominant tropes of authorial identity in these films. Both *Becoming Jane* and *Shakespeare in Love* are filled with "Aestheticized views of desk, quill, parchment, inkpot, typewriter, the writer in a moment of meditative pause" which form significant imagery forming the template of literary biopic. But *Wilde* according to Shachar situates itself in the

opposite end to the said films. It appropriates the author "as a public persona" and explores "specific and contextualised social, ideological, and radical issues (43)." Despite the film portrays Oscar Wilde as an iconic literary personality, it doesn't portray him as mini-god for worship, instead it represents cultural debates, and political ideologies around the life of the author. The film through complex symbolic visual representations depicts Wilde as the queer martyr who sacrificed everything like a female muse.

Shakespeare in Love goes beyond the regular barriers of a literary biopic film by involving the elements of postmodernism.The film "provides a pastiche of anachronistic historical and contemporary perspectives, and mines the past through a highly self-conscious, playful, and knowing sensibility—for all its postmodern hijinks and intertextual allusions". The film by "mingling of Hollywood marketing, modern capitalistic branding, postmodern consciousness, and historical and heritage inheritance" reverses the "authorial body, the authorial spirit, the authorial genius, and the authorial cultural identity" (33) by locating the ideological and cultural discourses within the body of the 'brand'— Shakespeare. *Wilde* on the other hand continues to exist within this heritage and biopic mode. The tropes of being writer are replaced with the images of his writing being stopped by the prison guard and his pen and paper are taken away. The film uses the trope of the 'wounds of love' to portray Wilde as ideologically feminised author. He is associated with saintly, martyred imagery that is usually associated with in the literary biopics of female authors. The film argues, "Love is here not a healer or fixer, but an appropriated politicised exploration of marginalised sexual identity" (49).

"The Muse Speaks Back: Silence, Invisibility, and Reframing Authorial Identity," chapter 3 studies four screen adaptations:

The Invisible Woman, The Edge of Love, *Bright Star*, *Walk Invisible* with a special focus on 'love story,' an important trope of the literary biopic. These films not only portray love relationships from the point of sexual desire, but also from the point of view of familial bonds. There is an inherent feature in these films that they tell the author's story through "unacknowledged narratives of those who sit on the margins of history and creativity…and explore authorial biography, subjectivity, and identity from such a position are self-conscious reworking of the individual subjects." The chapter establishes the ways in which recent literary biopics challenge the invisible position of the muse by portraying the years and moments of both the author and the muse where the muse's influence can be best explored.

Although *Bright Star* represents the life of John Keats sensitively and favourably, it is not only his story that is being told. The film places Fanny Browne, the muse of Keats in the centre of filmic narrative whose "creative artistry competes with Keats's own creation of his poetry" (66). The director performs the process of historical recovery of the marginalised narrative and critically juxtaposes the persona of Keats. Using the theme of 'sewing,' Fanny is portrayed as a feminist artist. In all the important scenes throughout the film are punctuated by "Fanny's internal and creative of world of sewing," by doing so "she is also creating her own marginal artwork" and her interior struggle and grief gets manifested "itself through an immediate response to create something to sew." Fanny's generative power takes the centre stage of the film with "smaller glimpses of Keats's own creative process in the periphery" (68).

Chapter 4, "Feminine Authorial Mournings: The Female Writer on Screen and the Trauma of the Present" interprets literary biopics of female writers with a recurrent theme of

grief and mourning, death, madness, suicide etc. The films being discussed are *The Hours* and *Life in Squares* on Virginia Woolf and the Bloomsbury group, *Sylvia* on Sylvia Plath, *Iris* on Iris Murdoch, and *An Angle at My Table* on Janet Frame. On the one hand these films portray how stereotypes and themes of western culture have traditionally coded the authorial body and on the other hand "explore issues of individuality…so to explore just how we use the authorial body as a national, cultural, and quasireligious signifier of decline and change" (99-100). The said films extend the misogynistic and historical understanding of "women as unstable bodies with unstable identities" and reduce the creative expression of the authors with a simple explanation of author's being preoccupied "with stereotypical female 'madness', where women are not agents of their art, but are the passive victims of inner turmoil."

The representation of women writers in these films follow masculine definition of authority and control on the body and mind of the male writers. All three writers in these films as Sonia Haiduc argues "fall prey to their inner demons of self-destruction and the shackles of mental illness. Madness and suicide plague the characters (101)." The films use abundant images of trauma, grief, mental decline and suicidal tendencies of the writers which as the author rightly argues comes straight from the clichéd representation of women in the nineteenth century. *The Hours* and *Sylvia* are portrayed as sick women of art who perfectly in contrast with "Victorian angel of the house who is sexually dead/pure". The female writers declining into madness appears right at the start of the films "thereby cementing the link between their works and 'madness' and defining their biographies as ones primarily shaped by mental illnesses" (102).

Chapter 5 entitled, "Appropriating the Beats, Radicalising the Literary Biopic: Intersectional Politics and Ginsberg and Kerouac on Screen" discusses the spiritual and personal lives of American Beat authors. The chapter poses important questions on their spiritual renewal, cultural 'death', gender, sexuality, and economic realities. Films that are explored in the chapter include, *Kill Your Darlings*, *Howl*, *On the Road*, and *Big Sur*. These films are experimentative in nature since they depart from the screen conventions of Hollywood, and are not intended to regular film audiences, therefore they "sacrifice a more straightforward narrative, structure, and use of genre in order to experiment with form and ideology." *Kill Your Darlings* and *Big Star* highlight "deliberately 'unsexy' and complex religious thought that infused the writing, ideologies, and philosophies of Beat authors such as Allen Ginsberg and Jack Kerouac.

Kill Your Darlings avoids clichéd scenes in which the author smoking cigarette and using type writer; instead it focuses more on the complex nature of Ginsberg which showcases "his contradictory and complex relationship with religious philosophy and identity". The film is preoccupied with the representation of "the 'soul' and 'spirit' of past and present America as mediated via Ginsberg's body and self, and his Jewish identity as well". *Big Sur* similarly portrays the "'unsexy' moment in Jack Kerouac's life, when he began to remove himself from his celebrity Beat image and deteriorate into alcoholic solipsism that rings as distinctly unattractive, unromanticised, and unpleasant to contemplate on screen, despite all the film's visual use of sublime landscape scenes." Both the films don't follow typical biopic tradition of representing the authors by dealing with issues which are conventionally not marketable in Hollywood films. Instead these are "pinned in the earthly realm of history, home, university, city, and natural landscape, move both outward and

inward in their ideological politics and philosophical investigations of the American 'soul' in both past and present, using authorial identity and bodily presence as a way to navigate such collective concerns" (132).

Hila Shachar's *Screening the Author: The Literary Biopic* is a pioneering attempt in the representation of literary authors on the screen. The author draws heavily from the conventional biopic and heritage film genre and argues that there is a scope for establishing 'literary biopic' as a unique and full-fledged genre. She studies the biographies of William Shakespeare, John Keats, Jane Austen, Oscar Wilde, Iris Murdoch, Sylvia Plath, Virginia Woolf, Allen Ginsberg, Jack Kerouac, and analyses the ways in which these authors appear predominantly on the silver screen.

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ANNOTATED BIBLIOGRAPHY

An Annotated Bibliography of Translation Studies Books Published in 2018 : Part II

RANDHEER KOUR

POLIZZOTTI, MARK. 2018. *Sympathy for the Traitor: A Translation Manifesto*. Massachusetts: The MIT Press.

The book *Sympathy for the Traitor* concerns the basic issues encountered in the act of translation; however, it mainly concentrates on literary translation. This book presents a collection of nine papers that appear in it as chapters. The author has attempted to engage with the basic philosophical questions regarding translation like whether the translation is really possible. If possible, whether it really matters? What may render a translation (im)pure? The question of faithfulness and so on. The central focus of this book rests on the ultimate goal of translation. It draws references from literary texts, theories of translation and events to shed light on this core concern. The first chapter argues that the constant struggle to keep a balance between the objective fact (that text is to be translated) and subjective interpretation (of that text by the translator) appears to make the whole process really impossible. A chapter on language purity discusses Benjamin's 'kinship of languages,' and translation theorist Andre Lefevere's 'translationese.' It brings our attention to an important aspect of translation, that, translation theories do not help in major ways to produce a better translation. Chapter four highlights the debate on the matter of faithfulness of the translator. It also addresses the question of the translator's responsibility for the work of translation. A chapter 'The Silences Between' discusses the different mistranslations that occur due to cultural gaps and the steps taken to bridge those gaps. The author himself being a translator gives illustrations from different literary texts and her translations, to shed light on the question of judging a translation in chapter 'Sympathy

for the Traitor'. The chapter titled 'Verse and Controverse' deals with the arguments about the translation of poetry and the discussion moves around the translations of Pound and Nabokov. 'On the Fringe' starts with the question, can everything be translated? This chapter takes up the issues of 'lipogrammatic novels,' 'difficult authors,' 'untranslatables,' sound-based translations and so on. The last chapter takes on an inevitable question; does translation really matter? The author discusses various misunderstood and misapprehended instances from world politics, references from ancient Holy Scriptures, and modern texts. He validates the role of translation by stating that translation must give enough spaces to those unheard unique voices which have something to say.

MALMKJÆR KIRSTEN (ed). 2018. *The Routledge Handbook of Translation Studies and Linguistics*. London: Routledge.

As the title suggests, this handbook offers studies on the multifarious relationship between Translation Studies and Linguistics. It is organized into six sections that further expand into twenty-seven chapters. The handbook comprising research work by thirty-seven scholars from across the globe reflects the diverse possibilities of the interface between the two disciplines. The first part titled 'The nature of language, translation, and interpretation' has four chapters. The first chapter outlines the history of mutual relationships that have developed between the theories of linguistics and the discipline of Translation Studies and interpreting in the 20th and 21st centuries. 'Semiotics and Interpretation' examines the communication of meaning through linguistic signs and signs belonging to other systems, whereas a chapter on 'phonetics, phonology, and interpreting,' explains the role of speech sounds (like pause, speech rate, intonation, stress, etc.) in interpretation. The second part titled 'Meaning Making' also consists of four chapters. It discusses the effect of context on

non-verbal communication when it is remote and distant. It draws our attention to the rhetoric and oratory, according to the author, which are frequently overlooked in current research in translation and interpretation practices. Part three titled 'Text in Speech and Writing' contains seven chapters. The chapter on text linguistics examines how translation preserves, alters or destroys 'interaction structures' (texts are interaction structures). Mona Baker's paper on stylistic explores the interaction of style and translation in literature, particularly in poetry. A chapter 'Wordplay and Translation' examines the challenge that 'pun' poses in translation where the cultural references differ in two languages concerned. Part four under the title 'Individuals and their Interactions' is divided into four chapters. The chapter on language disorder concludes with a brief discussion on aphasic bilingual patients and their ability to translate. Moritz Schaeffer's paper on language processing reviews different cognitive models used to describe language processing during translation. In 'Sociolinguistics, Translation, and Interpreting,' the author examines various aspects of the relationship between the three disciplines. It suggests that, in the 21st century, the knowledge of sociolinguistics is likely to become an intrinsic part of competence for translators and interpreters. Part five of this handbook focuses on media and machines in the context of translation and interpretation. The chapter on translation in the news media examines the important concept of 'transediting' (i.e., editing while translating) in news translation and the challenges it poses to translators. Another chapter explores the various translation-related activities involved in web localization and their social contexts. Part six titled 'Applications' offers three chapters. The first chapter discusses linguistics, translation and interpreting in the context of foreign-language classrooms. The focus of the second chapter is the intricate relationship shared by translation, interpreting and lexicography. The final chapter

of this handbook explains the major trends in the interaction between language for specific purpose LSP (domain-specific language) and translation, and the practical issues concerning this field. A noticeable aspect of this handbook is that every chapter has a list of books suggested for further reading.

BOASE-BEIER, JEAN, LINA FISHER AND HIROKO FURUKAWA (eds). 2018. *The Palgrave Handbook of Literary Translation.* Switzerland: Macmillan Palgrave.

This collaborative work elucidates different aspects of Literary Translation (LT) as well as the various dimensions of the theory-practice relationship. The editors of this book consider LT as the sub-discipline of TS, discuss various case studies and provide a better understanding of this relationship. Twenty-six scholars have contributed to this voluminous work comprising twenty-five chapters in three sections. The introductory chapter takes up the issue of methodologies in case studies involving LT. The nine chapters in the first section 'Literary Translation and Style' largely discuss the magnitude of style in the translation of the poetry and the novel. H. Cockerill discusses two foreign linguistic elements that appeared in six Japanese translations of Dostoevsky's Crime and Punishment. Jean Boase does a narrow and in-depth analysis of German Holocaust poet Nelly Sachs and concludes that the broader context of her poetry gives insights into how her work might be translated in the future. A. Fawcett in her case study discusses the aspect of 'iconicity' which becomes a specific problem of untranslatability in the poetics of 20th-century Dutch poets. S. Klinger, in her descriptive-explanatory case study of the three translations (English, German, and Spanish) of a Chilean writer, illustrates how a genre shift occurs in translation and what effect it has on the reading experience. H. Furukawa's paper, adopting a process and product-oriented descriptive approach, explores the convention

of overly feminised representation of women in Japanese translation. The second part tries to configure the relationship between the author, the translator and the reader in the nine chapters that follow. K. Malmkjaer locates the gap, between the evolution and the use of the two concepts, "Angst" and "Repetition," present in the work of Soren Kierkegaard and two other Danish Novelists, Tom Kristensen and Peter Hoeg, and in the English translation of their work. M. Perteghella traces the journey of theatre translation of Shakespeare's The Tempest from the source text to the collaborative translated script for a theatre performance in the Italian language. F. R. Jones maps the trajectory of the founding father of TS, James S. Holmes, a dedicated poetry translation expert (Dutch to English translation) and his 'network phenomenon'. Susan Bassnett explains the role of Josephine Balmer (a creative translator of ancient Greek and Latin texts for new readers) in blurring the lines between the original text of the ancient world and its translations. The third section explores the affinity identity shares with literary translation. In this section, Kathryn Batchelor paper studies Sunjata (an African epic in English translations) and examines how paratexts become key sites where translator mediates and controls the voice of the source text performer. M. Chozick's case study tries to unfold the different layers of the complexities of purity associated with every translated version of Genji (Japanese text of the eleventh century). On the whole, this book encompasses to a great extent the various aspects of literary translations, its reception in different parts of the world and the new challenges it poses before us to deal with.

SCOTT, CLIVE. 2018. *The Work of Literary Translation*. London: Cambridge University Press.

The book titled 'The Work of Literary Translation' is divided into three parts and spread through eight chapters. The first

part 'Thinking One's Way into Literary Translation: Concepts and Reading,' consists of twelve sub-headings that precede chapter one of the second part. Part one engages with the different dimensions of the language of translation in oral and written forms, besides, it includes the cultural context, the issues of untranslatability, multilingualism and so on. The author in this book gives extension to his earlier argument which describes translation as 'phenomenology of reading,' rejecting the conventional one as an interpretation of the text. Part two 'Translation among the Disciplines' has four chapters, discussing translation in relation to ecology, anthropology, comparative literature, and aesthetics. The author Clive Scott examines the ecological functions of translation from three anthropological concerns. He negates the idea of considering translation as a product, rather considers it as a process of making a piece of language, which becomes an unfolding and encompassing ecological event. He also explores how anthropological awareness helps in understanding the translation process. He stresses that translation must be removed from any sense of native space and must be treated as nomadic. In the textual analysis of a translated poem, he argues that the source text is an instrument by which the translator establishes a temporary comparative literary position for his/her writing. The four chapters in part three, which is entitled 'The Paginal Art of Translation', explores the art of translation. In the English translation of poems, Scott tries to explore how the margin, punctuation, and typography affect the rhythm of the poem. By closely examining the variables of the paginal space of a prose poem, the author tries to explain the interplay of margin and rhythm in the translation. He emphasizes that translators must write for pages and not for the text, because, according to him, page expresses the dynamics of the text by activating its vocal modalities. He concludes that his versions of translation are without methodologies and code

of practice. It is fundamentally trans-disciplinary, mobile and open-ended.

BATCHELOR, KATHRYN. 2018. *Translation and Paratext*. London: Routledge.

According to a French literary theorist Gerard Genette, what enables a text to become a book is 'Paratext'. This book is an attempt to understand the concept of paratext in the context of Translation Studies research. It is a part of a series of translation theories explored. This volume is divided into three parts containing eight chapters. The first part critically analyzes the existing scholarship on 'Paratext'. Three case studies are discussed in the second part. The concluding part outlines a theory of paratextuality for Translation Studies research. The first three chapters are Genette's Paratext, Paratext in digital media, Paratext in communication and Translation Studies. Chapter one discusses the different typologies of Genette's concepts of paratext. The second chapter identifies six key themes of paratext-related translation research. The author explains the functions and characteristics of the paratexts of digital media in the third chapter. The first case study discusses the dubious term 'authorized translation' in the paratext of the English translation of Neitzche's work. The second case study discusses the paratexts of Contemporary Western Translation Studies CWTS series and other related books published in Chinese editions. The author explores how the idea of Mao 'making the foreign serve china' spread across the paratexts of these translation work, and why it was endorsed by Chinese authors and scholars. The third case study assesses the paratexts of video on demand service 'Walter Presents.' It explains how the personal curating nature of Walter Luzzolino becomes its key selling point among British audiences. Based on the discussion in the previous chapters, the final section of this book theorizes the term

paratextuality for translation in two chapters. In the first chapter, the author proposes a definition of paratext and gives it interpretation as well. He delineates a corpus of paratext for research questions in Translation Studies. The last chapter explores different avenues of paratext research in translation. It studies paratextual conventions. It deals with the question of methodology, translation process-oriented research. Batchelor addresses different research questions to establish the importance and relevance of the study of paratext in the discipline of Translation Studies.

BELLE, MARIE-ALICE AND BRENDA M. HOISINGTON (eds.). 2018. *Thresholds of Translation*; Paratexts, *Print, and Cultural Exchange in Early Modern Britain (1473-1660).* Switzerland: Palgrave Macmillan.

This book is an outcome of a research project and research activities that took place at the University of Montreal. This volume is divided into two parts, and there are eleven chapters including the introduction. Part one offers five essays that explore the varieties of paratextual practices in early modern English and Scottish translations of a wide range of genres, book formats, classical translations, and modern political treatise. In the second part, there are six case studies. In the chapter 'Matter in the Margins', the author argues that the margins of the book of translation act as a zone of thought and intellectual negotiations where the matter of the text unfolds, where it is explored and identified. Chapter three critically examines the early modern works of translations from Lawrence Venuti concept of 'invisibility of the translator. In this chapter, he makes a point of striking visibility granted in engraved and woodcut images in early printed books. Chapter four focuses on the underexplored area of titles of translated work of the early modern period. This essay discusses the relationship between text and title, the agency involved in

exercising authority in choosing the title, and the title as a marketing device. Joyce Boro paper on 'Spain in Translation' argues that the translation of one decade (1614-1625) is the result of the Anglo-Spanish political relation in which marriage matches between the two was the key factor. He asserts that the paratextual material influences the target reader in a certain way and discusses how strategically they obscure or announce their Spanishness. The five case studies discussed in part second are the translation of Horace, Virgil, Virgilio, Petrarch and Thomas More. The sixth case study focuses on two English booksellers and the English book trade. Marie Belle's paper explores the horizontal connection between the translated manuscript of the text and its print version. Alessandra's paper explores the different strategies and relations involved in the paratextual space of Scottish translation of Petrarch's Trionfi. Cottegnies's paper examines the paratext of Horace's 'The Art of Poetry' (English translation) by Ben Johnson to unveil Johnson's rhetoric of authorship and the translation. It also explains how Johnson's translation replaces the original, merging the roles of authors and translators. The last chapter of this book looks at the paratexts of the bookseller's catalogue to examine their advertising strategies to list some work as vendible translation in vernacular English book trade between 1640 and 1660. There are eleven contributors to this volume.

TYULENEV, SERGEY. 2018. *Translation in the Public Sphere*. Switzerland: Palgrave Macmillan.

As the title suggests this book draws the attention of the readers to the importance of translation in the public sphere (PS). It employs PS theories to understand translation behaviour in the public sphere. According to the author, this book caters to the needs of two groups; theorists of PS and scholars/ students of Translation Studies. Not all, but most of

the examples are taken from Russian's PS because of the author's familiarity with the socio-cultural climate of Russia. There are five chapters in this book. Chapter one 'The Missing Link,' discusses the theories of communicative ecology and the author argues that translation is an indispensable element of communicative ecology of the public sphere. He makes a point that much has been written on PS but the translation was never considered as its prominent feature, which is otherwise an important component that links all its agents. He further argues that the theorization of communicative ecology is also conceptualized without taking translation into its account. According to the author, translation is a fourth layer of the communicative ecology, after social, technological and discursive. The translation appears transparent to the PS theorist. He also pinpoints the absence of translation in Nancy Fraser's theorization of PS as 'transnationalisation.' He stresses the point that translation must be included in the critical theory of PS. Chapter second, 'Meet Translation,' introduces translation as a variety of types of transfers. It discusses the role of three PS-relevant types of translation used in PS to facilitate public communication. These are; kinetic translation (gestures and body language), intralingual translation (retelling and rewording) and interlingual translation. According to the author, translation plays a vital role in negotiating compromises. In the third chapter titled 'Mediating a Compromise', the author examines translation as an instrument of negotiating a compromise. Viewing translation as a means to achieve a compromise, the author distinguishes three types of compromise in PS; substitution, intersection, and conjunction. The second half of this chapter focuses on 'degrees of translation density,' and cites examples from different online sources. Chapter four 'How Translation Works' discusses Habermas' theorization of Communication Action CA and Strategic Action SA. The author states that in

cross-communal interactions, whether CA or SA, no crossing of the communal boundary is possible without translation. The last chapter discusses the eighteenth-century PS communication in Russia. It analyzes the public debate that goes around the Great Russian musician PetrIl'ich Tchaikovsky and the role translations play in defining his debatable figure in the public sphere.

SCAMMELL, CLAIRE. 2018. *Translation Strategies in Global News: What Sarkozy said in the Suburbs*. Switzerland: Palgrave Macmillan.

This book concerns a highly prevalent but underrepresented phenomenon that is news translation. It is extremely beneficial for anyone interested in news translation as it discusses various strategies employed by international news agencies in their attempts for translation. This book belongs to the series called Palgrave Studies in Translating and Interpreting. It contains eight chapters including the introduction and the conclusion. French interior minister (who later became the President of France) Nicholas Sarkozy's speech in 2005, when translated into English in the British press, resulted in an enraging controversy. British news agency 'Reuter' is taken for this case study. The two aspects of translation that acquired prominence in the entire discussion are domestication and foreignisation. It investigates the scope of a 'foreignised' approach to translation in the news as an alternative to 'domestication'. It studies the two key sites of news translation; quotation and culture-specific concepts. The second chapter looks at the role of three big news agencies namely; Reuters, Agence France-Presse, and Associated Press, as providers and translators of foreign news. The analysis of top stories on Reuter websites reflects that quotation is the major portion of news reporting. Chapter three explores the nature of news translation. It also engages in debate with Lawrence Venuti's' domestication and

foreignisation approach to Translation Studies. It examines the norms for domestication strategies in the news. Chapter four unfolds the problems of domestication strategy used in news translation. This chapter discusses the controversial news event in which, the cultural reality of some French words used by Sarkozy in his speech, when translated into English, could not match the cultural reality of the target language, therefore it became highly controversial. It also explores the degree of domestication and foreignisation in the Reuter corpus. The sixth chapter examines the English translation of French culture-specific concepts in a corpus of Reuters report complemented with the analysis of the Reuters Handbook of Journalism. The analysis finds that higher weightage is given to the domesticating strategies. In chapter seven, the author presents a foreignised approach to news translation. This chapter discusses the strategies that increase the reader's contact with the foreign source language and culture and offers counter accuracy checks for journalists translating the news they are reporting.

SCOTT, BERNARD. 2018. *Translation, Brains and the Computer: A Neurolinguistic Solution to Ambiguity and Complexity in Machine Translation*. Switzerland: Springer.

The book by Bernard Scott is distinct among the books on translation ever published as it explores Artificial Intelligence (AI) mechanism used by translation developers with special focus on Logos Model. This book is divided into two parts. The first part discusses the foundational theoretical insights of the Logos Model. The second part illustrates this model with French and German translations of English examples with the help of various online Machine Translation (MT) systems like Google Translate, Microsoft's Bing Translator, SYSTRANet, PROMT Translator and LISA Lab's neural MT system. It is highly useful for those who know English, French, and

German because the illustrations used are from English to French and German translations. The author is the founder of Logos Corporation, a company that worked on its Logos Machine Translation system in 1970. This book is beneficial for those who are pursuing research in MT as it deals with the problems of MT, and also for the MT communities. Chapter three discusses five ambiguities in language that a translator encounters while working on MT from psycholinguistic perspectives. These ambiguities include; lexical-syntactic, sentential-syntactic, sentential-semantic, extra- sentential syntactic. Chapter four focuses on the two regions of brains that are involved with language. They are the prefrontal temporal cortex and the hippocampus and it illustrates how hippocampus has been simulated in Logos Model. Chapter six describes the Logos Model. It analyzes five fundamental decisions that determine its design in translating mental model into a Machine Translation model, which are; how to represent linguistic knowledge internally to the computers, how to store that knowledge, how to apply this stored knowledge to input stream, how to generate target sentences from source analysis and how to cope with complexity. It applies this model with illustrations from French and German translation. It uses other models for comparative purposes like Google GNMT, Bing NMT, and SYSTRA Net. While focusing on the limitation, the author states that the errors that need fixation in MT are virtually limitless. This book describes the Logos Model which emerges from the key assumptions about psycholinguistic and neurolinguistic functions. Complexity poses a big question in MT system and the author of this book argues that the technology underlying the logos model offers a demonstrable solution to the complexity involved in MT, and it is a good step in this direction.

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An Annotated Bibliography of the Translation Studies Books Published in 2019: Part I

SUBHA CHAKRABURTTY

ASIMAKOULAS, DIMITRIS. 2019. *Rewriting Humour in Comic Books*. Singapore: Palgrave Macmillan.

Humour sometimes is the most unforgettable feature of a story and readers find it catchy from a very young age. Humour is an element in the narratives that stick; the characters, the plot lines, the graphics all lend a synesthetic effect in the minds of the readers. Divided into five broad chapters, the first chapter revolves around Aristophanes' play adaptations and raises the relevant questions – who are these translators, what are their methods of translating? To answer these questions, Dimitris Asimakoulas have used semi structured interviews. The publishers and translators have revealed through these interviews how the rewriting bridges gap between the classic text and the contemporary take on it including its political themes. The second chapter delineates the social and historical context of this genre using Lefevere's theory of rewriting as its theoretical framework. Chapter three focuses on the five plays of Aristophanes and their respective comic book adaptations, namely *Acharnians*, *Peace*, *Women at the Thesmophoria*, *Frogs* and *Assembly of Women*. The chapter examines the creative interventions by the translators with regard to the character sketch and the plotlines (for example, *Peace* which has a play within the comic). The penultimate chapter studies the four aspects –comic tone, comic suspense, comic surprise and comic characterization to understand the English translations of the Greek originals. Chapter five delves deep into the comic characters problematising the comic hero.

DESBLACHE, LUCILE. 2019. *Music and Translation*. London: Palgrave Macmillan.

Professor Desblache's *Music and Translation* brings together two varied disciplines – Music and Translation Studies which make it a challenging but at the same time an exhilarating project. The text is inclined towards translation studies but with a strong interest to scholars in the field of music. The book aims to explore not only how musical texts are translated but also how translation studies and music are related to one another. It focuses on the music of the twentieth and twenty-first centuries with a special emphasis on the United Kingdom besides deriving examples from across the globe. The book is divided into three parts. The first part delineates the definitions and concepts of Translation Studies and Music. The second part revolves around which musical texts are translated and most importantly how. The third part analyses the translational power of music as music emerges from different sounds only to be interpreted correctly. It could create an understanding between the human and the non-human entities and ever so needed in this changing and challenging times.

GARCIA, ADOLFO M. 2019. *The Neurocognition of Translation and Interpreting*. Amsterdam: John Benjamins Publishing Company.

Since centuries, translation and interpretation studies have been addressed from many different perspectives. Thus far, the approaches to cognitive translation and interpretation studies have been non-neural. These approaches hardly draw on the brain cells informed data and rely mostly on linguistic results. A new trend, however, has emerged wherein human cognition is considered. A common question therefore arrives, "Why translation and interpreting studies should be concerned with neurocognition at all?" The text counters this by asking an even more important question, why should it be stressed to situate translation in the brain cells "when cognitive translation seem to be moving away from a strict experimental paradigm

towards a view of cognition that relies on contextual factors?" It is definitely a defiant step for any author to situate the study far from the conventional domain and portray the significance of locating translation in the brain cells. The text takes on an ambitious journey in looking at translation and interpretation studies from the neurocognitive point of view. Divided into eight chapters, the book highlights on the "unknown knowns" and not the known unknowns!

GUTIERREZ, LUCIA PINTADO; AND ALICIA CASTILLO VILLANUEVA. (eds.). 2019. *New Approaches to Translation, Conflict and Memory*. Switzerland: Palgrave Macmillan.

The text is a collection of essays that revolve around translation, conflict and memory studies. Delving deep into the socio-cultural representations of the Spanish Civil War and the Franco Dictatorship, it navigates the importance and the effect of translation in Spain and beyond. Spain has been the seat of translation during the 1930's. The Spanish civil war was a perfect example of translation as both a product as well as a process. The war may have been Civil in name but the idea working behind it was transnational and not national. Socialism, fascism, liberalism were all pan-European undercurrents that were constantly influencing the thoughts and decisions of the parties in conflict. The other sites such as Rwanda or Cambodia also bear testimony to such horrific narratives and therefore a reminder of the conflict between memory and translation, silencing of words and authors. The text includes direct reports from the war zones, audiovisual productions. The contributors of the text have paid enough attention to examine the process of translation through a contemporary lens.

MARCO, MARCELLA DE; AND PIERO TOTO. (eds.). 2019. *Gender Approaches in the Translation Classroom*. London: Palgrave Macmillan.

This text is divided into eleven chapters with the introductory chapter and the concluding chapter written by the editors, Marcella De Marco and Piero Toto. The other nine chapters have been contributed by scholars and professors of Translation Studies. The book sees translation as a practice to incorporate more of social changes in such a way that the gender bias questions and analysis could be altered. Gender as a discipline affects both the public as well as the private sphere. The text further tries to attempt at increasing the gender awareness, through the use of linguistics in the translation classrooms. Ever since gender equality has taken the centre stage, thanks to the large organizations such as the Commonwealth and International Labour Organization, gender training has constantly been one of the top priorities and need of the hour. The different topics covered in this book are audiovisual translation, pedagogy, interpreting, curriculum design, legal translation and the translation of advertising.

MENG, LINGZI. 2019. *Gender in Literary Translation*. Singapore: Springer.

The text is a corpus-based study of the English translation of Chenzhong De Chivang. Ever since the women's movement, the issue of gender with language has been intrinsically linked. Through the impact of post-structuralism on gender studies, newer perspectives of viewing gender as a context based performative medium has been established. It's multiple and fluid nature has helped in deconstructing the previous essentialist notions of gender. As a result, texts have been translated or re written in a certain way, in a given context. Meng has aimed to explore gender construction through the post-structuralist lens. The author has done a corpus-based research of the English translations of the Chinese novel by Chenzhong De Chibang. One translation has been done by a man and the other by a woman, analysing thereafter the

specific nuances found in the methodology and language of the man vis-a-vis the woman translator. She has further delved into the naming of the character, footnoting, translational omission and prefacing. Finally, the texts have been analysed keeping in mind the different gendered subjectivity and ascertained by social structures within which power resides.

PARLOG, ABA-CARINA. 2019. *Intersemiotic Translation*. Singapore: Palgrave Macmillan.

The text on Intersemiotic Translation revolves around the means of finding meanings through the different forms of coded information. The first part interestingly uses signs and colours to understand a particular text. For example, in *A Midsummer Night's Dream*, the colour black symbolises something evil, "fog as black as Acheron". While in some other context, black symbolises a lack of colour or emptiness, as Rosalind in *As You Like It* feels, "All the pictures fairest lin'd/ are but black to Rosalinde". The next part includes theoretical approaches on multimodality and scholarship on communication. It is comprehended by the act of transmutation. Intersemiotic translation and multimodality can be examined in various cases in order to find meanings or to make it to a new system of meanings through these semiotic types – the signal, the indicator, the expression and the gesture which evolve from a cause-effect relationship.

RIZZI, ANDREA; BIRGIT LANG; AND ANTHONY PYM (eds.). 2019. *What is Translation History?* Switzerland: Palgrave Macmillan.

Translation Studies students and scholars have lamented since the early 1990's for a detailed history of the 'history' of Translation Studies. Literary historians like Lawrence Venuti and Rita Copeland have worked on Foucault's concept of "genealogy" to understand the historical attitude to translation – transparency, assimilation and imitation to name a few

among the others. While on the other hand, French sociologists like Bruno Latour have brought in the key concepts such as social capital and habitus. In the later years, the United Kingdom and North American historians have contributed significant amount of scholarship by "situating translators at the interface" between the publication and consumption of the books. Most contributions to translation history have been very region/ culture/language specific. However, in the recent years research in tracking the history of translation in the east and west beyond specific region has been made successful. There are dedicated journals that address translation and interpretation studies, namely translation and gender, translation and travel, methodologies, etc.

SANDBANK, SHIMON. 2019. *The Wall and the Arcade*. Chicago: Sussex Academic Press.

Sandbank after extensively translating poetry from English and German to his native tongue, Hebrew feels the desperate urge to turn the practice into theory. Reading much about the translation theories he stumbles upon Walter Benjamin and his seminal essay "The Translator's Task". Benjamin too went through the same phase as Sandbank while translating the enormous oeuvre of Charles Baudelaire, the French poet, art critic and essayist. While Sandbank contends that he would never be able to be an original writer/ poet because he would only be good at rewriting others' work so that it becomes highly acceptable to the Hebrew audience/ readers; Benjamin however denies "acceptability", focusing on breaking the barrier of the 'mother tongue' and advancing towards the "Pure Language". *The Wall and the Arcade* raises many intriguing philosophical debates about writing, language and translation through the constant reference of the above-mentioned Benjamin's essay.

SHACHAR, HILA. 2019. *Screening the Author*. Singapore: Palgrave Macmillan.

The literary biopics have been exceedingly popular since the early 1990s. Unlike today, literary biopics in the past have only been viewed as a cinematic biopic and costume drama. They were also termed as "heritage" dramas, thus subverting their focus on the persona of the author. The text contends to analyse the language and cultural tropes used in literary biopics, not just of the highly saleable and anthologized authors like Shakespeare and Jane Austen but of the Beat writers as well of whom not much work has been done yet. The book earnestly seeks to broaden the horizon of what is usually considered as an adaptation, heritage, period films and biopics. The author further categorises biography, period drama and biopic as per their contexts and forms an understanding of the genre based on the definition of the earlier literary biopics and the contemporary trends.

SULAIMAN, M. ZAIN; AND RITA WILSON. (eds.). 2019. *Translation and Tourism*. Singapore: Springer.

With the ever-increasing globalisation and enhanced movability/adaptability, tourism, especially international tourism has emerged as a significant economic sector in the world economy. With the rise of the "experience economy", the term coined by Harvard Business Journal in the year 1998, the tourism industry is larger than ever. The diverse and constant expansion of the tourism industry has led to discovering newer destinations besides the traditional, popular ones like Europe, Canada and China. Travel and tourism are a common topic of research for the students and scholars of Anthropology, Psychology and Sociology. However, it has also perked the interests of the Translation Studies scholars in recent years as it has emerged as an important site for the scholarship of translation and intercultural communication.

The challenges though of circulating different linguistic materials to promote the industry across the borders remain less researched. The book targets to look into the problems of the poor circulation of the translated tourism promotional materials (TPMs) and proposes a sustainable solution of endowing highest impact on the industry and the economy. It works with the cultural-conceptual translation (CCT) model which aids in effective translation strategies and provides a proper framework for quality practices in TPM translation.

TIPTON, REBECCA; AND LOUISA DESILLA. (eds.). 2019. *The Routledge Handbook of Translation and Pragmatics*. London: Routledge.

Pragmatics is the study of using signs which is inherently bound to a context. It only seems natural that Pragmatics and Translation Studies are interlaced as both these disciplines are context based. The book explains the concept of pragmatics through the other interconnected concepts of semiotics and semantics and further delineates its influence on the theories in Translation Studies. The text is divided into three parts, the first part being "Influences and Intersections" where the basic concept of pragmatics and its various theories have been introduced. The second part, "Methodological Issues" emphasises on the corpus-based study especially the experimental approaches. "Applications", the third part is further subdivided into various themes focussing on studies of translation and interpreting which includes British sign languages, dubbing, pragmatics inspired fictions and films (subtitling).

VALDEON, ROBERTO A.; AND AFRICA VIDAL. (eds.). 2019. *The Routledge Handbook of Spanish Translation Studies*. London: Routledge.

The Handbook of Spanish Translation Studies edited by Valdeon and Vidal offers a detailed analysis of the Spanish

translation history. The lands of Spain and broadly the Iberian Peninsula have long been the site of striking conquests and invaders, starting from the Celts, the Greeks to the Romans and the Islamic rulers. Translation therefore has always played a significant role in the history of Spanish kingdom. The Handbook aims to provide a broad spectrum to the important role that the translators played in the history of Spain and also in the emergence of translation studies as a modern discipline. The text has twenty-four essays from scholars and professors of Translation Studies on varied topics such as Pedagogy of Translation, Linguistic Approaches to Translation, Gender and Translation, Translation of Hispanic Comics and Graphic Novels to name a few.

WANG, GUANGLIN. 2019. *Translation in Diasporic Literatures*. Singapore: Palgrave Macmillan.

Translation has been a popular theme among the contemporary postcolonial and diasporic authors. The research by Wang who has given away his positions of deanship and directorship in university only to take up a full-time job on his passion of looking into the complexities of translating from Sino-Anglo literary encounters to the East-West mediations. The text is divided into six chapters. The first chapter attempts to delineate the "paradox of roots and routes" that exists in the scholarship of diasporic Chinese writers in the context of their culture. Chapter two revolves around the translation of the classic Chinese text, *Six Chapters of a Floating Life* into *The Red Thread: A Love Story*. Its appropriation and how the boundaries blur between the East and the West, ancient and modern, the racial lines are highlighted and addressed. The third chapter uses the theories of Deleuze and Guattari's deterritorialisation to understand the translation of Brian Castro. Chapter Four works on the anti-modernist stance of Walter Benjamin. The penultimate chapter focuses on the

intersemiotic translation by none other than the high priests of Modern literature – Ezra Pound, Franz Kafka and Walter Benjamin. The final chapter delves deep into the "translatability" and "untranslatability" factor to emphasize on the binary oppositions of language and culture.

XIA, LIANG. 2019. *A Discourse Analysis of News Translation in China.* London: Routledge.

Translation studies these days are no longer restricted to just literally translating from one source text to the target text. Rather, it focuses on the socio, cultural practices. Global news transmission, as it relies on language generates a good deal of translation. This text revolves around the translation and its methodologies with regard to the most popular and circulated newspaper in China, the *Cankao Xiaoxi*. It is a unique newspaper as it covers stories that are translated from international news source. The book is a sound work in understanding how the Chinese media work in certain matters as Liang Xia have interviewed a lot of employees, mostly journalists in receiving the inside information. The idea of translation, especially while curating the news involves a lot of manipulation. This manipulative practice has led Xia to study the discourse of translation and how it affects the news making process in China. With an ethnographic approach, the scholarship looks into who is translating, the target audience and how is it situated in the socio-political, economic fabric of the society. The study depicts the layers of manipulation that goes while publishing this sort of a media work and how it transcends the social and ideological barriers.

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TRANSLATION

Gachak Andharee by Ashok Mankar &

Deenu's Bill by Prahlad Keshav Atre

<div align="right">Translated by UMESH KUMAR</div>

Translator's Note

I must begin with a confession that I never had any interest in children's literature. My entry into the discipline is true serendipity! However, I am not the first and might not be the last either –to have had such an experience. One is reminded of Mary Wollstonecraft –the radical author of *A Vindication of the Rights of Woman* –undergoing a similar experience. When Wollstonecraft began to learn German, she accidentally fell upon Christian Gotthilf Salzmann's *Moralisches Elementarbuch*. She translated the book into English as *Elements of Morality for the Use of Children*. In her translator's preface of the said book, Wollstonecraft considers her translation effort to be a mere exercise (in the German language) of language learning. I carry a similar experience. Though in my case, Marathi replaced German.

Learning a language is not just restricted to mastering *subject, object, predicate,* or its other formal features alone. One cannot deviate from what one reads through language –its semantic and cultural context. It is while negotiating Marathi children's fiction as a component of language pedagogy that I began to reflect and examine my own 'naturalized biases' towards children's literature. Further, it is during the course of co-translating a selection of Marathi children's literature into Hindi that I really began to appreciate the genre.

It is not uncommon for adults to have a trivialized view of children's literature. How paradoxical it is, then, that one of the most fascinating fields of adult inquiry –psychoanalysis – foregrounds the child and childhood as core specifics! Likewise, children's literature is normatively termed innocent;

taking the readers away from reality; conservative and an inevitable follower of resolution and redemption in its depictions. However, there are occasions where such stereotypes are challenged in children's literature. Contextualizing American children's fiction in the post-Columbus USA, Pattanaik (2002) calls such tendencies to be examples of *subversive innocence*. Employing select American writings as a trope, Pattanaik passionately argues to lay bare the 'adultist' agenda that attempts to conveniently push aside 'children's literature' and therefore, not worthy of attention. Pushing the traditional boundaries of 'innocence' factor in children's literature towards a subversive paradigm, Pattanaik, in fact, further foregrounds it to be a 'safety-valve' through which the mainstream writers present a critique of the dominant culture and its values.

Two of Marathi children's fiction presented here can be cited as instances of subversive innocence in the Indian context. *Gachak Andharee* is a highly subversive story. The word *Gachak Andharee* is a value-free word and carries no meaning. It is an adult's (Sada's) invention to scare the child (Gajanan). It is very likely that in the Indian context, adults have been playing these tricks on children from times immemorial. In my language Haryanvi, we have a word called *haaboo*. It will be a rewarding exercise to explore all such 'tricky' words across Indian languages and see if there is a common thread among them. I guess, in the absence of meaning, all such words rely on visual, aural, olfactory and animations effects embedded in them by their inventors. It is the senses, sounds and images that create the effect on the readers and thereby generate meanings.

Coming back to the story, *Gachak Andharee* comes into being to unsettle Sada's young son Gaja but ends up haunting Sada – her inventor. Very quickly, the focus of the story shifts from

the world of children to that of adults. Through his trick of imaginary *Gachak Andharee*, Sada wishes to befool and frighten Gaja but he himself ends up becoming helpless and terrified instead. Children's stories like *Gachak Andharee* lay bare the helplessness of adults in a world they themselves seem to control and dominate. With the hilarious turning of tables, the story subversively fractures 'adultist' agenda – unleashed against the child. Cashing on Sada's stupidity for a considerable time, the story amply demonstrates how adults can be implicated in their own tricks.

Deenu's Bill, on the surface, reads like a clichéd children's story dipped in didactic agenda of the adults for children. Generations of readers have loved the story for Deenu's innocence. However, frequent readings of the story before the translation made me realise that Deenu's innocence is not innate. In fact, he fights for his innocence and claims it by implicating the adults (his father and mother) in his quest to understand the concept of bill devised by the adult world. Notwithstanding the mother-child bond, the story eventually exposes the gendered division of labour in the adult world, though in a subtle manner. *Deenu's Bill* is strongly rooted in reality. It does not take children away from reality but to reality.

The child characters in both the stories are inquisitive –a quality that implicates their 'superior' adults. However, the readers will not take much time to discern that the child characters are themselves defacto implicated in the world they seek to subvert. Deenu and Gajanan both belong to the world they inhabit but in a fractured way. The curiosity element in both Gajanan and Deenu, perhaps, is an attempt to 'own' the (adult) world –the way their parents do. The stories display how language is a crucial power channel for both children and adults. Imitating the language of the bill –an adult activity,

Deenu attempts to get closer to the world of adults. Sada, with his linguistic coinage of *Gachak Andharee*, attempts to shut the adult world for Gajanan.

Attempts of translation usually demand the closest reading of the text. I conducted close readings of the stories during the two-year Marathi language course that I did at Banaras Hindu University. Thereafter, I co-translated and published both the stories from Marathi into Hindi. While undertaking the English translation, I unfailingly felt the twining impact of Marathi and Hindi versions. However, for the sake of consistency, I have foregrounded the Hindi version as the source text here. It needs little explanation that while carrying the English version, the translator in me was (un) consciously guided by the content, style of narration and impact value of both the Marathi and Hindi versions.

With respect to the storyline, I have attempted to keep parallels with the original. With respect to language, my translation seeks to be similar but not identical to the source text(s). No two sets of languages can be identical. English as a language, like all others, has her own rhythm. To me, it is the rhythm that ensures the readability. Thus, to ensure a hassle-free reading, heavy diction is deliberately dispensed with. However, an occasional 'heavy' word is inducted consciously –with hope. Hope should be central to all our translation attempts. In the present context, it is hoped that stories like these also possess the potential and possibility to make it to the school textbooks. In such a scenario, the introduction of a few unfamiliar (but no less important) words in the text shall enhance the linguistic capabilities/vocabulary building of the students. Footnotes, glossary and italicisation of words are heavily resisted in translation unless absolutely necessary. Children have no respect and patience for such interventions within the texts! Children possess a strong 'make-believe' world. As a result,

the 'Speaking Tiger' and '*Gachak Andharee*' are addressed with 'he' and 'she' pronouns in the English translation. While translating into Hindi, we were not able to look into the publication history of individual stories. I have attempted to fill the gap here by providing a detailed note about the publication timeline, at the end of translations.

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Gachak Andharee

<div align="right">

Gachak Andharee by Ashok Mankar[*]

Translated by UMESH KUMAR

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Once upon a time, there lived a happy couple called Sada and Sakhu in a village. They had a son named Gajanan. Sada was in the *Ghada-Matka*[1] business. He would sell his items in the nearby markets. Sada often carried his goods on the back of his Donkey. While returning from the market, the Donkey carried Sada on its back. If something remained unsold, he would keep those items in the houses of his friends, situated nearby the market.

All was going well. Little Gajanan now started to understand that his father visits the market twice-thrice a week. Gaja would insist to accompany his father to the market every time. It had become difficult for both Sada and Sakhu to convince him anymore.

One day, Sada decided to visit the market in the neighbourhood. Sakhu too woke up early and packed his lunch. Gajanan was in deep slumber all the while. Sada had already kept his stock for today's business in his friend's

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[1] Refers to the pottery business – making and selling of earthenware in the present context.

house. The house was not far from the market place. He just needed to mount his Donkey. Sada had left the animal for grazing during the night. He was almost ready to go and find his Donkey. As soon as he got into his sleepers, Gajanan woke up.

Seeing his father walking away, little Gajanan jumped from the cot and started making noises –I am coming too! I am coming too! Sada became anxious.

There was heavy rain and hailstorm in Sada's neighbouring village in the night. Meanwhile a Tiger entered Sada's village in search of shelter. Trying to hide here and there, finally, the Tiger took shelter in the ruins behind Sada's house. He sat near the wall adjacent to his house.

The Tiger could clearly overhear the ongoing conversation in Sada's house. Sada was trying to convince Gajanan, "my boy, I would have taken you along but it is still night and quite dark."

Gaja reacted sharply, "doesn't matter, still, I will come, I will come with you."

"My child, the jackals venture out at this hour."

"No worries."

"But they take away little children."

"No problem. Let them do that. I will come, still."

"Wolves also come there!"

"Let them come. I am coming means I am coming."

"On the way ahead, there is a dark forest and it is the time the Tiger comes out from the jungle".

"Hmn! don't scare me *baba* –I am not scared of any Tiger-*Vaiger*."

The Tiger sitting at the back of the wall thought –

'What a stubborn child this boy is!'

"What if the Tiger eats you," –asked Sada.

Hearing this Gaja made faces and said, "If he will eat me, will you be spared? Nothing doing! I know you don't want me to come that's why you are scaring me."

Sada glared into Gaja's eyes and said, "All right. But don't curse me later if the *Gachak Andharee* crosses our path in the dark."

Gaja got startled now, "*Gachak Andharee*?"

"Yes, *Gachak Andharee*."

"But what is this *Gachak Andharee*?"

"Oh! You don't know about *Gachak Andharee*?"

"*Bacchu*! *Gachak Andharee* can eat a full Tiger –just as a morsel of food. What if she meets us? There can't be a more dangerous animal than her."

"Dangerous?" Gaja's courage went for a toss now.

He ran to his mother and said, "I am not coming. You go."

Sada's trick had worked.

On the other side, the Tiger went into the jitters. He started to think –O Ghosh! What is this *Gachak Andharee* after all? What if she meets me? O No! I should leave this place at the first sight of the day's light.

Sada left his home in a hurry and started to search his Donkey –which he left alone during the night –for grazing. It was still dark. Roaming different lanes, Sada reached near the walls of the ruins.

The Tiger was stranded there near the wall. Looking at the hazy figure, Sada told himself, "I went round and round all through the village and the Donkey is here!".

In spontaneity, Sada got hold of the Tiger's ears and mounted on him in frenzy. With a kick, he swung his body –as if to signal the *go* for the animal.

The Tiger felt immensely terrified. "O my god! This is *Gachak Andharee,* surely" He started to shudder. Meanwhile, Sada planted another kick on the flanks of the Tiger. Frightened, the Tiger started to move silently carrying his rider.

Surprised at the speed of the Tiger, Sada thought, "Wow! Today the Donkey is flying! What a pleasure! The day has started rather well. Here, the Donkey is on a high and there I befooled Gaja! I must finish my work as early as possible.

By now, Sada had crossed the boundaries of his village. It was still dark and the stars were shining in the sky. The subtle morning breeze was moving swiftly. Sada was feeling light and enchanted. But the Tiger's situation was pathetic. "O, God! Please have mercy on me! Save me from this curse sitting on my back."

Now, a few sunrays started to emerge from the East. All of a sudden, Sada's ecstatic eyes went on the back of the Tiger. Instead of the usual colour, he got suspicious to see his Donkey spotting the yellow colour and black spots. "Ah! What has happened to it?" In shock, he lowered his head to have a clear view. "Tiger!" Sada went out of his senses. His body began to tremble. Fearing the excessive movement of the rider, the Tiger increased his speed. He thought, "*Gachak Andharee* is jerking now. She has made her mind to eat me now."

Sada too had his heart in the mouth by now. He looked up in the sky to pray, "O, God! My senses! How did I mount a Tiger instead of the Donkey? And this Tiger is also carrying me on

its back like a Donkey…what if it sees me? …It will definitely kill me. O, God! Please save me from this danger." Sada started to sweat heavily even in such cool weather. The sweat started to fall on the Tiger's back. The Tiger got further horrified. "Here we go! *Gachak Andharee* is now even slobbering in anticipation of my flesh" –he thought.

Extremely anxious to save his life, Sada was thinking to find a way. At some distance, he could see a Bunyan tree now. The tree had many aerially hanging roots and the way used to pass through them. At last, Sada felt a bit relieved.

As soon as the Tiger came near the aerial roots, Sada showed his presence of mind and clever attitude. Getting hold of the hanging roots, he quickly climbed up the tree.

Relieved suddenly from Sada's body weight, the Tiger thought, "I am saved at last. Nothing is precious than life. O, God! You are great!" With lightning speed, the Tiger vanished into the jungle.

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Deenu's Bill

Deenuche Bill by Prahlad Keshav Atre[**]

Translated by UMESH KUMAR

Deenu's father was a doctor. Quite often, he would visit his father's hospital. Several people visited the hospital on a daily basis. Some would come to get their ailments checked; a few others would turn up for the medicines. One would say, "Doctor *Sahab* my stomach is going crazy. Please do something". And the other would say, "Doctor, please let me know my bill."

Sitting on a small chair, Deenu would watch these proceedings silently. He started to understand quite a lot of hospital vocabulary now. However, he was listening to the word 'bill' for the first time.

One day, Deenu asked his father, "Baba, what is a bill?"

Father picked up a bill and said, "This is how a bill looks like. Can you read what's written there?"
Ignoring what was written at the top, Deenu started to read the bill…

BILL PARTICULARS		
Service	Rupees	Paise
1. Diagnostic Charges	100	00
2. Home Visits (twice)	300	00
3. Medicines (twice)	100	00
Total	500	00

Deenu continued to read the bill for a while. Suddenly, he laughed his heart out. It was not easy to tell what made him laugh. But surely a thought must have crossed his mind.
After reaching home, Deenu picked up a paper and prepared a bill for his mother…

BILL PARTICULARS		
Service	Rupees	Paise
1. Picking up flowers from the garden	10	00
2. Taking care of the younger sibling for two hours	50	00

3.	For carrying a message to the neighbourhood	40	00
4.	For bringing Sugar from the grocery shop	20	00
Total		**120**	**00**

He placed the bill in his mother's room quietly. Next day, after waking up, Deenu found 120/- rupees beside his cot. As soon as he picked up the money, a paper came out of it. He picked it up quickly. Mother too had prepared a bill for Deenu …

BILL PARTICULARS			
	Service	**Rupees**	**Paise**
1.	Nurturing from birth – to date	00	00
2.	Care during illness without a wink of sleep (four times)	00	00
3.	Providing entertainment by narrating stories at bedtime	00	00
4.	For education and quite a few other things	00	00
Total		**Nil**	**Nil**

Deenu had tears in his eyes. He felt heavy. The paper fell down from his hands. Having the money in hand, he ran to his mother, hurriedly.

Without uttering a word, he handed over the money to his mother. In his mother's arms Deenu was sobbing inconsolably. Putting her hands on Deenu's head, mother said, "Today, I got my bill paid."

References

Pattanaik, Diptiranjan. 2002. *Subversive Innocence: A Study of American Children's Fiction.* Cuttack: Friends' Publishers.

Acknowledgement

Note

[*] Ashok Mankar (1959 –): As a writer, Ashok Mankar thrives on his combinations of humour and satire –inspired from the rural hinterlands of Marathi culture. He has been quite active in Marathi Cinema and Television for the past few decades – writing screenplays, serial plots for the small screen, including stories on moral awareness and so on. *Hembalpanthi, Huner, Ganpat Family in New York* and *Gachak Andharee* are some of his important short story collections.

Ashok Mankar published a volume of short stories titled *Gachak Andharee* in 2016. It contains nine short stories including the title story presented here in English translation. At the end of the *contents* page in that volume, the author claims that all the stories were published earlier in *Aawaaz, Jatra, Maharashtra Times, Tarun Bharat, Vishal Vita, Raanwara, Deshonnati (all Diwali special issues)* –without bothering to provide the specifics of individual stories. See, Ashok Mankar, *Gachak Andharee,* (Pune: Menaka Prakashan, 2016), pp. 7-21. The Marathi language textbook, *Baal Bharti,*

later included *Gachak Andharee* in the seventh grade with significant alterations –including the omission of caste specific names mentioned in the original. See, *Marathi Baal Bharti*, *Iyatta Saatvi*, (Pune: Maharashtra Rajya Pathypustak Nirmiti aani Abhyashkram Sanshodhan Mandal, 2017), pp. 33-35. Thereafter, Pramod Padwal and Umesh Kumar used the *Baal Bharti* version of *Gachak Andharee* for their Hindi translation. See, Pramod Padwal and Umesh Kumar (Eds. and Trans.), *Kisson Ki Duniya*: *Marathi Baal Kahaniyon Ka Pratinidhi Sankalan*, (Delhi: Vani Prakashan, 2019), pp. 22-26. © Marathi Original: Director, Maharashtra Rajya Pathypustak Nirmiti Aani Abhyashkram Sanshodhan Mandal, © Hindi Translation: Pramod Padwal and Umesh Kumar. Permissions for individual language translations are obtained. The moral right of Ashok Mankar to be identified as the author of the above short story has been asserted.

[**] Prahlad Keshav Atre (1898-1969): Popularly known as Acharya Atre, Prahlad Keshav Atre was a well-known figure in Marathi literary and public sphere. He also had a productive film and theatre career. *Moruchi Mawashi*, *To Mi Navheech, Sashtang Namaskar* are some of his best-known plays and have been staged innumerable times.

While attempting to trace the publication history of *Deenuche Bill*, I came to know that after obtaining a Teacher's Diploma in teaching from University of London, Prahlad Keshav Atre returned to Maharashtra and started teaching in a school. In the 1930s, he published *Navyug Vachanmala* (Modern Reading Series) for children. *Deenuche Bill* too was part of this collection. However, it has not been possible for me to verify the entry first hand. The purpose of Atre's publication efforts was not only to enrich the Marathi language but also provide indigenous pedagogical options to local teachers and students. *Navyug Vachanmala* has been in print ever since in multiple

volumes. For its modern avatar, see for instance, *Navyug Vachanmala*, (Mumbai: Parchure Prakashan, 2017), 4 vols. *Deenuche Bill* appears in volume 4 here. The Marathi language textbook, *Baal Bharti,* later included *Deenuche Bill* in the second grade with some alterations. See, *Marathi Baal Bharti*, *Iyatta Dusri*, (Pune: Maharashtra Rajya Pathypustak Nirmiti aani Abhyashkram Sanshodhan Mandal, 2013), pp. 18-20. Thereafter, Pramod Padwal and Umesh Kumar used the *Baal Bharti* version of *Deenuche Bill* for their Hindi translation. See, Pramod Padwal and Umesh Kumar (Eds. and Trans.), *Kisson Ki Duniya*: *Marathi Baal Kahaniyon Ka Pratinidhi Sankalan*, (Delhi: Vani Prakashan, 2019), pp. 56-58. © Marathi Original: Director, Maharashtra Rajya Pathypustak Nirmiti Aani Abhyashkram Sanshodhan Mandal, © Hindi Translation: Pramod Padwal and Umesh Kumar. Permissions for individual language translations are obtained. The moral right of Prahlad Keshav Atre to be identified as the author of the above short story has been asserted.

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