
THE CHALLENGES OF INDIAN TRANSLATING LITERATURE

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Abstract: Translation studies is one of the platforms that has bought and molded the individual world cultures into a single global culture. It is this delicate and sophisticated thread that has transcended the cultural, ethnic, religious, social, regional etc. barriers and tied the colorful and rich world literature under one roof. Gone are the days when Indian English writers were labelled as imitators, Indian writing has reserved a considerable place in the world literature for which the translation work has played a vital role. If we talk about India, which is a multicultural and multilingual land where people follow diverse faiths has been able to present its myths, ethos and cultural diversity to the international audience via translation works. English being a universal language has become one of the reasons for transporting the thoughts to the world. The translation of Indian literature now recognized and acknowledged as Indian English Literature. There are Indian poets who while writing in English directly appropriated themes from the myths and legends that Indian people know from the myths and legends that Indian people know from Vedas, the Ramayana, the Mahabharata and other such sources. Not only Indian literature, translation work from other parts of the globe has literally crossed the barriers like the stream of water to become a part and parcel of the world literature and shunning away the problems created by linguistic walls.

Keywords: Barrier, Cultures, Legends, Literature, Myths and Translation.

Introduction: Translation studies is one of the platforms that has bought and made the individual world culture into a single global culture. Translation is the communication of the meaning of a source-language text by means of an equivalent target-language text. It is this delicate and sophisticated thread that has transcended the cultural, ethnic, religious, social, regional etc. barriers and tied the colorful and rich world literature under one roof. Indian writing has reserved a considerable place in the world literature for which the translation work has played a vital role. India, which is a multicultural and multilingual land here people follow diverse faiths and beliefs that has been able to present its myths, ethos and cultural diversity to the international audience via translation works. Translation of one language literature to another have crossed the threshold of literary world.

English being a universal language has become one of the reasons for transporting the thoughts to the world. There have been many English writers who have manifested to transform Indian writings into western language with respect of vocabulary, style and pattern. Indian literature influenced and thrown effect on western literature and provided the fruitful output with the tool of translation this crossed all lingual boundaries.

It is very important to note that translation work has started very long before. Since the foundation of Indian literature in English was laid through the British. The English language came to India and from the 18th century onwards, gave clear signs of wanting to stay on. One clear sign or signal was through acts of translation. Translations from Indian languages into English are products of the special context of late eighteenth and nineteenth century British India. Britishers were emerged about knowing the past and translation work manifested them. It was the first step of British to set about (Hindu) psyche and ancient text with most logical way.

The paper focuses on the role of sculptures, myths and cultures in the course of literary translations in English literature. Translation was an ancient literary activity caused to survive the most ancient literature in Indian like *Mahabharata* and *Ramayana*. The interesting fruit of translation are Indian epic's *Ramayana* and *Mahabharata* done by R. C. Dutta. His interest of ancient India included translations of *Rigveda* and *Upanishads* by Kalidas and Bhairavi.

A translator always risks inadvertently introducing source-language words, grammar, or syntax into the target-language rendering. On the other hand, such "spill-overs" have sometimes imported useful source-language calques and loanwords that have enriched target languages. Translators, including early translators of sacred texts, have helped shape the very languages into which they have translated. But in few cases, it is difficulties to possess the essence of Indian ideas values and beliefs within vocabulary coat of western literature. Because some key words on both sides of the East-West divide have no translatable equivalent. Yet Almost all kinds of world literature are transforming into many languages, including English, German, Arabic, Italian, Hindi, Russian, Urdu and many more. Wilkins was the first European translator to translate directly from Sanskrit and to prepare a grammar of Sanskrit language. Wilkins' translation of the *Gita* is a landmark. It was called *The Bhagwat Gita (1784)*, in William Jones' opinion, an "event that made it possible for the first time to have a reliable impression of Indian Literature". William Jones translated *Abhighanshakuntalam* called *Sakuntala* or The Fatal Ring in English which was very popular. Translation of *Shakuntala* had exposed the best to the spiritual philosophical and legal aspects of Indian civilization along with literary side. The British phase of translation into English culminated in Jones's translation of *Shakuntalam*. In the following years *Shakuntala* was translated into Marathi, Hindi, Gujarati, Tamil and Bengali. John's translation of *Manusmrati* into English was highly influential in shaping cultural perception and legal system for India. *Manusmrati* went through several edition. Besides the translation of foreign writers' translation by Indians started with Roy. The first English translation by an Indian was the translation of Sankara's *Vedanta* into English by the leading reformist, Rammohan Roy. In the late nineteenth century there was a substantial rise in the number of translation from Sanskrit which had begun in the eighteenth century. In the field of translation, the erudite exercise in translation were aimed at occultists, godmen and social radicals. Towards the end of the century a few contemporary works from Bengali were translated into English. Iswarchandra Vidyasagar's essay on *Marriage of Hindu Widows* and *Sermista: A drama in five Acts* were translated by the author Michael Madhusudan Dutt into English. The next translation to be considered is that of Dinabandhu Mitra's *Nildurpan*. Within seven months of its publication, *Nildurpan* was translated into English and was sent to England. With the coming of time there are also emerging works from Indian languages other than Sanskrit that made their way into English. Among those translated by English men are Bnakimchandra's novel and Chandu Menon's *Indulekha* translated from Malayalam. At the turning of the century afterward we find many translators translating from various languages from Latin, Sanskrit, French, Tamil, Gujarati, and Bangla into English. The great philosopher Aurbindo was a prolific translator and had definite view on his work. He translated parts of

The *Ramayana*, The *Mahabharata* and *The Bhagwat Gita*. He translated Bankim Chandra's *Anandmath* from Bengali. He also translated the *Kural* in pars from Tamil.

Two institutions 'Sahitya Akademy' and 'National Book Trust' were established with objectives of nation building translation of reputed and representative literary works from one Indian language into another. Some private publishers (Asia, Vikas and Jaico) had begun to publish titles in English translations. Fortunately, the Writers Workshop also brought out an anthology of Modern Indo-Anglian Poetry. This anthology inaugurated Modernist poetry in English written by Indian poets. The ironic use, the sentimentalisation and idiom were made available by Nissim Ezekiel, Lal and Ramanujan and used for poetry in English as well as poetry translated into English. The debut and success of Ramanujan as a master trainer become almost canonical. Ramanujan was bi-lingual wrote both in Kannada and in English, and some of his finest work consist of translations from Tamil and Kannada in to English. Ramanujan's translations, beginning with *Interior Landscape* through *Speaking of Siva* and *Samskara* in the seventies and ending with *Poems of Love and War*, mark a qualitative change. Along with English language another English Indian poet such as Arun Kolatkar, Anjali Chitre from Marathi, Arvind Krishna Mehrotra from Hindi, Jayanta Mahapatra from Oria and R Partha from Tamil into English were emerged as a translator's group who wrote in their mother tongues but translated from Indian language into English. Jyotirmaya Dutta, Vinda Karandikar, Kishori Charandas are the group who practiced the field. So there has been a great increased translator for translating and texts beings translated.

The English translation of *Gitanjali* drew an Indian translator's attention to the possibilities of translating into English. Tagore's work *Gitanjali*, Bengali version was translated in English, *Gitanjali* was the first translation undertaken for its own sake, because its poet-translator wanted to see his poetry take on English dress. *Gitanjali* was not the best illustration of 'accurate' translation it was published by the Indian society London in 1912. In 1913 English version of *Gitanjali*, *The Crescent Moon*, *The Gardener* and *The Chitra* were published by Macmillan. Almost all of the Tagore's work has been translated into many Languages including English, German, Sanskrit, Hindi and many more. *Gitanjali* put the Indo-European literary relation on a different scale and footing. **Out of the many forms of translation like word-for-word and literal translation, Tagore opted for his English version of *Gitanjali* a form that retained the true essence and beauty of the original text, arrhythmically free' [and] 'slightly biblical style of prose-poetry'.** (Radice, 2011, p.282).

In this Chain next is the name of literary luminary feminist writer Mahadevi Varma 'whose literary essays written in Hindi language (*Shrinkhla Ki Kadiyan*) has been translated into English language. The collection of essays has been translated by Neera Kukreja Sahani and published under the title "Links in the Chain" (Katha 2003). From the translator's words-

A word about this process of translation. It has not been easy translating these essays because Mahadevi's language is known not only for its musicality but also for its exacting complexity. The process, coupled with my belief and shared by my conscientious editing colleague at Katha, Smita Mishra Chaturvedi, that a translation should be as faithful to the original as possible, made my task even more challenging. I present the translated work in good faith. The work of a translator is neither easy nor blessed. Mahadevi herself equated it to seeking to impose the fragrance of one flower on another. If this translation carries Mahadevi's thoughts and spirit across to other worlds and sensibilities, my vision

to have her fragrance grafted to other would then be fulfilled.
(PREFACE xiii)

Objectives of venturing into the translation of these essays was to present Mahadevi as a feminist essayist. With the evolution of time here are listed number of writers, work of translators who have crossed linguistic boundaries into English literature world. Indians most intelligent writer Girish Karnad's plays - *Tughlaq*, *Hayavadane*, *Bali* and *Naga Mandala* (translated by A B Dharwadkar), Bisham Shahni's *Tamas*- The ironic novel about partition (translated by Jai Ratan), Jaibanada Das - *selected poems* and *collected short stories* (translated by Chindananda Das Gupta) from Bengali, Kamleshwar - *Partition* (translated by Ameena Kazi Ansari in English language literature, Mahashweta Devi - *Titu Mis*, *Rudali*, *Breast* stories, Mother of 1004 primary written in Bengali Kalyan, Gayatri Chakravarty Spivak and Samik Bandopadhyay.) MT Vasudevan Nair - *Naalukettu* (translated by Gita Krishankutty), Naiyer Masud - *The Essence of camphor* (translated by Muhammad Umar Memon) translated from Urdu, these stories retain something of the perfume of that language. Namdeo Dhasal - *Poet of the Underworld* (translated by Dilip Chitre), Nirmal Verma - *Selected Stories*; *The Last Wilderness* (translated by Pratik kanjilal), O V Vijayan - *Legends of Khasak* (translated by author), Premchand - *Shatranj Ke Khiladi* (The Chess Players); The Oxford India Premchand (translators; David Rubin, Alok Rai and Christopher King), Premendr Mitra - *Mosquitoes and other stories* (translated by Amlan Dutta), Qurratulain Hyder - *Aag Ki Dariya* (River of Fire, translated by the author); *Exiles* (translated by Nadeem Aslam, foreword by Aamer Hussain), Rabindra Nath Tagore - *Selected Short Stories* (try to get the OUP edition, translated by Sukanta Chaudhari and others.), Rahi Masoom Reza - *A village Divided* (translated by Gillian Wright), Saadat Hasan Manto - *The collected short stories* (translated by Aatish Taseer), Sharatchandra - *Debdas*, *Srikanta*, *Pather Dabi* (translated by Sreejata Guha and others), Shrilal Shukla - *Raag Darbari* (translated by Gillian Wright), J K Ananthamurthy - *Samaskara* (translated by AK Ramanujan), Vaidehi - *Gulab Talkies* (translated by Tejaswini Niranjana, Mrinalini Sebastian, Bageshree S., Narayan Kashyap), Vijay Tendulkar - *Ghashiram Kotwal*, *Sakharam Binder of The Collected Plays* (translated by Samik Bandopadhyay), Yashpal - *Jhootha Sach* (translated as This Is Not That Dawn by Anand).

English being a universal language has become one of the reasons for the transporting the thoughts to the world. The translation of Indian literature by Indian or foreign writers ultimately gave birth to variety of English literature now recognized and acknowledged as Indian English literature.

Western literary Poets, novelist and some songwriters Emerson, Yeats, Eliot, Hesse and the Beatles- who were influenced by Indian culture and philosophy. (The American Transcendentalist essayist and poet Ralph Waldo Emerson (1803-1882) did not affect much change in his borrowing from India in his poem *Brahma*”).

Except literary translation by Indian and foreign writers, there have been lots of another efforts also done in this field. One of the most ambitious literary projects by the Ministry of Culture of Government of India about three years ago. Then project was titled Indian Literature Abroad and superbly connected in the literary world. It was a play to take the best of Indian literature in translation to the world. Unfortunately, being a Government driven initiative, it lost much of its momentum. It is only English language fiction from India out of the treasures of the Indian languages bookshelves that try to find market in foreign countries.

From regional Indian languages no one looks at any of the growing number of translation. The translated literature was always big in Europe where readers have truly global taste. While it has suddenly become something of rage in both the UK and the US.

Translation has become a tool of transformation in literature of English. It is now the bridge between the literature of the past and the present generation. It has now become the bridge between new writings in Indian languages and the new readership that is gradually losing touch with these languages. Literary translation have traversed a long journey and still growing to overcome the lingual boundaries. A good literature transcends boundaries.

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