

Block-2

Concept of world Literature and Role of Translation

Unit 7

Concept of world Literature and Translation

Unit 8

Global Translation and Indian Classical Literature

Unit 9

Global Translation and Modern Indian Literature

Unit 10 Global Translations of Latin American Literatures



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Block-2 Concept of world Literature and Role of Translation

Second Block of the course *Translation and Literature* (MTT-015) of *MA Translation Studies* programme emphasizes on the role of translation in the conceptualization of world literature and also actualizing this concept of world literature among various countries. In this block, an attempt has been made to understand how the idea of world literature came from translation. We know that Goethe came up with the idea of world literature in 1827 after reading William Jones's translations of Indian literature (special expeditions to translation of *Abhigyan Shakuntalam* etc.). In fact, the discussion of world literature is traced in his earlier works, but after the death of Goethe, his disciple presented Goethe's ideas related to world literature in detail. It was very well discussed and recognized globally only after it was presented as one of the important concepts of Goethe. It was presented by underlining the inadequacy and emptiness of the national literature. Max Müller carried forward the ideas of Goethe; further Rabindranath Tagore's ideas are also remarkable in this context.

There are four units in this block, Unit 7, 8, 9 and 10. Unit-7 *Concept of world literature and translation* deals with the concept of 'world literature' and further it deals with the postcolonial global translations.

Unit-8 *'Global Translation and Indian Classical Literature'* ponders upon understanding global translation by explaining the concept of classical literature. This unit mainly discusses global translations of Indian classics (classical literature). In this unit, along with a detailed analysis of global translations of Ramayana, Mahabharata and Kalidasa's works, there is also an attempt to understand the politics of translation and the agenda of coloniser. Translations of classics, other than those written in Sanskrit, have also been discussed in this unit.

Unit-9 *Global Translation and Modern Indian Literature* While discussing the global translation and modern Indian literature, politics, culture and global have also been discussed. The unit links the translation of Indian literature with power discourse and identity discourse.

The last unit of this block, Unit-10 *Global Translations of Latin American Literatures* deals with the understanding of Latin American Literature including Spanish, French and Portuguese literatures along with Latin Literature. Global translations of these literatures have also been discussed in this unit.

Unit 7 Concept of world Literature and Translation

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7.0 Objectives

After reading this unit you will be able to

- Be familiar with the concept of world literature;
- Understand traditions of world literature
- Know about translations of literature.

7.1 Introduction

The concept of world literature was propounded Goethe in 1827 after reading the translations of William Jones. He was of the opinion that national literature has now become irrelevant; hence the idea of world literature is required. The concept of world literature is impossible without translation. Not only Goethe, Karl Marx, Rabindranath Tagore, Aurobindo etc. also considered about world literature. Marx explained it in relation to production, and from the perspective of distribution. Only after the emergence of concept of world literature, the discussion related to comparative literature also came to the fore. In the present unit various aspects of world literature will be discussed.

7.2 Understanding world Literature

7.2.1 Goethe's concept of world literature

Talking to his disciple Peter Mann, in 1827, Goethe discussed the idea of 'world literature'. After Goethe's death, his disciple placed Goethe's concept of world literature before the world by writing an article. Presenting the views of Goethe in this essay, he said that the concept of national literature has now gone away and it has become irrelevant and now world literature will take the place of national literature. Goethe's idea of world literature included literatures from

other countries of the world apart from western countries, in which India can also be considered. Goethe's ideas well received in German literature itself. Maxmüller understood the importance of the concept of 'world literature' and tried to corroborate Goethe's ideas in a way through the German translation of ancient Indian Sanskrit literature.

7.2.2 The Russian Wave

The huge amount of translations of Russian literature into English was observed amazingly all over the world. It stretched existing ideas, opened up new avenues and revealed to English readers a new world beyond Western Europe. It started in the 1690s and continued till the 1990s. The nineteenth century can be defined as the golden age of Russian translation. Prior to this, translation in Russia was a commercial activity, but in the 19th century it increased the level of a profession. One cannot ignore the contribution of historian Nikolai Karamji who published many translations in many journals. He considered translation as an effective means of improving style and information. His translated literature covers a long list of genres and languages, from classic to contemporary, with authors from Greek, French, Latin, German, English, Italian, and some eastern (oriental) languages.

Another important personality in the field of translation is the poet Pushkin who is also known as a genius of translation. He translated from English, French, Old Russian, Latin and German. He even translated classics such as Homer's *Odyssey* and the Grimm Brothers' Fairy Tales, both of which favored sense for sense translations. Pushkin developed the Russian branch of translation. He addressed the problems of translation, emphasizing the importance of the selection of texts, fidelity to the source text and analysis of translations, the expressiveness of the translators' style, and the re-creation of the spirit of the source text.

Over time, social, political, scientific and technological changes in the 20th century inspired non-literary translations, which increased the demand for experienced/professional translators. This led to the establishment of training centers and institutes and Russia came to be regarded as a great translation power as the rich and varied translation activity attracted more attention and recognition. The Soviet Union was a multinational nation-state, which further increased the demand for translations. Things changed in the post-Perevoička Soviet Union in the late 1990s as the end of censorship and the emergence of private publishing houses had both positive and negative effects. Most of the famous Russian writers have been translated into other languages. Many writers like Tolstoy, Dostoevsky, Gorky, Chekhov, Gogol, and Pushkin made an important contribution to world literature. Most of their works have been translated. Their works were well received by the readers across the world during nineteenth and twentieth centuries. These works are written focused on social realism, hence the economic disparity, the social inequality of the capitalist system and expressing the appropriate concern.

7.2.3 French

The sixteenth century has been a testimony to the progress of translation. The renewed interest in the classics came from the reading and re-reading of the original sources and to make these texts available to readers who neither had access to the traditional texts nor they were acquainted with the language. Dolet coined the words *dâction* (translation) and *'trexure* (translator). The credit for the first formulation of translation theory also goes to Dolet, which was published in 1540. He mentioned 3 rules for translation

- Understanding the meaning of the source text
- Good knowledge of both source and target languages
- Ignore word for word translation
- Use of colloquial language
- Planning of suitable tone

Translation was a means of spreading knowledge to a wider audience and readers. In the seventeenth century, works were translated from German, Spanish, Italian and English, including Bacon's Essays, Machiavelli's Discourses, and Milton's *Paradise Lost*, Dante's *Divine Comedy*, Works of Coleridge, Dickens, etc. Similarly the works of theorists like Derrida, Foucault, and Simone De Beauvoir have been translated into English and other languages. In fact, France became the center of literary theory and translations began to take place. These thinkers kept French literature alive.

7.2.4 German

The process of developing German into a literary language gained momentum in the fifteenth century. The history of the German language is linked to translations of the *Bible*. The period from the 11th century to the 16th century was an era of experimentation and consolidation. In the 17th and 18th centuries, intervention was visible in political science and obsolescence, and its predominance was also reflected in German tradition. German translators used intermediary French translations as source texts because it was effective in introducing German people to the philosophy, fiction and drama of a tradition familiar to the British tradition of philosophy fiction and drama. Gradually German writers and translators sought out French intellectual and cultural influences and promoted a German national literature. During the World War the translation activities were affected for various reasons.

Both Eastern and Western Germans viewed their writers as elements of the nation's conscience, shaping the nationalism and providing military leadership. This is proved by the publication of the new German writer Gunter Grass's *The Tin Drum*. The authors whose works were widely translated in the sixties of 20th century include Grass, Ball, Mardin Bejar, Peter Pease, and Johnson. Conflict between generations, search for personal reality, political opposition, different lifestyles, etc. shape the new literature.

7.2.5 Spanish

The cultural milieu and linguistic diversity of Spanish history thus contribute to the rejection of elaborate and repressed translations. Due to historical reasons Islamic, Roman and Latin interacted with Spanish people, hence Romance languages and Arabic and Latin idioms were also part of Spanish communication and Spain became a multi cultural area.

The year 1942, among many others, is also the year of publication of Castitivan, the first written grammar of the vernacular dialect of Antonio de Navija, which established French political dominance over English and the languages of Europe in the sixteenth century, and the Spanish translation theory Castistin was established with new prestige. Translations into Castilian increased in the 1830s. Ganjilo, Torrete, Belster, Alvari Kanqueri and Kamalo José Seta are widely translated authors from Spain, Artanga Y. Geset is a well-known theorist who gave a

translationalist approach to nationalistic and international cultural strategies. For the period 1947–86 the 'Index Translationma' shows Spain among the 3-4 countries with the most translations.

7.2.6 Indians

As far as the history of translation of the Indian tradition is concerned, there is a history of translations in the Indian subcontinent before independence. Today's Indian subcontinent includes India, Pakistan, Bangladesh, Nepal, Sri Lanka and thus includes languages ranging from Sanskrit to Hindi, Punjabi, Gujarati, Marathi, Telugu, Kannada, Malayalam, Bengali, Nepali, Tamil, Tibetan, Silli and Urdu.

Ramesh Krishna Murthy writes that while working on the translation of the ancient history of the Indian subcontinent, several problems arose. The evidence is highly inconsistent, partly because of the dominance of oral tradition, and partly because of the climatic conditions of the numerous texts, such as destruction by insects or by evil human forces. The extant copies of the texts are mostly several centuries later than the date of their composition. The longevity and continuity of linguistic development in the region means that a cult often exhibits characteristics of more than one historical period. The chronology of texts is rarely precise and is mainly based on internal evidence such as references to earlier authors and works. Similarly, the vast geographical expanse of the subcontinent makes distinctions between languages and dialects relatively difficult. Growing cultural homogeneity makes it difficult to distinguish between retellings and varied interpretations of the same source material, adaptations of earlier texts, and genuine translations. Finally, there has been little previous work in translation theory for this area. (Mona Baker: 464)

He further explains that the need for inter-lingual communication in the subcontinent arose through trade. The Vedas, the Mahabharata and the Ramayana were important source texts for translation. Similarly the Puranas or ancient stories (compilations of legends, religious material and pseudo-historical kings), the Panchatantra, the Upanishads, the Bhagavata Purana and other texts were the source texts for rewriting and translation.

It was during the Mughal period that Arabic, Persian and Turkish texts were translated into Indian languages and texts of Indian languages were translated into Arabic, Persian and Turkish. The need for translation of Indian texts was recognized by the people of Europe. Warren Hastings, the Governor General of Bengal in the East India Company, brought together 10 eminent Hindu scholars and entrusted them with the task of making a compiled book of Hindu law for the court. William Jones, after learning Sanskrit, translated the plays written by Kalidas into English later on those were translated into German, French, Spanish and Italian languages. In the present times Indian languages have been given due attention and are becoming important in the translation process and English at times plays the role of an intermediate language.

Considering the given Indian multilingualism, it can be said that most of the Indians mainly speak two languages in their daily life. But the importance of English also cannot be ignored. Regional texts and their authors prosper when they are translated into English. And his works are read by a large readership. English embraces spoken and written languages, metropolitan and

rural, recognized and unrecognized, and translators work to highlight regional currents and culture.

7.2.7 Other Literature

In the 1970s and 80s, literature from other parts of the world began to be translated. In this, the names of Latin-America (Marquez, Neruda, Paz), China (Luján and Jayganchi), Finland (Mata Vikanen, Tuja, Forstrum, Satu Martila), Egypt (Mahfouz Gitani) are important.

7.3 Postcolonial Translation

The landmark for dating is a historical and political fact as well as a cultural factor that needs to be considered and studied deeply. From the eyewitness account of the emergence of translation in the post-colonial era, the translation activities of that era can be broadly classified into three categories: Religious translation, literary translation and translation for public interest. Religious translation started in the colonial era but it continued in the post-colonial era as well. European missionaries continued to learn local languages for the purpose of cultural imperialism and this type of translation continued. Literary translations were for the benefit of scholars and thoughtful readers from all over the world who wanted to understand the ancient and present life and culture of different countries and civilizations; hence the translation of poetry, drama or literature and other scholarly works began. Translation for public interest evolved to work in tandem with translation. When trans-border situations became compelling, translators and interpreters took up the role. The economic market has been enlarged and enriched by translation works. Thus, cultural, social, administrative, economic and foreign affairs etc. encouraged the activity of translation.

From the selection of the text to be translated to each level of word idiom and sentence structure, translation is a decision-making process. Translation is a political and social responsibility because translators are committed to the source text author and the source culture. The translation should be done according to the perspective, clarity and content of the original. Translation is an intercultural process and the translator has to translate the source culture into the target culture. Therefore, translation is not the mere copying of a text into the original linguistic system, but it is the communication of that message to the target reader whose culture and language is different from the culture used in the original. JV Cassady says no one translates language, he translates culture."

Translation has become a highly visible and respected activity. Along with the rise of this discipline, another influential field of study is cultural studies, although both are related to each other, yet both grow in their own directions. Susan Bassnett and Andre Lefevere proposed a concept of cultural turn in translation studies in their edited book *Translation, History and culture*.

7.4 Untranslatability and translation

According to Catford, "Translation fails or results in unreducibility when it becomes impossible to convert the objectively relevant features of a situation into the relevant meaning of the target language text. Broadly speaking, the circumstances in which, it is divided into two categories, the first where the difficulties are linguistic and the second where it is cultural, thus invariability is found in the absence of synonyms and due to cultural differences.

Among many difficulties of translators, translation of appropriate words, proverbs, idioms and inherent meanings, cultural and language specific statement, profanity, witness expression, poetry, and inappropriate use of words for equivalent words etc. are some of the major ones. Some elements are either lost or have to be transliterated while establishing appropriate harmony between formal and functional equivalence on both socio-grammatical and socio-linguistic dimensions, otherwise it may lead to indecent and inappropriate expressions and also cause problems for the readers.

No translation can be considered a definitive translation of the original. There is no such thing as a perfect translation. Transcreation or recreation is a method for effective transfer of essence of a particular poem. Re-construction changes shape, form, and beauty, and that can also give different meanings. This is because individual connections and shared experiences are individual and varied. Transcreation sometimes deprives the original verse of embedded musical new and multiplied meaning.

Untranslatability is better understood as an inability to transfer a type of meaning from one language to another without significant change. There are three forms of the concept of Untranslatability:

- a. For rationalists, meanings are absolute and therefore inescapable.
- b. For relativists, ideas and statements are closely related.
- c. It is the medium among thought, statement, joy and expression.

Thus the translator and the target language convey the understanding of the text and the target language reader. For the translator, the transmission and sense set in the text are equally important as the concept of word translation cannot be separated as a visual aid, clarity or efficiency; it has an echo of the original. Thus, international languages, national languages, regional languages, colloquial languages and technical languages play an important role.

7.4.1 Literal vs Literary Translation

Rather than the translator, the translation process identifies three elements in a text. The first factual meaning that is located. The second one is individual or specific meaning which is determined by the context, and the third meaning which is shaped by the sensibility of the translator or readers, social values, culture etc. The unit of translation cannot have any definite meaning as it consists of meaningful elements like thoughts, sounds and images which come alive in the process of reading and understanding.

7.4.2 Literal Translation

It is also called literal (word for word) translation. Literal or word for word translation is important for informational text material as it is only reliable for literal text. It only communicates meanings. This type of practice especially in the translation of literary texts: often produce unreadable texts that destroy their meaning and depth. By translating word by word and sentence by sentence, the translation becomes an accurate translation of the original text. Strict standards of accuracy and authenticity are required in the translation of texts related to legal documents, parliamentary acts, news reports and statistical data, but literary texts cannot be

translated verbatim due to aesthetics, imagination and similes. The beauty of form is lost. Literal translation divides the text into elements and represents each element in the target language. Its main problem is to find translation equivalence in the target language (TL). Translation is not merely the copying of a text into another linguistic system, but the transmission of a message to its intended audience whose culture is different from that of the source language. Therefore, translation is not of language but of culture. Culture is a silent language and the translator cannot ignore this standard.

7.4.3 Literary Translation

The literary translator is bilingual and cross-cultural and lives in a territory that cannot be regulated by interpersonal geography. He keeps up with the contemporary culture and believes in cultural convergence. Language expresses itself in a specific historical context. The word arising from such a special historical specificity acquires layers of elements, which have multiplier significance. The literary richness of a language is based on the innovative ability of words to allow the people of that language to feel cultural identity. The word is not just a literal fix but the word also contains the permission of the society. In a particular context, the word time also recreates history. It is the translator's responsibility to convey to the target reader a sense of this sharing from the source language culture to the target language culture. This process of re-inflammation context and thus a mere external correlation can cause dissonance.

The target language should acquaint the reader with the complexities of the source language and culture. Pramod Talgiri says that Undue fidelity to the original may go on the side of the inspired translation.

It is the embodiment of sounds, words, images, intonation, etc. It is necessary to understand the text as a whole and then translate the cultural context in its totality to make it meaningful. In literary translation, the translator lists the lexical and grammatical affinities of the target language and records them in his translation. Thus he can refer to cultural and linguistic literary experiences. It is the main link between the experience and the words of the original and the translation as the translator has to translate the whole essence.

7.5 Let Us Sum-Up

Translation is the practice of writing whose expressions correspond to translations that began with the use of clay sticks to list items, up to the twentieth century. In the twentieth century, translation has been critically considered as a social work and a social practice. It is not easy to trace the chronology of this global change. But it is clear that it had an impact on the emergence of linguistics-based disciplines such as cultural studies, gender studies and postcolonial studies, and gave a new meaning and direction to research. In this unit we have tried to find out what is the concept of world literature with reference to Goethe's idea of world literature. In what way literature was said to be more important than national literature. So called Inadequacy of national literature caused the conceptualization of the idea of world literature. Apart from this, translations of Russian, French, German, Spanish, and Indian literature have also been discussed in detail in this unit. The translation works and translation activities in India during the colonial period and post-independence period have also been discussed in this unit. The situation of contextual non-responsiveness has also been discussed in the unit.

7.7 Exercises

- 1) Discuss the concept of world literature.
- 2) Explain the importance of translation with reference to the idea of world literature.
- 3) Give an account of Indian languages and globalization in the context of translation from both sides.

7.8 Suggested Readings

- Gupta, RS. (ed) 1999, Literary Translation. New Delhi, Creative Books
- Mukherjee, Tutan (ed.) 1998. Translation: From Periphery to Centre Stage New Delhi, Pretize
- Singh, A.K. (ed.) 1996, Translation: Its Theory and Practice. New Delhi, Creative Books



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Unit 8 Global translation and Indian classical literature

Structure

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- 8.1 Introduction
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- 8.3 Global Translations
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 - 8.5.3 Translations of Kalidas's works
- 8.6 Translations of Other Classics
- 8.7 Let Us Sum-Up
- 8.8 Exercises
- 8.9 Suggested Readings

8.0 Objectives

After reading this unit you will be able to:

- Know about the concept and nature of classical literature
- Understand global translation
- Know about scenario of global translation of Indian classical literature
- Be familiar with the translations of Ramayana;
- Understand the translations of Mahabharata; and
- Get acquainted with the translation of Kalidas's works and other classical works.

8.1 Introduction

As you know that in the process of globalization and the transformation of the world, to some extent, into a global village, there is rapid exchange of culture, literature, art and commerce of different countries of the world. Science and technology have also played an important role in this process. Geographical boundaries are shrinking and interdependence is increasing in the field of knowledge and science. Successful and meaningful efforts are being made to overcome the obstacles arising due to linguistic diversity in the world through translation, but the process which has grown so rapidly in the last two decades, has been present in some form or the other for quite a long time in India as '*Vasudhaiva Kutumbakam*' (word is a family).

This concept has been in existence since ancient times. Even in our Vedic literature, it is proclaimed that 'let noble thoughts come to us from all directions. Mahatma Gandhi says this in a very attractive way 'Keep the doors closed but leave the windows open'. The meaning of this is that we should not just blindly follow foreign knowledge, but should also keep modifying and modifying it according to our wisdom.

This process of mutual exchange has been going on since long. Translation has been the conductor of this process of exchange. Sometimes it has become possible through individual efforts, sometimes through collective efforts and sometimes through state efforts. Sometimes

religious efforts have also played a role in this. On the basis of the relationship between religion and the state, it has been getting protection and promotion. India has been a part of the composite world and the world family since time immemorial. This means that India has been exchanging with many countries of the world at the level of knowledge-contemplation and literature as well as commerce. From the study of ancient history, we have come to know that India had trade relation with many countries.

You know that India has been the center of attention and attraction of various invaders and politically ambitious countries due to its wealth and splendor, but India's culture and its literature have also been no less important and attractive. Whoever came in contact with India could not do without being influenced by its literature. Many important and influential classical works have been written in ancient and medieval times in India, which were translated globally and many countries of the world started trying to understand them comparatively with their own languages and literatures. This work also happened in the context of modern Indian classical works, but it will be considered independently in the next unit, so it is not being discussed here.

In the present unit, along with the introduction of major Indian classical works, efforts for their global translation are also discussed.

18.2 Meaning of Classical Literature

What is the meaning of classical literature? After all, what could be those elements on the basis of which we can call a work as classical or a classic work? In simple words, we call classical literature the kind of creation or work which transcends its country and time and becomes universal, and eternal. The question arises that, who and how will determine that a work is universal and timeless, while no other work fits this pattern, then we should identify some common elements, on the basis of which the work can be called classical literature or classics.

By classics, it was earlier meant as an ancient literature. The term classics is derived from the Latin word *classicus*, which means 'relating to the highest class of citizens', meaning that they belong to the aristocracy, although the term 'classic' is taken to refer to a language that is no longer spoken. But if its meaning is expanded, then it can be interpreted as ancient languages. In India, along with Sanskrit, Tamil is also included under the classical languages. In the Routledge Encyclopedia of Translation Studies, the works of ancient Greek and Latin literature have been considered under this category in classical texts. Another characteristic of classical literature, according to that, is that it exists as a continuous and oral tradition. The works of Homer also seem like a challenge to the translator because of their oral tradition. But it is also clear that the parameters of the classics have also been changing. (New York and London, 1988, p. 34)

Due to variability, the problem or challenge of translation comes to the fore, the translator also gets an opportunity to adapt or adopt the original work. In the Indian context, this is the story of the translations of *Ramayana* and *Mahabharata*. Similarly, according to the Oxford dictionary, 'a classic' is a writer, artist or work of art that is classic and associated with timeless values.' It is clear from this that classic or classical literature refers to a work that is superior and timeless whether it belongs to modern or ancient period. Although this feature of antiquity is not mandatory because it is not necessary in the context of modern classic works. Then the meaning of classic (literature) can be only important and classical literature.

8.3 Global translation

Global translation refers to translation between different languages of the world. Global translation of Indian literature or Indian classical literature means translation of the best and classical works of Indian literature (here only works before modern times will be discussed) in various major languages of the world or translation in major countries of the world. It should not be meant that translation is done in all or most of the countries or languages of the world, it means that if translation is done in some major languages of the world and the countries of world where those languages are spoken, then it can be called global translation. There are only a few languages of international practice at the level, and from the point of view of interaction, the literatures of all languages have not come in contact with each other. However, with the development of the process of globalization, the distances between the cultures, languages and literatures of the world are continuously increasing. Needless to say that translation has played a very important role for this purpose. The development of technology has also made it easier. Translation is playing an important role in this direction consistently. But the point to be noted here is that this process of translation is often becoming monogamous, that is, translation between different languages of the world has been less and less until this process of translation is made at the bilateral level, interaction between languages and democratization of knowledge happen, the process will remain incomplete.

8.4 Global Translation of Indian Classics

Global translation of ancient Indian theological literature has been in practice for centuries. Evidence of translation of Buddhist literature into Japanese and Chinese languages is found from very early times. From the study of ancient Indian history, it is known that in the field of trade, India was connected with different countries of world; there has been a tradition of trade through sea route. Silk was the main trade of India. Along with this commercial exchange, there was also exchange in the field of knowledge and literature. The foreign evidences of Indian history found in ancient times, as narrated by Chinese and Greek tourists, can be said more than the travelogues of history written by historians. We already know the names of Tuen Tsang, Fa Hien. Along with the description of Harsh's political system, we get the description of literature. The description of Megasthenes etc. can also be said to be remarkable in this direction, but the translation of Indian literature at the global level on a large scale only happens with the development of Goethe's concept of world literature. When in the last years of his life (Goethe 1749–1839) discussed with his young pupil Peter Ecker Mann in 1827, he said that national literature has now become meaningless and the era of world literature has come. The role of Orientalists and Indologists in the global translation of Indian literature has been significant. The names of William Johnes and Max Müller can be taken prominently. It is a fact that there was a colonialist agenda behind the pursuit of Indian literature and also a politics of translation. But despite this, it is a fact that Indian literature, especially the classical literature, was widely spread over the different parts of the world.

William Carey was associated with the same Bengal Asiatic Society. Carey translated many works and contributed significantly to the creation and editing of dictionaries. From 1801 to 1802, he had undertaken important works. He also wrote the grammar of Marathi, Sanskrit and Telangana language. He chose to translate 'Ramayana' instead of translating Vedas. Carey's choice was based on the popularity of this Indian classic, which was rooted tradition of India. In

fact, the Asiatic Society approved the translation of Ramayana only on the suggestion of Carey and along with it also accepted the work of translation of Vedanta along with Samkhya philosophy. Carey was teacher of Sanskrit and Hindi at Fort William College (1800) (Rangnathan. Balaji, Orientalism and India, New Delhi, creative Books, 2009 P. 71-72)

Whatever may have been the intention of the colonialist translators, they greatly contributed to the dissemination of Indian literature. *Ramayana* and *Mahabharata* were propagated in one way or the other in the countries that had trade relations with India, but the translation and adaptation of the work took place at the world level later. AK Ramanujan, a scholar of Indian literature and translation, has talked about 300 *Ramayanas*. Most countries and languages have their own versions of '*Ramayana*'. In India itself, many versions of Valmiki's *Ramayana* have come to the fore through the process of adaptation and appropriation. From Tulsidas's '*Ramcharitmanas*' in Hindi to *Kritivas's Ramayana* in Bengali, many forms exist including Kamban's *Ramayana*. Many compositions were written in Hindi only keeping Ramkatha in the center, in which Suryakant Tripathi Nirana's *Ram ki Shaktipuja*, Maithilisharan Gupta's '*Saket*' composed and '*Sanshaya Ki Ek Raat*' authored by Naresh Mehta are prominent.

One of the features of various translations or adaptations of '*Ramayana*' is that not only its form but also its content changes according to place and time. Expressing the multiplicity of *Ramkatha* (stories of Rama), Ramanujan told through a story that Hanuman once reached an unknown place. He was asked to identify the ring of Rama and when he could not identify the real ring among the myriads, he was told that as there are many rings, there are as many Ramas and as many *Ramayanas* Collected essays of AK Ramanujan, Ed. Vinay Dharwadkar, 1988. His well known and controversial essay *Three hundred Ramayanas* throws light on the various forms of *Ramayana*. As indicated earlier, in different 'translations' (here translation is being used in a wider sense) of *Ramayana*, the form of Ramkatha has also been changing. Somewhere there is a change in the context of Ahilya, somewhere there is a difference in the context of Shambuk Vadha (killing Sambuk) and somewhere variation is seen in Kaikeyi's Characterization. If we discuss various translations, Chakravarti Rajagopalachari's translation of *Ramayana* can be considered important in major English translations. In fact, it is not a translation but an independent work. In the context of the translations of the *Ramayana*, it can be said that the *Ramayana* in different Indian languages, especially the *Ramayana* composed in the Bhakti period, are independent compositions of their respective languages. They can be called re-creation. Whether it is Tulsidas authored *Ramcharitmanas* or Kavan's '*Ramayana*', English translation by Ramesh Chandradatta (1899) is important in other major translations of English.

Ramayana was also translated into Persian during the medieval period in India. Akbar got translated the *Ramayana* and other Sanskrit classics. Abdul Qadir Badayuni reluctantly translated it under the pressure of the ruler. This translation of *Ramayana* into Persian is an example of the interrelationship between translation and the role of ruler (state or government). Sheikh Sada Masih's translation of *Ramayana* into Persian under title '*Ramayan-e-Masih* (1899) and Mohar Singh's Persian translation (1890), can be mentioned in this context. Mohar Singh was involved in King Ranjit Singh's army during medieval period in India.

We can refer translations of *Ramayana* in some other languages which include: Valmiki's '*Ramayana*' was translated in Hangerian language by Joseph Vekarti (1977), whereas in

Indonesia, *Ramayana Kakavin* was written in poetic form by the great poet Yugishvara in the 9th century itself. Sanskrit scholar Rajendra Mishra considers it a Sanskrit text. However, Indonesian scholar considered it a blended form of Sanskrit and local language. Translation of Bhavabhuti's '*Uttaramcharitam*' was undertaken by Prof. John Mungel de Mora in Spanish.

Prof. Jaya States translated Valmiki's *Ramayana* into Thai language. Similarly, the *Aranya Kanda of Ramayana* (One Chapter of Ramayana focused on stay of Rama in forest) was translated into Italian by C. Della Casa. (Upadhyay, Vachaspati, Sanskrit Studies Abroad, New Delhi, Lal Bahadur Shastri Sanskrit University, 2001).

8.5.2 Translations of *Mahabharata*

Like Ramayana, '*Mahabharata*' is also an Indian classical literature as well as an invaluable treasure of world literature. This composition by Vedvyas is written in cosmic Sanskrit. The reason for the popularity of Mahabharata is its identification with the context of contemporary life. Where there is an attempt to establish an ideal life in *Ramayana*, the *Mahabharata* is composed on the ground of practical experiences of life. It is so close to human life that every person can see his own reflection in it. In it, women's questions, issues relating to property disputes create an inevitable situation of war, but the battle of *Kurukshetra*, which is considered to be the battle of truth, cannot be divided into black and white only. This is the reason why interpretation and re-interpretation of *Mahabharata* continues. Just as in the context of *Ramayana*, it can be said that there are many versions and forms in which amendments and changes have been made at the level of translation according to their local environment, customs and beliefs, it has been adapted and reconstructed on the basis of its inspirations and perceptions. Similarly, it can be said in the context of *Mahabharata* that it does not have a fixed text. Taking the basis of the original composition, many translations were also done, which would be more suitable to be called reconstruction or rewriting, in the context of translation. This point is completely applicable in the perspective of translations of '*Ramayana*' and '*Mahabharata*', which is called rewriting by Andre Lefevere and new writing by Sujit Mukherjee. Another word is also prevalent in translation with reference to literary translation that can be called Transcreation.

Another important issue to be noted about the translations of *Mahabharata* is that most of its translations are not translations of the original work or complete text. Either it is adaptation or translation of a part of *Mahabharata* only. Only abridged versions of it have been published. The main reason for this is that the size of '*Mahabharata*' is larger than that of *Ramayana*. More than 10000 verses have been composed in this huge work. There are total 18 *parva* (chapters) in *Mahabharata*. The only important English translation of the *Mahabharata* is Krishna Mohan Ganguli's English translation, published between 1885 and 1896 which is available presently. It is also available 'Online'. The specialty of this translation is that it can also be called a reliable translation, that is, keeping loyalty or fidelity to the original text, the translator neither wants to add nor subtract anything from his side. In the English translations of *Mahabharata*, another important translation in prose form was attempted by Chicago University. The specialty of this translation is that it is the most comprehensive and complete translation of '*Mahabharata*'. The first few volumes of this translation by AJB Buitenen have been published while the plan is still in progress. Similarly, 15 volumes of the translation of the entire *Mahabharata* being done from the Clay Sanskrit Library of New York University Press have been published, while the project of this English translation of *Mahabharata* is to publish the entire work in 92 volumes.

Translator P. Lal calls it transcreation. Rameshchandra Dutt's translation has an importance in the English translations of *Mahabharata*. This translation was published in 1898. It has been translated poetically but it is only an abridged version of the *Mahabharata*. The entire *Mahabharata* was not translated into it. Some of the important translations of the *Mahabharata* into English as an abridged version include translations undertaken by Ramesh Menon, William Buck, R.K. Narayan, Chakravarti Rajagopalachari, Kanhaiya Lal Manik Nath Munshi, Krishna Dharma, John D. Smith and Sharon Mass.

During the colonial rule, Mahabharata was also translated like 'Ramayana' under the colonial project. Like 'Ramayana', William Carey also translated 'Mahabharata' into English. English translation of the famous part of Mahabharata known as 'Bhagvat Gita' – was done by Wilkins Charles. It is notable that Wilkins himself established the first printing press in Calcutta.

Our perception about the translations done under colonial rule has changed. Now we see the politics of the Britishers and their vested interests. While Maxmüller translated Vedas and Upanishads, he described India's pride through compositions like *India: What can it teach us?* Without praising whom even Mahatma Gandhi and Vivekananda could not resist. But in James Mill's '*History of British India*', the way India's culture and literature were described as unnatural, it expresses his vision rather than his literary knowledge. It is notable that neither James Mill nor Max Muller ever visited India. Therefore, without knowing the reality of India, the interpretation of its history and literature also came under question. Christian missionaries also had an important contribution in this perspective. Tejaswini Niranjana observes that there were mainly two types of people who translated Indian literature in the late 18th and early 19th centuries: administrators such as William Jones and Christian missionaries, including William Carey and William Ward. According to her, their purpose in creating and presenting the Western style of words and grammar and the standard version of Indian literature was to prove that the Hindus themselves were not the 'pure' followers of their own tradition and their emancipation. The way is only conversion into Christianity. In the words of Niranjana 'Their only salvation, the missionaries would then claim, lay in conversion to the more evolved religion of the west (*Translation, Colonialism and Rise of English, in Translation Studies critical concepts in linguistics*' London & New York Routledge, Volume iv- 1st Edition 2009, edited by Mona Bekar, p. 168). It is not complete picture but it must be noted that she drew our attention to our literature and the treatment made by English scholars during colonial period.

As mentioned in the context of 'Ramayana', *Mahabharata* was also translated into Persian during the reign of Akbar. Abdul Qadir Badayuni translated *Mahabharata* also. Darashikoh translated the *Upanishads* as well as the *Mahabharata*. Talking about the translation of *Mahabharata* in other languages, we can say that Dr. M. Kudenyaka (M. Kadelska) translated *Bhagavad Gita* and *Upanishads* in Polish language, Prof. J. Sachse translated the *Mahabharata* including the Bhagavad Gita. NR Niyom translated Mahabharata into Thai language under title '*Mahabharata Yuddha*'. Haridatta Sharma translated '*Mahabharata*' from Sanskrit to Thai language.

Taking inspiration from the story of *Mahabharata*, translations were done in different Indian languages, which we can call transcreation or rewriting. Tukaram composed in Marathi on the basis of *Bhagvat Gita*. We are familiar with the devotional compositions of Chaitanya, Shankar Dev (Assamese), Surdas, Vidyapati keeping Krishna Leela at the center. In modern times,

Dharmaveer Bharti retold the story of *Mahabharata* under title *Andhayug*, (the age of blindness) Ramdhari Singh Dinkar under title *Rashmirathi* and *Kurukshetra*, Pratima Rai (Odia) through '*Draupadi*', Mahasweta Devi (Bangla) through the character of Kunti. It would be appropriate to see in the light itself, that is, they would be called re-creation, the basis of which is the story of '*Mahabharata*' interpreted.

8.5.5 Translations of Kalidasa's Works

Translation of Kalidasa's famous work '*Abhigyan Shakuntalam*' by William Jones is a significant during colonial period. This was very popular. In 1789 he translated this work under title *Sacontala or the Fatal Ring: An Indian Drama*. Goethe was influenced by this translation. He also wrote a poem under title '*Shakuntala*'. Colonial European perspective on this paranoia is reflected which has already been discussed. With the translation of Manu's '*Dharmashastra*' he (William Jones) wrote 'Code of Gentoo'. Critic Purushottam Aggarwal says that the 'Hindu law construction' by the Englishman in 1794 gave *Manusmriti* this much importance. It got a centrality in debates which it had never achieved in the history of Hindu thought, let alone in the early modern period. (Agarwal, Purushottam, Akath Kahani Prem Ki, Kabir ki Kavita aur Unka Samaya, New Delhi, Rajkamal, 2009, (1st ed. p. 27). We know that William Jones was elected to the Supreme Court in Calcutta in 1783.

His (Jones's) project of translation was clear (Translation would serve. "to domesticate the orient and there by turn it into a province of European learning, Said, Edward London RKP, 1978 P 78). The English translation of *Shakuntala* is a great example of appropriation. But Ganesh Narayan Devi in his book *After Amnesia* discussed the translation of *Abhigyan Shakuntalam* in the form of an allegory. This raises the question that why Europe did not try to translate Sudrak's realistic play *Mrichchhakatikam*? The story of *Shakuntala* is like an allegory in which she does not lose the ring that proves her identity in the discussion, but she also loses her participation which is part of India's Corresponds to the current (colonial) environment in which Dushyant's memory of the past has been lost. (The GN Devy Reader. New Delhi, Orient Black Swan, 2009. P. 29)

Other works of Kalidas were also translated widely. Wilson (H.H. Wilson) translated *Meghdoot* into English. This translation is included in the 'Dramatic Literature of Hindus' compiled by him. Apart from the translation of Kalidasa's *Abhigyan Shakuntalam*, Sudrak's *Mrichchhakatikam* was translated into English by Monier Williams and Ryder, published in 1966 by Mentor Book, New York under the title *Genius of the oriental theatre*. (Source Basham, AL (Ed.) *A Cultural History of India*, New York, Oxford University Press. 14 reprint, 2010) *Abhigyan Shakuntalam* was translated into French on the basis of Bangla translation. Sehese translated *Meghdootam* into Polish. Haridatta Sharma translated *Abhigyan Shakuntlam* from the original Sanskrit into Thai language. Today Kalidas's works have reached all the major languages of the world through translation.

8.6 Translations of other classics

Indian classical literature is also more in terms of numbers. Many compositions are also important from the point of view of quality. Writers like Bhavabhuti, Bhasa, Banbhata, Ashvaghosha, Vishakhadatta are great writers of not only Indian literature but also world

literature. Here it would be appropriate to mention his major compositions and their translations, without going into detail; we will try to get acquainted with their translation.

Jean Francois cois Pous translated *Amarkosh* into Latin language. Ashvaghosha's work *Buddhacharita* was translated into English by EH Johnston, which was published in 1937. English translation of Banbhattacha's writing *Kadambari* was translated by CM Ridding. That was published by the Royal Asiatic Society, London in 1896. Bhasa's works were translated by Panjab University Oriental Publication, oxford University Press, London Published in 1930, which was translated by Woodner and Sarup under the title 'Thirteen Trivandrum Plays attributed to Bhasa'. The French translation of Bhavabhuti's 'Uttaramcharitam' was done by G. Stechly, which was published in 1885 by Smugvang Paris. Another French translation of the same work was done by N Sichoupak, which was published from Paris itself in 1995. Harsha's *Napcharita* was translated by K.K Handiguni, which was published from Poona in 1956. This was a translation done in English. The German translation of Gaha Sasai (Gatha Saptshati) was published in 1870. Its translator was Weber Gunadhya's composition "Vrihat Katha" was translated into French by Lacore, which was published from Paris in 1908.

English translation of Vishnu Gupta's 'Panchtantra' by F. Edgerton, was published in 1924 from New Haven, USA. (*A Cultural History of India*, ibid.) Among other works, Enrica Garzilli translated Abhinavagupta's *Tantraloka* and Patanjali's *Yoga Sutras* and Vadarayana's *Vedanta Sutras* into Italian language. Similarly, Harsha's *Priyadarshika* was translated from Sanskrit to Thai by Haridatta.

This description gives us an introduction to the global translation of Indian classical literature.

8.7 Let Us Sum-Up

We got a detailed introduction to the global translation of Indian classical literature. Along with being familiar with the concept of classical literature and its form, we also tried to know that it has been there since a long time at the global level, but due to colonialism, due to colonial politics in 18-19th century. It got noticed. Classic works like *Ramayana* and *Mahabharata* were translated into Persian language even during the reign of Akbar. The *Mahabharata* and the *Ramayana* are not only excellent literary works, but also works that have inspired Indian life. Their relevance and contemporaneity lies in their philosophy of life. An attempt has been made here to get a detailed introduction to the global translation of *Ramayana* and *Mahabharata*. The works of Kalidas not only underline the timeless value of human sensitivity and love, but by transcending space and time, establish universal and eternal philosophy in which everyone can establish their identity with those characters. In the unit, along with the introduction, purpose, adaptation and colonial agenda of translations of *Ramayana* and *Mahabharata*, the politics of translation of Kalidasa's work and its interpretation have also been described. Apart from this, an introduction has been given to translations of other important classical works in English and French, German, Polish and other languages.

8.8 Exercises

- 1) Illuminate the concept and form of classical literature.
- 2) Discuss in detail the translations of *Ramayana*.
- 3) Write an essay on the translations of *Mahabharata*.

4) Write short notes on any two of the translations of the following:

- a) Global Translations of Ancient Indian Literature
- b) Colonial politics of translation
- c) Indian classical literature

8.9 Suggested Readings

- Baker, Mona (ed.) 1998, *Routledge Encyclopedia of Translation Studies*, New York and London, Routledge
- Baker, Mona (ed.) 2009, *Translation Studies: Critical Concepts in Linguistics* (Vol. iv), New York, Routledge.
- Bassnett, Susan & Trivedi, Harish 1999, *Post Colonial Translation: Theory and Practice*.
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- Basham, AL (ed.). *A Cultural History of India*, New York, Oxford University Press.
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Unit 9 Global Translation and Modern Indian Literature

Structure

- 9.0 Objectives
- 9.1 Introduction
- 9.2 Literature and Globalization
- 9.3 Localization and Global Translation
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9.0 Objectives

After reading this unit you will be able to understand:

- Global Translation,
- Linguistic-cultural dynamics of global translation,
- Ontological contexts between language-culture and translation at the global level,
- Basic elements of modern Indian literature,
- Role of global translation in the development of modern Indian literature
- Elements of unity amidst the diverse complexity of modern Indian literature; understand Indian literary corpus in a global context;

9.1 Introduction

The role of translation is increasing as a conductor of the concept of world literature. Cultural dialogue between Europe, West Asia, East Asia, Latin America, and South-East Asia has taken place in various forms of translation.

Global translation is the medium of migration and dissemination. In an article titled *Translation, Literature and Letters*, authored by Octavio Paz, it has been told that the world in which we live, translation is the main means of understanding it. (Theories of Translation from Dryden to Derrida - p. 192)

It was only through translation the whole world came to know about famous writers like Gorky, Chekhov, Marquez, Derrida etc. and their roles in the origin and development of various literary movements.

9.2 Literature and Globalization

Despite being bound by country, time and culture, literature is a world treasure. It is a world heritage site. It cannot be said when and where to find the formula of a literary work or idea. That's why Goethe was impressed by Kalidas's *Abhigyan Shakuntalam*. The translation of Sanskrit literature has played an important role in Saussure's linguistic analysis. Similarly, the

poetic work named 'Shuk Saptati' reaches Europe traveling in Western Asia under the name 'Totanama'. Let us see the role of translation of '*Abhigyanashakuntalam*' in the background of Romantic Movement in Europe. Poet and critic T.S. Eliot's essay 'Tradition and Individual Talent' was translated by Agyeya into Hindi under title *Rudhi aur Maulikta*. The global journey of this work is also interesting. Due to Eliot's influence, the agnostic Indian tradition comes to the picture and makes it possible to 'compose'.

19.3 Globalization and Global Translation

This is the era of globalization and it is not only globalization of individuals, goods, techniques and capital, but human thoughts, thinking and creative work are also in its flow. To be globalized means to have a certain universal culture. In this version of globalization, the Western world, especially the Anglo-phonetic world, has a major role to play.

In this age of information and communication revolution, as the influence of computer and internet is increasing, the nature of global translation is also changing. The geo-cultural structure of the world is changing. A global society is emerging in the form of virtual world. World citizens are coming into existence. In the globalized post-colonial times, there is a leak in the embankment of the geographical boundaries of the nation-state. It is breaking at some places. In place of the geographical boundaries of nation states, their new linguistic-cultural demographic boundaries are coming into existence. In this process nation bound collectivities have been created.

That's why while talking about global translation, its effects and consequences cannot be limited to 'translation' only. It is not an issue confined only to authors, publishers, translators and sellers. It is meant to say that while considering global translation and its impact on literature and society, it is necessary to take a look at the historical and cultural contexts as well. As soon as a translation from the language of a particular culture is published in the language of another culture, a sequence of gatherings starts around it. Conditions are created for the application, cancellation, rejection or acceptance of the translated work.

In the process of translation two different cultural traditions are combined, first of all the points of difference are made immediately. In the culture in which the text of that translation enters, there arises a situation of doubt and protest about the differentiating points of that 'other'. Access to a translation text from a dominant culture is not safe. Poles of agreement-disagreement, opposition and support are formed around. Translation of American literary texts to other third world countries including India has to go through all these processes.

After initial opposition to the translated text, the process of acceptance and coordination of that text also starts over time. This process of equalization of differences is called self-colonialization of the imperial text. In the context of India, in the light of all these points, Ramesh Chandra Shah believes that India has resisted the European culture the most, but it is the Indians who understand the European culture most sympathetically in the world. (Ramesh Chandra Shah *Bhoolne ke Viruddh* (against forgetting), Rajkamal).

Reflecting on the role of translation in cultural context, Graham Hughes pointed out that native languages around the world Since the rise of the Europeans and the self-fragmenting global

spread of European culture, translation has been the means by which a common culture could be saved. (Graham Hough *The last Romantics*. P. 71) Tejaswini Niranjana also quotes western scholars to underline that since the European renaissance, translation has been adopted as an intrinsically humanitarian activity in bridging the distances between people. (p. 47, *Siting: Translation*)

9.4 Politics, Culture and Global Translation

In fact, the issue of language is also an issue of political system. The authoritarian dominant patterns are expressed. It is also necessary to consider global translation from this point of view. Although the history of global translation is very old, but if we consider in set up norms, it can be understood that 20th Century is the formal beginning stage in a systematic manner at global level. DH Lawrence, Charles Dickens and Virginia Woolf are a few eminent authors of the west whose works have been spread over between 1890 to 1930, through translation. Even in 19th century, the West was left awestruck when that read these translations including translation of Kalidasa's *Abhigyan Shakuntlam* translated by William Johnes. A similar surprise happened to the western world in the last years of the eighteenth century, when orientalist like Charles Wilkins and William Jones translated Sanskrit literature. JJ Clarke named it Oriental Enlightenment. But these translations of oriental literature were, in the words of Edward Said, "the harbingers of more effective colonization in times to come" rather than translations of the World Literature. It is a well-known fact today that translation in those days was in step with the European colonial campaign. Susan Bassnett and Harish Trivedi point this out in *Post Colonial Translation: Theory and Practice*. According to Edward Said, the purpose of these translations was "to make it the province of European knowledge while incorporating the oriental." And the hidden intention behind this translation was that Indians are not reliable interpreters of their tradition, so by giving this right to Europeans through translation, they should be presented as the spokesperson of Indian culture. Indians were deprived of the right of their own interpretation. According to Homi Bhabha, 'Translation is a function of cultural communication'. (*Location of Culture*, Routledge Publications, London, 1994).

Culture, being a context, is also global. Translation is not merely a linguistic exchange or the substitution of a work in one language for another. It does not function, but it creates an intricate harmony between different voices of cultures. Global translation becomes more important in the context of multiculturalism resulting from migration from third world countries to developed countries. Certainly that has been the role of global translation as a cultural aspect of the world.

9.5 Nature of Modern Indian Literature

What we call modern Indian literature, in spite of its diverse existence, is bound by the thread of basic unity. Due to the shared rain of specific cultural and historical experiences, this unity happened at the time. With the advent of the modern era, tradition and modernity prevailed all over the country. Modern Indian literature is developing in the midst of its mutual conflict. Even today, there are two versions of modernity in India, one is developing in dialogue with tradition and the other is non-traditional. But it is important to underline that tradition and modernity are not absolute categories in India. Sometimes these two end up with each other in a friendly way.

There is another aspect of the development of modern Indian literature, that is Strong presence of Native American literature. English has emerged as a powerful global language. Literature from

all over the world is being translated and published in this language. Thus, in the Indian context, English is present as a dominant 'other'. The campaign to find, carve and save the essence of the world under the dominance of this 'other', which started before independence, is still going on. It is interesting that it is 'other', enemy, but intimate. In fact, modernity in India is made up of complex traps, sources and some self-imports from the very beginning of its development. The image of modern Indian literature emerges with its problematic and multifaceted nature. Global translation has played an important role in building this image.

Translation theorist Tejaswini Niranjana believes that when translation occurs between disparate languages, it is governed by strong language contexts. This is the place of a global language like English in India. In India, the reference point of 'modernization' is the literary principle of this language and the process of transplantation of modernization is accomplished by this language through translation from all over the world. In the context of many literary discussions, this process continues unabated.

9.6 British Rule in India and Translation

After the establishment of the British Rule in India, the alienated presence of the other began to be felt in the Indian context. Britain, riding on the chariot of modernity itself, enters the land of India as a colonial imperial power. After their entry in India, India faces west. India is introduced to the heritage of world literature and various processes of literature through English and translation from English. The colonizers tried to under estimate Sanskrit and Persian languages during colonial period.

Native languages are influenced by the European literature that came to India through English and translation. In the initial years, there was definitely some political attitude among the writers of modern Indian languages, but gradually it got eroded. Systematic institutional intervention of the British Rule started in the year 1800 AD. In the same year Fort William College was established in Calcutta and Baptist Mission Press was established in Srirampur near Calcutta. Both, the establishment of the Fort William College and the Press have a distinct historical significance. The declared purpose of establishing the Fort William College was to 'provide a comprehensive translation of law, religion, language and literature to British bureaucrats in India'. This gives a global perspective to Indian literature. It has an impact on modern Indian languages. But the colonial intention was working behind the translation work done by the British. The translation work completed in Fort William College was strengthening the British Rule; on the other hand, the goal of oriental epistemology was also to establish official knowledge-discussion in the corridors of power. In the light of modernity, the British rulers also snatched away the right of recovery and interpretation of their tradition from the Indians. In this way, the British took away from the colonial subjects the right of self-knowledge and interpretation of that image.

Translation is a different kind of creative act and every creative act is known as a discursive presence in the context of its time and power. The translations of institutions of power often carry implications for power itself. Through these translations, points of dialogue, agreement, transition of disagreement and integration are sought between the power and the people. The same is correct of the translation of literature from British India. Whether this translation is from

European languages to modern Indian languages or from Indian languages to English, each translation often reinforces the colonial knowledge drive.

19.7 Nature of Global Translation in India

According to translation theorist Tejaswini Niranjana, the power of a language does not come from its linguistic elements, but rather from the political power of the people who speak it. This is the situation of English in India. Here English is creating the height of modern Indian literature. The direction of literary flow is being decided for the translation of various languages in English. From the colonial period to the early postcolonial conditions, English has been determining the major discourses of modern Indian literature. Native languages are following them. Anglo-American ideas, literature and literary theories are imported into India and these imported concepts and concepts are popularized in India in the name of 'modernization'.

The question arises whether Indian modernity is imported modernity? Could there have been a version of 'modernity' in the context of India, in which Indian traditions get a useful and important place. The fact is that our attention is drawn to the same important elements of our tradition, which the West underlines. In the context of postmodern discourse, we can see the list in the context of Bhartrihari (Vakya Padiyam) and Nagarjuna.

The circle of historical and cultural experiences is the same in the whole country. That is why interlingual translation between Indian languages is easy but cultural context of English, French, German and others is more difficult. That is why global translation with reference to India seems to be easier.

What should be taken care of is that common points of convergence between world literature and modern Indian literature should be shown. The fact is that the entire global translation is in English. Whatever is better in French, German, Russian, Spanish, Japanese, Chinese, Arabic, Persian, Sanskrit, Bangla, etc., is translated into English. The translated works of English get a worldwide market. This is the reason why in the era of globalization, the form of world literature which is emerging from its cultural aspect, definitely the Anglophonic world is getting preference. On the other hand, there is a dearth of translations into the modern vernacular languages of India. There is even more lack of good translation. In 1997 AD, Amit Chaudhary had prepared a compilation of post-independence Indian literature. The bulk of the anthology was given to Indian English literature and the lack of good translations of Indian literary works has been pointed out, giving less space to Indian languages.

Well, this is all a one-sided assessment of the situation. Undoubtedly, the works written in the English language like *Midnight's Children*, *Golden Gate*, *An Autobiography of an Unknown Indian*, *The Serpent and the Rope*, *English Teacher*, and *God of Small Things* had a worldwide impact. 'Midnight's Children' was considered epoch-making. But it is worth mentioning that the *Midnight Children*, which was presented as a great achievement of Indian literature as an epoch-making publication in Indian English writing, included fancy dress, parties, lavanis, gossip, music, sex, silly tricks, booze feasts and rock and roll. Is the roll full? In relation to such writers, should those Indian writers be ignored who write in vernacular and creating literature in the background of the problems of modern Indian society as compared to Rushdie etc.? Odia writer Fakir Mohan Senapati, who struggled with supremacy, Hindi writer Premchand who opposed

tradition and depicted the sufferings of farmers should also be taken into account while considering the Indian Modernity in global perspective.

Bankim Chandra Chatterjee, Sarat Chandra, Rabindranath Tagore, Mohammad Iqbal, Firau, Vibhuti Bhushan Bandyopadhyay, Premchand, Nirala, Prasad, Mahadevi Verma, Renu, Agyeya, Nirmal Verma, Jainendra, Vijayan, Daya Pawar, U.R. Ananthmurthy are among those who focused Indian identities in their own way with global translations of their works. It should be noted that literatures like Ananthamurthy, Vijay Tendulkar, Amrita Pritam, Ismat Chughtai, Indira Goswami, R.K. Narayan and other writings are expressions of Indian tradition and modernity. In the writings of these writers, both Indian tradition and modernity have been expressed in a complex, problematic and very emotional manner. There has also been dialogue between Indian languages in the form of mutual translation.

Before independence, Indian literature was being introduced to world literature through individual or institutional efforts. Indian society has been bilingual or multilingual. Often Indian litterateurs had knowledge of English, Sanskrit or other Indian languages apart from their mother tongue. For example, take Bhartendu Harishchandra, apart from Hindi, Sanskrit and English, also had knowledge of Marathi, Urdu and Bangla. This power of modern Indian writers again facilitated the spread of global literary methods in India. European literature reaches India through translation during the British rule. Some important works were also translated into Indian literature.

Important works of some Indian languages have still not been translated at the global level. Nevertheless, Sitakanta Mohapatra, in his travelogue written during his travels to Eastern European countries, mentions the spread in these regions through translations of the works of Tagore, Premchand Ismat Chughtai, Khushwant Singh and others. There is still a lot of work to be done. Now we have to read the restlessness of the Urdu language of world literature which it suffered at the beginning of colonialism. The confrontation with colonialism was direct and sharp. Mirza Hadi Sastha's novel *Umrao Jaan Ada* establishes a very direct and clear dialogue with its times. In this, the sad story of a woman entangled in the feudal environment is expressed in a very sensitive way. It changed the course of Indian novel writing. Its English translation was done by Khushwant Singh under the name *The Courtesan of Lucknow*. Bankim Chandra Chatterjee's *Ananda Math* had a wide impact; it was translated into many languages of the world including Indian languages, who wrote the first Indian English novel titled *Rajmohan's Wife* in 1861. It was translated into many languages. Acharya Ramchandra Shukla translated Haeckel's *Riddle of the Universe* into Hindi under title *Vishwa Prapancha*. He also translated Edwin Arnold's *Light of Asia* into Hindi. Hindi criticism got its benefit. He was acquainted with the writings of Croce and Richards. In the criticism of Acharya Shukla, there are many translated words of English are available including Idealistic, Utilitarianism, Expressionism etc.

Agyeya translated T.S. Eliot's *Tradition and Individual Talent* under title *Roodhi aur Parampara* into Hindi which had a wide impact on Hindi literature. Similarly, Prabha Khaitan translated Simone de Beauvoir's book *The Second Sex* under title *Stree Upekshita*. The publication of this translation became very popular for Hindi readers. It played an important role in giving direction to feminist discourse.

9.8 Global Translation and Identity Discourse in Indian Literature

After the translation of postmodernist literatures from all over the world, identity-discourse began in Indian languages as well. In India, it takes the form of women and Dalit-identity discourse. By the way, Bankimchandra Chatterjee, Rabindranath Tagore and Jainendra etc. created an unforgettable image of the Indian woman before the formal beginning of women's discussion in India. Sharadchandra Chatterjee is like a storyteller dedicated to feminism. Jaishankar Prasad wrote the epic *Kamayani* focused on women characters. In Urdu, Ismat Chughtai herself puts many issues of life on the world stage with outspokenness.

In Marathi, Vasumati Yaskar put the image of Indian woman in front of the world through her works between 1950-50. She was way ahead of her time. His works were translated into many languages. Similarly, *Smriti Chitra* is an autobiography written by Laxmibai Tin in Marathi.

Autobiographies are considered to be the readers of the modern ideas. Both women and Dalits have written very sensitive autobiographies in Indian languages. By the way, self expressions have been a powerful medium of self-awareness since long ago. In this sequence, the first autobiographer of Indian literature, Banarsidas Jain should not be forgotten. This Jain merchant of the seventeenth century wrote *Kathanak*. It was beautifully translated by Mukund Lath. Marathi Dalit autobiographies emerged in the last years of the last century in modern Indian literature. With this, for the first time in Indian literature, the underprivileged get a voice. Marathi Dalit literature is translated into many languages around the world. Gail played an important role in giving a global shape to Marathi Dalit literature. The Dalit literature of Kannada is very similar. AK Ramanujan creatively translated the works of Kannada Dalit story writer Devanuru Mahadeva into English. Certainly the representation of Dalits on the horizon of Indian consciousness is distinctive and global.

9.9 Let Us Sum-Up

Literature is the medium of self-expression and self reflection of an individual, community, country or culture. Translation has been playing an important role in the dynamics of this expression and interpretation. Modern Indian literature today in its various forms is involved in this process. Literature written in many Indian languages including Manipuri, Assamese, Konkani, Dongri, Nepali, Bangla, Hindi, Tamil, Kannada and Marathi is included in this whole process. Many institutions of different states including Sahitya Akademi, Bharatiya Jnanpeeth, and National Book Trust are engaged in translation works in India. It is a matter of fact that good literature of a language becomes available all over the world through translation. This process has accelerated in the era of globalization. Now in terms of translation from modern Indian languages, we are in good position. Although it is a global phenomenon, but only in its presence, the literary beats of Indian languages will have to be narrated to the world community through translation.

9.10 Exercise

- 1) Explain the nature of global translation.
- 2) Outline the literary form of structures of hegemony in global translation and explain its manifestation in translation.
- 3) Illuminate the nature of Indian English writing in the modern era in the Indian context.

- 4) Discuss the effects of global translation on the development of modern Indian literature. 5) To what extent has global translation been successful in expressing the characteristics and uniqueness of Indian literature?
- 6) Explain the role of translation in the context of identity discourse in India.
- 7) Write short notes on the following
- Indian Novels and Translations
 - Status of post-independence Indian English literature and translation
 - Culture and Translation
 - Vernacular languages and translation.

9.11 Suggested Readings

- Niranjana, Tejaswami, 1992, *Siting Translation*. Hyderabad, Orient, Longman.
- Said, Edward, 1978, *Orientalism*, London, RNP.
- Ramesh Chandra Shah, *Bhoolne ke Viruddh* (Against Forgetting), New Delhi, Raj Kamal Prakashan.



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Unit 10 Global Translations of Latin American Literatures

Structure

- 10.0 Objectives
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- 10.2 Understanding Latin American Literatures
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10.0 Objectives

After reading this unit you will be able to understand:

- Latin American literatures
- Latin American Spanish writers
- Latin American Portuguese writers
- Latin American French writers

10.1 Introduction

In this unit, we will mainly study how Latin American literatures have been translated and presented in the world. You know, South America has been very important in recent times because of its cultural and political importance. Although there are many small Spanish-speaking countries, a large Portuguese-speaking country (Brazil) and many other French and English-speaking small countries and islands, where even Hindi or other Indian languages are spoken. Some Indian language speaking regions are Trinidad, Tobago and Suriname in this part of the globe.

A large amount of good literature has come from these Latin American countries in various languages. As in most Spanish-speaking countries, we find that significant Latin American literatures are mostly in Spanish. But there are good Latin writers in Portuguese and French as well, which have been translated in different languages of the world. In India we have directly adopted the English lessons from South America. And so their reception itself is an issue of translation. In this unit, we will study all aspects of understanding Latin American literatures and their translations.

10.2 Understanding Latin American Literatures

Europeans began to colonize Latin America in the first half of the second millennium (around 1200–1600 AD), and thereafter free movement of people between Europe and Latin America

continued until strict nation-state legislation was constituted in the 20th century. Just before the Europeans settled in Latin American countries, they were already culturally rich people but were defeated in the process of wars caused by the Europeans to settle here. The struggle for military and political control over these resources ultimately transformed the Latin American countries into a unique cultural amalgam. This rich heritage and the politico-economic upheavals of the 20th century produced a very rich and diverse literature and other cultural streams (music and dance etc.) that invited the attention of the world.

Below we see a list of some of the most important Latin American countries and territories, and the languages spoken there on, that are administered by the nations of the East

English - Belize, Jamaica, Barbados, Trinidad and Tobago, Guyana, Antigua and Barbuda, St. Lucia, Dominica, Grenada, Saint-Vincent and the Grenadines.

French

Haiti, Guyana, Saint-Pierre, and Miquelon are French territories under French control,

Dutch

Netherlands, Aruba, Suriname

Portuguese

Brazil (the only Portuguese speaking country in Latin America but its population almost equal to that of all Spanish-speaking countries).

Spanish

Argentina, Chile, Colombia, Cuba, Costa Rica, Bolivia, Ecuador, El Salvador, Guatemala, Honduras, Nicaragua, Panama, Paraguay, Peru, Uruguay, Venezuela.

Both Spanish and English are used in Puerto Rico. A distinction needs to be made here between the English language speaking countries of Latin America and South America. Here by *Latin* we understand these languages which are derived from Latin, such as Spanish, Portuguese and French. Therefore the English speaking countries are not part of Latin America but English speaking South America and that is why we mainly deal with the literature of English speaking countries of South America. Instead, we will focus on literature and cultural experiences related to those parts of South America where Latin-based languages such as Spanish, Portuguese and French are used.

It is worth noting here that many Latin American regions have their own creole, which is based on the Latin languages used here, and some older languages also survive. Cultural consciousness is often reflected in Latin American literature. This is one reason why Latin American literatures are often characterized as distinct from literature written in related Latin languages in other parts of the world.

10.3 An overview of Latin American Literatures

As we have already seen, there are three major Latin American languages - Spanish, Portuguese and French. Let us briefly look at the main streams of literatures in all these languages. This will help us to understand their richness in different cultures of the world.

10.3.1 Spanish Literature of Latin America

It is also known as Hispanic American literature. In relation to prose writing, we can identify three major periods.

a) Till 1940 - it was based on 19th century realism but with some local characteristics of its own such as

(i) Local novels in which nature is an unknowable force. Which always imposes its rules and humans have to be part of it because all conflicts are useless. (ii) Indigenous novels: which criticize the exploitation of local Indians (American Indians) by the ranches; (iii) Political novels: deal mainly with the theme of the Mexican Revolution.

b) The period from the 1940s to the 1960s was the period of 'magical realism', and many writers of this period became world famous. There is a feeling in them. Their questions and concerns related to identity, eternity, world time and such topics attracted the whole world community which was troubled by the Second World War and its consequences. One of the most important writers of this period is the Argentinean Khazen Louis, who received world recognition in various languages.

c) New Novels: since 1960s, a new type of lyric literature emerged which was influenced by European and American writers. Combining all these things in their own tradition, the writers discovered new dimensions of language and syntax (narration). Important writers of this stream are world famous such as Gabriel García Márquez (Colombia), Mario Varghese Laos (Peru), Tulio Cotizaar (Argentina), Carlos Faentes (Mexico), Isabel Anand (Chile) etc. Regarding poetry, the most translated poets from Hispano-American literature are Ruben Darío (Nicaragua), Gabriela Mistral (Chile, Nobel Prize, 1915), Pablo Neruda (Chile, Nobel Prize, 1971) and Nicolás Guén (Cuba).

10.3.2 French Literature of Latin America

As mentioned earlier, there are many French speaking countries in Latin America. From late 19th century to the beginning of the 20th century, their literatures have been very popular. In fact, from the beginning of the Negretude literary and social movement their literatures were treated important. Two founding members of Negretude - Aimé Césaire and Leo Damas, were from Latin America. Leo Damas got an important place for his original works, as well as he was also known for the compilation of folk tales of Guyana. This collection was first published in 1915 under title 'Beiyenu Nyat' and later several editions were also printed.

Serre was an important voice of negativity that gave literary and political voice to the sentiments of French-speaking Latin American society. He got a lot of acceptance in French literature and got to know the role of one of his published books known for his Manifesto of Realism.

An important characteristic of Latin American French literature since much of World War II is its shift of center from the European continent to the American subcontinent. Prior to it, the

literature of French Latin American societies was considered part of European Fascist literature. Due to the contribution of such sagair's gratitude, he got his own identity. Although this literature was written in French, it gained wide acceptance throughout the world in written language as well as in translation. Being centered in the American subcontinent, it drew closer to American subcontinental themes. Among these, the question or issue of consciousness and identity of the black movements of America is important.

10.3.3 Portuguese Literature of Latin America

Brazil is a large country in Latin America. Although it is the only pre-Hispanic nation in the Americas, it has a population comparable to that of all Spanish-speaking nations in Latin America. Balinese Portuguese has its own linguistic characteristics, which often distinguish it from the Portuguese spoken in Portugal. The Portuguese society has not only accepted the written and visual literary works of Brazil, but there is no influence of the colonial past in their acceptance that the literature of the time is more rooted in the American continental consciousness than in the European consciousness.

10.4 Important Latin American Writers

We have seen earlier that there are three major languages in Latin America. We will now take a brief overview of important Latin American writers.

10.4.1 Latin American Spanish Writings

Most Spanish authors' writings are available in English translation. But some literary works are very famous. For example, Gabriel García Márquez's *One Hundred years of solitude* has been accepted globally. It is available in almost all the languages of Europe. .

Isabel Allende

Isabel Allende (Chilean writer) is best known for her book *The House of Sprits*, published in Spanish in 1982. The book sheds light on the social conditions in Pitti during Pinot's dictatorship. It was translated into various major languages soon after its publication. The book received full acceptance in all Latin American countries. She has written more than a dozen novels. Some can be said on the basis of information available from the internet. Her books have been translated into more than thirty languages. She is the most widely read Spanish writer.

Mario Vargas Llosa

Mario Vargas Llosa of Peru is known for his novels *The Times of the Hero* and *The Green House*. In 2010, he received the Nobel Prize for Literature. His novel "Captain Patoja and his Special Service" describes the role of Peth's army and how women were brought to the jungles to serve as soldiers.

Julio Cortázar

Julio Cortázar's childhood was spent in Argentina and Betim. While working as a translator in UNESCO, he also spent a long time in France. He has translated French and English literary works into Spanish. Although he wrote in Spanish, most of his literary writing took place among the French-speaking community in Paris. He is best known for his short stories and the novel *Hopscap*, published in 1963. His novel *Hopscotch* is very famous all over America, Europe and other countries, and has been translated into different languages of the world.

Jorge Luis Borges

Jorge Luis Borges was an Argentine story writer, essayist, poet and translator. He was well versed in many languages of Europe. He lived in Switzerland for a long time and spent the last years of his life in Geneva till his death. His writings were widely translated and published in many countries of America and Europe. Many of his stories have been translated and published in Indian literary journals.

Gabriela Mistral

Gabriela Mistral is the pen name of Lucila Godoy Alcayaga, a poetess from Chili who received the Nobel Prize for Literature in 1915 and is the only Latin American woman ever to receive the award. She lived in France and Italy for a long period of time between the two world wars, working on a variety of literary and political projects. She also worked as a Chilean diplomat in many European nations and in America. The important themes of her poems are nature, love and Latin American identity.

In the context of her time, she wrote extensively on Latin American identity from a woman's point of view. During her life, her writings were widely accepted throughout America and the European subcontinent. Presenting the Latin American consciousness, she is a timeless great poetess.

Nicolás Guillén

Nicolás Guillén is known as the national poet of Cuevas. His writings began to be published from the 1920s and greatly influenced the political scene of that time. He was expelled from Cuba for being a leftist, although he was later welcomed into the regime of Fidel Castro, who came to power in 1959. From the 1950s to the 1990s, Cuba was a period of dictatorship and political upheaval. During this time, Guen was mostly in prison and had to leave Cuba. He traveled to Latin American countries, Europe and China. He was widely accepted as a leftist voice in Cuba. In 1954, he was awarded the Stalin Peace Prize (later the Lenin Peace Prize). An important aspect of the poems of Nicolás's life is that he wrote the Negrista poems in Spanish. His poems reflect Afro-Latin American identity. This made Githen an important voice of the all-black movement, and thus gained international recognition as a Nagrista copyist who attempted to unify the diverse cultural and currents of Cuevas.

Rubén Darío

Rubén Darío was from Nicaragua, and he introduced modernism in Latin American literature. His works were published from the 1880s and were widely accepted in Spain and other Latin American countries. He took a lot of influence from the traditional forms of poetry in Spain and New France, and this form and content

He was influenced by contemporary experimentalism. His poetry aimed at political allusions that reflected deeply rooted issues of American identity and the emerging influence of the United States.

Pablo Neruda

Pablo Neruda was from Chili and he received 1971 he received the Nobel Prize for Literature in 1971. During the colonial period, he served on diplomatic missions in Burma (Myanmar), Ceylon (Sri Lanka), Batavia (Jakantha) and Singapore. He exposed a lot to the East as well as the

West, both of which were part of his life experiences. Being a leftist, Neruda was widely recognized as an important Latin American voice throughout the world, and especially by the Soviet Union and China. His famous works include *Twenty Love Poems and a Song of Despair*, translated by W.S. Merwin (1969, reissued 1993); *Residence on Earth, and Other Poems*, translated by Angel Flores (1946, reprinted 1976); *Canto general*, translated by Jack Schmitt (1991); and *Elementary Odes of Pablo Neruda*, translated by Carlos Lozano.

10.4.2 Latin American Portuguese Writings

An important aspect of Brazilian Portuguese writing is that it brings to light Portuguese literature. Portugal is a very small country, and compared to most nations in Western Europe, it is not very developed economically and industrially. The traditional political and cultural relationship between Portugal and Brazil is not that of a colony and a colonizer. This facilitated the assimilation of Brazilian Portuguese literature in Portugal, and therefore throughout Europe it is notable that until the 19th century, Baji was mostly written in the same Portuguese as was used in Portugal.

In the 19th century, more and more Brazilian usage was adopted in the literary diction and in other areas of life. Even the Portuguese media aired many popular Brazilian serials made in Brazil. If you look at the list of Portuguese authors available in English or other languages of Europe, you will hardly find any difference; it will be rare, between Portuguese authors from Portugal and Brazil. This does not mean that Brazilian literature has no identity of its own, but it only proves that Brazilian literature has been accepted at the global level as well as Portuguese-language literature. In the middle of the 19th century, Brazilian literary identity began to take a firmer shape. An important poet of this time was Castro Alves who presented the social agenda of blacks and slavery. For this reason, Brazilian literature in the 19th century helped in the formation of a Brazilian identity, which was based on (1) the rich nature of Brazil (1) on black and Native American heroes. His works include *A Cachoeira de Paulo Afonso* and *Os escravos*.

By the end of the 19th century, Brazilian literature began to reach other European countries. From the beginning of the 20th century, Europe and other continental nations of the America began to enjoy Brazilian folklore and folk music in their printed audio and audio-visual representations. This rich heritage was used in literature, which gave a distinctive feature to the Brazilian literature of the first half of the 20th century, and with this feature this literature was accepted in Europe and the United States. Even till today we see that this uniqueness of Brazil continues to have a significant influence in the culture of Europe and the United States of America. Most Brazilian literature is available in English and Spanish, but not in other world languages.

Listed a number of Brazilian literature books. Brazilian author Paulo Coelho's books are internationally renowned, making his one of the most widely read authors in the world. His books are available in many languages of the world since the end of the 20th century. One of his books *The Alchemist* has been translated into more than 20 languages. English translation of his books is available in India.

10.4.3 Latin American French Writings

From the beginning of the 20th century, French writing became more important in Latin American countries and made its own identity to the world. Some internationally renowned writers are :

Aimé Césaire

Aimé Césaire is one of the founders of the Négritude movement in French literature. His poems depict Caribbean life and culture, which was a new world to Europeans at the time. He was educated in France. He was deeply associated with important thinkers like Aimé Césaire. His book *Note Book of a Return to the Native Land*, published in 1947, renders the cultural identity of black Africans during the period of colonial planning by France and other parts of the world. His literary works have become the main voice of Manicue of the 20th century.

Édouard Glissant

Édouard Glissant has got a great acceptance in Europe and the American subcontinent. He has worked in France and the US. Due to his political views, he was once interned by the French government from 1961 to 1965. Then he was not allowed to leave France. He was an important critic of the ideas of the Negativity movement and established Gcotide as an important literary movement in the Caribbean. Unlike Serr, who considered questions of identity in the context of African decline, Édouard Glissant discussed questions of language and identity in the context of the time and space of Latin America.

He made comparisons between the French Caribbean identity and related or similar issues in other parts of South America, thus creating a new identity for Caribbean culture that was centered not on Europe or Africa, but on Latin American consciousness.

Frantz Fanon

Living through the troubled times of World War II, Frantz Fanon he experienced military life and the various forms of racism that was taking place in the Caribbean island. His ancestors were Fako Keriki and Ajiribai and he worked as a psychiatrist in Nigeria when it was a French colony. All these experiences of his from different continents in that troubled time are presented in his book *Black Skin, white Mask*. He died at the young age of 36, but his national creations are considered a source of inspiration for the national freedom movements of many countries of the world.

Leo Damasco

Leo Damasco was one of the three founders of the Négritude movement in French literature. His poems, such as *Black-Level* reflect on the identity and culture of the French Caribbean island in the intellectual framework of Négritude. He was accepted as the main intellectual and literary sign of French Latin America and he spread his ideas to Europe, South Africa and Latin America by delivering many lectures in American universities.

The French also have some good writers from other countries in Latin America, but they have not influenced the literature of many parts of the world. At most they remained important voices of French literature.

10.5 Let Us Sum-Up

You have seen that in South America three languages based on Anglo-Latin (French, Portuguese and Spanish) exist as a dominant language group. We have not discussed English literature here as it is a part of South America, but definitely not a part of Latin America.

Latin American authors have been accepted and translated in Europe, the USA and other parts of the world. Here, in the context of translation studies, we discuss the reception in the respective European countries from which these languages (French, Portuguese and Spanish) originally related and spread to other parts of the world due to various historical facts and events. It is an important aspect that this reception further helps in the global reception and translation of literary works. You would have also understood various perspectives of the acquisition and translation of writings of important Latin American writers who have contributed to various literary and political movements around the world.

10.6 Exercises

- 1) Write a short note on the geographical and linguistic conditions of Latin America.
- 2) Briefly discuss the Spanish literature of Latin America.
- 3) Give an introduction to the literary contribution of any three important writers of Latin America.
- 4) Briefly discuss the French and Portuguese literature of Latin America.

10.7 Suggested Readings

- Baker, Mona (ed.) 1998, *Encyclopedia of Translation Studies*, New York and London, Routledge.
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- Vatestine, Denial (ed) 2004, *Encyclopedia of Latin, American and Carabian Literature*, Champion and Hall, Routledge