

Block 2

Indian Renaissance, National Movement and Translation

Unit 6

Colonial Records: Interpretation of India

Unit 7

Indian National Movement and Russian Literature

Unit 8

European Literature and Modern Cultural Movements in India

Unit 9

Translation and Religious Movements

Unit 10

Translation and Social Reform Movements

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Block 2 Indian Renaissance, National Movement and Translation

Block-2 Deals with ‘Indian Renaissance, National Movement and Translation’. The Indian renaissance and the social-reform movements happened in this period and the freedom struggle are linked to the 19th century. This period is also the work of expansion of the colonial period and its institutionalization in India. During this period translation had become a useful project and industry in itself. During that time a lot of translation was done from Indian languages to English, especially from Sanskrit to English. Its purpose was to optimize Indian knowledge by translating Indian knowledge texts into English and then into European languages. The selection of the work of translation and its process was largely related to the limitations, usefulness and convenience of the colonial environment. In this process, however, knowledge of India was being expanded beyond India to European linguistic regions and was also being ‘teased’ by the emerging new attitudes towards India. Since this time, especially the latter part of the 19th century, was a period of developed consciousness against colonialism, the social reform, religious and cultural movements that were started to reform the Indian society from within also had their own specific role. Another record studies and discoveries gave it a new dimension, and on the other hand, due to the study of foreign literature through translation, the dialogue of Indian literature and art with European ideas, literature, and art movements and ideologies was also established. This had a far reaching effect. In this block five units (Units No. 6 to 10) namely ‘Colonial Records: Interpretation of India’, ‘Indian National Movement and Russian Literature’, ‘European Literatures and Modern Cultural Movements in India’, ‘Translation and Religious Movements’ and ‘Translation and Social Reform Movement’.

Unit 6 ‘Colonial Records: Interpretation of India’ discusses the concept of colonialism and records related to India, their content, language and translation. It is also dealt that translation played a significant role in the construction of colonial records and India was interpreted in favour of colonial interests.

After going through **Unit 7 ‘Indian National Movement and Russian Literature’** you will be able to understand the broad spectrum and nature of the Indian National Movement. In addition, you will learn about the Indian National Movement and its relation with Russian literature. You will also be able to understand the effect of translation.

After reading **Unit 8 ‘European Literature and Modern Cultural Movements in India’** you will get an introduction to modern European literature, its main trends and its translation into Indian languages. In this process, a special study on Indianization through translation of plays of English dramatists like William Shakespeare has also been included in this unit. Along with this, its impact on the Indian sensibility and the effect of exchange with Europe on various styles of Indian art, have also been dealt in it.

Unit 9 Translation and Religious Movements deals with role of translation, Scriptures and works undertaken by Christian Missionaries along with translations of epics and movements that came into existence after the 19th century (like Brahmo Samaj, Ramakrishna Mission, ISKCON and other movements) and translation of religious texts are also discussed.

Unit 10 Translation and Social Reform Movements discusses the social reform movements initiated by the advent of western knowledge in modern India. Along with this, the impact and resistance caused by the translation of western culture-literature and other texts have also been discussed in this unit.



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Unit 6 Colonial Records: Interpretation of India

Structure

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 - 6.2.1 The Nature of the Selection of Epigraphic Contents of India
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6.0 Objectives

After reading this unit you will:

- Explain the meaning of colonial records or archives and relationship between their contents and establishment of colonialism.
- You will learn how colonial records were interpreted and how it defined India
- Understand whether colonial records are a collection of up-to-date information or merely a tool for historiography.
- Collection of Historical Sources to know the extent to which translation helped to construct the colonial record, as well as.
- Also be able to tell how local writings were replaced and appropriated to Indian knowledge in the colonial records.

16.1 Introduction

In this unit we will discuss what colonial records are and how they are related to translation.

What is Colonial Record? Before answering this question, let's take a look at what records are. Record refers to the collection of facts and information. Records can be of various types such as official documents, cultural antiquities and paintings etc. These are all material things. Records can also be metrical material. For example folk songs can be recorded and kept in archives. The tapes and films on which they are preserved are so many materials. The oral content may be limited because the text varies from time to time. You should also be aware that in the first case the protected materials may also be in tangible form.

Let us now turn to the question of colonial information. The relationship between power and information is well known today. The works of scholars such as Bardard Cohn, Michel Foucault and Edward Said made important contributions in this regard, but we should also know that colonialism was made possible and strengthened through the process of construction of knowledge. The special penchant for knowing the comings are the characteristics of historical events. Nicholas V. Wirse, in his book *Castes of Mind*, discusses how 'ethnography replaced history in the second half of the 19th century. Before the spread of ethnography in the mid in 19th century, information about India was primarily contained in ancient Indian themes. In addition to relying on local spies to obtain information about India, the colonists valued the knowledge of Indian linguists who studied Asia, as a result of which

the Indian texts in Sanskrit and Persian were translated into English and other European languages. These translations gave a different appeal to India.

In this unit we will try to understand the role of the two forms of translation while discussing the colonial and its role in the acquisition of information. The first is a literal translation into English of Indian worldviews, which form a large part of the colonial record. The second form of translation focuses on the process of interpretation of India through different forms of knowledge such as Ethnography, Philosophy and Folklore. The second form of translation, related to the Colonial translation, is useful in the context of Tejaswini Niranjana's approach. It sees translation as a metaphor, a "space questioning representation, power and historicity". Translation is used in various fields ranging from philosophy, historiography, education and ethnography. Translation is used across disciplines. In the subsequent sections of this unit, we will discuss colonialism, colonial information, records and translation.

6.2 Colonialism, Record and Translation

Let's discuss what is colonialism? Establishing a colony in a particular area from a metropole and maintaining it with various tactics is called colonialism. It is a process in which an empire claims its sovereignty over a distant territory after colonizing it. In this process, changes in the social structure, government and economy within the territory of that colony are made by the colonizers. The relationship between the empire and the colony or the colonizers and the local people was based on unequal power relations. For example, imperial England and colonized India and the relationship between the two, was based on unequal power relations. We can say that colonialism was a specific form of cultural exploitation, which developed with the expansion of Europe in the last 400 years. It is important to understand the difference between colonialism and imperialism here. Edward Said established that there is a very essential difference between the two and that is that 'imperialism is an ideological practice while colonialism is a practical form of that ideology'.

The question also arises 'what is an archive and what is the relationship between the archive and colonialism? Betty Joseph has called the archive a "colonial device", saying that the word archive comes from the Greek word 'Achaia, which means public office or collection of documents'. The name of the collection of records and documents used occasionally and not used for a long time for administrative and legal purpose is the record. As Joseph further says, 'the Greek word meaning Achaia means "the chief magistrate who acts as the creator and representative of the law at his place of residence, he uses it to store official documents."' Betty explains the origin of word archive and states that the word 'record' in itself reflects the new relations of "closeness with law, power and governance".

In the context of India, the geographical distance between the empire and the colonial country and the regular relations between the two

Due to the colonial perspective government of India depended on the system of collection. James Mill, author of *The History of British India*, has written in a letter that the government of India was run going through correspondence. As the empire expanded its territorial jurisdiction over many parts of India, the process of collecting records was also formalized and established. Colonial records include cultural, literary, political, economic and historical content, through which the local land and its people were viewed as subjects of knowledge. The colonial administration as we know it was made possible through the process of Archive, which was built on a variety of information gathered from local spies. However, the colonial authority gradually limited the role of local residents in the information gathering process.

This shift from local to colonial writing was best seen when a “recordkeeper” was appointed for the first time in 1776 to “check the Indian Discourses, Financial Accounts and other records kept in the Book Office”. Indigenous knowledge was appropriated and interpreted using Western models of information collection.

In this regard let us have a look at the claim of N. Ttoy Stoller in which he refers to the change in the historical approach “The methods and forms of the construction of records have varied in different historical periods and according to the imperatives of colonial rule. Studies were carried out. The insurgents exposed the shortcomings of colonial intelligence gathering and fueled the belief that what the scholars of Asia had to say about India was not enough. Thus, the colonial archives no longer merely recorded information, but also began to translate and interpret them and those were given a new form.

6.2.1 The Nature of the Selection of Epigraphic Contents of India

One has to first select the documents and contents for the archives. However, this process of selection is not untouched by political considerations as information is selected and used according to the convenience of the power. So with archives the question is what to archive and how much to archive? Michel Foucault in his book *The Archeology of Knowledge* wrote that archives are not a collection of all kinds of subject matter belonging to an institution or a culture, but rather ‘rules of conduct and’ a system of expression, which determine and regulate it. What should be said and what should not be said. Foucault also mentioned the selective nature of archives.

This part of the unit will discuss the themes which were translated, studied and used in the colonial archives. It will also explain how the nature of the selection of topics determined the classification and arrangement of information about India. From the beginning of the 16th century, the translation of texts with Indian themes in Persian and Sanskrit had started.

Let’s now discuss all aspects of the colonial plant project of capturing India and the proportion of the underworld. According to Anwar Malik, Orientalism has seen the history of eastern countries in two contexts. First, “Orientans undermine history by claiming the privilege of history as their heritage. That is to say, the mainstream writing of Indian history claims to be a history of India, second, orientalist denies the concept of history in the east, giving the people historical and historical features. That is to say, it depicts the east with some essential features. According to Malik, this interpretation is important in the context that it traces history back to the beginning, but it is non-historical in the sense that it presupposes other interpretations. There is a belief that in itself extends a kind of hypothetical discourse that, with its own origins know about him, whom he does. Emphasizes reading history, learning about the origins of oriental themes in colonial history, and making predictions about people and governance, he wrote that as soon as the people began to give information about legalizing colonialism, they abolished the power of the defeated people.

William Jones, Alexander Duff, Charles and some British writers felt the need to write about pre-British India. The East India Company encouraged the translation of legal books from India. Apart from this, popular religious texts were also translated. The colonial objective behind the promotion of such intellectual works was to appropriate the very essence of Indian culture. William Jones translated *Abhigyan Shakuntlam* (authored by Kalidas) from Sanskrit to English, in 1789, Charles Wilkins specially chose *Bhagavadgita* for translation. Joshua Machine selected the *Ramayana* and other related themes for translation. The *Ramayana*’s translation was the first English translation of this text. H.H. Milan translated Selected Spaces

of the Vibrator of Hindus in addition to Kalidasa's *Meghdoot*. It is worth mentioning that in 1874 Friedrich Maxmuller started the '*Sacred Book of the East*' series, which translated many Asian themes related to religion and culture. George Buglar produced another edition of the *Manusmriti* and Maxmuller translated some Upanishads. In 1889, in addition to the Veda translated by T. H. Griffia, translation of the earlier circumscribed texts was rare. Not all chants were easily translatable because of the language used in these texts and the idiosyncratic ideas they contained. The Chanting of Mantras was also adopted in this work. In the 20th century, Doniger O Post selected some chapters of the Vedas for translation. Thus, ancient Indian objects related to law, legal and religious texts were chosen for translation and were seen as a means of conveying real information about India to the West.

Three separate surveys of Mysore were conducted under the leadership of Lord Wellesley, British surveyors – Colin Macungie, Francis Buchman and Benjamin Hayne were entrusted with its responsibility. Since Macungie was instructed not to limit his survey work to "military and/or geographical information", he expanded the survey work to collect data about the whole country. He was particularly interested in gathering information about religion, Indian traditions and social institutions, and the early history of Buddhism and Jainism, as he believed that these were translations from which he could construct a history of South India. . Apart from coins, inscriptions, paintings of ancient tombs etc. were also included in his archives. (Dubers 1999, 291) His detailed work can be seen in the Survey of Mysore, published as 'The Northern Parganas of Mysore'. In this he managed to list many books, inscriptions and traditions. With the help of indigenous assistants, he collected and translated information about four different historical families. He then matched the records of genealogies of royal families with chronological information available in local inscriptions.

The famous linguist and jurist, William Jones, prominently presented "India" as a text before Europe. English translation of Kalidas's *Abhigyan Shakuntalam* undertaken by William Jones was widely publicized, read and translated into European languages. The translation of the play *Abhigyan Shakuntalam* was well received in Europe. Tejaswini Niranjana mentions two views of Jones regarding the representation of India. One, he describes Indians as 'submissive', 'indolent', 'hypocritical' and unable to achieve independence and incompetent, on the other hand, as Niranjana States he (Jones) also believes in India's golden past, which describes the present system as inferior and corrupt. These two views seem to contradict each other, although according to Niranjana, the colonial account in movement'. Jones explained together the 'spontaneity' and 'historicity' of the nature of the local people. The meaning behind spontaneity is that there was a golden age in the past and historicism means that at that time Indians were considered hypocritical, submissive and indolent by nature.

Niranjana has even gone to the extent of saying that the engagement of scholars from the East in translation work was often seen as an attempt to 'purify' Indian culture if Indians 'became inferior'. Since the local people were not reliable interpreters, Jones believed that it was the responsibility of the Europeans to convey the interpretation of Indian law and culture to the Indians. With a similar motivation, Jones translated Manu's *Manusmriti*, intended to replace Hol Held's code of conduct and correct its errors.

What is important for us, however, is the way of introducing translation into this colonial structure of Indian history, which Tejaswini Niranjana calls the 'strategy of appeasement' within colonialism. Through these strategies, translation used particular methods to convey information about the East and reinforced the hegemonic transformation of the colonised. According to Niranjana, translations were carried out with Western models of continuity and

representation. Since reality was understood to be 'free', its systematic presentation and reproduction in the form of truth was a major purpose. Thus, it was a deliberate colonial strategy to engage scholars with knowledge of the East and to know and reintroduce India through their translations of Indian themes.

What is the relationship between the question of collection and the above discussion on translation? Today, if we enter any such archives where colonial records are available - (which may be of political, administrative, revenue, commercial and trade, surveys etc.), we must keep in mind that they are not just collections of information or data. They were sources of information during the colonial period. On the basis of these informations, the British Government was formed in India and it was being operated.

6.2.2 Recordds of India: Interpretation of Language and content

We have discussed the British perception about the need for a colonial nation. Therefore the information received from the local people of these colonial nations was given a definite shape and classified and used keeping in mind the fulfillment of the imperialist days. Due to the control of trade and the expansion of the East India Company in general, the empire expanded from the coast and then from the ports and cities to the discussion of the surrounding land, which could be exchanged for trade, so the translation of the local languages was performed. Colonial deals with the process and local rulers were instrumental in setting up the mine. Barnard Conn has explained the role of language in the expansion and promotion of Japanese colonial rule in the language of hegemony and hegemony of language in his writing - *The command of language and language of command*. According to him, the use of the local language is necessary to govern the local people well. To get Persian, Arabic and Sanskrit languages and they were considered half of the dream. Finally, it is widely believed that John Gill Christ developed 'Hindustani' as the language of the Governance.

The reliability of local interpreters was a major concern of William Jones, so the need was felt to enable British officials to learn the Indian language, undertake the translation work themselves, or at least supervise the working of the local people. He authored *The Grammar of Persian* in 1771. Thus the East India Company brought a large number of people who knew the literature and philosophy of the Indian subcontinent to govern this newly conquered society through various administrations. Administrators needed to gain expertise in traditional Indian law, politics, society and religion, which was received by him from Sanskrit and Persian literature. As Conn has said that Persian was 'the language of Indian politics', after the Battle of Plassey knowledge of the Persian language was essential for the formation and maintenance of the Indian army. In addition, a confidential agreement was done between the local people and company and according to that the work of translation to be carried out by local people was believed to be risky.

On the other hand, Sanskrit was given a second language because it was considered necessary to understand it for better governance of Indians. All the ancient books and texts related to knowledge and law etc., were written in Sanskrit, hence learning Sanskrit was felt more essential. Thus the Fort William College was established in Calcutta in 1800 during the tenure of Warren Hastings. Fort William College trained its British employees in Indian languages and the East India Company paid handsomely for the translation of Indian legal treaties and other useful and lexicographical and illustrative works of Indian languages. Holland compiled the first grammar of Bengali. Similarly, J. Willson wrote *Grammer and Dictinary of western Punjabi*.

There were two types of group of intellectuals one who supported the use of traditional languages and the other supported spoken language and William Carey and Gilchrist. Gilchrist had already published a collection of dialogues -*The Oriental Linguistics*, in 1789, and Carey had written *Dialogues*, a collection of dialogues required in various circumstances of the Administrative orders.

The European discovery of India was not possible only because of interested scholars, but missionaries and employees of the East India Company also played an important role in this as we know that the East India Company came to India for trade and later ruled here. In the 19th century, we saw the emergence of languages related to the East being taught as part of the curriculum in various universities and other places in Europe. In the words of Romila Thapar, the study of Sanskrit language and literature not only shaped comparative linguistics, but also became a source of reconstruction of ancient Indian society. After the 'discovery' of Sanskrit by Europe, Jones claimed the common origin of Sanskrit and European language on the basis of some important words and grammar. Translation from Indian languages to English began in 1815. This project of translation was initially limited to Sanskrit and later it reached to Persian and other languages. Due to the large-scale translation and discovery of themes related to the East, Romila Thapar called it the "Oriental Renaissance". It initiated a new renaissance in the West.

6.2.3 Use of records and Indian Historiography

We saw earlier how special objects and sources were selected for translation and study. Let us now turn our attention to this aspect of how colonial writings used the rhetoric of Indian history. In other words, we will try to see how the process of selection and collection of subjects played a role in the writing of Indian history by the colonial powers. According to Romila Thapar, since the 15th century, the interpretation of Indian history has been closely related to the worldview of European and especially British historians, who provided the initial basis for historiography. Traditional historiography based on historical biographies and historical events was largely ignored in the early colonial period. Thus, the exploration of the Indian past began with the colonial archives, composed of the works of those who knew about the East and the Indian subcontinent. These knowledgeable people were mainly European and they had acquired information about Indian languages. We've already done how religious texts were translated on a large scale. British historians, however, rejected the historical value of texts like the Puranas and considered them to be myths.

In the 18th century, Alexander Dow and Davy chose a "*Persian chronology*" for translation. Their main objective was to show the political behavior and failures of the previous imperialists before the British conquest of India. Dow presented the despotic rule that existed in the East. In this, the rulers of the East were described as despotic, who oppressed the people by their misrule. In his published chapter titled '*The Origin of Despotism in India*', Dow claimed how despotic governance is sustained by the 'shortcomings' and 'demerits' of its 'slaves'. There was no place for public morality in such a system of governance. People have become so addicted to the despotic system that if any ruler also reflected public morality, the public would rebel against him. Contrary to this image, British intervention in India was seen as more benign or Mughal rule in India was seen as disintegration and the responsibility of British rule before Mughal rule. To restore the pride of this has been explained as a part of the plan "For Restoring Bengal to its Former Prosperity".

James Mill claimed to present a "secular history" of India in his book *A History of British India*. Mill presented his work as a critical interpretation of the traditional institutions of

India. Conceptualized the linear idea of history India's 'righteousness' is introduced into the cause, indicating its similarity to the primitive culture of the Europeans and the ancient India. In fact, it was more dominant in the 19th century and it works in terms of law, religion, mythology, etc. By comparing Indian culture, faith traditions with ancestors and ancient civilizations of Europe, Indian civilization was depicted in a form by Britishers that Niranjana called the 'childhood of humanity'. Through Said we learned that Central to the colonial definition was 'defining the other'. Mill himself acknowledged that it was important for the Europeans to ascertain the real position of the Hindus in the stage of civilization.

Macungie, unlike Mill, believed that Indians had their own history and insisted on rewriting the history of South India through his Mysore Survey. We have already talked about the materials in which he showed interest for the rewriting of Indian history. Royal chronicles, temple inscriptions, Patishiyas etc. were included in this material. He worked on his survey for about 10 years. Macungie believed that 'regular historical narratives and books were rare' among Indians. Therefore, in the process of rewriting Indian history, "religious legends and popular poems and stories should be looked at". The claim was later corroborated and rejected by Conn. It is important for us to note that Conn made a "transformation of objects" into "artifacts, antiquities and art in 19th century India". Conn wrote to explain how the colonial practice of surveying excavated remains and retrieved objects, which were then attested to with certain historical accuracy and authenticity. The entire process of rewriting Indian history was carried out under certain European paradigms and was constrained by certain 'interpretive strategies'. Through this, Indian history was interpreted and rewritten in the colonial archives. The information contained in colonial archives and the way this information was used or interpreted through translation was an important part of the process of colonial knowledge construction.

6.2.4 Function of colonial records

To understand the functions of colonial archives, we need to take a look at Edward Said's idea of Orientalism. Sayeed believes that archives are not designated places or museums of facts and links. It is an 'argumentative' form, which means that the archives are constructed in different writings and this was done through and it was associated with a set of walls and a unified set of values. These are the ideas and values that guide the way they are displayed. In proposing such a view of the archive, Said refers to Foucault's view on the relationship between knowledge and power, and extends the archive to include objects such as novels and travelogues finds.

We have seen so far that the colonial actor constructed along essential traditional lines as well as a particular image of the colonizers. Early observers of the East saw the local people in general and in a non-committal manner, as meek sneaky. Emphasizing scientific information with more emphasis on facts, ethnographic surveys were conducted, which divided the local people not on the basis of abstract ideas, but on the basis of categories like caste, tribe, religion etc.

If the archives are operated through certain representatives and strategies, they also serve as a tool for administration. It also provided the colonizers with an effective means of ruling and regulating the local people. We must certainly remember that the former informants like Jones, Cook etc. were also the office bearers of the company and in general, their works received patronage from imperial authority, which was later used to justify colonial intervention along with effective administration.

6.3 Interpretation of India: Ethnography and Folktales

In the previous section of this unit, we dealt with the themes that were instrumental in the colonial interpretation of India. We also looked at the translation of the themes through which India was interpreted. Now consider the sources and their use that played an important role in the accumulation of colonial knowledge.

We have already come to know that what Macungie and Francis Channan did regarding ethnology is no longer considered standardized. Nicholls says that the colonial writings about Indian history in the late 18th and early 19th centuries indicate a different understanding of caste ethnography. This contributed to a certain administrative receptivity in the years following the Revolt of 1857, rather than appropriate, with classification and governance.

As we know so far, after the Revolt of 1857, the focus shifted to the study of popular cultures and the lives of the peasantry. This can be understood more easily by the interpretation of faces. He has said that the rebels got the support of the villagers and most of the sepoys who revolted were farmers in the army's country. Although some of the early works of the Britishers classified India on the basis of caste and tribe, there was no attempt to organize them into a coherent caste system (Metcalf 1951, 116). Steer's appointment was accompanied by a number of brochures containing detailed ethnographic information on castes, tribes and customs. *Hindu Tribes and Castes*, (published in three volumes) by M.A. Sherring, was the first of its kind, beginning with what happened in 1872. The census took place in the year 1871-72 in which caste was introduced as the main symbol to understand India. All these texts contributed to the colonial project of creating archives about India and were used to protect the interests of the colonial administration.

With the beginning of the census, a need was felt to disseminate information about India. It was seen as the ultimate form of early information based on the Brahmanical view of India. The census classified people on the basis of their caste, tribe and religion. Thus, ethnography is not a collection of information, but a study of certain colonial subjects. It has an important role in the construction. Critical theories based on ethnography have shown how ethnographic information has been a product of power. James Clifford, for example, has claimed that ethnographic work is based on facts. What is presented in form is actually a "partial truth". In 1871, the Indian Criminal Tribes Act (Indian Criminal Tribes Act) was enacted, in which certain castes and tribes were made criminals by nature. Even today they are known as Denotified Tribes. For example, IU H. Mann, who played a special role in the abolition of the same, said that if a person belongs to this so-called 'criminal caste' then it is not necessary that he has committed any crime.

After the Revolt of 1857, there was another area of folklore. In-depth studies were also done in these areas. Many colonial officials believed that during the rebellion local people communicated with each other through secret fissures through oral narratives and exchanged essential information, which was difficult for the colonists to process in general terms. In other words, it was considered more crucial by the colonizer to know folk tales to understand Indians. For example, RC Temple believed that Indians are governed by ancient customs and traditions, which are found in folk tales and proverbs. The interest in folk tales also points to the need for a study of the popular culture of Indian society apart from earlier studies on religious writings and symbols and symbols of ancient India.

In the late 19th century, William Crookes, George Shivson and RC Temple of a trend concerned with the study of folk tales in the construction of colonial knowledge.

Commenting on Cooke's *A Glossary of Indian Peasant Life* (1885–1989), Shahid Amin has grounded that Cooke's empirical approach reflects conceptual work presenting the traditional rural setting of India, where within tradition the medicine for change Classification and segmentation became a logical strategy. Modernity in the form of telegraph and railways was kept out of this type of interpretation. According to Amin, the Kuru 'presented an unchanging India, mired in dice and other customs'. Similarly, Storiya Ravin Raheja has written about how the colonizers adopted the discourses of the colonized people through the process of inscriptions in administrative and scholarly subjects. According to Raheja, when proverbs related to particular expressions and social functions in a particular community were re-established in colonial administration and scholarly works, it was presented in a different context. Since this folk literature was available in local languages and dialects, colonial scholars needed to either translate or have them translated in order to understand them, or proverbs and oral tales were 'translated' and incorporated into printed material. This was done so that such a document could be prepared, so that it could be known that how the local people gave consent to the caste ideology and colonial rule. It served as a catalyst for colonial interpretation as well as its governance.

In this regard, it would be appropriate to consider the view of Sadhna Nethani, which she tried to establish in her study on Sok tales. He pointed out how Indian folk tales have not always been ancient, spiritual and traditional, as presented by the British rule, but also historical.

With this understanding she meant that the Qazi also had the capacity to absorb historical changes and could create archetypes by understanding the local people's responses to the colonizers. Thus, in her words, local peoples 'did not have dynamic traditions in the face of change and development, but more so had dynamic relationships with traditions'

6.4 Let Us Sum Up

In this unit, we have discussed the important role of such objects which constructed colonial archives and the role of translation in this process. In this study, let us find out that the earliest forms of colonial information about India were recorded by scholars who knew about the whole of India, based on written information revealed through translation of objects. We also learned that legal treaties and religious texts were selected for translation during that time. In addition, a process of rewriting of Indian history was also initiated. Early historians such as Dow and James Mill focused on gathering more information about India and its people. We also discuss how learning of Indian languages was considered essential for effective colonial rule and how knowledge of languages enabled British officials to interpret Indian life and understand the world in their own way.

6.5 Exercises

1. Discuss the relationship between archives and colonialism.
2. Elucidate the main factors responsible for the selection of items for translation during the colonial period.
3. Describe the role of languages in the interpretation of India during the colonial rule.
4. Selection of themes and process of translation made India a different one. - Discuss
5. What is the difference between a successor and a predecessor to the ethnographic undertaking and colonial knowledge creation?

6.6 Suggested Readings

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Unit 7 Indian National Movement and Russian Literature

Structure

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- 7.1 Introduction
- 7.2 Outline of the Indian National Movement
- 7.3 Modern Russian literature: An introduction
- 7.4 Indian National Movement, Russian Literature and Translations
 - 7.4.1 Indian Nationalism and Russian Literature
- 7.5 Let Us Sum Up
- 7.6 Exercises
- 7.8 Suggested Readings

7.0 Objectives

After reading the present unit, you will

- Understand the causes and consequences of the Indian National Movement,
- Know the features of modern Russian literature
- Illustrate the relationship between the Indian national movement and Russian literature, and
- Trace the influence of Russian literature on the Indian National Movement and the role of translation there in.

7.1 Introduction

In the previous unit we discussed how colonialism and translation are related. We also discussed that the relationship between colonialism and translation was not limited to literary texts only. The role of translation extends to areas such as the process of making legal codes, formulation of administrative and educational policies, and population surveys providing information about the people living in British India. As an integral part of this historical process, we consider its role in the production of inscriptions and the development of the world associated with India. In short, we have discussed the role of translation in the making of British colonialism in India.

Translation played an important role in the formation of colonialism. Similarly, foreign literature also had an impact on the long lasting Indian national movement for freedom from British colonialism. These included German, etc. as well as Russian literature. Due to ideology and literary-cultural combination, Russian literature before and after independence was specially received in India. Therefore, in this unit we will make a special study of the influence of Russian literature. But, before this study-analysis, there is a question that why there is a need to consider the role of literature in the Indian National Movement?

In this unit, an attempt will be made to identify the important factors of the Indian National Movement. This will help in understanding the role of Russian literature in the national movement. But before that it would also be appropriate to briefly touch upon the political scenario of the first half of the 20th century.

Political scenario of early 20th century and India

Firstly from Mahatma Gandhi to Bhagat Singh, Jawaharlal Nehru and M.N. Roy Russian literature has had a deep influence on their thought process. Although these leaders have not

always held the same point of view in the context of Indian politics, they all appear to have been influenced by modern Russian literature in their respective approaches to politics.

Second, the Russian Revolution of 1917 left its impact not only on India but on the world. This effect was due to the use of revolutionary ideology and the establishment of a special type of political system. This revolution became a source of inspiration for many countries and emerged as a model in the anti-colonial struggle around the world. As a result of this influence, a strong interest in reading and understanding Russian literature also developed. There is an influence of the Russian revolution in leftist politics in India as well. The process of translation of Russian literature in India is related to this influence of the revolution. Because of this influence, there was considerable translation of communist literature in general and also for popular and political consumption in India during this period.

Third, after independence in 1917, India and the Soviet Union have forged partnerships in diverse cultural and economic fields. For this reason, even after independence, a large amount of Russian literature was translated into various Indian languages. These include fiction, poetry and literature related to Soviet ideology, which are discussed further. But we must also remember that Indian literature was also translated into Russian during this period.

7.2 Outline of the Indian National Movement

India's struggle for independence from British rule is commonly referred to as the Indian National Movement. However, not only this one movement or struggle against the British, but many other small and big movements and struggles have also been done. For example, one such struggle was the Revolt of 1857, in which a large number of princely states and common people participated. However, such rebellions differed from the many peasant unions that took place before 1857, and continued until independence in 1947. However, in some cases, these peasant movements in Western Assam, Telangana etc. continued even after 1947 until they were included in the nation-building process of India. In addition, there were many other indigenous struggles in different parts of the country in the late 19th and early 20th centuries under the name of "tribal movements". In addition, modern political parties, especially those led by the Indian National Congress formed in 1885, was the main struggle of this period. The difference in the nature of all the struggles mentioned above can be understood in this way

- (a) What was the social composition of the movement i.e. which people of the society took part in the movement or struggle?
- b) What was the objective of the movement? That is, what is the reason behind the beginning of these movements or struggle?
- c) What were the methods of struggle adopted by the various movements?

The second decade of the 20th century was a crucial period in the history of the Indian national movement. Nationalist politics under the leadership of the Congress can be prominently outlined in this period. Gandhiji's role in this era was very important. 19th century, we have briefly discussed earlier the various anti-colonial associations, especially the peasant and tribal movements operating in India.

Land relations, control over wealth-products, exploitative tax policies, displacement of people from their land due to modern mining and mineral extraction, decline of traditional handicrafts (especially Hastkargha) and lack of employment were the main issues in these struggles. The most important thing was that they were not against only, but against all those people who were involved in the colonial system. It also included Indians belonging to the landlord or commercial classes. In the first half of the 20th century, different movements joined together at various levels with the aim of launching a broad movement against the colonial rulers. The Indian National Congress has played a decisive role in bringing together these different movements running at different levels. But in spite of the coming together of these movements in this period of historical connection, the differences in their objectives and social background also remained because they forgot these differences and united different groups in front of the colonial powers till the end of independence movement. Many of these struggles continued even after independence. That's why the Indian National Movement was a group of many movements by doing a single movement. This movement resisted strong anti-British policies by connecting with each other at different levels. As a result, India got independence in 1947.

The growing Indian middle class was an important social group during the 19th and early 20th centuries. The middle class of England consisted of a large number of industrialists. The Indian middle class consisted mostly of the service class, which was very different from the English middle class. This Indian middle class played an important role in the national movement led by the Congress.

The second point related to the Indian middle class was the role of the education system in relation to the national movement and the changed role of the middle class that came out of that education system, emphasis was laid on creating an assistant clerical class in the colonial rule by giving adequate education and training. The educational base of the Indian middle class can be known from such colonial education policy. This policy was formulated by Macaulay. Along with the fulfillment of colonial objectives, modern education also spread knowledge and new awakening; there was influence of nationalism, modern political thought and philosophy in knowledge and new caste. Can you imagine why this point is important in the discourse on the translation of our literature, especially Russian literature?

The basic reason for this is that for the expression of literature and its ideas, there is an infinite need for readers who are educated enough to read literature and are politically aware to interpret it for political purposes. Apart from this, you should also be financially capable to read and buy books. The middle class was in an advantageous position in this context. That is why the influence of Russian literature cannot be understood without knowing the class status of its readers.

It is also worth noting that English language and literature came to India along with the British, but at the same time, other foreign literature available in English was also found. Some members of the class could read this literature either in the original language or through their English translation. Gradually, this literature became available after being translated into Indian languages. Therefore, we can say that in the context of translation, its interpretation of a literature, these things have a relevant and social background.

7.3 Modern Russian Literature: An Introduction

By any literature, we also mean the literature of its emigrants in Russia and the incomes written in the Russian language from other countries, which in the historical context were

once part of Russia or the Soviet Union. All literary tradition is centuries old in which many poets-writers have contributed. These include Alexander Fazil, Prakshili

Sumarokor, Nikola Karamzin and Ivan Kylin were prominent. Peter the Great and Catherine the Great supported the reform of the Russian alphabet and the study of vernaculars for literary works.

The 19th century is known as the 'Golden Age' of Russian literature. The names of Basili Zhukovsky and, Alexander Pushkin etc. are important in this context. Along with the beautification of Russian literary language, credit goes to Pushkin for introducing a new dimension of Russian literary skills. A whole generation of new poets began to follow Pushkin, including Mikhail Sarmantoy, Annie Baransky, Konstantin Balyuskov, Nikolai Nekrasov, and Tolstoy.

At the same time, prose was also developing rapidly during the nineteenth century. Russia's first great novelist is Nikolay Gogol, who was followed by accomplished creators of the short story and novella genre, such as Nikolai Tsetsky, Ivan Tumanay, Mikhail Santnikov-Shchedrin, and Iman Nankarov. The fame of Leo Tolstoy and Fyodor Dostoevsky spread internationally during his time. F.R. Critics like Lewis have considered him one of the greatest novelists. By the turn of the century, Anton Chekhov had become an internationally prominent playwright, writing excellent short stories and plays.

The beginning of the 20th century is considered the significant period of Russian poetry. Some of the distinguished poets of this period include Alexander Blok, Sergei Esenin, Balari Sov, Konstantin Balapant, Mikhail Kuzmin, Samaj Korney, Nikolai Gulio Sexmillion Polosit, Annensky. Some other agriculturalists associated with this age are Anta Zakhnatoy, Marina Soteva, Osip Mandelstam and Boris Pasternak. Although this Silver Age of Russian literature is known for the development of the Russian literary tradition, poets such as Betimir Khvannikov, David Varlyuk, Aleksey Kruchenyi and Vladimir May tried to transcend it.

The early years of Soviet rule were marked by the flourishing of the frontier literary group. Prominent among these movements was the 'Obiray' movement, which included Nikolen Jabonowski, Alexander Vydenko, Konstantin Beginov, and prominent Russian 'X' composer Danit Khams. Among other authors who have used the language are the novelists Ahai Platonov and Puri Jotigya, and the short story writers Iqbal and Mikhail Zoshchenko.

In 1930, socialist ideology was officially accepted in Russia. Maxim Gorky, Nobel laureate Mikhail Sholokhoch, and Aleksey Nikolayevich were well-known novelists of the era. Poets Konstantin Simonov and Alexander Chardobsky are read to this day. However, works by other composers such as Alexander Serafimovich, Nikinai Bokki, Alexander Fadeev, Fyodor Glykov and Demyan Vedny have not been published by mainstream publishers since 1989. Before World War II, only a few Soviet authors were able to publish without following the guidelines of socialist realism. The creators of the 'Serapion Brothers' group, who were committed to writing independent of any political ideology, were forced by the ruling class to abandon their point of view and accept the principles of socialist realism. In the 1930s, some writers, such as Nobel Prize winner Boris Pasternak, author of *The Master and Margarita's* novels Mikhail Bulgakov and *Doctor Zhivago*, continued the prestigious tradition of Russian literature without ever expecting to publish their works. Pasternak was forced not to accept the Nobel Prize. Meanwhile, expatriate writers like Vyachestav Ivanov, Grigory Dvanov and

Bladistav Khadosevich, poets Geto Gazdaniev, novelists like Mark Aldanov and Vladimir Nabokov and short story writer Ivan Sunin continued writing even in exile.

The period between the death of Stalin in 1955 and the 1960s saw the development of a movement known as the “Nushchev Tha”. During this period, embargoes were partially lifted in the Soviet Union and millions of political prisoners were released from ‘slave’ labor houses, behind Nikita Mrushchev’s policies of Stalinism and amicable reconciliation with other countries. A new energy was infused in literature through Khushchev. Poetry became a democratic cultural phenomenon. Poets such as Vegeny Vektushenko, Adi Yojnasensky, Robert Rozhdestvensky and Bella Amadutina etc. impressed and inspired large crowds by reading their poems in the stadium.

Some writers showed the courage to oppose the Soviet ideology. For example, short story writer Vaslam Shalamyev and Nobel laureate novelist Alexander Solzhenitsyn have written about life in the Gulag. Similarly, Vasily Grossman can also be mentioned. Grossman presents his account of the events of World War II, opposing the official historiography of the Soviet Union. These litterateurs were labeled as traitors and till 1960 they could not publish their major works. But this movement called ‘Shwa Thi’ could not last long. In 1970, not only were the works of some prominent authors banned from publication, but they were prosecuted for their anti-Soviet views and some authors were expelled from the country. Novel laureate poet Joseph Bodsky, novelists Ghasiti Aksenov, Eduard Limonov and Sasha Sokolov, and short story writer Sagai Dovtatiev emigrated to the United States, while Venedikt Erofed and Oleg Grigoriev succumbed to alcoholism. His works were not officially published until ‘Perestroika’ or the reformist campaign of Gorbachoy. However, some readers continued to publish them in the form of ‘samindat’ or self-publishing.

After the 1960s movement, Soviet science fiction literature took on a distinct identity, while philosophy, ethics, and idealism became central to it. Its popular subgenre was the genre of social scientific literature. The works of the Arkady brothers, Voris Swagatsky and then Bunikoy highlight social problems and often these works also satirize the then Soviet society. In contrast, Ivan Yefremoy became famous in his historical novels through ancient Greek references and his idealized vision of the future.

7.4 Indian National Movement, Russian Literature and Translation

In the discussion made so far, we have studied the nature of the Indian national movement and some of the major trends and sources of modern Russian literature. We have also tried to show that the question of reception and translation of Russian literature in India needs to be seen in the context of the historical-political perspective of the era as well as the social base of the readership. In other words, if we understand Russian literature in the context of translation and its readership, it emerges that Russian literature can be seen under two broad categories, ie, ‘Russian literature before the revolution’ and revolutionary Russian literature. But in this unit we will consider the Indian national movement and the role of translation in revolutionary Russian literature.

7.4.1 Indian Nationalism and Revolutionary Russian Literature

The process of development of socialist movement in India started with all the revolutions. However, in 1871, a group from Calcutta approached Karl Marx for the establishment of the Indian unit of the First International. But this plan could not fructify. The Modern Review, the first Indian publication published in English in March 1912, mentions the names of Marx

and Engels. A biography of Karl Marx titled 'Karl Marx: Modern Rishi' was published in 1914. It was written by Radhakrishna Pillay.

Marxism had a profound influence on the Indian media during the Russian Revolution. The Right to Self-Determination, Russian policy was heavily influencing many Indian newspapers and magazines. Bipin Chandra Pal and Bal Gangadhar Tilak were among the important Indians who expressed their inspiration for Lenin and other new rulers of Russia. Abdul Sattar Kheri and Abdul Jabbar Kheri went to Moscow as soon as they got information about the Russian Revolution and met Lenin there and wished him. The activities of the expatriate Indian revolutionaries from the Gadar Party of North America were also strongly influenced by the Russian Revolution.

The Khilafat movement played a major role in the rise of Indian communism. A large number of Indians left India during their visit to the Soviet Union and became communists. These included people of all religions, Hindu, Muslim, Sikh and others.

The colonial ruling class was very disappointed with the growing influence of ideas in India or against it. The first step of the British was to plan Muslims to reject communism, under which fatwas were issued by some Muslims. To control the communist influence, a special cell was constituted by the Home Department of the Government. Custom officials were given responsibility to supervise the import of Marxist literature into India. A large number of works of anti-communist propaganda were published.

Bombay's S.A. Hassi was one of the Indians most affected by the development. In 1921, he published a magazine named 'Gandhi vs Lenin', in which a comparative study of the approaches of both the leaders was done. With the help of Lotwala, a local mill owner in Bombay, a library of Marxist literature was set up and thus translations of the best works of Marxist literature began to be published. In 1922, with the help of Lotwala, Amritpal Dange started; an English weekly called 'Socialist'. The Socialist was the first Indian leftist communist magazine.

KN Shukla's *History of Russian Literature* was published in 1963, along with 'Mahabharata in 22 volumes' in 1970 was presented by the Indian Embassy to the Critical Institute Postko Disha Leningrad. The project was started in 1922 and was completed in 1966.

The Indian National Library (Central Reference Library, Ministry of Education and Social Welfare, Calcutta) lists Russian literary works published in Indian languages on monthly and yearly basis. There is broadly a prose composition in these and most of them have been translated from English. This includes Bangla, Assamese, Malayalam, Telugu, Punjabi, besides Hindi translations including 'Slave Islands (1975), Tunay's Father and Son etc. Translations of works by Tansatiya, Dostovasky, Chekhov, Gorky, Sonnalalan and Shokholiya are prominent.

The Soviet Union disintegrated after the end of the Cold War. Russia's position as a 'super power' was weakened due to unfavorable partial situation. As a result, Russian literature and periodicals became easily available in India. Like those who used to publish translations in Indian languages narrowed their scope due to economic pressures. Nevertheless, Russian literature is becoming available through the self-efforts of translators.

7.5 Let Us Sum Up

In the present unit, we got an introduction to the development of Russian literature in various eras along with understanding the historical perspective of the Indian National Movement. We also came to know about the Russian Revolution and literary movements. Thereafter, we have discussed the relation and influence of Russian Literature with the Indian National Movement. During the study of this unit we also found that the translations of Russian literature deeply influenced the Indian national movement and strengthened the roots of communist and Marxist ideology in India.

7.6 Exercises

1. Throw light on the major causes and trends of the Indian National Movement.
2. Give an introduction to modern Russian literature.
3. Discuss the impact of Russian literature on the Indian National Movement.
4. Explain the relationship between Indian nationalism, Russian Revolution and translation of Russian literature.

7.8 Suggested Readings

- Teras, Chapter 1985, *Handbook of Russian Literature*, New Haven, Pell University Press
- Zeitsky, K, 1970. *Soviet Literature Problems and People* Moscow, Raduga Publishers.
- Zocharenko, A., 1978, '*Socialist Realism and the Modern Literary Process*', Moscow, Progress Publishers
- Stasi, Robert H., 1985, *India in Russian Literature*, Motilal Banarsidas.

Unit 8 European Literature and Modern Cultural Movements in India

Structure

- 8.0 Objectives
- 8.1 Introduction
- 8.2 An Introduction to Modern European Literature
 - 8.2.1 Romanticism
 - 8.2.2 Realism and Naturalism
 - 8.2.3 European drama
- 8.3 Translation of European literature into modern Indian languages
- 8.4 Indianisation of Shakespeare's works.
- 8.5 Modern European Literature and Indian Sensibility
 - 8.5.1 Indian English literature
- 8.6 Impact of European Cultural Interaction on Different styles of Indian Art
 - 8.6.1 Art
 - 8.6.2 Craft
- 8.7 Let Us Sum Up
- 8.8 Exercise
- 8.9 Suggested Readings

8.0 Objectives

After reading this unit you will

- Know the main literary traditions of modern Europe,
- Understand the context and nature of the impact and reception of modern European literature on Indian literary sensibilities;
- Learn about the translation of European literature into Indian languages, and
- Trace the process of exchange between non-literary forms of art in India and modern European styles.

8.1 Introduction

As we know India has always been a multilingual and multicultural country. A new dimension was added to this plurality by the colonial rule of the European powers. British, French and Portuguese colonization in different parts of India furthered the cultural dialogue between India and Europe. Towards the end of the eighteenth century, the English language emerged as the undisputed dominant colonial force in India. In the new linguistic landscape, English sidelined both Sanskrit and Persian, and the modern Indian languages were reduced to vernaculars or dialects. The new 'culture' that came to symbolize "modern", especially English culture and the English language, successively replaced native or so-called ancient traditions and Western culture became dominant.

In this unit, we will discuss the impact of European literature and culture in India, its pioneering nature and the role of translation in this reception. We will begin with a brief introduction to modern European literature. Studying it will develop in you a rudimentary understanding of the trends in modern European literature.

Information about major translations done in various Indian languages will also be given. Translation of Shakespeare's writings into Indian languages will also be discussed.

In the next section the impact of modern European literature on Indian literary sensibility will be discussed. It will also include a discussion of Indian English writing, which attests to the acquisition of the English language in India and its influence on the various styles of Indian literature.

The last part of the unit will study the acquisition of European literature in Indian art. In this section, discussion will be focused on painting, architecture and crafts under various arts. Overall, this unit will introduce you to the scope and nature of acquisition of culture and modern European literature in India.

8.2 Introduction to Modern European Literature

We will begin with a discussion of the main features of modern European literature. Modern European literature can be understood in terms of the various literary movements that characterize its history. Romanticism, Realism, Modernism and Post-Modernism are considered to be the main literary movements in these Alinos. These various European literary movements attracted the Indian mind as well.

8.2.1 Romanticism

The impact of the French Revolution (1789) and the Industrial Revolution on European history between 1760 and 1860 Equality, Fraternity and Liberty, the main themes of the French Revolution, provided the Romantic Movement with its ideology and led to its development. It first came to Germany in 1802 AD, then to France in 1816 AD, Italy in 1818 AD and England in 1828 AD and later spread to other parts of Europe as well. Various critics, from Nukach to Abrams and Raymond Williams, argued that Romanticism. Supporters considered themselves to be residents of a world that was separate from the filth of the economic and political practices of the capitalists. It envisioned an existence divided into dualisms such as individual and society, past and present sensation and intellect, reason and emotion. He advocated a 'return to nature' and associated increasing development and the purification of civilization from corruption, artificiality, and mechanization. William Blake expressed the broad and expansive philosophical purpose of the Romanticism, saying that "Imagination for the vision of poetry, nature for the vision of the world, symbol and myth for the poetic field, subject and object, man and nature, conscious and unconscious," "concern for harmony" was one of the main features of this movement. J.A. Cudden mentions some of the characteristics of this movement as follows

- 1) Growing interest in nature, natural forms and primitive and uncivilized way of life. D) Growing interest in visual, especially untamed and outrageous expressions
- ii) The association between human nature and the nature of nature and thus the subjective feeling and its explanation.
- (iv) Emphasis on natural religion.
- (v) The need to emphasize the naturalness or spontaneity of thought and action in the expression of thought. (vi) Importance of imagination linked to natural talent (vi) Tendency to magnify the individual and his needs and emphasis on more free and personal expression
- (vii) Importance of cult of life in place of artificial and mechanical life.

Thinkers such as John Locke, Summe, and Edmund Verque were instrumental in the transition of Romanticism from the taste of neo-classicism (discipline, order, experience and the concept of a middle way) to personal experience. Influential essays such as William Duff's "Such Genius Originated Genius" (1767) raised the creative imagination of the originality icon. The movement found mature expression in the works of William Wordsworth (1770–1850). Samuel Taylor Coleridge, taking ideas from Kant, Fichte and Schelling, harnessed the powers of the poetic imagination to establish a harmonious relationship between humanity and nature. William Blake (1757-1827) saw the world as underlying and a source of contradictions that only a poet could reconcile. He gave way to a mystic and mythic view of history, showing his idiosyncratic religion in "The Marriage between Heaven and Hell" (1799). B. Shelley's "Defense of Poetry" was a powerful and effective declaration of the original Romantic principles. Lord Byron (1788–1824) rebelled against stereotypes through poems such as "Don Juan" and thus made scathing satires against hypocrites and corrupt people in power.

8.2.2 Vaavda and Naturalism

From romanticism we will now move towards realism and naturalism. By 1840, in the form of a movement which was enriched by its iconography by writers like Keats, Shelley, Byron and Gushkin, Romanticism faded away. Romanticism's idealistic principles were replaced by a "new cultural climate. As a result, fiction was replaced by science, fiction by fact, and excellence by stability." The growth challenged capitalist ideas and institutions. The growing materialism of the middle class was influenced by Charles Darwin's book "Origin of Species" (1859).

Durch's authority was challenged unprecedentedly by Strauss's The Life of Jesus. At the same time, changes in urban life etc. also made natural science an example and scale for other disciplines. In many parts of Europe in the mid-nineteenth century, the trend toward direct chanting, interactivity, experiential, and inductive methods was greatly encouraged. This tendency was called realism. In realism, importance was given to realistic (i.e. life as it is) depiction of life with fidelity. It is the original depiction of a fantasy world (which was one of the main characteristics of romanticism). Among the great figures who contributed to Realism are Frances Flaubert and Balzac, Russia's Dostoevsky and Tolstoy, England's George Eliot and Charles Dickens, and America's William Dean Howells and Henry James.

Naturalism is the extreme form of realism. It takes natural science as its basis for explanations of peripheral events instead of supernatural and divine causes. Behind the development of this literary movement was the theory of evolution and the application of scientific ideas to the study of the society of Coste. Comte's principles gave weight to the individual, time and environment in the study of literature. French writer Emile Zola was the greatest of naturalism. Zola led the naturalism movement through his novels. Also, it is worth noting that the preconceived notion of naturalism is found in the 'realistic novel'. In this context, for example, David Copper (1850) and Great Expectations (1861) by Charles Dickens, "Sense and Civility" (1911), Pride and Prejudice (1813) and Mansfield Park (1814) by Jane Austen can be mentioned.

8.2.3 European Drama

Now we will look at the main features of European drama. The major trends in drama in the 19th century followed the split. Central to this process was the growing distance between fixed forms of income and social spheres. The major plays of the Austrian dramatist Franz Grillparzer ('Sappho, 1818: Hero and Leander', 1851; and 'Dream a Life', 1834) modeled on Goethe and Schiller, with main characters fighting against art and life, the claims of

sensuality and The soul was torn and scattered between reason and emotion. The German playwright Friedrich personally explores the effects of such fragmentation. This search can be seen in his historical plays. For example, in *Pudio* (1540), *Herod and Merian* (1846) and *Anas Banchur* (1852), female protagonists struggle against sentimental history with a full consciousness of the futility of their actions. Henrik Ibsen in his 'Pillars of Society (1877), A. Plays such as *Don's Us* (1879) and *An Amy of the People* (1882) sought to expose the contradictions and hypocrisy at the heart of bourgeois society. It exposed the social truths such as profiteering, exploitation of women and encroachment of personal freedom that were hidden behind the ugly shadow of "moral high society" created by business communities and patriarchal family and the press. The combative worldview of Swedish playwright August Strindworm finds its greatest dramatization in *The Father* (1857) and *Miss Julie* (1889). His play 'The Father' depicts the patriarchal society which drives the captain's wife Taura insane and the innocent murder by her in the same situation is a victory not of the new class but of the new man, which is in line with the neo-Darwinism theory of 'cervical off'.

8.3 Translation of European Literature into Modern Indian Languages

After knowing the main features of the modern European literary movement, we will now focus on the translation of European texts into Indian languages. During this we will also see how translation became a part of the wider socio-cultural movement in India.

The result of the meeting of Indian knowledge and Western cultures is visible in the beginning of translation of European texts into Indian languages.

Under the colonial administration, Britishers officially came to India and in course of time English became the language of the aristocracy or elite. Since then European literature has come to be seen as a symbol of literary achievement. English and European books were introduced by the British government in the schools and other educational institutions of India. Thus many generations of Indians grew up in a world where Indian and English literatures co-existed, but English literature, being the language of the rulers, was considered superior to the literature of Indian languages. Following is a list of translations of European literature into various Indian languages, seeing which you will come to know that some authors and their works have been translated much more than the literature of other authors. The special thing is that plays and novels have been translated more than other prose genres. Shakespeare's works have been translated more than those of other authors. Most of these are not direct translations but translations from one Indian language to another.

In Hindi, Lala Sitaram wrote *Apni Apni Ruchi* (1917) from William Shakespeare's play *As You Like It*, *Bhool Bhulaiya* (1915) from *Comedy of Errors*, *The Prince of Denmark* from *Hamlet* (1915) Brajkrishna Gurt translated Dostoevsky's Russian novel *Crime and Punishment* under the title *pavita papi*'.

Similarly, Shakespeare's translations were also done in Telugu, in which translations of 'Hamlet', 'King Never', 'Merchant of Venice', 'Giello', 'The Tempest' are prominent. Sheridan's plays 'Rivals' and 'The School for Scandal', were also translated. In fiction, the works of Maurice Maeterlinck, Gorky, Charles Dickens, Alexander Duma and Jonathan Swift were also translated.

Western literature, especially Shakespeare, has been translated into Malayalam. Some of Shakespeare's plays have been translated repeatedly such as the five Govinda Pillai's *Hamlet* (1902), Kujikuttan T.'s *Hamlet Natakam* (1897), M.K. Kurien 'Hamlet' (1923), A.J. Barfi

Hamlet' (1923). PC Vakkeeswaran 'Hamlet' (1955)] 'Two of King Lear' [Govinda Pillai, 'Lear Natakam (1997), P.S. Nair, 'Neer Rajav' (1959)] and two of 'Macbeth' [Ramakrishna Pillai 'MacVey' (1962), Matreshree Madhav Charrier McCanth (1962)] were translated. In addition to Shakespeare, works by John Galsworthy, Louis Nirdtow, Henrik Ibsen, Anton Chekhov, Maxim Gorky, Charles Dickens and Curran Doyle, J.W. Goethe, Bajak, Gustave Flores, Guy de Maupassant, and Nicolai Gogol were translated. These translations reveal the diversity of genres, languages and nationalities.

8.4 Indianisation of Shakespeare's Works

In this part of the unit, we will make a comparative study of translations of book titles in European (source) and Indian (target) languages with the help of an example.

The interesting fact about in the languages of literary books is that almost always these literatures have been Indianized. In translation studies, this process is called 'localization'. Localization involved Indianisation of place and character names, addition or deletion of characters and events. Sometimes, the story was changed to suit the context of the translations or the ideology of the translators, as in actual productions of translations of plays. This type of sequence of changes was also found in the translation of most of the plays. As an example of this process, we can see the Appropriations of English playwright Shakespeare's plays in India.

The earliest Bengali translation of Shakespeare's *Merchant of Venice* as '*Manumati Vinatavilas*' (1953) by Harisha Ghosh (1817–84) is considered one of the main examples of Indianisation. Ghosh not only changed the names of the characters and places, but also changed the plot by adding material.

Various translation strategies were adopted in the process of Indianizing Shakespeare. Vidyasagar's translation of 'The Comedy of Errors' titled 'Pratitan (1859) is a fine example of Indianizing Shakespeare's plays. To eliminate all elements of foreignness, he took great care in changing the title of the play, place names, customs from outside to Indian, so that the play could be perfectly 'proper' for the Indian audience. For example, he did not translate "the pig falls from the spit" from act one, scene 2 line 44 in his translation of the play because it hurts the sensibilities of both Hindus and Muslims. "Meet is cold" has been replaced with "food item" because the literal translation is confusing.

He has the largest number of tragedies and comedies among Shakespeare's translations. His historical plays are among the least translated works. HK Trivedi discusses the lack of translations of historical plays in Hindi. The Hindi translation of *The Merchant of Venice* by Krishna Hasrat is titled *Ek Aurat ki Vakalat* (1980). Narsidas Vanmalidas translated it into Gujarati as *Stree Nyaya Kala* (1893). Two of its Marathi translations have the title Very interesting translations have also been made. "*Vilakshan Nyay Chaturya*" (Tans) by Sakharam Pandit and "*Stree Nyay Chaturya*" by AB Patkar show the heroine's intelligence and logic prodigy in interpreting the law. Bangla translation titled '*Suralata*' (1877) shows the prominence of the role of the heroine in place of 'Merchant of Venice'.

8.5 Modern European literatures and Indian sensibility

The purpose of talking about the European Literature and its interaction with Indian Literature is to discuss the role of translation in the literary context of during the colonial

period in India. English as language has also impacted the creative minds of India during the said period. We will discuss in brief.

8.5.1 Indian English Literature

Existence of Indian English Literature is the evidence of Indian sensibility in the creative expression. As we have discussed that English as language was accepted as the language of modernity and newness in the 19th Century in Indian. English had become the language of educated people of India, particularly elites. At a time when Rammohan's movement against "Sati Pratha" was at its height, Derojiji presented a new ideal of poetry. Around the same time, Kashiprasad Ghosh (1800-1873) published *The Shair and Other Poems* (1830). English was soon to become the medium of literary production on a large scale. After independence, the style gained momentum and Indian English literature has found its place in Indian and international genres and won accolades.

8.6 Impact of European Cultural Interaction on Different Styles of Indian Art

In the discussion made so far, we have not only tried to understand which part of European literature has been translated but also to know how it has been translated. It is clear that European literature has influenced and communicated cultural movements to a great extent through translation. The cultural movement includes not only literature but also craft, art and architecture. European influence was as evident in these art fields as well. What was the role of 'translation' in literature in these fields? The answer was related to both the level of the work and its form. Since translation was concerned not only with the creation of an idea but also with its form and learning, translation can be seen at the level of European and Indian literature and art relations both at the level of creation and form. Let us look at this influence at the level of art, craft and architecture.

8.6.1 Art

India's relations with the West during the colonial period influenced the field of art. The primacy of personal experience in the field of art and the organizational institutionalization of art took place due to the influence of the West. The first art school, the Calcutta Mechanics Institute and School of Arts, was established by Frederick Corbin in Calcutta in 1899. The second school named 'Society for the Promotion of Industrial Art' was opened in 1899 AD with the aim of promoting industrial art. Its main objective was to inculcate creative skills among creators and various types of artists in view of the increasing challenges in the demand-supply ratio. Dr. Alexander Inter, a surgeon in Chennai, opened an art school based on human culture of fine arts in 1850 AD to promote Indian cotton.

In 1852, encouraged by the local press, Indian art was a huge success at the "Great Exhibition" in London, aimed at promoting Indian aesthetics and art. This inspired a Parsian industrialist named Jamshedji to provide financial assistance to the art school. All these and other personal experiences and trends contributed to the development of new art forms.

The artists of the British Academy introduced Indian audiences to the Victorian style of ethnic art. The fusion of Indian and British art led to the emergence of new styles (such as oil paintings, naturalistic tones and scenes). This style was not there before in Indian artists. This change was not limited to the visual arts, but its impact also came in the practice of architecture and craft arts and this led to new changes. Surprisingly, Indian and British art, whether in the fields of language, literature or culture, was never governed by a measure of superiority or hierarchy. Although the nationalist ideology of the 1920s emphasized the

originality and indigenous spirit of the pre-colonial arts, it could not escape the fusion of European and Indian art techniques.

Kalighat Paintings were one of those older styles, which changed with the British colonial rule, with the migration of rural artists from the city of Calcutta to the Nath of Kalighat, the tip of Kalighat. It is believed that the machine production process of Alipat Patima and Calcutta was going on. The techniques of British art along with water fracking, photography, pudcut, folio-sized mill paper, lithography, oil and paper, gave a new form to the concept of the visual image.

Raja Ravi Verma's painting is a symbol of the European egalitarian spirit of the Romantic artist. Varma's Tanjore parts, schematic traditional art heritage and received training in European art. The possibility of printing and mass production during the colonial period played an important role in promoting them. Raja Ravi Varma's historical and thematic water works brought to life Indian and literary characters and patnas, along the lines of Victorian Savoon Art. His paintings immortalized the idea of beauty.

Traditionally 1922 is known as the year of arrival of the India Modern Art Zone. The artist has always been between the cultural unity inspired by the spirit of nationalism and the 'separation' synonymous with modernity. Festival of Rabindranath Tagore and Amrita Sher-Gil in the era of modernism in Thela in the state of tension was modern for Indian artists for the time being.

Tagore's statement was not in the form of any kind of imitation from the European, but seeing it as a parallel movement of artistic materialism, the tradition and spiritualism in his works is not appropriate. Tagore's work is often compared to that of Kenasti painting. On the other hand, Amrita Sher-Gil's liberal family background and training in Europe's elite art schools helped her to appreciate the finer and finer details of life in the prestigious Grand Chamiere and Écoles des Beaur Arts. After training from Bana schools, Shergill returned to her native land of India with the intention of something new in the field of art. She found inspiration in the works of her mentors Simone Pisejan and Paul Goun, and also returned to India with knowledge of the methodology and prevailing trends in the fields of art in Europe. Influenced by the paintings of Nagan the Tahitian, the young adventurer Shergill went on to develop an artistic series depicting the silent and unspoken part of India. His dream bears a lot of resemblance to the new art movement of the tectorial Hungarian artists.

8.6.2 Crafts

India has a rich tradition of crafts. In the colonial period, this tradition came from the influence of the art of the Pictorian era, along with Shiva, the worst form of Western aestheticism came under the colonial rule. The rich heritage failed to destroy the Victorian mood of academic interest. Indian craft remained more faithful to the European academic style, in contrast to the revival of the Indian past in modern Perigo. In 1902, at the Delhi Durbar Exhibition G.K. Mane's 'To the Temple' declared winner for marble work

8.7 Let us some up

This unit has dealt with the modern European Literature and Major Literary Movements along with the role of translation in the understanding them. The unit has also taken an account of interaction between Indian literature and European Literature, Indian Culture and European Culture. We have also discussed the Indianization of Shakespeare's works. The

impact of European culture on various styles of Indian arts has also been discussed in this unit.

8.8 Exercise

1. Write an essay on the important movements of modern European literature.
2. Discuss with examples the main features of Romanticism.
3. Differentiate between Realism and Naturalism.
4. Discuss the salient features of modern European dramas as well as Indianisation of Shakespeare's works with examples.
5. Write a note on Indian English writing.

8.9 Suggested Readings

- Das, S.K., 1991, *A History of Indian Literature*, New Delhi, Sahitya Akademi.
- Mitra, Partha, 2001, *Indian Art*, London, Oxford University Press.
- Singh, Gayatri, 2003, *Indian Art: An Over View*, New Delhi, Roopa & Co.
- Iyengar, Srinivas KK, 1985, *Indian Writing in English*, New Delhi, Sahitya Akademi.



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Unit 9 Translation and Religious Movements

Structure

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- 9.1 Introduction
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9.0 Objectives

After reading this unit, you will be able to :

- get an idea about the religious traditions of India and the role of translation in their expansion;
- learn about the major religious movements that influenced the pace of translation in India;
- know about the main translated texts in different phases of the religious movement in India; and
- understand the contemporary forms of trans-creativity in religious texts.

9.1 Introduction

All the civilizations of the world have been religious. This thing about Asia especially South Asia and India is more correct. Translation was needed to spread the doctrines or teachings of religion to other language areas. Lord Buddha allowed his disciples to speak and translate his teachings in the language of the people to spread his teachings. Christianity and Islam, which came into existence after Buddhism, had not only banned their translation for many centuries considering their holy books '*Bible*' and '*Quran*' as the original word of God, but also punished those who translated them. Later this rule was relaxed. By the time modern times came, translation became a means of religious movement.

Translation and interpretation of important texts have always been an integral part of various religious movements. For example, the spread of Christianity is inextricably linked with translations of the Bible into new languages. India has also been witness to translations of sacred texts during various phases of religious upheaval. In fact, the literary history of many modern Indian languages has reached its height only through the translation of religious texts. In most such cases, translation resulted primarily in the form of trans-creativity. In this unit, we will focus on a few such examples. Also we will discuss the major religious movements that led to the development of translation in India. This discussion will begin with a brief

look at the tradition of translation and interpretation inspired by religious movements in medieval India. This will be followed by a discussion on translation and religious movements in modern India. The unit will end with a note on how textual translation has been a part of religious publicity even in the contemporary scenario. The unit will also examine the different forms of transcreation that have developed as a result of new techniques.

9.2 Translation and Interpretations in Indian Religious Traditions

9.2.1 Religious Movements and Translation in Medieval India: An Overview

Major religions such as Hinduism, Buddhism, Jainism, Sikhism and Islam have contributed mainly to the spread of devotional ideas, ideals and principles in India. This also adds a spiritual dimension to the languages of India and their literature. Writing in most modern Indian languages originated with the philosophical and religious knowledge of the Upanishads, such as *Bhagavad Gita*, epics *Ramayana*, and *Mahabharata*. Sanskrit was the sacred language of Hinduism and all their original texts were kept in it. Now the question was how to convey the religious ideas even to those who did not know that language. For this, it was necessary to convey the knowledge contained in Sanskrit to the common people in their own languages i.e. folk languages during Bhakti period. Most of the Bhakti poets did this. The language of such literary works conformed to the common and colloquial idioms used. In fact, this movement was an attempt to bring literature from the elite to the general public. In most of the Indian languages, whether of the Indo-European family or the Dravidian family, the earliest classical texts are either translations or free commentaries on the epics. *Kamban Ramayana* in Tamil (9th century) and Tulsidas's *Ramcharitmanas* in Awadhi Hindi (16th century) are some examples of this tradition.

India's three-thousand-year-old literary tradition began with Vedic chants, songs and *shlokas* in Sanskrit, later called "*Vedic Sanskrit*". Vedic literature was composed in both prose and poetry forms, in which Brahmin scholars had a major contribution. The monopoly of the Brahmin class was also established under the policy of religious purity. The process of cultural inclusion (which influenced the history of ancient India) could not remove this monopoly.

Hinduism went through a great change in the medieval period. The practice of great Gods and complex rituals changed through bhakti into monotheistic belief, *nirguna* and *saguna bhakti*. The devotional atmosphere filled with *kirtan* music, the new devotion in song forms of self-surrender and ecstasy to God promoted the ideas of equality and brotherhood among the people. In fact, the development of literature in modern Indian vernacular languages was greatly influenced by this religious and social movement. During this period, the translation of texts gained a lot of momentum. The social orthodox order controlled by the Brahmins was not completely undermined, but their importance as a spiritual head was successfully challenged by the saints of the Bhakti period. As a result, *Geet* (Songs) and *Sant-Charit* literature proved to be new religious texts.

As a result of the Bhakti movement, the Sanskrit '*Bhagavata Purana*' spread throughout India and was later translated into various languages. Gyaneshwar wrote '*Gyaneshwari*' commentary in Marathi, which became an example of a basic text using local languages. Much of the Vaishnava literature of the Bhakti period is full of translations or commentaries or interpretations of the *Puranas* and the *Bhagavad Gita* epics, which served as examples of foundational texts.

Apart from the Bhakti movement, the new Islamic regime also promoted a sort of weakening of the Brahmanical monopoly. The emergence of Islam as a major force in the political and social sphere posed a strong challenge to the earlier religious beliefs and doctrines. Some followers of the Brahmanical tradition also felt the need to persuade people to join traditional religious beliefs. Sanskrit texts and texts of the epics were translated by them. This tradition contributed significantly to the translation of Hindu texts and epics into many modern Indian languages.

As a result of the Bhakti movement, almost all Indian languages experienced the beginning of a rich tradition of translation. The translation of the *Mahabharata* into Tamil appeared in the 10th century and in Telugu in the 11th century. The *Ramayana* was translated into Telugu in the 11th century and into Tamil in the 12th century. As a result of the Bhakti movement, the *Bhagavata Purana* was translated into many languages; it appeared in Telugu and Bangla in the 15th century, Braj and Persian in the 16th century, Marathi around the 16th century, Gujarati and Malayalam in the 17th century, and Hindi in the 19th century. The saint Vishnupuri of Madhva sect of the second decade selected the best sayings in the *Bhagavata* and arranged them in thirteen groups according to relevant subjects. He called each group the mother of jewels and thus called the whole group “*Bhakti Ratnavali*” or “necklace of devotional jewels”. Krishna Das translated it into Bangla in the 15th century itself. Most of these translations are ‘creative interpretations’ rather than translations, as they freely omit original stories or alter events and insert new ones to suit local and regional tastes. Thus, each region developed its own epics having different religious, social, and aesthetic dimensions.

Here we should also mention another tradition of translation inspired by the religious movement. The Mughal Emperor Akbar, in his zeal to establish peace and amity among all religions, was looking for universal elements of all religions. This can be seen in Akbar’s idea of ‘*Din-i-Ilahi*’. For this, Akbar established a huge translation department to translate the holy books of different religions into Persian. Thus *the Atharvaveda*, *the Ramayana*, *the Mahabharata* and *the Gita* were translated during this period. Abdulrahman Chishti presented the Hinduist principles of cosmology in his *Miratul-Mukhlukat* and also provided an Islamic interpretation of the Gita. Darashikoh translated 52 Upanishads from Sanskrit to Persian under the name of ‘*Sirr-i-Akbar*’.

During the medieval period, Christian and Islamic texts were also translated. Akbar promoted Persian translations of *the Bible* and *the Quran*. During this time *the Quran* was translated from Arabic to Persian. With the spread of Sufism, many Sufi works were translated. Saeed Alayat translated ‘*Padmavat*’ written in Awadhi by Malik Muhammad Jayasi into Bangla. The spread of Islam influenced the spread of Persian and Arabic. Arabic-Persian literature and religious texts furthered this expansion. Nizami Samarkandi’s Persian ‘*Hapta Payekar*’ and ‘*Skandarnama*’, Sheikh Yusuf Dehlvi’s Persian literature ‘*Tuhafatunsena*’ were translated into many Indian languages including Bangla. Abdul Navi translated ‘*Dastane-Amir-Hamza*’ into Bangla, Abdullah translated ‘*Nasiyatnama*’ from Arabic, Ainuddin translated Arabic literature ‘*Tafsi Hussaini*’ and ‘*Fuhutuharam Aziz*’.

On the other hand, Christianity spread in Goa during the medieval period. Many Christian texts were translated into Konkani for its promotion. The Christians were so sincere in spreading their religious expansion that in 1576 AD, Pope Pius-V instructed the King of Portugal that no one should be appointed a priest of the church without knowledge of Konkani language. Many Christian texts were translated into Konkani. Saint Anne of Franciscan Order amader Anna translated ‘*Flos Sanctorum*’ from Castilian, Joao de Sem

Mathias translated the Latin classic '*Symbolum Fidei*', Joao de Pedrosa translated '*Soliloques divine*' of Barbadiyon de vilegas. We will examine the role of Christian missionaries in the translation of the Bible and other texts into Indian languages in the next section 9.3 of this unit.

9.2.2 Translation of Scriptures and Epics into Indian languages

As we have mentioned in the previous section of this unit, a large number of scriptures were translated during the medieval period. Apart from this, there were many translations of a text in the same language. In this section of the unit, we give a brief introduction to translations into several Indian languages.

Assamese

The Bhakti movement led by Sankardev enriched the tradition of translation of Sanskrit texts into Assamese. Sankardev translated chapters 1, 2, 3, 5, 8, 10, 11 and 12 of the *Bhagavata Purana*. He asked his group of devotees to translate different chapters of the *Bhagavata Purana*. Among his disciples were Ananta Kandali, Gopal Charan Dwij, Kalpachandra Vishnubharti, Ratnakar Mishra, Sri Chandradeva, Aniruddha Kayastha and Hari. Shankardev was a creative translator, his translations gave a new height to Assamese poetry. His disciple Madhavdev translated *Bhakti Ratnavati* of Vishnupuri Sanyasi. Under the direction of Shankardev, he also translated the *Adi Kanda* of Valmiki's *Ramayana* into Assamese. Ananta Kandali also translated the last sections of the tenth canto of '*Bhagavata Purana*'. He also translated '*Ravana Vadh*', '*Harihar Yuddha*' and '*Kumar Haran*'. Another devotee Sarvbhauma Bhattacharya translated parts of '*Bhagavata Purana*', '*Padma Purana*' and '*Bhavishyat Purana*'. Kalpachandra translated parts of the '*Bhagavata Purana*'. Baikunth Bhattacharya or Bhattdev translated '*Bhagavata Purana*' and '*Srimad Bhagavadgita*' into Assamese prose. Ram Saraswati translated a large part of the *Mahabharata*. Gopinath Pathak, Vidya Panchanan, Damodar, Kansari Kayastha, Damodar Das, Jayanarayan, Lakshminath Dij and Gangadas, Subuddhi Roy and Bhavanidas translated many chapters of *Mahabharat*. Inspired by the Bhakti movement, these translations reshaped the literary tastes of the common man and the stylistic breakthroughs of the Assamese language.

Bangla

A continuous tradition of translations is also found in medieval Bengal. The process began as part of religious activism among followers of Hinduism due to the Islamic expansion of the time. Kritivaas translated '*Ramayana*'. Kashiram Das translated '*Mahabharata*'. Kavindra Parameshwara, Sanjay and Srikarnadi translated '*Mahabharata*' or part of it. Maladhar Basu translated the 10th and 11th cantos of the *Bhagavata Purana*. This tradition of translation quickly gained energy from the Bhakti awakening of Chaitanya Dev, resulting in treasures of translated texts. Dij Ganganarayan, Gunaraja Khan, Ghanshyam Das, Bhavanidas, Dwij Lakshman, Ramashankar and Ramanand Ghosh etc. translated the *Ramayana* or its cantos. Other parts of the *Bhagavata Purana* were translated by Krishna, Kavishekara, Abhiramdas, Shankara Chakravorty, Parashurama, Shankara Kavichandra, Balarama Das and Dwij Ramnath etc. Jagatram and Ramprasad translated the wonderful *Ramayana*. Nandram, Dwaipayan Das, Kavichandra, Gangadas Sen translated parts of the *Mahabharata*.

Kannada

Kannada not only has a tradition of translation of *Ramayana* and *Mahabharata*, but also has translations or adaptations of some unique texts or epic texts of its Jain heritage. Pampa, one of the gems-tri of Kannada literature, translated the *Mahabharata*. Pampa's translation of the *Mahabharata* is the earliest translation of the *Mahabharata* into modern Indian languages.

Pampa's '*Vikramarjuniyam*' is a Jain translation of the epic. *Mahabharata* was translated as '*Karnati Bharata Kathamanjari*' by Kumar Vyas; Lakshmisha translated '*Jamini Bharat*', Kumar Valmiki translated *Ramayana*, Thimmanakavi wrote *Krishnaraja Bharat* which completed the parts left out by Kumar Vyasa. With this Salwa prepared the Jain version of the *Mahabharata*, Nagchandra translated the *Ramayana*. This was followed by the translation of *Jain Ramayana* and Vima Suri translated '*Pauma Chariya*'.

Kashmiri

Although the Kashmiri language was neglected because of literary works inspired by Sufism, there is some evidence that the Bhakti movement also contributed to the translation of Hindu religious texts into Kashmiri. Sahib Koul translated ten cantos of the *Bhagavata Purana*, an important text of the Vaishnava movement.

Konkani

The literary history of Konkani was also enriched by translations of Sanskrit epics. Krishnadas Shama Keloskar and his associates (such as Vishnudas Namaa, Namdev, Changa Nivruti Das and Sukh Indra) translated parts of the *Ramayana* and the *Mahabharata*. These parts of *Mahabharata* and *Ramayana* have been found in the public library of Braga (Portugal). The specialty of these translations of *Mahabharata* is that they are in prose.

Malayalam

In Malayalam, Izhuttachan translated '*Adhyatma Ramayana*' and '*Mahabharata*'. Poonyathanam Namputari's '*Nuttetu Hari*' is the summary form of the tenth canto of *Bhagwat*.

Manipuri

Manipuri has a rich tradition of *Vaishnava* movement. An interesting aspect of Manipuri translation of *Bhakti* texts is that most of the translations were done from Bangla texts. Under the patronage of Raja Garibnawaz, the whole empire moved towards *Vaishnavism* and Sanskrit poems and *Bhagavata Purana* etc. were translated and interpreted from Sanskrit and Bangla to Manipuri. It is notable that Angam Gopi translated *Kritivas* from Bangla. Some of the cantos were translated into Manipuri from the Gangadas Sen's Bangta translation of the *Mahabharata*.

Marathi

In Marathi, Tukaram translated the *Gita* into an abhanga (unbroken) form. Poet Ramdas composed '*Dukandi Ramayana*'.

Nepali

Nepali also has a rich tradition of translation. Indi Rasa translated the tenth canto of *Srimad Bhagavad Gita*, Vasant Sharma translated the *Mahabharata*, Raghunath Bhatt the *Adhyatma Ramayana* and Bhanubhakta Archa the *Ramayana*.

Odiya

In Odiya, Sarala Das translated the *Mahabharata*, the *Ramayana* and the *Chandi Purana*. These translation works were an expression of the religious Bhakti movement. The *Gita*; tenth Canto of *Bhagavata* and *Ramayana* by was translated by Balram Das; *Bhagavata Purana* by Jagannath Das; the *Adhyatma Ramayana* by Haldhar Das, Gopal Telang, Suryamani Chhau Patnaik; *Jaimini Bharat* by Nilambar Das; *Mahabharata* by Krishna Singh; the *Bhagvata* by Dinabandhu Khanang and Krishna Charan Patnaik.

Tamil

The *Ramayana* translated by the Tamil poet Kamban is considered the best work of the epic. Apart from the translation of the epics into Tamil, Shakta texts were also translated. On the one hand, Kaviraj Panditaar translated Aadi Shankracharya's '*Soundarya Lahari*' and on the other hand, Villiputturar translated the Mahabharata.

Telugu

The history of Telugu literature also has a rich tradition of translation. Nanya translated parts of the *Mahabharata*; Konabudha Reddy translated the *Ramayana*, Tikanna translated the *Mahabharata* along with the Uttarakand of the *Ramayana*. Yerapragada translated the *Mahabharata* and Potanna translated the *Shrimad Bhagavadgita*.

As far as the discussion regarding direct translation of epics and other texts into Indian languages is concerned, it is clear that many languages had developed their own style of independent translation/interpretation of the above mentioned epics and texts. The *Ramayana*, the *Mahabharata* and the *Bhagavata* are the main themes used in poetry related to Kathakali in the Malayalam language. The commentary traditions of Marathi and Tamil show a unique use of Appropriations from the epics and Puranas. Marathi narrative poems composed by women pandits are based on stories from the *Mahabharata* and *Ramayana*. The story of epics is widely used in Rajasthani Raso. '*Mani Pravala*', which developed into Malayalam and Tamil from the combination of Sanskrit and the vernacular language, is one of the beginnings of such translations or interpretations. The translation-historians are now taking a serious look at such works, understanding the tradition of translation and the translation of religious texts in India.

9.3 Translation and Christian Missionary

On December 3, 1955, Prime Minister Nehru while presiding over the Lok Sabha announced that Christianity as a religion found its roots in India before moving to countries like England, Portugal and Spain. Nehru was speaking in reference to St. Thomas, a disciple of Jesus Christ. St. Thomas is believed to have reached the Malabar Coast in Kerala by sea and spread Christianity in the north-west parts of India. Centuries later, a group of Syrian Christians led by another Thomas, a bishop of Idessa, arrived in Malabar, marking an important chapter in the history of Indian Christianity. Since there is no concrete evidence to corroborate the first story, historians have considered Thomas of Idessa to be St. Thomas and also credited him with being the founder of Christianity in India.

Very little is known about the Christian religious leaders who came to India from time to time before the period of Portuguese rule. The discovery of the trade route by Vasco-da-Gama opened the way for Christian missionaries to India. However, before the arrival of Francisco Xavier in Goa in 1452, the pace of expansion of Christianity was very slow. But Francisco Xavier was successful in converting thousands of Indians. But his influence was limited to the surrounding areas of Goa. A Christian Jesuit preacher named Roberto de Nobili was instrumental in introducing Christianity among the upper caste Hindus, especially the Brahmins.

The first major objective of the arrival of Europeans in India was trade. By the 17th century, the Indian Territory had become a zone of English, French, Dutch, Portuguese and Danish trade. Christian missionaries sometimes came to India with some such traders and

sometimes on their own. Some critics are of the opinion that Christian missionaries helped the British government by converting Indian people to Christianity. While this may be true to some extent, it is important to note the relationship between the British government and the missionaries. History tells that there was a time when these two did not even want to see each other. But that was motivated by political reasons. We have many examples of such connections to events in the personal lives of some missionaries. For example, missionaries like William Carey settled in Srirampur in the Danish controlled area because they were upset due to the ill-treatment of the British government.

Apart from Srirampur, Tranquebar also became an important centre for the publication of translations by Christians, with the Tamil translation of the '*New Testament*' by Jijenbaug alone. This was the first work to be published in book form in India. Some of the notable books published from Tranquebar Press are as follows :

A doctrine christa	:	1712
Vedashastram, Notes imparting of Wisdom	:	1718
First part of the Holy Book	:	1719
Book of songs of Divine Wisdom	:	1723
Second and Third Part of OLD Testament	:	1724–28
The Holy Bible – Old Testaments	:	1796
(translated by Jijenbaug and Benjamin Schutlze)		

The Danish missionaries Bartholomeus Jijenbaug and Heinrich Pluschau reached Tranquebar on 9th July 1706, followed by Christian Friedrich Schwartz in 1750. His efforts were further fueled by the arrival of English missionaries William Carey and John Thomas, who arrived in Bengal in 1795. The expansion of Christianity in India got a new direction in 1858 when the British Government took over the governance of India. Christians from many countries came to India as missionaries and in the coming 30 years they had established their roots in large parts of India. Translation proved to be the most powerful medium in their religious propaganda. To attract people to Christianity, they translated the Bible into almost all Indian languages, as well as the texts of Hinduism and Islam, so that his translators could be shown the evils prevailing within these religions. For example, in addition to Christian texts, William Carey translated the Ramayana into Bangla.

According to Daniel Potts, the need for Babile's translation into native languages arose so that the missionaries could show the Indians true scriptures rather than false scriptures. Bartholomeus Jijenbaug recognized this need and transcribed passages of the Bible, which were very long and complicated process. After much effort, Jijenbaug was able to establish a printing press in Tranquebar in 1712 AD. Another Danish resident, Benjamin Schultze, succeeded in translating Bible into Tamil in 1721. During his stay in Madras, he translated the *New Testament*, *Garden of Paradise*, *True Christinity* and other minor works into Telugu. By the end of the 18th century, the Portuguese, Danish, British and French rulers in the south had established their printing presses in the Indian territories under their control. As mentioned earlier, William Carey, Joshua Marshman and William Ward established a printing press in Srirampur with the intention of translating Bible into various languages of India.

With regard to the numerous translations of the Bible, it is important to point out that the original parts of the Bible were in Hebrew language. English used the Latin version of the Bible, which is called the '*Vulgate*'. With the advent of the printing press, the British

published several editions of Bible in the English language. The most famous translation of Bible is known as the King James Bible. After the death of Elizabeth, the English king James entrusted the responsibility of completing this work to 47 scholars in 1607, which was completed and printed in 1611 AD. This was considered the authentic version and was used for translation. Missionaries must have faced many problems in translating the Bible. One of the main reasons why the Bible reached the masses was that whoever read the text read it in translation.

9.4 Translation and Modern Indian Religious Movements

9.4.1 Brahmo Samaj Movement and Translation

The foundation for the development of new modern India was laid in the 19th century. The first decade of this century witnessed the arrival of new civilizations to the world by European traders and missionaries. The new world was shown to the Indians in the country of this time. It was a world in which secular individuality, the ideals of liberty and universal fraternity were respected. As a result, a new class emerged among Indians who wanted to nurture these ideals on Indian soil. Its name was “Brahmo Samaj”. The Brahmo Samaj, founded by Raja Ram Mohan Roy, was the vanguard movement for such ideals. Raja Ram Mohan Roy conceptualized a new ideal that replaced the liberal ideals of Western and Indian thought. Part of this project, he translated the *Upanishads* into Bangla. He also published ‘*Vedanta Saar*’, which was the essence of the Vedas translated into Bangla. After this publication, a debate broke out on the translatability of the Vedas. Traditionalists attacked Ram Mohan Roy for this was done because Brahmanical Hindus did not consent to the translation of the Vedas into the vernacular language. Ram Mohan Roy argued that the new age demanded that religious texts be disseminated in the language of the people. Medieval translation faced a narrow fate.

9.4.2 Ramakrishna Mission and Translation

The Ramakrishna Mission was founded by Swami Vivekananda, a favorite disciple of Ramakrishna Paramahansa. Ramakrishna Paramahansa led the advent of Neo-Hinduism in the context of humanist ideals of the nineteenth century. The Ramakrishna Mission has continued the tradition of translating religious texts. The Mission has published and is still in the process of publishing translations of Sanskrit texts such as *Adhyatma Ramayana*, *Bhagavadgita Brahmasutra*, *Upanishads*, *Srimad Bhagavata*, *Sundarakanda*, *Yogavasishta*, *Uddhava Gita*, *Sankarabhashya* and Tirumulur’s Tamil text *Tirumanthiram* in several languages.

9.4.3 ISKCON Movement and Translation

The ISKCON movement, a neo-bhakti movement inspired by Bhaktivedanta Swami Srila Prabhupada, has played an important role in keeping alive the tradition of translation of religious texts in the contemporary world. Under this movement, religious texts of many Sanskrit and other languages have been translated into English. These include *Gita*, *Srimad Bhagwat*, *Chaitanya Charitamrita*, *Ishopanishad*, *Mukunda Mala-Srotra* and *Narada Bhakti Sutra* etc.

9.4.4 Translation of Guru Granth Sahib, Quran and Avesta

Like other religious texts, Sikh, Islamic and Persian scriptures have been translated. The religious book of Sikhs ‘*Guru Granth Sahib*’ has been translated into Hindi and English. The Persians have translated their holy book into Gujarati. ‘*Quran Sharif*’ has also been translated into many Indian languages. It is noteworthy that initially the translation of the *Quran* was

forbidden. Kemal Atatürk faced strong opposition when he tried to get the *Quran* translated into Turkish. However, this could not stop *Quran* translation in the Indian sub-continent. Shah Waliullah Dehlavi translated the *Quran* into Persian in 1738, Shah Rafiuddin translated the *Quran* into Hindustani in 1776 and Shah Abdul Qadir translated the *Quran* into Urdu in 1790. Mirza Kazim Ali Jawan translated the *Quran* into Urdu in 1802, Rajendra Nath Mishra translated parts of the *Quran* into Bangla in 1879 and Girish Chandra Sen translated the *Quran* into Bangla in 1881 AD. It is an interesting fact that neither Rajendra Nath Mishra was a follower of Islam nor Girish Chandra Sen. In fact, Girish Chandra Sen was a senior leader of Brahmo Samaj. He got inspiration for translation from the liberal religious ideals of the Brahmo Samaj.

9.5 Inter-Racial Translation and Religious Movements

Indian religions have always accepted various methods for the transmission and dissemination of religious ideas. New styles developed in the language related to the translation of these texts. With the advent of new technologies, the methods of transmission have also expanded considerably. In this Section of the Unit, we will discuss inter-racial translations of religious texts.

It is said that the presence and absence of a tradition of powerful *Bhashya* and *Tika* (commentaries) is indicative of the extent and extent of freedom of thought in an existing civilization. In India, there has been a long and regular *Bhashya* tradition that traces the intermingling and transmission of ideas and expressions between groups in different periods.

Religion has played an important role in the origin and development of art in India. In the development of Indian civilization, temples have been built on religious-historical subjects. Some examples of this are the famous Hindu temples of South India, Khajuraho (Madhya Pradesh), Radha-Krishna sculptures; and Kangra painting (Himachal Pradesh) etc. Similarly, there is evidence of Buddhists and Jains building cave-temples, sculptures and paintings at Ajanta, Ellora and Elephanta in Maharashtra. This is a prime example of inter-cultural transmission of religious ideas and texts. There are other forms of inter-racial translation, some of which are as follows :

- The stories from the *Ramayana* and the *Mahabharata* have been appropriated by various other genres as well. The stories of the *Ramayana* and the *Mahabharata* spread through oral tradition, travel and folk dramas and mural arts, in addition to written forms in various languages. With technological advances, these have been appropriated into story books, children's literature, films, T.V. serials and cartoons. These contain the original or incorporate parts thereof according to the ideas of the creator. Films based on the stories of *Ramayana*, *Mahabharata*, *Shrimad Bhagwat Purana* and *Bible* can be seen as representative examples of translation. *Ramayana* and *Mahabharata* TV serials are still considered milestones in the form of serials. Translation or Appropriation in the new mode based on popular technology has not only conveyed the message of ancient texts to the people through audio-visual medium, but it also reveals the life-philosophy of the producer-director. Translation has also got a new dimension from such adaptations.

The process of inter-cultural translation is a continuous process that keeps on renewing itself with each development of technology. We can see here some examples of interethnic transmission of religious texts:

- Launched in 1976, *Amar Chitra Katha* presents stories from epics, myths, legends, history, literature and oral folk tales etc. in Hindi, Marathi, Telugu, Gujarati, Kannada, Assamese and Bangla, in a mix of visual and written mediums. It got a lot of social acceptance.
- Religious texts are also circulated in the form of e-comics. Mirabai in Hindi, Bhishma in Gujarati, Narada stories in Telugu and '*The Lord of Lanka*' in English are famous comic series.
- The main objective of '*Chandamama*' (which was established in 1947) was to introduce the rich knowledge tradition of India in simple language while entertaining the youth, a creation of B.Nagareddy and Chakrapani. *Chandamama* is a beautiful adaptation of myths and religious stories. It is available in 13 Indian languages and is still famous today.
- A 2D animated adventure story about *Chhota Bheem* (*The Little Bhim*) and his companions set in the fictional mythical land of Dholakpuri and a kingdom of ancient India. It is based on Bhima, a character from the *Mahabharata*, but has its own distinctive style and appeal to children.
- Various religious texts are translated for transmission via the Internet. some of these translations and their website links are as follows:
 1. Translation of *Guru Granth Sahib* www.gurugranthsahib.guru.dwara.net/.
www.srigurugranth.org/
 2. Translation of *Quran* in Hindi and Bangla www.aquran.com. www.quranhindi.com.
www.banglakitab.com/quran.html
 3. Translation of *Bible* in Urdu <http://www.urdubible.net/bible.ftml>
 4. Translation of *Upanishad* in Malayalam www.mediafire.com/mczigmylying
 5. Translation of *Srimad Bhavadgita* in Marathi
download.yatharthgeeta.com/pdf/Manthiccta/index.KTM
 6. Translation of Persian texts <http://www.avestit.org/>.

9.6 Let Us Sum Up

Religious movements have contributed directly to the history of translation in India. Modern Indian languages are indebted to translations at many stages of their development. The modern era has also produced evidence of the continuity of translations inspired by religious movements. Although there has been a change in the form and interpretation of texts over time, but the tradition of translation has not ended. With the introduction of new techniques, there has been a new development and a new direction in the field of translation and adaptation of religious texts. It is clear that in the medieval period up to the postmodern era, religion played an important and motivating role in the history of translation. This not only benefited the propagation of religions and the followers, but also gave a new direction to the method of translation, practice, theory and discipline.

9.7 Exercises

1. Discuss the translation of Dharmashastras and epics into modern Indian languages.

2. Write an article on the translation of *Ramayana* and *Mahabharata* into Indian languages.
3. Write an essay on the contribution of Christian missionaries in enriching Indian translation literature.
4. Write an essay on the nature of translation in the form of various religious movements during the modern era.
5. Discuss in detail the nature of translation and adaptation of religious texts in different disciplines.

9.8 Vocabulary

Sufiism : An inner mystical sect of Islam whose followers consider the teachings of Hazrat Muhammad and his son-in-law Ali ibn Ali Talib as founders. The word *Sufi* is related to the Arabic word '*Safa*', which means 'purity'. The second connection is with the word '*suf*' which means wool, clothes made of which were worn by Muslim saints. The *Bhakti* literature of India was enriched by Sufi poets including Nizamuddin Auliya, Amir Khusro and Syed Abdul Rahim Shah Bukhari of Aurangabad etc.

Bhashantar : Translation from one language to another. In this, linguistic signs are translated from one language to another language system.

Adaptation : In adaptation, the emphasis is on transferring the form of the source text. In this, instead of 'language', 'form' goes from the central object. Adaption of a One-act play or play into a film have been very popular. The film of the same name based on R.K. Narayan's novel 'Guide' and the recent film 'Haider' based on Shakespeare's play 'Hamlet' are examples of this. In the context of religious translation or adaptation, films on *Ramayana*, *Mahabharata* or serials based on religious stories can be mentioned.

9.9 Suggested Readings

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Unit 10 Translation and Social Reform Movements

Structure

- 10.0 Objectives
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10.0 Objectives

After reading this unit, you will be able to know that how did translation :

- play an important role in the reinterpretation of ancient texts in modern India?,
- facilitate the application of western knowledge to social reform in modern India,
- contribute to the formation of the image of India by the Oriental discourse; and
- influenced the process of political resistance against colonialism.

10.1 Introduction

By now you have learned that translation is not a simple transfer process from one source language to another target language. It also has a social and cultural aspect. Translation is never an absolute, linguistic exercise. It is not just a pure production of the meaning contained in the source language. Many factors of the target language affect this and affect the process of translation. These factors also include the readers (which the translation is aimed at) or purely economic relationships (which are the factors governing the economics of translation etc.).

If we look at the activities of translation in India in the 19th century, we will find that the process of translation was included in the colonial period as a project of social reform. We can directly see its contribution in four areas – (1) translation of educational material; (2) translation of modern European philosophy, (3) the influence of translation and study of the history, culture, language and literature of the Indian subcontinent; and (4) the politics of translation and resistance in the colonial period. But before discussing these points it is necessary to know about some discussions related to social reform.

10.2 Discussions on Social Reform in Modern India

We begin our discussion with the social reform movements of India in the 19th century. The movement of social reform is also called 'Indian Renaissance' by some scholars. The idea of an Indian Renaissance has been a controversial issue, as the centre of cultural awakening in India in the 19th century was largely confined to Bengal. It is also true that social reforms were going on in many other parts of India and in different communities. For example, the

lower castes of western India, the tribes of Odisha and central India were also undergoing a process of social reform. We should also keep in mind that apart from the revival of classical knowledge, the Indian Renaissance was also a period of social reform movement.

Apart from this, we should remember one more thing related to renaissance, in what background are the activities related to renaissance being discussed.

The period preceding the social reform movement in the 19th century is often described as the 'Age of Ignorance' or 'Area of Darkness' and a society in which idolatry, social evils and superstitions were deeply entrenched. At that time, the caste system was strictly followed or undue emphasis was laid on the observance of other customs. The Brahmin class, especially on the basis of birth and religion, maintained its supremacy by possessing the ancient texts and based on the knowledge of these texts, their existence and social status were established. Most of the rituals and customs were prevalent in the blind imitation of the society. The changes of social reform that took place under the Indian Renaissance were examined in these backgrounds.

During the period in which these movements of social reform started in India, many reform programmes were also started in England. According to S.Natarajan, "Social reforms in India are generally understood as changes affecting the Indian social structure and families. It has little to do with changes affecting the relationship between economic classes. In contrast, in Western countries, the change that took place in the relationship between the different economic strata of the society was named as the social reform movement." (Tharu 1992, p. 150).

Thus, under the social reform movement in India, evils and useless social customs and meaningless traditions were condemned and reforms were embedded in the Indian public mind. These social customs and traditions were central to the identity of Indian society and were about to redefine it. For example, caste discrimination, untouchability, child marriage, sati system, widow remarriage etc. But nowhere in India's social reform movement was the question of class raised.

Another feature of this social reform movement was that in a country like India, social and religious reforms were closely related to each other. The reason for this is that social relations in India are governed on the basis of religion and those relations are legitimized by religion only. Therefore, social reformers like Raja Ram Mohan Roy and Ishwar Chand Vidyasagar often used religious texts to justify social reform movements. However, by the middle of the 19th century, the social reform movement in the first phase was concerned not only with religious renaissance, but also with modernization. Many social reformers laid great emphasis on the teaching and use of modern knowledge and science. Christianity was indirectly supported by the rulers, but at the same time egalitarian and humanist ideas influenced the Indian youth. Along with this, 'Enlightenment' was used to attack superstitions, conservatism and inhuman customs and remove them.

Raja Ram Mohan Roy founded the 'Brahmo Samaj' in 1890. Ram Mohan Roy took the support of the British government to get legal recognition for some social reforms and tried to end the practice of Sati system. In the seventh decade of 19th century, many organizations carried forward the work started by the Brahmo Samaj. Instead of the facilities and western knowledge received by the government, these organizations started giving on their own efforts on social reform.

Swami Dayanand Saraswati founded the 'Arya Samaj' in 1871 in Lahore. The social movement started by him with the slogan 'Go back to the Vedas' became very popular among middle class educated Hindus of India. By this time, the liberal ideology propagated by the 'Brahmo Samaj' had ended to a large extent.

It has already become clear from this discussion that on the basis of its characteristics Indian Renaissance can be kept in two categories -- (1) reformist; and (2) revolutionary. 'Brahmo Samaj', 'Prarthana Samaj' and 'Aligarh movement' can be understood as reformist movement. It is also believed that the nature of 'Arya Samaj', 'Ramakrishna Mission' and 'Deoband movements' were revolutionary. Apart from 'Prarthana Samaj', many organizations like 'Satya Shodhak Samaj' in Maharashtra were working for the upliftment of lower castes through education. The 'Theosophical Society' was established in 1880 and through this Annie Besant contributed a lot to the social reform movement.

Now, we will describe the Indian Renaissance Movement. But before that it would be appropriate to have a look at some trends in history writing. The presentation of Indian renaissance under nationalist historiography has been done in the form of a movement to convert the traditional, religious and classified society into a modern, secular and progressive society. For such historians, the history of the Indian Renaissance movement was unilinear or a unidirectional movement. However, in current critical studies, such a representation of the Indian Renaissance is not considered correct and other aspects of the Indian Renaissance and social reform movement have been highlighted. In other words, the Indian Renaissance is not just about what policies were adopted for social reform at that time or what steps were taken for social reform, but it is also about how people reacted to these policies and steps.

Sumit Sarkar in his book '*Writing Social History*' (1997) has thrown light on these events in great detail. He has told how the renaissance movement period of the 19th century was exaggerated. During the colonial period, a trend was also seen that the colonized society judged all its actions and achievements by the parameters of the colonialists. As a result, most of the institutions engaged in social reform were termed as 'inspired by the social reform movements of the West' and were criticized and scorned for destroying the basic elements of the Indian society. Thus, as per upper caste intellectual Hindu Kishori Chandra Mitra, this movement was going to bring a new ray of light. On the other hand, as per Raj Narayan Basu's allegation or that this movement was going to break the traditional system. Basu's reaction is exactly like those reactions, according to which Indian renaissance was considered to bring '*Kaliyuga*'. In Hindu tradition, time has been considered as the most corrupt time of '*Kaliyuga*' on the basis of hypothesis.

Due to the beginning of education to women under the social reform movement and the efforts made on the caste system, changes started coming in the society. Because of this, the traditional hierarchical structure of Indian society started breaking down. Educated wives protested against being neglected or refused to do daily household works. Simultaneously, the lower caste people started thinking of challenging the hegemony of the upper caste people. These changes in the traditional system proved to be in line with the concept of '*Kaliyuga*'; the idea of '*Kaliyuga*' took the form of a theory. However, due to the moderate influence, this '*Kaliyuga*' is welcomed. Therefore, Rasundari Devi wrote in her autobiography '*Amar Jeevan*' (1968), '*bhalaa ho, bhalaa ho is kaliyug ka*' (may it be good, may this kaliyuga be good).

New studies focusing on lower caste and women's movements argue that the Indian Renaissance movement was not fully inclusive. Some of the major points of this movement are child marriage, Sati system, women education, and widow remarriage etc. In this way, the renaissance movement was mainly being operated by keeping women at the centre. Here we can take as an example the writings of Partha Chatterjee, in which he has identified two aspects of the struggle against colonialism in the country - physical and spiritual. According to Chatterjee, the material aspect of this struggle includes the struggle over economy and administration, science and technology over which the western countries had proved their dominance. On the other hand, under the spiritual aspect, the internal aspects of the country go, in which the national culture of the country has preserved its existence. According to the arguments given in feminist interpretations, the social reform movement has been interpreted as the conquest of the spiritual aspect of men who were disempowered under the colonial rule, whereas this spiritual aspect was never conquered by the colonial rule.

Similarly, according to studies done keeping the lower castes at the centre, it has come to the fore that the moderate ideals of the Brahmo Samaj, with which the social reform movement started, gradually disintegrated into orthodox Hinduism. As a result, there was no meaning of social reform for the untouchables and in the eyes of the untouchables, instead of their own progress, the feeling of Hindutva became more prevalent. When Christianity, Islam and Buddhism were started to give respect to the lower castes or caste system, at the same time, in order to preserve its existence, traditional Hinduism opened its doors to the untouchables by introducing purification rituals. Vijay Prasad has discussed this contradiction in great detail in his book '*Untouchable Freedom: Social History of a Dalit Community*' (2001).

10.3 Social Reform Movement and Translation

After this brief information about the social reform movement, let us now consider the relationship between Translation and Social Reform Movement.

What we know today as the 'Bengal Renaissance' was actually a movement centered on and inspired by translation. Apart from this, we have to consider the other ways in which the process of social reform movement was facilitated by the translation. Along with this, re-interpretation and rediscover of ancient texts, especially religious books, also took place in the social reform movement. This process was not only helped through the translation of ancient texts, but it was also possible to rediscover those ancient texts.

Many ancient texts written in Sanskrit were translated into English in the 19th century, the beginning of which can be attributed to the efforts of Raja Ram Mohan Roy. Ram Mohan Roy translated many books and texts that redefine Hinduism in a new context. He first translated '*Vedanta*', the official book of theology, into Bangla, then he also translated it into Hindi and English. Along with this, Ram Mohan Roy also translated '*Ken Upanishad*' from '*Samveda*' and '*Ishopanishad*' from '*Yajurveda*' into Bangla and English respectively. After this he translated '*Mandukya Upanishad*' from '*Atharvaveda*' and '*Kathopanishad*' from '*Yajurveda*' in 1819. In all these, an attempt was made to underline the power of an almighty 'God'. This idea of monotheism helped in opposing idol worship. It said that if there is only one God and who demands devotion to Him, then there is no need to worship many incarnations of God and idols of different Gods.

It should be noted here that Raja Ram Mohan Roy reinterpreted ancient scriptures and introduced the concept of monotheism, which was challenged by many of his contemporary

scholars. For example, Dr. Tytler accused Ram Mohan Roy of interpreting the 'great messages of Jesus Christ' from the Vedas. To this Ram Mohan Roy replied that the idea of Vedanta is far greater than the message of monotheism given in the holy book of the Jews and Christians. The God described in Vedanta is attributeless as compared to the human form of God described in the Bible. (Kopf D. 1996, p. 13) What is most important for us is that the idea of monotheism redefined in Ram Mohan Roy's translation was inspired by the same monotheistic ideology that greatly influenced the religious reformers of West at that time. In this way, translation not only create its effect in bringing public awareness in social reform, but the social conditions in which these translations were done also influenced the translation.

Apart from translating these religious books, in 1825, Ram Mohan Roy wrote another book in English, '*Different Modes of Worship*' and the book '*A Conference on the Practice of Burning Women Alive. 1818*' was also translated from Bangla to English. He continued this translation work till 1833 and also translated very ancient scriptures (Kotnala 1975, pp. 210-215).

Following Raja Ram Mohan Roy, in the last years of the 19th century between 1898-99, R.C. Dutt translated *Mahabharata* and *Ramayana*. Apart from this, he also translated *Rigveda* and *Upanishads*. Dutt's translation of the great ancient epics was undoubtedly related to the politics of restoration of ancient Indian civilization. He often referred to the metaphor of restoration to describe the translation work. According to Dutt, the translations retain the main characters and events of the original epics and are unaffected by the abundance of foreign elements in the foreign language into which they are translated. During the colonial period, the remains were excavated and taken out to preserve them in European museums. In the process, reinventions were made in such a way that they kept the ancient epics perfectly relevant to the times, which they called the pulse of modern times. In this way, he has interpreted his translation as "recovering the original form of the ancient epic buried in the anecdotes of the public and restoring it in front of the modern world". The translations were heavily influenced by popular beliefs. They were heavily stuffed with episodic events and replete with religious and didactic narratives, legends and traditions of great personalities. They left large unconnected parts in their translations of ancient texts because they wanted to present only those parts of the original texts that modern society could relate to.

It is very important to know here that Dutt and the scholar Max Müller, who wrote the preface to his translation, had a special emphasis on the fact that these things should not be added to the translation which was not written by the author of the original text. In a way, his translations show only an attempt to present the essence of the original texts. In addition, his translation specifically expounded on the high ideals of devotion and faith and boundless compassion described in the original texts. Through this, he explained the indigenous conditions and love for the country and all these together made it compatible with modern Hindutva. This attachment to the original elements reveals the purposes of research and translation.

Dutt's translations, thus, proved to be compatible with the modern ideology of the social reform movement that developed as such self-conscious rewriting of the original epics. We know how later structuralist theorists, such as Derrida, responded to the original texts and ideas. In Derrida's view there is nothing 'original', so searching for the original is futile. Various translations done in India in the 19th century can be reviewed on this principle. Most of these were aimed at re-establishing the ancient values or core elements of India.

Apart from all this, as we have read, both the American and Scottish Christian organizations played an important role in the translation of many ancient texts of Hinduism. Rosalind O'Hanlon has noted how Christians did not directly extol the ideas of Christianity in order to convert. Rather, they exposed what they saw as the defects in the socio-religious traditions of Hinduism. From John Muir to John Wilson and from the Scottish evangelist Stevenson to Nesbit, all systematically studied ancient texts to expose the demerits of Hinduism. The journal '*Gyannodaya*' (Enlightenment), published by Christian missionaries in Maharashtra, published Marathi translations of texts on natural theology and other subjects from Joseph Addison's journal '*The Spectator*' in 1850. Among these translations were William Paley's '*Natural Theology*' and M. Gallaudet's '*A Youth's Book of Natural Theology*'. These translations were used to establish Christianity as a rational faith against the idolatry and superstitions of Hinduism. However, there were also interventions from some indigenous scholars. For example, Morobhatt Dandekar wrote '*The Verification of the Hindu Religion*' in response to attacks on Hinduism, and school-teacher Narayan Rao responded to Wilson's '*Exposure of the Hindu Religion*' by preparing a pamphlet. Books were translated into Hindi and Bangla, and this translated literature played an important role in shaping public opinion during the Renaissance.

The translation of the religious texts, however, revealed that the hegemony of the Brahmins was not based on the ideas expressed in the religious texts. Instead, inequality in access to those texts led to the development of the caste system. Christian preachers often used ancient texts to attack the decadent customs of Hinduism and pointed out the contrast between the descriptions written in those ancient texts and the traditions being practiced in practice. This laid the foundation for a kind of democratization which was later aptly exploited by the Indian reformers. William Carey's attachment to Hindu scriptures also indirectly influenced Raja Ram Mohan Roy. Social reformers such as Jyotiba Phule were born out of a similar cultural milieu, and it is in this context that most of their attacks on the caste system, argue Rosalyn Hanlon, were relevant.

Sir Syed Ahmed Khan took initiative for social reform towards modernization of the Muslim community through the Aligarh movement. Apart from studying the *Bible* and writing a commentary on it, he also worked on art and science under his organization '*The Scientific Society of Aligarh*'. He also translated books written in the West into Urdu under the Society.

The time of the 19th century is also known for the reinterpretation and restoration of Buddhism. From the beginning of the century, under the study of Indian culture, civilization, religion and tradition, European scholars had started translating ancient texts of Sanskrit, Pali and Tibetan. An English officer named James Prinsep interpreted the Brahmi script written on Ashoka's rock and Ashoka pillar in 1837. However, this time was again a time of great upsurge in Buddhism. Henry Olcott, a colonel in the American Civil War and one of the founding members of the Theosophical Society, went to Sri Lanka in 1880 with the aim of restoring Buddhism. David Hewavithme, a member of the Theosophical Society in Sri Lanka, recognized Buddhism as an emerging world religion, so he traveled to Bodh Gaya in 1891. These efforts gave a new height to the process of revival of Buddhism in India, which resulted in the establishment of the Mahabodhi Society in Calcutta (presently known as Kolkata).

In the 19th century, after the eighth decade, there were many translations of Buddhist scriptures into English and Indian languages. Impressed by the process of studying Indian culture, civilization, religion and tradition, Indian scholars accepted Buddhism as their

heritage. As a result, the Buddhist Texts Society was established in Calcutta in 1892. In Maharashtra, scholar historian Damodar Dharmanand Kosambi not only translated Buddhist Pali texts, he also wrote a lot on Buddhism in Marathi. Eleanor Zelliot has pointed out in her writings that many Indian social reformers identified themselves with Buddhism without rejecting Hinduism. Indian thinkers were proud of Buddhism considering it as a national heritage, but relations between Buddhists and Hindus were not always cordial. Hindutvists were adopting Buddhism as a part of Hindu religion and were calling Mahatma Buddha as the incarnation of Lord Vishnu. The love of non-violence and respect for life given under Buddhism was converted into the idea of non-violence and vegetarianism under Hinduism. Much of the effort at social reform was motivated by the need to respond to the growing influence of Buddhism in the late 19th century when lower caste people converted to other religions, especially Islam and Christianity.

10.3.1 Translation of Educational Materials

After discussing the relation between the ‘Social Reform Movement’ in India in the 19th century and translation, now we will focus at some other discussions. In this context, first of all, we will talk about translation of educational material.

Education also played a central role in the social reform movement, apart from the process of creating awareness through re-promulgation of ancient scriptures. In order to understand the nature of the competing examples that influenced education at that time, we also need to know the differences and controversies between the Angloists and the Orientalists. Orientalists believed that traditional culture and knowledge should be preserved and passed on to the countrymen. On the other hand, Angloists wanted to bring the social form of India in line with western civilization, for which they emphasized the importance of English language.

Raja Ram Mohan Roy was trying to revive Hinduism as well as to introduce and spread English education. With the help of David Hare, he tried to establish English schools and eventually an Anglo-Hindu school was opened at Suripara in the year 1816-17. English education was seen as an important way of bringing awareness among the countrymen. Raja Ram Mohan Roy was clearly under the influence of the utilitarian thought of the time and for him education meant ‘useful and virtuous knowledge’.

In a letter to Lord Amherst in 1823, Roy wrote about the Indians, “Education has to be given about beneficial subjects like mathematics, natural philosophy, chemistry, anatomy and other sciences to Indians, like the Europeans, in order to raise the hope of getting a reliable opportunity.” He saw the coming of the Enlightenment in India, seeing the world’s most liberal and enlightened countries of the West establishing the arts and sciences of modern Europe with some glorious ambition in Asia. (Kotnala, p.41)

Several medical and engineering colleges were established in Calcutta, Bombay, Roorkee, etc. between the decades of 1820 and 1830. In 1835, Macaulay issued his famous educational draft, known as ‘Macaulay’s Minutes’. In this, he emphasized the necessity of English education. This was followed in 1854 by the Dispatch of Charles Wood, in which education in India was stressed on the need to go towards European knowledge. Meanwhile, many government schools and training institutions had been established. By spreading education to women, lower castes, Muslims, poor and backward sections, not only the form of education became democratic but it also became secular and useful.

From the early to mid-19th century, the efforts of the 'School Text Book Society' in Bengal under the leadership of Raja Ram Mohan Roy and the 'School Society', founded in 1820, resulted in a large number of translations of books on scientific subjects into Bangla language. In this context, the magazines 'Tatva Bodhini' (1840) and 'Vividartha Shongraho' (1850) were also had an important role. In this way, despite Macaulay's efforts to spread English-based education in India, many Indian scholars also made many efforts to spread knowledge in Indian languages. The regional schools started by Ishwar Chandra Vidyasagar are a good example in this regard. He believed that instead of teaching mathematics and astronomy in English, it could be made more effective by translating it from English to Bangla. (Sarkar : 1997)

In Western India, Bal Shastri Jambhekar, Secretary of the 'Bombay Educational Society', translated Lord Bogum's '*Treaties on : The Objects, Advantages and Pleasures of Science*' into Marathi. In addition, he translated history, geography, grammar, mathematics and psychology from the original English into Marathi. Like Master Ramchandra in Delhi, who also did many translations, he also popularized science through the regional language. This process was called the 'Indianisation of Western knowledge' by 19th century scholars. Different scholars like Jambhekar, Ramchandra etc. were involved in this process. '*Samvaad Prabhakar*', '*Tatva Bodhini*' and '*Vividartha Sangrah*' research magazines were published under this objective and their truth was to create a kind of culture. Rajendra Lal Mitra, a member of the Asiatic Society, proposed a plan of his own, which envisaged 'preserving the national whole and its best elements' by 'creating regional versions of the European terminology of science'. (Kumar : 1996)

To understand the nature of translation in the 19th century, we need to discard the mystifying idea of a literary source of knowledge. According to Krishna Kumar, the social, economic and cultural environment in which any literature is to be used, its practical and symbolic forms will be affected by those circumstances. (Kumar : 1992, p. 24) Translated science-related and other books and provided a practical reflection to the reformist desire to modernize the Indian society. Symbolically, these translations sought to resist colonial attempts to present Indian thinkers as spiritual and superstitious. Talking about the role of translation of text-books in multi-cultural context, R.K.Agnihotri has called translation as 'pedagogical rewriting'. Now if we read text-books to embody not only objective facts but also certain values (e.g. modernity and rationality), then translation becomes pedagogical rewriting.

In addition, the discourse of science and modern education at that time provided a common social platform to bring together Indian intellectuals from diverse cultural and religious backgrounds. From Raja Ram Mohan Roy and Ishwar Chandra Vidyasagar in Bengal to Syed Ahmed in Aligarh and Jambhekar in Maharashtra, everyone recognized the need for modern science and education. As Irfan Habib and Dhruv Raina have said, science provided a neutral ground from which Indian intellectuals could articulate their vision of social change. Science also became an agent of social change for him. Apart from promoting the importance of real useful knowledge, science provided Raja Ram Mohan Roy with a weapon to answer the Christian missionaries who criticized the Hindu religion philosophy. Roy argued that it was not Christianity that defined Western civilization, but that Western civilization was developed by the progress of science. The language of 'scientific rationality' provided a suitable language and idiom for reformist opinion and people like Ahmed to reinterpret the Hindu religion-philosophy and Islam.

10.3.2. Translating Modern European Political Thought

Let us now turn to the translation of modern European political thought into Indian languages in the era of social reform movements during the colonial period.

As stated earlier, the social reform movement and the Indian renaissance were not the only result of the Indian initiative. Western political thought also had a great impact on him. In Europe, from the French Revolution and with the end of the monarchy, the idea of an egalitarian society had spread. Thoughts influenced by these major changes turned to India through the medium of the English language. The writings of Jacques Rousseau, the most influential of the French Revolution, and the critic of the Revolution, Edmund Burke, worked to propagate the idea of freedom and equality all around. These ideas proved valuable for India for social reconstruction. The utilitarian ideas propounded by Bentham also proved useful for opposing regressive social practices.

Apart from this, a group of youths was formed in 1830 by the students of the Hindu College in Bengal, inspired by the history teacher Henry Vivian Derozio. We must remember that the education of the Hindu college was oriented towards western education, unlike Sanskrit colleges aimed at harnessing traditional knowledge. Derozio not only introduced his students to the Enlightenment but also to the ideas of liberty, fraternity and equality of the French Revolution. He taught his students John Locke's 'Civil Liberty and Natural Rights', Voltaire's 'Principality of the Realm, Enlightenment and Better Choice', Tom Paine's 'Ideas of Liberty'. However, it is difficult to say whether the youth group in Bengal was entirely successful in bringing about any real social change. It is believed that most of the youth turned to orthodox Hindu traditions. But the most important thing happened that the idea of reform had become an integral part of the Indian public mind. A lot of material related to this was available in the form of original English literature at that time. Due to its translation, much of the literature remained limited to the English educated elite only. These were translated into Indian languages in the late 19th and early 20th centuries. Acharya Mahavir Prasad Dwivedi translated John Stuart Mill's 'On Liberty' into Hindi under the name 'Swadhinata'. In fact, Mill's book was proposed as a college curriculum. Mill's ideas were placed in the new curriculum of the Sanskrit College established in 1850 on the initiative of Ishwar Chand Vidyasagar.

Only certain types of books were translated in the 19th century. To understand why this happened, it is necessary to look at Gideon Toury's 'Theory of Target-Oriented Translation'. Toury's theory was based on the idea related to translation of cultural literature given by Ivan Johar and focused on the process of translation. According to Toury, translation is determined by the norms of the target culture. Norms are socio-historical facts or rules that determine the scale of translation. Toury laid down three criteria - primary, initial; and operational. The 'primary criteria' included factors that determined what kind of text to translate, into which language, etc. The 'initial criteria' determined how the translator could coordinate the source language or text with the target culture. By 'operation', he meant any number of combinations, omissions, or stylistic changes during the process of translation.

The translation of scriptures, science books and European political thoughts can be seen as the 'Primary norm of Instruction' that arose from the social reformist movement. When Ram Mohan Roy and R.C. Dutt reinterpreted traditional texts and epics (the source text) for the modern world (the target culture) so the 'initial norm' worked. As we have seen, the working of the 'operational norm' is what Dutt calls the actual process of condensation of the translation of the text.

10.3.3 Translation and the Impact of the Study of Indian Civilization

We know that in the 19th century Indology was also part of the study of comparative philology with the renaissance of India. In the first half of the 19th century, the knowledge of Indology was based on ancient Indian books. In the 19th century, when Orientalists from William Jones to Max Müller discovered ancient Indian texts and translated them into English and German, it led to an ideological revolution in Europe, which Raymond Schwab called the “Orientalist Renaissance”. These translations presented an India whose transcendence had remained difficult and where the people were indolent and the rulers autocratic. Such depictions indirectly attempted to establish the superiority of the colonialists and their civilization, and to justify colonialism. The symbolic sense of India was also shown against the ‘judicious’ western civilization through studies on Hinduism philosophy. (This can be seen in Section 5.2 of Unit 5 on ‘Indology’). The translation was undertaken as a part of the study of Indian Civilization-Culture in such a way that ultimately the image of India could be shown at the bottom of the hierarchy of civilizations. The Indians also protested against such a translation.

10.4 Translation and the Politics of Resistance

Now, let us turn to the aspect of how translation is linked to the politics of resistance. But, to understand the nature of the resistance, we have to go back to the reformist movement and the debates in the early phase of the anti-colonial movement, which were involved in the translations done in the 19th century. Similar to Partha Chatterjee’s identification of two spheres of influence for the anti-colonial nationalist movement (see 12.2), Tanika Sarkar also describes the integral self-governing nationalist structure of the mainland as the unconquered territory. According to Tanika Sarkar, the people of this region effectively resisted the modernity imposed in the form of British colonialism. Edward Said criticized Orientalism because European colonialists viewed Oriental societies through Euro-centric criteria. Similarly, it was very important for the nationalists to differentiate between the self and the other. The domestic environment strengthened this alternative system, which was managed by the colonial rule. Thus home, family and marital relations were central to all reformist movements. Externally, if the country was politically under foreign authority, the reformist movement attempted to revive an internal invisible nation so that the natives of the country could claim a representative institution, or in the words of Partha Chatterjee it is possible that the natives can claim freedom in their imaginations.

It needs to be understood, in this context, that we can characterize translation as resistance. According to Thio Hermans ‘translation can be presented as a form of cultural self-reference or self-definition.’ On this pattern, Paul St. Pierre has underlined the role of translation in nation-building. For this, Pierre has displayed a form of ‘opposition to foreign influence’ and has tried to establish the existence of the translation against others by incorporating or nationalizing foreign ideas, by displaying the differences as convincingly as possible, or generally by adopting influential foreign ideas was copied. The translation of selected texts and literature helped a lot in resisting the official nature of India and its traditions. Thus, translation became a part of social practice in a way ‘functioning as a means of restricting or modifying its translation in order to control cultural immigration’. (Ibid, 79-80) In this way foreign literature of science and political philosophy was translated into Indian languages and their foreignness was appropriated to Indian culture. In other words it was ‘Indianisation’.

Writing on the colonial context, Pierre outlines how ‘the emphasis was on bringing the translated language into line with the target language’. Pierre quotes Vicente Rafael for this by referring to the differences between the various scholars of Spain in how the Philippines scholar Tagalogs resisted the attempt to divide the languages into an order of superiority. Thus translation can ‘preserve other literature only in another form’. (Ibid, 86) At the same time, it can be seen by connecting it with the analysis of Gayatri Chakravorty Spivak. Spivak has described how when a suburban language is translated into a metropolitan language, its foreignness is preserved by preserving its distinctive identity. (See Unit 12, Section 12.3 for more on Spivak’s theory of resistance.)

Earlier we have learned that Ram Mohan Roy translated Sanskrit literature into various Indian languages. The study of such translations shows that the language of translation, thus, becomes very important for the reformist movement, as translation into English addresses a completely different target group than translation into Hindi or Bangla. In this way, when it was translated from a language with a strong culture like Sanskrit to other languages of India like Hindi, Bangla etc., the translation automatically found ways to oppose the Brahminical rule, appropriated to the source language, target language and appropriated to the needs of the people, took shape or as Vijay Kumar Das says translated literature played an important role in the re-establishment of the society.

There is also a point of view towards this translated literature that a certain kind of blending is always visible in the translated literature. The culture and language-crafts of original literature are always reflected in the translated literature. Thus, the subject matter of a translated literature always carries a disjointed mixture. So can we see this amalgamation of translated literature as a way of facilitating the expression of the nation in the colonial language? Or do you see this amalgamation as a hindrance to the expression of a particular culture? Looking at the literature translated from Sanskrit to English, it is known that the translated literature tried to maintain the foreignness of the original literature i.e. its original expression as much as possible and thus contributed to create and establish a completely different cultural identity.

The translations of religious texts by Raja Ram Mohan Rao can be seen as an Indian response to the original and translated literature, although it was seen as interference in Indology and monotheistic in nature. If the study of Indian civilization and culture is seen as a comparative study between different civilizations to mark the different stages of global civilization, then Raja Ram Mohan Roy also defended Hinduism against Christianity in comparison. His translations of the Upanishads were part of his work to re-establish official Hinduism. According to Roy, all the regressive social practices, traditions and idolatry of Hinduism were not an essential part of real Hinduism, rather Hinduism declined over time in the same way as Christianity were added later with crucifixion, miracles, getting rid of sin by asking for forgiveness etc. As David Kapf has pointed out that the social reform movement in India arose as a defense against the cultural onslaught. It had to react against the colonial rule’s policy of nurturing India backward. This social reform movement had to revive its traditions (which were within the internal sphere) and work towards internal change.

Special attention needs to be paid to this aspect that this process of change was driven by the need to adapt the traditions to the modern world and society. Also, this was taking place in view of the need to mold India in line with the modern progressive European countries. R.C. Dutt’s faithfully translated Ramayana not only presents a reinterpretation of the original

Ramayana for the modern reader, but also resists the ancient idea of autocratic despotism by presenting Rama as a just king.

Now, let us consider the critique of the idea of originality or origin by the French thinker Jacques Derrida. We talked about this very briefly in the context of Dutt's translation. According to Derrida, nothing is original or original source and whatever is presented as reality or semblance to it is always just a representation. According to this view, if there is no such thing as an original, then translation is not a secondary function but a form of the so-called original. Viewing this idea in the context of the translation done by Roy and Dutt, one finds that the presentation of India by the Orientalists was also just a presentation and not a complete reality, as it is often said.

10.5 Let Us Sum Up

From the discussion so far in this Unit, it is clear to you that with the expansion of the colonial period in the 19th century, different types of translations took place. The motivational elements of these translations were different. During this period, not only Indian texts were translated into English, German and other languages, but also the literature of other languages written on English and European philosophy was translated into Indian languages. To react against the one-sided and distorted representation of Indian society by Christian missionaries and Orientalists, social reformers such as Raja Ram Mohan Roy used the translation of Hindu religious texts as a weapon and reinterpreted them as rational faith. In addition to religious books, literature related to European political philosophy and the science of the West was also translated. Thus, in the 19th century, translation was used to bring changes in Indian society in two ways. First, for the reinterpretation of traditions; and second, for the arrival of selected western ideas and their use by adapting them to the Indian public mind. It can be said that the translation work of this period influenced the Indian public mind and ideology on the cultural, political and social grounds.

10.6 Exercises

1. Throw light on the major discussions made regarding the social reform movement.
2. Discuss with examples the relationship between translation and reinterpretation of original texts.
3. Explain the relationship between translation and its practice and dissemination.

10.7 vocabulary

Kaliyuga : *Kaliyuga* is one of the four yugas (ages) described in the concept of the cycle of time in ancient Hindu tradition. *Satyug*, *Treta*, and *Dwapar* are the other three ages. It is believed that in *Kaliyuga*, the condition of establishing the values of religion and conduct on them is worse than in other ages.

Poly system : According to Ivan Johar, the Poly-system theory refers to the relationship between the literary and the hyper-intellectual system in a particular civilization-culture, which includes all kinds of marginal and mainstream writing.

Monotheism (Unitarianism) : A religious belief in which only one God is imagined, in which everything is included.

Utilitarianism: This political philosophy was first propounded by Jeremy Bentham in England in the 19th century. According to this, only that work is valuable, which is useful for the maximum number of people and is going to increase their happiness. Since utility has been given special emphasis in this philosophical-political ideology, this ideology greatly influenced the social reformers who were in favour of bringing meaningful changes in India.

Enlightenment : This ideological movement in Europe during the late seventeenth century to the late eighteenth century, in which the institutions of the monarchy and the church were reduced and the emphasis on intellectualism and rationality was the beginning of the scientific revolution.

10.8 Suggested Readings

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