

Translation and Literature

“Education is a liberating force, and in our age it is also a democratizing force, cutting across the barriers of caste and class, smoothing out inequalities imposed by birth and other circumstances.”

- Indira Gandhi



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Course introduction

Translation and Literature (MTT 015) is a Course of MA Translation Studies programme. This four credit course has a total of 4 blocks divided into 17 units.

Under the course 'Translation and Literature', the problems related to translation of different genres of literature and the strategies to address those translational problems and the various dimensions pertaining to them, have been discussed. It is only through the translation of literature that the connection between different aspects of world literature, Indian literature and comparative literature are discussed. Hence, this course deals with all these aspects in detail.

It is true that with the development of translation and translation studies, the translation of literary works has received special attention from scholars, theorists and litterateurs. Often attempts were made to propound translation theories on the basis of translations of literary works. Walter Benjamin, Ezra Pound, Vladimir Novakov, Fitzgerald, Nida, Andre Lefevere and many western and Indian thinkers like Ramanujan, Gayatri Chakraborty Spivak, Octovio Paz, Harivansh Rai Bachchan, Raghuveer Sahay, can be mentioned whose interpretations related to translation have been done on the basis of literary works. The centrality of literary translation and its discussion in the field of translation has led to the neglect of a large area of translation and misconceptions have also arisen at many levels, such as in the field of knowledge, translation has not been given as much attention as were required. Another problem arose that the problems and limitations of literary translation were being superimposed on the translation of knowledge literature. The objective of this reference is only to underline that the interrelationship between translation and literature is very deep and multidimensional.

In the context of translation of literary works, the maximum discussion took place regarding the translation of poetry. It is often said that what is destroyed in the translation of poetry is the poem itself, and the poetry itself is destroyed. Poetry is made of rhythm, rhyme, sound, and beauty and their composite texture. Therefore, in the translating poetry, the unwritten and intended words become more important than the written words. When I.A. Richards says that the emotive use of language is made for poetic diction, then he mentions the synthesis and meaningfulness of the language at multiple levels. That's why special precautions become necessary in the translation of poetry and keeping all these in mind, the translator almost makes a new creation. In the same sense, terms like transcreation), rewriting (Lefevere) and new writing (Sujit Mukherjee) are used for translation. Not only this, cultural translation (Homi Bhabha) is also being discussed going forward in the translation of culture. It is meant to be said that the after life of the work in translation, which Walter Benjamin talks about or in support of Derrida, which is called survival of the work, all this is a conclusion derived from the discussion regarding the translation of literary works. Similarly, when Octavio Paz says that translation librates the text from the confines of the original language, then naturally he has in mind the translation of literary works.

The things that can be said about the translation of poetry, the same can be said broadly about the translation of other genres of literature. However, the strategies also differ in terms of methodological features. For example, the 7 types of strategies relating to translation of poetry as proposed by Andre Lefevere can be applied to other literary genres as well.

The global journey of literary works is possible only through translation. The concept of world literature developed in 1827 when Goethe's ideas about world literature came to the fore after his death. He said that the importance of German literature is not even in being a national literature, but the concept of national literature has become irrelevant and inadequate, so the study of literature will be completed only by the study of world literature. This concept of world literature has also reference to the translations undertaken by William Jones, particularly English translation of Kalidas's *Abhigyan Shakuntalam* and others.

Max Müller advocated world literature by taking forward the concept of Goethey. Max Müller was also mainly influenced by the translation of Indian Literature. Gradually, different aspects of world literature started being discussed in different parts of the world. At the same time Indian classics were translated on a large scale at the global level. Not only the Ramayana, Mahabharata and works of Kalidas, the works of Shudrak, Ashvaghosh as well as Indian works like 'Manusmriti' were also translated. Apart from this, the invention of the printing press and its establishment in India also accelerated the translation of modern Indian literature at the global level.

There is no unanimous opinion about the concept of Indian literature, but there is consensus that Indian literature does exist. Literature written in Indian languages is Known as Indian literature, literature written within the nation-state boundary of India is Indian literature or literature written on Indian life conditions, social problems and possibilities is Indian literature or the coordinated form of all these is Indian literature. There have been debates on these issues, but the role of translation in understanding Indian literature is not only essential but indispensable. In this sequence, it is necessary to add that Hindi plays the same role in India as English is understood for playing the role of interaction at the international level. Therefore translation from Hindi to other Indian languages and from other Indian languages to Hindi has also been considered here.

The interrelationship between comparative literature and translation has been deteriorating. It is true that the existence of translation has been observed much longer before the concept of comparative literature came into existence, but after comparative literature became an independent discipline, the need for translation also increased and it developed a lot, but at the same time translation was considered a subsidiary part of comparative literature. With the increase in recognition of Translation Studies, as a discipline of studies, the scholars of comparative literature themselves later declared the end of comparative literature. Susan Bassnett underlined this notion in 1998 and Gayatri Chakraborty Speechak in 2003 by writing 'Death of a Discipline' and outlined the limitations of comparative literature. Now comparative literature was forced to accept the centrality of translation studies. There has been a lot of change in the concept and form and concerns of comparative literature. In this sequence, it is noteworthy that the role and usefulness of translation in various genres of literature has also been discussed in this course.

In this way, this course, divided into 4 blocks and 17 units, discusses in detail the various dimensions of translation and literature, which include translation of different schools of literature, concept of world literature and global translation of Indian ancient and modern literature, global translation of Latin American literature. The concept of Indian literature, the problems and limitations of translation between Hindi and other Indian languages have also been

discussed. Apart from this, the discussion pertaining to comparative literature and translation and translation and comparative study of different genres is also reflected in this course.



Block 1**Interrelationship between Translation and Literature**

Unit 1 Literary Translation: an Introduction

Unit 2 Translating Poetry

Unit 3 Translating Fiction

Unit 4 Translating Drama

Unit 5 Translating Critical Writing

Unit 6 Translating Non-fiction



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Interrelationship between Translation and Literature

M.T.T.015 Literature and Translation, a course of M.A. (Translation Studies) deals with the various aspects of literary translation. The first block discusses interrelationship between translation and literature. In order to understand this interrelationship between translation and literature, an attempt has been made to explain the subject discussing translation of major literary genres under six units.

1st unit 'Literary Translation: An Introduction' discusses the Nature of Literary Translation, Creativity in Translation, Creative Literature and Translation, transcreation, and problems of translating literary genres, in brief all major literary genres. While considering the translation of poetry, story, drama, novel, essay, etc., and related problems, an attempt has been made to understand that literary translation is actually a cultural transformation. Considering the problems, possibilities pertaining to translation of poetry, the 2nd unit 'Translating Poetry', discusses transcreation, rewriting and new writing with reference to translation of poems. It also considers the reciprocal relations of translation, including the translational strategies and politics of translation and politics of poetry also. The 3rd unit 'Translating Fiction' discusses the translation of fiction. The challenges of translating fiction are also discussed in this unit along with the publication of translations of fiction. The 4th unit 'Translating Drama' talks about the theatrical translations in India, and the challenges of translating drama. Unit 5 'Translating Critical Writing' discusses the challenges of literary translation with reference to critical writings. In addition to that, the unit deals with examples of translations of critical writings and major critical works. While discussing the translation of the works, the strategies of critical writing have also been discussed.

In the 6th, and the last unit of this block, untitled 'Translating Non-fiction', development of non-fiction literature, its elements, non-fiction literary genres, uniqueness of non-fiction translation and mention of certain translations, its cultural contexts have also been discussed.

Unit 1 Literary Translation: An Introduction

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1.0 Objectives

After reading this unit, you will be able to understand:

- Literary Translation.
- The interrelationship between creative literature and translation
- Problems of translation of literary genres
- Translation of Literary analogies

1.1 Introduction

Literary translation is an important criterion of translating creative writing and assessment of the vision of the translator. It is an important and specific kind of act relating to practical translation. In the translation of literature, along with linguistic meaning, its expressions and relationship between translation and literature are also reflected.

This is why literary translators are expected to unite with the essence of the original text and try to bring its sensibility in the translation with the feeling that the author intended in the original work. This work can be accomplished only in the translation of a translator who himself is familiar with the work of that particular discipline and the cultural influences of the language. In this unit, while going through the basic processes of translation of literature, we will see its different levels as well. Along with the problems of translation of various genres of literature, we will also try to see how literary translation is also a cultural transformation.

1.2 Nature of literary translation

When we move forward in order to understand the nature of literary translation, we find that the first step in its multi-layeredness is to read the original text. Under this, the original text has to be read carefully for translation. It is a big test of translation of literature that along with the linguistic meaning-levels of the original text, its feelings, thoughts and sensibility configured in it should be present with the same intensity. For this, it is necessary that the translator of literature should either have sufficient knowledge of that particular genre (i.e. be an author) or before translation he should have tried to understand that work in its totality as possible. In the translation of literature, after the text-reading, comes the second stage of (original) text-analysis. It has many dimensions. Many steps of sentence translation, sub-sentence, and word-by-word translation come under this process.

The next step in translation of literature is that of translation (translation into the target language). This is the process in which the translator has to see that the structural form of the original text should not be damaged while protecting the essence of the original text. That is to say, the translator needs to keep the total sensory effects of the original text in the target language while identifying the qualities of the entire structure of the original text.

Further this process deals with the substitution of meaning. In this, the translated material from the original text is seen by adjusting it in the target language. Given the importance of matching the fluency of the target language and its internality, the translator may have to change the sentence structure, phrasing, idiom, word-association and even its formation of the original text if it is to be kept within the structure of the target language. Sometimes, in addition to the original text, sentences or words have to be extracted in the target language.

The last step in the literary translation is the comparative analysis of the original text with the translated text. The translator tries to test whether the overall meaning of the translation made from the original text has been similar to the original or not. In this sequence, he has to test the contextual status of the original meaning, idea, phonetics, and its impact according to his time and space and accordingly, if the original text is poetry or drama, then it is also necessary to use verses accordingly. In this whole process, it is to be kept in mind that the translation of the original text is not only a mere translation; it is also a creative act.

1.3 Creativity in Translation

It is necessary for the translator to be acquainted with the specific literary genre of the source language in which he has to translate. The translator who translates the poem should not only have a deep understanding of the nuances of the poem but should also have an understanding of its sensibility. Similarly, it can also be said about, short stories drama, novel, essay etc. Creativity in translation is not possible without living the sensibility of the work through the characters and behaving according to its environment and culture. It is also a matter of challenge for the translator that he has to avoid such contexts which create a deadlock in the reception of his central theme. The translator has to take the mind of the creator and his state at the time of the creation of the original work, which influenced the creator to write that work creation. Until the translator does not try to know and live the creator's time, characteristic conditions and his overall mental understanding according to the environment, creative translation can only be imagined, its existence is doubtful.

Knowing the contemporary psyche of the creator and understanding the creation with its entire cultural construction, the translator is able to understand the totality of the creation. After this, the translator naturally starts understanding its linguistic forms along with its sensibility. When words, sentences, euphemisms, dialogues, idioms and the entire structure of the work are opened in front of the translator along with their contemporary environment, it becomes easy to adapt them to their time and context.

There is also a cultural variation in translation, so it should be considered as the biggest factor. For example, if one is to translate Latin American literature, then he has to know what is the background of that literature, what is its culture, what is the dimension of the struggle of the characters expressed in the composition, what philosophy of life is formed by the identity of the characters. And with its translation, we can make comparisons with the situations of our place. If this care is taken, then along with the whole creation of the original work, its sensibility will also be conveyed in the translation according to our conditions and we will be able to get the taste of the work after reading the translation.

1.4 Creative writing and Translation

For the translation of creative literature, it is also necessary that we try to know its technical aspects. After considering some points related to translation from literature and making it more and more original, here we will consider some of its aspects which were resolved. Without creative literature, translation seems far-fetched. Looking at it from this point of view, we naturally have to imbibe the idioms, proverbs, figures of speech, verses and the refined linguistic rules in the overall composition. Only by going through this process successfully can we be able to make a translation that can give the flavor of the original. Needless to say that with this translation can be successful in presenting its creativity of the target language. First of all let us see-

Phrase

It is well known that idiom is the best side of the language. This is an example of the euphemistic power of any language. Idioms are related to the culture of any language and its sociality, so they make sense of their culture, society and situation in their use. It can also be called "meaning-of-sentence" or power statement. It is important to note that idioms convey very efficiently the intended meaning of the poem expressed in the composition. The target language is not able to relate its meaning to the culture of the language, it is unable to translate the power of creation. For example, an English idiom - Coming events cast their shadows can not be easily translated in other language with the same tone and temperament of meaning.

Meaning measured without idioms loses its euphemism. That is why special attention needs to be paid to the translation of idioms in creative literature. It is necessary for this - to find synonyms or appropriate synonyms of idioms in the target language. It is also to be noted that according to the text, if there is compulsion to accept dialogues or paragraphs only in their intentions, then work can also be done with the literal meaning of idioms. Yes, but this is only an exception. In most of the translations, especially in order to keep the creativity effectively, it is necessary to translate the main text. It has been said to express the power of idioms, which know the meaning of the Vedas, its importance has been denoted in English by saying 'Fragment of older wisdom' i.e. formula of ancient scholarship. The conclusion can be said that idiom plays a major role in

the translation of creative literature, because in true sense idioms are most helpful in making it cultural transformation. It is very important to understand this. Here we take an English phrase- As you sow so shall you reap its synonym and even more expressive is Hindi phrase- Jaisi karni waisi bharni. It is also clear from this that if the translator has the know-how, even more effective idioms can be discovered from the words of the original text, which are more in line with the country of the target language.

Proverbs or sayings

Proverbs are different from idioms. Generally proverb or saying is meant in a short statement which briefly narrates a quick practical truth. The definition of 'Proverb' in English has been said- A proverb is a saying in frequent and widespread use conveying a basic truth of a practical percept. Apart from being the most effective medium of expression of any language, it is also an invaluable heritage of the culture of that language. It is related to the truth of life, it takes birth from the practical experiences of life and goes on from generation to generation. In the proverbs coming from the tradition, there is a deep understanding of the reality of the folk tradition, folklore, customs, religious rituals and present life behavior of that language society. The prosperity of any language can be judged by its proverbs.

There is a proverb "Out of the frying pan into the fire" which means

Got out of nowhere and fell into the fire. But if you search for its synonyms, you will find many proverbs like "fallen from the sky, stuck in dates", 'if a jackal escapes, the lion is in front of you' etc.

It is generally understood that it is not difficult to convert the sense or to adjust it in the translated work, but it is certainly a very difficult task to translate the style into the target language. For this, by understanding the designs of world symbols and word-powers contained in the language of the original work.

Content

Understanding the content (subject matter) of the composition in translation and reaching its core is a challenge for the translator. The translator has to try to mold the subject matter of the work according to his country and his language, in which the sense of the work, the thoughts expressed in it and its eventfulness can be expressed with its full intensity. It depends on the translator's inner wisdom and his image, with what distraction it enters into the difference of the work and mixes it with its difference. For example, if Kalidasa's 'Meghdootam' Valmiki's 'Ramayana' or Bhas's Uttara Ramcharitam (all are written in Sanskrit), then adjustment of their expressions in Hindi or any other languages in which these are to be translated, will be important. Similarly, if Shakespeare's *Macbeth* is to be translated, then we have to adopt in according to our culture, otherwise the translation will be nothing more than a literal worm. For good translation, that is why the names of the characters, places etc. of the compositions are also changed and this experiment has been done by Bhartendu Harishchandra while translating Shakespeare's *Merchant of Venice* undertitle *Durlabh Bandhu*. In this process, creation does not become a translation but a transformation. All the good translations from English to Hindi come in this category.

Style of work

It is generally understood that it is not difficult to convert the sense or to adjust it in the translated work, but it is certainly a very difficult task to translate the style into the target language. For this, by understanding the designs of world symbols and word-powers contained in the language of the original work, due care has to be taken in the translation of the figures of speech used in the writing. Metaphor is easily translated, but phrasing, whose cultural context varies, demands a more imaginative understanding. To make the translator creative, it is most important to pay attention to the ultimate element, this truth does not have any special importance by looking at the translation of rhythm. It is always neglected as well, but if you look carefully, it will be understood that this element is the test of authenticity of any translation. The question arises, what is it after all? Answer is- The overall rhythm of the original text, its consistency, its coordination is called the rhythm of the dead work. As an example, any book can be seen in front, such as 'Kamayani' or 'Godan' or 'Wasteland' Jaishankar Prasad's 'Kamayani' in its overall construction is configured in the verses, images, thoughts and this To capture the totality of what one wants to do and to translate it is to translate the rhythm of Kamayani. Similarly, Premchand's 'Godan' or T.S. Eliot's '*Wasteland*' It is natural that the Karuna Rasa expressed in any work cannot be transformed into 'Veer Rasa'. Understanding the time setting of the work and translating it is the translation of Tay. From word-relation to the sound resonating within the entire structure of the work, it is bound in a rhythm, without catching which creative translation is not possible.

1.5 Transcreation and translator's vision

To make creativity possible in translation of literature, it is most important to keep in mind that which work we choose for translation. There is no problem if it is considered as the first step of translation. Meaning that how creative and effective the translation is going to occur depends on the vision by which we choose a work. How compatible it is with our language, how close we are to that particular genre, how it is related to our country and how much it is going to enter into our heart, we are calling it 'vision', which determines our success or failure in translation work. We cannot even expect the translation taken under the pressure and helplessness of the moment to be a confirmation of the original.

As long as the translator does not consider translation as a new creative challenge, he will not be able to do such a translation which is creative. In this whole process, only his attitude towards translation can decide whether how effective will he be in his work? With a view to the selection of the work, the overall understanding of the original work i.e. the source language and the target language makes him successful in this work and his translated work can be compared with the original.

1.6 Problems of translating literary genres

A huge difficulty in literary translation is the difference between the different genres. Basically, the nature of all genres is different, so the translator has to deal with the creations of different genres in different ways. For example, a novel cannot be translated in the same way as a story collection. In the same way, there is a qualitative difference between the translation of an essay compilation and a play, and there is a fundamental difference between the translation of criticism and ideological writing. Realizing the difference between these genres with their paradigms of literary translation, if the translator is conscious and engages in the work of translation, there is

no difficulty that he cannot succeed in it. We have seen and understood the basic elements of translation of literature, now we will know briefly the nuances of translation of different genres one by one.

1.6.1 Translating poetry

The major challenge in the translation of poetry is its reconstruction in translation. If it is not restructured, it can never be successful in leaving its impact. The creativity of translation of poetry lies in the fact that it emerges as a new creation. For this it must have life, the life of the language into which it is being translated. To translate a poem, the translator must have a deep understanding of the poem as well as a thorough knowledge of the linguistic structure of the original work and the sensibility of its subject matter. It is necessary to have a deep identification with the original sensibility of the image, symbol, figures of speech, verse, *rasa* and its entire structural configuration used in the poem. In this work, catching the beauty of the poem is as important as knowing its spirit. This means that the translator should express the poem as a new creation by imbibing it in its entirety. Fitz Gerald has rightly said that- 'I have come to believe that the translator should mold the original work according to his taste.' It is clear that there can only be a sense for sense literal translation of the poem, not a literal translation. Even in this translation, there can be a place for the entire linguistic structure of the poem, in which the sound-beauty of the poem is also expressed. Hindi poet Kunwar Narayan has translated some of Malarmen's poems in one issue of 'Prateek' magazine.

1.6.2 Translating Drama

Translating drama differs from translating poetry at several levels. This is a genre in which only knowledge of the source and language is not sufficient for translation, because the characters may speak many languages and the conditions of their country may be different. After going through the original text of the play, the translator has to undertake the work of translation by living the characters along with his dialogues, direction etc. according to his circumstances. Drama is not necessarily contemporary; it can be of any era. Translation can be done only by identifying with it one's own situation. There is also a condition of ideal theatrical translation that it should be done under the supervision of a theater director. Hindi poet Raghuvir Sahai translated Shakespeare's play *Macbeth* under title *Barnam Van* under the supervision of famous theater director B.V. Karath. This is the reason why this translation has become ideal for theatrical translation.

1.6.3 Translating short stories

The translation of the story also demands many precautions from the translator. Along with the talic requirements of literary translation, translation of story requires more translation and transformation of idioms and proverbs, along with it is more beneficial to break dialogues and adapt cultural words to one's own language. The dialogues in the story are many times close to our situations in it. The translator is expected to reconstruct the whole story parallel to the original text and present it in target language.

1.6.4 Translating Novels

Translation of novels differs from translating stories as novel is more descriptive. It is necessary to pay attention to the smooth flow of description and logic. The challenge for the translator is to capture the character, the context and the duality within the novel. Along with this, it is also

worth keeping in mind that the categories of novels are different. Historical, psychological, materialist, family centric, social and political novels are written in different ways. It is a very difficult task to translate its totality with the sensitivity inherent in it while keeping it favorable to its conditions, the translator who understands these nuances can translate the novel successfully. The Hindi translation of 'Gorki's *Mother*' is a better example of translating novel.

1.6.5 Translating essays

Translating essays is relatively more complex. Along with thought and description, there is also poetic determination which is very important to catch and adapt to your language. The language of the essay is tight, juicy and flowing. There is deep culturalness in the words used in it, that's why the translator gets success only after addressing these challenges.

1.6.6 Translating Criticism (Critical Writing)

Criticism is the mode of analysis. Translating criticism or critical writings seems to be easy but it is a difficult task. The translator has to first understand the subject expressed in the criticism in its totality for its translation. Thereafter he has to assimilate critical paradigms and terminologies. The biggest feature of translation of criticism is that it is a discipline of thought, so in its translation it is not seen whether the translation is similar to the original or not. It has to be seen whether the thoughts and analysis expressed in the criticism can be improved in the translation of the original text or not.

1.7 Literary Translations and Adaptations

There is a substantial difference between translation and adaptation of literature. There is more allowance for exemption in translation than in translation. The general rules and techniques of translation do not apply to adaptation. In adaptation, the main emphasis is on the feeling of the work, so even the names of the characters can be changed, the context of place and circumstances also changes in the form of genres, such as the transformation of a story into a poem or a novel into a play. Naming adaptation as translation seems to be risky, because it behaves like an independent system in itself and remains separate from the rules of translation. Due to being more comfortable and accessible than translation, its popularity has increased a lot. Radio theatrical adaptation of story or novel and similarly the trend of theatrical adaptation of other genres in cinema and TV has increased. The rules of translation do not apply to this, so it is not even tested under the success-failure of translation.

1.8 Translation of Literary analogies

Analogy is very important in translation of literature. It should always be kept in mind that 'analogy' is the basic element of literary translation. If it is not there, then translation is not possible in any way. The names of things and their properties may be represented differently in each language, but they are the same in their basic nature. In such a situation, the translator has to find suitable analogies and translate similar words. If analogy is not possible, then it is better to translate them literally, leaving the strange analogy.

Analogy doubles the effect of literary translation, so it is necessary for the translator to take special care of its consistency.

1.9 Translation as a cultural adaptation

In true sense, translation is a cultural transformation. It is the movement of one linguistic culture to another linguistic culture. Through translation, the work of one language reaches into another language. In this process, that work with all its culturality gets bridged in the culture of the target language and leaves its deep impression in it. The feelings expressed in the work, the struggle of the characters, the thoughts expressed and the human questions many times act as life lines for the target language. In India, the stories of African storyteller Vinua Awey, Russian storyteller Chakhov and Latin American storyteller Bose along with Gorky have made a lot of impact and the Hindi readers have received inspirations of life and struggle from them. Similarly, 'Gita', 'Mahabharata' and 'Ramayana' of India have greatly influenced the western society. This process is of cultural communication which is made possible by good literary translation. Through translation, two linguistic societies interact culturally with each other, understand each other. Translation is the most successful medium to connect at the level of humanity's experience. If the translator ignores this biggest role of translation, then his translation will be considered as deviating from his original work. The reason for this is clear, we translate the literary work to understand the culture of that linguistic society and the aspirations of the people there, to see their thinking and imagination, struggle and dream, If it is ignored, then how will the responsibility of translation be fulfilled?

1.10 Let Us Sum-Up

In this unit, we have studied the various processes involved in translation of literature. We learned through this unit that the creativity of translation lies in the expression in the target language of the emotion or feeling contained in the work along with its overall linguistic arrangements. We have seen that the translation of literature is very expressive in its form, without getting the elemental knowledge, we cannot do creative translation. After reading and assimilating the work, it has to go through 'translation'. While translating this, the translator keeps in mind that it can protect the "linguistic identity" of the original text. After this, he does 'substitution'. He corresponds internally and checks its authenticity. 'Comparative examination' is the last step of translation in which both have to be compared to understand their merits and demerits. In this whole process, it is essential that the translator understands the mind of the original author, assimilates the work and tries to see it in the target language according to his own conditions. In this unit, we also looked at the subtleties of idioms, proverbs in translation as well as the subject matter of the composition, the style of the work and the overall rhythm of the work, without knowing them literary translation is not possible. We also considered the problems of translation of literary genres. Finally, we looked at how literary translation is a cultural transformation. We can make translation creative only by considering it as a cultural work, because if literary translation deviates from its original resolution, it will neither remain creative nor readable.

1.11 Exercises

1. What is meant by translation of literature? Discuss.
2. Consider the problems of translation of literary genres.
3. Explain the difference between literary translation and adaptation.
4. What is meant by analogicality of literature?
5. In what way is translation a cultural transformation?

1.12 Suggested Readings

- Tiwari, Bholanath , *Anuvad kala*, Delhi, Shabdkar Prakashan
- Rajukar, B.H., and Bora, Rajman (eds.), *Anuvad kya hai*, New Delhi, Vani Prakashan.
- Khanna, Santosh, *Anuvad ken aye pariprekshya*, New Delhi, Vidhi Bharti Parishad.
- Bassnett, Susan & Trivedi, Harish (eds.) (1999), *Post Colonial Translation: Theory and Practice*
- Newton, P. Stocknet & Hosst Frenz (eds.) *Comparative Literature-Method and Perspective*.
- Tiwari, Bholanath and Chaturvedi, Mahendra (eds.) *Kavyanuvad ki Samasyayen*, Delhi, Shabdkar Prakashan



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Unit 2 Translating Poetry

Structure

- 2.0 Objectives
- 2.1 Introduction
- 2.2 Writing Poetry and Translation
- 2.3 Translating Poetry: A debate
- 2.4 Suggestions for translating poetry
- 2.5 Translating poetry: Strategies, politics
- 2.6 Let Us Sum-Up
- 2.7 Exercises
- 2.8 Suggested Readings

2.0 Objectives

After reading this unit you will be able to know about

- Difficulties of translating poetry
- Interrelationship between writing poetry and translation
- Strategies and Politics of Translating Poetry

2.1 Introduction

Poetry is an integral part of literature; the problems of its translation are also multi-dimensional. Therefore, the strategies of translating poetry are also different. In poetry, the underlying meaning is more important than the written words. Along with keeping those intentions safe in translation, it can be said that not only the transfer of the ambience of the poem, its language, musicality, beauty etc. but bringing its overall effect into another language, it can be said to keep a parallel. There has been a lot of discussion on the translation of poetry in translational debates.

A section of poetic-philosophers say that sometimes poetry is made 'answer'. Its structure does not change due to any kind of tampering. Famous romantic poet and poetry-philosopher Colridge calls poetry "'best words in best order". There is one thing to be noted here; sometimes it happens that the poem falls off like the flowers of a dilascope. Often one has to work hard on his craft. A river has to be "damaged" on its spontaneous flow. In the words of the second great Romantic poet-philosopher, Wordsworth, it has to be "recollected". The thoughts and phrases are recombined and after this recombination the structure that emerges, if it is a good poem, its unity is bound to be broken by some manipulation. Thus in the final draft a good poem is really the quintessence of the best words. If there is translation, then the unity of the text is broken while adapting it to one's own language. Knowingly or unknowingly, the translator also becomes the editor. He wants to enrich his language by translating the best poems.

A large section of critics believe that poetry is that which gets destroyed in translation, and a group of translators says that poetry is that which continues to shock translation. The people who understand word combination, flow, rhyme, images, they understand the body and soul of poetry, and those who consider only fruits to be the soul of poetry belong to the second group.

Even if we agree with the people of the first group, we cannot give up the translation work. Some 'sins' are necessary. If Laxman Rekha does not disappear, how would Ravana be killed, if we stop translation work, then all awards of the world including Nobel Prize Jnanpith should be stopped, as all judges would not have proper knowledge of all languages, and thus world literature would have disappeared from textbooks, many important journals that request translation of poetry would have been closed. Many poets are known only in their own languages, thus the world would have not been acquainted with their works, the inter-textual debates and cultural exchanges that keep all literary heritage pulsating continuously, would have stopped.

Translators are the most conscious devotees of literature, the engineers who build bridges between two cultures; the world has been indebted to them. If there were no translators, modernity would not have declined, post-modernity, Eliot would not have been there, Derrida would not have been there, Rabindranath would not have been there. Both Russian literature and Bengali literature have played a big role in expanding the mind of the world.

2.2 Writing Poetry and Translation

All the great modern poets have been removing their fatigue from translation; they go towards translation for the sake of invigorating their energy. Bhavabhuti in his famous verse has discussed the 'Samaan Dharma', its research continues continuously in the mind of all the creators. Time is limitless, the earth is vast, at some point of time, in some period, in some plot, there will be someone who fulfills the dialogue of my heart, by taking it beyond the boundaries of space and time of translation, the creators have been given 'synonyms'. Let's mix with ', fill new energy in them. Translation is a form of speech and the translator is a cultural ambassador. Pasternak made successful translations of Shakespeare in his moments of fatigue; most of the poets have been successful translators in their country too. Being a poet is not a pre-requisite condition of being a successful translator.

Sometimes the translations of poets also produce very confusing meanings. While translating others or their own poetry, the poets take many liberties and a new creation emerges.

Multi contextual poems are the most complicated for translation because translators have to collect cultural synonyms or footnotes in the process of translation. Some successful translators have also advocated for 'retention'. The word Rudra should be kept as it is and instead of writing the meaning in the footnote below, in parentheses, the meaning should be expanded between the two cultures.

In every language, there are specific types of semantic distortion, semantic hesitation and semantic expansion, and while moving from one language to another, new things are added, even some are lost. In this process, it is necessary that the meaning should remain intact and that should not be destroyed. Hartmann and Stark have defined translation as the process of transfer of representations.

2.3 Translating Poetry: A debate

Discussion on translation of poetry has been going on for quite long period. According to Leonard Forster, "Translation is the transfer of symbols and signs from the source language to

the target language. It is considered to be the branch of applied linguistics where the symbols move from one fixed set to another."

Sri Aurobindo has given three units of language-word, meaning and its consciousness. The meaning of poetry is so specific that it is necessary to experience its meaning before entering into its interior. Only after that the translation communicates it through interpretive systems, also opens its context. In this way, empathy of feeling, search for meaningful equivalent at the level of immutable motif, communication of textual content of source language at the level of meaning and translation - everything is involved in poetic translation. Translation of creative literature is difficult as compared to knowledge text, and translation of poetry is really a complex exercise because poetry contains many layers of meanings.

The expression of emotion and imagination is its communication and it is very difficult to awaken this expression in a new language, especially in the language of a foreign bridge, *Abhidha* (literal meaning) is almost non-existent in poetry and the conveyance of subtle waves of *Lakshna*, (canotational), business is another illusion, which according to Dr. Nagendra, it is accomplished by arousing emotions and pictures in the imagination of the heart.

Translator of poetry has to play the role of both the reader and the writer, First one has to accept the work in the form of a sympathetic reader, then it has to be re-conjured in the target language. He has to reach the meaning and sound without getting stuck in the meaning of the work. He also has to deal with the situation where the meaning of words ceases and the soul of the characters finds expression in the form of abstract symbols.

Dr. Sharimudiraj has poetically presented the whole process, The creator writes from his own experience, the translator's experience is not his own, it is borrowed. Therefore, if the creator is God, then the translator is a constrained God because his creativity is left over from the original creation. The translator has to feel and write what is in the original. Therefore the task of the translator is more difficult. Imaging oneself in the impulse of creativity on the one hand and keeping one's own personality free from imposition, on the other, are two conditions which are difficult to reconcile and maintain a balance between. (Anuvad: Mulya aur Mulyankan p5).

Ali Akbar rightly writes that the psycho-social role of meaning is relating to time and place. Therefore, semantic development becomes a major topic of historical linguistics. There are two types of semantic thought in India, block side and subdivision leaf. In psychology, both of these are known as association theory and gestalt theory respectively. According to the first theory, a word is an autonomous unit and a sentence is a series of words. That's why in the beginning grammarians study the language verbatimly. (Yask and Panini)

The *Mimamsa* School of philosophy considered the study of language as scientific. According to Bhartrihari, the image of the sentence remains in the mind of the listener or receiver or in his perception, not of the word. School of *Mimamsa* also believes that we do semantics first and the meaning of the sentence develops simultaneously. According to the second school, the meaning is in the context of the sentence. The sentence is a composite (*gesyat*), the time meaning appears from the sentence itself.

Poetry translator has to be alert on both the levels of meaning. Most of the time only after translation when the language is translated, the translator has to be satisfied with the translation of the sentence. Translator of poetry has to be alert on both the levels of meaning. Most of the time, the meaning of the sentence is converted only after translation, the translator has to be satisfied with the translation of the meaning of the sentence. The poetic translator has to take care of the emotional, cultural and contextual aspects of meaning.

George Chapman (1522–1634) proposed three methods of poetic translation in the context of the *Iliad*.

- Complete translation should be avoided.
- Efforts should be made to reach the spirit of the original.
- Don't let scholarship or excessive rhetoric interrupt the flow of the translation.

In the seventeenth century, John Dryden (1615-69) also opposed literalism in poetic translation and advocated for its re-creation in the target language by taking the central element of the original text. He also considered imitation as a method of poetic translation. In the eighteenth century, Pope (1698–1744) Johnson (1708–84) made an important observation that just as the author writes for his contemporary reader, the translator also writes for his contemporary reader. He called the poetic translator a painter or imitator who, while being faithful to the original, takes care of the interests of the intended audience.

Retailer (1791) has proposed three methods of poetic translation:

1. Following the sense
2. Following the style
3. Enlightenment of Original

The feeling of the original should be reflected in the translation in such a way that the reader should feel the same intensity as he had on reading the original. It is the principle of sense that influenced Romanticism. Pictorial poetic translators had a special thing in mind that foreignness and antiquity were lost in the translation of ancient works of foreign languages.

In the 20th century, poetic translation flourished in the light of the linguistic theories of the influential linguists Nida and Chomsky. Nida stated that the transfer takes place through the direct process at the level of the surface structure of the original, while through the indirect process; it can also take place in the deeper structure of the text.

He also believes that the difference between the source and target languages is difference in linguistic structures. The water-formations are mere superficial contingencies, while the language-making center lies deep beneath it in deep structures which the Chomski regards it as a natural component of the human mind. His conclusion is that the human technique was deep which was expanded by Nida.

According to Nida

- Structurally the text of the source language is closest to a very general meaning.
- Then the meaning of the source language is transferred to the general structural level of the target language.

- The target language should be an expression of the lexical and semantic equivalent of the original.

The basis of this translation thought is dynamic equivalence, and the real identity of the full meaning of dynamic equivalence is the transfer from the deep structure of one language to the deep structure of another language, with all the sympathies of sense.

Sri Aurobindo had also said a similar thing while translating Kalidas's *Kavyanatakas*.

“Translation does not mean the reproduction of equivalent words; it is concerned with the problem of exchange, equivalent suffix and equivalent

Sansoft School believes in poetic equivalents, alternate equivalents, proximate equivalents, and they used these equivalents in practical translation. According to Philiyekar the leading thinkers of the School, poetic translation takes place. According to the filmec of the Sizing school, equivalence is also structural. There is an emphasis on considering words as a unit rather than looking at them separately.

There is also a very rich tradition of Hindi translation of English poetry. There have been many meaningfull translations of poems ranging from children's poetry to Shakespeare, Shelley, Eliot, and Dickinson among others.

2.4 Suggestions for translating poetry

Translators have adopted different processes of translating poetry. After reading all this, a way is being told for you to proceed smoothly. In the process of translating poetry you should be familier with the source language as well as target language. You should have complete information about the content of the poem; passing through which the creation was created and then reached to you after a long journey. Your intimacy is also expected from the writer's personal environment, his parents and his/her life style. A good translator also behaves like a good feminist, never forces anything, works with patience and restraint, is sensitive and understands the dignity of labor. If this much homework is done, then one should focus on the first draft of translation of poetry. All the base material and the base text itself should be recited three to four times in such a way that it should go from the heart to the heart, after that one sentence should be translated keeping the structure of the base text intact. The word on which the line ends in the original composition does not necessarily end in the translation, especially when the language-family changes - as in SVO (subject-verb-object) and (subject-object-year) languages, Can't keep pace like in Hindi-Bangla, even if the number of words in a line is kept the same, the external structure remains intact. Word selection can also be done in such a way that the language register is the same, that is, the translation of the elite word-group from the elite word-group and the translation of the simple language of the conversation into the simple language of the target language It is also possible that the native speaker may give you the summary of the poem in prose. If he/she is not in a position to write your language, and then interact with him and whatever he explains brokenly, write it in systematic language.

A thesaurus or a dictionary can do both of these things for you, but it is a direct anthropomorphization of human interaction. Yes, pronunciation or semantics can be

crosschecked with a dictionary, they can be carefully matched, but the possibility of anthropomorphic origins cannot be ruled out.

Now that all the raw material (words, sarcasm, summary and word-context) has come to your own home i.e. in your own language, you can welcome them in your own way. Lawrence Benuti calls this the Domestication. This composition will definitely be molded according to the culture of your language, but there should not be any coercion, something should be done so that its basic culture does not erode.

Before adapting the base text to the traditions of our language, it is necessary that we have an idea of its history-geography, its political-cultural incidents or happy moments; the most profound conflict occurs here where there is a need to gather cultural synonyms. Great creations are umbilically tied to their moral geography, their local colour. Their meaning, music, sound-beauty and sometimes their image series are so deeply connected with the local environment that it becomes impossible to translate them into a new language. You can plant some plants in new soil by cutting them, but not all the plants of the garden grown up in the source text.

2.5 Translating poetry: Strategies, politics

Poems have a lot of sensibility so it is often not easy to impose new text or texture on them in a new language, perspective, time, space, gesture and symbol.

So it is okay that no matter how much poetry or any composition you have been bringing in your own language, when it is translated into another language, it gets a little scared, the stress of making it understand in the new environment is also yours. You have to see that it is not domesticated or adapted excessively, that new words, references and answers are not forced down its essence, nor that its foreignness or alienation is covered in such a way that you have difficulty to understand. Sometimes you have to decode poet's words for your people, sometimes you have to score some goals.

It is an accepted fact that translation, like most other acts in the world, is also a political act. As long as our society does not become hierarchical, this political tone will remain in. If seen, the face of every translator is also the face of an underprivileged whose base language has been a victim of colonization and on whom the path of being educated from a low category school or coming from a backward area, despite all the qualifications, is still being underlined here again. But when you have to leave things from your own language to a foreign language, your care should be translated into the chagrin of a troubled person. At that time, even under the policies of subversion, sometimes you have to try recitation, etc. techniques, sometimes footnotes become necessary, but too much footnoting should be avoided. This is also a way of going back in stages. Or there has been a case of standing in the dock and giving an explanation, which should be avoided. If the poet comes for mutual, then give its meaning-expansion here in the same line by collecting a parenthesis. This does not harm the poem because it is conversational in nature; its conversational nature goes deeper with these themes.

The Britishers have been in love with the language of government, so it is the language of explanation by nature. Language registers have to be changed. There should be no guilt about it as it makes poetry more palatable among its people. The risk of changing register should be

raised especially in cases where the poems are 'remote' or earlier in terms of both time and place. One solution is that while translating foreign poets like Posar, the linguistic register of contemporary Vidyapati should be kept in front, while translating metaphysical poets, Kabir etc.'s Saghukkadi language should be translated into the language of impressionistic rituals of romantic poets and informal language of modern poets. Keeping the waver as it is, work should be done only with cultural synonyms.

Translation of women poets is always more pleasant to women. Perhaps because the rhyme of the internal linguistic structure is similar to their inner rhyme and they are able to do more pampering than that. The point will be clear with examples; in technical language it would be called intersemitic translation.

Sometimes some allusions are needed, such as opposing the translation of Mahasweta Devi's *standayini* as *A wet nurse* by Gayatri Chakravati Spivak. Spivak translated it as *A Breast Giver*. she had her own arguments. This is the decentralization of identity. Some people say that poetry is that which got destroyed in translation, some say that it survived intact even after bearing the brunt of translation. It is just the same poem whether your emphasis is on the text or on the statement.

2.6 Let Us Sum-Up

The problem of translating poetry is realting to translation of meaning, intention, word scheme, poetic beauty, rhyme and internal coherence in the composition. In a way, it is its reconstruction and preparation of a parallel text. It is often said that much is left out in translation of poetry in particular and in translation in general. The question of fidelity in translation is old but still relevant to some extent.

There is talk of 'damage' (to the meaning of the text) but here the question of Walter Benjamin becomes very important when he says in his famous 1918 article "The task of a translator," that the translation is not meant for the readers of the source language. In this sense, taking forward his point, it can be said that in process of translating poetry, the poem gets revival. Derrida also supports this notion of *after life* and *Survival*. This is what Octabio Paz calls 'liberating the composition from the bondage of the original text'. Thus, the poetry's translation, its problems, strategies and politics; have been discussed.

2.7 Exercises

- 1) What are the problems of translating poetry?
- 2) What is the debate relating to loss and gain in translating poetry?
- 3) Discuss the strategies and politics of translation relating to translating poetry.
- 4) Write short notes on:
 - 1) Domestication in translating poetry
 - 2) Translation of poetic beauty

2.8 Suggested Readings

- Bassnet, Susan (1980) *Translation Studies*, London and New York, Routledge
- Venuti, Lawrence (ed.), (2000). *The Translation Studies Reader*, London & New York, Roulledge:

- Baker, Mona. (ed.), (1998), *Encyclopedia of Translation Studies*, London & New York. Routledge:



Unit 3 Translating Fiction

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Translating fiction, poetry and drama: Similarities and dissimilarities
- 3.3 Translation and foreign languages
- 3.4 Translation of fiction into Indian languages
 - 34.1 Translation of Fiction in South Indian Languages
 - 34.2 Translation of Fiction in East Indian Languages
- 3.5 Translating finction: Challenges
- 3.6 Suggestions for translating fiction
- 3.7 Publication of translated fiction
- 3.8 Let Us Sum-Up
- 3.9 Exercises
- 3.10 Suggested Readings

3.0 Objectives

After reading this unit you will be able to know about

- The problems of translation of fiction
- Translation of fiction in Indian languages, Jeer
- Suggestions for translating fiction.

3.1 Introduction

You would be aware that both the forms of fiction: short story and novel are considered as modern genres. It is considered that development of novel happened in the beginning of the 18th century. A section of Indian scholars refrain from considering fiction as an imported genre. Such scholars give the example of Sanskrit composition 'Dashkumarcharit'. First of all, Hegel considered novel as the epic of the emerging new middle class in Europe. Industrialization and capitalism came first in Europe. After the old aristocracy and the nobility, a new class, the middle class, emerged. This poetic form emerged as the hope and aspiration of this new class. This is the reason why critics consider the short story in the form of story and novel as imported genres from the West. As a result of industrialization and capitalism in other countries of the world, the middle class became useful, the emergence of fiction continued to develop.

India was ruled by the British in the 18th century. As a result, fiction in India was translated into Indian languages. In those days original novels in English as well as in other Indian languages were published in India.

Translated novels were popular. Those days' serious English novels where translated relatively less in number. English novels dominated by prodigy, mystery and adventure were mostly translated. Renais's Loves of the hair was translated into Hindi by Ganga Prasad Gupta under the name Rangmahal. A translation of another novel 'Mystery of the Court of London' was published under the name 'London Rahasya', which became very popular. Gopalram Gahmari had undertaken Hindi translation of Aurthur Conan Dyle's detective novel 'A Study in Scarlet' under

the name 'Govindraj'. In addition to these translations, Janardan Prasad 'Dwij' adapted Defoe's novel 'Robinson Crusoe' by the same name, Durga Prasad Khatri adapted Victor Yego's Law Mijrewan's 'Amane ka Bhagya' and Mahavir Prasad Poddar adapted Steeke's novel by the same name.

Apart from English, the fiction of other foreign languages has been translated into various Indian languages. The translation of various Indian languages into each other's languages has played an important role in determining the direction and condition of Indian fiction.

Such translation works developed inter-linguistic understanding. Translation has proved to be an effective tool in removing linguistic narrowness. Sleeping on the bridge built by translation, the creators came in contact with contemporary writers of different Indian languages. These people shared their experiences with each other, as if many languages have become a joint family.

In the context of translation of literary genres, it is often understood that translation of fiction is simple and easy as compared to translation of poetry and drama, but in reality it is not so, because literary translation is a creative process in itself. Be it poetry, drama or fiction, many things remain the same in them. Therefore the translator cannot escape the duty of creativity. Translation of fiction has to fulfill an artistic responsibility and this narrative depends only on the ability of its creative use. The translator's equal authority on the source and the target language and his creative ability can remove the limits of translation of fiction as much as possible.

3.2 Translating fiction, poetry and drama: Similarities and dissimilarities

There is a fundamental difference between translation of poetry and drama and in the translation of fiction at the level of writer's experience. The expression of this feeling is abstract and subtle in the translation of the poem. On the basis of structure, in the translation of fiction, the expression of feeling takes place in concrete form. Fiction is a synthetic literary genre, in which the qualities of other genres are also mixed.

Like the different characters of the play, the characters of the novel and the story also express their feelings through different background and language, give momentum to the plot and transmit their reactions to other characters and events. The translator has to consider the problems created by all these variations in the translation of fiction. Like poetry and drama, there is an element of poeticity in the story and novel. The meaning of story and novel is not at all a flat statement. In some parts of the story and novel, the poetic nature is present by incorporating the liquid permission in itself. It must have become clear to you from the above discussion whether the translation of fiction also has to face all those problems which come in the translation poetry and drama. That's why there is a synthesis of the characteristics of other genres in novel and short story and due to this the problem becomes difficult for the translator.

Translation of fiction is not relating to translation of words and sentences, but of expressions that are expressed through the original author's distinctive language style. In other words, it means that translation of fiction has also the same problems as in case of poetry, to some extent. Many problems are presented in front of the translator in the form of gestures, subtleties of style, meaning-shadows and expressions, symbols, informers and poetic experiments. For this, the

translator should have a complete hold on both the cultures and languages; otherwise there is doubt in getting success.

3.3 Translation and foreign languages

So far, fiction of foreign languages has been translated into Hindi and other Indian languages in abundance. Though less in quantity, the work of translation of novels and stories of Indian languages into foreign languages is also being done. It is not possible to account for all the translations done so far. However, a few major translation works will be talked about.

As mentioned earlier few scholars have attributed the beginning of the novel with Sanskrit works such as *Dasakumaracharita* and Banabhatta's "*Kadambari*" and few others believe that beginning of novel writing can be traced from the medieval period in China. These works have been translated into many indigenous and foreign languages. You will be surprised to know that for the first time the genre of novel reached in majority of the languages of the world from the point of view of translation, it was the novel 'Don Kikhote' authored by Spanish writer Cervantes. The first volume of this novel was published in 1605 AD and the second in 1612 AD in English as "Don Kikhote". The translation of the novel was done around 1830 AD, Urdu writer Ratannath Sarkar translated it in the name of 'Khudai Fozdar'. The translation of this novel was well received and novels like this started going there in many native foreign languages. "Don Kikhote" has been discussed in some detail because it is one of the earliest novels in the world, which was translated mostly at the time of publication of the novel.

The fiction of English, Russian, Chinese, Japanese, German and French languages has been translated into Indian languages. In the introduction of this unit we have discussed some important early English novels whose translation in Hindi and other Indian languages was very popular. A.G. Wells's English novel, *The Time Machine* is a wonderful science-fiction. Its translation into Indian languages provided a strong foundation for scientific fiction writing. It is impossible to count the number of languages in which Boris Pasternak's very popular novel "Doctor Zivago" has been translated. Perls S. Berk's novel 'Mother Earth' has been translated into Hindi as *Dhartimata*. These novels received appreciation from Hindi readers. Stories by Russian novelist Leo Tolstoy, Maxim Gorky, and Anton Chekhov have been translated into major languages around the world. Tolstoy's novels '*War and Peace*' and '*Anna Karenina*' Dostoevsky's '*Punishment and Crime*' Maxim Gorky's novel *The School of Childhood* and *Life* are still very popular in many the languages. Almost all the stories of the famous Chinese story writer 'Tushan' have been translated into Hindi. His important stories have also been translated into many other Indian languages.

The history of translation of Indian English fiction into various Indian languages is quite old. Mulk Raj Anand's novel the *coolie*, RK Narayan's *Prison* and others were translated into several Indian languages within a decade of their publication. Apart from these novels, Khushwant Singh's novel '*Train to Pakistan*', Salman Rushdie's *Satanic Verses*, Vikram Seth's novel *A Suitable Boy* have been translated into many Indian and foreign languages whereas Premchand's *Godan* and Shrilal Shukla's *Ragdarbari* and other novels have also been translated into English and other foreign languages. Meenakshi Mukherjee, a scholar of English literature, acknowledges the fact that "in recent times, since the process of Mandalization has taken hold, English has begun to occupy an unprecedented central place in India and other Indian languages

have assumed an equal importance relative to English." In the last ten or fifteen years, English translations of novels from Indian languages have caught an unimaginable pace. Stories and novels of Rajendra Yadav, Nirmal Verma, Phanishwar Nath Renu and other Hindi writers have also been translated into English.

It is natural that the importance of that creation will increase after the translation of any fiction in English and other foreign languages. When Rajasthani storyteller Vijaydan Detha's E Samdhi love stories were published in English as 'The Hilema', the demand for his daily stories in other Indian languages increased.

Renowned Punjabi writer Amrita Pritam, who translated German stories, Satara from English to Punjabi, does not consider translation work as a secondary thing. According to her, translation leads to positive and creative expansion of literature. Expressing happiness at the state of translation in Hungarian and Russian, she has said in an interview, "Hungarian did not mix with any other language, but to learn other languages; those people had already prepared a team who could read foreign works." They translate into the Hungarian language. Thus they have contributed to the flourishing of the Hungarian language. Russia has advanced far ahead in the field of translation. These people translate the literature of other languages directly into Russian. The third language does not come in the process."

Apart from South Indian languages, Gujarati language also has a long tradition of translation of literature of foreign authors. The Gujarati translation of Shakespeare Dostoevsky, Tolstoy and Emerson etc. is very popular among the readers. All the important texts of Tolstoy have been translated into Gujarati language. Vishwanath Bhatt's is well known translator of Tolstoy's fiction into Gujarati.

3.4 Translation of fiction into Indian languages

In the early days translation was a tedious task. Today, machine and technology have also started translating; this is another thing that there is a lack of quality and diversity in machine translation. Computer has made not only translation work but also printing work very easy. Today many types of dictionaries are available, in which a lot of help is available in translation. But in the 18th century, translation was one of the most difficult tasks. Despite this, fiction and literature were translated into Indian languages. In 1889, Baba Padmanaji's Marathi novel Yamuna Paryatan (1857) was translated into Kannada language. It was first in Kannada in the year 1845. Bankimchandra's Bengali novel 'Durgeshandini' was translated by Katacharya, and then his other novels were also translated into Kannada, two novels from Telugu, around the same time. These two novels are by Somanathachya - Biresalingam's novel Vichadrika and R.P. Rao himself translated his novel 'Kesari Vilas'.

Nihalchand's Urdu novel Gulbakawli was translated into Sindhi by Ahmad Khan Jalwani in 1890. In Telugu also in 1907 and 1905 respectively, O. Bankimchandra's translations of 'Anandamath' and 'Kapal Kundala' by Bai Doraiswamayya were published. These translations became so popular that they underwent eight reprints over a period of 15 years. The Tamil translation of Chatumenan's Malayalam novel Idulekha came out at the same time, and Bankimchandra soon followed. And Saratchandra's novels have also been translated into Tamil. Malayalam translations of Rabindra Nath Tagore's stories have a wide readership.

There is considerable disparity among Indian languages in this area of mutual translation. According to Meenakshi Mukherjee, "I think Hindi and Malayalam are at the forefront of this matter. No other Indian language can match them in making available in their own language extraordinary works of fiction from other Indian languages."

3.4.1 Translation of Fiction in South Indian Languages

All the four major languages of South India namely Kannada, Telugu, Tamil and Malayalam are supposed to be enriched in case of translation. The fiction of these languages has been translated into various Indian languages; many works have been translated into other foreign languages besides English. Famous Kannada story writer UR Anantamurthy's novels 'Samskar' and 'Avastha' have been translated into almost all Indian languages. He saw the life of Karnataka through his own eyes in his epic novel 'Samskaraye'. This novel has also been translated into many Indian languages. Shivram Karat is a recipient of the Jnanpith Award. Hindi translation of his novel *Kanjiya Kansutu* is very popular. In the novel, an introduction has been given to the human civilization from prehistoric times to the present. This novel can be compared to Kurutul Ain Haider's Urdu present *Aag Ka Dariya* and Hindi writer Rahul Sankrityayan's *Bolga Se Ganga Tak*.

Apart from Hindi, Kannada story writer Chakdes Iyengar Srinivas's novel 'Chikkadir Ravendra' has been translated into several languages like Telugu, Malayalam etc. , In this award winning novel from Jnanpith, personal tragedy, looseness of socio-political structure on political and cultural houses, Indra of East and West and layer-by-layer inauguration of historical process has happened simultaneously.

There have been substantial translations of Telugu fiction into Hindi. Among the few translations that require drawing attention include Narayana Rao's novel by Badhiraj, Rudram Devi's novel by Rosir Singh Shastri and Mahi Manasi by Basireddy Sitadevi's novel by the name of 'Mitti Ka Aadmi' are important. Apart from these, there are many Telugu story writers whose novels and stories have been translated into many Indian languages. Among these, the names of Podihi Ashik Kumar (Jigari), Potila Subbaramayya (Dhruvatar), Olma (Volunteer, Bhoomi Patrika) and Balla Shiva Prasad etc. are taken with great respect not only in Telugu literature but in all Indian languages.

The history of Kya-literature in Tamil literature is very old. Many Tamil novels and stories have been translated into Hindi as well as into other Indian languages. On the other hand, the fiction of many Indian languages has been translated into Tamil language. Jnanpith Award-winning Tamil novelist Akhiladam's novel 'Chittirappave' has been translated into many Indian languages apart from Hindi. In this novel, from the eternal problems of man, auspicious and inauspicious beauty-perception and usefulness, that is, the problem of art practice and the long-term problem of wealth accumulation also been discussed. G. Tilakati, an important Tamil storywriter, has raised the tension of generations in political ploy has been translated into Hindi.

Sankaran Kuhi Pohekat, Vakap Shivshankar Pillai Kukrishnan and Bankam Muhammad Vanseer etc. are important Malayalam story writers. Their works have been translated into Indian languages and have gained a lot of respect. Sankaran Kutty Pahekar's prestigious novel 'Oru Deshattinte' has not only been awarded with the Jnanpith Award but is also very popular among

the readers of many Indian languages. Similarly, the Hindi translation of Takshi Shivshankar Pillay's novel 'Chemmin', the navigator's main novel, is more popular than many of the novels. The novel depicts the beliefs, traditions and sufferings of a fishing community in Kerala as a way of life.

3.4.2 Translation of Fiction in East Indian Languages

Odiya language has been a very rich language from the point of view of translation. In this, the demand for translation of fiction of Fakir Mohan Senapati, Gopinath Mohanty, Kishori Charandas, Pratibha Rai, Mohan Das and Rachi Patnaik etc. has been rising in most of the Indian languages. Fakir Mohan Senapati's novel '*Cheh Mad aath Gunth*' published in 1902, has been translated not only in almost all Indian languages but also in some foreign languages. Translated by Ramanand Jha Raman, the novel has been very popular. The stories of Manoj Das have been translated into Maithili by Upendra Doshi. The novel *Matir Magiya* by Falindi Charan Panigrahi has been translated into all major Indian languages. Several editions of the Hindi translation of Pratibha Rai's novel "Dropadi" have been published.

Many of the Bengali fictions have been translated into Indian languages and foreign languages. Most of the novels of Bankimchandra, Rabindranath Tagore and Sharatchandra have been translated into all major Indian languages. Apart from these writers, the novels of Jnanpith Award-winning novelists Tarashankar Bandopadhyay (Mandevata), Vibhutipbushan Bandopadhyay (Pather Panchali) and Jnanpith Award-winning Ata Poonan Devi (First Pratishruti) have been translated into major Indian languages, including Hindi. Shatarchand and Mahashweta Devi are so popular among Hindi readers that Hindi community reads their works understanding as those are originally written in Hindi.

Translations from Maithili language to other languages have also happened a lot. Mehiti or Samrat Harimohan Jha's comic-satire story collection 'Khattar Kakak Tarang' has been translated into 18 indigenous and foreign languages. The Hindi translation of Harimohan Jha's most popular novel 'Kanyadaan' was accepted by Hindi readers. Kulanand Mishra has done the Hindi translation of Vaidyanath Mishra Yatri (Nagarjan)'s Maithili novel 'Paro'. Apart from this, the Hindi translation of Vyasji's 'Do Panna' and Govind Jha's 'Vidyapatik Atmakatha' is also in discussion.

In addition to that, translations of novels written in Urdu, Hindi, Marathi, Rajasthani, Punjabi etc. have been done at a very high level. But Quratulain Haider's novel *Aag Ka Dariya* has been translated into 14 Indian languages. The works of famous Urdu story writers Rajendra Singh Bedi, Krishnachandra, Sahadat Hasan Manto, Ismat Chughtai and Joginder Pal have been translated not only in native languages but also in many foreign languages. Translation of Hindi writer Premchand have been translated into many Indian and foreign languages. Marathi novels and autobiographies have also been translation into Hindi which include Manchandra Nema's novel 'Kosla' in Marathi language, Vishnu Sakharam Khandekar's Yayati Harinarayan Apte's 'Antaj Kon Tehte' and Dalit writer Sharan Kumar Livane's autobiography 'Akkarmasi' and Daya Pawar's autobiography 'Amrit'. Punjabi short story writer Amrita Pritam is widely read in Hindi and other Indian languages. Apart from Amrita Pritam, the stories of Premsingh Manmohan Baba, Jinder, Jasbir Bhullar etc. continue to be translated and published in Hindi newspapers and magazines.

3.5 Translating fiction: Challenges

You can meet the challenges of translation efficiently only when those challenges, difficulties or problems are correctly identified. Needless to say, for successful translation, the translator must have command over the source language and the target language. In the translation of fiction, the translator should identify the nuances of fiction, the elements of fiction, the singularity, specialty, diversity of this literature, the important or poignant moments used in fiction, only then he can translate correctly.

Hindi writer Prayag Shukla shared his experience relating to translation. He says, 'I guessed another problem and difficulty of translation of one of his authors when I sat down to translate Bankimchandra Chatterji's selected works. The problem was here that how to translate the Sanskritised language as reflected in Bankim's writing that neither it should look like a translation nor it is done away from the original'.

One of the problems in the translation of fiction is that the target language does not have words. Sometimes it is not even close to that word and sometimes it is also set that is close to the meaning of the word in the target language. In such a situation the problems of the translator arise, like in Marathi language there is different meaning of *shiksha*. Similarly, *Kalyan* is conceived in Maithili and Marathi. Generally *shiksha* means learning but here it means punishment whereas *kalyan* is meant for welfare but here means marriage in Maithili and Marathi languages. There is a lot of truncation when translating such words. Dr. Surya Narayan Raman, the Hindi translator of Marathi novelist Sharan Kumar Limbani's *Akkarmasi*, also faced a similar difficulty. He has written that the meaning of *Akkarmasi* is illegitimate child, seeing the compulsion of a woman born from a relationship invalidated by the society, she could not get well those born from equal and close men who make her run. He finds no equivalent term in Hindi hence he retains the same title. (from *Akkarmasi*, Granth Akademi 1686 Old Daryaganj, New Delhi, 1991, P. 110).

The solution suggested by *Akkarmasi*'s translator is one of the solutions to such problems relating to non availability of equivalent words in target languages. However another solution to this kind problem is to find closest equivalents.

3.6 Suggestions for translating fiction

Hilare Belloc mentions six general rules in the translation of prose - (1) Literal translation (2) Idiom translation (3) Meaning translation (4) Virtual synonyms (5) Adoption of foreign text in native text (6) Mimesis of English. (Translation Studies, Susan Bassnet. p-116)

In an interview, Malayalam-Hindi translator Vishwanath Jambur was asked what do you want to say regarding translation and what message do you want to give to the translators. He replied as "Translators should now get organized, get organized equally in their own city, city or state. Translations should be discussed and evaluated collectively. This will increase our work level. We need to translate as the books should be read, bought and help for its promotion. It is suggested to those who are trainees of literary translation to study this well-known standard translation and that original together. Make a note in a copy so that it can be used for translation in future. Do not hesitate to ask synonyms to at least one speaker.

3.7 Publication of translated fiction

National Book Trust India, Sahitya Akademi and Jnanpith Prakashan have made an important contribution in providing translation literature in many languages. National Book Trust has translated the fiction of many Indian languages into other Indian languages under *Exchange Scheme*. Private organizations and publication houses are also contributing a lot for exchange literature and culture through translation in Indian and also in abroad.

3.8 Let Us Sum-Up

In conclusion, we can say that translation works as a bridge for diverse literature and its disciplines, which can strengthen the philosophy of common culture of literature. Goldman's literary sociological thinking also prefers the basic homogeneity of world literature, which can be further strengthened and clarified by the tradition of translation. In this unit, we tried to understand the intricacies and processes related to translation of fiction. We have discussed some important translations and also the problems faced in translation and you also got some simple tips for translation.

3.9 Exercises

- 1) Illuminate the similarities and dissimilarities of translating fiction and other literary genres.
- 2) Discuss translations of novels in India.
- 3) Give an account of translation of fiction in South Indian languages.
- 4) Discuss the problems of translating fiction.

3.10 Suggested Readings

- Nagendra (ed.) *Bhartiya Sahitya ka Samekit Itihas*, Delhi, Hindi Medium Implementation Directorate, Delhi University.
- Singhal, Suresh, *Anuvad: Samvedna aur Sarokar*, New Delhi, Sanjay Prakashan.
- Nagendra (ed.), *Anuvad Vigyan: Siddhant Evam Anuprayog*, Delhi Hindi Medium Implementation Directorate, University of Delhi
- Tiwari, Bholanath and Chaturvedi, Mahendra (eds.) *Kavyanuvad ki Samasyayen*, Delhi, Shabdakar Prakashan.
- Radhakrishnan, Sarvapalli (ed.), *Aaj ka Bhartiya Sahitya*, Delhi, Rajkamal
- Machve, Prabhar (ed.) *Bhartiya Upanyas: Kathakar*, Kolkata, Bhartiya Bhasha Parishad.

Unit 4 Translating Drama

Structure

- 1.0 Objectives
- 4.1 Introduction
- 4.2 Translations of Drama in India
- 4.3 Translation of texts and theatrical translation
- 4.4 Translation of plays written in Indian languages
- 4.5 Translation of Dramas written in Foreign Languages
- 4.6 Challenges of Translating Drama
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 - 4.6.3 Translating form of Drama
 - 4.6.4 Translating Drama and adaptation
- 4.7 Impact of translation on Indian theater
- 4.8 Let Us Sum-Up
- 4.9 Exercises
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4.0 Objectives

After reading this unit you will be able to

- Get acquainted with the translation of plays in Indian languages,
- Get acquainted with the translation of plays in foreign languages and understand the challenges of their translations.

4.1 Introduction

In the previous units, along with getting an introduction to literary translation, you have learned in detail about translating poetry and fiction. In this unit, you will come to know about the nuances of translating drama. Drama is different and unique from all other genres. Due to this uniqueness, special vigilance and skill are required in both the cases translating play and play writing also. As you are aware that other genres of literature are reader centric whereas play is based on the performance.

4.2 Translations of Drama in India

Let's know that why it is necessary to have playfulness in the language of translating drama. While all other literary genres are meant for educated characters, people who are deprived of letters can and do enjoy watching the drama, so avoiding pedantic language become necessary in the translation of drama.

Major plays of almost all Indian languages have been translated into Hindi. Translation of major plays of many foreign languages has also been undertaken in Hindi. The plays of Shakespeare, Brecht, Lucas, GB Shaw and others have been translated into Hindi and other Indian languages. These plays have been translated into Hindi with such ease that the audience does not see these plays as foreign plays; they see them as Indian plays. Similarly, Hindi translation of Sanskrit,

Tamil, Kannada, Marathi, Bangla and Odia plays has made possible the amazing expansion of Indian theatre.

Laxman Singh translated Kalidas's Sanskrit play *Abhigyan Shakuntlam* into Hindi in 1891. Other Sanskrit plays authored by Kalidas namely '*Malavikagnimitram* and *Vikramovarshiyam* were translated into Hindi by Sitaram Bhupakavi B.A. And Gadadhar Malviya respectively. Balmukund Gupta, Rameshwar Bhatta and Devdatt Tiwari Translated Harshwardhan's Sanskrit play *Ratnavali* into Hindi in the second half of the 19th Century.

Apart from these important Sanskrit plays, 3 translations of Sanskrit writer Bhavabhuti's *Uttararamacharitam* were undertaken in Hindi and Shudrak's Sanskrit play *Mrichkatikam* was also translation into Hindi. In 1880, Lala Sitaram Bhupati also translated Sanskrit writer Harshwardhan's play *Naganand*. The creativity is visible in these translations.

Needless to say, like Sanskrit, many plays from Bengali were also translated into Hindi in this era. Michal Madhusudan Datt's plays where very popular almost all of his plays were translated into Hindi in this era, Jyotindanaya Thakur's play *Sarojini*, Manmohan Basu's plays were translated into Hindi.

This was colonial period in India. Many English plays were translated into Hindi and other Indian languages during this period. Babu Totaram translated Edison's play *Canto Bhartendu* Harishchandra himself tried to Indianise and domesticate Shakespear's play *Merchant of Venice* translating it undertitle *Durlabh Bandhu*. Ms. Arya also translated this play underreference undertitle *Venice ka Saudagar* whereas Shakespears's other plays including *Comedy of Errors*, *Macbeth*, *As you like it*, *Julious caeser* and *othelo* were translated into Hindi. Purohit Gopinath translated *As you like it* undertitle *Manbhawan* and *Romio Juliot* undertitle *Premleela*, Kalicharan Dwivedi translated *Julious caeser* undertitle *swatantrata Sanchar* and Gaddhar Singh translation *Othelo* under the same title.

It cannot be said that all these translations were successful. But it can be said that these translators were forward looking. We should understand the importance of these translators in the sense that they had understood the significance of translation work long ago.

4.3 Translation of texts and theatrical translation

Most of the plays are readable but a few of them are not stageble which means their performances do not make much impact on the audiences. This is more because of poor translation, in case of those which are not written in the source language of the audience. This is why as their translation is not stage centric and theatrical devices are not tuned in accordance with stageability. Such translated plays are called textual translations. But those who are successful in both reading and performance are called theatrical translators.

Drama, being a visual medium, is completed only on the stage. Only a readable play is actually a short story or a novel. That's why it is necessary that the translated plays should also be staged, in fact, translation is just a word-by-word or sentence-wise translation of the text of any play, whereas stage translation is a kind of adaptation keeping in view the acting, dialogue and effect. In the translation of the drama, the whole environment of the drama should be brought down in

the target language together with its visual and poetic content. The translation of many plays today is just a translation. This is the reason why scholars have expressed the desire for readable and theatrical plays.

Namichandra Jain who edited the drama magazine 'Natrang', which brought out not only translations of many important plays, but many serious articles on translation were also published. Nemji has severely criticized this type of translation. He has bluntly said that the name of mere interactive story is not drama. The dramas which are not acting are basically not counted in dramas but with poetry or other literary forms. The translation of a play in any language should also be performed in the same way as the original and it can be visualized and shaped in the full meaning of the original play and in its different dimensions. For this, along with the knowledge of two languages, familiarity with the theater scheme and possibly with the dramatic tradition of the original play is essential. In the dialogues of the drama, there is a lot of reference to the sound and intended meaning in its colour. The dialogues are inextricably linked with the form of the play, with action-business, with movement of lips, motions and facial expressions. If the translator's introduction to these things is not practical, then he will neither be able to bring appropriate words, nor will he be able to make the complete post-composition in such a way that it was in harmony with the intended external and internal work-business. Such a translation remains only a textual translation.

4.4 Translation of plays written in Indian languages

Major plays of almost all Indian languages have been translated into Hindi. In the last 15-20 years, the process of translation of plays in Indian languages, especially in Hindi, has become widespread and fast. Due to Hindi translations, the trend of traditional translation in various Indian languages has also arisen and increased. This is because with the help of Hindi translation, translation in any Indian language is easily possible. In fifteen-twenty years, many plays have been translated mainly from Hindi translations into various Indian languages. Apart from Sanskrit and Urdu, dramas in languages like Marathi, Kannada etc. have been extremely popular in Hindi.

The translation of Sanskrit plays into Hindi started with the development of Khadi Boli. Renowned director BV Krant himself translated Bhas's Sanskrit plays *Umag* and *Swapnavasavadatta* (The King's Dream). He has also successfully staged these plays. The famous drama "Bhagavadajjukam" of Bodhvan, the comic play "Matvitas" by Mahendravikram Varman, together with Urmibhushan Gupta. Nemichand Jain himself has translated 'Hasyachudamani' of Vatsarat. In the translation of Sanskrit plays, Hindi has translated Hasya Vridamani in its own language. Cultivation and practice of Sanskrit cuisine is necessary, as well as the proper use, setting etc. of the original language, it is equally important to identify and grasp its social, cultural, literary and especially artistic contexts.

Many Sanskrit plays have also been translated into different dialects of Hindi. Harish Nigam has translated Shudrak's famous play '*Mrichchhaktik*' and Kalidas's famous play *Malavikagnimitram* has been translated by Satyavrat Sinha in Malvi dialect. '*Mrichhakatikam*' has been translated and staged by Habib Tanveer under the name '*Mati Gaadi*'. The use of dialects in the productions of all these plays created a certain brightness and intimacy that attracted the attention of theater audience.

The play of famous Bengali dramatist Badal Sarkar is considered a major achievement of Hindi theatre. Almost all of his plays have been translated into Hindi and have been successful on stage. Pratibha Agarwal has done excellent translation of Badal Sarkar's own plays *Indrajit*, *Pagla Ghoda*, *Badi Buaji* among others Yadu etc. Apart from Pratima Agarwal, Sankhna Nigam is also one of the best translators from Bangla to Hindi who translated Mohit Chattopadhyay's famous play '*Giniping*'. Nevertheless, even though the translation is generally clean, it made a lot of space and kept the idiom as it was.

Marathi plays have been performed on Hindi stage just like Hindi plays. You will be surprised to know that many times the general audience does not even realize that they were watching a Marathi play and not Hindi. There is immense popularity of Marathi plays in Hindi. Almost all the plays of Vijay Tendulkar, Govind Purushottam Deshpande and Mahesh Elkunchwar have been translated into Hindi. Vasant Dev is a pioneer in successfully translating Marathi plays into Hindi. He has translated more than a dozen Marathi plays including Vijay Tendulkar's famous plays *Sakharam Binder*, *Ghasiram Kotwal*, *Kanyadan*, *Meeta ki kahani*, *Khamosh Adalat Jari Hai*, *Giddha* and *Jati Hi Poochho Sadhu ki* etc. is available. Similarly G. P. Deshpande's plays *Udhvast Dharamshala*, *Andhar Yatra*, *Raaste* and *Ek war Jun Gela Aahe* have been translated into Hindi and successfully staged many times. Vasant Dev has translated Mahesh Utskunchwar's plays into Hindi including *Rakta Pushpa*, *Pratibimb*, *Atmakatha* and *Wada Chire Bandi* etc. Apart from these dramatists, translation of plays of many Marathi dramatists like Mama Varerkar and Suresh Khare Sudrish etc. is available in Hindi.

Translations of Kannada, Tamil and Gujarati plays have also been successfully staged on theatre. Adya Rangacharya's '*Sunon Janmejaya*' in Kannada language and Hindi translation of Girish Karnad's '*Tughlaq*' and '*Hayvadhan*' are very popular. Girish Karnad's aforesaid plays are remarkable. The *Yakshagana* style is one of the most famous styles of Kannada theatre. Play director Krant himself has translated '*Bhishmavinaya "Yakshagana"*' into Hindi. It is worth noting that the translation of poems included in *Yakshagan* was done by famous Hindi poet Raghuveer Sahay.

The play '*Povai Porthik Udtgat*' which has been translated by Brijmohan has been the talk of the town. Similarly, Meenakar Favay Narayan Pashankar's play *Pashugayatri* was translated into Hindi by Bharataran Bharya, which was successfully staged. Bhanu Bharti translated this play. Its translation in Rajasthani traditional ritual style is quite interesting.

4.5 Translation of Dramas written in Foreign Languages

Initially, only English and Greek language plays could be translated in Indian languages but since the past two decades, the translation of plays from foreign languages like German, Japanese etc. have also been undertaken. As mentioned earlier many plays written by Shakespeare have been translated into Hindi. Translations of Greek tragedies, such as the earlier translation of *Othello* by Harivansh Rai Bachchan, have also been extremely popular in Hindi. Simple, easy and interesting translation of the play of Sophocles undertitle *Oedipus* and others were translated by Ballabh Siddhart in Hindi. These plays were originally written in thousand of years ago. but due to the sensitive and intricate craft of centuries of human life, even today it is able to make the same intense impact on the viewer-reader - as it would have been centuries ago. . These plays are

made up of subject situations of life and inner pain of the characters. It is the story of the collective subconscious of human being and the dilemma of reality. Ballabh Siddhartha, who is known for his creative translation, has preserved the dramatism in his translation while protecting the original spirit of the playwright. In the series of old plays Noker Shaitan Malik Haran, a translation of medieval Italian writer's famous comic play 'Avent of Two Masters' has been widely staged and acclaimed in theatre.

Due to the inter-relationship between India and Russia, Russian literature was translated into Indian languages on a large scale. In this episode, the plays of the best playwrights like Tolstoy, Gorky, Chekhov, were translated into Hindi. The theatrical adaptation of Tolstoy's work *Power of Darkness* has been done by Jainendra Kumar under the name '*Paap Aur Prakash*'. Story writer Rajendra Yadav has translated many of Chekhov's plays.

Among the foreign dramatists who are very popular in India for their plays include: German playwright Brecht, Spanish writer Lorca, French writer Albert Camus. Most of the plays of these dramatists were not translated but dramatized. German dramatist Brecht's *Caucasian Chalk Circle* has been translated into Hindi and other Indian languages. The name of this play is 'Khadiya Ka Ghera'. One of his famous plays *Mother Courage* has been translated by Neelam in the name of '*Himmatmai*'. The biography of Maloli has been translated by Vishnu Khare and Maheshdatta. Both these translations are supposed good translations. Many plays of Spanish playwrights have been translated not only in Hindi but in many Indian languages. In these plays, Verma, Blood Bedding, Shyamax's Prodigious Wife etc. are noteworthy. Raghuveer Sahai has also successfully translated Toka's play under the name 'Dharjis Kadar Ka Kunba'.

Japanese writer Kurosawa's '*Rasoman*' is one of the most popular plays in Hindi. Drama critic Nemichandra Jain himself has translated the drama 'Ivaragi' of Japan's well-known drama form Kabuki. The staging of these foreign plays has added both diversity and depth to Indian theatre. The audience of Indian theater has become familiar with the cultural, social and political perspectives of those countries.

4.6 Challenges of Translating Drama

Not only in the translation of the play, but in the translation of any work, the basic challenges are the transfer of the cultural environment and sometimes this hinders the emergence of the spirit of the play. India is such a composite culture which has inter-relationship with each other, yet they are different. This difference in cultural milieu makes translation between two Indian languages as challenging as translation between two foreign languages. The analysis of cultural problems of theatrical translation is mainly based on various aspects of life like geographical conditions, living conditions, dress, ethics etc.

4.6.1 Translation as Cultural exchange

A. Achyutan, in his book *Natyaanuwad ki Samasyayen*, has given an account of the problem of cultural transfer. An interesting example has been given of a play by famous Malayalam dramatist Ishwari Govinda Piyar, which has been translated by Mr. Ravivarma as 'Cooperative Farming'. A word Mukham has been used in it. The homes of the upper castes of Kerala have an airy sitting room. Where usually there are big ones on it. The word 'veranda' has been used in its translation. But the meaning of Mukham is not available from the verandah. There is also an airy

verandah, but the sound of highness or aristocracy in the mouth has disappeared in 'Mada'. In this way, each province has its own way of living, if it has to be explained to a person from another province, translation has to be used, but bringing these nuances of the meaning of cultural words into the translated literature is a huge challenge.

While translating cultural words, translators either depend on the dictionary to give an explanation or definition, or else they describe situations similar to the original. Prabhakar Machwe has written that translators or adaptors often describe situations almost similar to those described in the original work and even change the description of the names and customs in the original work. Bharatendu Harishchandra has also used easy methods like this. While translating Shakespeare's play *Merchant of Venice* under the title *Durlabh Bandhu* into Hindi, Bharatendu Harishchandra Indianized the names of the characters of that play, making it compatible with Indian culture and hence named Antonio as Anant, Portia as Purkhi, Venice as Vishnu Pur etc. According to Prabhakar Machwe, "Translation association methods do not solve the major problems of translation; rather they run away from the problem."

Playwright and journalist Mrinal Pandey has also chosen a translated play named *Nehle Par Dehla* to reflect on the problems and challenges of translation of the play. The story revolves around the dilemma faced by Ramesh, a member of a family of vicious thieves, over his decision to leave Pa and his fiancée Mohini, the daughter of a police officer. What will be the effect of this translation on the Indian audience, says Mrinal Pandey about him, the play tickles the audience with its tight dialogues and Dwijay Situation. But would such family jokes and end-relationships befall the young daughter professionally engaged in the business of thievery? Despite being a police officer, the Indian father's ignorance of him is such a thing, whose anomaly cannot be hidden from any sensitive audience reader familiar with the power equation of the Indian middle-class family." Investigating the reasons for this, it comes to the conclusion that, "The drama devote oneself to one's work and despite sincerity, the translator fails to bridge the cultural gulf behind the two literatures and despite all the machinations of language and tight ventilation of events, the play somehow seems to rely on an imported, unbelievable thing."

4.6.2 Translating Language

Drama critic Nemichand Jain in his book *Rangdarshan* underlines the linguistic problems in theatrical translation. It has been written that the imperative of the language of the dialogues to be character-friendly presents a very difficult problem for translation. There are two opposing sides to this problem. It is necessary to have another language so expressive and suitable for expression that many layers of the personalities of the different characters can be shown. On the other hand, it cannot be too far from colloquial speech. Dramatic dialogues are written in an edited and artistic and refined form of natural language suitable to the characters and comfortable for them. This most important feature of dialogues is often destroyed in many translations of plays. All the characters of the majority of translated plays are found talking in the same, distinctive, pure literary language. This kind of language destroys the uniqueness and diversity of the characters.

The most complex problem is the translation of dialects. In modern dramas, to make the characters realistic and believable and to create an atmosphere, many times narration is kept in the dialect of a region or region. This trend is especially visible in Bengali, Marathi as well as in

English and American plays to some extent. Translation in any one any one specific dialect would limit the drama and also actors speaking that dialect with clear pronunciation would not be found in other areas. By using a few regional words and changing the sentence plan, rather than translating the whole dialect, it is possible to produce much the same effect as is unpleasant by using the dialect in the original.

The language of theatrical translation has an important meaning, the creation of environment. Every play presents some or the other social environment and sometimes a special type of mental or spiritual environment is also necessary to be protected in the translation through the language of the dialogue of the characters. The tragic atmosphere of Shakespeare's twisting destiny is also fully reflected in the dialogue-plan. Hamlet's opening dialogues create an impending crisis like in the mind. If this effect could not be produced in the translation by its own characteristics of the language of translation, then much of the emotional impacts of the original drama is destroyed.

4.6.3 Translating form of Drama

The most serious problem goes to the translation of the plays. Many difficulties have been encountered especially in the translation of Shakespeare, Greek dramatists and poetry plays of Rabindranath. Shakespeare's plays have been translated into almost all the languages of the world, entirely in pathos, entirely in prose, and all Greek plays in mixed prose and verse have been translated into English and other European languages. Generally, prose translations have got more success on the stage. It is more useful to translate poetic dramas into combined prose. This is especially important in translation from non-Indian languages to Indian languages. Because generally, there is such a fundamental difference in their tone-music and post-composition, that it is almost impossible to maintain all these things with dramatization.

4.6.4 Translating Drama and adaptation

The problem of theatrical translation and theatrical adaptation, done without making any changes in the environment, language and events etc., is called theatrical translation. But taking into account, the space, time and situation, translation by changing one or more of the poetic character, environment, environment is called translation. Adaptation removes many difficulties of translation, but adaptability hinders the originality of the play. Drama critic Nemichandra Jain considers translation more important than adaptation. In connection with the performance of 'Aurat Mati Ramkali', an adaptation of one of Brecht's plays he was of the opinion that "If these plays were shown in translation instead of being adapted and presented in the Indian setting, they would have remained relevant." In order to make them docile and comfortable for the Indian audience, the presenters have to do more preparation. This makes it a more soulful voice acceptable to the Indian audience. Adaptations often appear to be less consistent with the original play. On the other hand, it may be easier for the director to find new meaning in the play or adopt a new presentation style. This is especially seen in Brecht's plays. Many of his plays have been adapted in different languages of the country and performed in new methods and styles. Even if they are few, they often have a fundamental uniqueness or enjoy a different theatrical style. At the same time, in many productions, there has also been a taste of adaptation being an almost original drama. In fact, the slight effect that transformation has on the drama's line increases the theatrical possibilities a lot. Now, along with novels, short stories, essays are also being adapted into plays.

4.7 Impact of translation on Indian theater

In the discussion of Indian theatre, this thing has been repeatedly raised in many ways that Indian theater has become a theater of translation. Directors often choose translations of plays from Indian or foreign languages for performances instead of focusing on original plays. Some scholars even go so far as to say that "Preference to translated plays is commercialism."

This is a fundamental question of today's theater from the point of view, because the level of artistry and height that Indian theater has achieved at the level of presentation in the last two decades could not be achieved in drama writing.

In every live and active theatre, the performance of translated plays from other countries and languages is almost mandatory. There are not enough new, relevant and excellent plays being written in any language all the time to satisfy the needs of directors of all tastes, outlooks and complexions and of all kinds of troupes. Therefore, in order to maintain the artistic level as well as freshness, innovation, variety and interestingness in their programmes, it often becomes almost inevitable for most of the troupes to resort to plays in other languages.

4.8 Let Us Sum-Up

In this unit you have learned about the translation of plays in Hindi and other Indian languages. In the beginning of the unit, you learned that Indian scholars also took up the task of translation very seriously and translated many plays even in the absence of resources. In this sequence, you also understood the difference between text translation and theatrical translation. After reading this unit, you would have been familiar with the plays, playwrights and translators of the major plays which have been translated into Hindi from Indian languages. You would also have learned about the translation of major plays authored in foreign languages, into Indian languages. You would have been introduced to the major challenges and problems pertaining to translating Drama.

4.9 Exercises

- 1) Discuss translation of plays from other languages into Hindi.
- 2) Give an account of Shakespear's translations of drama into Indian languages.
- 3) What are major problems and challenges relating to translations of Drama?

4.10 Suggested Readings

- Achuthan, P.A., *Natyaanuvad*, New Delhi, Vani Prakashan.
- Jain, Nemichandra, *Teesra Path*, New Delhi, Vani Prakashan.
- Jain, Nemichand, *Rangdarshan*, New Delhi, Radhakrishna Prakashan.
- Jain, Nemichand, *Drishya Adrishya*, New Delhi, Radhakrishna Prakashan

Unit 5 Translating Critical Writing

Structure

- 5.0 Objectives
- 5.1 Introduction
- 5.2 Problems of literary translation
- 5.3 Translating Critical Writing
- 5.4 Let Us Sum-Up
- 5.5 Exercises
- 5.6 Suggested Readings

5.0 Objectives

After reading this unit you will be:

- Familiar with issues to translating critical writing,
- Understand the intricacies of translation of critical writing
- Acquainted to the translation strategies of critical writing.

5.1 Introduction

Translation becomes an even more complex task when one has to translate critical writing as it differs from literary texts. Apart from this, there is also a need to underline the importance of translation of the critical discourse. Less attention has been paid to the challenges and opportunities that translation of critical texts presents. Critical thought is deeply embedded in its own tradition in terms of the challenges it faces from other traditions and assimilates their ideas. It is, therefore, imperative for a translator to be well-versed not only in the critical views of the language from which he or she wishes to translate, but also in the generative traditions that influence it. Translation from any Indian language to English will provide various opportunities towards broadening the horizons of critical thought by contributing to the current body of critical knowledge. A translator is expected to have a unique combination of abilities in order to focus on the interpretation of critical texts, the difficulties involved, and the strategies to overcome them.

We can give some ideas about translation and its relation to literary criticism. Translation of critical texts in the first place prompts us to turn to the history of literary theory, and in criticism in particular, because we have to trace the origins of ideas, where it all began, from Plato or Derrida to translation of critical texts. In this it means re-reading and re-analyzing literary criticism as it was and as it is now. It also means discovering the ideas that originated around the world and how to reach them in other parts of the world. Whether they have been the subject of a thorough examination or they have been accepted by meritocratic translation. The translations of the Critical writings help us present critiques ranging from literary criticism of ancient times to a subtle excursion into the theories of contemporary literatures.

5.2 Problems of Literary Translation

The translation of literary texts has been an area of enduring concern and debate. Translation of literary texts has come into practice by many methods. A literary text is constructed in tradition and context. It follows the tradition of writing according to its time and period to a certain extent.

It is also governed and directed by its context. If Spivak's statement is to be believed then translation falls is a specific practice. Therefore, in relation to a literary text, the quality of translation will be determined by how deeply the translator has read the text. In this situation, being specific or not has a direct impact on the destiny of the translation. The antelope of the literary text is a depiction; is the shadow of the self; retelling of experience in the form of a story or poem. The experiences embodied in such a text should not be simply translated verbatim. Therefore, the translation of a literary text has a variety of challenges; so many methods are needed for translating text. Many theorists and critics have presented their perspectives on the translation of a literary text and have presented their views on how to translate a literary text. They either classify the methods of how translation is done or present general norms that arise in the mind while translating a literary text.

Andre Lefevere mentions seven different strategies based on the different methods employed by English translators of the Poems of Catellus.

1. Translation of phonemes to produce sounds of the source language (SL) into sounds of the target language (TL). He makes an effort to produce an acceptable translation of the meaning and Lefebvre comes to the conclusion that while this generally works well in translation for follow-up, the overall result is clumsy and often meaningless.
2. Literal translation in which the emphasis is on literal translation that distorts the meaning and syntax of the original.
3. Metrical translation, where the effective criterion is the reproduction of the verse in the source language (SL). Lefevere comes to the conclusion that, like literal translation, this method is at the expense of the text as a whole, a part of the source language (SL) text. focuses on only an aspect of poetry.
4. Translation from poetry to prose, here he came to the conclusion that the meaning of the source language (SL) text has communicative significance and the distortion of sentence structure is the result of this method, although it is not found in literal or rhymed translations.
5. Rhymed translation, where the translation enters into a double combination of rhyme and verse, Lefevere's opinion is particularly strong here. Since he feels that it is an ugly imitation of Catellus (Roman poet).
6. Free translation, but the restrictions imposed on the translator in the choice of structure were re-emphasized, although the tendency of more accuracy and verbosity has also been observed.
7. Explanation: Lefevere discusses that in this kind of translation, the essence of the source language (SL) text is taken as it is but the form is changed and the imitation is where the translator composes the whole poem from his own imagination with only the title and starting point of the original. The above discussion has been done by Susan Bassnet in her book *Translation studies*.

Another theorist Hiller Baloc sets six general rules for translation of source texts:

1. The translator should not be engaged in translating word for word or sentence for sentence, but should always outline his work. Outlining this kind of translation, Baloc means that the translator must treat his work as a continuous unit and translate in paragraphs. Also, before translating each part, you should ask yourself, what is the overall sense of what I want to translate now?

2. The translator should use only idioms for translating idioms. Idioms, by their very nature, need to be translated in a different way than their original form. Baloc cites the example of the Greek exclamation *yad dzhang* which if translated literally into English would be simply ridiculous and also suggests that a more close translation would be *bygod*. Similarly, they indicate that the French historical present tense should be translated into the English present tense. Also, the French system of placing propositions in the form of a rhetorical question cannot be carried over into English where such a system does not apply.

3. The translator should translate by the method of sense for sense translation, keeping in mind that in one language the meaning of an idiom may be less effective than the form of the idiom and may be more. By 'intention', he means the effect of a chosen expression in a particular context of the source language that would sound inconsistent if translated into the target language. He gives several examples where the effect of a source language utterance is clearly greater or less than a literal translation in the target language and he points out that it is often necessary to add words that are not in the original in the translation of an intention, in order to make it conform to the style of the target audience.

5. The translator is suggested to dare to metamorphose and Baloc suggests that to translate means to incorporate a foreign element into a native text (The Resurrection of an alien thing in a native body)

6. The translator should never embellish his translation.

While he lays down the rules for translation, Anne Ourumfeld points out how it is impossible to separate text from performance, since theater is a dynamic between the two. It also shows how a dichotomy has been artificially created between the two, giving the literary text a higher place. According to him one consequence of the head of the literary text has been the concept of staging as a mere translation. Thus the director's task is to 'translate into another language' a text to which it is his primary duty to be faithful. It is based on the concept of semantic equivalence between the written text and its presentation. Even after changing from system of written symbols to system of presentation symbols, the form and essence of the expression remains the same.

5.3 Translating Critical Writing

Translation is an important enterprise in furthering the discussion on issues related to literature and criticism. A translated text becomes a statement of a tradition of which the source text is a small but important part. Even if one reads the translated text out of context, it should not misrepresent this tradition or discourse. It becomes an even more difficult task for the translator when he has the responsibility of translating a critical text to present the essence of his entire tradition as far as literary theory and criticism are concerned. The challenge of translation is to

reflect this discourse without doing injustice to either. An understanding of the poetics of both is necessary for the translation of critical writings from Indian languages into English or vice versa. Critical writings in various Indian languages can find a wider readership if properly translated. It is also necessary to underline that critical texts are linked to society and their translation from only a certain point of view will do more harm than help to literary theory and criticism. The complex nature of translation is created out of these issues and complexities. Sometimes these issues do not come to the fore in the era in which the translation took place, but emerge later when it cannot be explained why it was translated in a particular way or if some aspects of the translation were missing. What were the reasons for the misrepresentation? Well-defined strategies are needed to address these issues. Translation of critical writing is a matter of both reflection and creativity. Reflection demands intense scrutiny and observation and creativity provides the translator the opportunity to experiment with his or her own strategies and approaches beyond routine translation exercises.

Here it would be appropriate to discuss some examples of translation of critical writings. The critical writings discussed here are translated into English from various Indian languages.

Natyashastra

Bharatamuni's *Natyashastra* is a text based on drama, music and dance. It gives a complete description of the prevalent types of these arts at that time and defines and analyzes the various dimensions of these arts. *Rasa Siddhanta* is also revealed in this very important book. Many interpretations of this app are available in modern Indian languages. The English translation by Manmohan Ghosh is considered a good translation.

Tolkappiyam

The main part of *Tolkappiyam* deals with the descriptive linguistics of Tamil. A small but important part of it is dedicated to the style and poetic sensibility of the verses. However, his most important contribution to the field of literary theory is to develop a distinction between poetry based on the paradigms of the inner and outer worlds. It seems impossible not to miss the subtle insight and complexity of the exponent of this theory. S. Illkuvnar had translated it in English.

Vakyapadiyam

Bhartrihari's *Vakyapadiyam* is very systematic work. This is based on the *dhwani* theories and concept of *sphota* dealing with the scientific vigor and subtlety prevail in the presentation. The idea of *Sphota*, considered to be the basis of Indian economics, also became an important basis of *vedant* philosophy of Shankaracharya. He has visualized the relationship between vision and prana as an explosion. The idea of sound has been used by writers and poets for various purposes. *Vakyapadiyam* is one of the most translated works of Sanskrit. Its English translation was done by K. Raghwan Pillai.

Dhyanyalok

Along with the *Natyashastra* of Bharat Muni, *Dhyanyalok* authored by Anandvardhan is also a major work of Indian poetics. It deals with poetry and poetic styles, as well as mainly with interpretation, referencing many viewpoints; scholars and poetic compositions are also given in it. Anandavardhana propounded the theory of *dhwani* which means the quality of language. His

work initiated the semantics of poetic language in Sanskrit poetics. But it has made more important contribution to shift the attention of critical discussion from superficial linguistic style and poetic decoration to more serious issues like structure. Although Anandavardhana's work earned him an important place in the Indian tradition, it was not translated into English until Krishnamurti presented his critical edition along with the translation.

Vakrokti jivitam

Kutak is considered the originator of the theory *vakrokti* towards Indian poetry. It deals with the concept of poetry which is a specific form of expression that includes satires. It sees poetic language as a language of metaphor and parth dialogue. It was also translated by Krishnamurti.

On Interpretation

Suresh Joshi is considered to be one of the foremost writers of Gujarati in the post-independence era. His critical writings are a synthesis of ideas from both Indian and Western traditions. *On Interpretation* is an essay in his collection of essays titled Chityamani Manas (1983). Although most of his critical writings are yet to be translated, 'On Interpretation' translated by Upendra Nanavati represents the Gujarati critical tradition of the post-independence period.

Marathi writings

Kosla (1963) brought fame to Bhalchandra Nemare. After this came three more novels and two works. Many of his critical essays have been published. A collection of these in Marathi '*Tikaswayamvar*' (1991)

Of Grammatology

Derrida's *Of Grammatology* is divided into two parts. Part 1 is titled "Writing Before the letter" and Part 2 is titled "Nature, Culture, and Writing". Part two uses this hermeneutical method to dissect various texts from different fields such as mythology (Sasseur's Course in General Linguistics, anthropology Lévi-Strauss's anthropology and philosophy (Rousseau's Essay on the Origin of languages). It was translated from French to English by Gayatri Chakraborty Spivak.

Translating critical writing is a tedious task for many reasons. While there is no tradition behind one type of writing over another, critical writings are always part of some critical tradition. This means that a critical piece of writing is not isolated in the way that a literary work can be or is. Critical text refers to the criticism of an entire tradition of critical thought. Therefore, in order to understand a critical text, one must have a good understanding of that tradition in the context in which that critical text is to be read. The need to place a text in a critical tradition will be transformed into a choice of in-depth study of the tradition in which critical writings of a similar or quite different critical perspective have been made. (A primary challenge is to read a critical text in the light of its tradition. Given this challenge, it is even more difficult to translate a critical text in the light of the entire tradition. This is because a translated text for example, a critical text translated from Hindi or Gujarati to English would be representative of that particular language to the rest of the world. Therefore, a negligent act of the translator would misrepresent the critical tradition of that particular language.

Translating a critical text will also require an understanding of how the critical tradition of that particular language engages in discourse with other regional languages and with Western critical traditions.

A critical text is part of a certain time period and critical interval. Each critic uses the language and terminology of his time. These technical terms also create difficulties in translation. To read a text from the perspective of the technical terms employed in it means to read it from the perspective of the technical terms prevalent at that particular time and their current meaning at that time. This also means that there will be a problem of equivalents with respect to critical terminology. But translation is basically an interpretation. It cannot claim to be a 'perfect transmission' of the text, even though the idea of literary epistemology being faithful to its original extends into a number of complex issues. Since what the translator wants to translate is part of a particular time period, it has to be translated into the vocabulary of today's times if it is to be given a new life. The translator of the critical text will need to consider a number of steps and a variety of approaches to deal with the issue of equivalence to the original.

A critical text poses new challenges even to trained and experienced translators. In the case of India, this is because the translation of a critical text works with the intellectual sphere of a particular era in a particular language, with the traditions of other languages, and with the Western tradition. The issues involved in the translation of critical texts relate to the coordination of critical traditions around the world. The difficulties of translation of critical works arise from its various theories of criticism and definitions of terms and their rewriting in the target language. If one tries to keep the translation faithful to the original text beyond a point, the translation will not be good. The main issue of the translator's work is how much leeway to allow the translation to go beyond the outer limits of figurative translation.

The challenge of translating critical writing is such that any attempt to outline strategies to meet it will be incomplete. There will be paragraphs and sentences where the translation will get stuck in execution with all its configuration strategies. But some ideas can be proposed regarding possible ways of thinking about the translation of critical writing.

Since the translation of a critical text would be a new movement in the critical tradition of a particular language. It is therefore a prerequisite for the translator to understand that text in the light of that tradition; it is a prerequisite for the translation of a critical text to understand it as part of a wider discourse between the text and its tradition. At the same time, an expression and the above tradition and other traditions of the world should be understood as a dialogue between the two. Nevertheless, it is expected of the translator to be able to understand the critical text by taking into account the dimensions of other traditions, so as to make a clear, comprehensible translation of the appropriate principles from the target language to the source language.

The strategies may also be different, depending on whether the critical text is being translated from Indian languages to English or English to Indian languages, if a critical text is being translated from an Indian language to English, the outline of the strategy will differ. For a critical text written in Indian languages, the translation will need to take into account Indian poetics and theory and the verses it mentions. A translator also needs to understand what he/she should translate as a translator and what should be retained. For example, it would be relevant not only

to retain the titles of Indian poetics, but to italicize them and explain them in footnotes or endnotes. This is inevitable because no matter how much effort any translator makes in translating these verses he cannot be successful because it is not in the doctrine or the verse. At most it can use some heavy-handed phrasing. But it will not be able to explain the verse, nor will it be able to convey the intended meaning in it and instead of clarity, it will increase obscurity. It would again be inconsistent to convey them in the target language through some meaningless phrases. Should have also considered the possibility of translating these through a similar post of translation, take them as is and explain them in footnotes or endnotes. An important task would be to create a vocabulary in this regard. A good vocabulary helps in translation in a variety of ways.

Therefore, the study of the proper use of pre-existing terms in the target language in the translation of a critical text is an important meaningful experiment for good translation. The translator should also take into account the current critical scenario and development stage of critical idioms in the target language and translate with the aim of supporting critical discourse in the target language. The translation of every critical text requires a strategy that is clearly perceptible and clear-cut of the logic contained in the source language.

5.4 Let Us Sum-Up

Translation has a very important place for the coordination of ideas. Critical text makes translation more useful. Criticism is always a literary and critical statement of the language in which it is written. They represent the vigilance of criticism and the progress of critical discussion in that particular tradition. Each critical text is a representative text. Translation is a means of representing a trans-linguistic society to a wider audience. Translation facilitates the transmission of ideas to audiences across geographic boundaries and cultures. In this process, ideas are presented. When the translator applies his own judgment in the difficult circumstances of translating critical writings, the translation itself and its meaning are at stake, and the result might be meaningful or that may destroy the essence of the text. It will be decided only after objective assessment of translation. In this unit nature of critical writing has been discussed. It has also been discussed what approaches and strategies of translating critical writing should be adopted.

5.5 Exercises

- 1) Give an account of translations of literary texts.
- 2) Discuss the difference between translation of literary and critical texts.
- 3) What issues are involved in the translation of critical texts?
- 4) What Strategies for Translating Critical Texts should be adopted

5.6 Suggested Readings

- Bassnet, Susan, (1993), *Translation Studies*, London and New York. Routledge.
- Venuti, Lawrence (ed), (2000), *The Translation Studies Reader*, London & New York, Routledge.
- Baker, Mona, (ed.), (1998), *Encyclopedia of Translation Studies*, London & New York Routledge.
- Bassnet, Susan, (1980). *Comparative Literature: A Critical Introduction*, London and New York, Routledge.

Unit 6 Translating Non-fiction

Structure

- 6.0 Objectives
- 6.1 Introduction
- 6.2 Development of Non-Fiction
- 6.3 Elements of Non-Fiction
- 6.4 Non-fiction literary genres
- 6.5 Features of translating Non-Fiction
- 6.6 The cultural context of translating Non-Fiction
- 6.7 Translation of Non-Fiction and features of Non-Fiction genres
- 6.8 Translation in the context of certain non-fiction genres
- 6.9 Let Us Sum-Up
- 6.10 Exercises
- 6.11 Suggested Readings

6.0 Objectives

After reading this unit, you would be able to understand:

- The nature of non-fiction literature
- Elements of non-fiction literature
- Methods of Translating Non-fiction
- Cultural context of non-fiction literary translation

6.1 Introduction

Any fact, information or content can be communicated through a certain style and form of expression. On this basis the categories are classified. For example, if there is narration in the subject matter, then it will be syntactic and if along with narrativeness there is predominance of factuality, it will be called other genre of literature.

In this way, it becomes necessary to include travelogue, reportage and diary under non fiction. Prose-writing should not be dull and boring. Novels and short stories became narrative genres and, travelogues, reportage and many other genres are treated non-fiction. The identity of non-fiction genres is that there may or may not be a narrative in it, but the prose that goes into existence through the artistic presentation of real-life facts is known as non-fiction literature. As life is vast and diverse, a sensitive writer wants to record them according to his sentiments. The flow of time is stopped and frozen by a recorded event or phenomenon. Thus it becomes a part of human memory and history. The importance and survival of that event lies in the fact that it should be recorded. Non-fiction literature is born from this inevitability of writing real life events. This non-fiction literature enriches literature in the form of letters, travelogues, autobiographies etc.

6.2 Development of Non-Fiction

After the Renaissance, the practice of subjective writing began to grow in Europe around the sixteenth century. During this period the writers reviewed their lives. Due to this, many confidential aspects of their lives were also revealed. The 'Confessions' of the Rousseau is an

example. Due to expressing the facts of life with honesty, many other genres came into existence. Under this category, genres such as autobiography, biography, diary, letter, travelogue, reportage, memoirs, and sketches began to be written. The importance of these modes lies in the fact that creative expression of the real events of life became possible through them.

6.3 Elements of Non-Fiction

The scope of non-fiction is wide and diverse. It would therefore be unfair to seek uniformity on the basis of goals, techniques or style. Any generalization about its identity will ultimately be fraught with exceptions and contradictions. English critic F.R. Leavis wrote in 1957 that nonfiction literature is a technique in which words are forced to express intensely personal experiences. It is identified on the basis of the following elements-

Art of Facts

It is a common belief that non-fiction is descriptive and is closer to reality; this is also correct in the context of stories and novels to some extent. Barbara Lounberry has written that the facts worth 'documenting' in non-fiction prose literature are taken from subjects selected from real life, as opposed to invented or designed stories in the author's mind. (Barbara Lounberry: *The Art of Fact*, Greenwood Press p. XII) What he means here is that the phenomenon described in the text are located in the natural world, and can be verified. This should not lead to the illusion that fiction is quite contrary to non-fiction, essays; travelogues, memoirs, biographies, are also imaginary. In fact, it is not as it happened, but as it was felt by the author.

But sometimes it becomes necessary for creativity to fill with imagination in the midst of real life events. Duncan Barrett and Nuala Calvi wrote 'Introduction: Sugar Girls'. It is based on interviews with girls working in a sugar factory. Its foreword states that although "we were faithful to the facts presented by the girls interviewed; many recollections were incomplete due to the events taking place fifty years ago, therefore, to fill in the gaps in the narrative, imaginative things have also been added.

The 19th century English essayist William Hazlitt praised the beauty and precision of Edmond Burke's prose style. Similarly, despite being religious, the German prose translation done by Martin Luther gave a new direction to German prose-writing. Martin Luther translated the New Testament in 1554. With these two translations, Germany's sensibility was improved to a great extent.

Subjectivity

Infact non-fiction writing is not intended by the writer to be subjective rather the writer wants to reach to the reader getting involved with the conditions and facts. This can be seen in particular with reference to memoir and reportage, autobiography and diary in general. In all of these, the first person is dominant. Perhaps this is the kind of subjectivity or individuality of the writer which happens in the case of non-fiction writing.

Craft technique

Descriptive communicator is used from this point of view. There is also an element of writer's particular style. This is where artistic methods are adopted in poetic genres, but due to the

primacy of individuality, the genres of non-fiction prose go from end to end. Descriptive mode is used in essays, historical discussions and ethical prose compositions. Narrative method is used in autobiographies, biographies, etc.

6.4 Non-fiction literary genres

There are many other prose genres. With time, new genres are also being added to it. Through example, in today's era of internet, many things have come into existence. This can also be considered as a kind of non-fiction including blog, dialogue etc. in addition to Essay, memoir, sketch, biography, autobiography, interview, letter, radio talk, reportage etc.

6.5 Features of translating Non-Fiction

It is understood that literary translation is relating to poetry, short stories, novels and plays etc. only. But it has to be noted that Kathetar Gaya is also an essential part of literature, and the literary translators who have an interest in this direction will also enjoy translating it. By the way, the techniques adopted for translation of poetry or fiction has also been used in non-fiction. Especially in autobiography, biography or memoir, the techniques of translation of fiction and diary are widely used.

But the translator of the literature that has gone beyond the script also gets some special support. For example, translator can use footnotes in translation as per his/her convenience. Through footnotes, he can underline the difficulties in the translation of words and phrases and thus he can explain the socio-cultural context of that particular word or phrase. By doing this, the effect and rhythm of the work is not recited, because in this only the factual content has special importance. The factual content has to be clarified through these footnotes. Due to the emphasis on poetry, style is no longer important. Therefore a good translator should not ignore it. The translator can also write a proposal for translation of non-fiction particularly where translation is prevalent.

In general, the method adopted in the translation of narrative fictions can also be used in this context. Here also the context of the relationship between author-translator and reader comes into the perspective. The same sensitivity towards the smallest of things, the same sense of dedication is necessary here as well. In this context, there is nothing different and distinctive in the translation of non-fiction.

It is needed to mention that in the context of translation in fiction, dialogues create problems. These dialogues pose a challenge to translator. It is easier to translate descriptions and interpretations, than to translate dialogues. This is the feature of non-narrative prose. There are very few dialogues and more intricate details in non-fiction. These facts are also reflected in details. Many times localised words remain hidden in fiction. Despite their simple appearance, these specific words and the hidden meanings in them pose a great challenge to the translator. (Clifford E Lander Literary Translation p.104) Translators of both prose and nonfiction should be cautioned to these things.

6.6 The cultural context of translating Non-Fiction

The translation of non-fiction is based on the claim of the fact that the author of a source text has reproduced its 'real world'. This is a slice of life lived by the real world author.

This 'reality' or reality sleeps like a challenge in front of the translator of non-fiction. Translation usually means 'carry across' the text. In this, the translator of non-fiction transfers the text of one language to another language where imagination or fancy does not work. Therefore it is fitting that "sometime the writer of poetry verbalises on pages the world around him and the world within him." (Brian Goedde, New York Times, 2007) Thus the 'transport' of experiences is both the originator and the translator, but for the translator of the non-verbal, there is a problem here.

At this point, the culture, history, memory, subtle meanings hidden in the source language and the target language are assumed as per the understanding and interpretation of the translator. We can understand here 'politics of translation'. At this point, translator also plays the role of an effective mediator between two cultures. This question arises also in case of translating non literary texts. Therefore, the characterization, representation and expressions of people in the culture of the source text will guide the translator's elevation. By the way, travelogue is such a special genre of writing, where the context of cultures remains a bit more intense. Translation theorist Ian Mason believes that "translation studies where two languages interface, it is almost impossible (or redundant) to analyze it in isolation from cultural contexts. It includes the perspective of power, status, role and Socio-textual practices, etc., have to be known." The reason is that any text which has a transmission force from one culture to another is also ultimately the product of a society. And where from a society, the question of language and its cultural milieu would inevitably arise. Translators of non-fiction should pay attention to these questions.

In the era of globalization, the inter-cultural context has become more important. Today the chariot of globalization has gone a long way. Today no country can keep its frontiers (cultural or economic) closed. The old world is gone, and in the new world cultural, ethnic, regional identities interface with global contexts. Political, economic, social and linguistic connotations are also being born out of this amalgamation. To say that today communication is born for progress and survival, it is possible only when there is a refined environment for translation.

6.7 Translation of Non-Fiction and features of Non-Fiction genres

Evaluation of translation should be done keeping in mind the methodological specialties of a good translator. In this context, recognizing the nature of knowledge, the translator should pay attention to the content described in them. The correct identification of genres is necessary because the idea is ultimately related to the mood and experience of the writer and the content. Highlighting the importance of genre, Nirmal Verma has written, "Literary genres cannot be selected arbitrarily, it lies in the nature of experience" (Nirmal Verma, Rajkamal Prakashan *dhalan se utarte hue* (descending from the hallway)).

In order to transmit the inspiration in the translated text as well, the translator has to pay special attention to the disciplinary boundaries and limitations. This is because a biography is ultimately a biography, and an autobiography is an autobiography. Similarly, a translator cannot transfer reportage to historical chronicle.

Therefore, translators also modify their translation techniques in the light of this changing and disintegrating form of genres. But the fact is that genre boundaries are still there and will remain

so. The reason is that genres ultimately communicate the stages of human social journey. The diverse views of the poet themselves reflect our historical development sequence, so the translator should be sensitive to the methodological limitations.

6.8 Translation in the context of certain non-fiction genres

Memoirs are intended to describe the events of the past in a sensitive manner while reviewing them in the present. It is to look back. Looking back after a lapse of time has a specific creative context. From the methodological point of view, the memoir is close to the sketch. But the sketch has importance in the sketching the framework of personality or event. This is the centrality of the memory in the recollection. Country or place is important in the sketch. As the time, situation, the picture of the place is reflected in the sketch, but the memory travels through time in memoirs. The past is essential in memoirs and the author sees his past in the mirror of his personal relationships and experiences. The feelings of the writer's life happen after being influenced by a person, then he records all those experiences and scenes in the form of memoirs with the help of memory.

It is difficult to reconcile the memories of the past as they are. Many aspects of it go into detail. This gap is filled by feeling or imagination. So what the author sees and experiences in the memoir does express it. He does not fill subjective details like a historian, but presents his experiences by boasting of literature. That's why it is said that memories are the creative results of personal experience and sensation, which are based on the memories of the past. In this, the account of the past is not presented, but it is also seen how the memoirist is related to that 'past'. The author appears in many forms in the memoir. This might be relating to Autobiographical Memoir, Biographical Memoir, Travelogue Memoir and Diary Memoir.

Memoir refers to the attachment of a part of the past to a particular person. That's why there is factuality in it. This factuality is conducive to biography writing and literary history because it describes real events.

Memoir translation process and problems

In the process of translating memoir, transfer of meaning and messages is undertaken from source to the target language. Based on the material available in the source language, the translator uses the means of literal translation, sense for sense translation etc. Thus translator goes through the subjective experiences of the author available in the 'text'. These experiences have to be translated. Along with this, wherever the dialogues also have to be translated. It is worth mentioning that there is a close relation between memoir and sketch, so special care has to be taken of the methodological limitations of memoir. As memoir is a narrative of past moments, so there is bound to be a difference between the time of translation and the time of creation of memoir. According to this difference, the translator should catch language and sensibility. It is well known that the memoir is filled with the personal experiences of the author and the relations emerged of these experiences, therefore translator should take into account all these aspects in the process of translation. If the translator takes care of all these aspects, only then the translation will be accurate and appealing.

The limitations of translation of the memoir are inherent in its disciplinary structure. There is no end in this legislative structure, and the process of thinking and dialogue in the past, all this is a

memorial article. It is a creative appropriation of memory, not a historical document. By the way, it is used as a byproduct of history-writing. Therefore, the challenge before the translator is those facts whose goal is to be transmitted in the language. The translator should be very careful regarding this. Along with this, the verbs of the present tense in the memoir should be translated in the same environment.

Travelogue

Events occurring in time, place and environment during travel, experience gained on meeting a person or group and pictures, natural scenes etc. have an unforgettable effect on the human mind. The creative presentation of these effects is known as travelogue. Travelogues have special importance in the literature of the world. The names of Hiuen Song, Fa Hien and Marco Polo etc. are known as initial travel description writers. There is some literary touch in the writings of the 13th century letter description writer Marco Polo. In the Romantic Age in Europe, captivating travelogues were written about landscapes and natural phenomenon. The description of DH Lawrence written on the trip to Sardinia and Italy is also very well known.

Travelogue is the main genre of Hindi prose. While defining it, Dr. Ramchandra Tiwari has written that "in this, the beauty of the natural scenery of the country and abroad, various references of men and women, interweaving of artifacts symbolizing new and ancient aesthetic consciousness and many objects symbolizing the development of human civilization." - The pictures, established in the psyche of the author, get illuminated by his personal melodious metaphor. The author, on the strength of his diverse legislative imagination, satisfies the targetting instinct of the readers by making them dead again." (Ramchandra Tiwari, Modern Prose Literature, p. 415)

The first feature of the travelogue is that it has the ability to cover all genres. It can also be memoir, narrative or even expository, as in the Russian Romanticist writer Nikolay Karamin's Letters of a Russian Traveller. The second feature is that travelogues are closed, and they are dynamic. Mobility depends on the nature of the author's journey. Third travelogues are subjective. The fourth feature is that it lacks imaginary songs, real incidents and scenes can find place in it.

Process and problems of translation of travelogues

Translation is also an entry into another scene. That's why translation is a language-bound interlude. In this, a journey is made from the source language to the target language.

The travelogue author describes the events, situations, and characters that touch his emotions during the journey. These descriptions bill the reader as well. That's why it is necessary for the translator to pay attention to this aspect in the translation process of travelogues. In this context, the translator's word-comprehension ability and the ability to recognize the heartland are important. Here the translator has to walk according to the writer's taste, culture, mental formation and sensitivity, as well as the acceptance of the readers of the target language. Here comes some difficulty in the translation of travelogues. How the sensitive places of the travelogue of source language will become visible in the target language. The translator has to be very careful about this.

Travelogues emerge from experiences of the world seen during travel, whereas for the translator that world is found only through words. He goes through the process of translation while feeling the experience of traveling in a closed room. That's why there is a fear of the translator's own experiences dominating at some places. Due to this, there is a possibility of deviation in the translated text. The translator needs to be careful that personal experiences are not implanted in the translation.

The author of the travelogue adopts local words. These local words used in any country and time have special importance. These words are part of the society and culture where the author is traveling. The translator should be careful while translating them. Similarly, many times the author becomes very emotional during the travel description. Due to the scenes and situations, the feeling of poetry is present in his mind. The translator should proceed towards translation by adopting that mood, melody and rhythm.

Reportage

Reportage is to give the eye-witness news of an incident. In this, the whole scene of events comes alive through words. But there is no reportage just because of description and presentation of events and scenes. It is also necessary for the description to be artistic i.e. literary. It should include the sensitive feelings of the writer. For example, it can be seen in the context of Phanishwarnath Renu's reportage *rin jal-dhan jal* (Flood and drought)

Reportage is derived from the word 'report' in English. According to Shivdan Singh Chauhan, "In order to intervene in the fast-paced reality of modern life, writer had to create new literary forms. The reportage is the most influential of them all." While defining reports, Dr. Bhagirath Mitra has written, "Extremely detailed, subtle, interesting description of an incident or scene is done in such a way that it becomes visible before our eyes and we are impressed by it."

Features

Reportage is associated with journalism. In this, natural or man-made events are the basis of reportage. Despite being part of journalism, the aspect of sensitivity makes it unique. Reportage contains only factual details, while reportage contains the element of subjectivity along with objectivity. That is, a report becomes reportage only when there is a proportional balance of factuality and subjectivity.

Process and problems of translation of reportage

Reportage is not only about reportage of journalism. This fact is the crux of the process of translation of reportage. While translating reportage, it has to be seen that what kind of incidents the author has based on the reportage, the translator has to choose the words accordingly. The sensibility of the events and the experiences related to its human aspect should be translated into the target language carefully. Apart from this, the reportage comes in a specific style according to its subject matter, such as the reportage of a particular event will be in descriptive style. The reportage of the seminar or convention will be in conversational style. This style has to be taken care of in the process of translation.

Diary

Generally, a diary contains details of the events of a person's daily life. It can also contain the specific details relating to personal love or sorrow of life, but only that parts of the diary come under the diary as genre which is creative in style of writing. Those pages of personal life which contain literary reference are important.

Many incidents of life that affect the mind can be part of diary writing. Some incidents make you happy and some make you depressed. Some create loss and some disgust, a litterateur receives his creative energy from them only. He looks at these pages in solitude and expresses it while discussing it.

Diary translation: process and problems

There is primacy of sensory perception in the diary. The author has his own prejudices but it is all related to a date, day and time. The translator should understand that, if necessary, text notes should also be used for clarification. The diary is written in a relaxed environment. The environment changes with time. But the time and events have survived in the diary, which includes the compositional aspect. The translator should consider these facts and sensitive aspects.

6.9 Let Us Sum-Up

Non-fiction prose genres are continuously developing. They have special importance in the new global context, because these contain self-realized and self-transcending human experiences. That's why public biography, autobiography, essay, diary, memoirs have been translated from many genres. In this process translation is undertaken according to the form and style of the genre. Along with all this, the translation of non-fiction literature should also pay special attention to the socio-cultural perspective of the source language and the target language. In the era of globalization, it has special importance because the combination of languages and cultures is increasing continuously.

6.10 Exercises

- 1) What do you understand by non-fiction? Discuss its importance.
- 2) What are the main elements of non-fiction?
- 3) Illuminate the features of translation of non-fiction.
- 4) Translation of non-text literature is also undertaken with reference to socio-cultural background. - Comment.
- 5) What is memoir? Discuss the process and problems of translating memoirs.

6.11 Suggested Readings

- Verma, Nirmal, *Dhalan se utarte hue* (Descending the Slope), New Delhi, Rajkamal Prakashan.
- Baker, Mona. (ed.), (1998), *Encyclopedia of Translation Studies*, London & New York. Routledge
- Baker, Mona, (ed.), Text Context Maeve Olohan and Maria Calzada Perez, New York, USA.