



Research Paper

Literature and Translation: An Overview

Poonam Mehra

(Ph.D. Research Scholar)

Department of English

University of Rajasthan, Jaipur

punmmehra44@gmail.com

Abstract:

Translation is a process of decoding source language into target language. It is practicing in oral and literary forms among all over the world. Colonized countries had witnessed a history of domination, subjugation, and color segregation. Suppression of own culture, tradition, and language on the basis of color was inhumane and unjustified. That had left a harsh impact upon the psyche of victims generation; their texts represent a history of diaspora, colonial power, postcolonial trends and experiences of battlefield. Historical and political studies delineates the revolution and constant struggle to survive amidst terrifying circumstances and migration. M.K. Gandhi, Raja Ram Mohan Roy, Dr. B.R. Ambedkar, Pandit Jawaharlal Nehru, and Sarojini Naidu etc. focused on nationalism, social structure and patriotism. To address a multilingual country, some of them wrote in English and regional languages; few texts also translated into English by themselves or other writers for example Ravindra Nath Tagore translated his own text. This paper intends to decode the partition text, war text, autobiographies, and geopolitical factors that have made India's literary account diverse and affluent with the lingual and textual aestheticism.

Keywords: Post Colonialism, Partition, Hybridity, Discrimination, Geo-politics, Translation, Interpretation and Visual Adaptation.

Received 05 Sep., 2024; Revised 15 Sep., 2024; Accepted 18 Sep., 2024 © The author(s) 2024.

Published with open access at www.questjournals.org

Indian clerks, translators, journalists, writers and secretaries etc., have marked their notable and memorable presence and sacrifice in the Indian freedom struggle and wars. They played a vital role in communicating with masses in their own native language by interpreting, translating and writing. It is well known that when a work got translated, it adapts source language's geographical, social, psychological, political and economical characteristics to convey what is intended by author. While tracing the language of author sometimes translator escape the expression of native languages due to contextual knowledge. To translate a text with minimum semantic errors, it is classified in several types and theories. This procedure often classified into three major approaches : first Literal Translation (word for word), second Transliteration (used for symbol and oral language) three Transcreation (to translate a literary text, it can be used for creative translation). Educational and commercial system's periphery structured in an utopian vision to promote the English language at a global scale than any other regional language. As Lord Macaulay stated in *Minute upon Indian Education* that "a class of persons, Indian in blood and color, but English in taste, in opinions, in morals and in intellect". In 1835, English Education Act opened up more possibilities to English language, and diminishes the approach to Indian Vernacular languages education in higher education.

Witnessing domination and subjugation from the establishment of East India company, India 's vibrant and rich heritage survived with evergreen wounds on the soul of its aborigines that we found in the form of diasporic, colonial, post colonial and partition writing. *Politics and Geo-politics Decoding India's Neighborhood Challenges* by Harsh V. Pant and *India and Asian Geopolitics The Past, Present* by Shivshankar Menon have presented a well-knitted discourse and tensions of LoC and Indo-Pak war. Territorial and political disputes in India and Pakistan curated a mark on border and named it Red Cliff line. But this line had made people to bear a trauma of losing their own identity, belongings, relatives, mother-land, mother-tongue, tradition and culture. The pathetic situation of common people during that period is heart-wrenching as Indian cinema and literature portrayed in

their fiction and visual expression. For Instance, In *Begum Jaan* of Hindi Cinema, Vidhya Balan played a role of pimp, mother, protector, protester, and warrior. Her character glorifies India's concept of integrity, nationalism, brotherhood, lingual and cultural assimilation. Unlike Indian authors, Pakistani Literature also deals with the trauma of partition, diaspora and migration. For instance Bapsi Sidhwa portrays geographical and cultural violence, riots and physical assault to women in the *Ice Candyman*.

India got Independence in 1947, and Nigeria got in Independence in 1948, but both the countries struggled for social and political reformation. After the official declaration of Independence, a lot of social and political challenges threatened and left the marginal and poor people devastated and shattered as we found the traces in text of Okey Ndibe, Chrish Abani, Mulraj Aanand, Raja Rao, and Salman Rushdie.

Indian government paid homage to the contribution of great national leader Mahatma Gandhi towards the struggle for India's Independence. He remained a saviour and warrior throughout his life, of the poor, marginalized and downtrodden people. As a social reformer and activist Gandhi, couldn't restraint himself to serve in one nation only, According to autobiography he had also helped black people to break the chains of slavery and in raising the protest. Gandhi was acclaimed for his non-violence strategy to root out the adhered colonizer. In India he lead Civil Disobedience (Satyagraha) ; Dandi march against the monopoly of British government by marching two hundred forty one mile to harvest salt on the shores of Arabian sea. It was initiated by a few people, but later joining of thousands of Indian made this movement successful. Subsequently Quit India movement, Simon go back, Jallialwalabag massacre, Rowlatt act etc. took place as a revolution and resistance against white supremacy; in which all the communities and caste fought as one power.

Translation, Interpretation and Adaptation in Indian literature-

Toru Dutt, known for her writing in English and French, had translated Sanskrit's *Ancient Ballads and Legends of Hindustan* into English. Edmund Gosse wrote of her lingual efficiency in its preface – “She bought with her from Europe a store of knowledge that would have sufficed to make an English or French girl seem learned, but which in her case wad simply Miraculous”.

Nirad. C. Chaudhary an Indian Bengali writer who had served as clerk in Accounting Department of Indian Army in British India. During this job, he published his article on Bharat Chandra (A Bengali poet) in a magazine named *Modern Review*. Later he switched to journalism and stated writing for well known magazines like- *Prbhasi, Sonibarar Chithi, Samasayiki and Nootan Patrika*. During this journey he met Sarat Chandra Bose, brother of Subhash Chandra Bose. Nirad C. Chaudhary started working on the post of secretary to Sarat Chandra Bose. There he met M.K. Gandhi and Nehru. This instance shows that how national leaders arranged to reach the masses and how educated and efficient people contributed in movements, wars and protest. Educated class of India helped our freedom warriors to understand the imposed language, rules and regulations. By writing they also had preserved the originality of cultures and customs unknowingly: that is still holding India together and united.

Ravindra Nath Tagore, a well known writer of Bengali and English literature, had presented the India of socio-political disturbance. Tagore is acclaimed for his notable work, *Geetanjali (Song Offerings), Ghare-Baire (Home and the World)*, and two national anthem- India's *Jan-Gan-Mann*, and Bangladesh's *Amar Shonar Bangla. Home and the World* originally written in Bengali that translated into English by Surendra Nath Tagore. This novel depicts the psychological conflict over modern and tradition. Though R.N. Tagore himself rejected the conventional form of writing and introduced a new perception towards situations and relationships. He himself remains in dilemma for a short period to accept the new ideas of western philosophy and to resist the structured form, a constant conflict over modern and classical, realism and idealism, good and evil kept him questioning for his adaption. Along with this notion, Indian Freedom Movement also coincides; in which patriotism and pragmatism got clashed. While presenting historical elements, author justified how unconventional thoughts have influenced the India's people. This novel questions the moral and individual's duties to Nation. Women education, patriarchy, aristocracy and fixed parameter of fair and beauty have shown a relentless struggle in Indian society, wherein orthodoxy and stereotypes practiced as a pride of ancestors and generations.

Amitav Ghosh's *The Glass Palace* has translated into twenty languages; it's plot deals with the Third-Anglo-Burmeur war. Bhabhani Bhattacharya's who is known for pedagogical approach in writing had, translated Tagore's poem *The Golden Bowl*. Indira Sinha, contributed in translating Sanskrit text into English and a notable work on cybergypsies. Such as- *The teaching of Kama-Sutra, Tantra: The Search for Ecstasy, The Great book of Tantra and The Cybergypsies: a True Tale of Lust, War and Betrayal on the Electronic Frontier*.

Maha Sweta Devi, an Indian-Bengali eminent writer was recognised for her voice in writings and as a social worker against socio-political injustice that had depicted in her translated work *Mother of 1084*. In this text she sketched the social backdrops and impact of Naxalite movement upon the lives of common people.

Girish Karnad remembered for his contribution to Indian theatre and dramas. He Himself translated some works into English and received attention from many translators and renowned writers. *Tughlaq* was translated into Hindustani by B.V. Karnath and into Bengali by Dinesh Thakur and Shyamnand Jalan. Dr. Biswa Roy translated his *Anju Malliage* in Bengali name *Jamini*. Amol Parekar translated his *Pagla Ghoda* in Marathi. Whereas Girish Karnad himself translated own three act play *Evam Indrajit*. Karnad's *Badal Sarkar* translated into Hindi by Mohan Rakesh and Marathi by Vijay Tendulkar that was originally written in Bengali with a historical background of 1970's Naxalite movement. Vijay Tendulkar, participated in the war of 1942 and having lingual efficiency he contributed in Indian screen writing and English and native translation. Though his work translated by others ex. Priya Adarkar translated his *Silence! The Court is in Session* and Sampa Banerjee translated his *Umbartha*.

Partition seems to be presented as apple of cord between Pakistan and India when we go through the historical fiction and non-fiction of war period. In Khushwant Singh's *Train to Pakistan*, he presented a conversation of two people in a pessimistic and nostalgic tone, that clearly indicates that we were not against country, but were against domination and abuse of power before the partition.

Freedom is for the educated people, who fought for it. We were slaves of English, now we will be slave of the educational Indians- or the Pakistanis. Khushwant Singh, 48.

It draws our attention towards common people's psychological state, this same lack of faith in own people; we found in George Lamming autobiographical text *In the Castle of Skin* where he struggled to gain the belief of his own community; black society of this text mistaken his identity as an another colonizer and power to dominate their race. African countries too bears this oppression and subjugation. As Aristotle's six elements of tragedy helps to knit a good tragic plot, it also helps in understanding others suffering. Tragic elements integrates to shares a common experience of pity, fear and purgation; keeping this in view, we can assert that language and cultural hybridization was a consequence of Colonialism, War, and Trade. Post-colonial critic Homi K Bhabha, in his entitled essay *The Location of Culture*, rejects the idea of originality and recommended the concept of Hybridity. Bhabha wrote :

The need to think beyond narratives of originality and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences. These 'in-between' spaces provide the terrain for elaborating strategies of selfhood-singular or communal-that initiate new signs of identity, and Innovativr sites of collaboration, and contestation, in the act of defining the idea of society itself. Bhabha, 1-2.

As T.S. Eliot introduced Primary and Secondary Imagination, Aristotle and Plato emphasized the Imitation and Mimesis theory; Here in this concept of Hybridity and Plurality of culture and language can be justified. Whatever is presented and produced as a new, always carries traces of past experience and practices as E.D. Hirsch also strengthened this concept with an indirect assertion in his Essay *Three Dimensions of Hermeneutics*.

Having similar history of physical and sexual assault to men-women; and a common notion of worshipping nature and folk deity have made these nation to share a lot of same experience together. Black literature also paid attention to vocal cords and its function as narrated in the fiction of Nigerian author Sefi Atta's *Everything Good Will Come* :

Yoruba girls like me usually had heart-shaped faces and many Igbo girls were fair skinned; we called them Igbo Yellow. We spoke English, but native tongues were as different as French and Chinese. So, we mispronounced names and spoke English with different accents. Some Hausa girls could not "fronounce" the letter P. Some Yoruba girls might call these "Ausas," and eggs might be "hegggs." Then there was that business with the middle-belters who mixed up their L's and R's. Atta, 45.

Our struggle for Independence from colonialism ended with a partition, indeed it was a new beginning of hatredness, disdaining and war for territorial disputes with neighborhood countries. Meanwhile Independent India's struggle to freedom from casteism was also going on. War for territory was kept defending by military power on Indo-Pak border and Indo-China border. *Lashkar* series by Mukul Deva, *Line of control* by Mainak Dhar, *Writing on the Wall* by General Sundararajan Padmanabham, *Blind Men of Hindoostan* by General

Krishnaswamy Sundararajan are some notable text with fictional and non-fictional elements, had documented with spirit of patriotism in English. Their targeted language provide them a wide range of reading and understanding of the impact of wars on India military power, economy and socio-political terms. Hindi, Tamil, Telugu, Kannada, Bengali, and Punjabi Cinema also contributed to language adaptation and interpretation by glorifying the historical fiction and non-fiction on screen for instance: *Border, Tiranga, Zameen, Kesari and Shershah* etc. Respecting others religion's heroic spirit, gratitude to all the warrior's family, and an emotional involvement on the occasion of their festivals and events, also having empathy in their grievances in writings was only acclaimed by a few educated people, but visual adaption of their journey reached to uneducated people. A sense of belongings, pride in serving nation, patriotism and oneness strengthened India's concept of integrity and unity inspite of diversity on social and political space.

Work Cited:

- [1]. Ashcroft, Bill, et al. *Post-Colonial Studies: The Key Concepts*. Routledge Taylor and Francis Group, 2007.
- [2]. Atta, Sefi. *Everything Good Will Come*. Gloucestershire: Aris Books, 2005.print.
- [3]. Bhabha, K, Homi. *The Location of Culture*. London and Newyork. Routledge. 1994.
- [4]. Das, K. Bijay. *A Handbook Of Translation Studies*. Atlantic Distributor and Publisher's, 2023.
- [5]. Gandhi, Mahatma. *The Story of My Experiments with Truth*. Young India. 1929.
- [6]. Kumar, Sushil. "Understanding Translation of Indian Literature into English: A Historical Perspective". *International Journal of Translation* vol.28, no. 1-2, Jan-Dec.2016.
- [7]. Naik. K. M. *A History of Indian English Literature*. New Delhi:Shahitya Akademi, 2017.
- [8]. Nayar. K, Pramod. *Postcolonial Literature An Introduction*. Uttar Pradesh, India: Pearson, 2008.
- [9]. Panja, Sormishtha. *WORD, IMAGE, TEXT: STUDIES IN LIT. & VISUAL: Studies in Literature & Visual*. Orient BlackSwan; First Edition, 1 January 2009.
- [10]. Singh, Khushwant. *Train to Pakistan*. New Delhi, Orient Longman.1998.
- [11]. Viswanathan, Gauri. *The Beginning of English Literary Study in British India*. *Oxford Literary Review* 9, 1987.
- [12]. Anjaria, Ulka. *Understanding Bollywood: The Grammar of Hindi Cinema*. Routledge, 5 March, 2021.