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Making of the Literary Text: Literary Translations

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Abstract: Translation of a text into another language is considered as an inter-cultural communication. Literary translations can be attempted by the translator who has a complete linguistic and cultural knowledge of both the source and the target language. So that translator can reproduce the flavor of the original in the translation. Literary translations are a product of major negotiations between two different cultures and languages. The paper tries to examine the issue of literary translation and the negotiations made to retain the originality during the process of translation. However, a translated text rarely does raise to the standards of the original, in terms of conveying the original author's intentions. Translation of a literary text is observed as act of parallel creation, the translator acts as a bridge between two different cultures, so literary translation has major contributions towards better understanding of the original text with diverse culture. The translated text is termed as "Hybrid" as it involves transplantation of the source text into target text. This paper tries to raise few questions about the process of translationif there is loss of beauty and flavor of the original when the text is translated into another language. This is a crucial section where the translator decides what has to be translated? What has to be given importance? Which language structures have to be followed? This will be discussed with reference to DVGundappa's translation of Kanakaluka.

Keywords: translation, literary translation, Hybrid, transplantation, Source text, target text.

Introduction:

Translation has been defined as the representation of culture-specific communication. Translation is a process, where originally written text, is known as source language (SL), is translated into different languages. It is translated in the form of written text known as target language (TL) (Munday, 2016). The translator is regarded as the "first reader" of the target text and is responsible for the production of the text that would be received by a specific cultural community. The translator decides the text, the audience, the patron, and the readers. So translation means association between two or more cultures which results in the production of a Hybrid text..

It is also understood that translation is termed as a secondary activity, one reason for that is the lack of creativity in many of the literary translations where the process of translation is too mechanical and artificial which is only aimed at conveying the meaning and not aimed at

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retaining the aesthetics of the original text.Therefore, many literary translations fail to achieve the fame and the quality of the original. In literary translations words carry a special energy and extra load when compared to other types of texts. It is also important that the translator should understand the linguistic equivalence, know the history of the text when it was created and also its popularity, the cultural significance, and to retain the aesthetic feel of the original. This is also indicative of the fact that even if the literary translation has rendered the sense of the original but still the translated work almost never reaches the level of the original.

Should literary texts be translated or not is the question? According to the theorists give citation the literary pieces should be read only in the original. But if the literary texts are not translated then the readers would miss out the classics. On the other hand if the classic texts are translated then the reader community would increase, who cannot read the text in the original language.

Andre Lefevere describes the situation through which little-known or unknown writers can obtain fame by having their works translated into another language, helping them to have more readers. Therefore, we can understand the fact that literary translations can play a significant role in making of the literary works known far beyond their own linguistic boundaries. It can also be claimed that this very special type of literary translation is one which needs greater attention. It can be concluded that without translation, literary works cannot be experienced outside their usual areas of language use.

Literary translation can be called the most difficult type of translation because it entails the translator to have more capabilities beyond those found in other types of translation. The translator should have “semantic open mindedness”. The words he uses in translation so creatively in order to maintain the readability of translated text, so translator has to keep resources of semantic and stylistic creativity alive to grasp the complete meaning of the original text.

Literary translation has few advantages, which is unique only to literary translation is, how is the original text conveyed into the target language is as important as what is translated and what is conveyed. Therefore in the process of translation what makes it more interesting is that to what extent the meaning of the original retained in the translation.

Another fact which becomes important during the translation of the literary text is to what extent has the translator taken liberties to retain the flavor of the original. To render the source language (SL) sentences into standard/sub standard of the translated language(TL).

Next the translator has to make a direct relationship with the ST and the source author, because the translator has to get familiarized with the culture and his other works. It goes without saying that in literary translation the translator has no boundaries for his imagination and mere linguistic

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knowledge does not seem sufficient enough for the translation of a literary text. The more familiar the translator is with the original author's style and sense then the translation would be close to the original.

We can say that literary translation is almost recognized as a critical procedure through the original texts are conceived, imagined, re-created, and read. This paper makes an attempt to understand the process of translation as "the making of the text". After the translation process, the text would convey independent meaning by itself, it need not have the shadow of the original but at the same time can be a replica of the same. But this depends on the translator's decision. The translated text provides a new text for the reading community. The way the translated text is perceived by the target audience is the responsibility of the translator. Then the vital question the translator how is the flavor of the original retained in the translation?

Literature Review:

During the colonial period the translation activity from English into other Indian languages grew in huge proportion and the question of Identity became reality. The translators were interested in creating National literature and were concerned about the unity of Nation. Translations were done for the promotion either of the colonial hegemony or for dramatization of certain kind of resistance. Translations during colonial period created a space for the emergence of national identity and turned the translator's voice into the voice of enlightenment. It was DVGundappa and his translation of "Kanakaluka" play in the year 1911 envisaged the notion of Responsible Government which rested on the principle of administrative accountability and Representative Form of governance based on British parliamentary system for All the Princely States in India.

The paper tries to show how there is a plea for Responsible Government as reflected in the translation of Alfred lord Tennyson's play "The Cup" as Kanakaluka into kannada by DVGundappa which highlights the role and purpose of translations. If we look at the translations during the Colonial rule from English into Kannada the translation methods were more of adaptations, the original was distorted beyond recognition. And there were changes which happened at the level of meaning, structure and form. The translations during the colonial rule was undertaken by the Elite class the majority of them were Brahmins, they were versatile in Sanskrit and also had got educated in English. Thus the translators took up the initiative to translate the English Canonical texts into Kannada language. They contributed much to the literature of the regional language. These translations were on the basis of adaptations which contributed enormously to the growth of the nationalistic literature.

In this play "Kanakaluka" DVGundappa has retained all the features of Indian(Sanskrit) stage, such as pre-stage,(poorvaranga), post stage(uttararanga) sutradhara and bharatavakya. He has

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interspersed the play with the rare Sanskrit vruttas because of which the play could not be enacted on the stage that is as far as the playability of the play is concerned. Kanakalukathe play by DVG The Representative Assembly" which was totally new for the Indian readers so the translator introduces/creates a new scene to explain thisnovel idea. The translator is in vogue with the other translators of that period. The inclusion and omission in the translated text is an "authorial Act". The main objective of the translator is to educate the regional readers about the new concept of "Responsible Government" which was novel during the colonial period

DvGundappa's translation provides a view from below during a period of political turmoil in the princely state of Mysore. The reader finds a wide range of linguistic registers of the vernacular language Kannada being used and the translator abiding to the traditional form of play writing ie including kanda, sisavruthas. The play involves more descriptive and didactic in purpose. The text challenges directly the political set up due to the inclusion of the two scenes which is not in the original text written by Tennyson.The translation by the translator invites closer analysis and comparative readings for complete understanding of the text.

How is the English text translated into Kannada in order to meet the Kannada audience, how are they prepared for such an textual encounter. What kind of relation is represented between English &Kannada during the colonial period.These are the research questions addressed in this paper.

Methodology:

D.V.Gundappa's translation "Kanakaluka" play we find that there is an inclusion of a separate scene making a demand for the Responsible Government, so translation is regarded as transformation and also granted the status of creation as can be seen in Haroldo de Campos' term 'trans-creation'. For Campos trans-creation or trans-textualization, translation demystifies the ideology of fidelity, abolishing the superiority of the source and giving the value to the translation and receiving culture.

Another important theorist Lawrence Venuti says the motive is to make the translator more visible so as to resist and change the conditions under which translation is theorized and practiced today. In D.V.Gundappa's translation we can understand the politics of 'transcreating'. So transcreating the original work to the demands of the source culture is another way of domestication and can be a form of resistance to the original work.

To be very precise D.V.Gundappa has trans-created only two scenes in this play Kanakaluka, for the purpose of introducing the concept of Responsible Government and the second objective being that to highlight the importance of chaste marriages. So with these notions in mind D.V. Gundappa has been carried away in his process of translation because he is very conscious as a

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translator only the two scenes are trans-created but the rest of the play DVGundappa has tried to be very faithful to the original especially where the dialogues are concerned.

Proper names are made Indianized are transformed into Kannada equivalents many names are metamorphosed into ----- a Hindu diety ------transmogrified as Vasunatha, Kamalini, Anantasena, Suvarnaksha, The play is therefore a translation –cum-adaptation.

The translated text Kanakaluka by DVGundappa has certainly acquired an indegenous status through trans-creation. The politics of translation is considered to be as an intercultural exercise paved the way towards decolonization of the bard. So when we talk in the event of the Kannada translator DVGundappa translating a colonizer's text or white man's text it looks there is a certain amount of satisfaction of having attempted a very difficult task of trans-creating the text into kannada language. It would have been conmingled with a subtle, unarticulated consciousness of power, a felling of gratification. It was a thought of having appropriated the colonizer's text and indigenized it, because cultural transfer is an integral part of translation.

This scene throws light on the weaknesses of the ex-monarch Suvarnaksha of Kalashapuri. He was banned from the Native state declaring him to be a tyrant and traitor. He was corrupt, evil minded savage, a unscrupulous sensualist, barbaric and also a murderer. Suvarnaksha a Monarch was dominated not only by lust but also by over ambition, a betrayer of woman and also his country. He was considered as a filthy tool by the Roman Senate – he is a villain apparently without the slightest "touch of conscience".

First scene included in the translation (Prathamaanka)Kalashapuri Palace commoners and King Vasunatha seen. The King promises the Representative Assembly would assure the welfare of the provinces dependent on them for Governance, the Represnatative Government is aware of the evil character of Suvarnaksha and therefore he will not be given the Monarchial rule henceforth.TheKalashapuri citizens can be rest assured in this matter. That the Representative Assembly or the Senate will take the responsibility of the States. King Suvarnaksha will not be made the ruler. By chance if the Romans get carried by such evil persuasion even then there are good people to stop them in the government/Senate. Finally citizens are happy that the Representative assembly will evolve and the Monarchy rule will come to an end.

DVGundappa mentions that "The monarchy type of government crushes all local initiative in other words to deprive the rights of self government. It tends to repress local initiative, discourages participation in public affairs, impairs the vitality of the government and facilitates anarchy leading unstable government with inconsistent policies."DVGundappa.

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- D.V.Gundappa the translator claims that "Resposible governement to be the preference of the civilized country where the citizens are entrusted with powers and opportunity to enforce a sense of responsibility upon those who undertake to wield the authority of the State. This system is named as constitutional government, representative government, self-government or responsible government."

Second scene which is created by the translator (DweetheyaRanga) The priest VedachalaBhatta claims that if King Suvarnaksha has killed Vasunatha a Provincial king, the Husband of Kamalini then it is the duty of King Suvarnaksha to provide Kamalilni another husband or he himself can be the husband for her as this prescribed in the epics. But the citizens of Kalashapuri are furiated on hearing this they ask him which dharma tells such kind of second marriage and insist on chaste marriages and refuse the second marriage of Kamalini with King Suvarnaksha.

The translator in such a situation where there is a difference in culture that he attempts to trans-create. This is more relevant of the texts that were translated during the beginning of the 20th century in kannada literature. The translator could take liberty with the original and thus could edit and reconcile and transmute, therefore this work would largely become a matter of trans-creation.The translator is free to depart from the original to speak with his contemporaries;the translator stands to serve the spirit of the age in mind.

As we can see in this context, the mere purpose of translating the text into kannada is not the major concern of the translator.So it is clearly understood that the translator has taken liberties in order to retain the spirit of the text by preserving few elements of what the original literary author has tried to communicate- as far as the deviation from the original does not harm the meaning of the original text.

It is understood that the translator acts as a bridge for carrying cultural values, whereas the mechanism of translating the original text is responsible for recreating a parallel creation. Therefore a translated text is either called as faithful or transparent or transplanted, but the outcome is that there is an emergence of a good translated text for the target language. It can be understood that the function of the translator is to focus on the purpose of translation within the context of the target language and culture.

Conclusion:

It can be concluded that the translated literary text are known as hybrids because they are the product of transplantation of the source text into another language in the cultural context. There is complete absence of the uniformity and content which has happened during the process oftranslation. We can also see some deliberate changes which has disrupted the source text.

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There is the inevitable pressure or deviation taken by the translator to make reader community more politically alive.The translator's conscious intervention is inevitable, in forms of ideological deletions, rewriting, adapting these are the deliberate turns manipulated by the translator so that the target audience and the society also gets the intended message. It is clear that the purpose of translation is to manipulate the original text and to achieve the set goals and purposes. This leads to the answer as to why the translator take up the responsibility of supervising the power and prove that the translator had many political objectives which need to be communicated to the people using translation as a medium.

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