



Indian literature in English translation: An overview

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Abstract

Indian literature is a genre of writings that includes writings produced by the Indian Writers in their native language such as Sanskrit, Pali, Tamil, Bengali, Marathi, Odia, Gujarati and so on. These works were in various structures. The foundations of Indian writing can be dated to the source of human civilization. It has gone through a few changes throughout the years till the present. These literary works were deciphered into other vernacular dialects. In any case, with the colonization of India, Indian Literature went through an alternate stage. The development in English training and language started to gradually impede the establishment of these unique dialects and numerous Indian works were converted into English. The researcher consequently in this paper, Indian Literature and English Translation seeks to portray the following, Firstly, Indian writing which can be followed with the start of the human advancement and the interpretation of these works in other Indian vernacular dialects. Also, with the colonization of India, English interpretation acquired its significance, and finally with English translation at its peak, how various Indian literary works in English have received worldwide recognition in the field of Indian Literature. This topic of research holds extraordinary importance in the field of writing as it adds to Indian Writing. Moreover, in the field of the scholarly world, the students and scholars of literature have different translated works of Indian writers and poets into English. The research approaches used in this research paper will largely be conceptual and qualitative.

Keywords: Indian literature, translation, Indian languages, native Indian language, vernacular literature

Introduction

Indian Literature is a genre of writing by Indian authors. These works are in various Indian vernacular dialects. That is why translation has assumed a significant part in restoring these literary works and making them accessible for its multilingual readers. 'Translation' can be characterized as a human action in which we can think of one language to another with the test of persevering through its unique significance. Translation Studies is an area of studies which manages the translated artistic works. Translation fills in as a scaffold between the writing at various times. It is bridging the gap between the original texts and the new readers who read in the language of the 'other'.

Indian Literature and Its Early Translation

In the artistic history of the Indian subcontinent, translation has played a vital part in all things considered playing now. Over a thousand years back, when the Indo-Aryans started to utilize writing as an articulation, translation acquired its significance. The early Indian works were written in Sanskrit. It is considered as the mother of numerous Indian languages. Indian Literature has its foundations somewhere down in the historical backdrop of English Literature. Its foundations can be followed until the sixth century with a record of the Vedas and followed by the incomparable Indian Vedas and legends - *Ramayana* and *Mahabharata* in Sanskrit alongside other philosophical writings.

The Mughal Period in India during the thirteenth to sixteenth century gave a lift to translations. Ruler Akbar and Prince Dara Shikoh (1615-1659), a significantly educated researcher himself, in their reign, coordinated consistent discussions to advance comprehension among various

religions and urged researchers to decipher works from Sanskrit. Alongside Sanskrit, Turkish and Persian works were additionally translated and discussed. These two dialects ruled the Indian artistic type as a prevailing Indian Languages because of its political control, during these hundreds of years. Other than these two dialects there were subtle translations from Sanskrit to Dravidian dialects. The hundreds of years somewhere in the range of thirteenth and sixteenth century saw a need to translate the prior writing, this offered to ascend to translations in different Indian dialects – Tamil, Kannada, Telugu, and Malayalam. Kannada language grew completely after the tenth century AD. The earliest known literary work in Kannada is *Kavirajamang* composed by the Rashtrakuta King, Nripatunga Amoghavarsha I. Pampa, known as the father of Kannada who composed extraordinary beautiful works *Adi Purana* and *Vikramarjiva Vijaya* in the 10th century AD. Kannada writing thrived extensively between the fourteenth and sixteenth hundreds of years under the support of the Vijayanagara lords.

Throughout the years it is seen that scholars endeavor to make an interpretation of the original work to their own language or some other Indian language. The writers drew the consideration from the source language Sanskrit to the target language. One of such artistic work is *Mahabharata* of Vyasa and *Ramayana* of Valmiki. Sujit Mukherjee in his article comments the outcome as "Pampa- Bharata or Vikrama Arjuna- Vijayam of Pampa in Kannada in the 10th century, Kamba-Ramayanam of Kambar in Tamil in the 11th century, Vilanka-Ramayana of Sarala Dasa in Oriya in the 14th century, an Asamiya version of *Mahabharata* episodes by Harihara Vipra and Kaviratna Sarasvati also in

the 14th century, a Bangla version of Ramayan by Krittibas Ojha in the 15th century and so on." Thus we can see a book converted into many Indian Languages. Other than this we have different authors who contributed largely to the genre of Indian Literature.

The later century presented to royal colonization went through another adjustment in society and writing. The Europeans put forth a few attempts to advance their language. They likewise took a sharp interest in the Indian culture and workmanship and with the assistance of Indians started to translate the accessible literary writings and other written records. One among these is Sir William Jones' translation of Sacoontala (according to his translated cover page) translated the work from Sanskrit. With English as the mode of instruction, numerous authors who composed during this time in their native language started to make an translation of their work into English. For example, Rabindranath Tagore, Aurobindo Ghosh, Raja Rao, Sarojini Naidu and others. These essayists liked to translate their own work, to save their exceptional flavor. While then again other Indian scholars translated other Indian works into English. This brought about the development of numerous English perusers and by the nineteenth century English which had generally supplanted the previous regular dialects like Persian, Sanskrit, Prakrit, etc.

English translations of Indian Literature

At the point when the English language came to India, it saw indications of making its presence and one of these is through the act of translation. The expansion in the widespread of English as a language in India gave avenues for various scopes to Indians around the world. In the field of Literature, English ruled its presence too. This writing was a path utilized by numerous individual authors of this time to write back to the empire. Simultaneously numerous writers wanted to translate their work from its vernacular language to English. Because of this, English translations of Indian literature gave acknowledgment and mass consciousness of these works in the field of Indian English writing. The growing number of translations of literary texts has expanded the quantity of Indian literature in English translation today. This has not just raised Indians to decipher the texts of the Indian Language into English yet in addition spurred them to pen verse, fiction, and drama in English. Literature has enjoyed for a long time the patronage of English readers, while the equivalent can't be said of Hindi, Tamil, and Kannada, or others. This owes its legitimacy to the English talking individuals toward the vernacular Author and interpreter, Ira Pande says that because of this she needed to interpret Hindi writing, composed by her mom Shivani and others, to English.

Translations in India got a top shot during the 1980s when the Sahitya Akademi began putting together translation workshops across the nation. Katha, an organization set up in 1989 based in Delhi, provided an additional driving force to translations. These two translation organizations considered translation in and from twenty two Indian dialects and furthermore re-translated the already translated writings into other Indian Languages. Probably the earliest translated published writings are The Puppet's Tale (1969) by Manik Bandopadhyay from Bangla, Wild Bapu of Garambi (1968) by Shridhar Pendse from Marathi and Gora by Rabindranath Tagore. The Akademi has likewise translated the works of early Indian Literature into English

as well.

The twentieth century in this manner illuminated different translated works by Indian writers who translated their own work or translated works of others. It witnessed the re-reading, rewriting, and revival of the scholarly messages having a place with the Indian writing. It is seen that the translated works have more interest from its readers than the in its source language. This could be on account of the confined information on a language which makes the work to get just its local acknowledgment. English being worldwide and a language of everyman today looks for more interest from its English-speaking readers. Some of these writings which the researchers through light upon are Samskara by U. R. Ananthamurthy, written in 1965 in Kannada, and converted into English by the eminent poet A.K. Ramanujan in 1976. It is a story set in a little town called Durvasapura in the Western Ghats of Karnataka and spins around the local Brahmin area of this town. Rabindranath Tagore was the first non-European to win the Nobel Prize in Literature in 1913. His novel Gora initially written in 1910 in Bengali was translated into English for its English readers. Similarly, another work, Gitanjali in 1910, which is an assortment of songs, has been translated into English. Different books, for example, Tamas by Bhisham Sahni originally from Hindi have been converted into English. Another English interpreted novel is Chemmeen (Prawns), it is a Malayalam novel composed by Thakazhi Sivasankara Pillai in 1956. Chemmeen recounts the tale of the friendship between Karuthamma, the daughter of a Hindu fisherman, and Pareekutti, the son of a Muslim fish distributor. Chemmeen has been translated into English many times. Narayana Menon's interpretation named Anger of the Sea-Goddess stays mainstream even right up till the present time. Other English translations are by T. S. Pillai and Anita Nair.

Other than novelists, the Indian dramatists translated their works into English. Girish Karnad, a well-known Indian Playwright, with Kannada as his native language translated his works into English. Some of them are, Yayati (1961), Tuglaq (1964), Hayavadhana (1972), and Nagamandala (1988). The Marathi play Ghashiram Kotwal is a Marathi play composed by playwright Vijay Tendulkar in 1972 is a political parody effectively written because of the ascent of a local political party, Shiv Sena, in Maharashtra. Eleanor Zelliot and Jayant Karve translated this one. The translation of Arjun Dangle's The Poisoned Bread (1992) is an assortment of Marathi sonnets and short stories featuring the situation of the Dalit's. These works have been interpreted by various interpreters. Among the Goan authors, there is Damodar Mauzo who writes in his first language Konkani and sometimes in Marathi. He is a notable short story and novel writer. His works have been translated by Xavier Cota. One of his translated short stories is Teresa's Man. Another remarkable Goan author is Pundalik Naik, who writes in Konkani and his acclaimed interpreted work is Upheavel (initially as Achev).

Contributions of English translations

English turned into the official language of India in the nineteenth century. With the developing English taste buds, English translations framed the center of Indian writing. The English translations of the Indian literature, from their vernacular, have added to Indian Literature severally: first, it has helped in connecting with its widespread English

readers and has illuminated various Indian literary writings in vernacular dialects. Furthermore, it has helped in the recovery of different territorial scholarly works. Thirdly, these English translations fill the need of safeguarding and transaction of information to its different perusers. In the contemporary situation, English has become a worldwide language. It is not the language of Indian only. Anyway, it is a socially planetary language. The equivalent is found in India. India was under the grip of the British for almost two centuries. With English as the mechanism of schooling, this language made its quality felt in the social situation.

Conclusion

In this way, we perceive how Indian Literature is a wide ordinance with writing from various states and in fluctuated provincial dialects. The writing is in the provincial language fills in as a constraint to its other language reader. It is seen that in these previous few decades English language has developed worldwide and has become the language of the common man. This has assisted us with surviving this constraint. Furthermore, today we consider translation to be an autonomous class and its motivation of bringing Indian writing in its vernacular language into the front light.

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