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Certificate in Translation (CIT)

CIT-04

Literary Translation

Block

1

Literary Translation an Overview

Unit-16:

Nature and Scope of Literary Translation



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Welcome Note

Dear Student,

Welcome to the amazing world of literary translation. Translation of literature is literary translation; that is why it is fascinating. CIT-4 deals with various aspects of literary translation. Block-1 of CIT-4 titled 'Literary Translation an Over-View' is the first block of this paper. It is just like a welcome gate to this colourful branch of translation.

Unit-16 will give you some basic knowledge about the nature and scope of literary translation. By going through this unit you will know the meaning and utility of this branch of translation. When you will come to know how translation of the classic works of great writers, poets, playwrights and philosophers the world over has given wide recognition to the translator and also influenced our own society, you too will feel the craze to do so. So get ready, train yourself for such jobs by learning the techniques of translation well and doing a lot of practice. You will enjoy learning it.

Wishing you all the success,

Dr. Sambhu Dayal Agrawal
Academic Consultant, CIT



Unit-16

Nature and Scope of Literary Translation

Structure of the Unit

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20.0 Objectives

This unit is about the nature and scope of literary translation. After going through the Unit the learners will be able to:

- Meaning of literary translation and its difference from literal translation;
- Get the knowledge of various characteristics of literary translation;
- Know how literary translation can make a text more relishable by adding new flavours;
- Have some knowledge about the scope and utility of literary translation.

20.1 Introduction

Written language is literature. Literature is deeply related to language. There cannot be any literature without language. Language is the means of communication among people who understand it. During the process of evolution of mankind, various communities that came into being at various places the world over have developed thousands of languages depending upon the sounds that they could standardize to denote various things and feelings.

Many of such languages gradually developed scripts suitable to their language pronunciations and then came into being 'literature' to save the ideas of wise people of a particular community. Ideas differ from person to person and from community to community. Hence literature created by various people in an environment of the various communities is bound to vary in form, features, ideas and values embedded in it. It is only translation that can make available such knowledge of one community to another thus bringing two communities nearer to each other.

It is said that literature is the mirror of the society. Stories, novels, drama, poetry, travelogues, memoirs, biographies, autobiographies, travelogues, articles and all other types of literature give us an idea of the people, their culture, geographical features and history of the concerned part of the world. By going through various literary texts we get a lot of such knowledge about all these things while enjoying the inherent beauty embedded in it.

Translation of masterpieces from various languages has opened new windows for the unification of world cultures. When someone gets a chance to go through a classic written in a different language in his own language, s/he gets the knowledge of that alien culture and compares it to his/her own. This understanding sub-consciously brings the reader nearer to the people of that culture with a feeling of deep bondage and fraternity towards them. Thus literary translation is all set to bring the entire world people and their cultures together, especially in the present context of amazing and fast developing means of mass communication.

20.1.1 Brief History of Literary Translation

Literary translation is quite an age old phenomenon and has been being used by scholars of various parts of the world with the sole intention to transform classic works into their own language so that the knowledge embedded within can be catered to the general masses. This process was on even centuries ago when there was no paper or printing press. Scholars used to use palm leaves and sharp cutting instruments to scribe the text with much toil. Translation of epics like *The Mahabharata*, *The Ramayana*, *The Holy Bible*, *The Holy Quran*, *The Bhagawadgita*, and *The Bhagwat* etcetera in various languages both in prose and poetry is a glaring example.

A famous writer of one country gets translated into many other languages and receives worldwide recognition within no time. It is only translation that can make it possible. The works of Brazilian writer Paulo Coelho, for example, have been popular with the readers across the world because of translation. His work '*Alchemist*' has been translated into eighty languages. Likewise, Gabriel Garcia Marquez's '*Love in the Time of Cholera*' and Victor Hugo's '*Les Miserables*' were appreciated by readers all over the world when they reached them through translation. This has happened with many writers of repute. In the Indian context, Rabindranath Tagore is a bright example. He became the first Indian to receive

Nobel Prize in Literature in 1913. It was only through the translation of ‘*Gitanjali*’, originally written in Bengali, that he was recognized as a great poet all over the world.

Gulliver’s Travels of Jonathan Swift has been translated into many languages for different purposes and for different audiences. The same text is read by children and the adult readers alike.

20.1.2 An Effective Force for Unification of World Communities

As we know, our freedom struggle and later democratic struggles for social reformation had been greatly influenced by the translation of the works of Victor Hugo, Tolstoy, Rousseau, Gandhi, Tagore, Emile Zola, Maupassant, Gorky, Bankim Chandra, Premchand and Subramania Bharati. In a multi-lingual country like India, literary translation has served as a force of national integration as it bridges the gap between the people of different states speaking different languages. In spite of the diversities in respect of customs, traditions, dress, food and livelihood, people of the entire peninsular sub-continent have been united culturally through the translation of Sanskrit masterpieces of the *Ramamyana*, the *Mahabhart*, the *Bhagawadgita* and the *Bhagawat*. Translation of the *Jatak Kathas* and the *Panchatantra*, and such other interesting value-based fiction has also played a major role in character and morale building of the kids all over the country. Folk tales too have been translated in various languages and now it has become very difficult to classify them according to their origin and regionality.

Masterpieces available in one regional language are translated into another language or English or vice versa to make them accessible to a different community of people speaking a different language. Here in our country, we have the stories of Leo Tolstoy, Chekhov and Maupassant in English. Likewise, the novels and stories of our famous Writers like Fakir Mohan Senapati, Gopinath Mohanty and Pratibha Roy are available to the global audience in English translation. At the international level, it is through the translated books that the readers get an idea of the literature and cultures across the world. Translation gives global or international identity to a text or a writer by making it accessible to all.

Literary translation makes the world literature available in the regional languages and takes the literature available in the regional languages to the audience around the world. The classics from all the countries are being translated into the local languages and the classics in the Indian languages are being translated into English and other foreign languages too. Thus exchange of literature from one country to another, and within the country from one state to another, have become a reality with the help of translation.

The advanced communication networks keep the people connected and provide a good platform for cultural exchange, national integration as well as international co-operation. This has created a lot of avenues for the translation of the masterpieces and classics from one language into another.

Thus the national and cultural boundaries have begun to disappear and the classics of one country have become a part of the world classics through translation. It seems that they no longer belong to the language or culture in which they were originally written.

Self-check exercise-1

Fill in the blanks:

1. Literary translation is quite an _____ phenomenon.
2. Ancient Scholars of various parts of the world undertook translation with the sole intention to transform classic works into their _____ so that the knowledge embedded within can be _____.
3. The process of translation was on even centuries ago when there was no _____.
4. In olden days scholars used to use _____ and _____ to scribe the text.
5. Rabindranath Tagore was the first Indian to receive _____ in 1913.
6. Ravindranath Tagore got world recognition as a great poet through the translation of _____, originally written in Bengali.
7. *Gulliver's Travels* of Jonathan Swift has been translated into many languages and popular among readers of _____.

20.2 Nature of Literary Translation

20.2.1 What is A Literary Text

By the word 'literature' we mean the printed, audio and digital texts that give a glimpse of human life and various other elements of nature we usually read or listen for entertainment or for the sake of knowledge. Literature always has an element of 'conscience' embedded in it. The description keeps on haunting our conscience every now and then throughout.

The Oxford Advanced Learners' Dictionary defines 'literature' as the "writings that are valued as works of art, especially fiction, drama and poetry in contrast with technical books and news-papers".

Hence all that written text which pertains to this 'creative art' group is deemed to be 'literary' texts.

Of course written material scientific, agricultural or technical topics such as poultry-farming, or printed 'sales literature' used to advertise or promote a product etc. are also called 'literature'; but they are generally kept aside and termed as 'non-literary' when it comes to translation. The texts written on subjects like science, technology, business, computers, official dealings, legal matters and sports etcetera are thus called 'non-literary' texts.

20.2.2 Meaning of Literary Translation

Translation of literary texts of one language into another is known as *literary translation*.

The English word 'translation' has been derived from the Latin word *translatio*, which itself comes from 'Trans' and 'latum' together meaning 'a carrying across or 'a bringing across'. In other words, it is the business of carrying across a message/written content from one text to another, from one person to another and from one language (source language) to a different language (target language). It can happen within the same language (from one dialect to another dialect or from one form to another) or between languages. It is best seen as a communication process where the transfer of a message/written content from one language into a new language takes place. When such transfer is done on literary texts, it is known as *literary translation*.

Every act of translation involves the expression of sense. A translation is a text that is considered to be different from the original (the source text) but it is also a fact that the source text and the translated text are the same in terms of the sense they convey. It is often said that translation gives new clothes to a piece of writing by putting it in a different form. This interactive relationship between source-text and translation-text goes on in the hands of mature translators of prose and drama but it is the best in poetry.

Literary Translation is the communication of the meaning of the literature available in a source language (SL) into a comprehensive version of the target language (TL) without causing any loss to the original message.

We cannot confine translation to one or two definitions. It is elastic in nature and depends upon the person who does the translation. It differs from language to language, and from culture to culture. Hence it is not as easy as it is thought to be. While trying to be a different version of the original, it maintains its own uniqueness, an identity of its own.

20.2.3 Literary vs Literal Translation

- (a) **Literal Translation (Metaphrase):** Word-to-word translation is known as Literal Translation or linguistically the technical name given to it is 'Metaphrase'. In this method, the translator puts the target-language-equivalents of each word of the source text giving it a suitable alignment as per the syntax of the target language. However, literal translation does not take care of the idiomatic usage of complex and compound verbs, phrases and idioms; that may cause unrepairable loss to the sense or theme of the text. The method of translation in which the sense is carried forward to the target language is called '*paraphrase*.'

For example, let us consider a few examples of translation from English to Odia:

1. *It is raining cats and dogs:*

Literal translation (Metaphrase): କୁକୁର ବିଲେଇ ବର୍ଷା ହେଉଛି ।

Paraphrase: ମୁଷଳାଧାରରେ ବର୍ଷା ହେଉଛି ।

This is an idiom that means 'there is a heavy rain.'

2. *Come down with:*

Literal translation (Metaphrase): (କାହା ସହିତ) ତଳକୁ ଓହ୍ଲାଇ ଆସିବା ।

Paraphrase: ଆକ୍ରାନ୍ତ ହେବା

3. *Wash hands of:*

Literal translation (Metaphrase): ହାତ ଧୋଇବା ।

Paraphrase: (କୌଣସି କଥାରୁ) ଓହରିଯିବା ।

4. *Bring home to:*

Literal translation (Metaphrase): (କୌଣସି କଥା ବା କାମ ପାଇଁ) ଘରକୁ ଆଣିବା ।

Paraphrase: ବୁଝାଇଦେବା ।

We can have innumerable such examples:

Phrasal and prepositional verbs often have composite meanings which are not normally deducible from their parts by way of literal translation, for example:

Make out = understand; take in = deceive; come by = obtain.

It is therefore necessary that we use both the methods of metaphrase and paraphrase in translation as and when necessary as the text in hand warrants for producing a beautiful translation. This has been discussed in details in various other units of this course.

(b) Literary translation: Literary translation should not be confused with literal translation. Translation of literature or literary texts like poems, drama, novel, stories, articles, essays, travelogues, memoirs etcetera is known as literary translation whereas literal translation is a method of translation. Literary translation deals with the subject matter of the text, whereas literal translation is an abstract thing and deals with the idea how to translate it.

20.2.4 Nature of Literary Translation

Translation of non-literary and technical texts is different from that of literary texts. Non-literary texts involve standard terms specific to their meaning whereas literary translation is flexible and any translated text can still be translated over and again producing more beautiful presentations without losing the original sense. The nature of literary translation can be summarized as under:

1. No text has a fixed meaning. It differs as per interpretation;
2. Literary Translation is not a change over to another language; it is transfer to another culture;
4. Literary Translation always varies from one translator to another;
5. Faithfulness to the original text in literary translation is a myth. There will be accommodations;
6. Academically speaking literary translation as an art has no fixed theory.

Translation is an interpretative process. The nature of translation depends upon the nature of the document. It may be a technical, promotional or literary document. In literary translation, the vocabulary, grammatical rules and the sentence structures should match with the nature of the document, the source language and the target audience. The translated text has to satisfy the needs of the target audience, in respect of suitable structures, appropriate transfer of meaning from the source text to the target text. The text should also match with the socio-cultural context or the code or register in which a text is set. Literary translation carries and conveys the culture of one community to the other ones.

20.2.5 Method vis-à-vis Nature of Literary Translation

(a) Translation of a technical or promotional document is easier and requires less skill and expertise than the translation of a text of literature. Translation of technical or promotional documents requires more literal translation whereas literary translation should be done both literally and paraphrastically. The vocabulary, grammatical rules and the sentence structures have to match with the nature of the document, the source language and the target audience. A successful translation satisfies the needs of the target audience, either in terms of suitable structures or forms or in terms of the appropriate transfer of meaning from the source text to the target text. The text should also match with the socio-cultural context in which a text is set. The nature of the original text has to be taken care of. A literary text written in classical terminology has to be translated into the target language taking care of the same aspect of the original text. However, it can be translated with colloquial terminology if the target audience belongs to that category. For example:

The surplus rain water exceeds the embankment of the river:

Odia: 1. ନଦୀର ଉଦ୍‌ବୃତ୍ତ ବର୍ଷାଜଳ ବନ୍ଧ ଲଘି ଚାଲିଯାଏ (ଲଘନ କରେ) ।

2. ବର୍ଷା ଦିନେ ନଦୀର ବଳକା ପାଣି କୁଳ/ ବନ୍ଧ ଡେଇଁ ଚାଲିଯାଏ ।

A successful translator puts in his/her creativity to the fullest extent and goes into the soul of the content. We can visualize him/her as a co-creator of the target language text as the translated text s/he almost recreates the text reflecting his/her own culture and personality.

While translating, a translator takes into account the lexicon, grammatical structure and cultural context of the text in the source language to understand the meaning built in the text and then transfers the same meaning to the text in the target language with the help of the lexicon and grammatical structure appropriate to the target language and its cultural context. In this process, every care is taken to ensure that there is no or minimum loss of meaning.

Earlier, faithfulness to the original text was considered to be one of the greatest responsibilities of the translators. Faithfulness in translation means maintaining the inherent tone of the text in respect of the nature of its terminology, way of presentation viz. Figurative (metaphorical), literal or ambiguous use of certain terms therein. But now-a-days, the translator takes liberty with the original text to allow some accommodation or adaptation in order to keep pace with the sense or spirit of the original. Accommodation is inevitable in practice if the translation is to maintain the essence, impact, and effect of the text in the source language. This is particularly true of poetry where the text is highly emotive and artistic in nature. A translator may come across a couple of words which are culturally-rooted and thus untranslatable. Such words are difficult to be translated if the cultural context is missing. But the fact is that individual words may not be translatable, but language is. In such a case, the original word is just transcribed in the target language-script with a brief footnote indicating the meaning and context. However, there can not be any compromise in the sense; it can be admissible only in terms of classicality or colloquiality of the terms.

As translators we should also make it clear about the nature, what kind of a text it is: technical, narrative, or interactive or descriptive. After describing the text that is to be translated, we must then mention the audience and purpose. A work of translation has a fixed audience and purpose. The same text may however be translated for different audiences and serve different purposes.

When a text in a foreign or alien language is translated into a local language, we are required to impart a local flavor to it to suit the needs of the local readers. This is called *domestication*. On the other hand, when we are translating a text for a global audience, from a local language, into a foreign or international language, we need to take into account the cultural set up where we expect the translated text to be accepted. This is called *foreignisation*. While deciding upon the audience, we also need to take into account the age-group, level of mental or intellectual maturity and the level of exposure to the content being translated. If we are translating, a book on discoveries and inventions for small children, we need not give the technical details of the discoveries and inventions. But it will be mandatory for us to give these details if our focus shifts from school children to university students or research scholars.

Audience and purpose are closely inter-related. Audience determines the purpose and purpose also determines the audience. The audience could be any group:

very young children, adolescents, young adults, mature adults, senior citizens or people working in different professional organizations or engaged in different vocations (କାର୍ଯ୍ୟକ୍ରମ). They could be a mix of consumers belonging to different age groups yet working in the same professional work-setting.

If children are our audience, we can translate something to entertain them, inform them or educate them. But if adults are our audience, we may have purposes other than the ones we have mentioned for children. Even for books written with the same purpose, entertain for example, the language and style may differ. While translating an entertaining text for the adults we shall have the liberty to include contents which are violent, sexually explicit or frightening but while translating the same text for children we will be required to remove all such words and expressions which might have adverse impact on the psychological growth of children.

If we go for a word to word translation in literature, we may commit blunders. Go through the sentence in the source language, understand it clearly with its context, guess the contextual technical meaning of the words used therein and then reproduce it in the target language in its normal structure of sentences. Try to find out the laid down synonyms of the terms from glossaries, standard dictionaries and thesauri to make your translation acceptable, intelligible and more beautiful. Nevertheless, you should be very careful while applying your beautification tools, lest the target audience should mistake it with a wrong meaning other than that what you had in your mind while presenting the translation. It is therefore mandatory that before you proceed to translate something from English to Odia, remember that both these languages have different structures of the sentences in respect of the position of the subject, verb, adjective and object etcetera.

Since you have to refer to the concerned glossaries and other standard dictionaries every now and then, these reference materials should always be with you before you proceed to translate something. It requires a lot of patience. If you make haste, you may commit serious mistakes. Practice will make you remember the equivalent terms, idioms, proverbs and other expressions that you come across time and again. No need to get by heart them. Using phrases and idioms makes literature more beautiful and enjoyable. Try to replace every phrase or idiom used in the source language text with a suitable equivalent idiom in the target language. You can still use more idioms and phrases in your translation even if it is not there in the source text. Classical texts have to be translated with classical terminology. The sanskritised forms of the terms or the *tatsama* and *tadbhav* words with highly bookish language will give your Odia translation a classical look; where as using *deshaja* words with their colloquial modulations will give it a 'rustic' form that is suitable for and liked by the common people.



(b) A few points pertaining to literary translation to remember:

1. English has complex and compound sentence structures; an entire paragraph sometimes consists of a single sentence. This system is not used in Odia.

We have to divide the text contained therein into a number of small and well articulated sentences in our translated text that should carry forward the sense from one stage to the other flowing like a fountain. Long sentences create confusion and fail in adequate communication of the theme.

2. Don't be carried away by the apparent meaning of a term or expression used idiomatically. Understand everything in the context embedded within the entire text and extract the meaning wiffully before you try your hand to reproduce it in the target language.
3. A single word may have many to the point equivalents. Don't use the same equivalent throughout the text. Keep on changing. Try to rhyme words. Donot repeat the same expression or words in the same paragraph and even in the text. If it is necessary, then change the terminology and presentation (style) or give a note then and there as: 'as it has been said earlier' or 'I have already told you earlier' etcetera and then repeat.
4. Keep in mind the target reader or audience; whether s/he is an elite, learned, bureaucrat, a peasant or workman, a child, a housewife or any body else like that. Tune your language, terminology, syntax, length of the sentence accordingly, keeping in view the register used in the source language text. You can change the register (code of the language) if you think it can suit the target audience better in another register.
5. The translated text should match the syntax in Odia. However, sometimes the expression becomes more beautiful and forceful by using an unusual syntax that is grammatically incompatible. For example:

English: Rani almost fell down the chair on getting the news.

Odia: ଖବରଟି ଶୁଣିବା ମାତ୍ରେ ରାଣୀର ହୋସ ଉଡ଼ିଗଲା ।

Alternatively we can say: (By shifting the subject to the last)

ଖବରଟି ଶୁଣିବାମାତ୍ରେ ହୋସ ଉଡ଼ିଗଲା ରାଣୀର ।

Self-Check Exercise-2

A. Answer the following within 50-100 words:

1. Define Literary Translaion.

people who felt the urge to translate something special to benefit their own lot used to engage themselves in this tedious and difficult job; albeit they enjoyed doing so because they loved it out of the craze of providing the knowledge to their own people.

We can cite a few examples to get it clear. *Srimadbhagawat* was originally written by the sage *Vyasadeva* in Sanskrit verse. *Atibadi Jagannathdas* translated the entire voluminous text in Odia verse because his mother did not know Sanskrit but wanted to read it. Neither the king nor any organization gave him any financial support or benefit for the pains taken by him. Same is the case with almost all the classics including *The Ramayana*, *the Mahabharata*, *Bhagawatgita* etc that have been translated into almost every Indian language by eminent scholars. Similarly foreign writers like Leo Tolstoy, Shakespeare, Victor Hugo, Chekhov, Tolstoy, Rousseau, Emile Zola, Maupassant and Gorky have been widely translated into various languages of the world. Similarly, Indian writers like Bankim Chandra, Premchand, Gandhi, Tagore, Fakirmohan Senapati, Gangadhar Meher etcetera have also been translated into English without any financial consideration or incentive. Such translators did the work with much toil and also had to strive hard to get their translation published.

Now-a-days translation has developed as a separate branch of study in the academics and there are emerging professionals who have taken this branch as their profession. Authors and publishers too have started paying incentives for the labour that such a learned person does for them. Even the governments of various states and countries and world bodies have set up their own agencies and granting funds for such works. Various literary houses have started their own publication division and also giving out lump sum awards for translation of cultural and other literary masterpieces of various languages. Ravindranath Tagore got the prestigious noble prize of the world for his translation of his *Geetanjali*. Every year governments of India and the States, literary houses and world bodies are granting awards and recognition to writers and translators. This scenario no doubt creates a rainbow like atmosphere in the field of literary translation.

The field of literature too is fast widening up with the inception of new branches of literature the world over. Earlier there was only poetry, drama, novel or stories on the literature side. Gradually newer branches like the folktales, folklores, diary, memoirs, fantasy, travelogues and many more types of literature have come into being with a lot of people contributing their writings in these branches. Every branch of literature too is giving rise to many sub-branches. For example in drama we have opera, melodrama, absurd play, historical, social, spiritual and so on. Travelogues written by people who have undertaken extensive travelling for various reasons or for out of craze serve as a guide and widely accepted by the tourism department.

With the printing technology taking long strides, children's literature has touched new heights in the recent years. Translation of children's literature is no doubt a very

tough job. Famous works in this field too are all set to be translated into various languages in the traditional baby-talk register (code) in the respective languages. It has emerged as a subject of great interest for the authors and translators.

Biographies and autobiographies have a wide readership and thus have opened new avenues for their translation into various languages. Such literature pertaining to people like Gandhi, Subhash Basu, Abraham Lincoln, Nelson Mandela, Karl Marx and hundreds of such people have widely been translated. Many classical dramas and famous films, TV serials like the jungle book have been dubbed into many languages the world over. The process is ever widening day by day with the increase of world population and people, organizations engaged in these fields. This too warrants a great number of able, proficient and learned translators throughout the world. All these activities are related to literary translation.

Sahitya Akademis at the Central level and state level, National Book Trust, regional literary associations, associations of translators and publishing houses engage capable translators to translate the chosen classics from the foreign languages to the Indian languages and vice versa. In the recent years it has been noticed that the young non-resident Indians who do not know their languages are eager to read their literature in translation in the languages they know. Moreover, foreign readers and intellectuals show interest in Indian literature as they want to know the direction in which it is moving. Organization of literary festivals and book fairs all over the world speak volumes about the relevance and significance of literary translation in our times.

The Government of India has recently launched a new mission, Indian Literature Abroad (ILA) to popularize Indian literature among the foreign readers. Big Indian publishing concerns like Penguin, Macmillan, Orient Longman, Oxford University Press, Harper-Collins, Hachett etc as well as smaller regional publication houses like Gyanjug, Granthamandir, and Friends Publishers are encouraging translation of literary masterpieces on a large scale.

The effect of globalization has been very much visible in the field of world literature. Because of the popularization of English, classics in the regional languages in various parts of the globe are made available in English for the benefit of the global readers. Availability of the internet services in English has added to the relevance and popularity of literary translation, especially of the masterpieces of various languages into English and other languages.

Publication too is now-a-days not an issue. Earlier a writer or translator had to run from pillar to post for the publication of his work. Amazing development of communication and information technology, especially the internet has now made it easy to publish volumes of texts with least toil. This has given tremendous momentum to the literary translation and endowed it with unlimited scope in the present times.

Self-check exercise-3

Fill in the blanks:

1. Now-a-days publishers and authors are eager to _____ their literature into various other languages to reach a _____ audience.
2. *Atibadi Jagannathdas* translated _____ in Odia verse because his _____ did not know Sanskrit but wanted to read it.
3. Now-a-days translation has developed as a separate branch of study in the _____.
4. Authors and publishers have started paying _____ for literary translation.
5. The governments of various states and countries and world bodies have set up their own _____ and granting _____ for literary translation.
6. Ravindranath Tagore got the prestigious noble prize of the world for his translation of his _____.
7. Every year governments of India and the States, literary houses and world bodies are granting _____ and _____ to writers and translators.
8. Travelogues serve as a _____ and widely accepted by the _____ department.
9. With the printing technology taking long strides, children's literature has _____ in the recent years.
10. Many classical dramas and famous films, TV serials like _____ have been _____ into many languages the world over.
11. Sahitya Akademis, National Book Trust and regional literary associations, and publishing houses engage translators to translate _____ from the foreign languages to the Indian languages and vice versa.
12. The Government of India has recently launched a new mission, _____ (ILA) to popularize Indian literature among the foreign readers.
13. Availability of the internet services in English has added to the relevance and popularity of _____.
14. Development of communication and information technology, especially the internet has now made it easy to _____ volumes of texts.

20.4 Summing Up

Translation of literary texts such as story, drama, novel, essay, biography, autobiography, children's literature, articles, travelogues, memoirs etcetera into another language is known as literary translation. This word should not be confused with literal translation, which denotes a word-to-word translation of any text, whether literary, technical or any other type. Literal translation is a method of translation whereas literary translation pertains to a particular type of the subject.

Nature of literary translation depends upon the nature of the text. The translator has to take care of the type of terminology and register in which the original text has been created, and has to search for such equivalents in the target language and undertake adequate modulation of the terms to fit the syntax of the target language. The syntax too undergoes modulation according to the need of the target audience.

Literary translation has unlimited scope in the present times. Many a government and non-government organizations are set up to boost translation of classic works of various languages. Even fabulous awards are also being given to noted translators. Authors and publishers are getting their publications translated into various languages. The google and internet services have opened wide scope for publication of such translation works with an ever widening network of readership all over the world. Translation has been accepted in academics to create translation professionals.

20.5 Model Answers to Self-Check Exercises

Self-check exercise-1

Fill in the blanks:

1. Literary translation is quite an age old phenomenon.
2. Ancient Scholars of various parts of the world undertook translation with the sole intention to transform classic works into their own language so that the knowledge embedded within can be catered to the general masses.
3. The process of translation was on even centuries ago when there was no paper or printing press.
4. In olden days scholars used to use palm leaves and sharp cutting instruments to scribe the text.
5. Rabindranath Tagore was the first Indian to receive Nobel Prize in Literature in 1913.
6. Ravindranath Tagore got world recognition as a great poet through the translation of Gitanjali, originally written in Bengali.
7. *Gulliver's Travels* of Jonathan Swift has been translated into many languages and popular among readers of all age groups.

Self-Check Exercise-2

A. Answer the following within 50-100 words:

1. Define Literary Translation.

Literary Translation is the communication of the meaning of the literature available in a source language (SL) into a comprehensive version of the target language (TL) without causing any loss to the original message.

2. How should we translate long sentences given in the English text into Odia? Give reasons.

English has complex and compound sentence structures; an entire paragraph sometimes consists of a single sentence. This system is not used in Odia.

We have to divide the text contained therein into a number of small and well articulated sentences in our translated text that should carry forward the sense from one stage to the other flowing like a fountain. Long sentences create confusion and fail in adequate communication of the theme.

B. Fill in the blanks:

1. Literature always has an element of 'conscience' embedded in it.
2. Translation of literary texts of one language into another is known as literary translation.
3. Word-to-word translation is known as Literal Translation or linguistically the technical name given to it is 'Metaphrase'.
4. The method of translation in which the sense is carried forward to the target language is called 'paraphrase.'
5. It is necessary that we use both the methods of metaphrase and paraphrase in literary translation as and when necessary.
10. Literary translation deals with the subject matter of the text, whereas literal translation is an abstract thing and deals with the method of translation.
11. Literary translation is translation of literature.
12. Any translated literary text can be translated several ways producing more beautiful presentations without losing the original sense.
13. English has complex and compound sentence structures and verb forms that Odia does not have.

Self-Check Exercise-3

Fill in the blanks:

1. Now-a-days publishers and authors are eager to translate their literature into various other languages to reach a bigger audience.
2. Atibadi Jagannathdas translated Srimad Bhagawat in Odia verse because his mother did not know Sanskrit but wanted to read it.
3. Now-a-days translation has developed as a separate branch of study in the academics.
4. Authors and publishers have started paying incentives for literary translation.
5. The governments of various states and countries and world bodies have set up their own agencies and granting funds for literary translation.
6. Ravindranath Tagore got the prestigious noble prize of the world for his translation of his Geetanjali.
7. Every year governments of India and the States, literary houses and world bodies are granting awards and recognition to writers and translators.
8. Travelogues serve as a guide and widely accepted by the tourism department.
9. With the printing technology taking long strides, children's literature has touched new heights in the recent years.



10. Many classical dramas and famous films, TV serials like The Jungle Book have been dubbed into many languages the world over.
11. Sahitya Akademis, National Book Trust and regional literary associations, and publishing houses engage translators to translate classics from the foreign languages to the Indian languages and vice versa.
12. The Government of India has recently launched a new mission, Indian Literature Abroad (ILA) to popularize Indian literature among the foreign readers.
13. Availability of the internet services in English has added to the relevance and popularity of literary translation.
14. Development of communication and information technology, especially the internet has now made it easy to publish volumes of texts.

20.6 Model Questions

Answer the following questions:

1. Give a few examples of literary translation done in the olden days.
2. What is literature? How did it come into being?
3. Why do you think that cultural boundaries have begun to disappear?
4. Name a few foreign writers who have influenced our freedom struggle and later democratic struggle for social reformation in India.
5. What do you mean by Literary Translation? Give a suitable definition.
6. What is literature?
7. What are the points to be borne in mind to give a good literary translation?
8. Differentiate Literal and Literary Translation.
9. Literary translation has unlimited scope in the present context. Discuss.
10. Do you visualize a rainbow like scenario in the field of literary translation? Give reasons.

